

RECORD MIRROR

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INSIDE THIS WEEK:

'APPLE BIRTHDAY



BEATLES, STONES & FAITH MAY JOIN DYLAN

SUNDAY night at the Isle of Wight could well be one of the biggest jam sessions in the history of music. After the programmed appearance of Bob Dylan, the concert may not end, said a spokesman for Fiery Creations who are promoting the event.

A wire from George Harrison has expressed the Beatles desire to make an appearance with Dylan in a free-style stage escapade which would run long after the scheduled close. As well as the Beatles, messages have been received from Blind Faith, Jack Bruce and the Rolling Stones. The Bee Gees are flying to the festival site in their own private aircraft and there is a possibility that they too are interested in joining the epic line-up.

The last word appears to be in the hands of the evasive Bob Dylan himself.

Dylan arrived last night at Heathrow Airport and was greeted by about 200 fans. Then he drove straight down to the Isle of Wight where he is staying in a manor house. The Band had already arrived.

The idea of a monumental jam session involving some or all of the world's top groups has been virtually approved by the festival organisers and they are expecting Dylan to welcome the prospect.

A spokesman for the Beatles enterprise, Apple, said the four were at present putting the finishing touches to their as yet unnamed LP. It is likely that the LP will be held back for release in December instead of the September date. They are considering the appearance with Dylan at the Festival, but no absolute statement could be made as to whether this event would mark their first live stage presentation in 4 years.

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YOUR PAGE

RECORD MIRROR EVERY THURSDAY - 116 SHAFTESBURY AVE, LONDON, W.1. GER 7942/3/4

... want to let off steam?
Any questions on the scene?
Any problems? Then drop a
line to VAL or JAMES,
letters dept.



ROGER DALTRY—listen to 'Tommy' says a reader

SUMMER MAGIC

DURING the summer of 1968 one could hardly avoid hearing Herb Alpert's "This Guy's In Love With You" at least once a day. This beautiful Burt Bacharach-Hal David song characterised the summer months of last year, but the unique songwriting team haven't had one of their songs in the top twenty this year.

But suddenly there's hope for a late summer hit from Bacharach-David. They've written Engelbert's "A Better Man", thereby giving him the ingredients of his first hit song which really means something. Dionne Warwick's "Promises Promises" has at last been released, nine months later than in America, and her first Bacharach-David penned single to be issued here for a year.

Anita Harris and Bobbie Gentry have both covered "I'll Never Fall In Love Again" although both versions lose the magic of the original by Burt Bacharach's Orchestra and Chorus. I hope that at least one of these three new songs will give the British charts a well needed, late summer slice of magic, just as "This Guy's In Love" gave it last year. — Derek Harvey, 8 Ramsay Road, Headington, Oxford.

SUPER SUPER

I have heard Humble Pie's record for over the fiftieth time and I think it is the second best record of the year, after the Rolling Stones. It makes Blind Faith the second supergroup, let's see if they can make a brilliant single. — Timothy Deane, 17 Somerly Road, Oakdale, Poole, Dorset.

WHICH ONE?

ONCE again, thanks to our wonderfully monopolistic BBC, a record has been hoisted into the charts with no chance given to its competitors.

In Nottingham we have a very talented group called Whichwhat, and although their record of "In the Year 2525" is a cover of the American version, it is equally good. One would therefore assume that they would receive equal promotion, but all we hear is Zager and Evans.

It seems very odd to me that after all the claims of BBC impartiality that the American duo should have recorded a spot for Tops of the Pops, before their record was even released.

Anyone who has ever seen the Whichwhat will agree that if this group had received the same opportunity Zager and Evans would have remained in oblivion here. — David Dobbins, 238 Southview Rd., Carlton, Nottingham.

Letters In Brief

Steven Willemsen, Molenstraat 124, Ede (Gld), Holland. — Could anyone send me some Rolling Stones stories from 1963 till now. I am hoping to make a book of these stories. I already have some 550 pages of manuscript. I hope the book will be edited in Holland, in the Dutch language, as most books on the Stones are in English. All cuttings from papers, magazines, etc., welcome.

J. Twitchen, 10 Sandycroft Road, Strood, Kent. — Can anyone help me obtain any old RMs which contain articles on the Crystals or Ronettes in the years 1962, 1963, 1964. I will pay 9d. for each copy.

J. Townson, 48 Causeway Side, Linthwaite, Huddersfield, Yorks. — I have a large assortment of rare 78s and 45s in superb condition, including Elvis, Everleys, Francis, Eddy and many which I will sell or swap for anything by John Mayall. S.a.e. for lists.

T. Smedsmo, Silovelen 12, Oslo 5, Norway. — Anything on Cliff Richard wanted. Willing to pay high price.

Derick Wall, 99 Burnstones, New-castle-upon-Tyne 5. — I have the LP stereo, "Apollo Saturday Night" on Lon-Atlantic for swap for another R & B or soul record, mono or stereo.

Robert Rendle, 27 Carnock Road, Manadon, Plymouth, S. Devon. — Can any RM readers help me obtain the following records—"And The Beat Goes On"—Sonny and Cher; "Pretty Flamingo"—Manfred Mann; "Japanese Boy"—Daleys; "My Guy"—Mary Wells.

Mrs. Nora Bastey, 328 King's Road, Swaine House, Bradford 2, Yorks.—Elvis "Swingers" fan club. This club is now under British management. Anyone interested in joining write to the above address. Membership 7s. 6d. per year. Please send s.a.e. with enquiries.

Elvira Hartmann, Goethestr. 2, 755 Luebben. — I would like to correspond with an English boy or girl. I am a great pop fan and like to write in English, though it is not so good. All the same I hope writing letters will help me to learn the English language.

Peter G. Klimenko, Poste Restante, Kiev, 1, U.S.S.R.—Please can any readers help me get the following records. Tom Jones — "Along Came Jones"; "From The Heart"; Beatles—"Please Please Me"; Los Bravos—"Black Is Black". I'm desperate to obtain them.

Are YOU 'Tommy'?

CHRIS COATES couldn't be more wrong about underground music, it does entertain those who appreciate it.

The Four Seasons were great six years ago, but we wouldn't get anywhere if we listened to music that hasn't altered in six years.

Not all underground music is good, but the vast majority is. Don't live in the past Mr. Coates, just be daring and listen to "Tommy" by the Who, "Ahead Rings Out" by Blodwyn Pig, and "Uncle Meat" by the Mothers of Invention.

I promise there are no nudes, just good solid music—or are you the deaf, dumb and blind boy?—Linda Theaker, 46 Strawberry Avenue, Sheffield 5.

ALMA IGNORED

IT IS now almost three years since the death of Alma Cogan and I wonder if the public realise just how shamefully her fans have been treated by her record company?

In this time there have been one single and one album released and, as yet, not even a "Best of..." album, combining some of her great hits over the fourteen years of her career. If this scandalous state of affairs does not improve, she will soon be virtually forgotten. I consider this a strange way for EMI to treat the memory of a star whose records sold all over the world.

There must be a number of recordings unissued in Britain. I know of six, including her 1965 version of "The Birds And The Bees", which topped various Continental hit parades. If people reading this letter will write to me, or tell interested friends to write, we can perhaps organise a petition which will oblige EMI to treat the memory of a great star with the respect which it deserves. — John Cohen, 8 Briery Grove, Hopton Lane, Mirfield, Yorkshire.

MISS WRITE!

MISS J. Sealey, 9 Dagnell End Road, Redditch, Worcs. — wants to form a penpal club so would anyone, here or abroad, who is interested please write to her.

NEW SINGLE RELEASES

AMONG the new releases for September 5th are singles from Del Shannon, Diana Ross and the Supremes and the Temptations, Adge Cutler and the Wurzels, Barbra Streisand and the Sir Douglas Quintet.

The list of records is: DECCA CHAPTER ONE Tandem—"Song of my Life"; EMI STATESIDE DUNHILL Del Shannon — "Coming Back to Me"; BELL Delfonics — "You've Got Yours and I'll Get Mine"; TAMLA MOTOWN Diana Ross and the Supremes and the Temptations — "I Second that Emotion"; COLUMBIA Adge Cutler and the Wurzels — "Ferry to Glastonbury"; PARLOPHONE The Virgil Brothers — "When you Walk Away"; The Aero-vons—"World of You"; CBS Barbra Streisand — "Honey Pie"; Royalty — "Let's Ride"; GLADIATORS — "As Long As I Live"; PHILIPS Harry Secombe — "Shadows of the Night"; MERCURY Sir Douglas Quintet — "Dynamite Woman"; FONTANA The Californians — "Sad Old Song"; PYE DAWN Quiet World of Lee and John — "Miss Whittington"; B.T. PUPPY The Happenings — "Where Do I Go/Be In."

EVERSO 'UMBLE

AFTER Peter Frampton had expressed in many magazines that he did not wish to be associated with a supergroup, Peter Jones still referred to them as such.

Humble Pie are just four musicians who have the same taste for good music. This has been brought out in the single "Natural Born Bugle" and their LP "As Safe As Yesterday Is", which emphasises the group's musical abilities and clearly shows Peter Frampton is not just a pretty face!

Steve, Greg, Pete and Jerry I'm sure would be pleased to lose this supergroup tag. — Yadro Gavrilovic, 4 Witley Gdns., Southall, Middlesex.



ONLY PRESENT AT XMAS!

IT SEEMS that the Scaffold have to bring out a record at Christmas before they can get a hit. "Thank You Very Much" made the top ten at Christmas 1967, the follow up "Do You Remember" just made the charts. Their next, "1, 2, 3" made no impression at all, not reaching the top fifty. Then "Lily The Pink" made number one at Christmas 1968.

Now the best record that Scaffold have made, "Charity Bubbles" looks like being another miss. So come on Scaffold fans, and don't just buy their records for your Christmas parties—Ian McKay, 11 Glenmuir Place, Ayr, Ayrshire.

TAKE HEED!!

Due to certain rumours in the trade, we hereby inform all those whom it may concern that the SOLE presentation of FAITH, HOPE 'N' CHARITY* management/recording/publishing or otherwise is by:—

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* BOARD OF TRADE REGISTRATION OF BUSINESS NAMES ACT 1916



IAN ANDERSON

'THEY ALL THINK I TAKE DRUGS ...'

Ian Anderson talks to Ian Middleton

WITH a band working out of Britain so much, especially in the U.S.A., I asked Ian Anderson of Jethro Tull if there was really any differences working in the two countries.

"There's hardly any difference as far as playing is concerned," he replied. "The only thing that affects you is one misses the security of being at home. You live in hotels all the time and out of a suitcase. There isn't time to keep your instruments out of their cases.

"In the States, it would be easy to get involved with the groupie and the drug scenes. But, as I told you at a previous interview, I'm not interested in that sort of thing. In America, there's hardly a kid who doesn't take drugs or even drink. Yet I can't say this to them point-blank because they wouldn't believe me.

"I don't necessarily condemn drugs, but you simply can't entrust a 13-year-old's mind with something like marijuana or methedrine. I feel an awareness towards the young kids who grow up with this type of environment.

"Pop music influences the kids so much. The trouble is they get a lot of false ideas through records and the pop press.

"Of course in the States, the groupie scene is very strong. Much bigger than it is in Britain.

"A lot of the members of groups go with the groupies through sheer boredom. Any-one connected with a group in the States, especially a British one is all right as far as they're concerned."

ENTHUSIASM

Jethro Tull is a group which people you would think only like out and out pop music really rate. Probably the main reason for this is the band sets out to entertain and shows enthusiasm when they are playing. Ian told me they were even getting the teenyboppers coming to see them before they made their last trip to the States. "But not the silly ones who scream and giggle," he added.

Another factor for their success is the breaking down of musical barriers. Whence you get Jethro Tull playing at a Jazz Festival.

"At the Miami Jazz Festival, we topped the bill over people like Roland Kirk and Gerry Mulligan," Ian said. "At least fifty per cent of the audience were straight and middle-aged and we were a

bit worried. The night before, Booker T. and the MG's topped the bill and half the audience walked out. When it came to our spot to close the last night we thought we wouldn't stand a chance.

"But we went on and I made a few jokes about the music and they sat there and lapped it up. We won through because we entertained on a musical level. The programme ran late but when we finished a lot of the middle-aged people were standing up and gave us a great ovation. It gives one a fantastic feeling to know you've done well."

To look at Ian some people would think he is the complete drop-out and some ignorant bum—but nothing could be further from the truth. He admits to being the black sheep of the family (he has two brothers, one is the Theatre Manager in Leicester, "and very straight"). But underneath all that hair is a very keen mind.

NO REASON

"I went to Grammar School but left when I was sixteen — halfway through my 'A' levels," Ian divulged. "I couldn't see any reason for taking them. If I'd gone on, I might have ended up in some suburban house and married!

"Going to school was a good thing. I only left because of the pointless discipline. It's like being in the Army and being told to polish your boots all the time and other silly things. The good thing about it all was one learned discipline. Once this has happened you can apply self-discipline.

"I couldn't sit down and write songs if I hadn't been disciplined as a child—you force yourself into doing something.

"It's like playing. On occasions I think 'Oh God, I've got another six tonight.' But I know I've got to do it. I go through a transitional stage so by the time it comes for me to go on, I'm looking forward to playing. You get the

feeling like the first time you play and I always enjoy actually playing. It's the thoughts I might have before doing so."

This week, Jethro Tull go into the recording studios. The first objective is to make a single. Then they record their third album all in one go. So there won't be any gigs for three weeks by them.

Ian, who's done all the writing, said: "I'm putting all the ideas which I got in the States into songs and then the songs into records.

I don't believe what we are doing is a progression. My ideas haven't really changed over the past two years. What has happened is I'm better equipped to put them across. The third album is different to the other two simply because we have different means at our disposal. It's the technique used in the studio and knowing the guys in the band better through working with them all the time that also makes the band sound different."

MASS MEDIA

Ian Anderson could easily become the Pied Piper of Pop with the steadily increasing acceptance of his music. But not quite the great pop idol. He doesn't believe there will be a return of big pop idols and explained why.

"People through mass media know too much about things," he said. "They know the person is really like them; they have a head, two arms and legs and can get gonorrhoea just like them. The phenomenon of the pop idol in the gold lamé jacket has gone. What you get now is the 'boy next door' sort of person who's grown his hair long.

"What can happen is someone is a success, not necessarily as a musician—he could be a politician, and can be looked on as having a knowledge of his craft. He would be judged as a person who's been developed as a sort of 'plus' person. But there wouldn't be any mystical fantasy about it all. You might meet Paul McCartney or the Prince of Wales and you'd get a similar type of emotional thing out of it. The days of hero worship of pop stars are over."

Jethro Tull use the improvising factor a great deal—rather similar in approach to jazz musicians. In fact most of their music is based on a jazz concept.

"I like light and shade and tone colours in music," Ian stated. "You don't need to prove you can play fast if you know you can do it. Technique shouldn't be used for technique's sake. We try to make each song have an identity of its own. And that includes any solo which might be played.

"Nobody denies the importance and enjoyment of 12 bar blues, but it isn't an end in itself."

Some of the blues bands around today should make a note of that.

IAN MIDDLETON

TELLING IT LIKE IT IS?

IF Elvis Presley was the "great pop Messiah", then Johnnie Ray played John the Baptist. So says Nik Cohn in a new book. And he says a lot more, too, in a style which will enrage a few million fans of sundry stars — even if he also earns full marks for honesty.

