

record mirror

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INSIDE:

BEACH BOYS - CILLA G. NASH - J. WILD

'SEX CHANGE' RECORD: KINK SPEAKS

HE'S NOT the world's most masculine man, but he knows what he is, he's glad he's a man and so is Lola. So is Lola what? Is Lola really a man as well or is she just glad he's a man?

This story-line within the Kinks' revitalizing single 'Lola' is written in typical Ray Davies bouncy ambiguities. You have to decide for yourself whether the lovely lady/fellow is a fellow or a lady... Whichever, it will be a bizarre example of either.

"When we first did the song", grinned Ray, "I had the cameramen blowing kisses at me from the floor. The song is actually meant to show that things aren't always what they seem. In such realms, you could think one thing and something else would be hidden, lurking in a shadow. I like writing songs with stories about people. I live in a strange world to some, but I think the straight world is a lot stranger. Everything is really a great comedy with a stage manager somewhere watching the whole thing going along.

TREADING DANGEROUSLY

"I'm the one taking the chance", he explained, "the writer is the one who treads dangerously, but if you read into the lyric, you'll see the song is only about friendship. I don't get many repercussions, but it doesn't bother me when I do, because it means someone has taken the trouble to listen close. I'd been thinking about writing 'Lola' for a long time, as it was an interesting subject. I like people - even the ones without much character. In fact, those are usually the ones that have the best personalities; the others have to replace it with an act. My whole intention was to build a complete record. The LP we're doing has a story-line and 'Lola' is part of that, too."

You listen close - exactly what is Lola?

"It really doesn't matter what sex Lola is", he concluded. I think she's alright..."

LON GODDARD

THE KINKS



Tony Joe - I.O.W. T.V. New Single!

TONY JOE WHITE has been added to the Isle of Wight Festival bill. The 27-year-old American singer will be appearing at the Festival on either August 28 or 29 - the details have yet to be finalised.

Meanwhile, White's follow-up to his hit single, 'Groupy Girl', will be 'Save Your Sugar for Me', to be released on August 21, three days before he arrives in Britain.

Besides the Festival, Tony Joe White will also record his own half-hour special for BBC television as well as guesting on the Bobbie Gentry and Tom Jones television shows.

Details are also being finalised for him to appear at London's Royal Albert Hall in November. So far, no specific details have been announced.



TONY JOE WHITE

OPINION PEYTON'S PLACE

WHAT THE hell is going on at the BBC? Every Saturday night on BBC 1 Ned Sherrin hosts a half-hour quiz programme in which words are spoken and allegations made which would make this page blush if we reproduced them (and we're not sensitive).
Yet on Radio 1 Kenny Everett makes one off the cuff remark about the Tory Minister's wife called Peyton and is sent packing with a flea in his ear.
On whose orders? Hardly likely to be Mr. Douglas Muggerridge, head of Radio 1, because he's on holiday. Nor his deputy Mr. Mark White. (We know he is a very reasonable man).
And if the rest of the BBC hierarchy are prepared to allow the scurrilous Sherrin show to go on chucking the mud about, it's unlikely that Kenny got his marching orders from that quarter.
So we are left with the politician, Mr. Peyton admits he made a complaint about the comment. And he also admits to be Minister of Transport. And that is only a whisper away from Mr. Chataway who could easily have had a word in Lord Hill's ear.
Of course, Everett should have been suspended for a month and lost £200 salary. When there is a programme (some people call it a 'Festival of Filth') as blue as Sherrin it is ridiculous to fire him.
Record Mirror believes it is wrong that there should be a double standard at the BBC - one for television and one for radio. And we are also very worried about the gossip in Peyton's Place.

RAINY NIGHT IN GEORGIA

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by

Lord Tanamo

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for 1970

TURN BACK THE HANDS OF TIME

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by

Winston Francis

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(Tommy Vance)

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2
Monsters

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top 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending July 25

1	1	1	IN THE SUMMERTIME Mungo Jerry, Dawn Maxi DNX 2502
2	2	2	ALL RIGHT NOW Free, Island WIP 6082
3	13	20	THE WONDER OF YOU Elvis Presley, RCA 1974
4	4	16	LOLA Kinks, Pye 7N 17961
5	3	4	UP AROUND THE BEND Creedence Clearwater Revival Liberty LBF 15354
6	5	5	IT'S ALL IN THE GAME Four Tops, Tamla Motown TMG 736
7	10	13	SOMETHING Shirley Bassey, United Artists UP 35125
8	21	32	NEANDERTHAL MAN Hotlegs, Fontana 6007 019
9	11	9	LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan TR 7750
10	7	6	COTTONFIELDS Beach Boys, Capitol CL 15640
11	12	19	LADY D'ARBANVILLE Cat Stevens, Island WIP 6086
12	9	8	GOODBYE SAM HELLO SAMANTHA Cliff Richard, Columbia DB 8685
13	6	7	SALLY Gerry Monroe, Chapter One CH 122
14	8	3	GROOVIN' WITH MR BLOE Mr Bloe, DJM DJS 216
15	19	30	I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown TMG 740
16	14	12	DOWN THE DUSTPIPE Status Quo, Pye 7N 17907
17	16	10	THE GREEN MANALISHI Fleetwood Mac, Reprise RS 27007
18	17	15	YELLOW RIVER Christie, CBS 4911
19	15	14	HONEY COME BACK Glen Campbell, Capitol CL 15638
20	28	25	BIG YELLOW TAXI Joni Mitchell, Reprise RS 20906
21	20	24	LOVE LIKE A MAN Ten Years After, Deram DM 299
22	25	18	EVERYTHING IS BEAUTIFUL Ray Stevens, CBS 4953
23	18	27	(It's Like a) SAD OLD KINDA MOVIE Pickettywitch, Pye 7N 17951
24	31	-	SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder, Tamla Motown TMG 744
25	22	11	ABRAHAM, MARTIN AND JOHN Marvin Gaye, Tamla Motown TMG 734
26	33	44	SONG OF JOY Miguel Rios, A and M AMS 790
27	27	14	I WILL SURVIVE Arrival, Decca F 13026
28	30	35	WHERE ARE YOU GOING TO MY LOVE Brotherhood of Man, Deram DM 298
29	32	-	NATURAL SINNER Fairweather, RCA 1977
30	39	-	RAINBOW Marmalade, Decca F 13035
31	23	23	AMERICAN WOMAN Guess Who, RCA 1943
32	24	32	GROUPY GIRL Tony Joe White, Monument MON 1043
33	36	31	I DON'T BELIEVE IN IF ANYMORE Roger Whittaker, Columbia DB 8664
34	29	46	WHAT IS TRUTH? Johnny Cash, CBS 4934
35	42	33	PSYCHEDELIC SHACK Temptations, Tamla Motown TMG 741
36	50	-	REACH OUT AND TOUCH Diana Ross, Tamla Motown RMG 743
37	37	29	BET YER LIFE I DO Hermans Hermits, RAK 102
38	43	26	KENTUCKY RAIN Elvis Presley, RCA 1949
39	49	39	THE LETTER Joe Cocker, Regal Zonophone RZ 3027
40	40	41	SPIRIT IN THE SKY Norman Greenbaum, Reprise RS 20885
41	34	47	VEHICLE Ides of March, Warner Bros WB 7378
42	41	42	ABC Jackson 5, Tamla Motown TMG 738
43	46	-	25 OR 6 TO 4 Chicago, CBS 5076
44	35	36	BACK HOME England World Cup Squad, Pye 7N 17920
45	26	21	UP THE LADDER TO THE ROOF Supremes, Tamla Motown TMG 735
46	-	-	THE LONG AND WINDING ROAD Ray Morgan, B & C CB 128
47	-	48	ALL KINDS OF EVERYTHING Dana, Rex R 11054
48	45	43	MY WAY Frank Sinatra, Reprise RS 20817
49	48	37	DAUGHTER OF DARKNESS Tom Jones, Decca F 13013
50	-	-	SWEET INSPIRATION Bandwagon, Bell BLL 1111

TOP THIRTY PRODUCERS

1	BARRY MURRAY	16	JOHN SCHROEDER
2	FREE	17	FLEETWOOD MAC
3	-	18	MIKE SMITH
4	-	19	AL DE LORY
5	JOHN FOGERTY	20	JONI MITCHELL
6	FRANK WILSON	21	TEN YEARS AFTER
7	HARRIS/COLTON	22	RAY STEVENS
8	HOTLEGS	23	JOHN MACLEOD
9	JOEL GIBSON	24	PAUL RISER/WONDER
10	BEACH BOYS	25	NORMAN WHITFIELD
11	PAUL SAMWELL SMITH	26	-
12	NORRIE PARAMOR	27	ARRIVAL/TONY HALL
13	JACKIE RAE	28	TONY HILLER
14	STEPHEN JAMES	29	ANDY FAIRWEATHER LOW
15	DEAN WITHERSPOON	30	JUNIOR CAMPBELL

FIVE YEARS AGO

1	3	MR TAMBOURINE MAN The Byrds
2	2	HEART FULL OF SOUL Yardbirds
3	7	TOSSING AND TURNING Ivy League
4	1	I'M ALIVE The Hollies
5	6	TO KNOW YOU IS TO LOVE YOU Peter and Gordon
6	5	CRYING IN THE CHAPEL Elvis Presley
7	4	LOOKING THROUGH THE EYES OF LOVE Gene Pitney
8	8	LEAVE A LITTLE LOVE Lulu
9	10	IN THE MIDDLE OF NOWHERE Dusty Springfield
10	-	YOU'VE GOT YOUR TROUBLES The Fortunes

TEN YEARS AGO

1	2	PLEASE DON'T TEASE Cliff Richard
2	1	GOOD TIMIN' Jimmy Jones
3	3	SHAKIN' ALL OVER Johnny Kidd
4	-	THE GIRL OF MY BEST FRIEND/ A MESS OF BLUES Elvis Presley
5	7	WHEN WILL I BE LOVED Everly Brothers
6	5	LOOK FOR A STAR Gary Mills
7	4	MADE YOU/JOHNNY COMES MARCHING HOME Adam Faith
8	6	AIN'T MISBEHAVIN' Tommy Bruce
9	8	MAMA/ROBOT MAN Connie Francis
10	-	APACHE Shadows

AIR WAVES

WHO PAYS FOR FREE RADIO?

By Freddy Clayton, member of the Musicians' Union Executive Committee and London Studio Musician. THOSE WHO campaigned for the ousting of the Labour Government on the sole issue of Free Radio must indeed be a contented lot. Not for them the heart-searchings on the question of whether we enter the Common Market or not; and the immigration problem.

No, Free Radio was the sum total of the political thinking indulged in by this section of the community, and now that there is a possibility of its manifestation, there will no doubt be drinks all round on account of this victory.

But is it a victory? And if so, what price has been paid? Of all the questions posed on this subject one takes precedence over all the others. It is there: Does anyone really think that someone will set up a station, transmit music twenty-four hours a day and night FOR NOTHING?

If they do, then they are more naive than the union members who asked why he couldn't work under the union rate if he so wished (Record Mirror 13/6/70).

Let us be clear on one important point: The sponsors of such projects as Commercial Radio do so for one reason only: To make as much money as quickly as possible, with the minimum of outlay and running costs. And what could be cheaper than continuous music without having to employ musicians?

'Free Radio' has to be paid for by someone — and that someone is you. The sponsor gets his returns by the sale of air time; the advertiser gets his returns by the simple expedient of ... charging more for the goods he is advertising. Which ever way you look at it — YOU PAY.

But there is a much more important question to be asked on this subject; one with moral implications that has been conveniently ignored by the advocates of commercial radio. They are taking so very much FROM the music profession — what are they putting BACK into it?

The BBC maintains staff orchestras which employ hundreds of musicians. They spend thousands of pounds annually on the employment of free-lance musicians (the ones who make the records); and apart from running symphony orchestras, they also maintain a training orchestra.

Sorry, I nearly forgot about the member who wants to work under the rate.

Let me tell him why we think it inadvisable for him to opt for the bear garden other than the controlled rates and conditions. If he will let me know of the next six offers he has for work ... I will guarantee to undercut him so as that he will find it uneconomical to work at all. The union only set out MINIMUM fees and I hope that the member will appreciate that a 'free for all' can only end in chaos. Either he is in a profession with some dignity, or in a merciless jungle.

His other questions can be answered at any London Branch meeting (or any other major branch meeting for that matter) but this, of course, means that the member must turn up for the meeting. We think this not unreasonable.

The member in question — typical of so many — seems to see his fellow members as THEM and US. We see only US. Whether he plays pop or chamber music, the union exists to protect his interests. We really do have enough troubles with employers without the added problem of un-enlightened members. As the Salvation Army would sing: "Come and Join Us." — Give us a hand — we do need it at times.

RADIO PEOPLE No. 7—JIMMY YOUNG—Page 13.

Into the charts
this week at No. 46

Ray Morgan

Long And
Winding Road

CB 128

B & C Records

Graham Nash admits that although his heart is in Britain his

HEAD'S IN AMERICA

GRAHAM NASH is very proud, and defensive, about his group. Ask him about the constant rumours that Crosby, Stills, Nash & Young are breaking up — for keeps — and he'll say:

"No way, man. We just are not a "group" in the accepted sense of the word. David, Stephen, Neil and myself, we're just four individuals — four singers, four musicians — who get together sometimes to make records and stage performances. We socialize sometimes, but we're not the kind of band that plays together or prays together all the time.

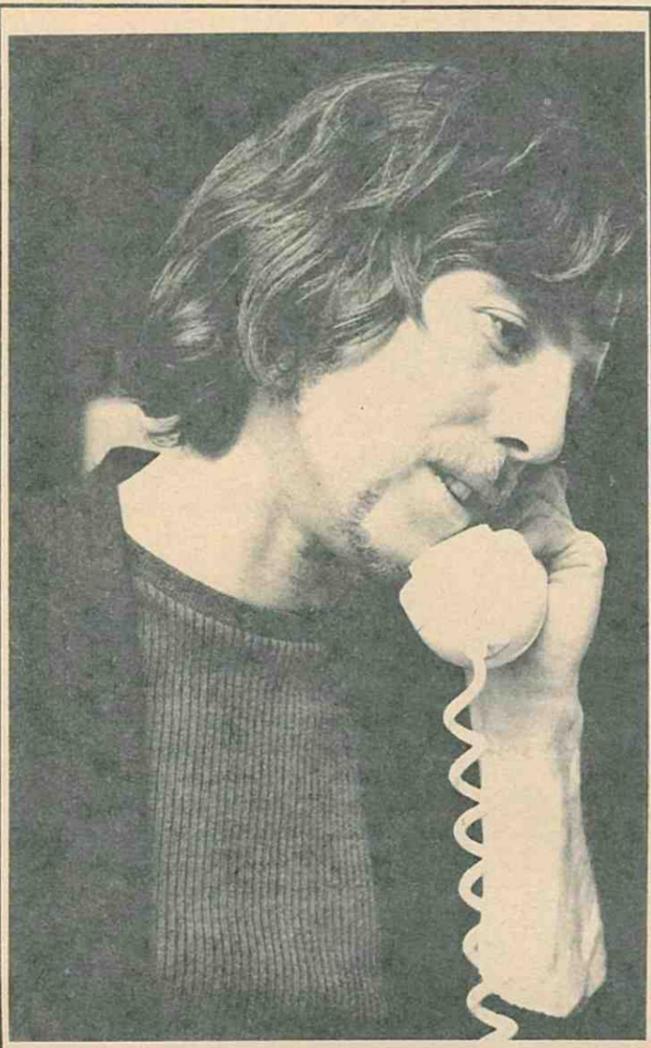
MUTUAL RESPECT

"I'll admit that there are tiffs sometimes, and we have differences of opinion, but we've all got too much experience to let it come between us permanently. So we go away and cool off for a bit and end up realising just how much we respect each other.

"Our association will probably go on for at least another ten years. I can see that. Making maybe one album, and one tour per year together. And in between times, we'll get on with our individual careers."

ONE DIFFERENCE

Other than the fact that he is now literally earning more than a hundred times as much as when he last lived here, Nash has not changed all that much. The Manchester accent still predominates his unique voice — doesn't everybody say, "Oh yes, I recognised Graham Nash's voice"?



GRAHAM NASH

The body, which has seen 28 ages of Aquarius go by, is still thin, the face still thin-bearded and craggy, with smiles given only when smiles are due. No false smiles permitted, by order G. W. Nash.

Maybe one difference, and it's only slight, is how really passionate about his music Graham has become. He has his own publishing company — Living Room Music — and is constantly writing new songs which his company will publish when they're ready. The piano has become more of a composing vehicle for Graham, as he sits hunched over the keys working out "Our House", or the newer "Simple Man".

THE IDEAL THING

The "hundred times richer" thing doesn't affect him much one way or the other. As Nash puts it:

"I never came this far in my dreams, so how can it change in reality? Hey, all I ever wanted to do was sing some rock with my band, and have a couple of hit records and just generally boogie along and earn a few bob at it."

Nash has been in Britain only for a couple of weeks since he took the fateful jet plane to America on December 7, 1968, to team up with Crosby, Stills. But he may be back here any minute now, looking for a house to buy.

"The ideal thing for me would be to have two homes, one in England because that's where my heart is, one in America because that's where my head is. I really want to get the hell out of Los Angeles and maybe move up to San Francisco area — maybe Marin County, maybe Golden Gate Park.

"And I'd also like to have somewhere in England to retreat to, when the pressure gets too much."

Nash back in Britain?
Too much!

A. McD

NEXT WEEK: NEIL YOUNG



HOTLEGS

HOTLEGS are going to take a walk onstage for live appearances but NOT yet. For the group want another hit single AND a hit album before they go on the road!

Already their first single 'Neanderthal Man' has made hefty inroads into the charts. "We really don't want to go out live until we have proved ourselves a bit more," said manager Harvey Lisberg.

