

Isle of Wight Festival of Music





Fiery Creations Limited proudly present the second Isle of Wight Festival of Music, starring Bob Dylan and the Band, The Who, The Nice, Moody Blues, Tom Paxton, Richard Havens, Bonzo Dog, King Crimson, The Pentangle, Indo-Jazz Fusions, Fat Mattress, Joe Cocker, Family, Marsha Hunt and the White Trash, Ansley Dunbar, Pretty Things, Blodwyn Pig, Gypsy, Free, Blonde on Blonde, Edgar Broughton, Gary Farr, Julie Felix, Liverpool Scene, and the Third Ear Band and featuring Mushroom Multimedia—environmental playground, John Masara—plastic foam and pneumatic structures, Anthony Scott—Swizprix—flaming climax totems, Roger Dixon—Pop Car Jousts, full-length films and shorts in a special cinema marquee, Black Sun—Light show in non-stop discotheque and Christopher Logue, Jeff Nuttall and Mike Chapman—poetry readings, local folk and blues singers. The Festival site is provided with accommodation facilities, shops, cafeterias, boutiques, licensed bars and snack bars, a cinema (showing films all night) and a non-stop discotheque. This Festival, the second of the Isle of Wight Festivals of Music, will extend our idea of what a Pop Festival is. The multi-media activities planned will provide the audience with a wealth of visual stimulation. Fiery Creations are especially grateful to David Apps, for all the advice and assistance he has proffered. Notes by Vern, Paul, Marilyn/Monochrome Photograph. Elliot Landy, Graham Hughes, S.K.R. photos, D. A. Pennebaker.

Book designed and drawn by Dave Roe

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THE
WHO



JIMI HENDRIX
EXPERIENCE



THUNDERCLAP
NEWMAN



ARTHUR
BROWN



MARSHA
HUNT



MURRAY
ROMAN





Keith Emerson
Brian Davison
Lee Jackson

The Nice

Since their first appearance The Nice have strode on to international distinction. Keith Emerson has been hailed as the "best organist in rock"; Brian Davison compared with Ginger Baker; bass-player Lee Jackson binds together the other two. One of the first bands to quote broadly from classics, jazz and rock, they built a huge following during their residency at the Marquee Club. The band is equally at home in the concert hall and this autumn they will be appearing in New York's Carnegie Hall with the New York Symphony Orchestra. A new album, "NICE" (Immediate), is being released to coincide with the Festival.

'BREAD ON THE NIGHT'

Liverpool Scene's
new LP

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Dorris Henderson
George Hultgreen
Gerry Conway
Trevor Lucas
John "Poli" Palmer

Election

The word "Election" is a Joni Mitchell derivation from the adjective eclectic — meaning "A gathering together of different religions, philosophies". This is shown when one meets the group and finds out about their different backgrounds and when one listens to their music. Their approach is unaggressive and simple — between numbers Trevor tells fairy stories in his own inimitable way and Dorris philosophises and on rare occasions the Road Manager gets onstage and sings "Splish Splash". Their music — representative of all their different backgrounds — covers a wide range of influences including folk blues and jazz — definitely "listening to" music.



not one
not two
out twelve tinytims
with balls

Bonzo Dog Band
Vivian Stanhall
Legg Larry
Denis Cowan
Neil Innes
Rodney Slater
Roger Ruskin Spear



The "boys" got together about four years ago at The Royal College of Art. Fate played the straight man; apart from the Curator of Fish who "sat-in" now and then. The group was called Bonzo Dog Band at first, and policy was simply to play as loudly and as badly as possible. It was considered smart to grow a big beard and drink pints of hydrogen peroxide. Normally several of the cranks would set up in a pub and ask for "requests". Nobody could play their instruments, nobody knew the words or the tune (or wanted to) and in any case that wasn't the idea. The "requests" were destroyed. It was great fun. Quite surprisingly people actually liked it and the audience played to larger and larger boys. Regarded as avant-garde and progressive the band found itself, not hated as hoped for, but something of a legend. Soon they had played at nearly every London art-school, and their manager, a happy-go-lucky Dick Van Dyke character, started getting work in the provinces. He had a tobaccoists ... (Look, why are you reading this muck? You know it's going to be the same old pretentious drive!) ... they were working six nights a week ... (I bet you've got long hair and beads and stuff) ... of the original chaos and cacophony ... (What's your bag?) ... nudeness and riot, some kind of ... (Do you play blues harp? I think I dug you down the Earth once!) ... McCartney a bunch of fives. What a night that ... (Can you dig Stevie, Man? Where, Man? Over there, Man, Oh Yeah, Man) ... as props, bits of badly designed furniture, vulgar magazines, posters, paintings and sometimes even the smelly contents of ... (Spaced out, Man. Done his brain in) ... a release from the pressures of study ... (out of his box, Man) ... theatrical outlet for self-expression ... (Can't handle it, Man) ... in the nude. Creating noise-machines for stage was ... (Keep on trucking) The "boys" were also blah, bore, gas etc. (Keep on trucking) Quack, quack. A story thing by Vivian Stanhall.