On Johnnie Ray: "He caused riots, real live ones. He had his clothes ripped off, his flesh torn, his hair ruffled. He sang the same trash as anyone else, but he contorted himself, buckled and gulped, and that released an intensity of aggression that nobody else had stirred. He'd gag, tremble half strangle himself. Pull out every last outrageous ham trick in the book and he would be embarrassing, painful but still he worked because, under the crap, he was in real agony, he was burning and it was traumatic to watch him."

On Bill Haley: "First he listened hard to the biggest selling colour blues of the time, Louis Jordan and Wynonie Harris, and copied the beat. Second, he watered down the lyrics, the sexuality of the original and made it acceptable to white audiences. Musically it was all pretty dire. Haley was a fair country guitarist but he wasn't remotely a singer and his Comets sounded like they all had concrete boots. The moment Elvis cut 'Heartbreak Hotel', Haley was lost. Suddenly his audience saw him as he was—ageing, married, corny, square, deeply boring — and that was that."

On Elvis: "His first record 'That's All Right' was quite marvellous. He'd been exposed to a lot of different musics—coloured R. & B., fundamentalist preachers, country ballads—and his singing was a mixture of all of them, an improbable stew to which he added sex. His voice sounded edgy, nervous, and it cut like a scythe, it exploded all over the place. It was anguished, immature, raw. But it was the sexiest thing that anybody had heard. And now he is a god-head. The demon lover has turned into a father, an all-powerful figure who can rule a fan's life without actually having to be there."

On Buddy Holly: "His breakthrough was that he opened up alternatives to all-out hysteria. Not many white kids had the lungs or sheer hunger to copy Little Richard, but Holly

was easy. All you needed was tonsils. The beat was lukewarm, rang minimal — no acrobatics or rage or effort needed. You just stood up straight and mumbled. Even his obvious rockers like 'Rave On' were Neapolitan flowerpots after 'Tutti Frutti'. In this way Holly was the patron saint of the thousands of no-talent kids who ever tried to make a million dollars."

On Eddie Cochran: "He was pure rock. Other people were other kinds of rock, country or high-school, hard, soft, good or bad or indifferent. Eddie Cochran was just rock. That's it and that's all."

On Tommy Steele: "On stage, he squirmed and wriggled in all the right places, strummed his guitar till his fingers went numb, snarled animal, generally did the whole bit. Still he wasn't really cut out for it. The trouble was he wasn't evil enough."

On Aretha Franklin: "She's been different. Out of all the many people in this book, she's the only talent I can rave about without making reservations or schmieries of any kind. Simply, she's magnificent. She's infinitely the best voice that pop has produced."

On the Beatles: "Completeness was what the Beatles were all about. They were always perfectly self-contained, independent, as if the world was split cleanly into two races, the Beatles and everyone else. And they seemed to live off nobody but themselves."

On the Stones: "Whatever else, they had style and presence and real control. They are my favourite group. They always have been. They were major liberators. They stirred up a whole new mood of teen arrogance here and the change was reflected in the rise of Mod., in Carnaby Street and Radio Caroline. In Cathy McGowan and The Who and later, in Twiggy."

On Sandie Shaw: "She was skinny, short-sighted but she was sexy. She sang in her bare feet and she made people turn very soft. Technically, she could hardly sing at all, but had some built-in ache to her voice, a tunelessness that worked exactly right, a beautiful creak. Among the girl singers of her time, by far the best."

On the Monkees: "They bore a strong resemblance to the Beatles; one of them was baby-faced and motherable (Davy/Paul), one was big and domineering (Mickey/John), a third was lost-looking (Peter/Ringo) and the last was withdrawn, serious, the straight man (Mike/George)."

Author Nik Cohn was, probably is, a pop addict, a genuine fan. His book rings with enthusiasm. But also honesty. ("Pop From The Beginning", by Nik Cohn, published by Weidenfeld and Nicholson, price 36s.).

PETER JONES

NEW SOUL ALBUMS

THE FLAMINGOS "Their Hits Then And Now" (Philips SBL 7906 stereo).

HEADLINED by their hit single "Boogaloo Party", this raunchy album — in good stereo — showcases one of the longest-running of all R & B groups. This is mainly re-recordings of previous hits — "Lovers Never Say Good-bye", "A Kiss From Your Lips" etc., all of which have a certain perennial excitement. The powerful lead vocals are handled well and soul fans will dig this strongly. However, the only disappointment was their re-recording of "I Only Have Eyes For You". Sure, this one is beautiful — but their original version has never been surpassed, by the Flams or anyone else.

BROOK BENTON: "Do Your Own Thing" (Atlantic 588 187 Stereo).

FOR one who used to dig Brook this album came a rather incongruous mixture of good and bad. The first track "Touch 'Em With Love" is an awful noisy Atlantic machine-made item, and

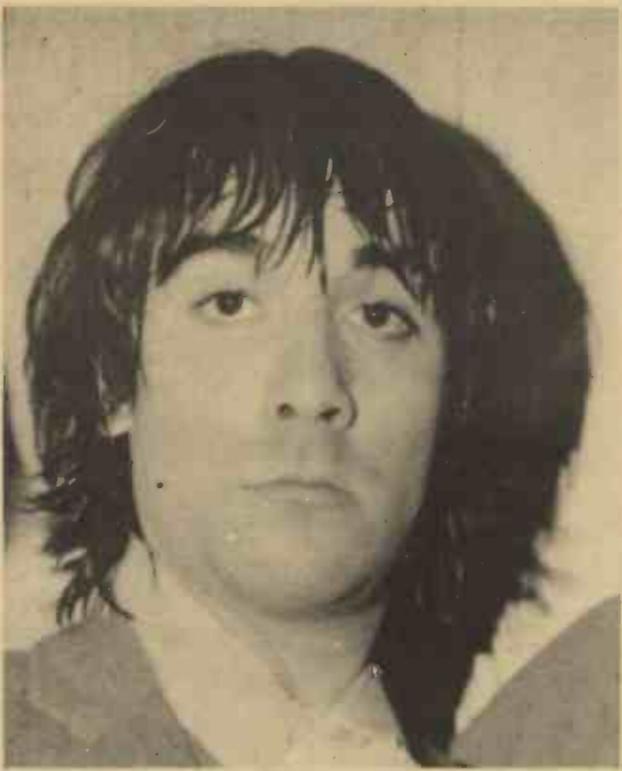
then he launches into a beautiful version of "Nothing Takes The Place Of You". His "Woman Without Love" shows off his superb phrasings and that emotional way he has with his voice, and then it's spoiled by the "Break Out" track, which is so syrupy. The whole LP is like this, which is a pity because his voice is better than almost anyone else's at Atlantic.

OTIS REDDING: "Love Man"—I'm A Changed Man; Higher And Higher; That's A Good Idea; I'll Let Nothing Separate Us; Direct Me; Love Man; Groovin' Me; Your Feeling Is Mine; Got To Get Myself Together; Free Me; A Lover's Question; Look At That Girl (Atco 228 025 Stereo).

PLENTY of funky sounds pervade this posthumous Redding album. It's for those that dig the grating sax, Otis' tremulously powerful vocals and the real Stax sounds (on Polydor here!). Didn't dig his "Higher And Higher", but the rest of the LP should lift it higher into the album lists.

★★★

New Beatles LP title



THE accident prone Who drummer, Keith Moon did it again last week. He fell down the stairs at his home and broke his right ankle—his bass drum foot. The Who were scheduled to play at a concert in Grays, Essex last Saturday (August 23) but were unable to perform. Keith said: "The Who won't play without me so we had to cancel the gig. We went on stage though and got our money."

THE title of the Beatles new album which will contain at least ten new songs and is expected to be released at the end of September, is Abbey Road—named after the location of the EMI recording studios. The final mixing was in progress this week.

The new album replaces the "Get Back" LP, release of which has been postponed until the end of the year.

One side of "Abbey Road" features a medley of new Beatles' songs which, says Paul McCartney, "goes on long enough to have a bath by."

Produced by George Martin, who it is understood had a bigger than usual influence on the content, the album according to Apple Press Officer Derek Taylor features the Beatles in a return to their "Rubber Soul" style.

The album includes one song by George Harrison and a re-recording of the song "Octopus Garden", written and sung by Ringo Starr, which was originally to be featured on the now postponed LP. Another title is "Maxwells Silver Hammer".

Taylor said "The Beatles have been working on Abbey Road for eight weeks." Meanwhile he reported that "The Ballad of John & Yoko" has sold 1½ million copies in the U.S.A. and sales of "Give Peace A Chance" have been 19,000 in U.K. and 700,000 in the U.S.A.

CHICKEN SHACK LP'S

THE Chicken Shack are to gather 20 top name musicians for a special album session and London concert next year. Leader Stan Webb comments: "It'll be the first blues band in Britain and we'll be holding the concert at either the Royal Albert Hall or the Festival Hall."

The group were due to begin their American tour at the Fillmore East, New York, this Friday (August 29), but have postponed it for ten days to promote their new single "Tears In The Wind". The group return on November 1 and start a 15-day tour of Germany with Ten Years After on November 6. Their new album, "The 100 Ton Chicken", will be released in October.

KINKS SINGLE

The Kinks new single "Shaneri La" is being rush-released by Pye in September to coincide with the groups first No. 1 hit issued exactly five years ago. To celebrate the group's fifth anniversary, Ray Davies major pop opera album "Arthur" will be issued on September 28. Granada Television have already begun work on the opera which they will begin screening in the near future and the company also plan to issue it in book form. The Kinks will be providing the background music for the TV show although they will not actually be appearing on the presentation. Following their fifth anniversary month the group will embark on a tour of the U.S. and Canada in October.

RON Wood leaving the Jeff Beck group to join the Small Faces on lead guitar. Group will now consist of Ian MacLagan, Plonk Lane, Kenny Jones and Ron Wood. Small Faces seeing Allan Klein this week for confirmation of American tour with the Rolling Stones.

No Chambers

The Chambers Brothers European tour, scheduled to take place this Autumn has been cancelled. Their manager, Charles La Marr stated: "We have had to cancel the tour because of the delay in finishing our new album. The album is the utmost importance to us, especially at this time. However, we are free to start our European tour January 4 through to March 30, 1970."

MAMMOTH POP SHOW

A mammoth pop show takes place at the Peninsular Barracks, Oxford Lane, Warrington, Lancs on Sunday, September 14. The show starts at 10 a.m. and finishes at 11 p.m. Sixteen beat groups and singer Marty Wilde are scheduled to appear and the proceeds go towards a recreation hall for the residents at Daresbury Hall Centre, near Warrington. This is an adult residential centre for severely handicapped spastics, run by the Spastics Society.

The Bee Gees lost about £10,000 worth of equipment last week when a thief drove their Ford Transit van away from the grounds of the manager, Robert Stigwood's, Stanmore home. Maurice Gibb's twenty-two-year-old Les Paul guitar, which alone is worth £5,000, was amongst the equipment stolen. The guitar, which Maurice says is irreplaceable, was bought in America, and is black with solid gold fittings. It was used on all Bee Gees' recordings since "New York Mining Disaster".

Pop films at Edinburgh

The main feature of the third week of the Edinburgh Film Festival (September 7-14) will be devoted to the largest selection of pop films ever gathered at one place.

A spokesman said: "Although we have a large number of films featuring top pop artists, we know there must be many more around. We shall be happy to hear from managements, agents or groups, letting us know about film material. If they would like to contact either Murray Griger or David Will at 031 CAL 1671 (the Festival Office in Edinburgh) we shall do our best to include anything worthwhile."

The Festival has two Gala performances. The first is on Sunday, September 7 and features the first colour showing of Durden Smith's film "The Rolling Stones in Hyde Park". Charlie Watts is planning to go for the show.

The second is the first ever four track stereo screening in Europe of the Monterey Pop Festival and features: Otis Redding, The Who, Jefferson Airplane, Janis Joplin, Country Joe and the Fish, Ravi Shankar etc. This is to be screened late on Wednesday September 10.

HAROLD McNAIR JOINS VILLAGE

On Saturday (Aug. 23) Village featured leading jazz artiste Harold McNair during their Marquee residency. The group feature a leading personality each week during their bill topping three months residency and other guests have included Peter Green and Victor Brox. Their residency ends at the end of September and around the same time their first album is due to be issued.



CILLA Black seen holding "Billy Beacon" and "Billy Beware", two toys entered in the Buitin Safety Foundation competition, Operation Matthew, to find a safety symbol for the seventies. All the toys sent will be given to needy children at Christmas by the British Safety Council, who are running the competition for Buitin's. Cilla paid a brief visit to the Council's headquarters on her way from London to Blackpool.

Cassette prices

As from September 1, the price of all popular and classical music-cassettes distributed by Philips Records will be reduced.

Popular music-cassettes will come down from 55s. 11d. to 47s. 6d. and the classical ones from 55s. 11d. to 49s. 11d. The price reduction applies to labels distributed by Philips.

A big promotion campaign is being launched to promote both music-cassettes and cassette players. With the reduction in price together with the large number of pre-recorded cassettes available, Philips are confident that the music-cassette trend throughout the world will be emulated in this country.

American song for Hollies...

NEW Hollies single scheduled for Sept. 19 titled "He Ain't Heavy (He's My Brother)" runs 4 mins. 12 secs. Title written by two Americans, Bob Russell and Bobby Scott. It will also be recorded in French, Italian and Spanish.

This weekend the Hollies go to Helsinki for a concert and TV appearance then to Basle for a concert at the Concert Hall on August 31. On September 1, they travel to Zurich for TV date, on 3rd they are at Stuttgart for the conference of the pop industry. For the rest of September they work on their new LP which is scheduled for Christmas.

'Umma Gumma' Floyd LP set

Pink Floyd's first double album is due for release towards the end of September on Harvest at 57s. 6d. The first disc recorded live in Manchester and Birmingham containing popular Floyd items. Second disc contains new material and features each member of the group.

Album titled "Umma Gumma." The group set for 12-day Continental tour starting September 17. Countries include: France, Belgium and Holland. They also appear at the Essen Festival (October 12) with The Pretty Things (October 9) and Aynsley Dunbar Retaliation (October 10 and 11).

Solo Christine from new Fleetwood Mac album

NEW FLEETWOOD MAC album, "Then Play On" for release September 19 on Reprise. There are already three cover versions of songs. Danny Kirwan's "When You Say" to be recorded by Christine Perfect with Danny producing the record independently for Blue Horizon. "Before The Beginning" to be recorded by Clifford Davis and "Closing My Eyes" recorded by David McIvor.

First single on Reprise for Britain, a seven-minute Peter Green composition, "Oh Well". This takes both sides of the record and Peter plays cello, acoustic guitar, tenor and alto recorder, hand cymbals and timpani.

The Deep Purple at the Royal Albert Hall on September 24 presented by British Lion Films in aid of Task Force.

Scaffold busy this autumn. They have a two-week season in Edinburgh on August 25. Tour dates:

September 27, BBC-2 "Revue".
September 28, Belgrade Theatre, Coventry.
October 6, Salisbury Playhouse.
October 7, Bradford University.
October 16/17/18, Nuffield Theatre, Southampton.
October 19, Nottingham Playhouse.
October 20, Leeds Technical College.
October 23/24/25, Gulbenkian Theatre, Canterbury.
October 31, November 1 & 2, Lion Concert Hall, York.

In addition to the above dates, the Scaffold will also play other venues including a charity cabaret at the Top Rank Suite, Bristol, on October 27.

New Moody Blues album for release early October tentatively titled "For Our Children's, Children's Children" finished last Wednesday. The album will have a continuous performance on each side and will probably be the last album of this type by the Moody Blues.

In October they go to Spain for two weeks. For the last week of October and all November, the Moodies are in the States. This is followed by a week's tour of the Continent taking in Paris, Hamburg, Copenhagen, Stockholm and Oslo.

