

# record mirror

A BILLBOARD PUBLICATION

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1/-

## INSIDE THIS WEEK:

Blood, Sweat and Tears lash "Spectorsound"

"Why we lost faith in England"—Led Zeppelin

Herman's favourite cartoon—it's one of ours!

# A SMASH HIT GROUP BUT... FREE ARE SCARED!



by David Skan

FREE ARE frightened. Frightened of losing touch with their hardcore fans. All because of their zoomer single 'Alright Now' which has carved up the top fifty like a skinhead with a flick knife.

"The record isn't really typical of us. We worried that our old fans who followed us through the bad times will get the wrong idea and leave us," explained Paul Rodgers.

He is the band's 20-years-old singer, probably the new now-guy: he slouches around in a beatup leather jacket with sausage skin tight white trousers, like a kind of James Dean come lately.

He went on, candidly, "The single isn't anything special to us. It's just another number really. I quite like it but it's real usefulness is that it introduces us to a much larger audience."

They're already well known on the club/university circuit and well known enough to get stopped in Carnaby St! The girl who did it begged them to play in her hometown, Newcastle.

But she didn't ask for their autographs. Which was interesting, because on first sight you would say that Free embodies all attributes of scream scene type group.

Apart from Paul there's Andy Fraser, ex John Mayall's Bluesbreakers (and he's only 17 now) bassist and the ace of the group, David Kossof's son Paul (Kos to most people) who looks mean and nasty and is charming and plays lead guitar and Simon Kirkes, the drummer who doesn't say much, natch.

Still, they are the subject of a kind of revived Beatlemania at some of the northern halls they play. "We are strong in practically every area of Britain," said Paul.

"It's impossible to 'bag' the audience, they're all different ages, shapes and sizes. Now we hope it'll get even bigger."

Obviously they're gigging away busily in Britain now, next month they go to Germany with Traffic for three weeks, then Holland back to England and, with luck, a tour of America in September.

It's all right now. It'll be fantastic soon.

FREE



GEORGE HARRISON photo by Rick Tuff

THE BEATLES have been pirated — in good quality stereo!

About two months ago, a very secretive and anonymous distributor began leaving copies of an album called 'Get Back To Toronto' in exclusive shops around London's West End, but it's existence evaded most of the public until this time. The LP comes in a white sleeve, professionally printed on the 'B-C' label (no connection with the 'B&C' legit label). It even goes so far as to have a reference number, IPF 1.

The tracks range from the original release tapes to songs done on the famous roof concert

## BOOTLEG BEATLES

stopped by the police at Apple last year, tapes from 'Let It Be' album, plus extra conversation between numbers. The titles are: 'Let It Be', 'Peace Message-Get Back', 'Teddy Boy' 'On Our Way Back Home', 'All I Want Is You', 'Get Back (again)', 'I Got A Feeling', 'Don't Let Me Down', 'Sweet and Lovely Girl', 'When You Walk — Christmas Message'. All of the tracks are in stereo and the quality is good.

Many of them are unfinished, unpolished songs, but the atmosphere of hearing the songs before their final stages is incredible; especially on McCartney's 'Teddy Boy', from his solo LP. Probably the best pirate yet produced, you'll have to barter for it if you can find it, but the price is worth it. The mystery is how these advanced tapes ever escaped. The Stones were already pirated with the Live-R Than You'll Ever Be album and now the Beatles. Only Simon and Garfunkel remain untouched. I wait. L.G.

## Doors for I.O.W. Fest.

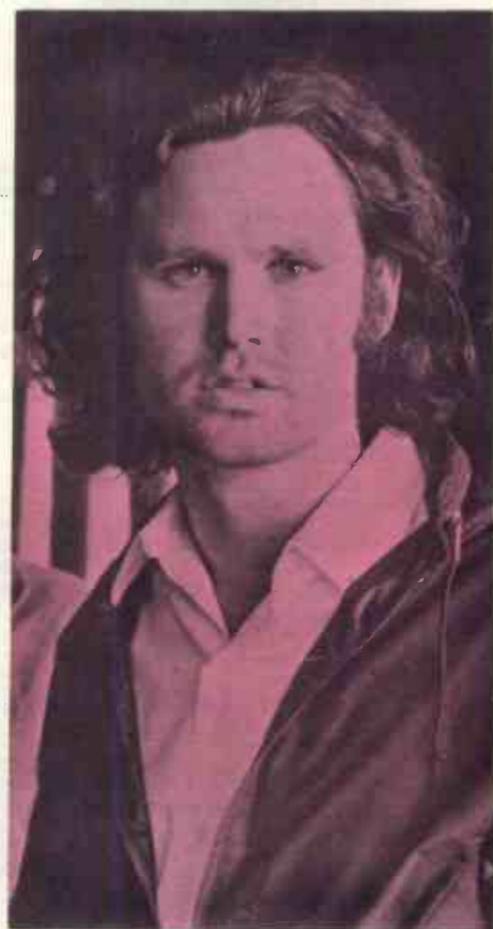
THE LATEST addition to the growing line-up for the third Isle of Wight Festival will be the Doors.

For six months, Barry Dickens of the Harold Davison Agency has been negotiating a contract with the Doors manager Bill Siddons, but until now, the Doors have not been prepared to do another concert in Britain. The last time they appeared here was at the Roundhouse in 1968.

According to Fiery Creations, promoters for the Isle of Wight Festival, the booking is definite and the contract is far more complex than the one drawn up for Dylan's appearance last year.

Fiery Creations say they are expecting at least a quarter of a million people at the event and the tickets will go on sale here from 230 agencies on July 3rd, or tickets can be ordered from Fiery Creations, P.O. box No 1, Freshwater, Isle of Wight. Telephone Freshwater 2162.

Other definite bookings to date for the festival include the Who, Pentangle, Richie Havens, Leonard Cohen and Mungo Jerry. Other artists are being negotiated with at present. LON GODDARD.



JIM MORRISON

# Accent on . . . NICKY THOMAS



NICKY THOMAS

NICKY THOMAS and "Love Of The Common People" have done well in the charts — one of those reggae records that even non-believers in the oom-cha music figured would make it.

And Nicky himself, born Portland, Jamaica, on May 31, 1948, studied singing at the Fraitful Vale Primary School — and it should be stressed that his singing was far from "fraitful". From there, he sang at dances, clubs, anywhere where there was an audience.

He became matey with promoter Derrick Harriott who recorded him on "Run Mr. Nigel Run". A fair success. Then came "Love Of The Common People", a record which owes a lot to the production of Joel Gibson.

"Now", says the hard-grafting Nicky, "I want to become a complete, full-time entertainer. It takes time, but I know what it is to be patient when the breaks are slow coming. I'll sing with a group, a big band, just myself. Anything, just so long as it is singing."

P.J.

## NEWS . . .

### CANNED HEAT GUITARIST FOR MAYALL BAND

JOHN MAYALL may include the former Canned Heat guitarist Larry Taylor in his band for the Bath Festival.

Although it has yet to be confirmed, RM understands that Taylor, who left Canned Heat a month ago, has been asked by Mayall to join him at the festival.

The line-up for the Bath Festival this week-end includes Canned Heat, Steppenwolf, Pink Floyd, Fairport Convention and Colosseum on Saturday with Jefferson Airplane, Mothers Of Invention, Moody Blues, Byrds, Flock and Led Zeppelin on Sunday.

### BORDER SONG BATTLE

FORMER vocalist with the Edwin Hawkins Singers, Dorothy Morrison AND the Edwin Hawkins

Singers have both recorded Elton John's composition: "Border Song" for single release. Rod Argent, ex-Zombie, has recorded another Elton John song "Country Comfort", which is currently on release in America.

### VINTAGE GREENBAUM

SOME Norman Greenbaum recordings, made in the pre-"Spirit In The Sky" days are issued on a Page One LP this

week. Titled "Norman Greenbaum with Dr West's Medicine Show and Junk Band" the album contains ten tracks, recorded three years ago. Meanwhile Warner-Reprise issue a new Greenbaum single, "Canned Ham" this weekend.

# TOP 50

COMPILED FOR RECORD RETAILER, RECORD MIRROR, BILLBOARD AND BBC BY BRITISH MARKET RESEARCH BUREAU.

## Week ending June 27th

1	1	1	IN THE SUMMERTIME Mungo Jerry, Dawn Maxi DNX 2502
2	3	4	GROOVIN' WITH MR. BLOE Mr. Bloe, DJM DJS 216
3	4	27	ALRIGHT NOW Free, Island WIP 6082
4	2	2	YELLOW RIVER Christie, CBS 4911
5	7	11	SALLY Gerry Monroe, Chapter One CH 122
6	5	7	COTTONFIELDS Beach Boys, Capitol CL 15640
7	15	20	GOODBYE SAM HELLO SAMANTHA Cliff Richard, Columbia DB 8685
8	6	5	HONEY COME BACK GLEN Campbell, Capitol CL 15638
9	11	14	ABRAHAM, MARTIN AND JOHN Marvin Gaye, Tamla Motown TMG 734
10	10	13	THE GREEN MANALISHI Fleetwood Mac, Reprise RS 27007
11	8	9	EVERYTHING IS BEAUTIFUL Ray Stevens, CBS 4953
12	13	8	UP THE LADDER TO THE ROOF, Supremes, Tamla Motown TMG 735
13	17	24	IT'S ALL IN THE GAME Four Tops, Tamla Motown TMG 736
14	18	21	DOWN THE DUSTPIPE Status Quo, Pye 7N 17907
15	9	3	BACK HOME England World Cup Squad, Pye 7N 17920
16	16	23	I WILL SURVIVE Arrival, Decca F13026
17	12	6	QUESTION Moody Blues, Threshold TH 4
18	33	—	UP AROUND THE BEND Creedence Clearwater Revival, Liberty LBF 15354
19	19	12	I DON'T BELIEVE IN IF ANYMORE Roger Whittaker, Columbia DB 8664
20	24	17	DON'T YOU KNOW Butterscotch, RCA 1937
21	29	36	LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan TR 7750
22	21	26	KENTUCKY RAIN Elvis Presley, RCA 1949
23	34	35	GROUPIE GIRL Tony Joe White, Monument MON 1043
24	14	10	ABC Jackson 5, Tamla Motown TMG 738
25	22	15	SPIRIT IN THE SKY Norman Greenbaum, Reprise RS 20885
26	25	28	AMERICAN WOMAN Guess Who, RCA 1943
27	27	22	BET YER LIFE I DO Hermans Hermits, RAK 102
28	20	16	DAUGHTER OF DARKNESS Tom Jones, Decca F 13013
29	30	19	HOUSE OF THE RISING SUN Frijid Pink, Deram DM 288
30	32	41	LOVE LIKE A MAN Ten Years After, Deram DM 299
31	40	33	VEHICLE Ides of March, Warner Bros. WB 7378
32	48	—	SOMETHING Shirley Bassey, United Artists UP 35125
33	36	29	ALL KINDS OF EVERYTHING Dana, Rex R 11054
34	23	32	WHAT IS TRUTH? Johnny Cash, CBS 4934
35	26	18	BRONTOSAURUS Move, Regal Zonophone RZ 3026
36	39	50	PSYCHEDELIC SHACK Temptations, Tamla Motown TMG 741
37	—	—	LADY D'ARBANVILLE Cat Stevens, Island WIP 6086
38	43	42	CAN'T HELP FALLING IN LOVE Andy Williams, CBS 4818
39	37	30	IF IC COULD Julie Felix, RAK 101
40	38	44	BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS 4790
41	41	37	TAKE TO THE MOUNTAINS Richard Barnes, Philips BF 1840
42	—	41	MY WAY Frank Sinatra, Reprise RS 20817
43	35	31	DO THE FUNKY CHICKEN Rufus Thomas, Stax 144
44	31	39	MY MARIE Engelbert Humperdinck, Decca F 13032
45	28	25	I'VE GOT YOU ON MY MIND White Plains, Deram DM 291
46	—	—	ACCIDENTS Thunderclap Newman, Track 2094-001
47	—	49	RAINDROPS KEEP FALLIN' ON MY HEAD Sacha Distel, Warner Bros WB 7345
48	44	38	KNOCK KNOCK WHO'S THERE Mary Hopkin, Apple 26
49	46	48	BIG YELLOW TAXI Joni Mitchell, Reprise RS 20906
50	47	—	WANDERIN' STAR Lee Marvin, Paramount PARA 3004

## TOP THIRTY PRODUCERS

1	BARRY MURRAY	16	ARRIVAL/TONY HALL
2	STEPHEN JAMES	17	TONY CLARKE
3	FREE	18	JOHN FOGERTY
4	MIKE SMITH	19	DENIS PRESTON
5	JACKIE RAE	20	ARNOLD' MARTIN AND MORROW
6	BEACH BOYS	21	JOEL GIBSON
7	NORRIE PARAMOR	22	—
8	AL DE LORY	23	BILL SWAN
9	NORMAN WHITFIELD	24	CORPORATION
10	FLEETWOOD MAC	25	ERIK JACOBSON
11	RAY STEVENS	26	JACK RICHARDSON
12	FRANK WILSON	27	MICKIE MOST
13	FRANK WILSON	28	PETER SULLIVAN
14	JOHN SCHROEDER	29	MIKE VALVANO
15	B. MARTIN/P. COULTER	30	TEN YEARS AFTER

# AIR WAVES



## Land base soon for Radio Veronica

RADIO VERONICA is a pop pirate. But it's not like an ordinary off-shore station. It runs its operations from Hilversum, Holland. A large, well-kept house just outside the centre of the town, set in acres of ground, provides the headquarters for all the company's administration, five studios and about 30 staffmen.

As a radio station, it has a bigger operation there than Radio Luxembourg has in Britain. All the equipment is new and there are three record libraries with bang up-to-date material. When I was shown around the building I was certainly impressed. Veronica is prepared for the day they come on land and provide Holland's first all day pop service which is truly legal.

They even have a space in the field behind the headquarters for their ariel, when they become a land-based operation. (There are cows in the field at the moment). I say WHEN Veronica comes on land because the day surely cannot be far away. They have been in the North Sea for ten years with one million listeners daily. They have as much advertising as they can handle . . . and the Government is worried about hitting out at them in case it results in a loss of votes.

But they are not completely illegal. They pay all the Government taxes and pay performing rights on the records they play. Sure, they are still on a ship: but all that will change, soon . . .

### RADIO PEOPLE No. 4: ALAN CLARK

Alan began his career in radio with Radio City, the pop pirate. Born in Wales and educated in Croydon, Surrey, he had tried a number of jobs before deciding on announcing. He joined City and, together with Australian Ian Macrae, brought about the "Auntie Mabel Hour", which was voted into RM's Radio-TV poll three years ago.

When Radio City closed, he moved to 390. "Some people thought that I wouldn't get on with the type of music we played on 390, but I soon got used to it. Radio 390 was a very professional station and was popular with sweet-music lovers. We used to get an incredible amount of mail for the shows."

390 put up a brave fight, but lost a court case and that, too closed. Alan decided to try the club circuit, with little success, apart from a three-month stint at London's "Flamingo" Club in Wardour Street. By this time, the Marine Offences Act was in operation — London, 270, Britain Radio had all disappeared. Only Caroline was left.