Jeff Dexter

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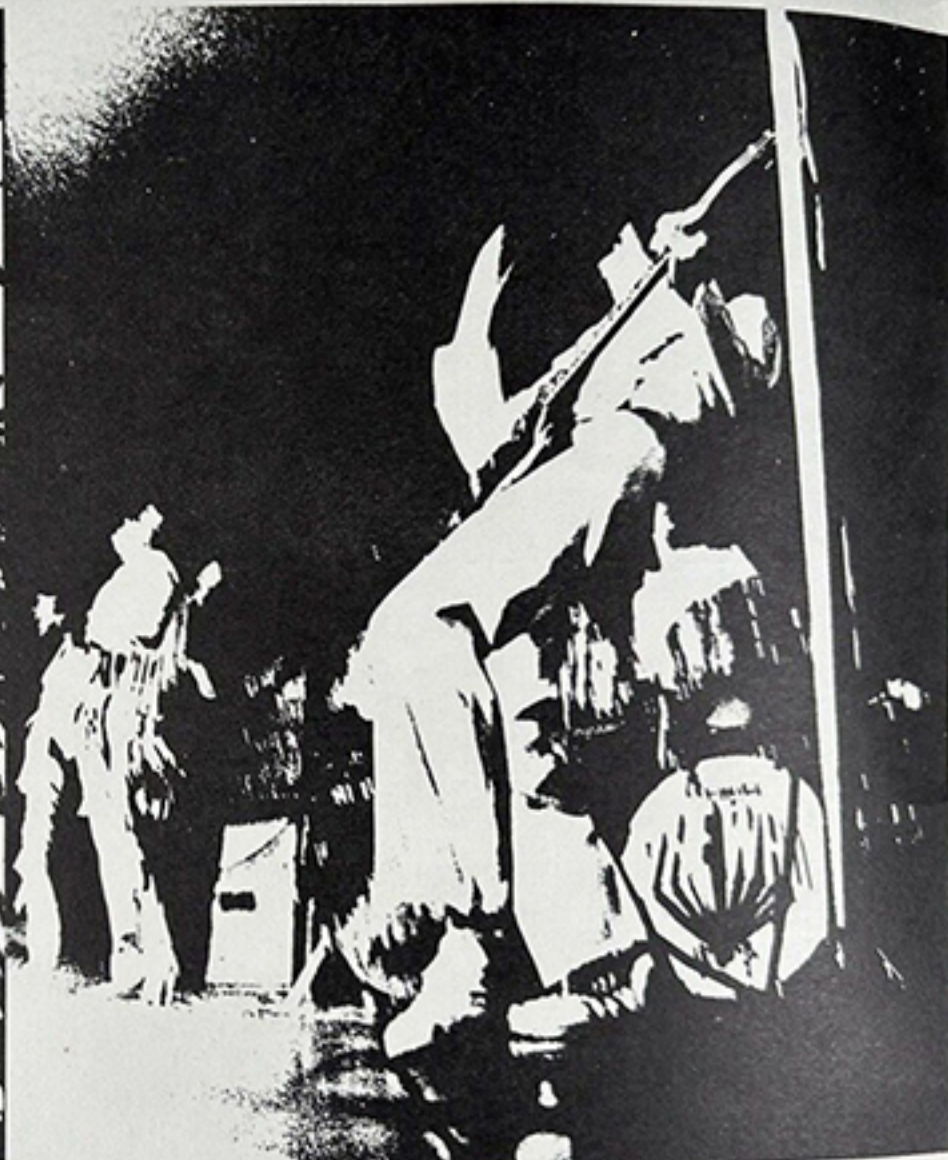
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The Who
Anyway, Anyhow, Anywhere — My Generation — I'm A Boy — Run, Run, Run — Boris the Spider — Happy Jack — I Can See For Miles — Pictures of Lily — Pinball Wizard . . . the Who speak for themselves too well for us to have anything to add.



John Lodge
Ray Thomas
Mike Pinder
Graeme Edge
Justin Hayward

The Moody Blues

The new LP—ON THE THRESHOLD OF A DREAM? The group are all excited about it, and feel that it is the best to date. "It's basically about love" says John Lodge. "That word has unfortunately lost a lot of its meaning through over-use and abuse, and to some people it's even a dirty word." Their frustrations are my frustrations and yours too, but their good times are something else. Everybody should be allowed to share them. We never have enough friends and we never have enough learning, but we gain a little more of each every day.

David Symonds—LP Cover "On The Threshold Of A Dream".