Johnny Marsh returns to London September 19, to appear at the Caribbean Music Festival at Wembley Empire Pool on September 21. He tops the bill which also features Desmond Dekker and Max Romeo.

Cucumber Castle and other Bee Gee antics

Valerie Mabbs visits film set

FINDING the land of Cucumber was a little harder than I had imagined, but after being misdirected by a "local", Bee Gee friend Alistair Taylor, I finally arrived at the impressive setting.

The thirty-four-acre grounds of manager Robert Stigwood's Stanmore home have suddenly become alive with cameramen, naked dummies, and guests ranging from Frankie Howerd, Sammy Davis and Spike Milligan too, on this particular day, Eleanor Bron, Julian Orchard and Pat Coomes.

After filming a mad minstrel scene which involved tumbling backwards from his throne and rolling away in the distance, and which was greeted with cries of "Look at Maurice he's loving it all!" from Lulu, Maurice came over to demonstrate his new "mini" Honda.

"He's hoping the Rolls is going to break down outside Buckingham Palace one day, then he'll get the bike out of the boot and drive off," Lulu explained.

There's a constant friendly "rivalry" between the two Gibb brothers and Barry joined us to say:

"I've just got a bike as well." And then he enquired of Maurice, "How many tyres has yours got?"

"Two," Maurice replied nonchalantly, only to be told by Barry: "Well they gave me two extras, instead of two track tyres!"

The story of Cucumber Castle was written by Barry and was inspired by the track of the same name from their album.

"It's a story of a King (played by Frankie Howerd),

who rules several lands, including Cucumber and Jelly. When he dies he leaves Cucumber to me, and Jelly to Maurice. Then without any wars we have to see who can take over the other one's throne," Barry explained. "All the sketches that are being filmed are going to be fitted in something like "Laugh In", but it's not quite the same."

On the day we met, "Don't Forget To Remember" had taken a terrific leap into the Top Twenty. I asked Barry how he felt now.

"Oh, I'm really pleased and relieved," he told me. "I was worried about it then? "Oh no, I had every faith in the record," was the prompt reply. "I knew it was commercial, I didn't read anything the papers said about it, but I heard the radio. Now the same disc jockeys who said the record was no good are saying "There, I said it would be a hit."

"People have said about it being country style, but I said in the beginning that it was a tribute to Jim Reeves. It's not a copy, it's a tribute."

"We haven't got a new single ready yet, Barry added. "But it will be there, don't worry. We have been working on our album, but it's got to be mixed yet. Two of the tracks are featured in the film, as well as the single and some music from Blind Faith."

While Lulu and Barry's girlfriend Linda drove into the town and Barry returned to the film set. Maurice and I retired to the house to listen to some tapes. They featured Lulu's eighteen year old brother Billy, and were produced by Maurice Gibb.

"I went straight from the set down to the studio," Maurice told me. "And I was nearly falling asleep sitting there, but considering there's more mixing to be done it's going to be a brilliant sound."

The number that is planned for Billy's first single "Visitor from America", was written by him and arranged and produced by Maurice. It features a twenty five piece chorus and Lulu adding extra power.



The Bee Gees in action.

Barry has also just produced a single for another artiste, Pat Arnold. This will be released on his own record label.

"I've just started a label called Diamond," Barry explained. "It's going to feature eighty per cent solo artistes. Pat Arnold often comes to visit us at home, and one evening I invited Robert Stigwood and the head of Atlantic Ahmet Ertegun as well. The evening ended up with a jam session and Pat really impressed them with her singing. The single will probably be one of my compositions "Bury Me Down by the River."

As the rain had started to pour down the camera crew moved inside and Barry and Maurice improvised a duelling scene on the beautiful wooden staircase. As Maurice tumbled down the stairs, Lu returned from her shopping expedition, and stared aghast

before realising it was all part of the act! "I'm leaving for the States on Monday," Lu told me. "The first week there I shall be recording with Jerry Wexler of Atlantic." (Earlier Maurice had demonstrated on the piano a number that he had composed for Lulu, with the hope of it being recorded on Atlantic, and Lu herself had written the lyrics.)

"I'll be away for about six weeks and I'll be visiting South America too," Lu added, and with that she left to fulfill an appointment, and Barry and Maurice continued to wait for their next call.

"When you first arrive it looks very exciting doesn't it," said Barry. "But really it can be boring, there's always somebody waiting around to do something!"

VALERIE MABBS

Sabotage and flag burning

FOR a group, generally the more famous they become and the more money they are making the easier things become. But, for the roadie attached to the group, it can be a vastly different story.

Barrington Marsh-Ward (otherwise known as Baz!) has worked with the Nice for two years, having joined them one month after they were formed.

"When the Nice were backing P. P. Arnold they used to travel in the van with me, but now there are two other roadies, and one drives the car, I'd rather look after the van and equipment. As the Nice have got more money, there's been more equipment to deal with."

Equipment, though, can often be the cause of the greatest headaches.

ORGAN RUINED

"When the Nice were playing in America once, I drove about 18 hours non-stop to reach the gig," Baz told me. "Then I got to the hall, set up the equipment, and decided to get cleaned up. When I went back to check the gear I found that another group had poured beer in the amps, and completely ruined the organ. I cleaned everything up as best I could, but if anything very technical is involved I usually leave the Hammond to Bill Hough.

"I was very lucky that time because Bill happened to be going to a town called Red Deer, in Canada, which was miles from anywhere. After several emergency calls I reached him and took down three foolscap pages of instructions on how to fix the organ! I worked into the early hours of the morning removing little bits of paper that had been put between leads to break connections. Then I sat on the equipment all night, so that nobody could touch it again!"

STRANGE FIRES

With the Nice there were also the inevitable flag burning incidents to cope with, and the strange outbreaks of fire that occurred at the time of flower power when the group burned joss sticks on stage, and sometimes forgot them! And, of course, Keith Emerson has two Hammond organs to be taken care of, and as Baz says:

"Keith is very finicky, we've got five cabinets, most with two speakers, but he can point out that one speaker in one particular cabinet isn't working. He'll always be right."

But in his eight years as a roadie perhaps the most trying time for Baz was when he worked with an all female group! "I worked with the She Trinity in Germany," Baz explained. "And if you can imagine working with girls all bitching about things! Then you get all the lecher GI's who think the girls are thrown in with the entertainment, and you have to fight them off. And of course the girls will insist on wearing mini skirts in foreign countries! When I worked



THE NICE — a new album issued this month . . .

with Goldie and the Gingerbreads the other roadie and I wore trousers with coshes built in."

Baz himself began work in the music business as a drummer with a Liverpool group. After an accident in which he smashed his arm he began "roadying" for friends, and progressed to working with the 28-piece Freddy Mack Show!

"I don't regret giving up playing," Baz said. "Because the guys I was working with are all married with kids, and they're envious of me. I wasn't that brilliant a drummer, and as it is, I've been three-quarters of the way round the world."

BREAKDOWN

"The Nice are going over to America in November," he added. "And there's a lucrative market on the Continent, so we'll be going back there in September."

It isn't all fun, though. Baz has had moments when he's been literally on the verge of a nervous breakdown.

"Take this week for example. It's supposed to be a holiday," he said. "And I'll probably spend a couple of days putting the gear in to be repaired, and another two days getting it all back. But I've got used to living with that equipment, and I don't want to leave it behind me."

VALERIE MABBS



THE man who starred in the first "talkie" film, as a singer. The man who created musical trends, and sang songs still popular today. The name—Al Jolson, as great in his time as today's super-stars.

Now you can see for yourself, on the big screen, the 1946 film "The Jolson Story" with Larry Parks as Jolson, the man who really couldn't stop singing—for his family, his friends or his fans.

Larry Parks' acting is superb, but his miming to the Jolson voice, featured on all the songs, is nothing but brilliant. Some of the million selling songs in the film are "April Showers", "Swanee", "Rockabye Your Baby With A Dixie Melody", "My Mammy", "California, Here I Come". Remember them? Although 1946 is a long time gone, the film is as fresh as any of today's movies, and is packed with music, emotion and nostalgia, even for those who don't remember how it was.

And when you've seen it, you'll more than likely want to own an Al Jolson record, or send one to your mother to show her you know about Jolson too! Either way, your luck's in, as MCA Records have released an album to coincide with the film, carefully planned to include all the songs featured and some bonus tracks as well, "Story"—MCA MUPS 384.



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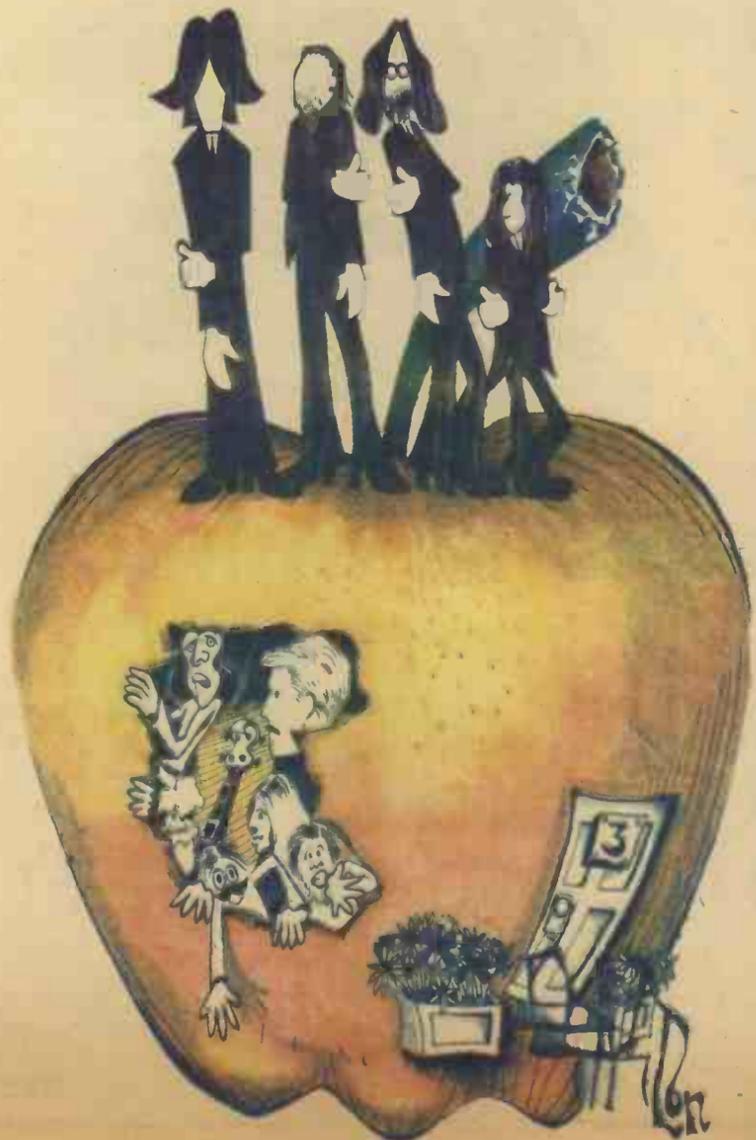
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Inside Apple—GEORGE, JOHN, YOKO and RINGO in the foreground.

HAPPY APPLE TURNOVER!



And these are the singles they issued in England:

Those Were The Days—Mary Hopkin; Hey Jude—Beatles; Sour Milk Sea—Jackie Lomax; Thingumbob—Black Dyke Mills Band; Maybe Tomorrow—Joys; Goodbye—Mary Hopkin; Road To Nowhere—White Trash; Get Back—Beatles; That's The Way God Planned It—Billy Preston; Ballad Of John and Yoko—Beatles; Give Peace a Chance—Plastic Ono Band; New Day Dawning—Jackie Lomax;

LP's That's The Way God Planned It—Billy Preston; Wonderwall—George Harrison; Two Virgins—John and Yoko; 'James Taylor' Under The Jasmine Tree—MJQ; Postcard—Mary Hopkin; Is This What You Want—Jackie Lomax; Unfinished Music No. 2—John and Yoko; 'The Beatles'; Electronic Music—George Harrison.

Apple is one year old the event with the r — David Skan celeb and loss account of

ABOUT this time last year, in case sitting duck. It was a very — ne produced a ripening crop of convers

And it gave a lot of people, ugh, process The Beatles had become the And they were British, dammit! speculators against the £ and anybod Cry The Beatles, for Harry, Engl everybody wanted to be at the ball, fruit gums.

Critics capitulated, countries were nothing seemed able to stop it. Noth shadows, to be -respected and revered in person, like some ring-master cracking an inaudible whip between acts, and otherwise almost ignored.

Almost ignored!! The Beatles?? For chrissake, when all's said and done, the chips are down and in the last analysis, it was THEIR thing. And, of course, they knew it. They had been screwed up before by shiny black shoes and they tried to make sure it didn't happen again. So John Lennon met Lord Beeching secretly. Except it wasn't secret, because somebody else who told his cousin in the print who just-mentioned-it-in-conversation to Arfer Bitter, journalist and all-round creep, and the whole scene was blown open.

MORE CHUCKLES

THEY were trying to get it together! THEY were trying to get CONTROL! The moguls and minions in the clubs and the bars chuckled No, said Lord B, he was sorry but...! The moguls and minions chuckled some more. Next came the give-away clothes. More chuckles.

But the people who were laughing then missed the point. Something WAS in the air. The Beatles — "We're four nice lads," said Ringo Starr — were attempting to rationalise what they were now calling their business. Said Paul McCartney, "We should never have tried to beat Marks and Spencer at the boutique business."

Know your markets gentlemen! This is an orderly house! He spoke honestly, sincerely and straightforwardly. And if there was a catalyst for today's situation that one incident was probably it. There was also a popular rumour floating then that The Beatles wanted to share their — yes, some people were calling their mighty profits, ill-gotten gains. But more important things were happening.

By this time John Lennon had been divorced, Paul McCartney hadn't married nice Jane Asher and the name Klein began cropping up in conversation.

The dual kickback had begun. Because, by moving into 3, Savile Row,

info has

I missed a record last week. Couldn't help it really, because it was released so fast there just wasn't time to get it into the column. The reason for the rush is that everybody here who heard it was so knocked out that we decided it should be released immediately. LOVECHILDREN, featuring LITTLE JOE, are the group who made the record that caused all the excitement, and it's titled 'Easy squeezey'. It's a good, basic sort of song which they sing with lots of gusto—I like a bit of gusto myself—and there's a very strong guitar riff

accentuating the beat. It's on Deram, number DM 268.

'Sunshine' is an up-cheerer by MUFF MURFIN, a bouncy, happy-go-lucky singalong number over an almost ska-beat. Very infectious, you'll be joining in with it even if you can't carry a tune in a bucket. Muff is someone I know little about as yet, but he's definitely in his element singing this. It's on Decca, and the number is F 12960.

If you're a regular listener to John Peel you will have heard the next

In this week—They have celebrated release of 'Hare Krishna Mantra' rates with his own personal profit one year's Beatle business

the grouse season got a bit boring, The Beatles presented the world with a w honours!! — philanthropic gesture. They even called it Apple, which instantly ational cornies: crumble!! pie!! sauce!! fritters!! the pip. Because they felt that through some magical, mystical, mysterious sirs and yours and mine. Like the Queen. Out there fighting some social/economic crusade against prudes, pessimists, y who tried to put Britain down, by bringing it all back home. and and St. George!! It was like the sleeping beauty had been kissed and from the Prime Minister toting his MBE's to the teeny freakies who sent their conquered and, so long as the machine behind The Beatles was well oiled ing except The Beatles themselves, who by then had become faces without



Apple pressman DEREK TAYLOR (left) with PETER BROWN, the Beatles' personal manager and a lovely female executive.