"I applied for a job on Caroline, but never got out there because the station closed down. I was disappointed in a way, but it made me look around for something else and I decided to try Holland."

Holland, an ever-growing pop market with opportunities in radio. Alan joined the Dutch World Radio Service, Radio Nederland two years ago. He has his own show, "What's New?", a record review programme on alternate Saturday afternoons and the programme, broadcast on short wave, reaches Britain, Africa, Asia America . . . anywhere, in fact, where there's radio. He gets a regular pile of fan mail, and a number of his supporters voted for him in RM's 1970 poll, putting Alan into position 15. Not at all bad for someone who doesn't have any radio or TV exposure here.

"People often ask me whether I regret leaving Britain, but it's only a temporary thing. The fact is, there isn't too much radio work going in Britain at the moment and I enjoy life at Radio Nederland. It's all experience, after all."

NEXT WEEK IN AIRWAVES: Jimmy Miller, director of Radio Geronimo writes about his station and the reasons behind its launch. He also discusses plans for his own Geronimo label to tie in with the station.

RODNEY COLLINS

# MUNGO SOUND MEANS HARD WORK

## Ray Dorset of Mungo Jerry talks to RM

FOR MUNGO JERRY it is all happening. Following their enormously successful appearance on the Hollywood Festival and their number one hit, 'In the Summertime' the group are being hailed as the new messiahs of pop music and the critics are already talking of 'Mungomania' in terms reminiscent of the early Beatles.

But if there is a danger of some losing their heads in the glory of their new found success it will not be the group themselves. I caught up with composer-singer-guitarist Ray Dorset and his merry men at the BBC shortly before they split to the winds for a holiday.

"It should give us time to take it all in", smiled Ray. "We know there are going to be pressures and tensions but it's a well balanced group and I don't see any danger of success turning our heads. It really hasn't been the overnight success some people have been led to believe.

### Slap-happy

"I've been in the business for a few years — worked as a backing musician for Millie for a while and with Jackie Edwards — there's a guy who deserves a better break. The band itself has been together in one form or another for fifteen months.

"We evolved the Mungo Jerry style quite naturally. It simply stemmed from playing things that we enjoyed and letting go — enjoying ourselves and discovering that others seemed to share in our enthusiasm. That apparently slap-happy style we have now is the result of some very hard work.

"People may not think we are very competent musicians — some of our things are just based on three chords — but a new musician coming into the group would find it very difficult to fit into the style and feeling we have got into.

"Not having a drummer was never a deliberate policy — we used to have



Mungo Jerry

one but he got lost somewhere and we suddenly got a booking at Oxford University. We told them it was down to a trio at that time and they accepted the booking. We were so pleased with our drumless sound we kept it that way ever since although we had some difficulty at first with promoters who thought you couldn't dance to a band with no drums!"

Mungo music probably has its appeal in those happy spontaneous passages which sound as though they have thrown in everything but the kitchen sink for people to tap, scrape, thump and clap in time to an infectious beat labelled, 'Skiffle' 'Reggae' 'Jugband' and 'Folk-rock'.

### Progressive

"I really couldn't find a label for what we do", said Ray. "We have all kinds of influences. Mike is into jazz, Colin and I are into rock and all of us like blues. On our first album we've got 'Down by the San Francisco Bay' and an old Elvis song but most of material simply us. We play 'US' music!

"We're not setting ourselves up in opposition to the heavier music — I mean we play a few Beefheart numbers ourselves and I dig some of the

progressive groups myself. On the other hand I'd just as likely go out and buy a Bert Bacharach album. The only additional instrument on our album will be violin."

Some reports have suggested that groups 'Skiffle-rock' sound have been particularly taken up by the skinheads and Hells Angel elements — not always guaranteed to make the most peaceful audiences?

"I don't think we appeal to any one group more than any other", said Ray. "Or should I say we seem to appeal to the straights as much as the weirds. We're not catering for anyone especially. The rockers and skinheads who have been to our gigs have been just as peaceful as anyone else. Their reputation has really been exaggerated by the straight press. If we can get everyone together at our appearances then it would be great. We welcome anyone who wants to enjoy themselves."

### Value for money

Their maxi-single was of course a great selling point for their hit 'In the Summertime' and I asked Ray whether he planned to make the next one another 33 1/3 disc.

"It's really up to the record company", said Ray. "We naturally feel that 15 minutes is a better value for money single than the usual running time but there are problems. You tend to lose level — for example we lost some on 'Mighty Man'.

For Mungo Jerry there have been some hard times — playing the working men's clubs and back of the woods clubs but what they have got together has made it all worthwhile — this is the return of good time music.



Tony Joe White

TONY JOE WHITE was natch'l born and raised in Northern 'Loosiana', where them alligators grow so mean. From fishing' on the river banks and pickin' on the geetar, he's turned into one of the most sought after performers in the world, spending less and less time huntin', fishin' and froggin'.

### Swamp rock

Since he lived so long enclosed in the swamps of Louisiana, his ideas and opinions remain as basic and untouched as the gritty 'swamp rock' he made famous. His like and dislikes are unreserved.

"I'll tell you who I don't like — I don't like the Rolling Stones. Not a thing about 'em. That Jagger may be a good cat, but he acts so damn cissy. I don't like this whole bisexual thing — it's a form of sex, but it ain't really. It's

this unisex thing. I know they can cause riots in the States, but I jest don't like them at all. As for England, I dig the place. I'd come here more often if it wasn't so far to git to.

Where I come from, it's a lot different. People are always pickin' on the south and it's partly true, but I'm real glad I was brung up there. Some of the guys down there are pretty bad and those are the ones you read about, but there's ugly people all over.

Stuff like 'Easy Rider' could go on in some places, but mostly, the south just makes good copy for the press. A lot of it is built up real bit. For instance, you probably won't believe it, but most souther whites are nicer to blacks than anybody else. The rest of it is just some thing made up by the press like the image of the Red Indian that says 'How'.

"The south's culture is great. It's natural to me. They're real

## The Crawling Eye



## 'JAGGER ACTS SO DAMN CISSY' - Tony Joe

friendly people and they got an entirely different musical tradition, because the environment is so different. I get a lot of ideas while I'm fishin' and I just write about the things that happen there. A lot of people confuse my stuff with Cajun music, but that's about as far off as I am to Belgian singers. Those Cajun people are basically French.

### Out of place

"Sometimes when I get out of the south, I feel a little out of my environment. I git communications failures. Some people have some trouble understandin' them. I feel real out of place every time I go to Germany. It's much better here, but I still can't wait to git gack home and do some fishin'. I got to do that, 'cause it takes my

mind off a lot of things. If you get too tangled up in business, you can lose yourself easy.

"It's funny I ended up singin'. I always dug it, but I was goin' to be a pro baseball player. I picked cotton in the fields from about six to eighteen and my parents even made me go school. I done twelve years of schoolin'. Now, old man Willis, who I wrote about in my songs, didn't care whether his kids went to school or the riverbed. I went to the place and studied. I was all set to be a baseball player and maybe let the Cardinals or the Braves play with me. Course, we only played in cow pastures, but we had a pretty good team. Everybody from the forty-year-olds to the kids from the orphanage played. But singin' was the thing that was strongest, so here I am."

And here he'll stay.

Lon Goddard

## an intimate experience on film THE BEATLES



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## record mirror

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# BATH FREE PASSES ARE A HOAX

FREE PASSES for this week-end's Bath Festival, headlining Canned Heat, were being given away in the streets of London this week.

But they were a hoax. And the festival organisers, Fredk. Bannister Promotions Ltd. warned: "Nobody presenting one of these so-called passes will be admitted."

## FREE ALBUM OUT NOW!

FREE HAVE changed their minds over the release of their new album, 'Fire And Water'. It is now to be rush-released today (Friday), three weeks earlier than the original release date.

The move has been made because of public demand for 'Fire And Water' - the album has chalked up 30,000 advance orders.

But only last week a spokesman for the group said that the album's release date would be put back until the middle of July to avoid a clash with Free's hit single, 'All Right Now'.

Said the spokesman this week: "Because of the heavy initial orders, the group have decided to bring the album out now."

All the tracks on 'Fire And Water' including a long version of 'All Right Now', are written by the group.

## HUGE DYLAN ADVANCE

BOB DYLAN'S new double-album, "Self Portrait" could well be the biggest selling Dylan LP of all time! More than 100,000 copies have been shipped from CBS after the pressing plant had been working 24 hours round the clock to meet the release deadline.

"The set has already earned Dylan three gold albums in America and this is his seventh gold album altogether," said CBS Press Officer Keith 'Howell'. "All indications are that this could be his biggest-seller yet, although I am only going on advance orders."

"Self Portrait" was rushed into the shops on Monday morning. CBS' pressing plant had been geared to producing as many copies of the album as possible before last weekend.

## Move away

THE MOVE members are taking their first holidays in two years, and will be away until July 8th.

Two days later they will be appearing at Weymouth, 11th, Burton on Trent, 14th-16th, Burton on Trent, and they fly to Ireland for appearances between 17-21st.

The group have their second American tour fixed for October 19th for three to four weeks. In August fifteen days have been set aside for recording for their next album, which is to be released to coincide with the American tour.

## Tremeloe Solo Single

THE TREMELOES have their next single 'Long Road' set for release at the end of July. 'Long Road' was written by Alan Blakeley and Chip Hawkes. Tremeloe drummer Dave Munden has recorded his solo single 'Wake Me Up I'm Dreaming', but no release date has yet been set.

The Tremeloes are in the studio this week recording tracks for their forthcoming album. They will fly to Sweden, Denmark and Finland from 1st to 14th July, and on to Ibiza on 23rd July. The group will also be touring in Ireland from 30th July to 11th August.

The Tremeloes recently composed and performed the soundtrack music for the film 'May Morning', which stars Jane Birkin. They will visit Rome for the premiere in England later, and the soundtrack album will be released by CBS to coincide with this.

## THE SEVENTIES SOUND

by GREG RIDLEY of HUMBLE PIE

GREG RIDLEY is bass guitarist with Humble Pie, who have their new album issued at the end of July. Entitled simply "Humble Pie", the boys look upon this release as their first album as they consider their previous ones were not truly representative of their sound. They're far happier with this new album due to the rapport between themselves and Glyn Johns, who helped to produce the LP. The group will return to the States in October.

"I've never liked festivals. There is too much chaos, they have too many bands to be appreciated and there's too much hustle. It can be nice with a big crowd, but they can't really hear the bands because they're so spread out. I prefer the atmosphere of a club, it's more intimate.

"I think the pop scene in Britain is a bit sick at the moment. This is because the public as a whole never get the chance to hear some of the really good bands around. It must be very hard for the masses to hear anything apart from the one-night-wonders because these are the groups you hear on the radio and see on TV all the time. Their's is the type of record that the DJ's seem to play all the time. There's no alternative medium where good sounds are heard and the public are getting brainwashed. There's not much guts or depth in programmes like "Top of the Pops" because they don't use many of the good bands and good records that are around.

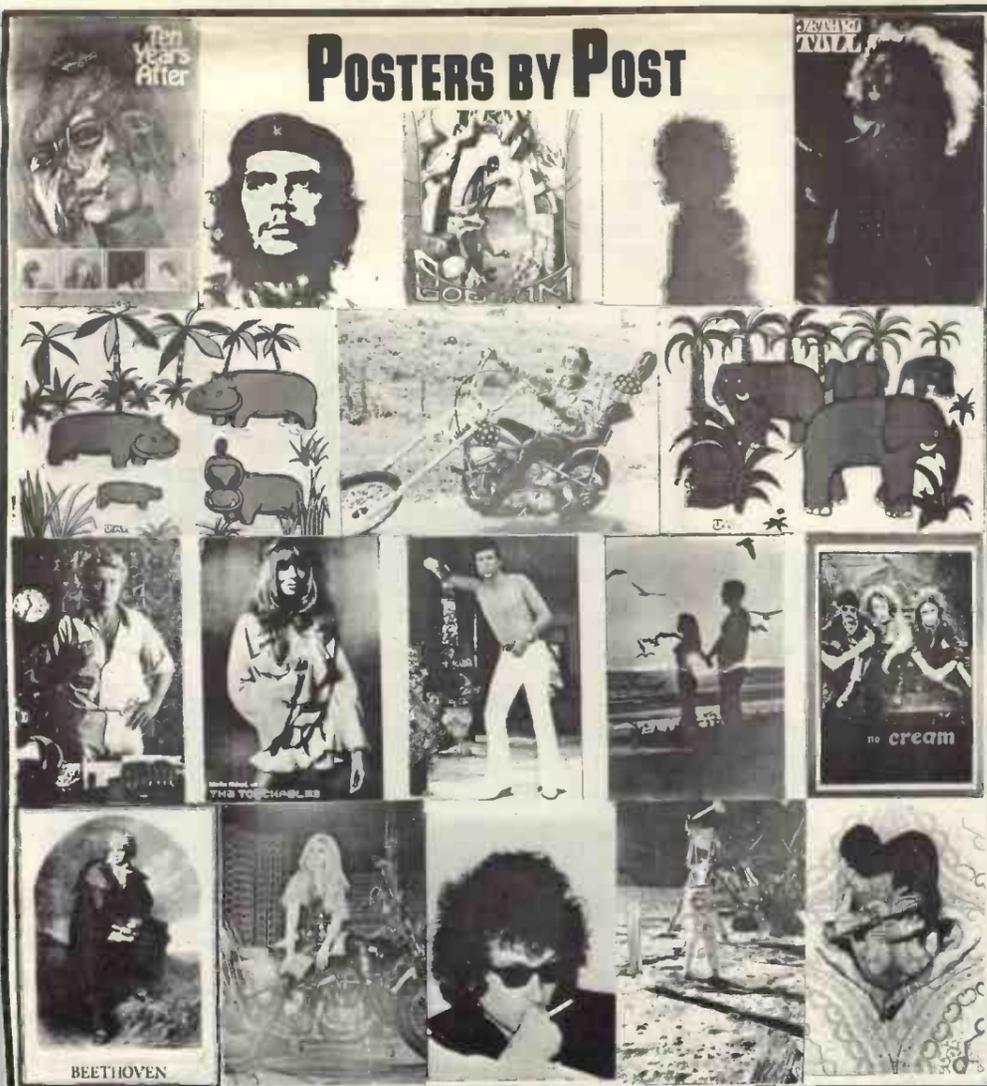
"This is why the States is so much better as far as radio is concerned. You have an alternative. If you like good music you can turn to a station and hear it. Fortunately, there's a new pirate TV station setting up in Britain which should be good for groups and records. A group will be able to make their own film and send it to them and you can have all these groups doing their own thing for TV. It should be nice.

"It seems a pity that someone like Joe Cocker, one of my favourites, hasn't received the acclaim he deserves over here. In the States he's as big as sliced bread. Mike Harrison is another guy with one of the best voices around - he deserves so much more. Artists like this prove that there is a lot of good talent around and the mass media should promote records by such people instead of brainwashing us with the pop chart.