Top: left to right

Pretty Things
S.F. Sorrow
SX 6306

Richie Havens
Richard B. Havens 1983
SVLP 6014 6015

Joe Cocker
With a little help from my friends
SLKZ 1006
Third Ear Band
Alchemy
SHVL 756



Bottom: left to right

Pete Brown and The Battered Ornaments
A Meal You Can Shake Hands With In The Dark
SHVL 752

Indo Jazz Fusions
Indo Jazz Fusions II
SX 6215

Edgar Broughton Band
Wasa Wasa
SHVL 757

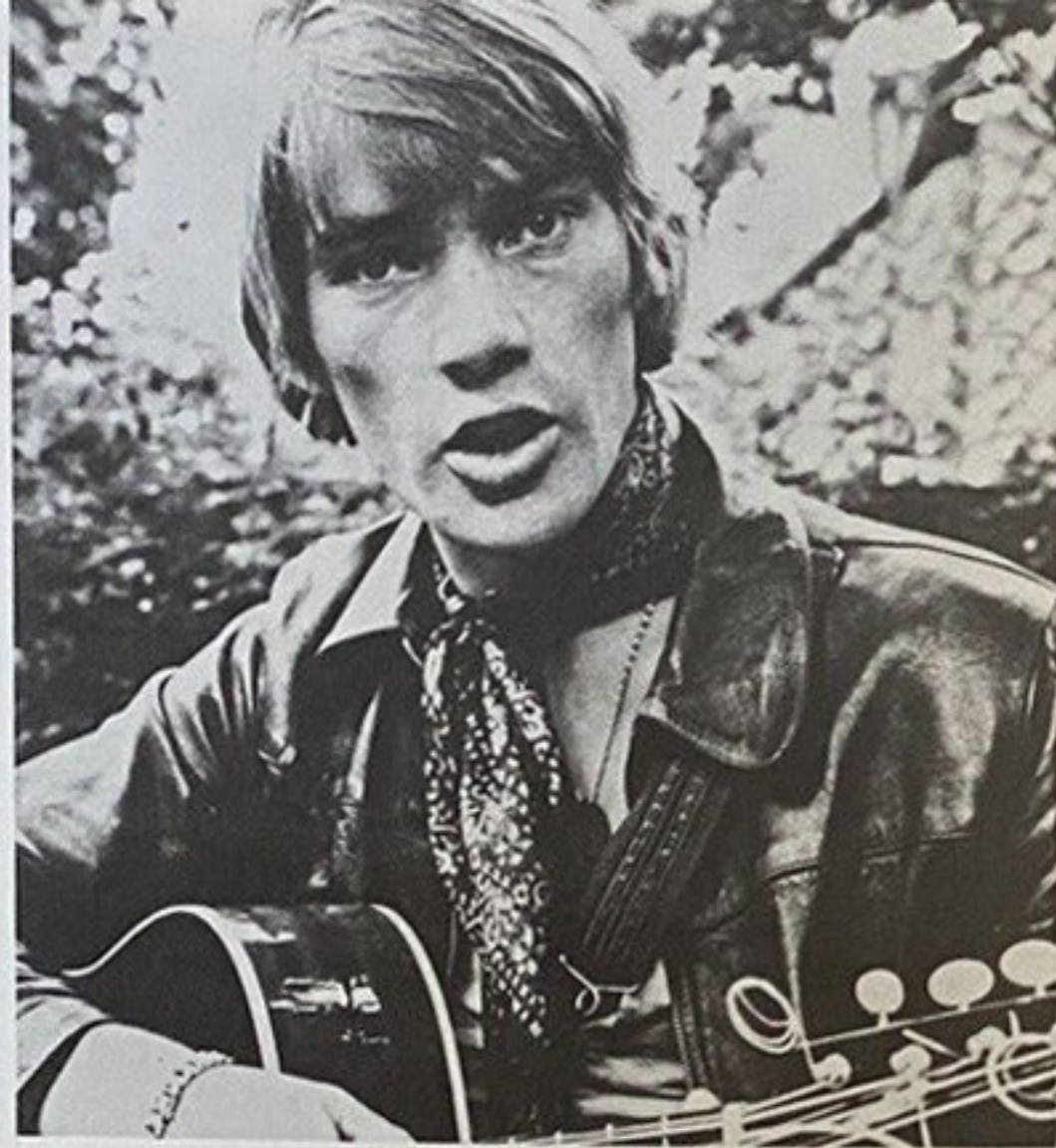
The Band
Music from Big Pink
ST29 55



Andy Fraser
Paul Rodgers
Paul Kossoff
Simon Kirke

FREE

Andy Fraser: "Our act is based around blues—it is involved with emotion." FREE only came into existence in 1968. The four members of FREE include Paul Rodgers their 19-year-old singer from Middlesbrough. He first met Paul Kossoff at the Fickle Pickle Club. Paul, the group's guitarist, introduced Simon Kirke, their drummer; Andy Fraser parted with John Mayall, and so completed the band. "We're trying to create what we like—blues-based FREE music!" And that's what FREE is all about.



Gary Farr

Gary lives in solitude in a quiet country cottage, enjoying simplicity in all things. He played for five years with the T. Bone before writing and performing his own work, his songs are personal and sincerely felt, his strong, melodic voice portrays the importance of his lyrics, complemented by simple quality guitar playing. He has played all over Britain and Europe, gradually building an enormous following. A quiet performer who plays to his audience rather than at them.