London WC, The Beatles were not just kicking the clingers within their empire, that came later anyway, they were also setting up a symbol of themselves for — right!! — themselves. They could see it. You could see it. There it all was. All yellow in Savile Row. And they WORKED there.

Worked!! WALKED-INSIDE-SAT-DOWN-AT-THEIR-DESKS-AND-WORKED. The Beatles did. Them!! They — yes, right, them, now hold on — dropped telephones, spilt coffee on letters, banged their knees on the desks, lost memos and sent out for cigarettes . . . just like you, me, the girl in the typing pool and that sod Smith in accounts.

Only the names had been changed! "John Lennon for Allen Klein . . . the New York Times for Derek Taylor . . . Is Pete Brown up there please . . . could Paul wait for Mary Hopkin . . ." Everyday the office takes 2,000 telephone calls, half business, half from people who think they have a chance of being mis-routed to one of THEIR phones. And the girls on the front doorstep.

But! The Beatles are in business. In the beginning they hoped to spend much of their

time encouraging penniless young people to do their own thing with cashouts. Somebody estimated that they were giving £20,000 a week away like this! The con syndrome took over and, though The Beatles still WANT TO HELP they do it in a slightly different — more businesslike? — way. Said Paul, "We used to be too generous. But now if a group asks us to buy their amplifiers we'll tell them to get themselves together as a group first and then come and see us."

Us is about 25 people who work in the building. It cost £250,000 and has four storeys. In the beginning the company was employing almost twice that number. Some resigned and others were paid off when Mr. Allen Klein, already the Rolling Stones business affairs manager, signed a one year contract to manage the Beatles' business affairs.

GOT IT TOGETHER

A list of expendable personnel was made. John Lennon agreed to it, provided he didn't have to do the firing, and the people disappeared. The Beatles had done most of their bit anyway. They had — against all the odds and the predictions — got themselves together.

And more!! In the twelve months since Apple's inception the company has sold 12 million singles. TWELVE MILLION!!! Of course that includes The Beatles' own records — they are obviously Apple's biggest asset — but it also takes into account wildly successful singers like Mary Hopkin and Billy Preston who were nurtured in the basement of the electrified orchard.

Other branches of the company set up in the initial euphoria have been put on ice meantime. But they will undoubtedly be revived because if it is to continue to work Apple must be constantly changing its targets.

Even more important, to The Beatles, than all the success of the company is that, at last, they have discovered a businessman who they trust. And (as George Harrison commented), there are so few people they CAN trust.

And that, perhaps, is a pointer to the reason behind the name Apple. The apple is sweet as a nut, round, red, juicy, wise as a serpent, yellow and spicy. And ever since Adam pushed the boat out and set sail for us all, apples have been here to stay.

And apples are law-abiding. If there were no apples there would be no gravity. The whole world would be in free fall for eternity and nothing would weigh anything. And where would that leave The Beatles?

goofed

record already, and if you're one of the thousand people who wrote in for our progressive music catalogue you'll want to hear it. EGG do incredible things with time—none of your old 4/4 stuff. I tripped over my ear a couple of times when I first heard it, but I'm okay now and I do like the record. 'Seven is a jolly good time' is the title, on Deram DM 269, and if you like Nouveau Rock listen to it.

Hope you'll all go and see 'Midnight Cowboy' when it's

released in a couple of weeks, because it's going to be the film of the year, and the theme music is brilliant. By RONNIE ALDRICH, this is beautifully orchestrated with a huge sweeping string section and the incredible Aldrich piano. It's on Decca F 12962.

Info is nearly a year old. Am I boring you?



The Decca Record Company Limited
Decca House, Albert Embankment, London SE1



JANE BIRKIN

YOU would expect most people who've been with a successful group and have gone solo to go all out for a hit record and start touring around the country. But not so with Hank Marvin, ex-leader of the Shadows.

"I definitely don't want to go out touring as a solo artiste," Hank informed me. "It was suggested that I did by two of the top script writers who said they saw me as a sort of guitar-playing Victor Borge which was very flattering really.

"I prefer to enjoy my own home more often which I do now. I want to continue writing and of course recording. This will be the main bulk of my output.

"I'm putting records out because instrumental records sell; although various radio and TV producers think otherwise. They sell all over the world. If one does have a hit with singles, it means you're just being successful with those records. It doesn't mean I've got to go touring afterwards — although there would obviously be the demand.

"At one time it was discussed that I would go as a solo act with Cliff Richard. I didn't want to know about that because to me it meant far too much working out an act. But the Shadows will be with Cliff for the Japan tour. Bruce isn't going. Alan Hawkshaw will be going instead. When we get back, we'll be doing eight one-nighters with Cliff. This will be in October or November. I think it will be good. Then after that I'm doing a 14-week television series with Cliff, starting in January. After that I don't know what the future holds. I'll be concentrating on writing I suppose."

BASICALLY LAZY

Hank said he got a tremendous kick out of working live, but this was offset by being away from home, and there was no point in having a home if you weren't going to be there.

"I'm basically a lazy person," Hank admitted. "But I'm working at the moment with Jerry Lordan in song writing and he really pushes me. On my own I would tend to leave a song alone after a while if it didn't seem to be working out. I'm learning very quickly off Jerry."

On a few occasions Hank has played solo with an orchestra on stage which he finds very strange. He misses the rest of the group behind him. When he played, it was just the drummer with the orchestra that he heard — the rest of the orchestra being right across the stage. "It definitely isn't show business," he said.

"Single records are much more chancy than LP records," Hank stated. "With LPs, you can knock up a very good sale and make a nice income from them. With singles, in this country in particular, you haven't got much of a chance. The producers don't want to know about instrumentals and I can't see that much difference between them and single records. But that's their opinion unless it's a hit. But how can you get a hit if the producer isn't going to play it on his programme?"

"This is one of the reasons why commercial radio was so good. They were completely unbiased; they played all kinds of music in the pop field. Whereas it appears on Radio 1 you get an awful lot of trouble with some producers who simply don't like instrumentals. They don't seem to like slow numbers either. It has to be something fairly bright.

Hank Marvin-'a sort of guitar-playing Victor Borge?'



HANK and CLIFF: The old team, seen together again recently . . .

"To my mind, the majority of radio programmes reflect what the producer likes rather than what the public wants. If there is a public demand, why don't they play them? They tend to play records which the public can't want to hear. I say this because I know the records aren't selling, therefore the public doesn't want to know.

"I think the whole attitude of some producers is completely wrong and they should be made more aware of what the public really wants."

Strong words if you like. But what do you want to hear on the radio?

IAN MIDDLETON

NEW ALBUMS REVIEWED BY R.M. REVIEWING PANEL NEW ALBUMS REVIEWED BY R.M. REVIEWING PANEL

Beck up-dates Elvis oldies



THE DELFONICS "Sound Of Sexy Soul" — Ready Or Not Here I Come; Let It Be Me; Hot Dog (I Love You So); You Can't Be Loving Him; Ain't That Peculiar; With These Hands; Face It Girl; It's Over; Going Out Of My Head; My New Love; Somebody Loves You; Scarborough Fair; Everytime I See My Baby (Bell SBL 121 stereo).

A CLEAN progressive soul album from the falsetto-based U.S. trio. Their exciting "Ready Or Not" highlights the package, and the arrangements and productions are by Thom Bell, whose beautiful use of strings is almost unsurpassed in this field. However, you need to be a Delfonics fan to take them in LP doses — certainly their sound is distinctive, though occasionally tiring. A pity that "Scarborough Fair" didn't use the song's lyrics, let alone those of "Canticle", because the arrangement and vocals are superb. Forget the sleeve notes, too.

★★★★

'IGGINBOTTOM "Iggibottom's Wrench" (Deram SML L051 stereo).

MUCH is being said about this group — combining jazz and pop and all that. And with sleeve notes by Ronnie Scott. The LP is, by any standards, quite exceptional. They DO fuse jazz and pop, gently, non-violently, and carefully. One can admire the group for

what they are doing, and enjoy what they do. It's mainly late-night sounds, done with confidence and care. Progressive fans are urged to try this, although tracks like "California Dreaming" and "Blind Girl" will need some careful listening to. L.G.

★★★★
B. B. KING "His Best — The Electric B. B. King" — Tired Of Your Jive; Don't Answer The Door; The B. B. Jones; All Over Again; Paying The Cost To Be The Boss; Think It Over; I Done Got Wise; Meet My Happiness; Sweet Sixteen; You Put It On Me; I Don't Want You Cuttin' Off Your Hair (Stateside SSL 10284 stereo).

A VERY sophisticated bluesman, King has arisen, phoenix-like, in the wake of the hordes of admiring imitation blues groups that constitute our underground. This is the real thing, or at least real enough for 1969 — whether it's real as far as blues goes, is something else again. Mind you, the guitar work is absolutely perfect, the recording is clean, the vocals are sincere. What more do you want? King is perhaps the king, for better or worse.

★★★★

WITHERSPOON / MULLIGAN / WEBSTER "At The Renaissance" (Ember 820).

THIS was reviewed directly after the B. B. King blues LP, and this is in a different class. Very cool — Jimmy Witherspoon's vocals, with Gerry and Ben providing a beautiful set of backings. Originally issued on Vogue here, a classic jazz-blues LP. Progressive music fans should try this — the real thing.

★★★★

SOLOMON KING "King Of Song" — Spanish Eyes; My Yiddish Mamma; If I Had Three Wishes; Cry Softly; Must I Close My Eyes; This Ole House; I'm Walking Behind You; No One; Somewhere In The Crowd; Time Alone Will Tell; Goodbye My Old Gal; For Each Question There's Always An Answer (Columbia SCX 6344 stereo).

BIG man big voice etc. etc. The time-honoured format of sentiment and low nostalgia, the "good" voice and the easy and corny arrangement, all lumped together to make an album which will sell to a lot of people

who probably don't buy the RM. Yes, these people know how to sing when they wrote really good songs.

★★★★
RAY CHARLES "What'd I Say" — What'd I Say pts. 1 & 2; Jumpin' In The Mornin'; You Be My Baby; Tell Me How Do You Feel; What Kind Of Man Are You; Rockhouse pts. 1 & 2; Roll With Me Baby; Tell All The World About You; My Bonnie; That's Enough (Atlantic 587 161).

IT may be ten years old, and sure, R & B has changed a lot since then, but this is still a five star album and there hasn't been much else to top it in that ten years. Ray's "What'd I Say" was the song that directly led to most modern R & B and soul sounds, the accent is on excitement and of course when it was recorded there was still that inherent jazz feel which has so unfortunately passed out of soul. Everything on this LP swings, has got soul, is beautiful. Everyone who digs music should buy it.

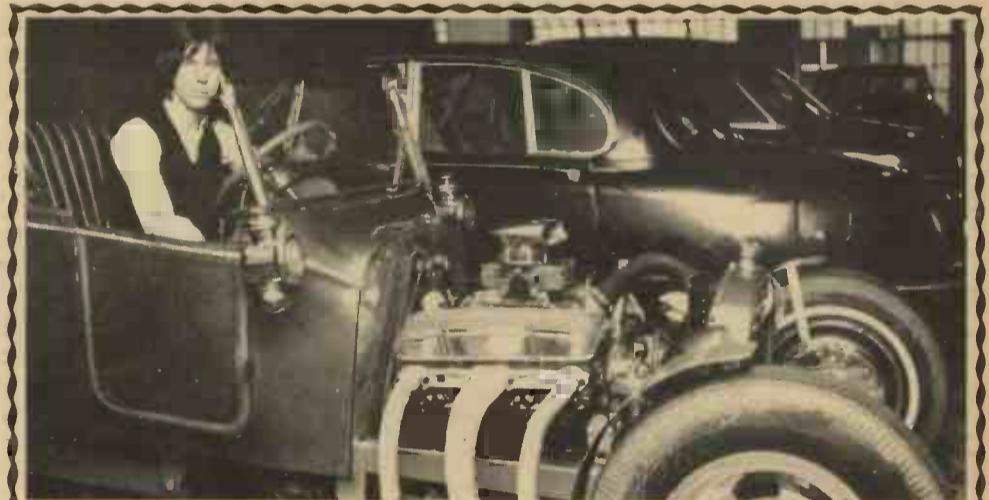
★★★★★

CHER "3614 Jackson Highway" — For What It's Worth; (Just Enough To Keep Me) Hanging On; (Sittin' On) The Dock Of The Bay; Tonight I'll Be Staying Here With You; I Threw It All Away; I Walk On Gilded Splinters; Lay Baby Lay; Please Don't Tell Me; Cry Like A Baby; Do Right Woman, Do Right Man; Save The Children (A&O 228 026 stereo).

WITH characteristic good sense, Cher has picked a lot of songs which are very powerful. Many come from Dylan's latest album, others — "Do Right", "For What It's Worth" are perennial U.S. favourites. The arrangements are strong, and this is an obvious progression or more correctly, an extension of her "All I Really Want To Do" folk-rock image. Nice package, although her voice doesn't quite stand up to some of the material.

★★★★

JERRY LEE LEWIS "I'm On Fire" — Memphis Beat; Pen And Paper; I'm On Fire; She Was My Baby (He Was My Friend); This Must Be The Place; What A Heck Of A Mess; Rockin' Pneumonia and Boogie Woogie Flu; If I Had To Do It All Over; Hit The Road Jack; The Hole He Said He'd Dig For Me; Bread And Butter Man



THE JEFF BECK GROUP "Cosa Nostra Beck-Ola"—All Shook Up; Spanish Boots; Girl From Mill Valley; Jailhouse Rock; Plymth (Water Down The Drain); The Hankman's Knee; Rice Pudding (Columbia SCX 6351 stereo).

THE sleeve notes offer a slight apology for this LP being "heavy" (sorry) music. Nice stereo effects, and the LOUD sounds created by singer Rod The Mod, drummer Tony Newman, pianist Nicky Hopkins, bassist Ron Wood and, of course, Jeff on guitar. Micky Most produced it, which means to say that the sound is well-defined, clear, effective and primitive—in the nicest possible sense. Beck's guitar work is exceptionally original of its kind, and it makes a pleasant change to hear this kind of guitar used in this particular way. Their arrangement of "All Shook Up" is a very complicated version of Presley's easy-rolling delivery, but "Jailhouse Rock" has none of the violent excitement of Elvis. But certainly, a good unpretentious album.

★★★★★

Baby (You Got What It Takes) (Mercury 20156 SMCL stereo).

A COLLECTION of some of Jerry's best known Mercury/Smash tracks, including rockers like "I'm On Fire", "Memphis Beat", "Rockin' Pneumonia" etc. Also, there are several sugary country things like "Pen & Paper". Jerry's survival since the Sun days has been precarious and up and down, but he's still coming up with distinctive Southern sounds like this "Rock Special Edition" which should do well in both rock and country marts.

★★★★

CHARLIE BYRD "Blues For Night People" (CBS Realm Jazz Series 52150).

ONE of the truly great jazz guitar records of all time — the tremendous atmosphere added to the musical genius has produced something really outstanding. Byrd plays Spanish Guitar, Keeter Betts is on bass and Gus Johnson on drums. Thanks again CBS.

★★★★★

JOHN COLTRANE "On West 42nd Street" (CBS Realm Jazz series 52157).

A NOTHER great jazz record by a master of the art, re-issued through the good graces of CBS on a budget label. A beautiful record, and as Ken Barnes says, somewhere near his magnificent best. No one ever owns up to anyone actually doing their best, so you can bet this cool record is almost ultimate.

★★★★★

THE PANAMA LIMITED JUG BAND "Panama Limited Jug Band" (Harvest SHVC 753 stereo).