GREG RIDLEY

RECORD MIRROR, June 27, 1970

## POSTERS BY POST



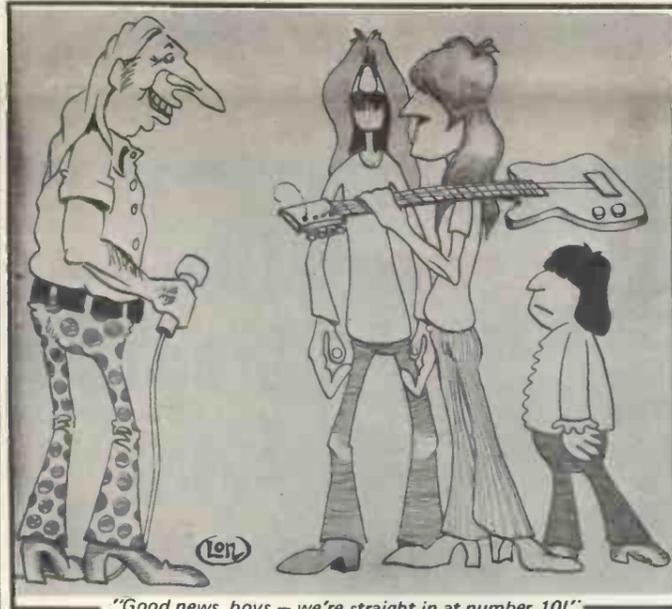
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  6. Hippo: colour 30" x 33" 9/6
  7. Easy Rider: bk & wht 40" x 30" 12/6
  8. Elephant: colour 23" x 33" 9/6
  9. Steve McQueen: colour 30" x 20" 10/6
  10. Rickard: bk & wht 40" x 30" 12/-
  11. Tom Jones: colour 30" x 20" 10/6
  12. Beach Lovers: colour 36" x 24" 12/6
  13. Cream: colour 30" x 20" 7/6
  14. Beethoven: bk & wht 40" x 30" (also Bach, Vivaldi)
  15. Bardot on Bike: bk & wht 40" x 30" 12/-
  16. Dylan: bk & wht 40" x 30" 12/-
  17. Moon Walker: colour 36" x 24" 15/-
  18. Kama Sutra: colour 32" x 23" 10/6
- Please clip out and send with your order.



MARY HOPKIN has a new single, 'Que Sera, Sera (Whatever Will Be, Will Be)' released in the States this week. The record was produced and arranged by Paul McCartney, and was covered in Britain recently by Karen Young.

The new TONY JOE WHITE single in the States is 'Save Your Sugar For Me', the follow-up to his American hit 'High Sheriff'. In Britain, 'Groupie Girl', the American flip-side song, is still in the charts, and no date for White's follow-up has yet been announced.

The IDES OF MARCH have released the follow-up to their hit single, 'Vehicle' in the States. The new single is called 'Superman' and no release date for Britain has yet been announced.

A new CANNED HEAT single, 'Future Blues' has just been released in America. The song was written by the group's old line-up - which included Larry Taylor and Harvey Mandel. The new British Canned Heat single, 'Sugar Bee' has just been released.

## NEW RELEASES

ELVIS PRESLEY has his next single released on July 3rd along with Fair Weather Chicago, Iron Butterfly, the Settlers and Hank Marvin.

The list of singles for that week are: DECCA Zorro Five - 'Reggae Shhh'; Le Gang - 'Borsalino'; Family Robinson - 'Nobody Knows'; Alistair Gillies - 'The Highland Drummer Boy'; MCA The Cuff Links - 'Robin's World'; Jive Fyve - 'If You Let Me Make Love To You, Then Why Can't I Touch You'; EMI COLUMBIA Neil Rhoden - 'Theme From Borsalino'; Settlers - 'Nessie the Monster'; Ken Dodd - 'Azzurro'; Hank Marvin - 'Break Another Dawn'; PARAMOUNT Claude Bolange - 'Original Soundtrack theme of Borsalino'; PARLOPHONE Misty - 'Hot Cinammon'; Times - 'Looking Through the Eyes of a Beautiful Girl'; STATESIDE Roy Head - 'Mama Mama'; HARVEST Panama Ltd. - 'Round and Round';

CAPITOL Matt Monroe - 'If There Ever is a Next Time'; CBS Chicago - '25 or 6 to 4'; Curtis Taylor - 'I'll Have a Dream'; Trees - 'Nothing Special'; The Pattersons - 'I Can Fly'; POLYDOR Hentje - 'I'm Your Little Boy'; James Last - 'Elizabethan Serenade'; ATCO Iron Butterfly - 'In-a-Gadda-Da-Vida'; ATLANTIC Otis Seavill - 'I Love You'; BUDDAH 1910 Fruitgum Company - 'Go Away'; ELEKTRA Bread - 'Make It With You'; PYE Performin' Leas - 'Can't Get You Out Of My Mind'; Chris Andres - 'Yo Yo'; RCA Elvis Presley - 'The Wonder of You'; Fair Weather - 'I'm A Natural Sinner'; PHILIPS Green Slade - 'Borsalino'; Beach Boots - 'Baby Did I Need You'; Rosko - 'Grab It The Rabbit'; Bob Hannal - 'Better Men Than I'; WARNER Neon Philharmonic - 'Heighdy Ho Princess'; Lorraine Ellison - 'You've Really Got A Hold On Me'.

# TORIES PROMISE COMMERCIAL RADIO!

by RODNEY COLLINS

THE GENERAL ELECTION result means that Britain will have commercial radio within the next two or three years. London, Manchester and Liverpool are likely to be among the first 20 sites for local stations, which should be in operation by the end of 1972.

And it seems that there may be a future for Radio North Sea International, the pop pirate broadcasting from the motor vessel Mebo II, anchored six miles off the Clacton, Essex coast. Mr. Urs Emmenegger, the station's managing director told RM this week: "Obviously, we are very pleased about the outcome of the election. We will continue to broadcast and I hope the ship will be able to stay where it is."

Leading conservatives were on Friday hinting that the new Minister of Posts and Telecommunications would stop the jamming on 244 metres — the frequency used by the pop pirate — while "peaceful negotiations" are conducted between the Ministry and the station's owners, Edwin Bollier and Erwin Meister.

If Radio North Sea International is allowed to stay where it is, it will mean that Britain will have national commercial radio competing with Radio One. The Conservative win has obviously pleased the pirates: "I feel we are safe now. I hope we can broadcast without interference from the jamming," said Edwin Bollier.

The Ministry is being careful not to issue any statement about the future of RNI. It will be for the new Minister to decide the station's fate, but many Conservative MPs are thought to be in favour of allowing the pirate to continue. RNI have been broadcasting on 244 metres for two months now and some MPs feel they should be allowed to stay after putting up a fight against the Ministry during this time.

"It is rather too early to make a statement about this ship," said Mr. P. Marshall, the Ministry's chief Press officer. "The counter measures continue to operate until a new decision is reached." Conservative Central Office said: "As you know, we are in favour of commercial radio, but we don't know anything about this ship. You will have to get a statement from the Ministry concerned — but I doubt whether they will tell you anything."

But there are no signs that the jamming will be relaxed before at least the end of this week. Meanwhile, the station fights on and there is little chance of anyone hearing them since the Ministry is now reportedly broadcasting a second series of "counter signals" from a base near Southend Airport.

Now that the Conservative Party has pledged to introduce commercial radio, the BBC's plan to open a further 20 local stations may be scrapped, although it is possible the Conservatives may run the two local networks in competition to each other, rather like the BBC and ITV.

BBC Radio London, though, may be closed even before it starts broadcasting; even though

equipment has been moved in and some staff appointed.

The GLC will obviously push for an early introduction of their planned commercial stations for London, but the new Minister has still to decide upon the shape a commercial network will take. It may broadcast on VHF/FM or on medium wave and it may be controlled by a body similar to the ITA. The answers to these two questions will really help to mould the future of radio in Britain.

THE television Caroline pirates claimed to have more than £400,000 worth of advertising for their new TV station due to start on July 1st. Programmes will be beamed from an aircraft between the hours of 6pm and 2am daily. But the TV Caroline project may run into trouble as members of the Council Of Europe has an agreement to act against all pirate TV networks.



SHIRLEY BASSEY, in the charts once again with her version of George Harrison's "Something", may visit the UK in July, following her tour of Australia and New Zealand. Here, Shirley receives a gold record award for Australian sales of her "And We Were Lovers" album. Shirley's newest album in Britain was recorded... "Live At The Talk Of The Town."

## NO FOURTH FOR CHRISTIE

CHRISTIE have now dropped all plans to augment their group with a fourth member. This decision has been taken following good receptions for the three piece unit, throughout their appearances. Christie returned from Germany this week, and on 26th they record for the Jimmy Young and

Tony Brandon shows. "Yellow River" is currently in the top three in the charts throughout Europe. The group play the Top Spot Ballroom, Ross on Wye on 26th, The Gaiety Ballroom, Grimsby, 27th, Barnstaple on 3rd July, Belfry, Sutton Coldfield, 4th.



NORMAN GREENBAUM pictured with some "Canned Ham" during his British visit. No prizes for guessing the title of his new record!

## MIKE HARRISON-A SOLO ALBUM SOON

A FIRST solo album from the former Spooky Tooth singer, Mike Harrison, is expected in the Autumn.

Harrison is at present in Spain preparing material for the album, much of which he will be writing himself.

## '208' Producers contest set

THE COMBINED services of Radio-Tele Luxembourg are again sponsoring a Grand Prix to spotlight the role of the disc producer in the European music business.

Top producers from Austria, Belgium, France, Germany, Great Britain, Ireland, Luxembourg, Netherlands and Switzerland will compete for the Luxembourg trophy in the Grand Duchy on October 28. Artists will represent each country but the judges will reach their decision after listening to the production of the entries. The producers and writers of any British entry must be British, but the artist need not be.

This contest is unique in that it honours the record producer rather than the artist. The whole show on October 28 will be carried as a colour TV special on part of the Eurovision link. The 12 European productions selected for the final will all receive heavy promotion on all the services of Radio Luxembourg from October 12 onwards.

We are looking to the record business to support this event said '208' general manager Geoffrey Everitt. "This company is allocating a sum in excess of £25,000 for the promotion and the Gala is a prime European showcase for artists." Radio Luxembourg's English service will charter a plane to take British contestants and music press to Luxembourg for the final.

Meanwhile, the final Spooky Tooth album, 'The Last Puff' is released on July 3. The album includes contributions from Chris Stainton, Alan Spenner and Henry McCulloch — all former members of Joe Cocker's Grease Band — and among the tracks are Lennon-McCartney's 'I Am The Walrus', 'Something To Say' by Joe Cocker, Elton John's 'Son Of Your Father', David Ackles' 'Down River' and the title track, 'The Last Puff', written by Chris Stainton, who is now with Joe Cocker's Mad Dogs And Englishmen.

NICKY THOMAS will arrive in Britain on July 22nd, under a tour arranged by the American Programme Bureau. He will probably appear on Top of the Pops on his arrival and on the 24th July appears at the Mardis Gras and Victoriana clubs, Liverpool; on 25th at California, Dunstable and the Four Aces, London, 27th, Qualways, Chester and Rebecca's Birmingham; 31st Top Rank Birmingham and the Blue Orchid, Draycott. On the 1st of August the tour closes at the Boston Gliderdrome, and the Twisted Wheel Manchester.

THE ROLLING STONES now have a European label manager to handle their future disc product. He is Trevor Churchill, the former UK representative for Bell Records.

Churchill will be based in offices in Hanover Square, which is also the headquarters for Sahara Music and Management.

TWO BIG bands visit Britain this autumn for major tours. Harry James and his Orchestra arrive in September for a 10-day tour taking in London, Wolverhampton, Birmingham, Bristol, Wakefield, Sheffield, Manchester, Southport, Leicester and Hull. Buddy Rich and his Orchestra tour Britain in October and November.

## INTERNATIONAL NEWS

from the  
MUSICAL CAPITALS OF THE WORLD  
compiled by Rodney Collins

### NEW YORK: Dave Mason solo album

Dave Mason's first solo album (to be released in Britain on Harvest this week in America. Also on the disc: Jim Capaldi and Leon Russell....You can now advertise in Billboard by using a credit card...."Young Girl," "Woman Woman" and "Lady Willpower" on "Gary Puckett's Greatest Hits"...Traffic impressed at their concert at the New York Fillmore East earlier this month with Fairport Convention and Mott the Hoople...Glen Campbell's next single comes from the film 'Norwood. Title is "Everything A Man Could Ever Need" o/w the title song from the film....Million dollar sellers in U.S. — 'House Of The Rising Sun' (Frijid Pink), "Turn Back The Hands Of Time" (Tyronne Davis) and "Give Me Just A Little More Time" (Chairmen Of The Board) plus albums — "Midnight Cowboy" (Soundtrack), "Let It Be" (Beatles) and two new Ventures albums: "Golden Greats" and "Ventures Play Telstar".....Trapeze, who were the first group to sign to Threshold, in U.S. for major cities tour.

### TORONTO: Peace fest off again

The Toronto Peace Festival appears to be off again. Although the Supreme Court of Ontario this week refused to grant an injunction preventing the festival taking place, the case is still proceeding in the courts.

A hearing has been set down for later this month. The likely site for the festival — if it takes place next month — will be a 900 acres site near Toronto.

### STOCKHOLM: Marmalade break big

Marmalade toured Sweden during the first week of June and were a huge success...Cassettes catching on in Sweden: Beatles "Hey Jude just issued....Big promotional drive in force for Ginger Baker's group.....Philips group Magna Carta in Stockholm promoting their newest release "Romeo Jack".....Fast riser in Radio Sweden chart — "You're Such A Good Looking Woman" by Joe Dolan....And the Beatles LP "Let It Be" is into the top ten best-sellers chart...Flirtations oldie "Nothing But A Heartache" just released by Elektra.

### MAJORCA: Los Bravos win contest

Los Bravos scored a runaway victory in the Barbarela de Conjuntos '70 concert held at Majorca earlier this month. The group polled a total of 55 points out of 151 with a highly-commercial song, "People Talking". Two British acts gained second and third places in the contest: Arrival (25 points) and Big Sleep (14 points).

## INTERNATIONAL CHART TOPPERS

AUSTRALIA: "Two Little Boys" — Rolf Harris; MEXICO: "Raindrops Keep Falling On My Head" — B. J. Thomas; BRAZIL: "El Triste" — Jose Jose; JAPAN (International): "Bridge Over Troubled Water" — Simon and Garfunkel; ARGENTINA: "Raindrops Keep Falling On My Head" — B. J. Thomas; NORWAY: "House Of The Rising Sun" — Frijid Pink; WEST GERMANY: "Medemoiselle Ninette — Soulful Dynamics; AUSTRIA: "El Condor Pasa — Simon and Garfunkel; POLAND: "Money" — Lennon/Ono with Plastic Ono Band; DENMARK: "Up Around The Bend" — Creedence Clearwater Revival.