Butch Potter
Chris Spedding
Pete Bailey
Rob Tait
Nisar Ahmed Khan

Battered Ornaments

Suddenly Pete Brown has gone and the Battered Ornaments are alone, six square pegs for whom the holes have always been round and the wrong size—bassist Butch Potter, ex-skiffle banjoist and seaman; Chris Spedding lead guitarist and ex-society bandsman with Nat Temple; Pete Bailey conga drums, ex-Graham Bond and John Hiseman; Rob Tait drums, ex-nothing; Nisar Ahmed Khan saxophones, ex-morgue attendant, ex-backing musician for the Bachelors. Without the lunatic Pete Brown as front man, who knows what the band will be like? The only certain thing is that whether they succeed or fail, they won't do it by halves.



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BEAU
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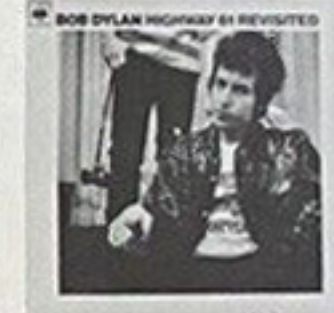
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Bob Dylan

"I got nothing to say about these things I write, I mean, I just write them. I got nothing to say about them, I don't write 'em for any reason. There's no great message. I mean if, you know, if you wanna tell people that, go ahead and tell them but I'm not going to have to answer to it." "You're going to die, and you're going to go off the earth, you're gonna be dead. Man, it could be tomorrow, anytime, so am I. I mean, we're just gonna be gone. The world's going to go on without us . . . so how seriously you take yourself in the face of that, you decide for yourself." "You're not going to

make me unhappy by anything you print about me or anything, you know, or anything like that. It couldn't, you know, you couldn't offend me." "Do you think somebody would go see somebody if they didn't want entertainment? Who, now who wants to go get whipped, you know, and if you do wanna get whipped, hey, aren't you really being entertained . . . so, if you think anybody who comes to see me is coming for any other reason except entertainment, really . . ." "My real message? Keep a good head and always carry a lightbulb." "DON'T LOOK BACK" D. A. Pennebaker
Pictures by daniel kramer

Bob Dylan

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New Redding
Neil Landon
James Loverton
Eric Dillon

Fat Mattress

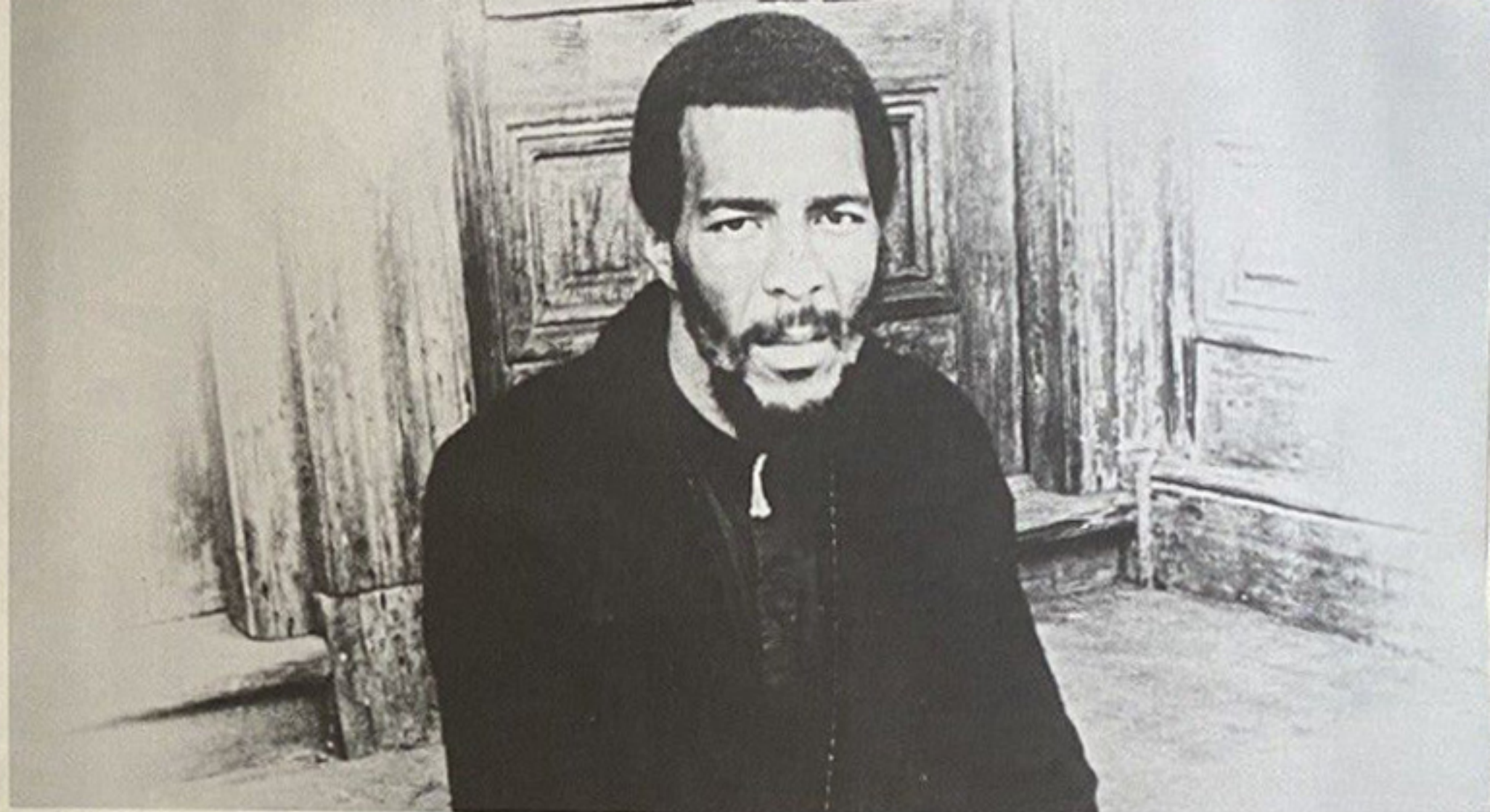
When Hendrix decided to expand his group to include brass and more, Noel Redding decided it was time to cut out and form his own group. He found some old friends from his days with the Loving Kind in Folkestone and Fat Mattress was complete. Their first appearance was with Hendrix at the Albert Hall, then they went to America with him for two months. So far, they're virtually an unknown quantity over here. Your guess is as good as ours what they'll be like and predictions are always pretty useless, really. We'll all just have to wait and see.