SHADES of very old blues, plus the banjo, plus folk tunes, make up the sound on this interesting LP. These more ethnic groups make interesting sounds and the rather hip approach to the packaging could create interest. But don't imagine this is anywhere near, pop because the group are very pure in their approach.

★★★★★

FOR those who really dig the more ethnic folk stuff, Ember have started an "Archive Of Folk Music" series. On CW 132 there's "LEADBELLY", a bargain sixteen-track L.P. with its beautiful sound, and the roots of so much that followed. Then there's more blues-oriented stuff—"BLIND SONNY TERRY with WOODY GUTHRIE" (Ember CW 136)—primitive, yet ethnic and exciting, and with a very real sound. Lastly, there's "CISCO HOUSTON and WOODY GUTHRIE" (Ember CW 135), with good sleeve notes—as have all of these L.P.'s—by Brian Chalker. On the last L.P., there's plenty of obvious influences—on "Take A Whiff On Me", a cocaine-sniffing song, much of DONEGAN'S inspiration can be heard. In complete contrast, updated versions of well-known Russian folk songs can be heard, complete with Tjuana backdrop, on "Casatschok", a commercially-oriented sound by DIMITRI DOURAKINE and his Ork (Columbia Worldwide SCX 6348 stereo).

now singles reviewed by Peter Jones now single



Instant appeal from Jefferson

JEFFERSON: Baby Take Me In Your Arms; I Fell Flat On My Face (Pye 17810). Should be an instant return to the charts for the amiable young man. Song bears the Macaulay-Macleod trademark, which is a strong melodic hook, catchy chorus and directly commercial lyrics. Jefferson sings well and there's an uncomplicated feel to the whole thing. Flip: Slower and merely a so-so song. **CHART PROBABILITY.**

GENE LATTER:

Help Me Judy, Help Me; On The Highway (Parlophone R 5800). Yes, Gene me lad, this SHOULD be the one to get you up there in the charts. Understandable enthusiasm from all quarters on this powerful, thrusting beat ballad, full of life and personality. Crisp incisive brass figures here and there and some extremely well laid voices behind. I hope this is a biggie. Flip: Slower and really rather a nice contrast. **CHART POSSIBILITY.**

PHIL CORDELL:

Pumping The Water; Red Lady (Warner Brothers 8001). Okay, so this is an outsider, specially as you haven't probably heard of the gent concerned. But take our verdict, all of us, that it's catchy enough to make it — and the backing featuring some indescribable instrument — invention of Phil himself. A sort of whirring record, very off-beat, and you really never know with this kind of novelty. **CHART POSSIBILITY.**

THE CITY OF WESTMINSTER STRING BAND tackle "Beach In The Sun" (Pye 17802) with some interesting instrumental effects — nice theme. And the **FLYING MACHINE** on "Send My Baby Home Again" (Pye 17811), get a really first-rate set of harmonies going on a mid-tempo ballad. **DON FARDON** virtually explodes through "I'm Alive" (Young Blood 1003), and it could so easily take off. First rate instrumental work on two pianos, from **RONNIE ALDRICH** (Decca F 12962) on a sales-promising treatment of the movie theme "Midnight Cowboy".

JIMMY CASSIDY operates with skill on "Without Your Love" (Crystal 7003) — A sincerely created performance on a fair song. Good song, excellently performed by a really classy singer: "One Woman Man" from **DENNIS LOTIS** (Polydor 56346), and I liked it a lot. Lively in the extreme is "When The Clock Strikes Twelve" from **GARY BENSON** (Bell 1071), lively in the way it builds from the plaintive to the powerful. From **KENNY RANKIN**: "Peaceful" (Mercury MF 1128), a song which is somehow reminiscent but well worded and pleasant. "Sunshine" by **MUFF MURFIN** (Decca F 12960), a fairly routine song but nevertheless sort of summery romantic. Group just called **EGG** hatch "Seven Is A Jolly Good Time" (Deram 269), an off-beat song which gets better with each hearing. Absolutely delicious: "For Once In My Life" (President PT 267), emotive wonderously by **DOROTHY SQUIRES**, "Easy Squeeze" by **LOVE CHILDREN** (Deram 268) features "Little Joe" on a compact but fairly over-repetitious song.

SIMON: Mrs. Lillyco; There's No More You (Plum 002). Interesting lyrical line here—chap digs the lady but husband is in the offing. Businesslike production all round. ★★★★★

BRIAN POOLE AND THE SEYCHELLES: What Do Women Most Desire; Treat Her Like A Woman (President PT 264). Organ build-up and Brian in restrained but effective voice. Actually, if this got the plugs, it could restore him to the charts. Very well performed. ★★★★★

MAGNET: Let Me Stay; Mr. Guy Fawkes (CBS 4472). Definitely a Record of the Week. Team of two Irishmen and two Londoners create a compelling sound here on a slow-building song of considerable charm and power. Do try it. ★★★★★

ZAYNE ADAMS: Can't You See Me; If You Were My Woman (Nems 4473). South African star hoping to make it here. This is a fairly complex but commercial song, too. Personality-plus here. ★★★★★

KEITH MEEHAN: Darkness Of My Life; Hooker Street (Marmalade 598016). Another Record of the Week. Keith, brother of Tony Meehan, has a lot to offer, vocally, and this high-class song is a good introductory offer. Builds over a wide range, good lyrics. ★★★★★

ANDWELLA'S DREAM: Mrs. Man; Felix (CBS 4469). This is another to watch. Teamwork musically magic in parts, though there is somehow a lack of continuity. Worth a spin or two. ★★★★★

TANGERINE PEEEL: Play Me A Sad Song And I'll Dance; Wish You Could Be With Me (MGM 1487). Okay group on an okay number, and certainly cleverly arranged. But a miss, thinks I. ★★★★★

JASON CREST: A Place In The Sun; Black Mass (Phillips BF 1809). Group building quite a following, here with a semi-Spanish feel to the opening, developing into a smooth vocal group sound. ★★★★★

THE BARRON KNIGHTS: Love And The World Loves With You; Along Came Those Summer Days (Columbia DB 8612). A Record of the Week, for change of style and performance. A sentimental sort of song, delivered dead straight and with skill. ★★★★★

LOCOMOTIVE: I'm Never Gonna Let You Go; You Must Be Joking (Parlophone R 5801). Pretty frenzied stuff, really forcing and attackink. Follows familiar lines, but could still make the charts. Tough drumming and singing. ★★★★★

Graham Bond—back with a new group

AFTER 20 months out of England, Graham Bond is ready to play seven nights. His new group is to be called "The Graham Bond Initiation" and features Diane Stuart. She will assist Graham on writing as well as designing the stage clothes and dancing with the group. Bond is holding auditions for the group and any musician wishing to apply is invited to ring Barrie at Rufus Manning Associates (0223-63308). Dates set so far are:

- September 6, Invitation to "Jam" at the Hyde Park Hendrix Concert.
- September 12, "Midnight Court" at the Lyceum, London.
- September 14, "Groovesville", Epping, Essex.
- September 18, Hampstead Country Club, London.
- September 25, Charity Ball for Oxford Art Lab.
- September 28 or October 5, Birmingham Arts Lab.
- October 4, "Mothers", Birmingham.
- October 16, Newcastle City Hall, Youth Festival with Ray Charles.
- October 17, Solo concert at the Royal Albert Hall, London.

Peterson Plane

Colin Peterson, drummer with the Bee Gees, hiring an eight seater light aircraft to take himself and friends to the Isle of Wight Dylan concert on August 31. The difficulty is taking off from the runway in darkness after the concert. But the charter company has arranged for a team of men to light the runway with torches!

Atomic Rooster dates

ATOMIC Rooster, who have only just come out of hiding, after rehearsing in an East End pub for eight weeks, begin a nation-wide tour in the next two months. It is expected that the group's recording debut will be on an album to be released on the Polydor label late next month.

Among dates already set for the group are: Speakeasy, August 28; Lyceum Midnight Court, August 29; Hampstead Country Club, September 7; Marquee, London, September 12; Manchester Magic Village, September 13; Mothers, Birmingham, September 28; Bath Pavilion, October 6.

Burt Bacharach, arrives September 10 through to October 4. Here for rehearsals and auditioning "Promises, Promises" which opens at the Prince of Wales, October 2. Personal appearances and radio being set-up.



OTIS REDDING: Free Me; (Your Love Has Lifted Me) Higher And Higher (A&M 226002). A reasonably soulful slowie from Otis, with constant verbal reminders of several of his earlier hits (which may be intentional) and instrumental ditto (which may not). As with the tightly-backed Jackie Wilson flip, it's on the "Love Man" album.

★ ★ ★ ★ ★
EDDIE HOLMAN: I Love You; I Surrender (Action ACT 4547). I apologise in case I bore or anger any of you by continually going on about "Soul Group Freaks", but those who recognise themselves to be just that might as well be told when a record of their minority speciality is released. Although Eddie Holman (of "This Can't Be True", etc., fame) is hardly a group, this pretty slowie is likely to be more appreciated by them than by anyone else. It is B.E.A.U.T.I.F.U.L., intoxicating, hypnotic, irresistible, and more, while the fast flip is great, too! ★★★★★

THE IMPRESSIONS: Choice Of Colors; Mighty Mighty Spade And Whitley (Buddah 201062). "If you had a choice of colors, which one would you choose my brothers?" Not surprisingly, Curtis Mayfield's biting and encouraging words have put the Imps' latest (and almost greatest) slowie at the very top of the U.S. R&B Chart. Similar idea on the slow-beat flip (which has some of the freaky backing effects that have become increasingly in vogue on Soul records since the Temptations' "new sound" came in). More than just S.G.F.s should hear these social commentaries. ★★★★★

DEAN MARTIN: I Take A Lot Of Pride In What I Am; Drowning In My Tears (Reprise RS 20841). "Gentle On My Mind", Part 2 — same construction, beat, sound, and (virtually) lyrics. Dino's a hobo again. But for the similarity, it is of course perfectly good. Easy-going pleasant flip. ★★★★★

BURT BACHARACH: I'll Never Fall In Love Again; Pacific Coast Highway (A & M AMS 757). A&M are concerned 'cos the cover versions of Burt's "Promises, Promises" litter are getting BBC play. Don't worry fellas, this is still the best! To reiterate my original comment, it's "chartworthy" but it hasn't made it yet, has it? ★★★★★

THE GRASSROOTS: Midnight Confessions; Who Will You Be Tomorrow (Stateside/Dunhill SS 8023). Re-release on Dunhill's new British label of last year's U.S. hit, presumably in the hope that it repeat the success that Steppenwolf have just had after a similar move. It's a brassy chanter for teeny-bops, somewhat Love Affair/Marmalade — which could help. ★★★★★

BRIAN HYLAND: Stay And Love Me All Summer; Rainy April Morning (Dot 128). Pure 1962 vocal sound and song — in fact it's very like Carole King's "It Might As Well Rain Until September" (even in theme), which isn't to say that it's bad! For nostalgics, methinks. ★★★★★

IT'S A BEAUTIFUL DAY: White Bird, Wasted Union Blues (CBS 4457). Fairly unexceptional yet pleasant enough gentle boy and girl folksy thumper. Freaky flip. Having admired their album's pretty cover design I'd hoped for better. ★★★★★

JOHNNY RIVERS: Muddy River; Resurrection (Liberty LBF 15241). He's never made it here, and this mid-tempo brassy strummer, O.K. though it is, won't change the situation any. A U.S. hit. ★★★★★

CLAUDINE LONGET: Shadows Of The Night; Lazy Summer Night (A & M AMS 762). Mrs. Andy Williams' vocal version of the "Quentin's theme" waltz, from the U.S. telly soap-opera, "Dark Shadows" — not much relevance here. Very nice ultra-relaxed flip is worth hearing. ★★★★★

PERRY COMO: Seattle; Sunshine Wine (RCA Victor RCA 1837). Happy-go-lucky bouncer. ★★★★★

PETER NERO: Theme From Picasso Summer (Summer Me, Winter You); Be-In (Hare Krishna) (CBS 4464). His "Soulful Strut" was evidently a flash in the pan, as Nero reverts to his usual form on this accomplished yet uninspired lush slowie. Perky pianistics on the gay "Hair" flip. ★★★★★

CRAZY ELEPHANT: Sunshine, Red Wine; Pam (Major Minor MM 623). Somewhat lifeless Bubble Gum after the spirited "Gimme" hit. ★★★★★

EVIE SANDS: Any Way That You Want Me; I'll Never Be Alone Again (A & M AMS 760). "You've Lost That Lovin' Feelin' c/w "A Whiter Shade Of Pale" — Evie sounds as good as usual though. ★★★★★

THE GUESS WHO: Laughing; Undun (RCA Victor RCA 1870). Slight Buddy Holly feel to this otherwise uninteresting slow follow-up to the Canadians' "These Eyes" U.S. monster. Somehow this is big too. ★★★★★

AL KOOPER: Hey, Western Union Man; I Stand Alone (CBS 4160). Standing alone, Al really is no good. He's arranged the brass nicely, but vocally he can't cope with this Jerry Butler song. ★★★★★

JOHNNY MATHIS: Love Theme From "Romeo And Juliet" (A Time For Us); The World I Threw Away (CBS 4455). Finding it impossible to forget Mathis' years-ago character-revealing appearance on "Juke Box Jury", I can biasedly say that this slowie is desperately dull, as is everything he does. Fans may love it. ★★★★★

THE CHAMBERS BROTHERS: People Get Ready; No, No, No, Don't Say Goodbye (Direction 58-4318). Yes, it's been out a while, and it's so average I couldn't bear to review it before. No, I don't like the Chambers Brothers (biased again!). ★★★★★

EAST MAIN ST. EXPLOSION: Hop, Skip, And A Jump; Little Jack Horner (Fontana TF 1039). Bubble Gum. ★★★★★

HOYT AXTON: It's All Right Now; Way Before The Time Of Towns (CBS 4316). "Heartbreak Hotel's" co-composer's son sounds aggressively dull. ★★★★★

BOOKER T. & THE M.G.'s: Soul Clap '69; Mrs. Robinson (Stax 127). For some reason Stax have switched the sides around for this country. "Soul Clap" is not exactly sparking — a competent mid-tempo groover with lots of wah-wah guitar. The well-known S. & G. flip was a big U.S. hit as the follow-up to "Time Is Tight", and is more in that vein — though again it's not brilliant, exhibiting as it does Stax's determination to be commercial among the Whites at all costs. Kerry Lewis and the faithful will dig. ★★★★★

EDWIN HAWKINS SINGERS: Ain't It Like Him; Lord Don't Move That Mountain (Buddah 201059). Unexceptional, disappointing Gospel jumper from Ed and the gang — an unworthy follow-up for "Oh, Happy Day". The lengthy slow and tranquil flip is much better but still it isn't another world-beater. (Incidentally, I'm surprised that reader Thomas Barclay should think that I might be the mysterious "Wise Owl" — 'tain't my style baby.) ★★★★★

JEANETTE WHITE: Music; No Sunshine (A & M AMS 761). A&M briefly ventured into the world of R&B a few years ago with their Omen label — now they try again, following their recent Phil Spector productions with this much more definite R&B disc, a driving, noisy, over-obvious beater — and fail. Tough. ★★★★★

REVIEWS BY JAMES HAMILTON

JOHNNY CASH

A Boy Named Sue; San Quentin (CBS 4460). There's been so much talk about Johnny Cash of late that the time must be right for him to have a hit here. Recorded live at the infamous San Quentin prison, this jog-trotting amusing study (about a guy who HAD to be tough, thanks to his dad's foresight) could be the one to do the trick — especially as it's currently Top 5 in the U.S., and will be performed as heard here on the up-coming "Cash At San Quentin" T-Ver. Disconcertingly there's even a "bleeped"-out word near the end! Big applause from the inmates for the flip. **CHART POSSIBILITY.**