So the group — left to right: ex-Mindbender Eric Stewart, guitars; Kevin Godley, drums; and Lol Creme, acoustic guitars — are quietly getting their act together!

Mungo Jerry

First Album
In a Special 3D Pack with glasses
Produced by Barry Murray

DNLS 3008 Stereo

Also on Tape: 8 Track Cartridge/Y8DN 3008
Tape Cassette/ZCDN 3008

Holland Pop Festival; Rotterdam June 26th

By about eight o'clock in the evening everything had changed. We had heard, and quite warmly applauded, Fotheringay with their pretty and talented Joan Baez-style female singer, and their pleasing, tasteful folk-music; we had heard a Dutch drummer and an Indian sitar-player, and a Chicago group who clowned irrepressibly and made quantities of noise but no music, and some folk-singers. Then came Mungo Jerry, the group whose song "In the Summertime" came from nowhere into the top of the English charts a couple of weeks ago. They were unknown in Holland, as in Britain a month ago. While they were

on the platform it seemed that everybody in the park assembled, everybody stood up, began to clap and dance, throw paper plates and toilet rolls in the air. Many followed Zacchaeus and climbed into the trees for a better view, and they were dancing as well, like the gatecrashers on the light-towers (anguished appeals from the excellent English announced, Ian Knight, but in vain).

During their last number, a gloriously solid piece of rock-'n'-roll, the whole place had visibly metamorphosed from lethargy into two miles of solid human vibrating electricity, total mass-commitment not for boring politics but for live music. For the rest of the night everyone was reverently recalling the name of Mungo Jerry; if not the most

inventive rock music I've heard, it was in context about the most inspiring, and it's nice that a British group did it without benefit of an established reputation.

William Mann
The Times: July 2nd



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OPPOSITION MAY FINISH IOW FEST

DONOVAN HAS been added to bill at the Isle of Wight and Deep Purple top the bill at Plumpton. Those were the newest additions to the two major festivals at press time. On the Isle of Wight, Freshwater's Fiery Creations have disclosed that there is strong opposition to the Isle of Wight Festival there, but a site has been selected. It consists of 1,100 acres overlooking the grounds of Lord Tennyson's farm, but only about 200 will be needed. It is very near Fiery Creation's offices and about 2 mile from Yarmouth Harbour.

EVERETT SACKED! -NOEL EDMONDS IN

THE BBC has sacked Kenney Everett! From this weekend there will be a new disc jockey in the 10 am to mid-day spot - Noel Edwards. Everett has been sacked because of "constant derogatory criticism of the BBC" and "indefensible" remarks he made about the Minister of Transport's wife, Mrs Mary Peyton during his Saturday show.

Stones launch label

THE ROLLING STONES will launch their label - possibly in September!

And Marshall Chess - former president of the U.S. Chess label which is now part of the American GRT complex - is named as head of the new operation.

One of the tasks that Chess would face would be fixing up distribution for the label throughout the world. The Stones WILL record for the new label, but they will decide the terms of the contract themselves.

It is understood that Atlantic is almost certain to capture the Stones for the U.S. market and that it could secure a world-wide deal. In recent weeks, Atlantic has been the main contender to secure the American rights to the Stones product.

However, Atlantic boss Ahmet Ertegun is known to be after world wide representation. On the home front, Polydor and Island have been in the field to secure U.K. rights.

Stones in oldie film fest

THE EARLY Rolling Stones are the focal point of a pop film festival at London's Electric Cinema Club.

They are the stars of 'Gather No Moss', the film of a 1965 pop festival in America which also features the Beach Boys, Otis Redding and James Brown. The film has only been shown a handful of times in Britain. It will be at the Electric Cinema on August 21-22.

Other films in the festival include, 'Rope Ladder To The Moon', a Tony Palmer film of bassist Jack Bruce coupled with Palmer's film of the last Cream concert at London's Royal Albert Hall in 1968. Both films will be shown tonight (Friday) and tomorrow.

The film 'Supershow', with Jack Bruce, Steve Stills, Misunderstood, Colosseum and Led Zeppelin will be shown, together with 'Ladies and Gentlemen, Leonard Cohen' on August 14 and 15.

To finish the festival, the Electric Cinema will be showing on August 28-29 'Be Glad' with the Incredible String Band, 'Turning Point' with John Mayall and a short film about Quintessence.

GUITAR MAN HERE

FAMOUS GUITAR picker and writer of Elvis Presley's "Guitar Man" single, Jerry Reed flew into London on Monday for appearances.

He has tapes of the Lulu show for transmission on August 1st and appears on Top Of The Pops tonight (Thursday) singing his new single, "Plastic Saddle". It will be released July 31st.

Review: KNOCKE CONTEST

A PERFORMANCE of compelling assurance from Salena Jones, who scored 95 points, helped to give the U.S. team a clear victory in the 'Super-finale' match with Europe which climaxed the 12th Knocke Le Zoute song contest in Belgium.

America, represented in the event for the first time, was awarded 424 points by the international judging panel, gaining a six-point victory over a European team which was well served by Britain's Samantha Jones and Andee Silver and Spain's Dova.

In the European section of the contest the British team, which outscored the other five teams in the preliminary rounds, was defeated in the final by Spain. And if the international judges showed sound judgement in the U.S.A. v Europe contest, it was somewhat off target in the European final when Britain's Tony Christie, who sang magnificently, was recorded a miserable 56 votes. This contrasted curiously with the extravagant allocation of 73 points to Spain's Julio Iglesias, whose talent is considerably less brilliant than his smile.

Dissatisfaction with the inconsistencies of the jury and with other aspects of the event resulted in a resolution passed unanimously by a meeting of the international press which called on the organisers to appoint a younger jury with definite musical qualifications for future contests.

They also recommended that women be allowed to serve on the jury, that judges should be barred from voting when their own team is performing and to arrange each contest so that artists from the two competing countries appear alternately. The last recommendation is important because the country whose team has to appear first is certainly at a disadvantage with audiences.

British team's total points in the final with Spain was 345, against Spain's 361. Representing Britain in Knocke were Samantha Jones, Andee Silver, Bobby Hanna, Tony Christie and Jeff Collins.

MIKE HENNESSEY



ERIC CLAPTON - A SOLO ALBUM

THE SOLO Eric Clapton is about to make his record debut with a new album at the end of August.

The 11 track album includes seven songs Eric has written in collaboration with Delaney Bramlett - 'Slunky', 'Bad Boy', 'Bottle Of Red Wine', 'Lovin' You, Lovin' Me', 'Hold You For The Last Time', 'Don't Know Why' and 'Let It Rain'.



HERE'S Shirley Bassey, pictured by BBC TV, about to make pop history! Her record - a new version of George Harrison's 'Something' is now at number seven on RM's charts. And if it reaches the top three Shirley will be the first female solo artist there with a Beatles' song.

ELVIS - AWARDS TO FANS!

ELVIS PRESLEY and his manager, Colonel Tom Parker have invited RCA's Peter Aldersley to be a guest in Las Vegas for five days in early August.

Aldersley who is chairman of the International Elvis Presley Appreciation Society will attend the opening night of Elvis Presley's season at the International Hotel, Las Vegas, on August 10th.

Elvis Presley will make a presentation to Peter Aldersley in appreciation of the continuing loyalty of his European fans. The presentation will be filmed by MGM for inclusion in a main feature production for cinema distribution.

A JOHNNY CASH double album will be released by CBS on July 31st. The LP will consist of vintage tracks and is titled "The World Of Johnny Cash". It will retail at 49/11.

Also included on the album is one song written by Eric Clapton himself, 'Easy Now', a John Cale song 'After Midnight' and a Leon Russell song, 'Blues Power'.

Among the musicians credited on the album are Jim Price, who is now with Eric's band, Derek And The Dominoes, Leon Russell, Delaney And Bonnie Bramlett, Steve Stills and Sonny Curtis, a former member of the Crickets.

The tentative release dates for the album are either August 21 or August 28.

Phun City Festival goes on after all

PHUN CITY happens this weekend - after the West Sussex County Council have rescinded their application for a court injunction against the festival.

The threatened injunction against Phun City - at Worthing in Sussex - has, however, prompted the festival's film distributors to back out of the

project, taking their financial help with them.

Appearing at Phun City will be the American revolutionary group, the MC5, as well as Mungo Jerry, Cochiase, Free and Matthews Southern Comfort.

Radio Geronimo will also be producing 40,000 copies of a free festival newspaper, the Phun City Times, devoted to information and news about Phun City.



Mayall 'Crusade'

BLUES STAR John Mayall has formed his own record label, 'Crusade' which is launched this month with an album by singer and guitarist, J. B. Lenoir.

The label will feature blues artists which Mayall is particularly interested in releasing. The proceeds of the J. B. Lenoir album - Lenoir died in 1967 - will go to Lenoir's widow. Each track on the album starts with a brief interview between Mayall and Ella Louise Lenoir.

PICTURED (left to right) above are a very happy Christie, holding their silver discs presented by the head of CBS Records, Ken Glancy, for achieving over a quarter of a million sales of 'Yellow River'. The group invited many members of the press and the BBC to a special celebration and thank you lunch at the Grosvenor House last Thursday. Among those who attended were dee-jays Johnnie Walker and Terry Wogan, and RM's Valerie Mabbs. All received a specially framed scroll, marking Christie's appreciation.

DEREK AND The Dominoes - the new Eric Clapton band - have postponed two dates on their forthcoming British tour, so they can appear at the 'Perspectives Musicales Actuel' Festival in Nice. The two dates, at London's Marquee Club on August 4 and at the Penthouse Club, Scarborough two days later, have been put back - the Marquee date until August 11. The band will be sharing pop billing at the Nice Festival with Joan Baez.

The band pictured above are left to right: Jim Price, Carl Radle, Bobby Whitlock and Eric Clapton.

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NEWS IN BRIEF

FRANCOISE HARDY has a new double-album released by Marble Arch on July 24. Tracks include her former British and continental hits such as "All Over The World", "However Much", "This Little Heart" and "I Wish It Were Me".

Peter Donaldson takes over "Saturday Breakfast Special" on Radios One and Two from August 1st, when Bruce Wyndham takes a four-week holiday break. Peter is a BBC staff announcer. Bruce Wyndham returns to the programme, broadcast from 5.30-8.30 am, in September.

One of Atlantic's associate labels, Cotillion, are to release Nicky Thomas' "Love Of The Common People" in America. The single will be the subject of a huge promotional campaign from the disc company to launch the artist in the States.

A 21-year-old Londoner has joined the line-up of Edison Lighthouse. Malcolm Holland will be featured on organ and vocals in the group. Formerly with the Keef Hartley Band, Holland will have his own solo album, "Dawning Of The Day" issued later this year.

Two new disc jockeys have been added to the line up on Radio Northern Sea International. They are David Gregory and ex-Caroline announcer Spangles Muldoon. Another new disc jockey, Michael Christian joined the team at the beginning of July, replacing Duncan Johnson.

Hit songwriter and producer Tony Macaulay is to be featured in one of five programmes currently being completed by BBC producer Tony Cash. The five part series is titled "Anatomy of Pop" and is scheduled for screening later this year.

Tony Burrows follow-up to "Melanie MaKes Me Smile" will be "Every Little Move She Makes" and released by Bell on August 7. Burrows was featured on hit discs by Edison Lighthouse, Brotherhood of Man and White Plains earlier this year.

"The Pop Scene," a series of programmes first broadcast in the Spring is to be repeated at 7 pm Tuesdays on Radio Three from July 28. In addition to the eight original documentaries, two more are to be recorded, one featuring a discussion on multi-tracking with the Soft Machine and the BBC Radiophonic Workshop.

SINGLES-PRICES UP



MIGUEL RIOS gets gold! The gold disc was presented by A & M Records in America for one million sales of Miguel Rios' disc 'Song of Joy'. Pictured here, left to right, are — Larry Yaskiel (A & M European director), Miguel Rios and Len Beadle (Welbeck Music). 'Song of Joy', currently in RM's Top 20, was originally issued by Pye last year, but it didn't sell. Second time lucky!

AMERICA'S SPIRIT of capitalism is taking somewhat of a beating as far as the hip capitalists who want to promote large rock culture festivals are concerned. Take the big pop-rock festival that takes place every year at Randall's Island which is right in New York City.

Just before the festival a few white radicals walked into the promoter's office and demanded that the promoters get some community involvement into the festival, not to mention some loot. There were five demands from the festival people who were scheduled to present Joe Cocker, Steppenwolf, Jimi Hendrix and a Miles Davis/Eric Clapton session among others. Bail was required for all festival-connected arrests, bail was required for one of the Black Panther 21 now under arrest, 10,000 free tickets were required for the community around Randall's Island (mainly Puerto Rican and black), 5,000 dollars was required for each of 10 "community bands" chosen by the radicals to play at the festival and a copy of the videotape of the festival.

Eventually the community bands were allowed, by the promoters, to appear before the festival started, empty seats could be filled, bail funds were considered — something would be worked out — and the community would get some benefit.

Something similar also happened to the people promoting the Powder Ridge Festival which features Sly and the Family Stone, Eric Burdon, Little Richard, Janis Joplin and a host of others.

It's what is happening right now — since the Woodstock Nation, and political activism, and so forth. What with the normal festival troubles from the police and local residents, it's a bad time for the person who would like just to present music in the open air with good groups, paid admission, lavatories and a semblance of profit for both groups and himself. Rip off or right on!

Janis Joplin, singing in Hawaii before a 7,000 crowd objected to the police guard surrounding the stage. Leave people alone, she said over the mike, agreeing to be personally responsible for any damage. Tony Stratton Smith, in the U.S. with his Rare Bird group, has been approached by a television company to get the Bonzo Dog band together just for a television special. Rare Bird, incidentally, were finishing their set at Uganos in New York, when a group of film-makers arrived and whisked them away to the nearby penthouse suite of the Hilton Hotel. There they played until 7am providing visual and musical background for a "wild party"

NEW YORK REPORT



by IAN DOVE

sequence in a film to be released in the autumn. In an interview, Jim McCarty of Renaissance, had rapped his days with the Yardbirds calling it a "very sick" scene, he said that Jeff Beck was very uptight following Eric Clapton on stage and that Led Zeppelin is just an extension of the Yardbirds. Music lovers who hate football should feel pleased England didn't win the World Cup: Brazil now has eleven hit songs all based on and around their Mexican victory. Tommy James makes his solo debut, without the Shondells, in August in Japan. The Carpenters' hit, 'I Long to Be Close to You' by Burt Bacharach is a six year old song by the composer. An Austin, Texas, radio station has banned records that use profanity from being heard over its particular airwaves. Included in the programme are records by Eddie Arnold and Roy Clark, two strong country music singers, because they use the words damn and hell in the lyrics.

Not a bad line-up when you want to open your record shop: the Sgt Pepper record store in Nashville managed to get Ringo Starr and Art Garfunkel to attend their opening. Ringo was recording and Art and partner Simon were down home to present a gold album to guitarist Fred Carter Jr. for their 'Bridge over Troubled Water'. Memphis Record man, founder of Hi Records, Joe Cuoghi died last week. He discovered the Bill Black Combo, associated with Elvis Presley in the early days of his career. Petula Clark was in Miami recording at the Atlantic studio there backed by the rhythm section that Atlantic imported from Muscle Shoals. She was followed by Eric Clapton (not together of course). Around 350,000 dollars went down the drain after the expenses and admittances were totalled for the Canadian Toronto, Winnipeg, Calgary, 'Festival Express' gig. Guess Who were asked not to play their 'American Woman' hit at the White House festivities involving Princess Ann and Prince Charles. The lyrics were considered overly critical.

AGAIN!

by RODNEY COLLINS

MORE THAN half the singles in RM's Top 50 will cost one shilling more by August 3! Pye are following EMI with a price increase for their singles. All Pye product — including current singles by the Kinks, Pickettywitch and England World Cup Squad — will be increased from 8s 6d to 9 6d on August 3.

Maxi singles from Dawn — including Mungo Jerry's 'In the Summertime' — are, however, unaffected, remaining at 9s 11d.

Mystery Mungo disc

THREE SONGS are currently under consideration for Mungo Jerry's follow-up single and you can hear all three easily.

"We are planning their next single for the first week in October", said a Pye Records spokesman. "It will be chosen in August from three possible titles, all of which are included in their current act. They are rock and roll style numbers and have been going down well, but we have decided to withhold the names, because someone else could cover them for foreign release.

"The new single will be a maxi with about fifteen minutes of music on it. The packaging will be relatively the same and the price will not be affected by the recent increases — it will remain the same", he added.

PETE MURRAY is to return to Radio Luxembourg! This is announced in the new programme schedule of the station. Pete Murray's show will run from 10.30 to 11pm on Wednesdays and Fridays as from August 19.

STEVENS DISC 'UNSUITABLE'

RAY STEVENS' official U.S. follow-up to 'Everything is Beautiful', titled 'America Communicate with Me', may never be released in this country. Explained a CBS spokesman this week "The single is not considered suitable for the British market".

Although CBS have announced no official follow-up to 'Everything is Beautiful' in this country Ray Stevens' old recording label Monument have said they will release a track off one of Stevens' old albums as his next single. The track titled 'But You Know I Love You' is to be released today (Friday). The track is taken from the LP titled 'Have a Little Talk With Myself' issued in December.

'Longlegs' O.K.

DADDY LONGLETS have flipped their single to counteract the BBC radio ban on 'High Again'. The new A side is 'To the Rescue', which was previously the B side.

The recent ban on 'High Again' was because of the song's drug connotations.

The band — all American — have also been granted a last minute extension to their work permits by the Home Office. Daddy Longlegs will now be able to work in Britain until the end of the year, and they hope to produce a new album for release in November.