Jaime Robbie Robertson
Rick Danko
Richard Manuel
Garth Hudson
Levon Helm

The Band

"I suppose a lot of people are going to try to call us Bob Dylan's band, but even he doesn't call us that," says Robertson. "The only name that we do have is the name all our neighbors, friends and people who know us call us. They just call us the band."



Richie Havens

"Havens is a pure example of the ecstatic singer, open to love and to emotion and on fire with a glorious view of the future."—Ralph Gleason. Richie left home when he was seventeen. A driving necessity—to find out, to do, to be—is still the propelling force in Havens' personality. In 1962, at the height of the folk music revival, Richie turned to music. "There are just two places to be. Happy and unhappy. Everything I do is looking at that one big question—what are we doing here, why and how? That's part of what I have to say in my music."

wham
its
weem



Victor Brox
Tommy Eyre
Aynsley Dunbar
Alex Dmochowski
John Moarhead

Aynsley Dunbar Retaliation

They've been playing around the country now for some time, regularly at colleges, festivals and always appear on big line-ups, but never really making it big. Don't let's try and diagnose why. They're very professional. I don't think I've ever heard them play a bad set. Aynsley Dunbar Retaliation are a British Blues group and they're a good one.



Twink
Phil May
Wally Allan
John Povey
Victor Unit

Pretty Things

The wild group who had hits with "Rosalyn" and "Don't Bring Me Down" years ago have undergone a big change. After vanishing into oblivion for some time they re-emerged with a dingle "Defecting Grey" and a new lineup. Among the newcomers was Tomorrow's old drummer Twink, who was into a lot of mime and dance things. Next came an album "S.F. Sorrow" based on the saga of an imaginary hero in the manner of the more recent "Tommy". An immensely successful sound/light/mime performance of S.F. Sorrow at the Roundhouse followed. So this is them.



Marsha Hunt

Marsha Hunt

She looks like a golliwog. She's Negro and her hair stands out like a black halo in a 7' long freak-out from her skull. Adults give her venomous glares and children stare in disbelief. She is the prettiest golliwog in London. Marsha Hunt, 21, comes from Berkeley (home and college) in California. Left to be a hippy. Came to London. We all know about Hair, she was pretty good and it's led to her own thing. Marsha's show plus White Trash with theirs, what more. It's complete, it's visual and it's good.



Ian Crawford Clews
Colin Hunter-Morrison
Ronald Leahy
Fraser Watson
Timi Donald

White Trash

WHITE TRASH has been a corporate unit for the past three years. In old days they called themselves The Pathfinders. In Scotland and in Glasgow particularly they are free to walk the streets with any peace of mind; they are tolerated eccentrics in a city that reeks of violence and desperation. Their home until a few months ago was Glasgow, now it's Ladbroke Grove. For two months almost now, they've been playing with Marsha Hunt. Not for Marsha, with Marsha, taking time for their solo spread, it works well. They're Loud, Heavy and Energetic.

the moody blues



The Moody Blues are one of the few recorded groups that can create at live appearances at least as much impact as on their records. People who are into Moody Blues albums will know that this is no mean achievement, as the albums are works of art.

While an album is being made, the recording studio becomes a second home; modern recording techniques are used to the full, and every musical instrument used on an album is played by the Moodys themselves. Their last album, "On the threshold of a dream", went to the top of the album charts within three weeks of its release.

With Tony Clarke, their producer, the Moody Blues have spent a lot of the long hot Summer in the studio working on their latest album, which is going to be one of the outstanding records of the year. Because when you reach the threshold you have to go on, to progress, and the Moody Blues are what progressive music is all about.