WILLIAM BELL

Happy; Johnny I Love You (Stax 128). "Happy" is the right name for William's bright and bubbly temper, a most untypical sound from Stax — produced surprisingly by Booker T. Jones from the Detroit-influenced strings and chix one might have expected it to have been Don Davis). This lively, lovely "happy" dancer will add sparkle to the air-waves and could so easily be a hit if played enough, especially following Jackie Wilson's not dissimilar "Higher". Flip-side, an easy way is added to Booker T.'s "Uptight" song. **CHART POSSIBILITY.**

THREE DOG NIGHT

Easy To Be Hard; Dreamin' Isn't Good For You (Stateside/Dunhill SS 8024). This talented group are enormous in America, where their last outing, "One", actually got to number one, yet they remain a minority taste in this country. Their new lurch-beat slowie, bulleted up the U.S. Chart, is from "Hair" — and that magic connection might just

GEORGE JACKSON: Find 'Em, Fool 'Em And Forget 'Em; My Desires Arc Getting The Best Of Me (Capitol CL 15605). It would appear that Radio 1 likes this — why? It's a mediocre brassy slow beater with trendy wah-wah guitar over-laid. Not Rick Hall's best by any means. Sounds like Part 2 of Clarence Carter's "Slip Away" on flip. ★★★★★

HAROLD SMITH'S MAJESTIC CHOIR: We Can All Walk A Little Bit Proudly; Why Am I Treated So Bad (Chess CRS 8101). With such brilliant Gospel groups as the Violinaires to draw on, why do Chess choose to release this uninteresting record here? Because it's got a big-voiced "Happy Day" choir, that's why. ★★★★★

THE GREAT AWAKENING: Amazing Grace; Silver Waterfall (London HLU 10284). I've rarely heard so much mis-information as was dished out by Keith ("S O-levels") Skues on last Saturday's "Pick Of What's New", so that I wasn't at all surprised when he said that this instrumental was the week's worst record. He has as much right to be bigoted as I do (and I'm bigoted), for music is a very personal thing, impossible to review without bias. However, loathe this or love it, but please agree that it's at least different. Neither I nor my friends can decide what instruments are used to obtain the great effects on this, except that whatever they are they do seem to be stringed, hey do wail, and they're probably multi-tracked. We love it. ★★★★★

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SOUL SOURCES



Charlie Gillett examines the Gospel/Soul inter-action

ON stage at the Apollo, Harlem: standing at one microphone, an immaculately dressed man dramatically insists his love. At the second mike, four men bend towards each other, sing a phrase in harmony, step back and spin into an intricate flowing movement as the lead singer takes a line by himself, but comes swooping back in time to echo his last phrase.

Behind them, poised, seemingly somehow to control what they do without any obvious signs or instructions, stands the guitarist; near him, the organist and drummer.

The scene doesn't change much from week to week. The names and faces are different, and the number of singers in the groups ranges from three to eight. But the pattern is formalised now, and the audience expects a similar routine from every group.

PATTERN

Some of them have chosen to emphasise particular stylised movements, moving together in an evidently predetermined pattern: James Brown's Famous Flames seem always to know what each other is doing despite the variety of their movements; Shep and the Limelites have long shirt cuffs showing beyond their jacket sleeves, which they tug in unison, letting their cuff-links catch the spotlight (understanding the hypnotic effect of flashing light long before anybody thought of using a strobe light).

Other groups improvise more clearly (or spend a lot more time rehearsing a choreography so complicated that it seems to be spontaneous); the Temptations have few rivals in the way they break into individual patterns and yet come back together on time to hit their harmonies right.

But no matter what the movements, the groups' sounds share the same inspiration of Southern church music. Usually, the influence is indirect; the songs have been adjusted to a context of love for woman instead of God, and the sophisticated harmonies reflect arrangements worked out in recording studios. But sometimes, the group retains connections with religion, calls itself a "gospel group" and sings solely religious songs.

TOURING

They are just as much professional singers as the popular music groups, touring the States throughout the year, and often have little or no relationship with a particular church; off stage they dress well, live well, as any other entertainer does; on it, they use the same techniques to create excitement that popular singers like Jackie Wilson and James Brown use, the same falsetto shrieks, the same hysterical collapses.

The effect of a good gospel group is the most exciting experience contemporary music can offer; working fantastically hard to get the audience involved, they run down the aisles, grasp waving hands, leap back on the stage, dance, march, all the time declaring their absolute

devotion to God. It's enough to make a man religious.

Among the best visual acts are the Gospelaire and James Cleveland. The Gospelaire are eight men, younger than some of the most famous groups like the Five Blind Boys and the Dixie Hummingbirds, each one of them apparently good enough to be a successful solo singer if he chose. On stage, they really work.

James Cleveland is more conservative, concentrating the audience's attention on what he's saying by standing still and just singing; his act also features two or three young singers, who look to be about 14 or 15 years old, whose voices are far more pure and beautiful than any popular singer at present making records. Presumably most of them are never heard of once their voices break; Cleveland just picks up another singer he's heard about, singing in some local church choir.

Gospel music suffers much more than soul music does when it gets recorded, because with no visual distraction the listener is painfully aware of the unimaginative musical accompaniment most of the singers have. Even worse, for the non-religious listener, is the depressing, repetitive self-satisfaction of people who've got the message and want you to know.

BEAUTY

There are, however, some records which manage to get through to the non-believing listener, through their sheer beauty or by having more careful arrangements. The Edwin Hawkins Singers craftily took both precautions, and created a mood in "Oh Happy Day" that Phil Spector would have been proud to have produced.

But, as the group's singer Dorothy Morrison said, that was pop gospel, and not really representative of contemporary gospel styles. Much more typical is the selection on a recent Island LP "The Unfolding of the Book of Life" (LP-993).

British record companies are not generally renowned for the quality of their compilations, so that this one is particularly remarkable for the care which has been taken in putting it together. James Hamilton did it, listening with an ear which was probably more sensitive to sounds which might interest a soul collector than to messages of particularly impressive religious theory. The result is a fascinating collection of tracks which almost all relate in some way to a well-known singer, style or song.

In the exceptionally helpful sleeve notes, James gives the important warning against too hastily-drawn conclusions that well-known soul songs were lifted from the gospel songs on this LP; quite often, the gospel song was recorded later, and sometimes both were recorded in the same year, in which case who knows which came first?

All the tracks are taken from the Houston company, Peacock/Songbird. But this is one of the

most important gospel companies so that the range is as wide as any compilation could be, from raucous preaching (something like James Brown at his roughest) to lyrical solos as Sam Cooke would have done them, and smooth harmonies by groups sounding like the Impressions.

The changing moods of the many singers give the album a much more varied character than any which feature a particular group or singer; hopefully, Island will get round to releasing Volume 2, whose titles are listed on this sleeve, but which has not yet reached the shops (or even, I suspect, the pressing plant).

TEDIOUS

Various other gospel records have been issued over the years, some by Vocalion from the same Peacock/Songbird sources that this Island album used. Some are tedious, but the Five Blind Boys of Mississippi should interest anybody who wonders where the harsh style of Wilson Pickett came from. The only other Southern gospel company of comparable size to Peacock is Nashville, in Nashville (whose rhythm and blues label, Excelsio, is better known here).

President bravely put out six LP's by the label's six major gospel stars a year or so ago; after listening to James Hamilton's compilation, I discovered that a track on President's Harold Boyers LP has the line, "I've been a Christian too long to stop now," which isn't too far from the title of Otis Redding's best ballad.

But a more consistently interesting LP was "The Soul of the Consolers," which is at various times reminiscent of the Righteous Brothers and the Staple Singers (another "pop gospel" group, currently recording for Stax). The best track, "Someone Must

O. V. WRIGHT—another Peacock artiste with heavy gospel/soul influence.

Answer" was also a President single.

The kind of education which these LP's provide will enable better appreciation of soul singers, showing some to be more original than is generally appreciated in this country, and others to be more derivative than we knew. Sam Cooke can only seem increasingly important, and indirect evidence of his work was recently made available in this country for the first time in Soul City's LP, "Double-Barrelled Soul," featuring the Simms Twins and the Valentinos who recorded for Cooke's Star label in 1961-2.

Untouched by the twist beat and screeching girl groups which ruined most records at that time, these tracks are lively and varied, including two R & B top ten hits. "Lookin' For a Love" by the Valentinos and "Soothe Me" by the Simms Twins, and also a song the Coasters would have been proud to do, "I Gopher You," done here by the Simms Twins.

Incidentally, for those to whom the names of gospel groups mean something, the following are represented on "The Unfolding of the Book of Life": The Mighty Clouds of Joy, The O'Neal Twins, The Gospelaire, Inez Andrews and the Andrewettes, The Gospel Commanders, The Jackson Southernaires, The Sunset Travellers, The Williams Brothers and Sisters Lee Ida Brown, The Biblical Gospel Singers, The Kansas City Melodyaires, The Pilgrim Jubilee Singers, The Gospel Challengers, The Bethlehem Baptist Church Choir, The Mighty Redeemers and The Seven Souls.

Pop theatre with YOU involved!

YOU wouldn't expect a member of the Queen's Government to sit in with a pop group, would you? Yet this is what Mr. Denis Howell did when he met the Birmingham threesome, Tea and Symphony.

Nigel Phillips, who plays too numerous instruments to mention, explained: "Our manager, Jim Simpson, wanted to do some free concerts in the Birmingham parks. The idea was that people would have come along who don't normally go to the clubs. But the Chairman of the Parks Committee didn't want to know. Denis Howell heard about it and in his capacity as Minister of Sports and Youth Activities is taking the matter up. "He invited us round to his house and we took some instruments along and played. He grabbed a drum he'd brought back from Africa and sat in. He showed a keen interest in our music and said he liked melodic music."

Let's face it, Tea and Symphony are one of the most melodic groups around. Their single on Harvest, "Boredom", bears this out.

What makes their music so interesting is each member of the trio comes from a different musical background. Nigel had a classical training and when he writes music it's in a more formal style because of this. Jef Daw, who plays some really good guitar, grew up listening to the blues greats like Big Bill Broonzy, Blind Lemon Jefferson and Blind Boy Blake. He went through the trad phase playing banjo and now plays with an avant garde jazz group. Apart from playing most of the string instruments, Jef also plays flute.

James Langston looks after the vocal department and listened basically to folk and blues — artists like Leadbelly.

Between the three of them, Tea and Symphony play a vast number of instruments. "At one time things got to a stage when we had to tune up for about two hours before going on stage," James admitted. "Now we don't use so many for stage work."

"The group's music is a platform for introducing other media to make it a complete entity."

Although the basic line-up is a trio, there is a fourth member called Jonathan. He goes by the intriguing name of "Cockroach". He is the mime artiste who is used in concert work if the environment is right. Sometimes he performs as a dying cockroach — other times doing a provocative dance with a rubber snake.

Tea and Symphony use lighting on stage and will eventually use their own films as well.

"Our single, 'Boredom' is really a commercial venture with regard to our instrumentation," Jef said. "We use acoustic guitar percussively as we



TEA AND SYMPHONY with MR. HOWELL.

don't normally use drums other than Indian or African ones. This gives us a bigger basis to work on and we want to get the trio on a stable platform."

The main ambition of the group is to form a pop theatre.

"We have friends with similar ideas who're only working partially on this," Jef divulged. "We're trying to get away from the conventions of the traditional theatre. We're not aiming at a single audience but at everyone. The aim is to put on a complete show which would be both entertaining and reflective of life. The entertainment evolves around the music."

"With the pop theatre, we'd like to carry enough people to cover the whole aspect of our music. We'd develop the aspect of the theatre to appeal to a non-theatre audience. We want to break down the stigma some people have in their minds regarding the theatre as it stands. Really what we're doing defies terms in a way."

"We consider the audience as much an integral part of the show as ourselves," James continued, taking up the conversation. "The way we like to think of it is like a throw back to the folk days when you had people coming up from the audience to participate with what the people on stage were doing. We want to create an understanding with the audience because some of the things we're doing are a bit obscure."

"We did a gig at Stafford Prison. The audience were a bit apprehensive. But we didn't change any of our material. They slugged us at the beginning but we kept playing and between sets they talked to us about what we'd played more than a pop audience would have done."

"Our music might be a bit obscure," Jef added. "It's not like anybody else's. It's derivatively influenced but there is no direct style from anyone."

Tea and Symphony's music has a definite melodic line yet on the other hand, the accompaniment can be very weird. Often the melody can be pretty and the words sometimes horrific.

"In times to come," Nigel prophesied, "I think modern classical music and progressive pop will join forces. Some music might be called progressive at the moment, but it's really only digressive." For a final statement, James said: "Different types of music are reflective of varying stages in the development of life."

And this looks what Tea and Symphony's music is all about

IAN MIDDLETON

CLASSIFIED ADVERTS

The price for classified advertisements is 1s. per word, pre-paid for all sections. Postal orders should be crossed and made payable to Record Mirror.

No money, in any form, should be paid to a Box Number.

Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to approval by the publishers.

The R.M. will not be liable for any event arising out of advertisements.

All advertisement copy is now to be sent to Record Mirror at 7 Carnaby Street, London, W.1.

records for sale

OLDIES (unplayed). S.a.e. for free lists — 12 Winkley Street, London, E.2.

"DO YOU LIVE IN SWEDEN, NORWAY, FINLAND, DENMARK, GERMANY, HOLLAND, YUGOSLAVIA, etc., then try TANDY'S famous mail order export service and get all your records quickly and cheaply. Details and free lists of new releases from: TANDY'S (RM), 20 Wolverhampton Road, Warley, Worcestershire.

FREE lists, unplayed oldies. Send s.a.e. 12 Winkley Street, London, E.2.

RECORD BAZAAR. 50,000 from 2s. Write for lists: 1142-5 Argyle St., Glasgow.

GUARANTEED used LPs. Catalogues 1s. — Cob Records (Catalogues), Portmadoc, Caernarvonshire.

COLLECTORS Wants Service—Let us search for all those hard to find discs you need to complete your collection. Send s.a.e. to: Disc Deletions, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

SEND 1s. plus large s.a.e. for list of past U.S.A. imported 45s. Many rare deletions included, R & B, R & R, etc. Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

1956-1969 past hits for sale. Thousands of rare deletions available, both 45s and LPs. Send 1s. plus large s.a.e. to: Moore, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

TAMLA. POP SALE—Many bargains, from 2s. 6d. Send s.a.e. to: 16 The Drive, Sevenoaks, Kent.

LITTLE RICHARD'S "I'm In Love Again" U.S.A. Little Star import, 17s. 6d. Club membership U.K. 8s. 6d., overseas 10s. Little Richard F.C., 74 Roberts Road, Leicester.

SOUL SET SALE! Import bargains and old British releases. S.a.e. 27 Loxwood Avenue, Worthing, Sussex.

SOUL DELETIONS, imports and cheaper available records. Hot stuff at cool prices. Send s.a.e. for up-to-date list to: Phil, Soul-Unlimited, 93 King Street, Southport.

ROCKIN' SET SALE/AUCTION discs by C. Feathers, E. Bond, S. Kings, H. Johnson, D. Lory, D. Felts, etc., many great rockabilly, send large s.a.e. for above lists, plus details of R'n'R club, rarest of rare discs for only 10s. Danny Reddington, 827a Warwick Road, Birmingham 11.