RADIO NORTH Sea International the pop pirate ship anchored six miles off the Clacton, Essex, coast, may move back to Holland! Rumours that the station will recommence broadcasts off Scheveningen, Holland, later this month were unconfirmed by the station's directors in Zurich, but RM was told on Wednesday that RNI felt that the station had "a better future off Holland".

"It's true we may move," said a spokesman.

Warner-Reprise (whose artists include Fleetwood Mac, Frank Sinatra and Norman Greenbaum) and A & M (who have a current chart hit with Miguel Rios' 'Song of Joy') will also increase to 9s 6d. But Decca say they will not comment about any price increase at this stage whereas Philips announce increases from July 27.

Of the other independent labels, Liberty and United Artists increase their singles on July 27 while other companies such as Ember have not yet decided whether to follow EMI and Pye.

Said a Pye spokesman: "We have been increasingly concerned at the continual pressure of rising costs on the record manufacturers, highlighted by the new agreement from July 1 to increase Musicians' Union rates by 33 per cent".

Announcement of these increases is likely to start a run on singles over this weekend. Singles in America still cost only 7s each — sometimes they cost less in the highly-competitive market.

LUX NEW HEAD?

MR ALAN KEEN is likely to be Radio Luxembourg's (London) new general manager. Geoffrey Everitt, who leaves the company this autumn to join M.A.M. and Gordon Mills' new Button label is expected to announce the new appointment before the end of the month.

Keen — a former programme controller at the pop pirate Radio London — will take over the new job in the autumn. He will also be responsible for Radio Luxembourg programming.

Neither Alan Keen nor Radio Luxembourg would confirm the appointment to RM on press day (Tuesday). "No definite decision has been made as yet", said Mr Everitt, "We have seven applications for this job and I shouldn't think there will be any announcement from us before July 30."

INTERNATIONAL NEWS

from the
MUSICAL CAPITALS OF THE WORLD
compiled by Rodney Collins

AMSTERDAM: 'Sweet Music' Pirate

A NEW Dutch pirate station — Capitol Radio — has been using a 10kW transmitter for test broadcasting on 270 metres, the same wavelength as the former British pirate station, Radio 270.

The organisation behind the station is the Dutch-based International Broadcasters Society, headed by Dutch-Canadian Tim Thomason, which has 2,000 members world wide. The new station will use an easy-listening format, broadcasting daily from 6am-2am. Capitol Radio will be operated from a 32-year-old 400-ton ship King David, rented by IBS from Kangaroo Pioneering of Leichenstein.

Tickets for the Rolling Stones Amsterdam concert on October 9 will cost only £1 15s (4 dollars). Heart and Soul, the Dutch girl vocal trio which represented Holland in the Eurovision Song Contest and in the Rose D'Or Festival in Antibes, has its debut album issued this month on Basart's 'Park' label. New singles from top Dutch groups issued this week: 'Magical Mystery Morning', The Cats; 'Heartaches and Sorrow', Unit Gloria, and 'Between Alpha and Omega' by Brainbox. Dutch Swing College Band celebrating its 25th anniversary this year.

DUBLIN:

Eurovision contest here

THE 1971 Eurovision Song Contest will be staged in Dublin's Gaiety Theatre on April 3, when Ireland hosts the contest for the first time following Dana's win in Amsterdam in March with 'All Kinds of Everything'.

For the first time, each participating country will have two jury members at the contest centre whereas before a 10-man jury gave their votes, via a non-voting spokesman, by radio telephone.

Each jury member will have five votes and mark the songs of their choice out of five. One jury member must be over 25, the other under 25, with a minimum age limit of 18 and a maximum age limit of 60.

Also for the first time, the public will hear all the songs before the contest. Each country will make a filmed recording of their entry and this will be seen on the networks of all the other countries.

The twelve countries who took part this year are expected to enter again in 1971 and Sweden, one of the Scandinavian bloc countries who dropped out this year, have indicated strong interest in taking part again.

The choice of the Gaiety Theatre as the venue for 1971 Eurovision Contest followed a three-month search by Radio Telefis Eireann, the Irish television and radio network, for suitable siting. RET estimate, initially, that it will cost them £10,000 to stage the contest.

TONY WILSON

LONG JOHN BALDRY jammed twice with a session band organised by Jim Farley, a well-known Irish musician and band leader, at Dublin's Zhivago Club. Long John was impressed by the band's guitarist, Dermot Woodfall. former Dublin club, Tiffany's claim to have spent £3,000 on lighting alone. former Clouds showband lead singer, Austin Smith, now fronting a new group, Abraham. Purple Pussycat have changed their name to Alice and are now being managed by ex-Skid Row manager, Ollie Byrne. Dublin band, the Executive Suite, booked for three weeks in the States. Dermot Stokes, organist and singer with Bluehouse has left the band for three weeks to visit America and to discuss a recording contract with Warner Brothers. the Dreams, managed by Jim Hand, may be on the point of splitting up over financial questions. the Move ire Ireland at the weekend.

TORONTO:

Guess Who break record

GUESS WHO'S follow-up to 'American Woman' titled 'Hand Me Down World' is receiving massive airplay coast-to-coast. The group drew an audience of 40,000 at Montreal's 'Man and His World', breaking all previous records held at the site. Previous record was held by James Brown.

Steppenwolf, who have scored several Canadian hits are set for concerts in Toronto next week.

INTERNATIONAL CHART TOPPERS

SWITZERLAND: 'El Condor Pasa', Simon and Garfunkel; ARGENTINA: 'Cecilia', Simon and Garfunkel; JAPAN: 'Keiko No Yume!', Fuji Keiko; MEXICO: 'Raindrops Keep Fallin' on My Head', B. J. Thomas; NEW ZEALAND: 'Gimme Dat Ding', Pipkins; POLAND: 'Question', Moody Blues; SPAIN 'Bridge over Troubled Water', Simon and Garfunkel; SWEDEN: 'Pretty Belinda', Chris Andrews.

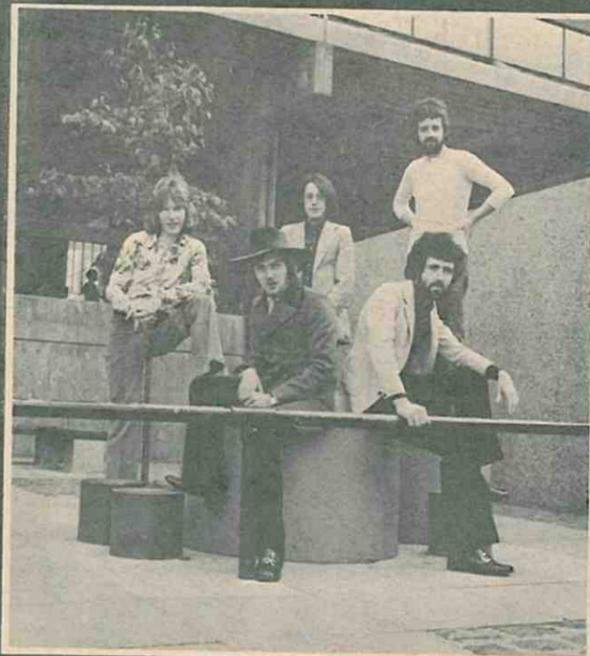
THE MARMALADE

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REFLECTIONS OF THEIR GREAT ALBUM

'... First class LP, proving the Marms can sing in harmony with the best of them, play intricate instrumental patterns and, in Dean Ford, have one of the best solo vocalists in groupdom today...'

NME

'... It presents a cross section of the group, bringing to the fore some facets a lot of people will never have been aware of...'

RM

'... A tremendous LP of their own songs, produced by themselves, beginning a new era, just destined nevertheless, to sell like hot cakes if there's any justice left!...'

DISC

TOOMORROW'S SCENE

Benny Thomas talks to R.M.

"I THINK it's going to be difficult to get people to accept us. It's inevitable, when people hear the name Don Kirshner that they are sceptical about us."

That's the way Benny Thomas ultra-handsome, and yet very friendly, singer and guitarist with Toomorrow, views the group's prospects. And that's pretty much the way it is. So you can't knock success, but you can feel a little sickened at the idea of another concocted group.

"I think you could say that all groups are manufactured, though," said Benny. "Because all the members are selected, if only by the other group members. But it's really all related to whether we play. In relation to someone like the Monkees, who really didn't play on their first record, except for Davy Jones, who sang, then we're musicians. But we're not of course like the Beatles. As long as we continue to have a good working relationship I don't give a goddam."

Toomorrow weren't in fact selected by each other, but were in fact out by appointed 'talent spotters' working on Don Kirshner's and Harry Saltzman's behalf. And perhaps that only adds to the feeling of sour grapes, because everybody wants their potential recognised, even if it's only for the great wife - or husband - they'd make, or the greatest driver, or acrobat, or of course Star!

Somewhere along the line in the quest for a group whose members are representative of all types of young people - "I'm not sure what I am, but Karl our drummer is a Bill Cosby type" - at least one young hopeful was severely disappointed.

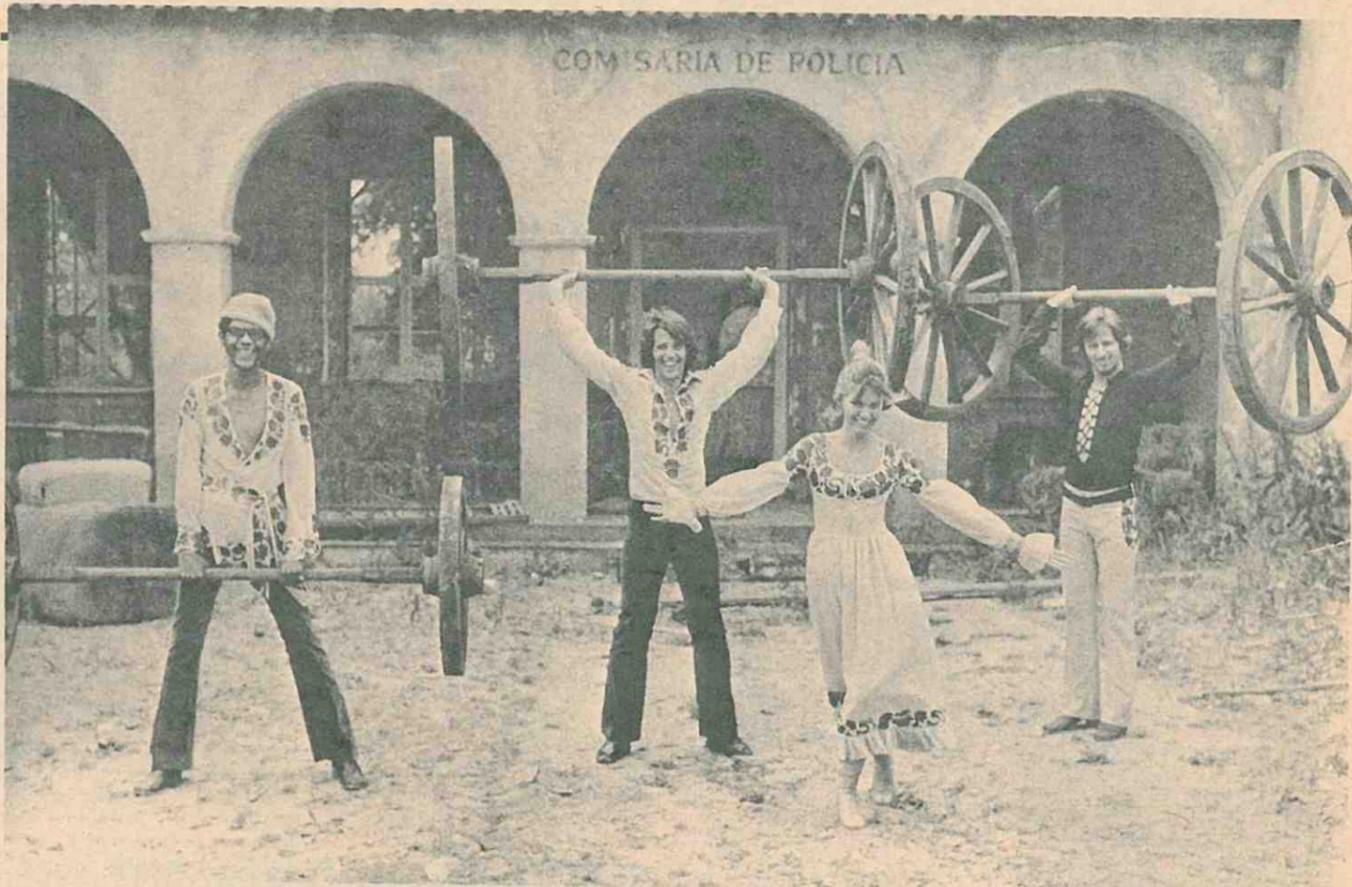
A young Californian girl was selected for the group and flown all the way to London for a screen test and was forced to return home, presumably with a few dreams shattered. Over the next five months a further girl was selected, after auditions with over four hundred, and the line up fixed in November 1968.

The final group remains as (Livvy) Newton-John, negro Karl Chambers from America, Vic Cooper a Devonian by birth, and Ben, himself from Georgia, U.S.A.

Their film 'Toomorrow' which has just had its first press airing is described by Ben as a "space age musical". The group perform several numbers in the film, only one of which takes place on stage. In the story they are called to another planet where their help is needed! Like wild!

Although Ben is obviously excited with the plans and possibilities open to Toomorrow, appearing on the screen or stage is not a new experience.

"I've done several plays in the States," he told me. "But it takes a lifetime to become what you call an actor. I've appeared in 'Long Day's



TOOMORROW left to right: Karl Chambers, Ben Thomas, Olivia Newton-John, Vic Cooper

Journey Into Night' and 'Cat on a Hot Tin Roof', and I think I can project something on stage, which helps."

The film was made at Pinewood Studios, and was co-produced by Harry Saltzman. After its premiere at the London Pavilion on August 27th, the film will go on general release on September 13th.

In the meantime there's a single 'You're My Baby Now' out on RCA, and an LP on its way. The soundtrack album of the film, has been recorded

with the aid of Hugo Montenegro and numbers were composed by Mark Barkin, hit writer of 'Pretty Flamingo', Manfred Mann's big chart success.

Toomorrow are now based in England, and although they will be travelling back to America for any television or personal appearances that might occur, they will remain in Britain most of the time. Benny currently has a flat in Shepherd's Market, and says he only knows London and parts of Ashford where a friend lives. But during their stay here he aims to see much more.

In his spare time, when he's not reading plays, particularly those of Oscar Wilde, Benny says: "I like physical activity, though I'm not too keen on sports type games. I used to do a lot of caddying and I like golf. I understand all the different golf clubs and there's a lot of golfing in Florida, but I did it mainly to earn a bit of extra money when I was a teenager. I'm not too keen on baseball, I find it boring, but I do like American football."

A wise thing to say, since the group could well find themselves in demand back in America for those TV dates.

VALERIE MABBS

Testing the Mk II Carl Wayne

THE MARK II Carl Wayne is on its way. Last week Carl and producer Andrew Oldham entered the recording studios to get some work done on the first solo Carl Wayne album.

It was the first time since he left the Move that Carl has been in a recording studio - except, of course, for those famous tapes of his, discovered by journalist Keith Altham.

Commented Carl: "When I left the group, I knew I would be up against all the publishers giving me totally the wrong sort of material. So I went into the studio to knock out the demo tape - originally only for publishers to hear, but one day I played it to Keith and he seemed knocked out."

Thus the saga of Wayne The Voice began.

Now he has Andrew Oldham - one time manager of the Rolling Stones - with him as a producer.

Carl: "I like Andrew very much. He's now getting into a string sound and our tastes are very similar - people like Turley Richards, Neil Diamond and Brook Benton.

"The point is that I had six hit records with the Move and you expect respect to come from success. But with me it didn't happen, because, basically, I had to alter my voice to fit Roy Woods songs. Now, I want to be myself.

"I'll be doing 'Rainy Night In Georgia', the Tony Joe White song which was covered so beautifully by Brook Benton, and Dylan's 'Just Like A Woman'.

"There's so much tune in that song that only Joe Cocker and Ritchie Havens managed to get into. Manfred Mann's version was an abortion.

"The album will also include the Beach Boys 'God Only Knows' and song by Dion called 'If We Only Have Love', one of my own called 'Song Of Summer Sadness' and a Roy Woods song.

"We see a lot of each other these days - and one day we were together and Roy gave me a couple of songs he thought I might like. One of them was 'Dear Elaine', a beautiful song.

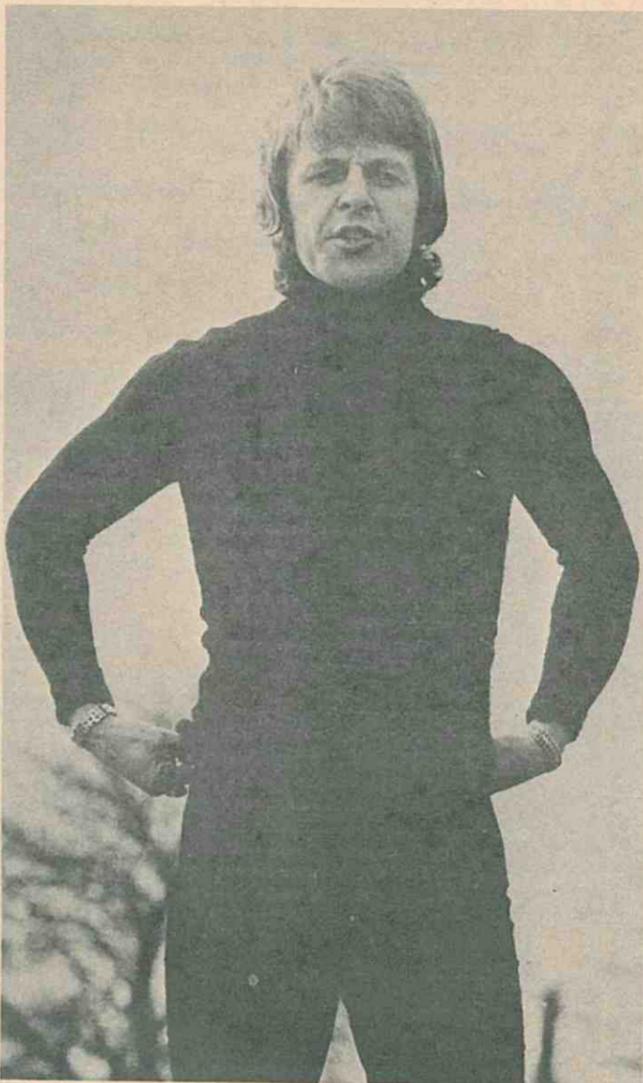
"Roy Wood is the best commercial song-writer in Britain after Lennon and McCartney."