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Mick Abrahams
Andy Pyle
Jack Lancaster
Ron Berg

Blodwyn Pig

Blodwyn Pig as a unit are not only unique—they are quite mad, and admit it. Their ad lib announcements, their pure delight in their performances, their unpredictability which also ensures a different and refreshing act at every appearance, puts them in a class of their own.

Of course, the four members were no newcomers to music, all had a firm grounding and had achieved acclaim in their own right with various groups. Mick comments: "People may say we are blues-based or have a heavy Modern Jazz influence—but you can't really categorise our music."

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King Crimson

I remember reading in "IT" a few months ago, of a new group wanting to do gigs cheaply for nice audiences. The name was King Crimson. The idea was nice and we'd heard of their ability, but through lack of time and insight I didn't make any moves to hear them. I regret it considerably and I now apologise to friends. Since then things have gone pretty rapidly for them, appearances at Lyceum, "amazing thing" via John Peel and regularly at the Marquee, can't be bad. The music is strong and unified, coupled with a tremendous appreciation for each other's ability. They are undoubtedly incredibly competent.

Ian MacDonald
Robert Fripp
Michael Giles
Greg Lake

Edgar Broughton Band

We're coming out of the underground to the ether people. You know, there are bands that play for the underground, but we go out and tell people "Look, there are people that know, that care, and want you to be as free as they are" ... free—meaning free thinking, free from hangups. Underground, in its literal sense, because of what it consists of—whether it's a press medium, or a music medium, or just one voice speaking—has got a purpose, which is subversing what's above, and that's what we want to do.

Edgar Broughton
Arthur Grant
Steve Broughton



Robin Pizer
Rod Read
John Knapp
Dave McCarthy
Moth Smith

Gypsy

"Gypsy are one of the new wave of British Rock Bands, tight, original and good to listen to. They'll succeed." "Leicester produces jerseywear for fat ladies and stockings for everyone. It has also spawned Family, which says much for the musical quality of the city. When Family were the Roaring Sixties, and played efficient soul music, a group called Le Gay were struggling against overwhelming odds to get into what, I suppose, you could call progressive music. Now they're very much together, have changed their name to Gypsy, and will probably be enormous this summer."—*International Times*



Bert Jansch
John Renbourn
Jacqui McShee
Danny Thompson
Terry Cox

Pentangle

What makes the Pentangle's sound so striking to anyone long immersed in hard rock is the sense of silence the five create within their playing. Maturation is one of the more viable words with which to characterize the Pentangle. Each member has retained his own individuality. As John says, "When any of us steps out in front to do a solo it shows the audience, as if through a magnifying glass, what goes into the Pentangle when we're all together. Like Lennon's 'glass onion', all its layers are seen transparently—at once and at one, Everything flows."



Doris Heideran
George Hultgren
Gerry Conway
Trevor Lucas
John "Poli" Palmer

Ejection
The word "Ejection" is a Joni Mitchell derivation from the adjective eclectic -- meaning "A gathering together of different religions, philosophies". This is shown when one meets the group and finds out about their different backgrounds and when one listens to their music. Their approach is unaggressive and simple -- between numbers Trevor tells fairy stories in his own inimitable way and Doris philosophizes and on rare occasions the Road Manager gets onstage and sings "Spish Splash". Their music -- representative of all their different backgrounds -- covers a wide range of influences including folk, blues and jazz -- definitely "listening to" music.



not one
not two
but twelve tiny firms
with balls



Adrian Henri
Mike Evans
Andy Roberts
Bryan Dodson
Percy Jones

The Liverpool Scene

The Liverpool Scene has come a long way from the loose collection of poets and musicians who performed their stuff to students in duffle-coats and jeans holding pints in the bar under the Everyman theatre, Liverpool, in the winter of 1966-67. John Peel started reading their work on "Perfumed Garden" and a booking at the UFO followed almost immediately. That was the first collective appearance the group made outside Liverpool. Since then Roger McGough, Brian Patten, Mike Hart and others have gone their separate ways and the line-up, still dominated by the immense, baggy figure of Adrian Henri, has settled down to the present five.