RECORD AUCTION—Rare singles and LP's. American R&B, soul etc. S.a.e. for lists and details, Ectonlee, Tasley, Bridgnorth, Shropshire.

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DONOVAN 'Hurdy Gurdy Donovan' LP for sale. Offers: Ben Derksen, Talmastil, Winterswyk, Holland.

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JEANS INTRODUCTIONS, 16 Queen Street, Exeter, 17 to 70. Worldwide successful romances.

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UNDER 21. Penpals anywhere. S.a.e. for free details. — Teenage Club, Falcon House, Burnley, 503.

OPPORTUNITY KNOCKS! Make new friends through POSTAL PENFRIENDS. Send s.a.e. for details: 52 Earls Court Road, London, W.8.

FRENCH penfriends, all ages from 12 to 21. Send s.a.e. for free details—Anglo French Correspondence Club, Burnley.

MARY BLAIR BUREAU. Introductions everywhere. Details free. — 43/52 Ship Street, Brighton. 523

PENFRIENDS at home and abroad. send s.a.e. for free details.—European Friendship Society, Burnley. 504

INTRODUCTIONS to new friends of the opposite sex arranged by post. Members aged 16 upwards everywhere. Write for details, stating age: Mayfair Introductions (Department 9), 60 Neal Street, London, W.C.2.

ROMANCE OR PENFRIENDS. England / Abroad. Thousands of members. Details World Friendship Enterprises, MC74, Amhurst Park, N.16.

PENFRIENDS WANTED urgently: all ages, s.a.e. to: Pen Society (N.38), Chorley, Lancs.

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fan clubs

KENNY BALL APPRECIATION SOCIETY. — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

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ANY UNWANTED LP's bought/exchanged for new. S.a.e. Cob Records, (Purchases), Portmadoc, Caernarvonshire.

ALL YOUR UNWANTED 45s, LPs bought. Any quantity. Send for cash by return to: More, 16 Leighton Road, Linslade, Leighton Buzzard, Beds.

WANTED, Pye International L.P. "Bo Diddley Rides Again" or where it could be found. Phone 01-648 6985.

personal

EXCITING DATES BY COMPUTER FOR EVERYONE EVERYWHERE — SEND TODAY FOR FREE QUESTIONNAIRE WITHOUT OBLIGATION — DATELINE (DEPT. R), 16 STRATFORD ROAD, LONDON W.8. TELEPHONE 01-937 0102.

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YOU'VE HEARD OF BREATHLESS DANNY, you've heard of Doctor Pop, you've even heard rockin' daddy they held a record hop, although these cats were not alone, where, were those pseudo rockers from a place called Leytonstone.

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SOUND AND AROUND Mobile Discotheques for all occasions. Stobe, Kinetic and Ultraviolet Lighting. 01-286 3293.

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situations vacant

MANAGER/ESS for Record Dept. Good prospects, 5-day week. Birkhead & Son, Church Street, Walton-on-Thames (20582).

Continued on page 12

RECORD MIRROR CHARTS PAGE

BILLBOARD TOP 50



AIR MAILED FROM NEW YORK

- 1 HONKY TONK WOMEN*
1 (6) Rolling Stones (London)
- 2 A BOY NAMED SUE*
2 (6) Johnny Cash (Columbia)
- 3 SUGAR SUGAR
14 (4) Archie (Calendar)
- 4 PUT A LITTLE LOVIN' IN YOUR HEART
5 (7) Jackie de Shannon (Imperial)
- 5 SWEET CAROLINE
4 (9) Neil Diamond (UNI)
- 6 GET TOGETHER*
9 (6) Youngbloods (RCA)
- 7 GREEN RIVER
7 (4) Creedence Clearwater Revival (Fantasy)
- 8 IN THE YEAR 2525*
5 (10) Zager & Evans (RCA)
- 9 LAY LADY LAY*
12 (5) Bob Dylan (Columbia)
- 10 CRYSTAL BLUE PERSUASION
3 (11) Tommy James & Shondells (Roulette)
- 11 POLK SALAD ANNIE*
8 (6) Tony Joe White (Monument)
- 12 LAUGHING*
10 (6) Guess Who (RCA)
- 13 EASY TO BE HARD*
18 (3) Three Dog Night (Dunhill)
- 14 I'LL NEVER FALL IN LOVE AGAIN*
19 (4) Tom Jones (Parrot)
- 15 GIVE PEACE A CHANCE*
15 (5) Plastic Ono Band (Apple)
- 16 BABY I LOVE YOU*
13 (12) Andy Kim (Steed)
- 17 I'D WAIT A MILLION YEARS*
26 (7) Grass Roots (Dunhill)
- 18 SOUL DEEP*
24 (5) Box Tops (Mala)
- 19 HURT SO BAD
29 (5) The Lettermen (Capitol)
- 20 WORKIN' ON A GROOVY THING*
20 (6) Fifth Dimension (Soul City)
- 21 MY CHERIE AMOUR*
16 (11) Stevie Wonder (Tamla)
- 22 RUBY DON'T TAKE YOUR LOVE TO TOWN*
11 (9) Kenny Rodgers & The 1st Edition (Reprise)
- 23 SHARE YOUR LOVE WITH ME*
31 (4) Aretha Franklin (Atlantic)
- 24 NITTY GRITTY
30 (4) Gladys Knight & The Pips (Soul)
- 25 CHOICE OF COLOURS*
21 (9) Impressions (Custom)
- 26 WHAT DOES IT TAKE
17 (13) Jr. Walker & The All Stars (Soul)
- 27 BIRTHDAY
27 (3) Underground Sunshine (Intrepid)
- 28 KEEM-O-SABE
39 (2) Electric Indian (United Artists)
- 29 OH WHAT A NIGHT
40 (2) Dells (Cadet)
- 30 I CAN'T GET NEXT TO YOU
48 (2) Temptations (Gordy)
- 31 YOUR GOOD THING*
43 (3) Lou Rawls (Capitol)
- 32 MARRAKESH EXPRESS*
28 (5) Crosby, Stills & Nash (Atlantic)
- 33 JEAN
44 (2) Oliver (Crewe)
- 34 DID YOU SEE HER EYES
36 (4) Illusion (Stead)
- 35 COMOTION
32 (4) Creedence Clearwater Revival (Fantasy)
- 36 HOT SUN IN THE SUMMERTIME
42 (2) Sly & The Family Stone (Epic)
- 37 I'M FREE*
37 (3) The Who (Decca)
- 38 TRUE GRIT
35 (5) Glen Campbell (Capitol)
- 39 GOO GOO BARABAJAGAL*
45 (3) Donovan & The Jeff Beck Group (Epic)
- 40 IT'S GETTING BETTER*
34 (6) Mama Cass (Dunhill)
- 41 MOTHER POPCORN*
23 (11) James Brown (King)
- 42 MOVE OVER
— (1) Steppenw (Dunhill)
- 43 THIS GIRL IS A WOMAN NOW
— (1) Gary Puckett and the Union Gap (Columbia)
- 44 EVERYBODY'S TALKIN'*
49 (2) Nilsson (RCA)
- 45 NOBODY BUT YOU BABE
46 (2) Clarence Reid (Alston)
- 46 YOUR HUSBAND—MY WIFE
50 (3) Brooklyn Bridge (Buddah)
- 47 WHEN I DIE
— (1) Motherlode (Buddah)
- 48 ODDS AND ENDS
— (1) Dionne Warwick (Sceptre)
- 49 THAT'S THE WAY LOVE IS
— (1) Marvin Gaye (Tamla)
- 50 SIMPLE SONG OF FREEDOM
— (1) Tim Hardin (Columbia)



Three Dog Night

TOP 20 LP's

- 1 FROM ELVIS IN MEMPHIS
2 Elvis Presley (RCA)
- 2 STAND-UP
1 Jethro Tull (Island)
- 3 ACCORDING TO MY HEART
3 Jim Reeves (RCA International)
- 4 WORLD OF VAL DOONICAN
6 Val Doonican (Decca)
- 5 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND
4 Ray Conniff (CBS)
- 6 FLAMING STAR
9 Elvis Presley (RCA International)
- 7 WORLD OF MANTOVANI
8 Mantovani (Decca)
- 8 HAIR
13 London Cast (Polydor)
- 9 OLIVER
12 Soundtrack (RCA)
- 10 THIS IS TOM JONES
14 Tom Jones (Decca)
- 11 LED ZEPPELIN
20 Led Zeppelin (Atlantic)
- 12 SOUND OF MUSIC
10 Soundtrack (RCA Victor)
- 13 BEST OF THE SEEKERS
11 The Seekers (Columbia)
- 14 LOOKING BACK
16 John Mayall (Decca)
- 15 2001
7 Soundtrack (MGM)
- 16 WORLD OF BACHELORS
17 The Bachelors (Decca)
- 17 WORLD OF THE BACHELORS Vol. II
— Bachelors (Decca)
- 18 THE PIOUS BIRD OF GOOD OMEN
— Fleetwood Mac (Blue Horizon)
- 19 AHEAD RINGS OUT
18 Bloodwyn Pig (Island)
- 20 THE GRADUATE
— Simon & Garfunkel (CBS)

5 YEARS AGO

- 1 HAVE I THE RIGHT
3 The Honeycombs (Pye)
- 2 DO WAH DIDDY DIDDY
1 Manfred Mann (HMV)
- 3 I WON'T FORGET YOU
4 Jim Reeves (RCA Victor)
- 4 YOU'VE REALLY GOT ME
15 Kinks (Pye)
- 5 A HARD DAY'S NIGHT
2 Beatles (Parlophone)
- 6 TOBACCO ROAD
6 Nashville Teens (Decca)
- 7 I GET AROUND
1 Beach Boys (Capitol)
- 8 IT'S FOR YOU
13 Cilla Black (Parlophone)
- 9 IT'S ALL OVER NOW
7 Rolling Stones (Decca)
- 10 CALL UP THE GROUPS
5 Barron Knights (Columbia)
- 11 I WOULDN'T TRADE YOU FOR THE WORLD
— Bachelors (Decca)
- 12 THE CRYING GAME
20 Dave Berry (Decca)
- 13 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
9 Dusty Springfield (Philips)
- 14 I LOVE YOU BECAUSE
16 Jim Reeves (RCA Victor)
- 15 ON THE BEACH
11 Cliff Richard (Columbia)
- 16 AS TEARS GO BY
19 Marianne Faithfull (Decca)
- 17 IT'S ONLY MAKE BELIEVE
12 Billy Fury (Decca)
- 18 I FOUND OUT THE HARD WAY
14 Four Pennies (Pye)
- 19 FROM A WINDOW
10 Billy J. Kramer and the Dakotas (Parlophone)
- 20 SUCH A NIGHT
— Elvis Presley (RCA)

R & B SINGLES

- 1 MY CHERIE AMOUR
1 Stevie Wonder (Tamla Motown TMG 690)
- 2 TOO BUSY THINKING ABOUT MY BABY
2 Marvin Gaye (Tamla Motown TMG 705)
- 3 CLOUD NINE
9 Temptations (Tamla Motown TMG 701)
- 4 WET DREAM
3 Max Romeo (Unity UN 503)
- 5 RED RED WINE
5 Tony Tribe (Down Town DT 419)
- 6 LOVE IS BLUE (I CAN SING A RAINBOW)
4 Dells (Chess CRS 8099)
- 7 SOUL CLAP '69
14 Booker T. & The M.G.'s (Stax 127)
- 8 DON'T TELL YOUR MAMA
12 Eddie Floyd (Stax 125)
- 9 IT MEK
6 Desmond Dekker (Pyramid PYR 6068)
- 10 I'VE PASSED THIS WAY BEFORE
7 Jimmy Ruffin (Tamla Motown TMG 703)
- 11 HOW LONG WILL IT TAKE
8 Pat Kelly (GAS 115)
- 12 NO MATTER WHAT SIGN YOU ARE
10 Diana Ross & The Supremes (Tamla Motown TMG 704)
- 13 SHARE YOUR LOVE WITH ME
16 Aretha Franklin (Atlantic 584 285)
- 14 KIND WOMEN
17 Percy Sledge (Atlantic 584 286)
- 15 THAT'S THE WAY GOD PLANNED IT
11 Billy Preston (Apple No. 12)
- 16 MOODY WOMEN
13 Jerry Butler (Mercury MF 1122)
- 17 PUT YOURSELF IN MY PLACE
— Isley Brothers (Tamla Motown TMG 708)
- 18 WAKE UP!
20 Chambers Brothers (Direction 58 4367)
- 19 REACH FOR SOMETHING I CAN'T HAVE
18 The Marvelettes (Tamla Motown TMG 701)
- 20 BLACK PEARL
19 Checkmates Ltd. with Sonny Charles (A & M AMS 752)

U.S. ALBUMS

- 1 AT SAN QUENTIN*
1 Johnny Cash (Columbia)
- 2 BLOOD, SWEAT AND TEARS*
2 Blood, Sweat and Tears (Columbia)
- 3 BLIND FAITH*
5 Blind Faith (Atlantic)
- 4 BEST OF
4 Cream (Atco)
- 5 HAIR*
3 Original Cast (RCA)
- 6 SOFT PARADE
6 Doors (Elektra)
- 7 ROMEO AND JULIET
7 Original Soundtrack (Capitol)
- 8 THIS IS TOM JONES*
8 Tom Jones (Parrot)
- 9 IN-A-GADDA-DA-VIDA*
10 Iron Butterfly (Atco)
- 10 BEST OF
12 Bee Gees (Atco)
- 11 SMASH HITS*
11 Jimi Hendrix Experience (Reprise)
- 12 CROSBY—STILLS—NASH*
9 Crosby—Stills—Nash (Atlantic)
- 13 BAYOU COUNTRY*
17 Creedence Clearwater Revival (Fantasy)
- 14 LED ZEPPELIN*
15 Led Zeppelin (Atlantic)
- 15 NASHVILLE SKYLINE*
13 Bob Dylan (Columbia)
- 16 SUITABLE FOR FRAMING
16 Three Dog Night (Dunhill)
- 17 THE AGE OF AQUARIUS*
14 Fifth Dimension (Soul City)
- 18 A WARM SHADE OF IVORY*
19 Henry Mancini (RCA)
- 19 ARETHA'S GOLD
— Aretha Franklin (Atlantic)
- 20 TOMMY*
18 Who (Decca)

10 YEARS AGO

- 1 ONLY SIXTEEN
2 Craig Douglas (Rank)
- 2 LIVIN' DOLL
1 Cliff Richard (Columbia)
- 3 LONELY BOY
3 Paul Anka (Columbia)
- 4 LIPSTICK ON YOUR COLLAR
4 Connie Francis (MGM)
- 5 BATTLE OF NEW ORLEANS
4 Lonnie Donegan (Pye)
- 6 DREAM LOVER
6 Bobby Darin (London)
- 7 HEART OF A MAN
9 Frankie Vaughan (Philips)
- 8 CHINA TEA
15 Russ Conway (Columbia)
- 9 BIG HUNK OF LOVE
7 Elvis Presley (RCA)
- 10 SOMEONE
12 Johnny Mathis (Fontana)
- 11 A TEENAGER IN LOVE
8 Marty Wilde (Philips)
- 12 HERE COMES SUMMER
— Jerry Keller (London)
- 13 ONLY SIXTEEN
14 Sam Cook (HMV)
- 14 ROULETTE
10 Russ Conway (Columbia)
- 15 TALLAHASSIE LASSIE
18 Freddie Cannon (Top Rank)
- 16 MONA LISA
19 Conway Twitty (MGM)
- 17 ONLY SIXTEEN
— Al Saxon (Fontana)
- 18 TWIXT TWELVE AND TWENTY
— Pat Boone (London)
- 19 PERSONALITY
16 Anthony Newley (Columbia)
- 20 GIVE, GIVE, GIVE/TALLAHASSIE LASSIE
20 Tommy Steele (Decca)