All of which is very far from the tuxedoed Engelbert Humperdinck mould which one or two people are trying to cast Wayne in.

He's a new singer - away from the pressures of being 'the next super-idol' or whatever. He wants to try good songs. And that's the only stipulation. They're good.

"Recently I listened to 100 new Jim Webb songs, and there wasn't one that I liked. Not one approaching 'By The Time I Get To Phoenix' or 'Witcheta Linesman'. So I didn't take any. It doesn't matter who writes them, it's the song that matters."

So now everything is prepared. The songs have been chosen, the recording time lined up. All Mr. Wayne has to do now is zap us with his singing.



CARL WAYNE

'I couldn't join a group again' JUDITH

"GROUP singing was terrific", said pert Judith Durham, sprightly and lively soloist, "the feeling of sharing in the harmonies is great, but unfortunately, it doesn't stop there. You have to live as part of the unit. I don't foresee ever singing in a group again."

Judith left the Seekers to gain individuality in a solo career and her success has brought that. Most people thought of her as an individuality," she explained, "you see yourself as an equal. Some people may pick out the star image, but I was never aware of that. I can see the Seekers differently now and I wish I could have seen it then - I would have enjoyed it a lot more. I wish I could have seen them through other eyes, as they didn't seem to be as important to me. You can never get a proper view of something while you're involved in it. Only those on the outside can see it in perspective. I think anyone could be automatically successful if they could just sit in the audience once and watch themselves. It's easy to criticise. Other people and suggest to them what is wrong or what could improve their act, but you can't do it for yourself. I am convinced I make a lot of mistakes and I can see why the Seekers went wrong now.

"I don't think I could sing in another group and I don't think I'll be adding any steady backing band to my billing - that would put me further into the pop idiom than I think I ought to be. Vocally, I'd like to be involved, but only if the group had a separate billing. Anything my husband Ron felt was good, I'd consider....."

"I don't think you really need that," said Judith's husband Ron Edgeworth, "you're too much of an individual. Guest spots on programmes are fine, but I don't think you really need anything else. It seems people like to see her with the Seekers or alone, but not associated with anyone else. Reactions point to her as a personality, so nothing else is really necessary."

"Besides", continued Judith, "I have gone solo, so there isn't any way someone else could appear with me without seeming only temporary."

"Behind the scenes, Ron plays the piano, conducts the orchestra, arranges some of the numbers and helps generally behind stage.

"I'd be lost without him, now", admitted Judith. "When I went on my own, I thought I would be completely independent, but I've found we have the same tastes in almost everything - even clothes. Things just couldn't be better. I suppose you could say I'm actually a member of a group again - a duo."

L.G.

More readers than you've had hot dinners!

AN INTERESTING bite was taken last week. Big enough for one million people to chew. A popular music paper (and no one will deny its popularity) took a very unethical and practically absurd step to confuse the public. A cover story was run, claiming the paper's readership to be an awe-inspiring 1,216,000 people — far in excess of the combined circulation figures of all Britain's music papers. The headline announced it as the most popular paper, cleverly avoiding the statement 'largest selling', because selling means circulation and that means accurate figures. Most people aren't aware that 'readership' doesn't mean how many copies sold, but how many people allegedly read each copy. Several interesting facts can be unearthed from this balloon figure.



"Back off — I'm the eleventh guy to read this copy!"

READ IN THE LOO

The Audited Bureau of Circulation, accepted authority for tallying the circulation of newspapers, lists the paper as actually selling 107,000 copies a week. In effect, this means that in order to reach the million or so readers, each copy has to be read by eleven persons. 'Rule of Thumb', a term used by journalists making accurate guesses, approximates only four people read each copy of daily newspapers. This points to eleven for a pop paper being just ever so slightly ENORMOUS. That sheet would have to be left in every foyer, deposited in every tube and bus, left in every alley and loo, used to

wrap every fish and line every birdcage and then read by another six people to make the million.

TRAUMATIC SHOCKS

The second interesting note revealed is the possible profit being lost each week. At one shilling per copy, it means ten shillings is not spent if ten others read it free — or, an incredible £53,000 is lost fifty-two times a year. Perhaps it would be more honest to say 'not gained' rather than lost. Britain's pop-reading public must be the tightest bunch of literary communists imaginable.

The poll, taken by an outside authority, could not have reached anywhere near a million readers, so a small cross-section had to be multiplied to glorious proportions by someone's own brand of arithmetic. Alongside this astounding news came other traumatic shocks for each of the other music papers. They also had readership figures that beat Mao's Red Book, however less than the host journal. The Crawling Eye is dancing in euphoria knowing of the thousands pouring over each instalment of this column.

The music paper concerned is, of course, an excellent publication, as

are the other on its list of calculations and the glorious thing about it all is everybody's freedom of the press. Therefore, the Eye has taken upon itself to conduct a similar poll and the results have been equally rewarding. After talking to over fourteen people, it is calculated that every third person in Britain reads RM. Twice each week. Now go back to the beginning of the article and start again.

The Crawling Eye's opinion does not necessarily coincide with the opinion of David Skan, this week's editor, nor with the opinions held by Record Mirror's publishers, Cardfont Publications Ltd.



BRIAN AUGER and THE TRINITY

No organ bias for Trinity

BRIAN AUGER, though he's not had much luck lately with hit singles, couldn't exactly be called a static artist. In a couple of months he has covered grounds as far afield as Germany and America, Italy and Great Britain. Yet still Brian manages to set aside some time to help new groups and artists achieve success themselves.

"You can only handle as much as you can physically take", he told me, squatting on the floor of his roomy flat. "But I don't see too many problems for me. I've only become involved in management and production with Omnibus Management and Nasty Productions, but I think one field I wouldn't worry about too much, because of the hang-ups, is having my own record label."

The first signings to Brian's company have been two bands Brotherhood and Forevermore. The Brotherhood have a six piece line up with James Litherland on rhythm and lead guitar, Malcolm Duncan on tenor sax, Roger Bull on alto and baritone sax, John Wetton on bass, Bill Atkinson, drums, and Michael Rose, trumpet and lead guitar. Their sound is punchy brass-based, and highly professional, and not the least bit organ biased!

As well as spending a great deal of time in the studios with Brotherhood — on the day we met he'd been working with them till 5.30am — Brian is trying to help Forevermore a five piece band, who have already had some success in America.

"Our album 'Yours Forevermore' which we recorded before we met Brian, got into the album charts there", Stuart Francis, drummer, told me. "It's been out here for about four weeks, but to help with promotion we're releasing a single 'Beautiful Afternoon', taken from it. We already have our second album waiting to be released, and we're hoping a tour will be arranged for us to visit America in September."

Other group members are Mick Travers, acoustic and electric guitars, Alan Gorrie, bass, electric piano and vocals, and Onni, bass and lead guitars.

And as if that wasn't enough, Brian is also planning for young Ayshea to record a Jonathan Kelly country and western styled ballad, 'Denver'.

His own band's third album is due out in August and in the meantime Brian is experimenting with the sounds of Moog synthesisers, and electric pianos!

"One day I might slow up", says Brian. "But at the moment I like things as they are. I'd just like to move to somewhere in the country."

VALERIE MABBS

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PUFNSTUFT!

that's how Jack Wild feels about his U.S. television series . . .

ACK WILD didn't appear kicking his heels about, nodding his little head around or rolling his eyes. He just stood up, shook hands and sat down. Like anybody!

He IS real! The mechanical boy is dead.

Pufnstuf!

It is an image he doesn't relish, even so Jack is loathe to attack the television series which catapulted him into the front line of light entertainment on both sides of the Atlantic.

He has been around too long. Remember he made his name years ago as the 'Artful Dodger' alongside Mark Lester's Oliver. And he STILL isn't 18!

THE YOUNGEST VETERAN

He is the youngest veteran in the business. Munching a four bob meal steak and kidney pie at London Weekend Television's Wembley studios he said:

"I shan't suddenly burst into song, you know. I am no different from anybody else of my own age, except that I have more money than most of them."

And that, it would not be reasonable to assume, is where the trouble starts. He says it isn't. He says it rather more importantly than one would expect.

"I still have the same bunch of friends I've had for years . . . before this showbusiness thing came out. Of course there are new ones. For instance I've got a couple of mates in Judas Jump and Younging Youth."

"But it would be odd if I didn't make any friends in showbusiness, wouldn't it?"

Outside showbusiness . . . well, it's not part of the trouble: he hasn't had time to get outside showbusiness. He has just finished Pufnstuf which ran on British television for sixteen weeks.

All the filming was done in America so I was over there for . . ."

TERRIBLE TV SERIES

What did you think of the series, Terry? He was silent for a minute. "It was rubbish. Terrible. Rubbish."

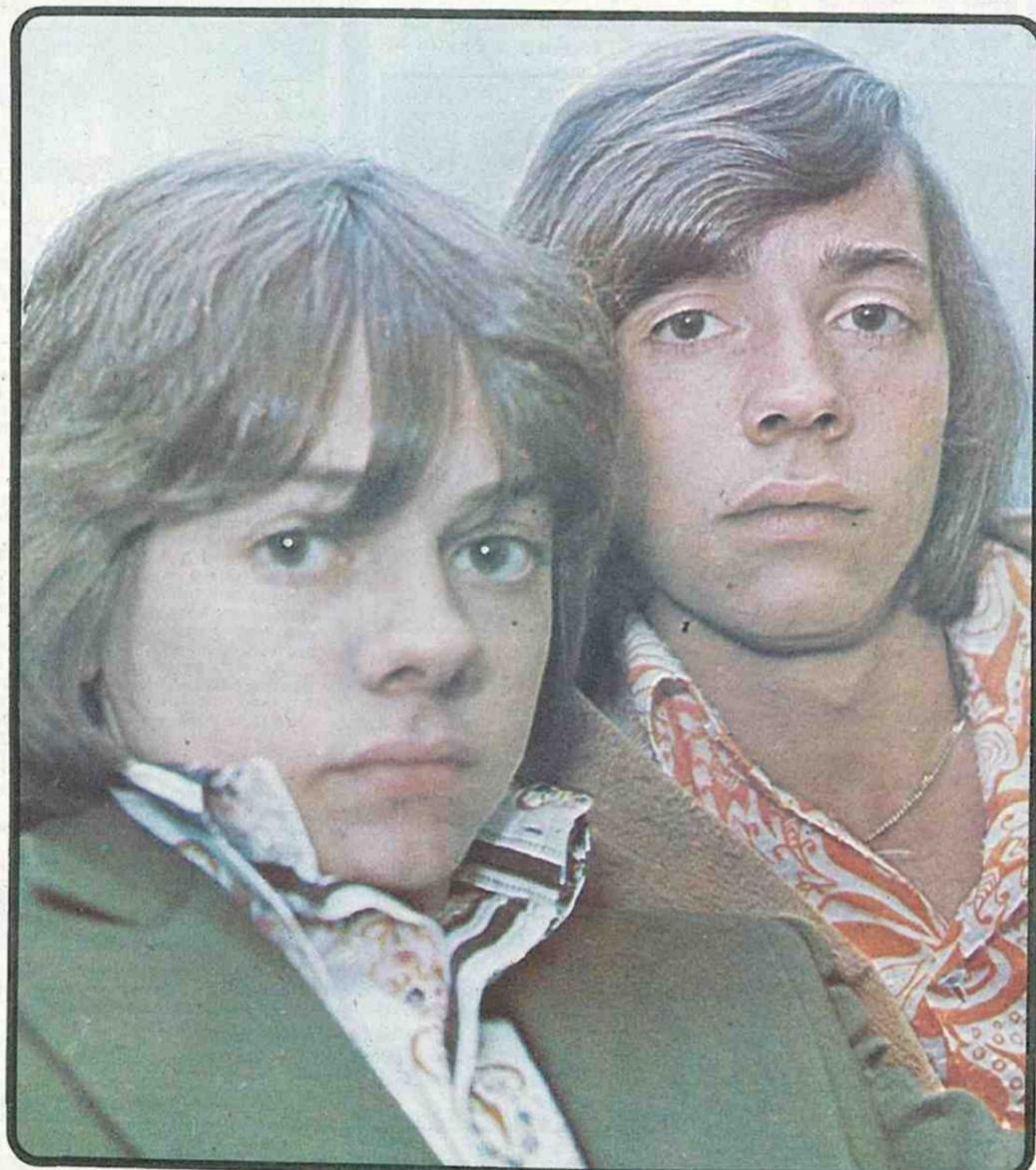
The mechanical boy IS dead.

One day at home I switched on television just out of curiosity to see how the finished product looked. Before that I had only seen it unedited in America.

It was so bad I had to switch it off before the end."

His main complaint seems to be that the series was very badly directed. While he was supposed to be singing there were shots of his feet on the screen in one episode and close-up shots of his face when he was singing.

It wasn't that wasn't all. In another



JACK WILD and ARTHUR WILD

scene, he said, he was wearing a jacket, then it disappeared and reappeared — while he was singing one song.

There's more! He complained that as the series went on his part got smaller. "To try and keep in it a bit I asked the producers for some funny lines but I never got any. It

was hopeless for me. I just ended up as a sort of link man between imaginary characters.

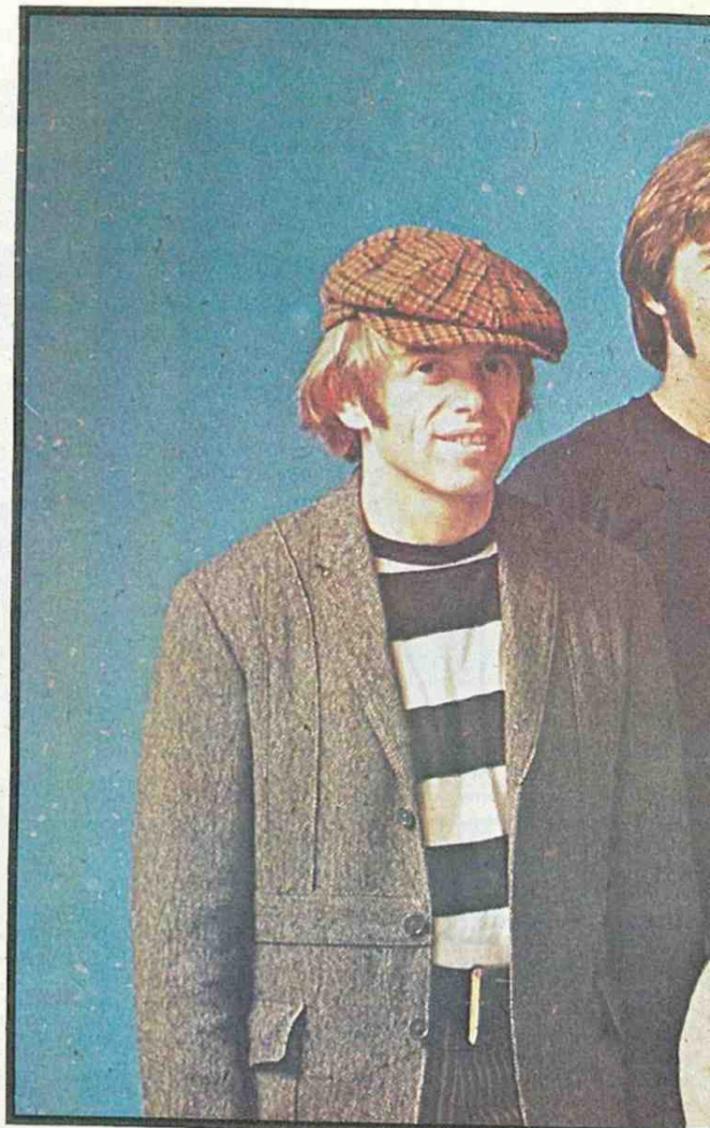
"In the end the characters just seemed to take over the series and as far as I am concerned they can keep it."

Even so London Weekend Television hope to buy another

Pufnstuf series — without Jack!

"I want to do another television series — but nothing like that. There is an idea at the moment that I should go into one with my brother Arthur but nothing has been fixed yet."

"It would be a much freer thing, perhaps the story of two brothers



who leave home and the things they get up to. But I shall steer clear of fantasy land."

At present he is in Ireland filming 'The Flight of the Doves' which co-stars Ron Moody and Irish singer Dana. When we met he hadn't read the script — that was about a week before filming began!

"I just haven't had time because I am so busy", he said.

He had just recorded an appearance on the first Stewpot TV show plugging 'Wait for Summer' his latest single. Of it he said:

"It's quite nice, alright!"

His own record collection includes albums by Led Zeppelin and Joe Cocker. Again, he says he hardly gets time to listen to them. And he is recording his own album, as and when he can.

So with films, TV series and records happening for him Jack can afford to tell the Americans 'Pufnstuf!'.

DAVID SKAN

THE SEVENTIES SOUND

TERRY AIN'T DOIN' TOO BAD

This week Terry Reid talks to RM

WHEN WAS the last time someone said to you, "Terry Reid is going to be the next big thing?"