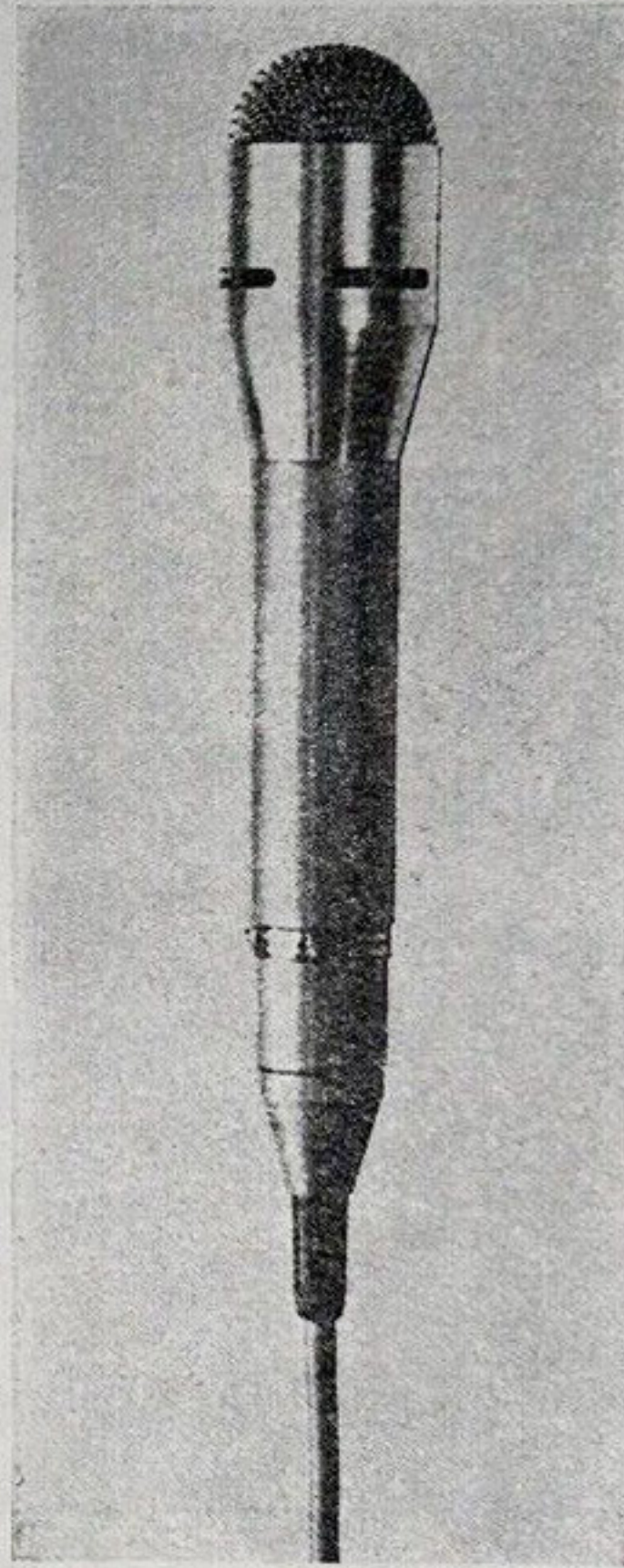
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Indo-Jazz Fusions

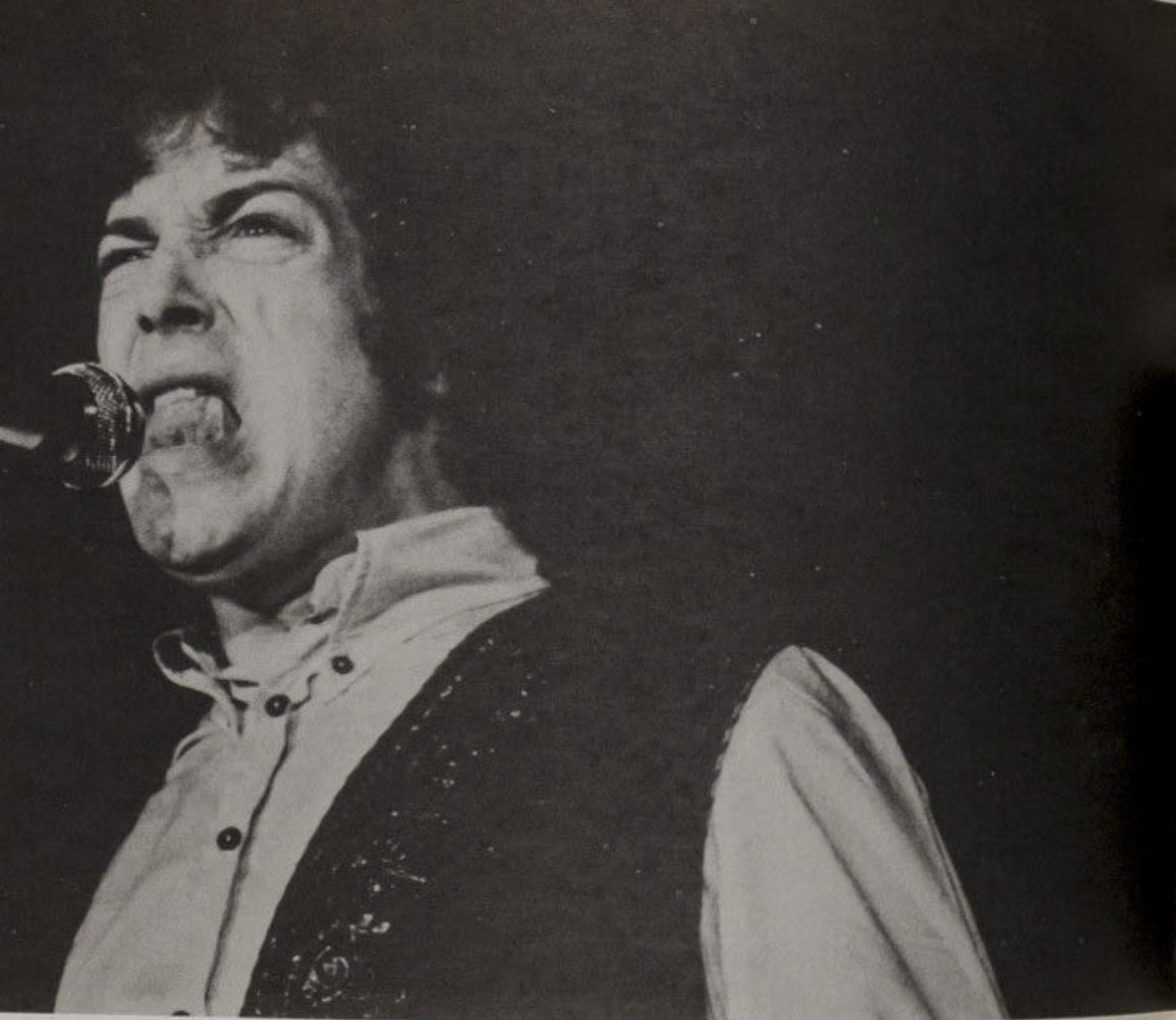
Indian music and jazz have more in common than many people suspect. Both employ improvisation, and both allow scope for the individual musician to display his identity. But in other ways, the two kinds of music differ just as the Orient differs from the Occident, although today people of various nationalities are discovering that artistic frontiers can be as flimsy and unreal as the boundaries on a map. One symbol of this is "Fusions"