R & B LP's

- 1 IN EUROPE
4 Otis Redding (Atco 228 017)
- 2 TCB
1 Diana Ross & The Supremes and The Temptations (Tamla Motown STML 11110)
- 3 GREATEST HITS
2 Stevie Wonder (Tamla Motown STML 11075)
- 4 TIGHTEN UP
3 Various Artists (Trojan TTL 1)
- 5 THIS IS SOUL
5 Various Artists (Atlantic 643301)
- 6 THAT'S THE WAY GOD PLANNED IT
— Billy Preston (Apple SAP COR 9)
- 7 THE ISRAELITES
6 Desmond Dekker (Pyramid DLN 5013)
- 8 LOVE MAN
8 Otis Redding (Atco 228 025)
- 9 THIS IS... DESMOND DEKKER
7 Desmond Dekker (Trojan TTL 4)
- 10 LIVE AT THE APOLLO, VOL. ONE
9 James Broove (Polydor 583 729 30)

RED NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN

NATIONAL TOP FIFTY

Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 IN THE YEAR 2525
3 (4) Zager & Evans (RCA)
- 2 HONKY TONK WOMEN
1 (8) Rolling Stones (Decca)
- 3 SAVED BY THE BELL
2 (8) Robin Gibb (Polydor)
- 4 MY CHERIE AMOUR
4 (8) Stevie Wonder (Tamla Motown)
- 5 MAKE ME AN ISLAND
5 (10) Joe Dolan (Pye)
- 6 VIVA BOBBIE JOE
14 (5) Equals (President)
- 7 TOO BUSY THINKING ABOUT MY BABY
8 (6) Marvin Gaye (Tamla Motown)
- 8 BAD MOON RISING
20 (3) Creedence Clearwater Revival (Liberty)
- 9 DON'T FORGET TO REMEMBER
18 (3) Bee Gees (Polydor)
- 10 EARLY IN THE MORNING
10 (6) Vanity Fare (Page One)
- 11 NATURAL BORN BUGIE
23 (2) Humble Pie (Immediate)
- 12 BRINGING ON BACK THE GOOD TIMES
11 (7) Love Affair (CBS)
- 13 CONVERSATIONS
9 (8) Cilla Black (Parlophone)
- 14 CURLY
12 (6) The Move (Regal Zonophone)
- 15 GIVE PEACE A CHANCE
6 (8) The Plastic Ono Band (Apple)
- 16 GOODNIGHT, MIDNIGHT
7 (8) Clodagh Rodgers (RCA)
- 17 JE T'AIME, MOI NON PLUS
17 (5) Jane Birkin & Serge Gainsbourg (Fontana)
- 18 WET DREAM
13 (13) Max Romeo (Unity)
- 19 GOOD MORNING STARSHINE
26 (4) Oliver (CBS)
- 20 IN THE GHETTO
16 (12) Elvis Presley (RCA)
- 21 SI TU DOIS PARTIR
21 (6) Fairport Convention (Island)
- 22 I'M A BETTER MAN
19 (4) Engelbert Humperdinck (Decca)
- 23 WHEN TWO WORLDS COLLIDE
29 (10) Jim Reeves (RCA)
- 24 CLOUD NINE
42 (2) Temptations (Tamla Motown)
- 25 I CAN SING A RAINBOW/LOVE IS BLUE
15 (7) The Dells (Chess)
- 26 TEARS WON'T WASH AWAY MY HEARTACHE
27 (5) Ken Dodd (Columbia)
- 27 HEATHER HONEY
35 (6) Tommy Roe (Stateside)
- 28 BABY MAKE IT SOON
22 (12) Marmalade (CBS)
- 29 SOUL DEEP
40 (2) Box Tops (Bell)
- 30 MARRAKESH EXPRESS
45 (3) Crosby, Stills, & Nash (Atlantic)
- 31 PEACEFUL
24 (8) Georgie Fame (CBS)
- 32 IT MEK
25 (10) Desmond Dekker (Pyramid)
- 33 MY WAY
50 (11) Frank Sinatra (Reprise)
- 34 IT'S GETTING BETTER
47 (3) Mama Cass (Stateside)
- 35 SOUL CLAP '69
— (1) Booker T. & M.G.'s (Stax)
- 36 WAY OF LIFE
31 (13) The Family Dogz (Bell)
- 37 I'LL NEVER FALL IN LOVE AGAIN
— (1) Bobby Gentry (Capitol)
- 38 NO MATTER WHAT SIGN YOU ARE
43 (7) Diana Ross & The Supremes (Tamla Motown)
- 39 SOMETHING IN THE AIR
28 (12) Thunderclap Newman (Track)
- 40 HELLO SUSIE
30 (10) Amen Corner (Immediate)
- 41 TIME IS TIGHT
36 (17) Booker T. & M.G.'s (Stax)
- 42 THUS SPAKE ZARATHUSTRA
41 (5) Maazel & New Philharmonic Orchestra (Columbia)
- 43 GOO GOO BARABAJAGAL
33 (8) Donovan & The Jeff Beck Group (Pye)
- 44 BIRTHS
48 (2) Peddlars (CBS)
- 45 I'VE PASSED THIS WAY BEFORE
46 (4) Jimmy Ruffin (Tamla Motown)
- 46 NEED YOUR LOVE SO BAD
32 (6) Fleetwood Mac (Blue Horizon)
- 47 THE BALLAD OF JOHN AND YOKO
38 (13) The Beatles (Apple)
- 48 THAT'S THE WAY GOD PLANNED IT
37 (9) Billy Preston (Apple)
- 49 GENTLE ON MY MIND
— (1) Dean Martin (Reprise)
- 50 PUT YOURSELF IN MY PLACE
— (1) Isley Brothers (Tamla Motown)



Humble Pie

The unhappy Family Dogg

IT'S nice sometimes to meet someone with the courage of their own convictions. Whatever may be right or wrong, Zooney Van Zullecom knew for her, all was not well in Family Dogg, and a change was due. Due even though Zooney had worked with the group for almost two years, and they had finally achieved chart success.

"I'd been wanting to leave the group for months," Zooney, a petite brunette, told me. "Although I'd been with the group for so long we never made a proper live appearance. Family Dogg were the first group I



ZOOEY—an original Dogg

worked with. I made a record with Steve Rowland as a duo, and later I joined his group. We decided that we wouldn't go out on gigs until we got a hit record, because it wouldn't have been worthwhile as we're only singers, and we'd have to get a band behind us.

"But," added Zooney, "When 'Way Of Life' was a hit they decided to wait for the second hit. Really it was just a joke, I expected to be going out on gigs. We've only done TV's, but lots of people hadn't seen us at all, and I felt they would lose interest. After all anyone can get a good sound in a studio."

I asked Zooney if she now felt that she had mistimed her departure:

Zooney Van Zullecom talks to Val Mabbs

"I suppose it was a bit silly leaving after we had just had a number three record," she replied. "But really Family Dogg wanted a girl with a dolly image, they thought I was a bit too freaky. I think group members should be individuals, look at underground groups, the way they dress, and they make great music. If they didn't like my voice I could understand it. People, though, don't even know if we can sing!" "Steve always took lead on the singles," Zooney continued. "Though I did sing solo for one of the album tracks. It's a beautiful song, which was written by Mike Hazelwood, called 'Moonshine Mary' all about a girl who drinks herself to death. They sent me into the studio to record it, after I'd just had a row with the group, so I sound as if I'm really broken up!"

Of course another of the problems with a group who weren't out on the road, is keeping sufficient funds to live.

NO RETAINER

"We didn't get a retainer or anything," Zooney explained. "So it was very hard. I was lucky to have my husband John. Albert and Mike were alright because they wrote a hit for Leapy Lee and Joe Dolan. And Steve, of course was producer and manager, as well as a member of the group. That was part of the difficulty really, because you should be able to discuss problems with someone who is not personally involved in the group. To be fair though I did get paid for all the television appearances we made, and I got £50 royalties from the record, but that doesn't go far."

Now Zooney hopes to begin a solo career, though her future is unsettled at the moment.

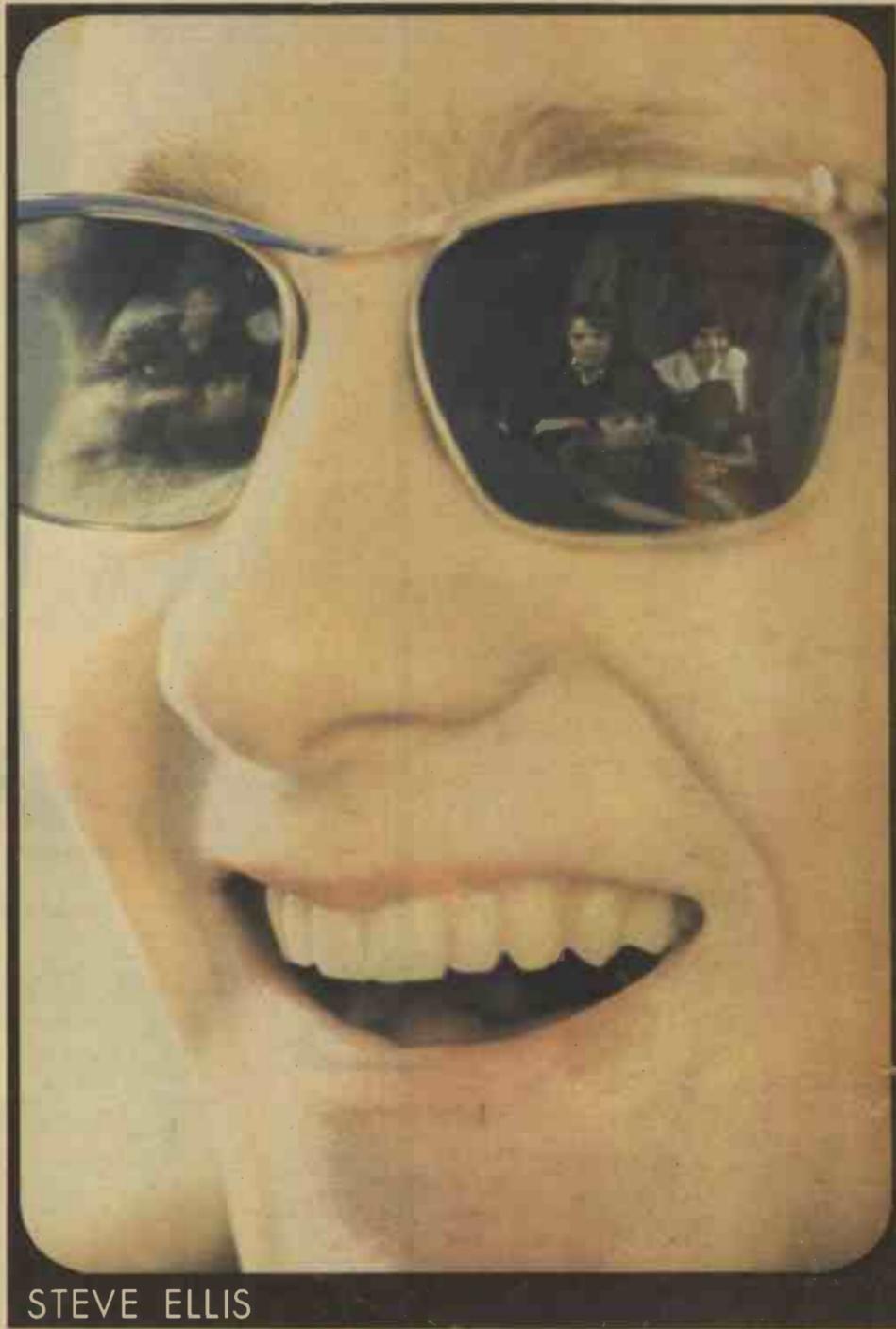
"I can really sing strong parts if I want to," Zooney said. "I can sing like Petula Clark, Cilla Black and others, but I haven't found myself. Unless I make some live appearances I won't find the right direction anyway. I saw Janis Joplin at the Albert Hall and I really wanted to get up there and belt it out with her."

"I've been singing since I was seven," Zooney added. "When the nuns from the school put us in for singing competitions. All I really want to do is sing, though the trouble now is with contracts. When I told Steve and Ronnie Openheimer I wanted to leave they said it was all right, on condition that I shouldn't make any statements to the press about it. I agreed at the time, because I didn't think it was important."

"Then instead of a letter release I received a letter like a contract, outlining the conditions. Then I wanted to go to the press, but I took it to my lawyer, who advised me to go ahead and do what I wanted. People wouldn't have known I'd left the group otherwise, and that would be ridiculous really."

Now all Zooney wants to do is peacefully sort out any problems, so that she can concentrate on the thing she enjoys most—singing. And of Family Dogg, she says: "They're a good group, I'm sure they're going to make a lot of money."

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VARIETY magazine refers to cinemas showing nudie movies as "Skinemas" Billy Fury has permission to photograph the birds (peacocks etc) at Buckingham Palace A32: (a) Union Gap; (b) Cliff Richard; (c) Noel Harrison; (d) Tab Hunter; (e) Young Jessie August '68 edition of US magazine Swingle (now available here) describes Lulu as "Scotland's new Lolita" Gracious intend to embark on a Stateside tour after the release of their record Roy Harper's first single for two-and-a-half years titled "Hell's Angels" due out soon after the great Goon Show repeats, get ready for five repeats of "Take It From Here" starting on Radio 4 this Friday.

John Marshall's most pressing problem must be the choice of the Miracles' follow-up Q 33: Of the first five Radio 1 "Outsiders", which was the outsider? Major Minor plan to release a double album by a Dutch group Golden Earrings the Jordanaires' new album mainly folk and C & W the Country Club, Haverstock Hill, London, is no longer having support groups. With the main attractions will be acrobats, clowns, strippers and drag shows—a stripper accompanies Mighty Baby today (Thursday) Casuals plan a major change of policy for their next single due for October 10 Village have a guest artist sitting in each Saturday at London's Marquee Chicken Shack's Stan Webb issued a challenge to anybody for a lager drinking contest fluctuating fortunes of Britain's

big balladeers ample proof that these days more than ever before it's the song not the singer IF No. 12: If Hank Marvin's new solo effort is a complete flop, will it be "Sacha" shame? Pete Kirtley formed new group Griffin from ex-members of Happy Magazine (the Alan Price sponsored group) and Skip Bifferty John Morgan had his flat broken into and had tapes for forthcoming album stolen Hard Meat's first TV on September 1 called "Hits A Go-go" on recent visit to Cardiff, Harmony Grass entertained children in hospital Alan Heather now head of promotion for Young Blood Records Roy Harper won £20 from Hard Meat in a snooker challenge Chris Grant ("The General") taking over well while Dave Cash is on holiday lot of people

in the business copying RM's Ian Middleton and growing beards Jonathan King can expect to receive large royalties for "Everyone's Gone To The Moon" for broadcasts, particularly in America, although the record hasn't been a hit the second time around the only other performance for the Who in London this year at Fairfield Hall on September 21 American comedian Shelly Berman in London to film "Every Home Should Have One" with Marty Feldman Emperor Rosko just finished recording Dave Kaye, a singer he discovered last year at the Elvis Presley Annual Convention Cyril Black launches new Black label with an album on slimming Ian Anderson reckons Gank Bang will show the stateside groupies a thing or two—or more.

CLASSIFIEDS

Continued from page 10

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