Last week? Last year? Two years ago, even?

It seems that for ages people have been telling us how big Terry Reid is about to become, but we are still waiting for a hit record from the lad, who — let's face it — has plenty of time, as he's only 20 right now.

But when people like Eric Clapton and Mick Jagger and Dave Mason make a point of seeing his act whenever he's in London, and when reports filter back from America from the like of Chick Churchill about how good Terry is on his current tour, we thought it worth investigating his whereabouts and asking the boy from Bluntisham, Hunts, what exactly was happening.

We finally got hold of him in the City of the Angels, Hollywood, California, where Terry and his new band were preparing to play again to packed houses at the famed Whisky A-Go-Go.

"Well", crackled the voice over the Transatlantic line", for someone that the so-called critics (blush — say hasn't happened, I'm not doing too bad. Previously I've worked here mostly on tours with people like Cream and the Rolling Stones, but this tour is just me and the new band."

New band?

"Yeah, I've got Bruce Rowlands, who used to drum in Joe Cocker's Grease Band, and Chris Stewart from Eire Apparat on bass. And a terrific guy out of Kaleidoscope — a San Francisco group — Dave Lindley. Dave plays lead guitar, steel guitar and violin."

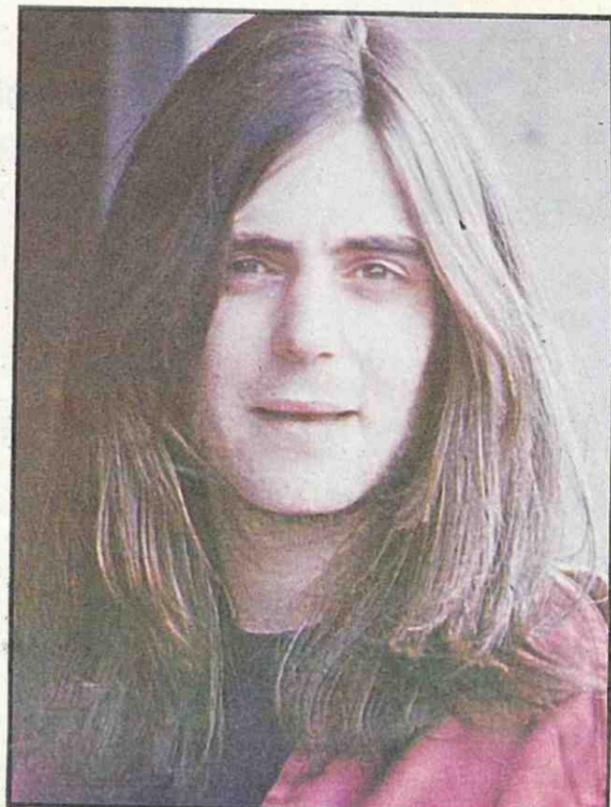
Oh yes, we said knowledgeably, we'd heard Jagger rave quietly about him. Then we mentioned that Chick from T.Y.A. had said nice things about Terry.

"That must have been a couple of weeks ago, at the Atlanta Pop Festival, which wasn't in Atlanta. It was in Byron, Georgia, about a hundred miles from Atlanta. But it was a gass — about a quarter-of-a-million kids showed up. I was well-pleased with the way we went over, as we were in pretty hot company — Ten Years, Jethro, B. B. King and so on."

We told him that we had some reviews through from American papers, both Under- and Over-ground, all full of high praise for T.R.'s "meaningful" music. So, what comes next?

"We'll be finished in the States in a couple of weeks' time, and the next gig in Britain should be the Isle of Wight. But I've written a load of new songs that we've been doing in our new act, and I really want to get it together to make another album."

"Next big thing" or not, Terry Reid's box-office receipts seem to prove that he is already happening. Now for a hit album?

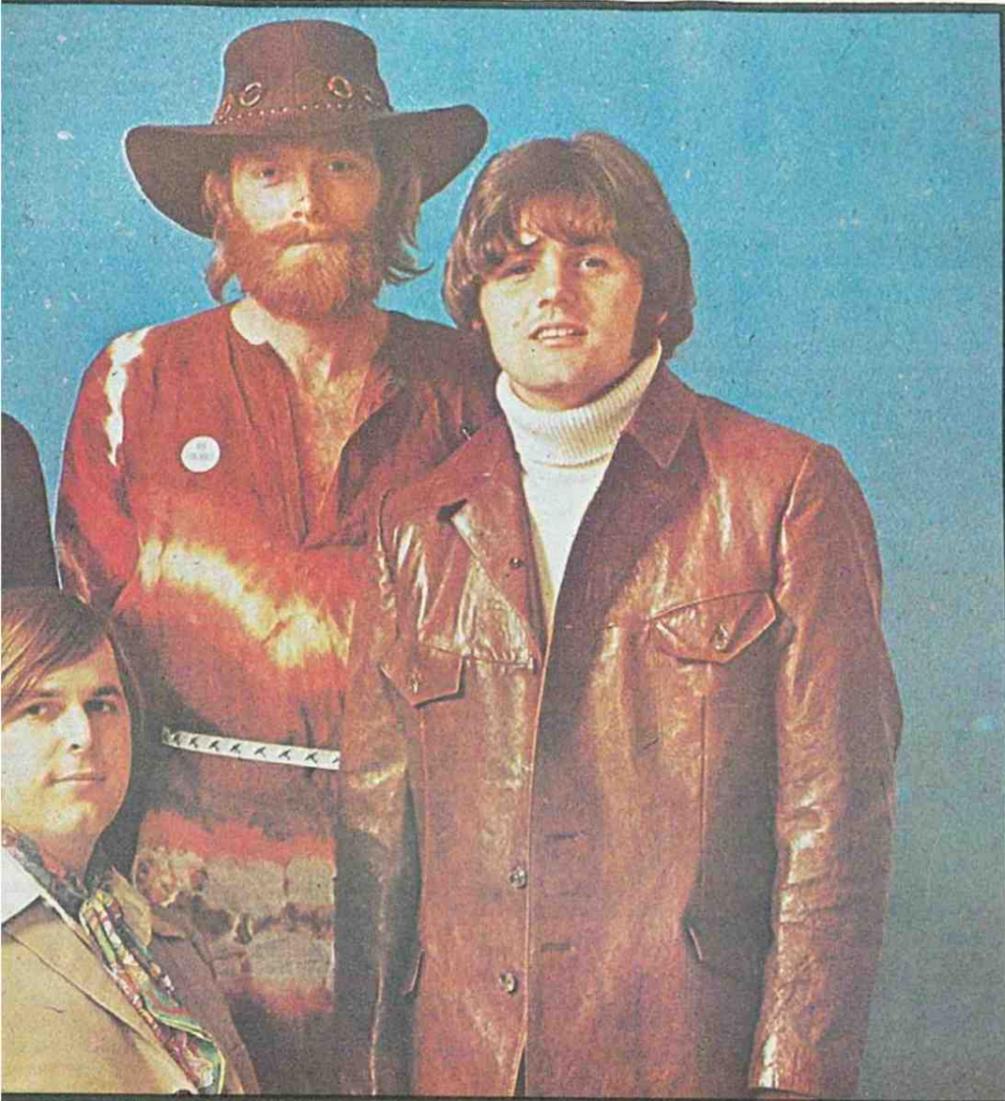


TERRY REID



CILLA BLACK

CIL



'Sometimes I'd like to poke Brian in the eye' - BEACH BOY BRUCE

BEACH BOY BRUCE JOHNSTON with a 'T' is probably the nearest the Americans will ever get to an 'honorary' Englishman. He has diplomacy, taste and tact which are the qualities most often lacking from the all American life-style and at the same time manages to walk the world with elan.

While in London he adjusts his pace quite admirably to ours and has even been seen walking in the rain albeit with his somewhat sodden tennis shoes striking an incongruous spectacle as he slopped through the puddles.

When Brighton call BJ to the front - not for him the fast car down the highway but a seat on the Brighton Belle with toast and tea where he knows the name of the head waiter.

Johnston with a 'T' is a self confessed and unashamed anglophile who still talks in in a dreamlike manner of the day when he becomes resident in England or simply commutes between Los Angeles and London. He is a romantic - a ladies' man who has almost convinced himself of love for love and each girl is the one.

Like the character in the 'The Great Gatsby' who throws an enormous Hollywood party and then retires to view it from a long way off where he realises he is not

a part of his own creation you will find he disappears on tour - an island unto himself - to some quiet, peaceful and secluded spot.

HE BRUISES EASILY . . .

Like most pseudo egotists he bruises easily and has a crushing effect of making you feel as though you had just kicked your favourite son in the teeth if you should be so unkind as to prick the balloon of his ebullience. I remember the rock crazed member of a German audience who had little patience for anything more sedate than 'Help Me Rhonda' whistling and booing his beautiful piano solo 'The Nearest Faraway Place'. Mike Love was enraged by the intolerance. Bruce was hurt and that brought the Rasputin out Saint Francis who rounded upon the audience in a manner totally out of character.

In some ways 'Johnston' with a 'T' cares more about the Beach Boys and being a Beach Boy, than the other individuals who have perhaps had longer to trip through their group egos but this makes Bruce an invaluable public relations man. He will do an interview at the drop of a Press card and makes himself available for anything which might benefit the group.

PEACE OF MIND

He walks the path of meditation along with those who find perhaps greater significance in its application like Mike Love but has less need of it than most. Like most child-men his real peace of mind lies in the ability to extract the maximum enjoyment from the most minimal pleasure and this he does with such obvious genuine enthusiasm. It also gives him instant rapport with children.

From anyone other than Bruce a tape to the Beach Boys fans in England might seem gauche but from Johnston with 'T' it is simply an indication that he cares. New readers start here:

"I can't tell you just how much I and the group are looking forward to our trip - we are due to arrive in London on November 10 and with luck it could mean our staying in the UK for about two months as a base to our European tour.

"There is a possibility we may record in Paris as we have a French commercial to complete and intend

to meet up with a record producer friend of ours over there. If we do it - it will be an album of ballads with a big orchestra.

"By the time we arrive we should have our new album 'Sunflower' released and a new single 'Slip on Through' which was written by Dennis. One of the best tracks we have been working on recently is a new one written by Brian titled 'Cool Cool Water'. It has the same kind of magic which 'Good Vibrations' had about it.

"I read something in an English underground paper recently which was a put down on Brian but they really never got to him. Brian is a strange person to work with but it's all made worthwhile when he comes up with just one of his masterpieces and now that Brother Records is getting off the ground you can expect him to become more fully involved.

There are times when I'd like to poke him in the eye but genius makes for exceptional consideration.

SITTING ON THE FENCE

"At present Brian is involved in a film concerning ecology and in which we will be doing some of the music - his efforts in sustaining our musical success over the years have been incredible and I'm sure it will continue into the seventies.

"Someone was asking me recently whether I could pick out any groups which could sustain over the period of many years as the Beach Boys, the Stones and the Beatles have done. It's almost impossible to conceive that good groups like Crosby, Stills, Nash and Young or Led Zeppelin will be around that long but somehow I think a group like the Hollies will.

"The only other 'now' artiste I can see with any great life span out of England is Joe Cocker - what an artiste and what a voice. His version of 'The Letter' is right down the pipe - recorded live at the Fillmore it's a groove!

"We would have liked to do a festival on this trip but it's so difficult to find the right one and our audience is hard to define at an event like that. In a sense the Beach Boys are still sitting on the fence between pop and heavy music - our music is right down the middle.

INDIVIDUAL TALENTS

"There really is no danger of any of us feeling that we are unable to express our individual talents with something like 'Brother Records' in our organisation. I have a young folk singer called 'Amy' I am recording. Carl has just finished producing the first album by the Flame 'Longplaying'. Brian has finished work on a country and western album with our promotion manager Fred Vail and Mike has a project involving the legend of the lost continent of 'Atlantis'.

"When we see you in November we should have at least half a dozen new numbers to add to our stage act and Mike has promised to walk to the right where he walked to the left before so we should prove most novel."

Johnston with a 'T' and without an 'E' will soon be a welcome sojourner to these sceptred Isles complete with vitamin tablets and diplomatic portfolio.

BEACH BOYS

A'S A LAD IN PANTO!

AS THE WHOLE NATION must now be aware, Cilla Black is to be a mother, and is very proud of it too. She's not upset at facing the birth, or the thought of handling a new baby. But one thing that did perturb her was the photographs published of her in a very expectant state . . .

"Everybody knows I'm pregnant", she explained. "And I don't think they should go to such great lengths to make it obvious. When I saw those photographs after, I thought they were awful, they made me look like an elephant."

In fact Cilla was looking very relaxed and cool during our meeting, considering that her baby was due any week.

"I did find it a bit hot at the press reception on Monday, though", she confessed. "It was a bit of a strain."

The press reception was for the announcement of Cilla's starring role in the Palladium pantomime 'Aladdin'; which will mark her second pantomime appearance.

"I would never have done the Palladium if I hadn't played in 'Red Riding Hood' before, especially as they wanted me to star", Cilla confessed. "I would have been a little bit frightened. As it is now, I'm looking forward to it a lot, and I've worked with Terry Scott and the rest of the cast before on television shows. The man who's working Basil Brush is the same person who had Ollie and Fred. I like Fred best, but I'm getting to know Basil Brush!"

It's not really certain yet just what part Basil Brush will be taking in a production of 'Aladdin', but as Cilla explained:

"All I know is that they wanted to release that I was going to be starring because it's Leslie Grade who is staging the pantomime this year, and not Bernard Delfont. That is literally as far as we've got. I don't mind playing a boy, because it's traditional, and you can't really be perverse in a pantomime can you? It's for kids. I'll be a cheeky Aladdin, though, and I don't think I should change me voice.

"I realise how much pantomime means to children, and there were lots of incidents to remember when we did 'Riding Hood' at Wimbledon", recalled Cilla. "I really played myself and I couldn't be the standard Red Riding Hood and turn all gentle. Eric Flynn played the 'Woodcutter' and when he caught the wolf he used to ask what he should do with it. All the kids used to get so excited and scream "Chop off his head". On the last night when he asked the same thing I couldn't help myself and I shouted out "chop off his head" and the kids went wild. Everyone else thought I'd gone mad! But for two hours of that day I was really Little Red Riding Hood."

Before she can begin transforming herself into Aladdin, though, Cilla has a television series to record. Although the work pressures are bound to be quite severe, it's something that Cilla is looking forward to, because after spending three months in her London flat she's beginning to get somewhat bored.

"I like doing telly, but you have to learn a whole new show every week, and you work for seven days a week from ten o'clock in the morning. But I believe in studying a script, because I hate the way they introduce these idiot boards which you can read from. You're being paid an awful lot of money and I think you owe it to the public to sit up and learn those lines. I use a prompt board sometimes when there's a very

difficult song, but otherwise I wouldn't bother. Everything is getting more like America every day, it's all so instant."

In her fight to keep away from the instant product Cilla is also taking her time to choose her next single. It is, of course, expected that she will have chosen the release by the time of her TV series, but the market is still wide open to all songwriters!

"I have a few favourite writers, but at the moment contributions are literally open to anybody! I like John Cameron's numbers and Clive Westlake and Roger Cook and Roger Greenaway", Cilla told me. "But I'm also considering an Elton John composition. I want something summery like the Mungo Jerry type thing, because the market does change tremendously according to the time of year. Think of all the records like 'Goodbye Sam, Hello Samantha', 'Here Comes Summer', 'It Might as Well Rain Until September' and 'Where the Boys are'."

Thinking of many of those past hits made Cilla realise that she was actually involved in a different style of music at the time.

"I used to think Franki Lyman was fabulous", Cilla confessed. "And I still admire him greatly vocally. We had similar voices at one time, that was before he broke! I was only about twelve and he was thirteen. At the time my brothers were collecting Frank Sinatra and Dean Martin records. I was on the underground scene as it was then. Lonnie Donegan was never my cup of tea, but I like Eddie Cochran."

And those are the kind of reminiscences that a certain Master or Miss Willis will be hearing, no doubt, in a few years to come. In the meantime Cilla is busily studying at classes to prepare her for the arrival.

"Now I wish it was tomorrow the baby was going to be born, because I've got used to the idea. At first I didn't want to go into a class of little 'ducks', but where I go it's marvellous."

VALERIE MABES

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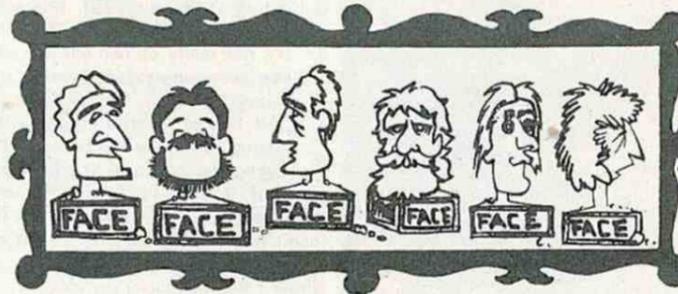
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Spangles Muldoon.....Terry Israel of having deals with the Wogan reviewing 'New Spin' Arabs.....Bruce Wyndham singles during Tony Blackburn's holidaying in Minorca — now read absence.....is Decca that again, slow.....is Barry contemplating a 'World Of The Murray revered by his Rolling Stones' LP?.....reader fellows?.....A29: Vernon Paul Griffiths asks if skinheads will Garrett (though it was a different song).....Q30: what was the name of Cassius Clay's debut single, who was his British chart opponent and who was the original title holder?.....Ray Edward appearing at Majorca's Morgan, of "Long And Winding Jack El Negro along with DJ Mike Road" fame sounds like a cross for six weeks.....which BBC announcer is considering marketing between Matt Munro and a Bing Crosby bootleg LP?.....Mrs. Alex Sanders highly Englebert.....apparently the peevish over review of hubby's LP Radio One bosses still want jam "A Witch Is Born" by RM's Lon on it.....for those who want to remember it, Corgi books have issued a Ned Kelly souvenir book for 6s.....Face wishes A&M best of luck on new Carpenters single.....why not more colourfull names like reggae's King Archer pleased with RNI's new DJ dropping his pants during Sicilian pop festival.....EMI accused by

'It's real tough when you look like Elvis'

says an RM reader

I SEE Polly Brown of Pickettywitch objects to being constantly compared with Dionne Warwick. Yes, I have the same trouble Polly, except in my case I object to constant comparisons with Elvis Presley. Some people even seem to think I'm better looking and even sing better. It's so darned embarrassing! — PAUL SANDFORD, c/o 144 Burnt Ash Hill, Lee, SE12. RECORD TOKEN WINNER

BATH TRAGEDY

WHEN WILL the festival organisers ever learn? The tragedy of the Bath festival was surely Johnny Mayall, Canned Heat, Jefferson Airplane, Country Joe, Byrds and Dr John playing to a crowd reduced by those who could no longer keep awake or withstand the cold. Many of those remaining were bleary-eyed, very very tired and hardly in a position to fully appreciate what was happening on stage.