Music composed and conducted by John Mayer. Orchestral Manager—Don Norman.



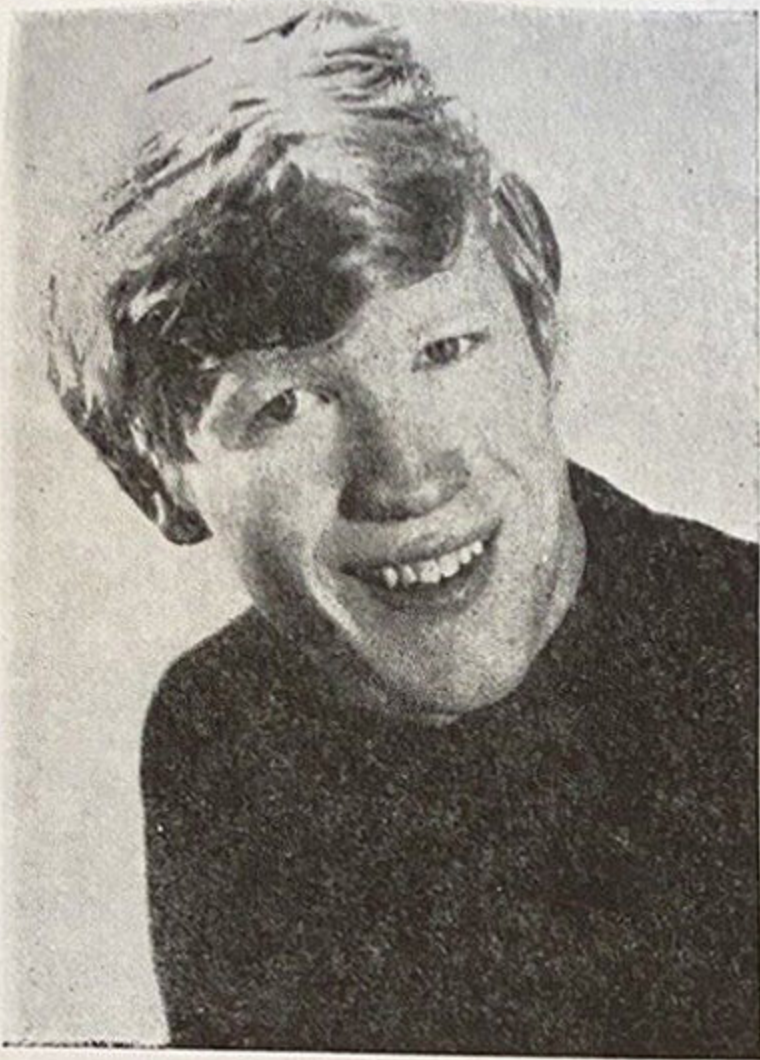
Joe Cocker

The gas-fitter from Sheffield who sang "With A Little Help From My Friends". We saw him first at last year's Windsor Festival with the Grease Band, where he did a beautiful version of "I Shall Be Released". His press release says "He generates the same sort of dynamism, unseen in a singer, since the early days of the Rolling Stones". Britain's answer to Blind Sam McVitie started singing at sixteen and admits to a big Ray Charles influence. He stopped for a while and took a job with W. H. Smith before joining up with the Grease Band for his first record "Marjerie".



Roger Chapman
John White

Family



KID JENSEN



BOB STEWART

TONY PRINCE



PAUL BURNETT



DAVID CHRISTIAN

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