# If You're Tired Of COMPUTERPOP These Three Singles Will Restore Your Faith In Human Music



EAST OF EDEN  
Jig-a-jig  
DM 297 Deram



PACIFIC DRIFT  
Water woman  
DM 304 Deram

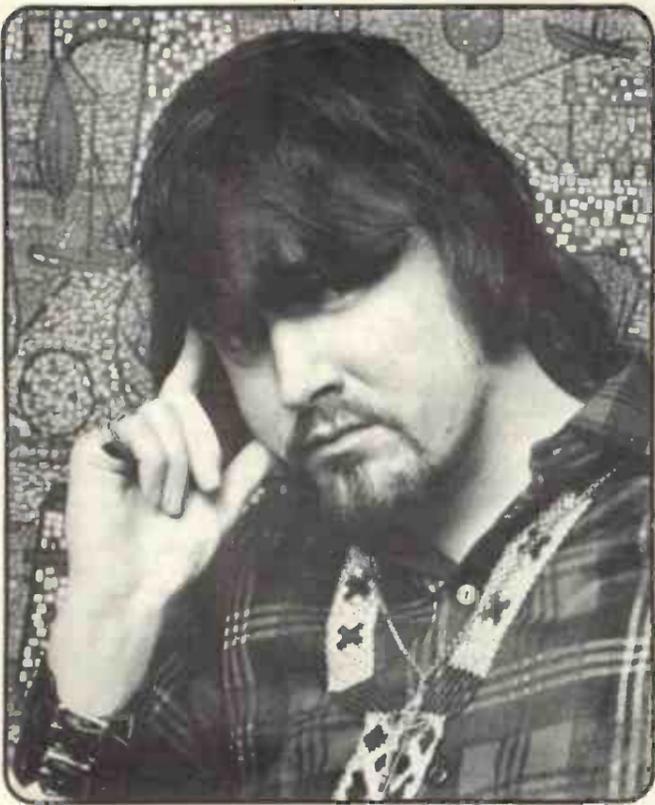


TEN YEARS AFTER  
Love like a man  
DM 299 Deram

45 rpm

DERAM

Decca House  
Albert Embankment  
London S.E.1.



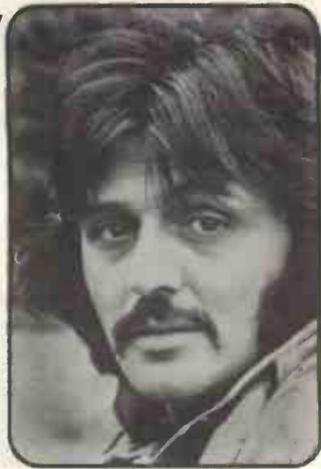
P. J. PROBY



P. P. ARNOLD

# 'HITS DON'T MAKE GOOD TV POP'

says Jack Good  
to Rob Partridge



EMIL DEAN ZOGHBY

JACK GOOD is back in Britain — and this time to stay. Which, if you are feeling punny, is Good news for all of us.

Good was the maestro who gave us '6.5 Special' and 'Oh Boy' before he left for the States in 1962. Today he's back to produce his own rock musical — 'Catch My Soul', an adaptation of W. Shakespeare Esq.'s 'Othello'.

Which might seem a little heavy. But Jack Good knows it works — the show was originally performed in Los Angeles during 1968 with Jerry Lee Lewis, no less, in a starring role.

It was only the death of Martin Luther King coupled with the controversial nature of 'Catch My Soul' which prevented it making Broadway.

In October, however, the musical opens at the Manchester University Theatre before hopefully, coming to London's West End.

So far, the cast has yet to be decided. Good wants P. J. Proby and P. P. Arnold, and he's already got a Louisiana cajun singer called Lance Legault for Jerry Lee Lewis's part.

Yup. That's going to be quite a show. How did it come about?

"I've always toyed with the idea of producing 'Othello'. But since 1958 — when I've had contact with black artists — I've thought about the play in a different idiom. And when Elvis came out with that song 'Trouble', I knew he'd make a great Iago. So, it's gradually developed into a rock 'n' roll version.

"There's a great market for Shakespeare. He writes some great lyrics — for instance 'Lust Of The Blood'. Really good rock 'n' roll, and all this in, what, 1601?"

"Catch My Soul" was a wild success when it opened in LA — there were all the ladies in their minis moving out and all the hippies moving in. It would have got to Broadway if Martin Luther King hadn't been killed. The climate in America was a little too heated for 'Catch My Soul'."

Mr. Good works in strange ways. After reaching the heights of success in Britain, he upped and went to the States.

"I was getting too business like," he says, "I was getting too close to the juggernaut management bit. And as this wasn't what I wanted to do, I left for the States."

The first thing he did when he arrived was to land a part in a Broadway play.

"After that, I tried to sell the idea of a pop show on television. This was, of course, pre-Beatle era, and the TV companies in the States thought I was a nut-case.

"So I made my own pilot pop programme with a lot of unknown people such as the Chambers Brothers, Jackie de Shannon and

Glen Campbell. But no-one wanted to know. They all wanted to know where the stars were."

In 1964, Brian Epstein was in control of the biggest ever pop phenomena, the Beatles. Jack Good was brought back by Epstein to produce a special one-off television programme featuring the Fab Four.

That programme brought out the Good magic — and created a new star, P. J. Proby, into the bargain.

James Marcus Smith alias P. J. Proby, alias Jett Powers was a little out of work when Good contacted him in the States. The one TV programmes made him. Jim Proby had arrived.

It's the way Jack Good has always worked. He ignores hit parades, new singles, the lot... Instead, he concentrates on the artists's television potential. That's the way he worked with the American 'Shindig' programme, for instance, which featured Delaney Bramlett, James Burton, Jim Gordon of Delaney and Bonnie's Friends, Billy Preston, Ritchie Havens, Sonny and Cher, the Byrds, Howlin' Wolf dueting with Mick Jagger...

And that's the way he got Brian Auger, Jerry Lee Lewis, Fats

Domino and Little Richard jamming together on a Monkees television spectacular.

Said Jack: "Television's reliance on hit singles is completely wrong. The medium shouldn't rely on the recording industry, it should present artists who are good visually.

"For instance, I've just produced a record with Emil Dean Zoghby, but because it isn't a hit, no TV programmes want to know. Yet Emil could wipe the screens of most performers.

"I was also at a club a few months ago, and there was a tremendous act just right for television. But because they didn't have a record there was no hope of them appearing. They were called Mungo Jerry, by the way."

But Jack Good's not in Britain to make a television programme. He says he might do the odd one or two, if they're offered. But he's going to concentrate on 'Catch My Soul'. And that he feels is going to run for five years...

## Elton John



"Time to hail a new genius in the commercial folk world."

*Don Short*  
*Daily Mirror*

"As a singer/songwriter he is emerging as one of the most fascinating new talents around."

*Anne Nightingale*  
*Daily Sketch*

"He is probably Britain's first real answer to Neil Young and Van Morrison..."

*Robert Partridge*  
*Record Mirror*

"John is a brilliant composer (in partnership with Bernie Taupin) and a fine singer..."

*Richard Williams*  
*Melody Maker*

"Elton John shares the distinction of creating music which strikes that rare balance between brilliance and honest originality..."

*Mark Williams*  
*I.T.*

ELTON JOHN DJLPS 406

## My Dear Watson



"HAVE  
**YOU**  
SEEN YOUR SAVIOUR?"

DJS 224

Released 26th June



## Jade

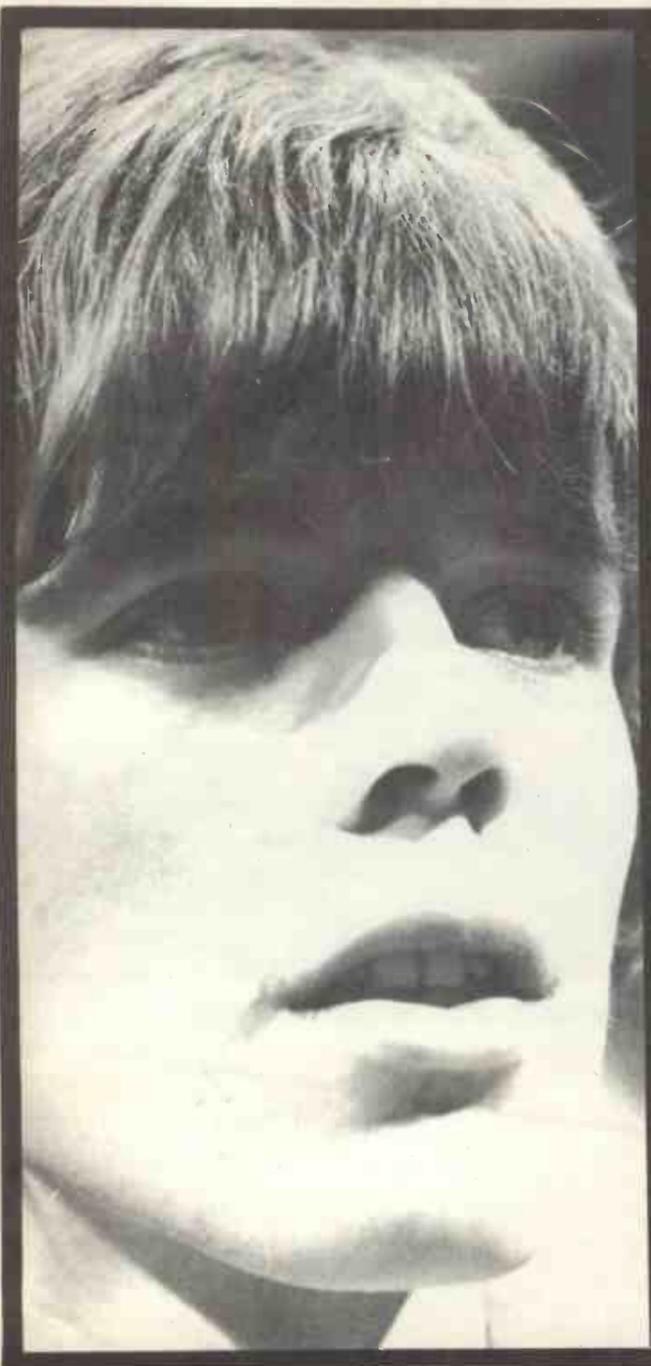


'ALAN'S SONG'

DJS 227

Released 26th June





HERMAN

# HERMAN THE HOOFER!

I SPENT THREE sweaty summer days last week looking for P. Noone Esquire who is at present 'between publicists' and only contactable at home where it helps if you speak French as the beautiful bilingual Mireille was gracing her husband's arm at rehearsals and 'Ou est Herman' failed to make it with the lady in residence.

The final irony was to discover that Peter had been no less than 50 yards from my own London office — his car was actually parked outside my office block for three afternoons — at the London Dance Studios where he was going through dance routines with the cast for his Yarmouth Summer Season.

Peter as a 'hooper' is not exactly in the Fred Astaire class yet but his dedication is such that his instructor was almost on his knees before the enthusiastic Noone called it a day.

"This is the first time I have ever done a Summer Season," Peter informed me, "And the reason was simply that they were prepared to give me the freedom to do other things besides sing also for the first time I've got a billing as Peter Noone. I shall be doing some compere work, dancing and hopefully some comedy routines with comedian Ted Rogers — if he doesn't mind.

"I've taken it on really as a kind of discipline — a challenge. In addition to a spot on the bill with the Hermits in which we will perform our hits we will be doing songs like 'Man From La Mancha,' 'Mame' 'Where Is Love' 'If I Were A Rich Man' and 'Fish and Chips'.

"The only thing I'm worried about is killing time between shows — I've rented the house that Engelbert Humperdinck had there last season which has a billiard table so Mireille and I should be experts by the end of the season. I'm also planning to have piano lessons."

Hermans Hermits are of course currently in the charts with their umpteenth single, 'Bet Yer Life I Do' and I asked Peter if a hit single had the same kind of excitement and importance to him today as in those early days of 'I'm Into Something Good.'

"I think the first time you do something is always the biggest kick," said Peter. "The threepence we get off a record isn't important to us now as much as the publicity which surrounds the achievement of having a hit in the charts. Its very important to us that people are reminded every few months that Hermans Hermits are still alive and kicking and the hit gets you on TV to emphasise the fact.

"The latest single is a sustainer for us rather than an impact song but it does have a good strong melody at a time when there are not many groups who seem to be able to find them. The Beatles and the Stones were about the only two groups who come up with strong melodies. Some critics have been saying that my single is a 'Reggae' but it's a 'Twist'.

The latter statement you can take with a pinch of salt or not depending upon your sense of humour. We soon found ourselves involved in other business and were conducting our own inquest in the failure of England's World cup pop squad! Peter is a Manchester United fan and very pro-Bobby Charlton.

"I think the rot set in against Czechoslovakia," said Peter. "It was a terrible game — I nearly fell asleep and why Ramsey insists on playing the man with the strongest shot in the team (R. Charlton) so deep when we obviously needed goals so badly I'll never



Lon Goddard's cartoon of Herman

understand. Charlton was expected to run the length of the pitch and still have enough steam to score and in that heat."

Next on the agenda proved to be the Elections and at least one new young voter's attitude towards the recent events.

"I wanted the Conservatives in for the simple reason I think it is good to have a change," said Peter. "A Government gets too complacent if left in power too long and it's a good idea to change your leaders in the same way as I like to change my publicist every few months.

"The thing which has disappointed me most about this Election has been the way in which it has been fought on the basis of personalities. People would vote for the face and the personality not the policy or the man. The amazing thing is that none of the parties have yet realised the huge number of new young voters there must be who

feel totally unmoved by these political manoeuvres. No one has had the sense to reach out to these people on the very important issues which they feel deeply about.