Poor Joe Jammer, playing at midday to a near capacity audience who were by now very much awake and eager to hear the best in music before they became once more

bleary-eyed and cold. It's no wonder that they got such a knocking from the capacity crowd. You can't expect a pop fan to stay awake for fifty hours, trying to snatch sleep where he can. If a delay develops the groups should be shuffled around. I bet far more people saw Joe Jammer, Flock and Santana than the Airplane, Country Joe, Byrds and Dr John. Poor Moody Blues!

When fans pay fifty shillings to see a festival they deserve a better deal. — J. C. COFFEY, 4 Findlay Close, Newton le Willows. — RECORD TOKEN WINNER

WE REGRET THE OMISSION OF LETTER LAST WEEK, AND THIS WEEK HAVE AWARDED TWO TOKENS.

only Liberty have said — then it's up to the fans to decide if they want to buy the discs. They have the final choice, don't they? And I'm sure they will buy the above tracks and the other material which Liberty are hoping to get in the very near future. So please release everything on this list. — PETER MORGAN, President, The Eddie Cochran Memorial Society, 85 Kingsway, Kingswood, Bristol.

POOR SLEEVES

IT IS a pity that EMI, who boast to be 'the Greatest Recording Organisation in the World' can't supply better sleeves for their LPs. Sleeves for the recent Tamla Motown groups, e.g. Four Tops (Still Waters Run Deep) and Temptations (Psychadelic Shack) were very bad. It seems that only EMI's Harvest label can supply decent sleeves to go with their very good groups.

On the subject of sleeves, the Island 'Bumpers' sleeve was horrible. To think that Island, who have a vast amount of great groups should package them in this horrible sleeve. — G. A. HEATON, 37 Balmoral Road, Gaywood, Kings Lynn, Norfolk.

D.J. COMMENTS

AS COVENTRY'S biggest name D.J. (seventeen letters in all) I get absolutely sick of inane and

unfounded criticisms of Tony Blackburn and other DJs. All right so Tony Blackburn's jokes are poor, maybe he is childish, maybe he has a totally soul-is-great-pop-is-great-the-rest-is-rubbish view of music, but does this make him a poor DJ — of course not.

Before any other readers dashes out for a pen let me add that Tony Blackburn's taste in music is almost exactly opposite to mine — I prefer the 'heavier' stuff and loathe most soul. John Peel also comes in for a lot of 'stick' because of his lifeless attitude. Yes, he is lifeless, he does mumble, but he knows his stuff and presents perfectly listenable shows for this type of music. So lay off them all please it's driving me slowly round the... — CRAIG CRUNCHBUKKIT, DJ, 53 Herrick Road, Coventry, CV2 5JN.

WHEN IT comes to the crunch, what would us RNI and Veronica fans know but for Record Mirror's excellent up to the minute news coverage on these two radio stations. Let's face it RM can tell us the when, why and where of Veronica and RNI. It's definitely the tops and well worth a bob. After all who told us about Radio Nordsee first? — CARL KINGSTON, 23 Church Drive, Leven, Hull, HU11 5LH.

AND SO SAY ALL...

WHEN IT comes to the crunch, what would us RNI and Veronica fans know but for Record Mirror's excellent up to the minute news coverage on these two radio stations. Let's face it RM can tell us the when, why and where of Veronica and RNI. It's definitely the tops and well worth a bob. After all who told us about Radio Nordsee first? — CARL KINGSTON, 23 Church Drive, Leven, Hull, HU11 5LH.

GROUPS GONE

SINCE SUMMER 1968, the British group scene has undergone a rapid deterioration. The Kinks, Animals, Spencer Davis, the Troggs, Small Faces, Yardbirds and the Alan Price Set are but a few of the former mass-million sellers to have disappeared completely from our charts.

MONKEES?

ON THE 7th July I listened for the first time to Tony Brandon on Radio One. The first record I heard was 'I'm a Believer' by the Monkees, a group which has gone into a rut recently chart wise. They also happen to have a new single 'Oh My My' which is an excellent production. Tony Brandon never plays this single, which, given ample airplay, could make the charts. But he does play oldies, which will do the group no good at all. — JOHN CURRY, 153 Lenadoon Avenue, Shaws Road, Belfast, BT11 9HG.

With this collapse of the British 'heavies' no new groups have developed to take their place, and consequently the top fifty has generally been dominated by Americans (for the first time since 1962), and there has even been an influx of Dutch singers. At present



PICKETTYWITCH

ELVIS LET DOWN

I READ that RCA Records are giving away free a poster of Elvis in his latest LP, 'Elvis on Stage February 1970' to be released on July 17. This was for the UK LP only.

This would be to try to stop fans buying imports from the States. Having bought his latest single 'The Wonder of You' I was astonished to find it without a picture sleeve. It's all very well RCA giving fans an extra bonus, but why revert back to the paper sleeve for single releases?

Surely we British fans are as good as the Americans, although this may be debatable as Presley is giving all kinds of shows in America but not in Britain or anywhere else for that matter.

With two records in the top thirty it is a wonder that anyone buys his records at all, never mind complaining about picture sleeves. So come on Elvis and RCA let's have an all out effort for your British fans and stop this discrimination. — NIGEL WILKINSON, 114 Dorset Crescent, Moorside, Consett, Co. Durham.

SHIRLEY KNEW IT WAS SOMETHING

SOME SAY international artists don't need hit singles... don't you believe it. Take Shirley Bassey, for instance: "This hit is tremendously good for me personally. It doesn't mean too much financially — I mean my salary doesn't go rocketing up or anything like that!

"Now if it's a hit in America, that'll really make some difference. It was only released there this week, so it's too early to tell yet. But every artist must surely be pleased to get into the charts."

Shirley didn't go into the studios to record a single hit. Or to record a single. She made an album of material in London earlier this year... "and we just decided that it had to be released. I get a feeling sometimes about songs — it was the same sort of thing with 'Big Spender'.

When the single was issued, a version was issued by EMI from Des O'Connor. "It's strange, really, because 'Something' is hardly Des O'Connor's type of record. I mean he's concentrated on pleasant sing-along things in the past. But he's basically a comedian and I'm not too keen on comedians that take up singing!"

"I am an entertainer. My favourite number is 'Big Spender'. I enjoy moving over the stage — the whole bit. I don't get bored singing the same songs, but I sometimes have a mental blackout and forget the words of a ballad — or something like that if I've sung it hundreds of times. I love performing to people, especially Australian and English audiences.

"I think most true entertainers must prefer a live appearance to recording. What can you get from a record studio? No, the greatest thing is to get up on the stage in front of a crowd and sing. I recorded 'Something' after I had seen Peggy Lee perform the song on the 'Ed Sullivan Show' in the States. I thought it was a "communication" song. I've always admired the Beatles' work any way — at least until they went a little strange — and I think this George Harrison song is just beautiful."

Will Shirley have a problem following the hit single? No — she's not even going to try. "I think this is where so many people make a mistake. They stick out another disc just because the previous one was a hit. But, as I say, I don't ever go into the studio to make a hit single. We record a selection of tracks and then if one of them stands out as a likely hit, we release it. No, I shan't record a follow-up as such, although my record company might want to issue something else from the next album."

Shirley's in the album charts, too, with 'Live at the Talk of the Town'. Her next album is a studio production and will include 'Something'... "I prefer recording in England. I tried recording in America for a couple of years but to be honest that really didn't work out too well."

Shirley Bassey spends her life touring and entertaining. There's very little time for her family in Switzerland — she will have visited New Zealand, Australia and America in just one year by the time December comes around. "I suppose I would like to spend some more time at home — I wish my children could travel with me."

What about spare time? "I'm learning a bit of Italian. My husband is Italian and the children speak it well. But I can't. So I shall learn Italian."

Definite, that's Shirley Bassey. She's been entertaining for 13 years. Even if you don't like her style (and by the way, I think she's one of the finest female artists in pop) you've got to agree to at least one thing... she's one helluva performer. Remember 'Big Spender'? Wow!

RODNEY COLLINS



EDDIE NEWS

THE CHART appearance of the album 'The Very Best of Eddie Cochran' showed that the interest in him, which, unfortunately, rose to its greatest height only after his death, warrants special consideration by Liberty on the issue of unreleased tracks by him.

This coming October Liberty will be releasing a budget album on the Sunset label. They could issue the following recordings, Pretty Girl (London), Little Angel (London), Cotton Picker Rock from 'Untamed Youth' and the German version of Just You and Me Pretty Girl.

But Liberty Records say these tracks do not show Eddie Cochran at his best. Some of the above recordings were released around 1960 by way of singles on the old London label. The time is coming, however, when they will have to make a decision — and quickly, for it isn't fair on Eddie's fans to keep releasing tracks they've heard before.

The way I look at it, if agreement can't be reached over the release of the above recordings that aren't technically perfect, which

CASUALS SCHIZO DISCS

RECORD SCHIZOPHRENIA is by ROB PARTRIDGE

rife with the Casuals. Among last month's releases, the Casuals had two new singles — 'My Name Is Love' and 'Hello Suzie'.

And if you haven't heard the group's version of Roy Wood's 'Hello Suzie', then you haven't been to Italy recently.

The Casuals have been keeping up a very profitable double life for some years now — even since before 'Jesamine', their number two hit a couple of years ago.

The story started ten years ago, when John Tebb the organist and singer, and guitarist Howard Newcombe, started their own group in Lincoln.

Five years later, the bass player Plug Taylor joined them and off they went to Italy, where their Scottish drummer, Bobby O'Brien joined them.

It was sunny, work was good and the wine was cheap. Besides, the Casuals didn't have too much money to return to England.

So they cut their first record in Italy, a cover version of the Walker Brothers big British hit, 'The Sun Ain't Gonna Shine Anymore'.

Remembered Plug: "It was an obscure thing on CBS. It shouldn't have been released, really, it was so bad. Still, it started us off.

"It was never released in Britain, and we stayed on in Italy working all the clubs. It's so easy over there. In the summertime

they just take a piece of land, fence it off, put some tables and chairs in there and fill the place with cheap liquor and call it an open air club.

'The tourists never move more than 100 yards or so from where they're staying anyway, so there's room for hundreds of these clubs — and it's so easy to just play two or three gigs a night.

'Anyway, we finally recorded a cover version of the Bee Gee's 'Massachusetts' which made the hit parade over there.

'And then our producer, who was English, came back to this country and found a copy of 'Jesamine' by a group called the Bystanders.

"We recorded the vocal tracks in Italy, added bits and pieces in England and released it. Three months later it made number two in the charts. That was in September 1968.

'We followed that up with 'Toy' which blasted its way to number 29 one week and blasted its way out of the charts the next week.

"After that came 'Fools Paradise' which flopped. And then we did a Roy Wood song called 'Caroline'.

"And now we've done 'My Name Is Love' which looks like being another sleeper — just like 'Jesamine'. In this business there's



CASUALS

two extremes. Either you get a number one in a week like Mungo Jerry or a six month sleeper like Status Quo. We seem to get the sleepers.

"We'll also be doing a new album some time. But it won't be like our first, which was a collection of takes and reject singles. This one will be conceived as an album.

"And then there's our stage act. We do 'Jesamine', of course, but people don't just to hear us because we're a hit group or

whatever, they go these days to be entertained. Therefore we've included a lot of material in our act which we haven't recorded — like the Free's 'All Right Now' for instance.

'We won't be going to the States for live appearances, though, because you've either got to be Led Zeppelin or Malcolm Roberts. We don't fit in either category.

"So most of all we want to make it at home. That's our most important aim at the moment."

Thoughts of Burdon

ERIC BURDON AND WAR: Spill the Wine; Magic Mountain. (POLYDOR 2001072). Almost a monologue to music, this one. Could be Burdon's thoughts on himself, a dream like sequence. Funky backing with drums and organ and a nice flute break in the middle. Catchy washboards riffs! And a lady thrown in for good measure. Already a biggie in the States, and could possibly emulate its success here. A hard one to predict, but the presence of Mr. Burdon could help.

CHART CHANCE.
IN OUR review of Rick Price's single in RM W/e July 11th, it was incorrectly stated that he is Ex-Move. Rick is still with the Move, although recording as a solo artist.



CARPENTERS: (They Long To Be) Close To You (A & M AMS 800). Think of all Bacharach & David's old songs prior to and including "What The World Needs Now", mix in a hook that reminds me, at least, of Jack Keller & Gerry Goffin's "Run To Me" (on Little Eva's LP, oldies freaks), then imagine the result sung by Dionne Warwick, Jackie de Shannon and Carole King all rolled into one, beautifully backed (the girlie group ... wah!) and recorded with as much of a 1964 sound as possible — and all the nostalgics among you will have a pretty good mental picture of this, B & D's latest affectionate look backwards. In fact produced by Jack Daugherty, the lovely retrospective slowie is earning plenty of coin Stateside for newcomers Karen and Richard Carpenter (sister and brother, she sings and he arranges). What luck, getting this as their first single! Can't stop playing it. Oh yes — it might just manage to scrape into the upper reaches of our chart, too!

THREE DOG NIGHT: Mama Told Me (Not To Come) (Stateside SS 8052). Number One in America, a complex Randy Newman song, much more subtle than the boys' past work (good though that was), and a must to be heard for yourselves. Great words and music. For hip dancers initially. Give it time.

ANTHONY QUINN: I Love You And You Love Me (Capitol CL

BUTTERSCOTCH: Surprise, Surprise; In This World Of Loving You (RCA 1983) Not on first hearing as instantly commercial as their last hit, but with tinkly piano and pumping drumming, certainly becomes very hard to forget. Brass and some nice blending voices thrown in for good measure. Well stirred, and should produce another hit. **CHART CHANCE.**

COUNTRY FEVER: A Picture Of You; Too Far Gone (Pye 7N.17963) A revival from the happy go lucky days of skiffle. Previously a big hit for Joe Brown, and with the current leaning towards skiffle-based sounds, could make the charts again. Twanging bass sounds and jangly tambourine, with a nice guitar break. **CHART CHANCE.**

MIKE D'ABO: California Line/Let It Roar (Double A) (UNI UNS 525) A return to the record market for Mike D'Abo, following his departure from Manfred Mann, with a double A single. Probably the most catchy side is 'Let It Roar', written by Mike, and given a big gospel treatment, with girl backing vocalists. Quite an authentic gospel sound, and Mike handles the vocal well. **CHART CHANCE.**

STRAWBS: Forever; Another Day (A & M AMS 791) Moody cello and a wistful voice on this number, with distant echoing voices. A big orchestral style build up and well produced. Obviously an outsider, but could have the same impact as The Moody Blues 'Question', though it has an appeal of its own. **CHART CHANCE.**

15649). Lee Marvin, Mark II (recordwise, that is?) In a resonant, artificially enhanced deep voice, the fiery Latin (movie) repeats the song's simple lines after the Harold Spina Singers have Ray Conniffed them, to a Spina-penned tune that sounds kinda like "Spanish Eyes". (Spina produced, too.) It's a hit with me, and I'll certainly be playing it at dances — great slushy romantic programming material for those tender moments!

ANDY WILLIAMS: It's So Easy (CBS S 5113). TERRIBLE! No, I'm sorry, I mean terribly good, and much more danceable than "Can't Help Falling In Love". (Regular readers may understand all this!) **OK, PJ?**

THE DELFONICS: Trying To Make A Fool Of Me; Baby I Love You (Bell BLL 1116). If you're not a Soul Group Freak, too bad: if you are, then you will be getting this anyway. Two lovely slowies.

CODY BLACK: Ain't No Love Like Your Love; Stop Trying To Do What You See Your Neighbour Do (Capitol). Two nicely understated sides in an unacknowledged dated "Soul" style. Whoever this is, he and the band have chosen their influences with taste — old Joe Tex, Solomon Burke, Sam Cooke, Hank Ballard, James Brown, etc (although they don't in fact copy any one of these). Nothing to get wildly excited about, but quietly satisfying.

THE TEMPLETON TWINS With Teddy Turner's Bunsen Burners; Hey Jude; Macarthur Park (Liberty LBF 15379). (Ugly new label logo,

incidentally.) Two well known modern hits done absolutely straight in a faithful recreation of the late '20s/early '30s sound — a good novelty, though obviously not to everyone's taste.

THE DOORS: Road House Blues (Elektra 2101008). Obvious Blues format, very well done, with lots of beat and raucous Morrison hollering (from the "Hotel" LP).

B. J. THOMAS: I Just Can't Help Believing; Send My Picture To Scranton, Pa. (Wand WN 5). An "easy listening" jog-trot Mann/Weil ballad, good but not outstanding. Bacharach & David flip (Pa. being short for Pennsylvania, not Dad!).