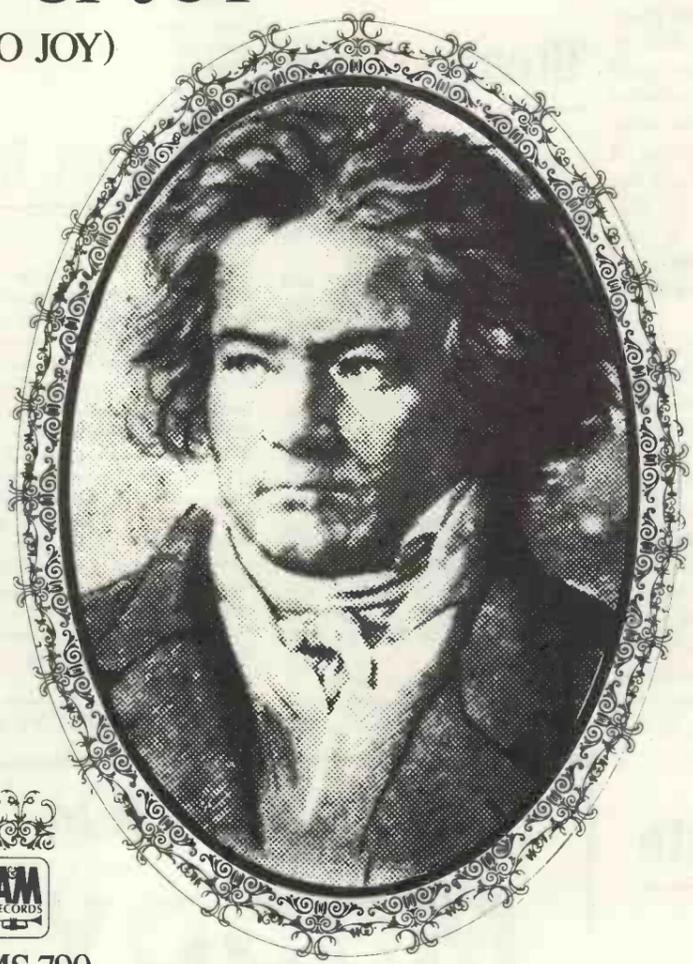
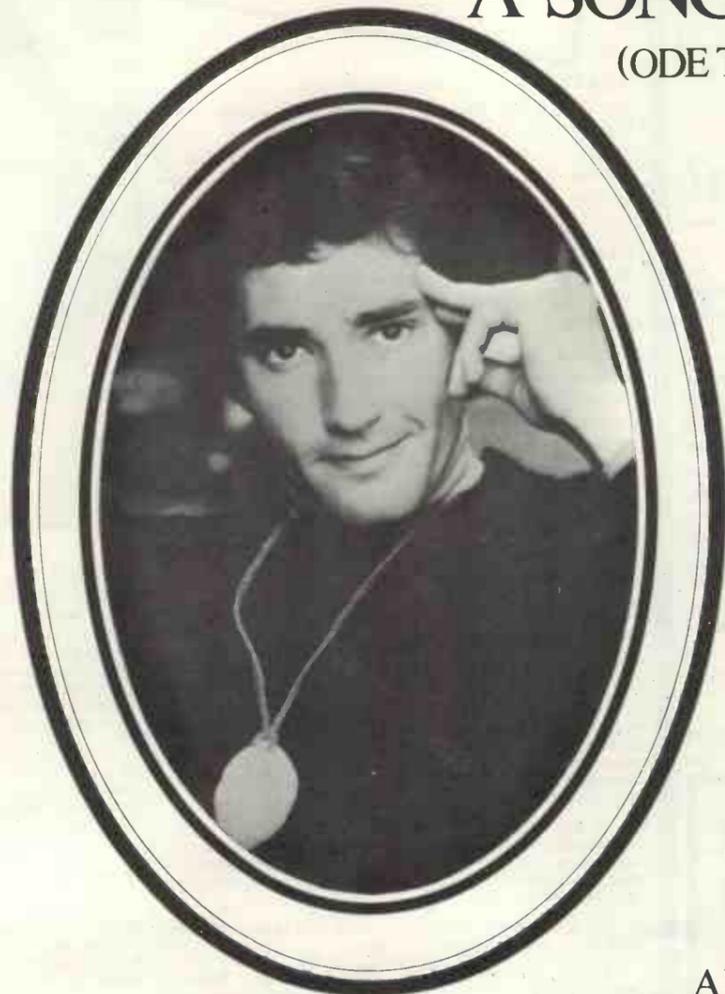
Having solved the World situation on all fronts we returned to the subject of Peter Noone entertainer and I asked him if he had ever considered doing impersonation in his act or if he had ever been offended by impressions of Herman by others.

"I think imitations are best left to those who do them best like Sammy Davis Jr.," said Peter. "I'm one of those who believe that imitation is the sincerest form of flattery so I'm never upset by it. Cartoons can be cruel but even they are a sort of compliment because it means you are at least well known enough to be recognised. The best cartoon ever drawn of me was done by Record Mirror's Lon Goddard — he got every little line right!"

# MIGUEL RIOS

SINGS  
"A SONG OF JOY"

(ODE TO JOY)



AMS 790

THE WORLD-WIDE HIT  
INSPIRED BY BEETHOVENS  
NINTH SYMPHONY

# Roadie Bob joins Status Quo!

THE curse it seems has gone. The Quo have won. At least that is they've won the first lap. Two years have passed them by as far as the charts are concerned, but 'Down the Dustpipe' has firmly established itself in the top twenty singles chart.

So where does that leave the group? Back almost it could seem to square one (not that that was a bad place to start from). Back to the great feeling of having hits, the glow that came with 'Pictures of Matchstick Men', to four very young men, who couldn't quite believe it. Both 'Matchstick Men' and 'Ice in the Sun' were quality records, but sadly the group failed to follow them up in Britain. So how does one ensure against the same thing happening again — indeed if insurance is at all possible against the flying fickle finger of pop!

## Much wiser

"When we had those hits we were very young and very green," Mike Rossi told me. "We used to work for something like £150 a night, which seemed a lot to us then, but what we didn't realise was that on the face of it we were supposed to be receiving much more. It was going out to other people. Now we'll probably overprice ourselves to stop us making the same mistake again — but we're all much wiser. We've still got the same manager, but at that time he was new to the business, he was a friend, and of course now he knows much more about it."

"As far as recording goes, we were rather behind 'Matchstick Men'. That was the most advanced thing we had done. John Peel even played it a couple of times before he found out what we were like! Since that time we've been able to work round the colleges, mainly because ballrooms don't want you unless you have a hit record, and we've had the opportunity to concentrate on exactly what we wanted to."

## No desperate move

Was 'Down the Dustpipe' something of a desperate move, to turn the tables once more, I ventured.

"No it wasn't at all," explained Mike. "Dustpipe" is exactly what we are. We wouldn't have bothered to put out a record just

to make a commercial success. We had one flop between 'Pictures of Matchstick Men' and 'Ice in the Sun', so when we put that out as the follow up we were thinking of it being commercial. In fact we had planned to record 'Born to Be Wild' long before Steppenwolf did, because we used it as the opener to our act. But everyone thought it wouldn't be a good enough follow-up. But as far as 'Dustpipe' is concerned, I think we're a bit ahead of that musically. I would like to think that we'll be ahead of our album too when that is issued."

## 'Greasy spoon'

Status Quo's next album is in the final mixing stages, and should be ready for release shortly. The title is somewhat surprising — 'Ma Kelly's Greasy Spoon'.

"Bob thought of that," said Mike. It is Bob Young, who also works on many compositions with Mike Rossi, and who has also served as the group's roadie for several years.

Mory recently Bob has taken up a position with the Quo, appearing on television spots with them, and giving virtuoso performances on harmonica!

"I don't consider myself one of the group, just part of the family," said Bob, while Mike rolled about on a nearby seat laughingly saying not to bother to talk to him, get to the real star, Bob.

Bob carried on unconcerned. "I like dealing with the business side of everything, it's interesting, so I



STATUS QUO

won't give that up. I've appeared on four television shows with the group now, and since we've been together for years we all get on very well. I used to be a folk singer, and I spent some time busking in Europe with another guy."

## Follow-up

Bob has also co-written with Mike, the group's probable follow-up single 'In My Chair', as well as having written six of the tracks for the album.

"The tracks are all originals except Steamhammer's 'Junior's Wailing', and a Peter Green number," Bob explained.

"I thought of the album title after I dreamt that the group had changed their name to 'Ma Kelly', and Greasy Spoon is typical of the sort of cafes you find all over England."

## Youngest fan?

The contents of the album, though, promise to be much better than the quality of goods found in such establishments. One track 'Spinning Wheel Blues' smacks of Canned Heat on opening and launches into an inventive and driving blues styled number — with Bob pounding away on harmonica. 'Lucky Lady' is a less complex, song, with a funky Mexican style beat, and could prove to be very commercial. Indeed one of the younger record buyers, Simon A. N. D. Rossi, now two years old, while bashing up the office typewriter, clearly showed his approval, by demanding: "Put it on again."

Thank you, master Rossi.  
VALERIE MABBS

Next Week in R.M.:

# MOODY BLUES

Dear Mother,  
Top of the Pops are begging me to go and sing my hit single on the telly. The LP I've recorded is soaring up the charts all round the world. It's really great to be a popstar and have the world at your feet.

Love,  
Albert  
alias.....

Rodney Bewes

THAT'S WHAT Albert would have said. But his creator, actor Rodney Bewes knows better. "The worst thing about trying to get my record 'Dear Mother, Love Albert' television and radio time is that we keep coming up against what I call periphery people."

"They don't actually DO anything. They just sit around at the BBC saying Yes, you can or: No YOU can't. They're so grand about it when it's you who has done all the working getting the single together."

Which goes to prove that even if you write, produce and act in your own networked TV show, count a Bentley and a good size house among your possessions and have Jimi Hendrix burst in on your recording session, you can't always get what you want.

"This single is very important to me. It's much more than the usual actor-trying-to-pick-up-a-bit-of-easy-money-scene because I feel I am really getting into pop now," he explained.

Not so much singing, more songwriting. Recently he has been writing as many as a dozen songs each week. "I can really only get about one in twelve of them properly together."

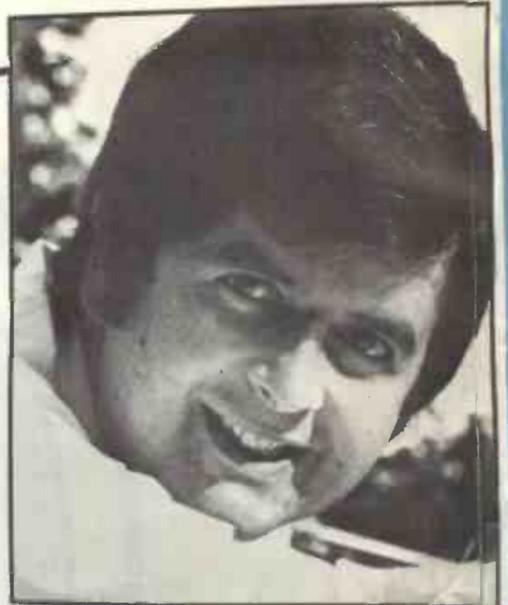
The collaboration is done with Mike Hugg of Manfred fame. Rodney describes Mike as "my Jim Webb". His ideas for songs are appealingly simple: one he sort of sang in the bar at the Arethusa where we met got a smattering of silent applause from Derek Nimmo who was standing a few feet away.

"You know when you're a kid and you do something wrong and your mother tells you to 'try and grow up'? Well, the idea of this song is that it hurts to grow up and parents should never tell their children to do that."

"It goes 'let's laugh and smile and kiss and play and be a grown up another day.'"

But there is nothing childish about Rodney Bewes. He's a sort of shortish man with black wiry hair, a couple of days growth on his chin and volatile hands which seem to mould and polish the torrent of words. He speaks like Patrick Moore, very quickly with the thoughts racing ahead, sometimes lapsing into the heavy, north of Watford accent which put him on the highway to hipville.

"After the Likely Lads finished I was in dead trouble. I was out of work for five months. Obviously I couldn't be the greengrocer in 'Z' Cars



RODNEY BEWES

after that show because it did so well. I ran up a £1,200 overdraft and had no idea of what I was going to do."

Not, that is, until he wrote home to his mother. He HAD to tell her everything was great. "I said something stupid like I was in Alvaros last night and had dinner with Princess Margaret. It was no good saying I was in bed with flu because she would have been down next day to nurse me."

And that was how the TV series was born: through his own experience. The television company was determined it was going to "spare no expense" show so, for the signature tune they offered to hire Jack Parnell.

"I said thank you very much but I want Mike Hugg. They were horrified, I think. But I got him!"

Originally the song was recorded at Olympic studios last June. Jimi Hendrix was in the next door studio and turned up during the session to find out "who was making the music". Backing Rodney then were the Manfreds.

In March, when requests for the song were coming in from viewers, the song was re-recorded for the record, at Maximum Sound.

"I'm really working hard at pop. I really like it. I want people to realise that I'm not just playing at pop."

DAVID SKAN

# B.S. & T. SAY SPECTOR IS A HAS BEEN

by  
**Valerie Mabbs**



BLOOD, SWEAT AND TEARS

BLOOD SWEAT and TEARS have nine members, and it's obvious a decision won't please all of them at the same time. But to help overcome this problem the group have formed their own co-operative working system.

"We don't have a manager or agent as such," lead singer David Clayton-Thomas, explained. "The group is managed by all of us. We have a board of directors, with the nine group members making it up. So decisions are taken between us."

we'll be back in September just the same. I certainly hope so, it's something we've been looking forward to."

Just the same, Blood Sweat and Tears say they're not really aware of where their success in Britain began, or even when. It seems true to say that with the excursion of so many British bands abroad, and particularly those who based their interests in the realms of jazz, word was gradually brought across the water. Eventually Blood Sweat and Tears albums became something of a prize possession — though some musicians were heard to claim that they had grown up with the sounds of B.S. & T.

## Shock decision

One decision which came as something of a shock to the group, though, was the cancellation of their British tour, as arranged by Luxembourg. But a further tour has now been planned. The news was told to them just after their director of businesses, Larry Goldblatt, had explained this to journalists who had arrived to greet the group.

"No that can't be right," said David when this was mentioned. I'll check it out. "Well," he said somewhat amazed after getting the confirmation, "I guess it just means other arrangements will be made for us. I think

## Originality

"I think ours was the band that managed to get across the use of brass," said trumpeter, Lewis Soloff. "And horns were in the original concept."

"Yes, the Ides of March have very obviously copied us," added David. "When I first heard their record I wondered when we had recorded that track. Chicago are very much closer to us, but they have their own individuality which is important. You always get comparisons between people. Dave Clark was vying with the Beatles in America some time ago, but obviously the Beatles came out on top."

"I understand the Beatles don't like us," said

David, almost hoping for a denial. "They say we don't have any business playing rock and roll, or rather Lennon did. But saying something like that is like tying rock up in a little bundle, and not letting it expand. That attitude will kill it. We don't have to be categorised."

"On the other hand I have tremendous respect for McCartney — we have a mutual close friend, but I haven't had the opportunity of meeting Paul. I think John Lennon has lost his way, but McCartney knows what he is, and what he is doing. I've always considered the Beatles to stand for innovation and to break new ground, but John is regressing."

## Ambitions

As far as becoming involved with Phil Spector is concerned in the U.S. he's considered to be passe, he's a has been. The guy who ruined the Righteous Brothers. Ike and Tina Turner were probably the most exciting in person I've ever seen until Spector took all the fire out of them."

David's vehemence obviously indicated that he would be determined to keep Blood Sweat and Tears constantly moving on to new levels. I asked him how he felt the band could achieve this.

"We used to have problems being such a mixture of people in the band, but we don't have many problems now," he told me. "We didn't really understand each other before, but now we've been on the road, almost living together, and sleeping together, and it's thrown us together. Lou is a jazz trumpeter, and I'm an R&B singer. Normally we would have very little in common."

"Yeh I would be working on dumb commercial jobs," agreed Lou, "Normally I'd have to take them. But now we are bringing both the elements of jazz and R&B together in the band. We've got acid rock musicians, and rock and pop musicians. But in the States most of the heavy jazz musicians do like and accept us, which is good."

## Communication

"I'm in my glory with a good blues band," added David. "But it's limited. With Blood Sweat and Tears we find few limitations. We hope to introduce to a wide audience what we consider to be good music. And we want to do this without reducing our standards."

Before Blood Sweat and Tears return for their newly arranged tour of Britain in the autumn, they will be completing a visit behind the Iron Curtain.

"We won't be making a bean on that visit," David told me. "In fact it's costing us money to do this. But we feel our music could serve as a communication medium to those people. We're the first contemporary group to go there."

For the next communication in Britain, stick around, for the group also have their next album due for release near August, and a probable single 'Hidey Ho'.

VALERIE MABBS



CANNED HEAT. The new line-up. Members now are Bob Hite, Al Wilson, Henry Vestine, Antonio De La Barra and Adolpho 'Fito' De La Parra.

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# CANNED HEAT '70 LINE-UP

# smalltalk

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ARE YOU sitting comfortably? Right. We shall begin:  
Sit in the garden.  
Raise one hand.  
Extend it until it reaches a cloud  
Have your friend ring a symbol  
Keep extending it until it goes out of the stratosphere.  
Have your friend put a flag out.  
Mrs. Yoko Oko Lennon strikes again, this time with 'Grapefruit' (Peter Owen, 32s) a small book of very personal instructions for living.

Some of them don't strike the casual reader as immediately practical. For instance:  
**PRESCRIPTION PIECE**  
Prescribe pills for going through the wall and have only the hair come back.  
1964 spring.  
A little difficult, perhaps, but what's the point in doing easy things. I'm with you Yoko, together we can 'Count all the words in the book instead of reading them.'

It's a strange little book which feels a lot friendlier than, say 'Das Kapital' and other heavies which attempts at preaching a life-style. Mrs. Lennon's only stipulation is 'Please burn this book after you've read it.' Which is a little different from what Herr Marx would have said about his book.  
And as John Lennon says at the end: 'This is the greatest book I've ever burned.'

# WHO'S ON? WHERE?

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THIS SATURDAY, 27th JUNE, 1970

## MR BLOE

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# 'TOM—YOU'RE A PHONEY'



Tom Jones

I WAS wondering whether we are progressing in pop music or not. Take for instance the sudden glut of old songs being given the 70's style, and coming into the charts. I would have thought that there are enough songwriters around in this day and age, to promote new material.

The latest single by Mungo Jerry is proof that there is plenty of good material around, if it is used correctly. — BOB BRIGHTMAN, 8 Marston Gardens, Hartlepool, Co. Durham.

TREMENDOUS debut LP from CLOVER on Liberty/UA.....gruesome, camp VINCENT PRICE to star in cookery show for Thames Television soon.....facially, VAL DOONICAN and ERIC SYKES could be twins.....after seeing ELTON JOHN at London's Lyceum, LULU has invited him to appear on her new television series.....from July 1st, CARL DENKER takes over as managing director of President and it's labels. He was previously in charge of sales at CBS.....did RNI/Caroline have anything to do with the election? Did ROGER DAY and ANDY 'THE DANCER' ARCHER swing it by continually announcing, 'vote for the party that supports free radio'.....the 'Opposition' (actually certain pirate disc jockeys) still release their forthcoming disc, 'Who Do You Think You're Kidding, Mr. Wilson?' Don't wait up for it.....A25: (a) "If You Gotta Go", (b) "The Last Waltz" (c) "What Now My Love".....a girl we know has the ultimate in 'wet look' — no matter what she wears, she still stands around looking wet.....what do DUSTY SPRINGFIELD's fans think of MARVIN'S "Abraham, Martin and John"?.....Q26: what word is indicated by the following clues — it's the name of a song, a group and a film; and according to at least one pop personality, it's just unbelievable?.....

LAST WEEK we witnessed one of the most brilliant performances of any group on the scene today. We refer to the Faces. This group is sadly underrated and since the departure of Steve Marriott they seem to have been forgotten.

If people would only take the trouble to listen to their music they would hear just how much they have advanced from their old Small Face days. We hope they achieve the success they thoroughly deserve, very quickly. — ANNETTE and JEAN, 42 Hillingford Avenue, Great Barr, Birmingham 22A.



And congratulations to RM's LON GODDARD who marries Maureen on Saturday. It must be something to do with the high pollen count, because RM's ROB PARTRIDGE got hitched last week as well.....BOB DYLAN has received his seventh gold record for American sales of 'Self Portrait'.....THE WIT and WISDOM OF YOKO ONO DEPT: Draw a line with yourself. Go on drawing until you disappear.....Congrats to QUINTESSANCE on making the album charts.....BILL MACALLISTER leaving TONY BARROW International to join a new music paper.....Surprise appearance of DON ARDEN in the Sunday Mirror last weekend.....Happy birthday to GEORGIE FAME, who's 27 today (Friday).....Jigsaw spent a profitable 20 minutes busking along the forming queue of vehicles when they were held up at the Belgian customs last week they made 1s8d.....And then there's the record company press

says an R.M. reader

TOM JONES is a phoney. Having seen the Raquel Welch spectacular in which he sang a medley of rock and roll songs, I must say that he should not and cannot sing these songs.

As for Raquel Welch; Well, we've got Nancy Sinatra and (Little Miss Dynamite) Brenda Lee.

I like this sudden upsurge of interest in rock 'n' roll but leave it to the cats who know, and can do! We don't want Tom Jones, only the great originals. — PHIL HATHAWAY, 97 Heather Road, Newport, Mon. NPT 7QX.

CROSBY, STILLS, Nash and Young's failure to break into the singles market with Graham Nash's beautiful, optimistic 'Teach Your Children' is difficult to understand, but it's good to see their 'Deja Vu' album so high in the RM chart.

They seem to be trying harder than any group in the world to allow each other the chance of reflecting their own ideas, and this has resulted in an album which contains an impressive variety of original songs performed with delightful intricate harmonies. The group has proved that it is possible to be 'progressive' while retaining understandable lyrics and it will be interesting to see them perform in the film of the Woodstock Festival. I hope that the rumoured ego problems won't cause a permanent split within the group, because their immense talent seems so compatible on record, and it would be a tragedy if their music ground to such an early halt. — DEREK HARVEY, 8 Ramsay Road, Headington, Oxford.

IN FAIRNESS to DJs like Dave Cash and David Symonds, who helped to put Radio One on its feet, but now only have occasional shows, I suggest any extra work due to staff holidays goes to them, and not Hank Marvin, Gary Taylor or some other pop star. — Disgusted Radio 1 Listener, Guildford.

HERE IS a suggestion for 'Top of the Pops'. The backing music is diabolical. When vocal groups or solo artists appear live they get trashy backing. Tamlia beat and reggae stick out the most. When Jimmy Ruffin, The Four Tops and Bob and Marcia appeared recently the backing was an insult to their talents. If the musicians have to play, they might as well play the right thing. — K. WILKINSON, 36 Frith Road, Croydon, Surrey.

Write to Val—  
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LETTERS

THANK YOU very much Charlie Gillett for your first rate articles every week. Any R & B or rock fans who are only just beginning to take a real deep interest in music will soon learn the true facts behind the scenes if they read your column every week. I know I have — Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry.

WHILE WE go on about how every one should dress, how every one should speak and say things, here we should go (The great Extravaganza and so on), there are those who cannot do these things and it is as well to think of these people...

What to do about it then? Think about them, treat them normally, not as if they are a bunch of stupid half wits. If you have any ideas on this, would like to befriend someone in this position, visit the handicapped, but most of all if you are handicapped, write to me or get a friend to write for you. — MICHAEL RICHARDSON, 'Friendship Movement for the Physically Handicapped and Over weight people', 3 Bramham Gardens, London S.W.5.

CONGRATULATIONS to Jimmy Savile on winning Record Mirror's best disc-jockey award (presented on Top of the Pops June 4th). However, I thought that the Top of the Pops that evening was the most pathetic I have ever seen. Could what we were shown on 4th June really be described as TOP of the pops?

Not a single top ten record was played, and at the end, because time had run out, we only heard about a quarter of the number one sound — 'Yellow River'. I am not a great Tony Blackburn fan, but I would rather have him introducing the programme if what we saw that Thursday night is a sample of how Jimmy Savile intends to present future programmes. In all sincerity, I think Tony Blackburn plays much better records than Jimmy, and I cannot understand why or how he achieved the best disc-jockey award. — ANDY HARPER, 110 Waterford Road, Ipswich, Suffolk.

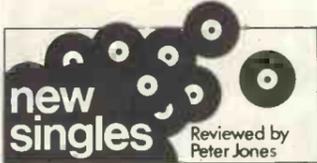
JOHN HORDERN'S complaint that he was refused admission to see Roy Orbison in his dressing room at Batley. This is probably the management refusing entry, otherwise they'd have to let some 30-40 or even more people in, and word would soon spread. Meanwhile the audience of over 2,000 each night are mostly fans — can we all join the queue? — JIM OZAGOOD, 15 Bonhill Street, London E.C.2.

I AM a twenty-two-year-old male, still free, and I would like to correspond with anybody. My hobby is Big Beat's music. I would like to exchange records and magazines. — KREHOSLAV YETES, Yhrzaky c. 15p. Ykorolice, Usti nad Yatem, Czechoslovakia.

PAPA JOHN PHILLIPS' debut album is nothing short of sheer magnificence. McCartney's latest efforts absolutely droop alongside this remarkable opus. The songs (all of which are self-penned) are beautifully written, lyrically and melodically, but above all, the production and arrangements are positively outstanding.

This album should now establish John as one of the finest composers arrangers in the pop field today. And let's hope he gets all the recognition that is warranted. — M. HAYWARD, 2 Westlands Road, Hedon, Nr. Hull, E. Yorks.

# Beethoven and Greenbaum bound for charts



MIGUEL RIOS

**MIGUEL RIOS:** Song Of Joy; Vuelvo a Granada (A and M 790). No, I haven't been brainwashed. Based on a Beethoven symphony, the ninth since you ask, and Miguel, a Spanish Lad, sings out (in English). It's an unusual mixture of reverence and pop with an instantly recognisable melodic hook. All very grand; all very emotional. And it's be a hit, mark my words. **CHART CERT.**

**BOB AND MARCIA:** Got To Get Ourselves Together; Festival Spirit (by the Jay Boys) (Harry J 6615). It's short on that impact perceived so miraculously by me on "Young, Gifted And Black". But the duo reggae amiably through a welter of strings — actually it's debatable whether the incessant violin intrusion now helps the reggae scene. Bob and Marcia are personable. So is the record. That's all. **CHART CHANCE**

**MADELINE BELL:** We're So Much In Love; How Much Do I Love You (Philips BF 1799). The Bell, having rung out without much joy for a long time in the singles market, suddenly is spotted heavily via Blue Mink membership. A breakthrough, then. This one is in with chances, even if there must be doubt about the commerciality of the song, which rambles on a bit. Performance is splendid, predictably. But it's not full-strength Bell ebullience. **CHART CHANCE**

**THE FOUNDATIONS:** I'm Gonna Be A Rich Man; Who Am I (Pye 17956). This is a thunderer, in principle, but it is remorselessly repetitive. Front-line vocal chant on about three notes, organ booming on two notes — that kind of powerhouse job which somehow tries a bit too hard. But the group has a following, their message comes through loud and clear and it must have chances. Good guitar impact. But by no means their best. **CHART CHANCE**

**DERRICK HARRIOTT:** Message From A Black Man (Songbird). Pretty savage reggae with the inevitable outpourings, yet with the odd sensitive falsetto ooh-ings to switch the moods.

**HOTLEGS:** Neanderthal Man (Fontana). Primitive basic rhythm, must be played at full power I'd say, on a Manchester recording. Sort of Afro-India in concept. An outsider, but do try it ... could click.



EVE GRAHAM

**THE NEW SEEKERS:** What Have They Done To My Song Ma?; It's A Beautiful Day (Philips 6006 027). This is a Melanie Safka song, which is okay by me. It also features, most of the way, the solo voice of Eve Graham, which is also okay by me. Now I'm a bigot who resents bitterly the departure of the OLD Seekers but this plaintive, intelligent, haunting song-production goes a long way to ease the pain! It's a jangling mid-tempo job, with a splendid sense of style. Plus a baffling outbreak of French language. **CHART CHANCE**

**PAPER DRAGON:** Julie Is Gone (Bell). Such shuffling sadness. It's an okay sound, but nothing there to suggest a break-through point, melodically or sound-wise.

**THE WEDGEWOODS:** Flap Flap (Columbia). Soft touch, me, for the Wedgewoods. Excellent sounds always from the mixed team; song by Roger Whittaker. Dunno — it's certainly one of my Records of the Week.



**DIANA ROSS:** Reach Out And Touch (Somebody's Hand); Dark Side Of The World (Tamla Motown TMG 743). For her solo debut, Diana has got right away from the old hit-making Supremes format — she still, of course, sounds exactly like the old Diana, and even has a girlie group in back of her, but it is in her choice of material that she is different. These are both Nick Ashford/Valerie Simpson-penned songs, with the A-side being the more different of the two: a meandering, gently thumping slowie, sung by Diana in un-raucous, delicate mood. The flip is a bit more determined, and rather more Supremes-ish. Both good. **CHART CERT.**

**NORMAN GREENBAUM:** Canned Ham; Junior Cadillac (Reprise RS.20919). As a follow-up to the monster "Spirit In The Sky", Norman has reverted to the sound and structure of his earlier release, "Jubilee". The beat is more straightforward (and, I reckon, will be less popular) than that of his hit, and the girlie group are featured prominently throughout, chirping away call-and-answers in a squeaky harmony — all in all, VERY like "Jubilee". It's nice good-time music, but it's too fast for that modern Madison dance-step which fitted "Spirit" so well! Funkier flip. **CHART CHANCE.**

**JOHNNIE TAYLOR:** Who's Making Love; I'm Trying (Stax 106). Someone at Stax has some sense! When this glorious screaming, stomping, storming dancer was released a year and a half ago in America, it went straight to number one, sold over a million, and finally established Johnnie (who's been singing since the '50s) as a true great. Admittedly "Do The Funky Chicken" has made a huge impression with its '65-type sound, but I always think of "Love" as the last of the classic "traditional" Soul hits — last year saw the emergence of newer, trickier rhythms (hence the re-release boom here). Anyway, this is one re-release that does deserve success: incredibly popular with discotheque dancers, it is placed permanently at the top of my "Soul" pile of records, and even if I play no other Soul records at a dance I generally play this, because, despite being unknown to most people, it has such a powerful impact that any fool can feel it! Go get it... and when you finally sit down, dig the words too. **CHART CHANCE**

**MUD:** Jumping Jehosaphat (Philips). Another of those commercial, probably harmless, songs... it runs on the same lines as "It Was One Of Those Songs". Something like that. Quite nice, this.

**INFORMATION:** Love To See You (Evolution). This is a pretty heavy, but with strings yet (and lovely they are), and taken all-round it is a very good pop record.

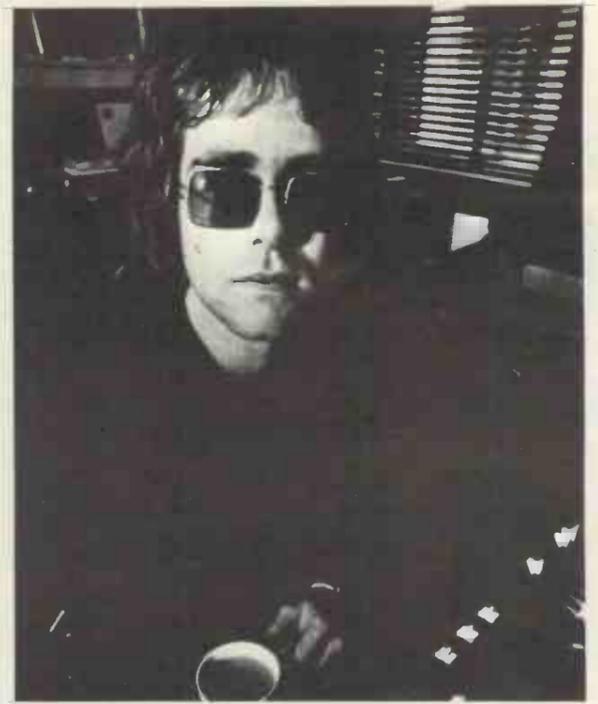
**LAUREL AITKEN:** Baby Please Don't Go (New Beat). One of the most tolerable reggae gents. A pleader of a lyric, all empty-emptiness behind. Should sell well.