SPENCER WIGGINS: I'm A Poor Man's Son; That's How Much I Love You (Pama PM 794). From the same stable as James Carr, and sounding it, Spencer (not Percy) does a fairly undistinguished perky Soul side. The excellent "That's How Strong My Love Is" — like flip was on "Bell's Cellar Of Soul, Vol. 3", and is worth having in one form or other.

THE ILLUSION: Let's Make Each Other Happy (Paramount PARA 3007). Third single, third new approach for Jeff Barry's group — this time fast, heavy, good effects and just a bit too glib to be truly "underground". Hear it, though.

THE VOGUES: Hey, That's No Way To Say Goodbye (Reprise). The smooth-singing Vogues' brand new US single is a melding of "Donna", "Since I Fell For You", "I Miss You So", "So This Is Love", and "Goodnight My Love", in best oldies-but-goodies style. This is not it.



THE TASTE: Born on the Wrong Side of Town; (Major Minor). Fast moving guitar work with echoey vocal, which suddenly breaks into a twinkly, gentle rhythm with almost spoken vocal. Second-rate heavy stuff. Not Taste as they are now.

BILLY PRESTON: If I Had A Hammer (President). A track taken from an early Preston LP. Familiar number now, given the professional Hammond organ treatment. Total instrumental, best suited to an album.

JIGSAW: Lollipop and Goody Man (Fontana). Punchy brass intro. Jogs along nicely, but sounds somewhat dated.

PHIL BRADY AND THE RANCHERS: The Exeter By-Pass (Pye). Deep country vocal, with string backing. Pleasantly handled ballad-styled number.

LIGHTHOUSE: The Chant (RCA). Sing-a-long number, which sounds like it should belong to a stage show. Quite jolly.

ELI BONARPARTE: Never an Everyday Thing (Decca). Quite a nice ballad handling on this, but a bit too familiar to attract much attention.

CHRIS SIMMONS: Wild World (MCA). A beautiful Cat Stevens composition given a girlie backing. Newcomer Chris Simmons has a voice suited to this, with an appealing crack!

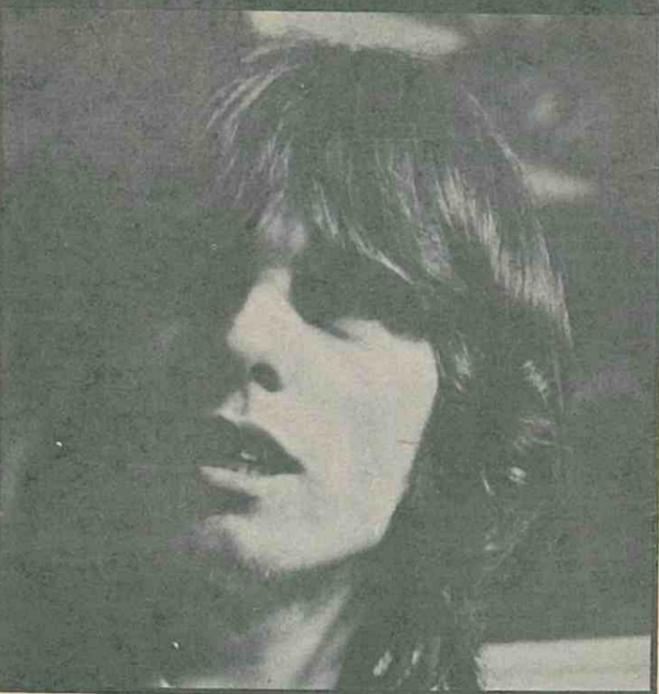
JIMMY CAMPBELL: Don't Leave Me Now (Fontana). A rather dirty orchestral arrangement, which doesn't do justice to the vocal possibilities.

CHEEP BOOTS: Baby Do I Need You (Fontana). Pacey number with mixed female and male vocals. Produced by Dave Dee. Given good airing, could do well for them.

BACKSTREET BAND: This Ain't The Road (Ember). Full use made of the fact that this is a stereo single, with intricate string arrangement, and nice guitar work. Full bodied vocal group. Perhaps a little busy in parts to be instantly commercial.

KENNY LYNCH: In Old Kentucky (Columbia). Despite being unlucky chartwise, Mr. Lynch produces some good singles, and this is no exception. A rich, full vocal, and easy piano.

STAR SINGLE



IAN MATTHEWS of **MATTHEWS' SOUTHERN COMFORT**
MATTHEWS SOUTHERN COMFORT: Woodstock; Scion (UNI UNS 526). Joni Mitchell's composition, given a very gentle arrangement by this group. Nice wailing guitar, and brilliantly handled vocals. A group who consistently produce good material, and certainly this version stand out. As an extra bonus the production runs for over four minutes, and despite unpretentious and tasteful handling never becomes boring. Obviously strong competition from Crosby, Stills & Co., who also sing the praises of the peaceful festival, but this really deserves to be a massive hit. **CHART CHANCE.**

SHALIMAR: Kentucky River Line (Pye). A good driving production with nice keyboard work hidden in the backing. Strong male vocal, co-written and produced by Shadows' drummer Brian Bennett, and not surprisingly some nice percussion.

WAYNE FONTANA: Give Me Just A Little More Time (Philips). Not a very typical Fontana vocal, but pleasant enough. Lyric becomes repetitive, and the chorus a little overpowering. Not the material to break into the charts for him.

AMORY KANE: Him or Me (CBS). Opens with vocal alone, and pretty powerful it is, too. Into a fast, peppy, almost country

styled number. Double tracked vocal, and fairly interesting.

RAM JOHN HOLDER: Where Do The Dreams Go (UA). Theme from 'Leo the Last' in which Ram John Holder plays a singing Baptist Preacher. Almost a narrative to music, but with good use made of the voice.

CLIVE SARSTEDT: God Save The Queen (RCA). Brother of Peter, but obviously approaching a number with entirely different ideas. A rocker, with strained muted vocal. Although a reasonable production, I can't see where it's appeal would lie. Certainly not with true rockers, and a bit too unoriginal for anyone else.

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JIMMY YOUNG

WHAT IS Jimmy Young? Jimmy Young is the success story of Radio One. He's an entertainer, in the business for the money. He's also fairly shy and honest. **FACTS.**

It's easy to knock something that's successful. Since the inception of Radio One, 'Jim' has received all the knocks from all the people who don't know. The people who don't listen to his show.

The Jimmy Young show aims at the mass audience — and makes it. By his own admission, Jimmy may not be a particularly good singer — and he doesn't really consider himself a DJ.....but he gets the mass audience.

So once we've all had our little sneer at success, we can admire him. At 47, he attracts around eight million listeners every day. And that show's been running each weekday (with a few holiday breaks) since October 1967. And there aren't too many dee-jays who can boast that record.

"People often ask me whether doing a daily show is much of a strain. I don't think it is because I enjoy it so much. I feel at ease doing this programme," Jimmy told me.

Jimmy's first radio broadcast was in August 1949. "I was terrified, I really was. I never really thought that I would end up as a disc jockey — it was difficult then. This is a funny business. At that time it was so departmentalised. I was a pianist and singer. To get out of that box into another one of announcing would have been hard. It's all more acceptable now.

"My first attempt at a chat thing came with 'Housewives Choice' in 1960. To be honest my career was very down then. The singing bit wasn't going too well — the record sales were not too healthy. The records came back, though, about three years later when I got to the Top Ten with 'Miss You'.

"Funnily enough, though, I don't think the hit disc really helped my career as a DJ — except possibly to help revive the name."

Jimmy is happy in radio. He was offered a one-hour TV spectacular by London Weekend, but didn't go ahead because... "I felt it just wasn't me."

"Now I'm going ahead with a pilot for a new show. I can't tell you what it will be — but I will tell you what it won't be. It WON'T be one of these sugary sing-along top hat and tails jobs. Definitely not! Mind you, I can see why I was considered for the show..."

People will no doubt knock the TV show, too. "I've never thought knocking was very clever — it's pointless. We're all here to make a living. I'm here to pay for my flat — oh and when people turn round to me and say 'Isn't Tony Blackburn making a lot of money', I say 'Bloody good luck to him!'"

Complain if you will. Jimmy Young's show is predictably professional. It's a clever man who knows and understands his market and who can see his own faults. I admire him. I just wish he wouldn't say: "Orf we jolly go", that's all!

RODNEY COLLINS

OWN TURN NOW?

IF THE raw materials are poor, a producer can help an artist along. And if the materials are good, then the result is even better. A good producer can mould and create and, in many cases, is certainly as important as the artist producing the sounds for balancing and transforming into a professional record.

Badly produced singles can also stand out like a sore thumb among the rest of the chart hopefuls — and of course a bad producer ruins any record's chances.

One person who can now begin to feel pretty confident about his record producing abilities, though, is Tony Colton. The name should ring a bell. As well as having produced and performed on one of the best album releases of last year, 'Poet and the One Man Band', Tony has also produced albums for the Taste, Atomic Rooster, the current Yes album and single, and singles for Don Fardon, 'Belfast Boy/Echoes of Cheers'.

Chartwise his greatest success, along with fellow writer and musician Ray Smith, has been Shirley Bassey's version of 'Something'.

Although Tony and Ray find their songwriting and producing other people's singles to be a good outlet, they are adamant that the most important aspect is the promotion of their own group Heads, Hands and Feet. The group generally performs on the singles produced by Ray and Tony, although they were augmented by an orchestra for Shirley Bassey's single.

The group line-up is: Tony Colton, lead vocals; Pete Gavin,



TONY COLTON

drums; Chas Hodges, bass guitar; Ray Smith, lead; Mike O'Neill, organ and piano and Albert Lee, guitar.

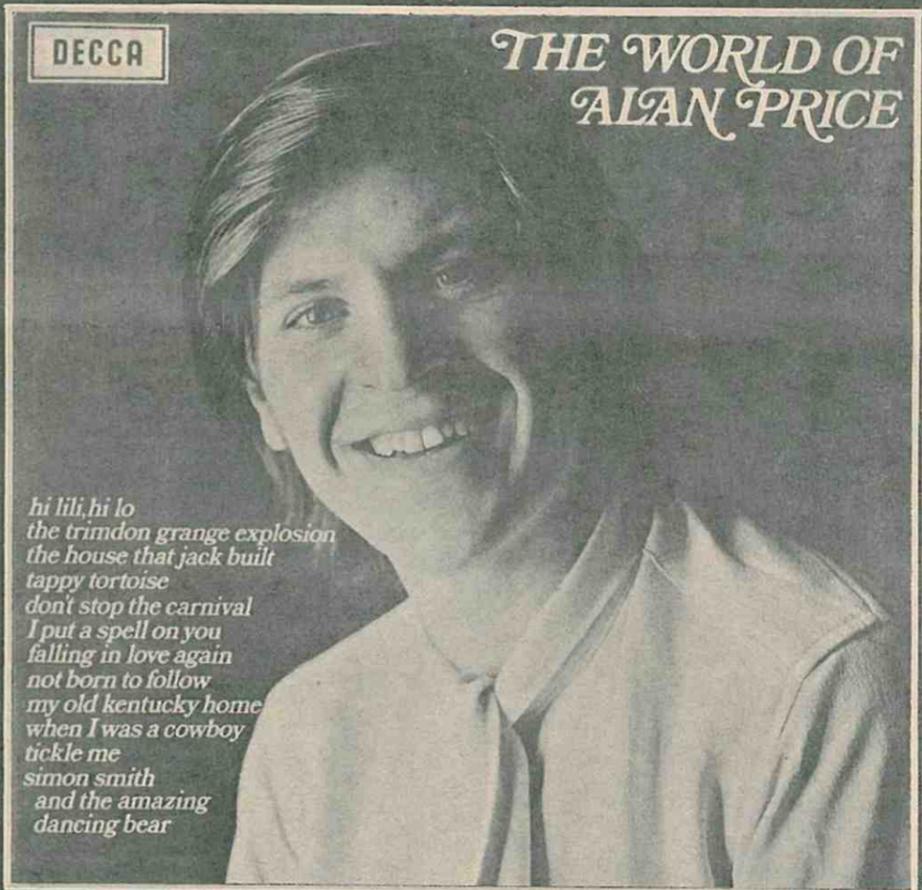
"We've been working on an album which is in the can and should be released shortly and we're also going to America where we will be opening at the Carnegie Hall, and we'll also appear at the Fillmore and in Central Park. We feature the band as an entirety, and then we all have our own individual spots."

Which isn't as over confident as it might sound, for all the members of Heads, Hands and Feet are experienced and capable musicians. And the Carnegie Hall for your first tour of America can't be a bad start! I just fear that the indiscriminating British public might let another good thing pass by. All I can say is watch for that album.

VALERIE MABBS

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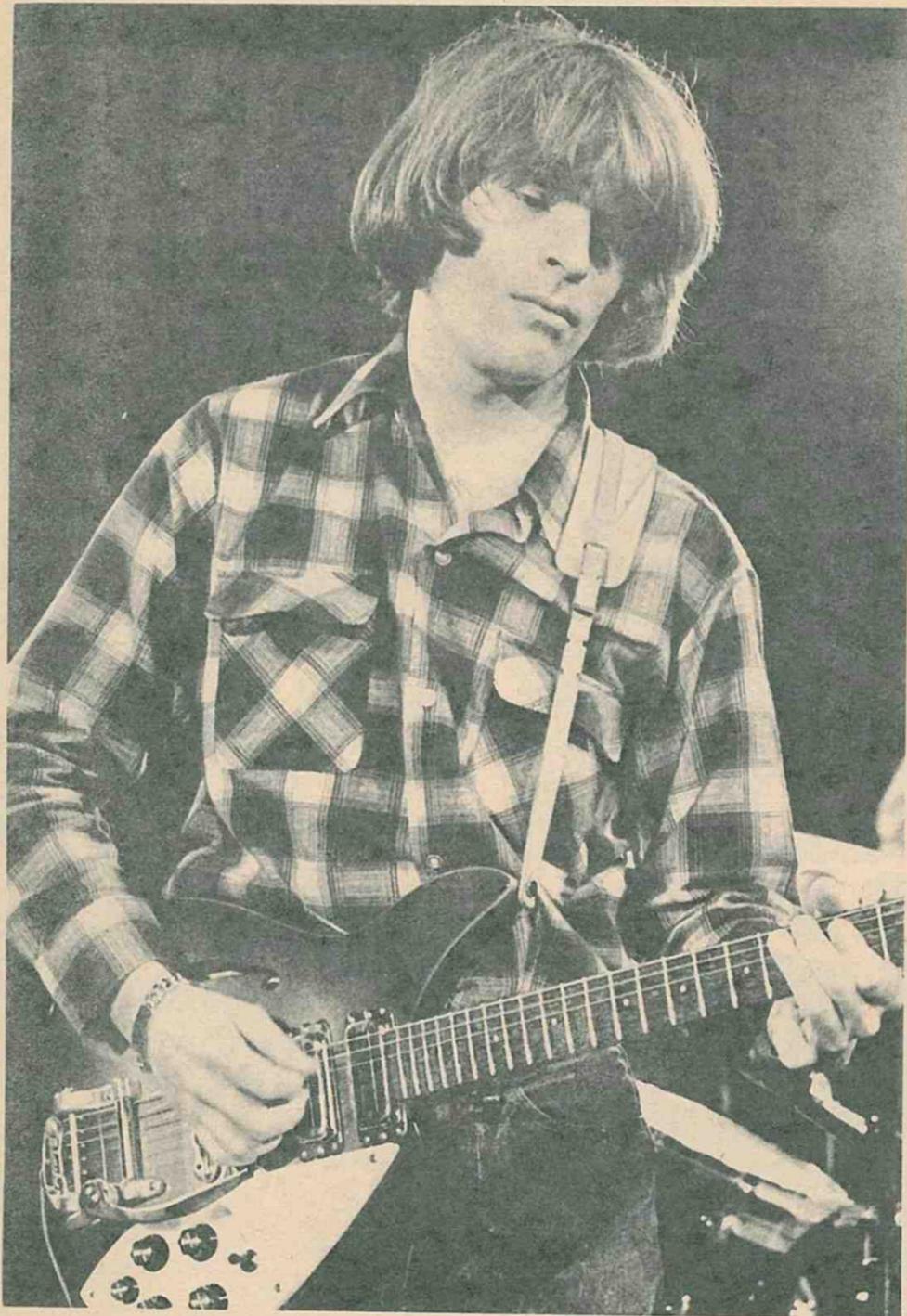
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JOHN FOGERTY

EVERYBODY'S GONNA SEE CREEDENCE

AT LAST! A full British tour by Creedence Clearwater Revival next year.

That's not a promise. But the tour is definitely in the planning stages, confirmed John Fogerty in a transatlantic phone call from his Californian home last week.

A lot of Creedence fans in the provinces were sorely disappointed when the band played two concerts this year — both in London.

Said John: "We think we might be able to make it the first part of next year. We're not saying any dates or anything, but I think we'll be playing outside of London as well."

"We'll be staying a while longer in Europe. We'll probably make two or three different trips to the whole of Europe and stay awhile in England for two weeks, something like that."

"But it's really too early to say anything more about it just now because no definite plans have yet been made."

"We'll make it over there though, sometime in the first part of the year."

Meanwhile, just released in the States is yet another album from Creedence. This one's called 'Cosmo's Factory' and includes the

early Elvis track written by Arthur Crudup, 'My Baby Left Me', the Marvin Gaye song, 'I Heard It Through The Grapevine' and Bo Diddley's 'Before You Left Me'.

There's also the last two Creedence singles and the next single, 'Long As I Can See The Light'.

Every Creedence album to date has included one or more of the group's current singles. I asked John why they were included on the albums: "It works out that we have singles out just before the album, and, because we want to make the album as current as possible we decide to put them on the album. That at least gives some indication of how current our work is."