**STAVELY MAKEPEACE:** Edna (Concord). By all accounts, Stavely did the lot here. Played all the instruments and gimmicked the whole vocal. Lively Stavely.

**D.J. AND THE KERRY BLUES:** Hit Me On The Head (Emerald). One of the best Irish groups, brassily happy on a bouncer. All together now.

**U.F.O.:** Shake It About (Beacon). A bit overstrained, in a way, and a bit thin on actual sound, but by no means a boo-boo.

## STAR SINGLE



**ELTON JOHN:** Rock and Roll Madonna; Grey Seal (DJM 222). This man is destined to be a very big name indeed. With his stable-mate Bernie Taupin, he also writes first-rate material — in a variety of styles. This is a hard-line, piano-boosted rocker, sung in a curiously strident sort of way and keeps pushing along relentlessly. Those wishing to sample more facets of his talent should also nip out and get his album. The single represents one of those bumped-up studio atmospheres that comes over. So much going for him, so many rooting for him — this could, nay should, be the break-through for this fairly new man to the pop intelligentsia. For gawd's sake, don't let it slip by. **CHART CHANCE.**

**CHRIS COBB:** It Takes A Little Bit Longer (Decca). Basically a commercial song. Chris is a highly-touted new boy, but doesn't really show through too clearly on this one.

**LEE LYNCH:** Joe Poor Loves Daphne Elizabeth Rich (Ember). This one could do very well. Excellent middle-of-the-road performance on a sociological song by Jack Hammer and it does have appeal. A Record of the Week.

**THE UPSETTERS:** Capo (Trojan). Pretty routine, so-so reggae like a million others.

**BENNETT AND EVANS:** No No You Don't Know (B and C). By the way, whatever happened to Zager and Evans? This is a swing-along, sing-along, pacey. Okay, but short of ideas to raise a big ah-HA!

**ALAN RANDALL:** Rich Man's Daughter (Page One). George Formby lives on, but this isn't one of his songs. Bajolele added.

**PACIFIC DRIFT:** Water Woman (Deram). A good, off-beat, musically production from Wayne Bickerton. The string section makes it stand-out, but the song may not register.



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**ELTON JOHN**



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# DON GIBSON

Hits, the Don Gibson way



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# CHARLIE GILLETT COMMENTS ON 'SEXY SOULFUL WOMEN'



Ike and Tina Turner

I'M NOT SURE WHY, but I'm more often moved by men singing than by women. Somehow I can identify with a much larger range of men, from plaintive Percy Sledge through defiant Carl Perkins to generous Fats Domino; and others I can stand back from and admire, James Brown uninhibited by the tensions that keep me cool, Little Richard glorifying confusion that would scare me to silence.

I put on "You've Lost That Lovin' Feelin'", close my eyes, and it's me singing, the high parts and the low ones (not to anybody in particular, but just because it's a nice feeling to get lost in). Same thing with "Lawdy Miss Clawdy" (Lloyd Price or Presley), "I Walk the Line" and "When a Man Loves a Woman". Each of us adapts the song's presentation of devotion to match his own concept of the ideal.

But we expect more of the women than we demand of ourselves; we can compromise, she must be perfect. Her approach must be exactly what we want, or we dismiss it and look elsewhere.

This dismissal is easier to do with records than live performances. Several singers have won my heart on stage, yet never commanded faithfulness on record. Tina Turner, holding a beckoning finger behind her in the flashing strobe light, telling me "A Lovd Like Yours don't come knock, knock, knockin' every day." (She forgot to tell me where to meet her after the show; the whole thing was a fraud, her husband standing guard behind her.) But despite the amazing number of different labels she's been on, Tina Turner has never put on record the appeal she has on stage, and for me her greatest record is the one where she pretends to be sweet and innocent, a figment of Phil Spector's imagination, "River Deep, Mountain High".

Aretha Franklin has also failed to suggest on record the warmth and wit she showed at Hammersmith a couple of years back. After the marvellous first Atlantic single, "I Never Loved a Man", she seemed too harsh and strident; professional, yes, and emotional, but qualities I could admire in a man seemed irrelevant in a woman who failed first of all to move me.

But this hard judgement, confirmed with each successive single release heard on the radio, has to be modified after listening to them altogether in stereo on "Aretha's Gold". With clearer sound reproduction, her style does more justice to her character; but still the songs sound weak and repetitive, relying on the increasing intensity of Aretha's singing for their dramatic power instead of giving her material which develops itself.

The same criticism is true of "Let It Be", her latest single, but she does it beautifully; the flip, "My Song", is good too, usually reflective and restrained. Is she getting better or am I being seduced?

Several of the records by women that have moved me most are now deleted, including "Rescue Me" by Fontella Bass (Chess 8090, a reissue that has been deleted since RCA acquired the rights to Chess in this country), and "Time is on My Side" by Irma Thomas (Liberty 66041, unavailable since the label left EMI to go independent). Fontella Bass sounded just right, helpless enough to need me, but not too innocent if I did manage to come to her aid; Irma Thomas was altogether too tough for me — I was really glad not to have to take that cutting monologue in the middle of "Time is on My Side". Brenda Holloway's "Every Little Bit Hurts" has also gone, as a single and as a track on "The Artistry of Brenda Holloway" (Tamla Motown 11083), but Erma

Franklin's "Piece of My Heart" (London 10070) is still available — surely that would sell a few thousand if it were promoted.

Finally, a catalogue of LPs by women singers, biased and in no sense complete. The Jean Wells LP is varied, unobtrusively produced (by Clyde Otis, for Calla Records, Philadelphia), and soothing — without ever sinking into the easy listening melodies which become so boring on Dionne Warwick's LPs (I'd vote Bacharach most over-rated writer of our time, just ahead of Jim Webb). Jean Wells isn't very distinctive, and none of the songs would stand out as a single — yet the LP is really good.

In contrast, the Gladys Knight and Doris Duke LPs feature strong singers and songs. The Pips are virtually the only major Motown act to be consistent without being repetitive: their "Grapevine" was incomparably more exciting than Marvin Gay's, and the "Nitty Gritty" is so good that Tony Blackburn faded it out halfway through and never played it again. For Doris Duke you'll have to wait or pay a fortune; she lives several hard lives on the LP, as prostitute, co-respondent and abandoned wife. Don't ask her to make you happy. (But listen to the piano.)

Ruth Brown started all this, and although the arrangements sound like what you'd expect from records made in the early 50's, her tone is surprisingly modern and seductive; I'd sooner listen to her than to the highly-touted Lorraine Ellison, who wails with abandon but without songs strong enough to justify her emotional involvement. Marva Whitney is produced by James Brown, so you know what to expect; Roberta Flack is a musicologist (a student of music), and may please others of similar mind, who will take Spanish songs, folk songs, protest songs, and gospel songs, in quick succession. I prefer Etta James, doing either rock 'n' roll (Ember) or soul (Chess).

The records:  
Jean Wells — "World, Here Comes...", Sonet 606.  
Gladys Knight and the Pips — "Greatest Hits", Tamla Motown 11148.  
Doris Duke — "I'm a Loser", Canyon 7714 (Import).  
Ruth Brown — "The Best of...", Atlantic 8080 (US import).  
Aretha Franklin — "Aretha's Gold", Atlantic?  
Etta James — "The Soul of...", Ember 3390.  
Etta James — "Tell Mama", Chess 4536.  
Ike and Tina Turner — "River Deep, Mountain High", A & M 971.  
Lorraine Ellison — "Stay With Me", Warner 1821.  
Marva Whitney — "It's My Thing", Polydor 583 767.  
Roberta Flack — "First Take", Atlantic 588 204.  
Dionne Warwick — "Greatest Hits, Vol 1", Wand 1.

# WILBERT HARRISON

## Let's Work Together

LONDON

LET'S WORK TOGETHER  
WILBERT HARRISON



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This is the man that Creedence chose to accompany them on their British tour, and of whom Rolling Stone said "The music is good enough to make the words irrelevant, but the lyrics shine through as a kind of double bonus . . . they express a collection of affirmations about love and race in America which many performers have sought but few have found."

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# ENGEL FRESHENS UP THE HITS

MIRIAM MAKEBA 'Keep Me In Mind' (Reprise RSLP 6381).  
Miriam is improving with every album. Here, she presents a magnificent album of personal songs vastly different from the 'Click Song' era. Her marriage to the black radical Stokely Carmichael might have something to do with it, but one suspects that Miss Makeba has matured considerably since her debut during the '70's. Lovely version of the Buffalo Springfield number 'For What Its Worth'. Beautiful album. T.L.



Engelbert Humperdinck

**MARMALADE:** 'Reflections of the Marmalade' (Decca SKL 5047).  
There's nothing like a bit of flattery they say, and having your own name embossed on the front of an album can't be a bad start. Not that the Marmalade need resort to that with this album. It presents a cross section of the group, bringing to the fore some facets a lot of people will never have been aware of. The Marmalade as we knew them, prior to 'Reflections of My Life' are hardly recognisable in the opening track 'Superclean Jean', which is a toe-tapper, with piano which would do Joe Cocker proud. It's very much a group album with

eight of the tracks written by Dean Ford and Junior Campbell, and some nice production from Junior. 'And Yours is a Piece of Mine' has a beautiful wistful vocal backed by strings, and proves to be a really stand out track. In contrast 'Kaleidoscope' opens side two, with a rhythmic beat and conjured memories of silver sands of sunbeams in the mystic magic mind of mirrors. Noticeably good harmony work on some tracks here, particularly 'Fight the Mighty'. All lyrics reproduced on the cover, and not an album to be parted with. V.M.  
**SWEET INSPIRATIONS:** 'Sweet Sweet Soul' (Atlantic 2465 003). We're all looking for

**ENGELBERT HUMPERDINCK:** We Made It Happen - We Made it Happen; My Cherie Amour; Raindrops Keep Fallin' on My Head; Love Me with All Your Heart; Words; Something; Everybody's Talkin'; Love for Love; Just Say I Love Her; Waverin' Star; My Wife the Dancer; Leaving on a Jet Plane (Decca SKL 5054).

Interesting thing here is the way that Engel tackles songs made hits by other people - and womehow manages to stamp his own individuality upon them. What one says is that HE could have had the original hits. "Raindrops" for example. And I suspect "Something". Maybe even more astonishingly, "Waverin' Star", though Engel is more a smoother than a graveler in terms of voice projection. But very much his own is "My Wife the Dancer" which is oldtime vaudeville and which is standing American audiences on their respective ears. Arrangements and musical direction are uniformly good - talent involved includes Ian Green, Charles Blackwell, Laurie Holloway, Les Reed, Mike Vickers, Kenny Clayton. Which is a lot of well-varied talent. But it's Engel's personal scene and it must be a huge seller. P.J.

**INSPIRATION.** Trite remark? Well, here is the inspiration we could do with, because this four-handed team have such a lot going for them. Sometimes they ooh and aah in over-simulated rapture, but the basic sound is one of compact, sheer nitty-gritty broad based excitement. Try 'Two Can Play the Game', 'Brand New Lover' and 'Flash in the Pan'. Superb.

**CISSY HOUSTON:** 'Presenting ...' (Major Minor SMLP 80).

More than likely the most important girl-talent find in ages. Ex-Sweet Inspiration lead singer, imbued with the deep down Gospel feel - and some super songs here from the Jim Webb, Beatie, Bacharach, Spector field. Hear her 'Be My Baby', sample again the 'He/I Believe' selection which came out as a single. This girl is exactly, precisely, accurately what soul is all about. Brilliant. P.J.

**SHIRLEY BASSEY:** 'Live at Talk of the Town' (United Artists UAS 29095).

'Big Spender' and all that, 'Funny Girl', 'As I Love You' - a cabaret act directed by Brian Fahey, with the usual rampaging high-octane, high-octave emotions. Shirley has both power and skill.

**NORMAN GREENBAUM:** 'Norman Greenbaum' (Page One POLS 017).

Not to be confused with the official follow-up album after 'Spirit in the Sky'. This is the redoubtable Mr Greenbaum with his old group, Dr West's Medicine Show and Junk Band. It includes 'The Elephant that Ate Chicago' and the remarkable 'How Lew Sin Ate' (Get it?). Norman is there or thereabouts most of the way, but it's not really him as he is. P.J.

**BACKTRACK SERIES** (Track 2407 001-6).

Six budget albums from the new 99 label. And these must rank as some of the best budget albums around. On Backtrack One and Two there's Marsha Hunt, Jimi Hendrix, Arthur Brown, the Who, John's Children, Eire Apparent, Fairport Convention and Thunderclap Newman. The next three albums in the series feature exclusively Who/Hendrix - including songs such as 'Substitute', 'I'm a Boy', 'Happy Jack', 'Pictures of Lily' and 'I Can See for Miles' by the Who and 'All Along the Watchtower', 'Hey Joe', 'Purple Haze' and 'The Wind Cries Mary' by Jimi Hendrix. And the sixth album features soul music

from the Sandpebbles, the Precisions, the Parliaments and Al Kent. If there's nothing in that lot you can't dig for 19s 11d each, then you must be deaf. R.P.

**JIMI HENDRIX BAND OF GYPSYS** (Track Stereo 2406 002). Who Knows; Machine Gun; Changes; Power Of Soul; Message To Love; We Gotta Live Together.

Hendrix was joined by old friend Billy Cox on bass and former Electric Flag drummer Buddy Miles for this one-off concert at New York's Fillmore East earlier this year. The result is very interesting. It's still very much Jimi Hendrix's band - he's got to be the God of rock guitar. Listen to his solo in the middle of the first track, 'Who Knows', always inventive. 'Machine Gun' is a complete experience (the pun's a no-no) with some incredibly heavy Miles drumming and Hendrix soaring, as usual, above it all with his wailing guitar and vocals. Side two opens in a little lighter mood with Buddy Miles' 'Changes'. Hendrix isn't singing this time, he leaves it to Miles. The album closes with 'We Gotta Live Together' which will leave you drained of energy. An incredible final number to a really nice album. Buy why's there Brian Jones, John Peel (?) on the cover? R.P.

**HERBIE HANCOCK** 'Fat Albert Rotunda' (Warner WS 1834).

Jazz-rock fusions taken another step - this time from jazzman Herbie Hancock who has utilized the consistency of the basic rock rhythms to a jazz format. It's an interesting experiment which sounds a lot less self-conscious than most efforts to fuse the two musics together. Some very nice piano from Hancock, and Joe Henderson on tenor sax is interesting. But overall, the album's not the greatest success - the formula seems to exhaust itself long before the end. Nevertheless, the album is worth listening to. T.L.

**WILSON PICKETT** 'Right On' (Atlantic 2465 002).

Some odd tracks at first sight - such as his present single 'Sugar Sugar' - but Pickett's incredible singing manages to inject some life into them. In fact, the quality of Pickett himself is never in doubt, right throughout the album. Some very nice cuts - particularly 'Hey Joe' and 'Lord Pity Us All'. Yup, Wilson done all right here. D.M.

**STEPPEWOLF:** Steppenwolf Live (Stateside SSL 5029).

One of the best live albums yet, you can't compare Steppenwolf's excitement capacity with many other groups. John Kay's voice screams raw and gritty to very heavy bass-ridden rock and harmonica. Included on the LP is the famous 'Magic Carpet Ride', plus 'Born To Be Wild' and 'The Pusher'. L.G.

**PRETTY THINGS:** Parachute (Harvest SHVL 774).

Brilliant instrumental blending a acoustic instruments with thundering beat and wild spacious harmonies. After six years with the group, Phil May is still in fine form on lead vocals and this is definitely the best they've ever done. Often Beach Boy-like texture. The whole concept is clear and very attractive. L.G.

**JULIAN'S TREATMENT:** A Time Before This (Youngblood SYB 2).

The first album-novel journey into Julian Jay's science fiction world. Usually LPs heavily spiced by studio effects fall into crass pretention, but this one doesn't. Often wistful and tuneful, it maintains its atmosphere and successfully transports you into a private world of images. L.G.

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# ALL THE CHARTS

## TOP UK ALBUMS

- 1 1 BRIDGE OVER TROUBLED WATER  
Simon and Garfunkel
- 2 2 LET IT BE Beatles
- 3 4 McCARTNEY Paul McCartney
- 4 24 DEEP PURPLE IN ROCK Deep Purple
- 5 6 DEJA VU  
Crosby, Stills, Nash & Young
- 6 5 EASY RIDER
- 7 18 LED ZEPPELIN 2
- 8 3 LIVE AT LEEDS Who
- 9 11 THANK CHRIST FOR THE BOMB  
Groundhogs
- 10 14 LADIES OF THE CANYON  
Joni Mitchell
- 11 19 PAINT YOUR WAGON Soundtrack
- 12 9 ANDY WILLIAMS GREATEST HITS
- 13 17 MOTOWN CHARTBUSTERS Vol 3
- 14 26 ABBEY ROAD Beatles
- 15 12 IN THE WAKE OF POSEIDON  
King Crimson
- 16 7 WORLD BEATERS  
England Football Squad
- 17 15 CAN'T HELP FALLING IN LOVE  
Andy Williams
- 18 22 SING BROTHER SING  
Edgar Broughton Band
- 19 30 SOUNDS OF SILENCE  
Simon and Garfunkel
- 20 16 WILLY AND THE POOR BOYS  
Creedence Clearwater Revival
- 21 29 BOOKENDS Simon and Garfunkel
- 22 8 HERB ALPERT'S GREATEST HITS
- 23 - I DON'T BELIEVE IN IF  
ANYMORE Roger Whittaker
- 24 13 BLACK SABBATH
- 25 - QUINTESENCE
- 26 32 TOM Tom Jones
- 27 27 JOHNNY CASH AT SAN QUENTIN
- 28 28 TRY A LITTLE KINDNESS  
Glen Campbell
- 29 48 SONGS OF LEONARD COHEN
- 30 37 MY WAY Frank Sinatra

## 5 YEARS AGO

- 1 4 I'M ALIVE The Hollies
- 2 1 CRYING IN THE CHAPEL Elvis Presley
- 3 2 THE PRICE OF LOVE Everly Brothers
- 4 5 TRAINS AND BOATS AND PLANES  
Burt Bacharach
- 5 10 COLOURS Donovan
- 6 7 THE CLAPPING SONG Shirley Ellis
- 7 3 LONG LIVE LOVE Sandie Shaw
- 8 6 POOR MAN'S SON The Rocking Berries
- 9 - SET ME FREE The Kinks
- 10 - LOOKING THROUGH THE EYES  
OF LOVE Gene Pitney

## 10 YEARS AGO

- 1 1 GOOD TIMIN' Jimmy Jones
- 2 2 MAMA/ROBOT MAN Connie Francis
- 3 3 THREE STEPS TO HEAVEN  
Eddie Cochran
- 4 4 AIN'T MISBEHAVIN' Tommy Bruce
- 5 1 CATHY'S CLOWN Everly Brothers
- 6 - WHAT A MOUTH Tommy Steele
- 7 - PLEASE DON'T TEASE Cliff Richard
- 8 - MADE YOU/JOHNNY COMES  
MARCHING HOME Adam Faith
- 9 10 ANGELA JONES Michael Cox
- 10 - SHAKIN' ALL OVER Johnny Kidd

## TOP U.S. SINGLES

- 1 2 THE LOVE YOU SAVE Jackson 5 (Motown)
- 2 5 MAMA TOLD ME (Not To Come) Three Dog Night (Dunhill)
- 3 6 BALL OF CONFUSION (That's What The World Is Today) Temptations
- 4 1 LONG AND WINDING ROAD/FOR YOU BLUE Beatles (Apple)
- 5 9 HITCHIN' A RIDE Vanity Fare (Page One)
- 6 11 RIDE CAPTAIN RIDE Blues Image (Atco)
- 7 4 GET READY Rare Earth (Rare Earth)
- 8 10 LAY DOWN (Candles In The Rain)  
Melanie with the Edwin Hawkins Singers (Buddah)
- 9 15 WONDER OF YOU/MAMA LIKED THE ROSES Elvis Presley (RCA)
- 10 3 WHICH WAY YOU GOIN' BILLY? Poppy Family (London)
- 11 17 BAND OF GOLD Freda Payne (Invictus)
- 12 7 LOVE ON A TWO WAY STREET Moments (Stang)
- 13 14 MY BABY LOVES LOVIN' White Plains (Deram)
- 14 18 UNITED WE STAND Brotherhood of Man (Deram)
- 15 13 UP AROUND THE BEND/RUN THROUGH THE JUNGLE  
Creedence Clearwater Revival (Fantasy)
- 16 8 THE LETTER Joe Cocker (A & M)
- 17 23 GIMME DAT DING Pipkins (Capitol)
- 18 16 MAKE ME SMILE Chicago (Columbia)
- 19 12 EVERYTHING IS BEAUTIFUL Ray Stevens (Barnaby)
- 20 20 CECILIA Simon & Garfunkel (Columbia)
- 21 21 QUESTION Moody Blues (Threshold)
- 22 32 SONG OF JOY Miguel Rios (A & M)
- 23 26 SPIRIT IN THE DARK Aretha Franklin (Atlantic)
- 24 24 HEY MISTER SUN Bobby Sherman (Metromedia)
- 25 25 IT'S ALL IN THE GAME Four Tops (Motown)
- 26 29 MISSISSIPPI QUEEN Mountain (Windfall)
- 27 28 SUGAR SUGAR Wilson Pickett (Atlantic)
- 28 19 AMERICAN WOMAN/NO SUGAR TONIGHT Guess Who (RCA)
- 29 31 LOVE LAND Charles Wright Watts 103rd Street Rhythm Band  
(Warner Bros.)
- 30 30 CHECK OUT YOUR MIND Impressions (Curtom)
- 31 34 ARE YOU READY Pacific, Gas & Electric (Columbia)
- 32 35 OOH CHILD Five Stairsteps (Buddah)
- 33 38 TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (Atlantic)
- 34 37 WESTBOUND 9 Flaming Ember (Hot Wax)
- 35 36 BABY HOLD ON Grass Roots (Dunhill)
- 36 42 SAVE THE COUNTRY Fifth Dimension (Bell)
- 37 56 CLOSE TO YOU Carpenters (A & M)
- 38 39 I WANT TO TAKE YOU HIGHER Sly & the Family Stone (Epic)
- 39 40 MISSISSIPPI John Phillips (Dunhill)
- 40 49 GO BACK Crabby Appleton (Elektra)
- 41 27 COME SATURDAY MORNING Sandpipers (A & M)
- 42 22 DAUGHTER OF DARKNESS Tom Jones (Parrot)
- 43 43 I CAN'T LEAVE YOUR LOVE ALONE Clarence Carter (Atlantic)
- 44 47 TIGHTER AND TIGHTER Alive & Kicking (Roulette)
- 45 46 DON'T IT MAKE YOU WANNA GO HOME Brook Benton (Cotillion)
- 46 50 AIN'T THAT LOVING YOU Luther Ingram (KoKo)
- 47 48 COME TO ME Tommy James & the Shondells (Roulette)
- 48 52 CANNED HAM Norman Greenbaum (Reprise)
- 49 - SIGNED SEALED DELIVERED I'M YOURS Stevie Wonder (Tamla)
- 50 45 YOU GOT ME DANGLING ON A STRING Chairmen of the Board

## TOP U.S. ALBUMS

- 1 1 LET IT BE Beatles
- 2 2 McCARTNEY Paul McCartney
- 3 3 WOODSTOCK Soundtrack
- 4 4 DEJA VU  
Crosby, Stills, Nash & Young
- 5 5 GREATEST HITS Fifth Dimension
- 6 6 LIVE AT LEEDS Who
- 7 7 CHICAGO
- 8 11 ABC Jackson 5
- 9 8 HENDRIX BAND OF GYPSYS Jimi  
Hendrix, Buddy Miles & Billy Cox
- 10 16 MOVEMENT Isaac Hayes
- 11 9 BRIDGE OVER TROUBLED WATER  
Simon and Garfunkel
- 12 15 GET READY Rare Earth
- 13 13 IT AIN'T EASY Three Dog Night
- 14 14 LIVE Steppenwolf
- 15 10 AMERICAN WOMAN Guess Who
- 16 12 TOM Tom Jones
- 17 19 THE DEVIL MADE ME BUY THIS  
DRESS Little David
- 18 21 BENEFIT Jethro Tull
- 19 20 CANDLES IN THE RAIN  
Melanie
- 20 44 10 YEARS TOGETHER  
Peter, Paul & Mary
- 21 31 ON STAGE FEBRUARY 1970  
Elvis Presley
- 22 17 LIVE Cream
- 23 23 CLIMBING Mountain
- 24 25 HEY JUDE Beatles
- 25 26 RIGHT ON Supremes
- 26 24 LONG LONESOME HIGHWAY  
Michael Parks
- 27 27 HERE COMES BOBBY  
Bobby Sherman
- 28 28 LIVE Iron Butterfly
- 29 32 SANTANA
- 30 30 I'LL NEVER FALL IN LOVE  
AGAIN Dionne Warwick

## LUXEMBOURG PROGRESSIVE

- 1 5 GINGER BAKERS AIRFORCE  
Ginger Baker's Airforce (Polydor)
- 2 3 QUATERMASS Quatermass (Harvest)
- 3 11 LADIES OF THE CANYON  
Joni Mitchell (Reprise)
- 4 1 IN THE WAKE OF POSEIDON  
King Crimson (Island)
- 5 12 IF If (Island)
- 6 15 ON TOUR Delaney & Bonney (Atlantic)
- 7 14 THANK CHRIST FOR THE BOMB  
Groundhogs (Liberty)
- 8 2 RAW SIENNA Savoy Brown (Decca)
- 9 4 CRICKLEWOOD GREEN  
Ten Years After (Deram)
- 10 13 JOHN B. SEBASTIAN John Sebastian  
(Warner Bros.)

## RADIO VERONICA

- 1 2 NEVER MARRY A RAILROAD  
MAN Shocking Blue
- 2 3 QUESTION Moody Blues
- 3 4 KITSCH Barry Ryan
- 4 6 YELLOW RIVER Christie
- 5 - IN THE SUMMERTIME Mungo Jerry
- 6 3 UP AROUND THE BEND  
Creedence Clearwater Revival
- 7 9 REAL COOL WORLD  
Greatest Show On Earth
- 8 8 GREEN MANALISHI Fleetwood Mac
- 9 5 AMERICAN WOMAN Guess Who
- 10 - I DON'T BELIEVE IN IF  
ANYMORE Roger Whittaker

PHOTO: SIMON & GARFUNKEL

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**1  
PAGE**

# 'LONG HAIR ALMOST GOT US SHOT!'

## John Bonham of Led Zeppelin tells RM's Lon Goddard

LED ZEPPELIN are making more money now than the Beatles did when they were on the road. Maybe it's true that the biggest group still on stage spends a lot of time in the States, but Zeppelin's drummer John Bonham gets upset to read of rumours about the group that start while they're abroad.

### INCREDIBLE RUMOURS

"It's incredible the stuff that gets started here while we're not around. I pick up one of the music papers and read how we're due to break up or how we're going to stay and live in the States. All of this is untrue and also very annoying. The press chaps stick on a comment and it's around the whole country in a week, building up into full scale stories. We're working like fiends and there isn't ever an argument that could threaten to break us up.

"We could go to the States and stay there six months, playing at our leisure, but instead, we stay on the road all the time, working 28 out of 30 days so we can get back home. Although I'm not really bitter, America gave us our chance. When we formed, we couldn't get a gig here worth playing. America wanted us because Jimmy came from the Yardbirds so we went there. We just had to try harder here, but this is home and it's most

important to do well in your own country. In the very early days, I suppose we did lose faith in England. After all that rehearsing, it was disarming to find you couldn't get a gig. It was the Fillmores in America that made us and the kids have been great ever since. The trouble is with the adults—the older people. Some of those scenes in 'Easy Rider' were true, but overdone. Some were true just as they were. The restaurant scene is very true in the southern parts. We've gone in for a coffee and watched everybody else in the place served as they go in and out, but no one served us. Everybody sits and looks at you, just waiting for you to explode.

### TEXAN'S GUN THREAT

"We even had a gun pulled on us in Texas. There was a guy shouting and giving us general feedback about our hair etc., so we just gave it back to him. Later after the show, we were leaving when the same guy turned up at the door. He pulled this pistol on us and said "you gonna do any shouting now?" We cleared out of there tout suit. There's going to be a real revolution over there with the kids in an army against their parents. They just don't understand one another at all. You

either find them totally for you or totally against you; never an in between, that kind of thing could never happen here. Fortunately, we don't encounter much trouble from audiences while we're on stage and if it does occur, Robert is very good at cooling them down. I know there is a lot of trouble on the outside, but when you walk into a gig, it's a whole different world. Even if you feel terrible and don't want to go on, as soon as you get on stage, everything is changed; you feel great. It works for the people watching too. We've played places where you could sense the resentment from the kids towards the armed police, but by the end of the act, the cops had put down their batons and were clapping along with everyone else. At one gig, the entire 18,000 strong audience had individual candles which they all held up at once. It was a grand sight.

### THIRD LP ON THE WAY

"By and large, we don't play enough here, but we're out to alter that. It's so good to get home, we're going to start playing a lot more here."

Since they have no intention of breaking up and their third LP is well on the way, it shouldn't be too hard to find Led Zeppelin in the near future.



ROBERT PLANT (Led Zeppelin)



## RADIO - TELE - LUXEMBOURG

# GRAND PRIX INTERNATIONAL 1970

### RECORD PRODUCERS ARE INVITED TO SUBMIT ENTRIES FOR R-T-L's SECOND GRAND PRIX INTERNATIONAL

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