"We're not trying to stash our singles away for a 'greatest hits' album like some groups do. We just release it when it is current."

The next album — after 'Cosmo's Factory', is due, incredibly, during November. Said John: "We don't have any definite material for that album yet, except, that is, in the vaguest of vague terms."

"We issue so much material because we really enjoy recording."

"I believe that having so many albums released in a

year reflects on where a group is at. We'd rather have our albums coming out as often as possible because that way we can add as many songs as we like.

"Some groups only have one album every year. I don't think that one album would be enough to be able to include as much material as we like to have. That's why we're always releasing records."

ROB PARTRIDGE

ZEP ZAP GERMANS!

by John Bonham

SO, HERE I sit in my room at the Berlin Hilton, at the end of a four-day German tour. German rain falling outside — very depressing. Berlin is not the most exhilarating place in the world — some of us went to The Wall today, and that was a real downer. Although the audience tonight was fine, at the Deutschlandhalle. About 6,000 Berliners came to see us tonight, which is apparently more than have been to the last three rock concerts in this city put together.

Audiences are pretty much the same everywhere, the only difference over here is that they didn't understand our stage announcements too good. You know, like in Essex on the second night, there were no seats in the hall, and the stage was very high, so Robert had to ask the kids at the front to sit down several times. Eventually he did get the message across, and the show got OK towards the end.

We played Cologne the first night, at the Sporthalle. That was nice, and the act built nicely to a climax. We had to do two encores, which set the pattern for the whole tour. Oh, but Frankfurt on Saturday night was terrific. We played to 11,000 people at the Festhalle, which is something like an all-Germany record audience. They were really great, listened very hard and kept quiet throughout the act. Which is the way we like it now, as we have introduced some new acoustic songs into the act, from the next album, Led Zeppelin 111.

We flew to Dusseldorf last Thursday to start the tour, and used Dusseldorf's Inter-Continental Hotel as a base for the shows at Cologne and Essen. The flight in was a bit ropery. I'm not really the world's greatest flier, but I particularly hate flying in Germany. There always seems to be such a lot of clouds, so much turbulence, and the plane can't ever seem to be able to fly above the weather. But the flight into Berlin is the worst anywhere, as you have to land in the middle of the city, coming in between the buildings. However, it was good to be with the other lads again for a few days, and we had a right old laugh about all those stupid "breaking-up" rumours. No chance. I did read in one of the papers that Robert "Percy" Plant has been having a slight go at me about all my cars. Well, I'd just like to report that from now on, Percy will be walking to gigs, as I used to drive him everywhere! By the way, I must tell you about a group I saw up at Mothers Club in Birmingham before I came over to Germany — Trapeze. They are definitely one to watch for this year — really tight now that they've reduced to a three-piece.

HYPED BY YOUR HEROES

Charlie Gillett tells it like he says it is...

THE SUMMER of 1970 will go down in the history books as the time when the music of the period finally let loose the truth about itself, on four sides of a Bob Dylan LP, in a ten-minute sequence of the film "Woodstock," in a half-hour "Disco-2" programme on the afore-mentioned Dylan, and in a noisy never-ending event wildly mis-named the Bath Festival.

This writer had enough sense not to go to the Bath Festival, but not enough to ignore the reports of it, which said the best acts were Steppenwolf and Colosseum. These two were featured the following Tuesday at the Albert Hall. It seemed worth a try; at least the groups would play at the time advertised, and at worst it was only an evening lost, not a weekend. But lost that evening was, in a cruel din that would have sent war-time Londoners running to air-raid shelters for safety.

There are moments of "Woodstock" that induce a similar panic, but the over-riding impression isn't so much of noise as of emptiness. All those people, and not an idea between them. Well, not on stage, anyway. Off it, there are some heads with insights intact. "You want me to tell you what I think about this," a local resident asks the enquiring cameraman; "well I'll tell you. It's a shitty mess." Another man in the town wouldn't disagree, but interprets it differently: "Where there's people, there's garbage. That's progress."

But, long after the rest of an exceptionally tedious film has thankfully faded from memory, one scene stays, a nightmare that

won't be forgotten; Alvin Lee, guitarist and singer with Ten Years After. The film-makers have done their best by him, giving us three pictures of him at the same time, cutting fast to make him seem interesting and the music exciting. But there's nothing there, nothing at all, no character, no inspiration, no emotion. Incredibly, this nothing is stretched out and out; bits of "Blue Suede Shoes" and other rock 'n' roll songs are slipped in — blasphemy! — and on and on. Ten minutes.

And the crowd at Woodstock wanted more, as they did of everything else. I'm told that there was applause for this sequence at the British press reception for the film.

In "Self Portrait," Bob Dylan has done his best to call the bluff that music's performers, companies, and audiences are playing on each other. On the one hand, he takes the piss out of his own songs, that we (yeah, me too) have treated so seriously, "She Belongs to Me," "Like a Rolling Stone," "The Mighty Quinn." We all had said, wow, look what fantastic songs he writes; but here Dylan proves that they can sound as trite as anybody else's songs, that in the original versions it hadn't been so much the songs as the way Dylan had interpreted them that we were knocked out by.

On the other hand, Dylan takes some songs written by other people, and proves that they can say as much as anything he ever wrote, maybe more. "Take Me As I Am" has the same theme as two of Dylan's best songs, "Don't

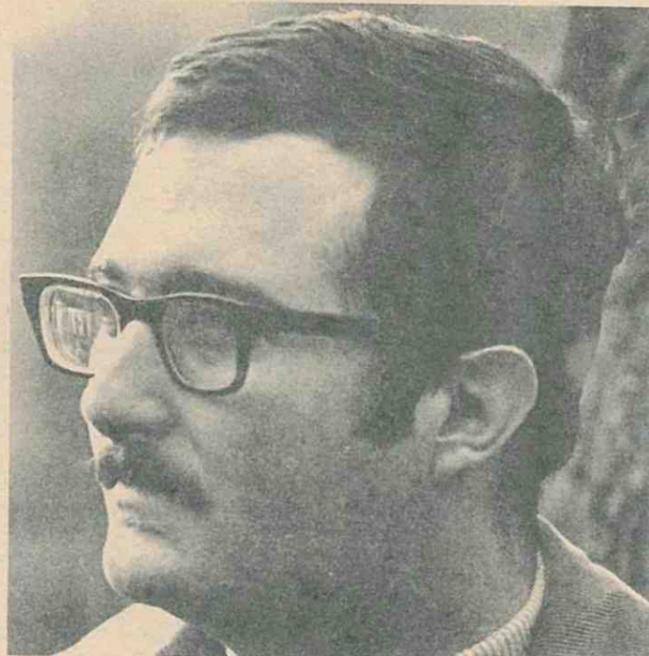
Think Twice" and "It Ain't Me Babe" — "I'm me, not some idea you have of what a man should be. But, like a couple of other songs on the album, "Take Me As I Am" was written by Boudleaux Bryant.

So, the message from Dylan is, good songs didn't start with me — there were plenty around before, only you lot weren't listening. He has tried before to broaden their minds, telling them to listen to the songs of Smokey Robinson and Charlie Rich. They thought he was joking.

If you already know that people used to write and sing songs before Dylan started doing it, don't waste your time and money on "Self Portrait." But you could write a letter of complaint to the producers of BBC's "Disco 2," who wasted half-an-hour of time and a lot of your licence money "illustrating" Dylan's songs with pictures of his record covers, shots of crawling insects, boring dancers — not for the first time this pretentious programme made me yearn for glimpse of flesh like on "Top of the Pops."

The truth is, most of modern music is no kind of advance on that which it claims to have progressed beyond. Many groups confess it by playing versions of rock 'n' roll songs in their act, but pretend to "progress" by playing longer, faster solos. For "longer, faster," read "clever but empty."

So: should everybody follow the example of those Record Mirror readers who protest at every mention of a contemporary group, and listen only to the music of the fifties? If controlled



RANDY NEWMAN

excitement is all you crave, yes: rock 'n' roll did that better than anything since. But there are other moods that rock 'n' roll didn't handle so well, particularly reflective self-analysis. For this, try Randy Newman.

Randy Newman wrote some of those Alan Price hits, and wrote and produced quite a lot of soul stuff, for the O'Jays and others. His LP as a singer was produced by Van Dyke Parks and consequently was a mess, choked by Parks' ambition to have pop music sound like classical music.

But "Twelve Songs" (Reprise

6373) has Newman with his own piano, and rhythm accompaniment. He sings with a very under-stated tone, and with a charming, soft humour. "Have You Seen My Baby?" has sax riffs that could have been arranged by Dave Bartholomew or Phil Spector, and a drive that could have made it a top ten hit; "Lover's Prayer" and "Mama Told Me Not To Come" have that funny/sad feeling of silent comedy films. With this LP, and those by Van Morrison, Johnny Otis, and Wilbert Harrison, I hope to survive this depressing summer.

ALL THE CHARTS

TOP U.S. SINGLES

- 1 3 (They Long to Be) CLOSE TO YOU Carpenters (A & M)
- 2 1 MAMA TOLD ME (Not to Come) Three Dog Night (Dunhill)
- 3 4 BAND OF GOLD Freda Payne (Invictus)
- 4 2 THE LOVE YOU SAVE Jackson 5 (Motown)
- 5 10 MAKE IT WITH YOU Bread (Electra)
- 6 5 BALL OF CONFUSION (That's What the World is Today) Temptations (Gordy)
- 7 6 RIDE CAPTAIN RIDE Blues Image (Atco)
- 8 8 OOH CHILD Five Stairsteps (Buddah)
- 9 18 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Tamla)
- 10 7 LAY DOWN (Candles in the Rain) Melanie with the Edwin Hawkins Singers (Buddah)
- 11 12 TIGHTER, TIGHTER Alive & Kicking (Roulette)
- 12 11 HITCHIN' A RIDE Vanity Fare (Page One)
- 13 9 GIMME DAT DING Pipkins (Capitol)
- 14 24 SPILL THE WINE Eric Burdon & War (MGM)
- 15 15 ARE YOU READY Pacific Gas & Electric (Columbia)
- 16 22 TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (Atlantic)
- 17 13 THE WONDER OF YOU/MAMA LIKE THE ROSES Elvis Presley (RCA Victor)
- 18 26 OHIO Crosby, Stills, Nash & Young (Atlantic)
- 19 14 A SONG OF JOY Miguel Rios (A & M)
- 20 30 I JUST CAN'T HELP BELIEVING B. J. Thomas (Scepter)
- 21 20 THE LONG AND WINDING ROAD/FOR YOU BLUE Beatles (Apple)
- 22 19 MY BABY LOVES LOVIN' White Plains (Deram)
- 23 17 GET READY Rare Earth (Motown)
- 24 37 LAY A LITTLE LOVIN' ON ME Robin McNamara (Steed)
- 25 44 WAR Edwin Star (Gordy)
- 26 41 (If You Let Me Make Love to You Then) WHY CAN'T I TOUCH YOU? Ronnie Dyson (Columbia)
- 27 27 SAVE THE COUNTRY Fifth Dimension (Bell)
- 28 29 SILVER BIRD Mark Lindsay (Columbia)
- 29 25 MISSISSIPPI QUEEN Mountain (Windfall)
- 30 31 WESTBOUND 9 Flaming Ember (Hot Wax)
- 31 16 LOVE LAND Charles Wright & the Watts 103rd Street Rhythm Band (Warner Bros)
- 32 68 IN THE SUMMERTIME Mungo Jerry (Janus)
- 33 21 UNITED WE STAND Brotherhood of Man (Deram)
- 34 28 CHECK OUT YOUR MIND Impressions (Curton)
- 35 32 MISSISSIPPI John Phillips (Dunhill)
- 36 36 GO BACK Crabby Appleton (Elektra)
- 37 38 STEAL AWAY Johnnie Taylor (Stax)
- 38 43 MAYBE Three Degrees (Roulette)
- 39 59 TELL IT ALL BROTHER Kenny Rogers & the First Edition (Reprise)
- 40 42 TRYING TO MAKE A FOOL OF ME Delfonics (Philly Groove)
- 41 61 OVERTURE FROM TOMMY Assembled Multitude (Atlantic)
- 42 40 THE END OF OUR ROAD Marvin Gaye (Tamla)
- 43 74 EVERYBODY'S GOT THE RIGHT TO LOVE Supremes (Mowtown)
- 44 45 THE SLY, THE SLICK & THE WICKED Lost Generation (Brunswick)
- 45 46 WHEN WE GET MARRIED Intruders (Gamble)
- 46 47 MY MARIE Engelbert Humperdinck (Parrot)
- 47 69 SUMMERTIME BLUES Who (Decca)
- 48 48 HOW ABOUT A LITTLE HAND (For the Boys in the Band) Boys in the Band (Spring)
- 49 65 PAPER MACHE' Dionne Warwick (Scepter)
- 50 - 25 OR 6 TO 4 Chicago (Columbia)

Photo: JOE COCKER

TOP U.S. ALBUMS

- 1 1 WOODSTOCK Soundtrack
- 2 2 LET IT BE Beatles
- 3 3 McCARTNEY Paul McCartney
- 4 5 SELF PORTRAIT Bob Dylan
- 5 18 BLOOD, SWEAT AND TEARS 3
- 6 4 ABC Jackson 5
- 7 9 DEJA VU Crosby, Stills, Nash & Young
- 8 8 CLOSER TO HOME Grand Funk Railroad
- 9 6 LIVE AT LEEDS Who
- 10 7 CHICAGO
- 11 12 IT AIN'T EASY Three Dog Night
- 12 11 GREATEST HITS Fifth Dimension
- 13 14 ON STAGE Elvis Presley
- 14 - COSMO'S FACTORY Creedence Clearwater Revival
- 15 15 10 YEARS TOGETHER Peter, Paul & Mary
- 16 10 MOVEMENT Isaac Hayes
- 17 94 OPEN ROAD Donovan
- 18 21 ECOLOGY Rare Earth
- 19 19 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 20 17 CANDLES IN THE RAIN Melanie
- 21 13 GET READY Rare Earth
- 22 16 HENDRIX BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox
- 23 24 ALONE TOGETHER Dave Mason
- 24 28 ERIC BURDON DECLARES WAR
- 25 38 WE MADE IT HAPPEN Engelbert Humperdinck
- 26 20 AMERICAN WOMAN Guess Who
- 27 27 WORKINGMAN'S DEAD Grateful Dead
- 28 22 STILL WATERS RUN DEEP Four Tops
- 29 25 PSYCHEDELIC SHACK Temptations
- 30 30 GASOLINE ALLEY Rod Stewart

LUXEMBOURG PROGRESSIVE

- 1 3 WOODSTOCK Various
- 2 10 FIRE AND WATER Free
- 3 5 BAND OF GYPSYS Jimi Hendrix
- 4 1 BUMPERS Various
- 5 14 HOME Procol Harum
- 6 4 IN ROCK Deep Purple
- 7 11 PARACHUTE Pretty Things
- 8 2 LIVE AT LEEDS Who
- 9 8 QUATERMASS
- 10 7 LADIES OF THE CANYON Joni Mitchell
- 11 6 ACCEPT Chicken Shack
- 12 17 SING BROTHER SING Edgar Broughton Band
- 13 - ALONE TOGETHER Dave Mason
- 14 15 BULL DURHAM SAX E.T.C. Rambling Jack Elliot
- 15 - BRIDGES SWEET Nice
- 16 13 THANK CHRIST FOR THE BOMB Groundhogs
- 17 19 AFFINITY
- 18 12 BARCLAY JAMES HARVEST
- 19 20 LAST PUFF Spooky Tooth
- 20 - THIRD Soft Machine

DUTCH TOP TEN

- 1 1 IN THE SUMMERTIME Mungo Jerry
- 2 2 I DON'T BELIEVE IN IF ANYMORE Roger Whittaker
- 3 6 LADY D'ARBANVILLE Cat Stevens
- 4 3 NEVER MARRY A RAILROAD MAN Shocking Blue
- 5 - BACK HOME Golden Earrings
- 6 - TRY A LITTLE LOVE Oscar Harris Twinkle Stars
- 7 4 MAGICAL MYSTERY MORNING Cats
- 8 8 GROOVIN' WITH MR BLOE Mr Bloe
- 9 10 ALL RIGHT NOW Free
- 10 7 TEACH YOUR CHILDREN Crosby, Stills Nash & Young

TOP UK ALBUMS

- 1 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 4 LET IT BE Beatles
- 2 FIRE AND WATER Free
- 3 SELF PORTRAIT Bob Dylan
- 6 McCARTNEY Paul McCartney
- 5 EASY RIDER
- 12 LED ZEPPELIN 2
- 14 MOWTOWN CHARTBUSTERS Vol 3
- 16 ANDY WILLIAMS GREATEST HITS
- 9 DEEP PURPLE IN ROCK
- 13 PAINT YOUR WAGON Soundtrack
- 7 LIVE CREAM
- 32 FULL HOUSE Fairport Convention
- 8 FIVE BRIDGES Nice
- 20 LIVE AT LEEDS Who
- 10 DEJA VU Crosby, Stills, Nash & Young
- 23 CRICKLEWOOD GREEN Ten Years After
- 11 ABBEY ROAD Beatles
- 15 STEPPENWOLF 'LIVE'
- 17 WE MADE IT HAPPEN Engelbert Humperdinck
- 18 BAND OF GYPSYS Jimi Hendrix
- 21 CAN'T HELP FALLING IN LOVE Andy Williams
- 29 BOB DYLAN'S GREATEST HITS
- 31 JOHNNY CASH AT SAN QUENTIN
- 24 SONGS OF LEONARD COHEN
- 53 HOT RATS Frank Zappa
- 62 BENEFIT Jethro Tull
- 43 SOUNDS OF SILENCE Simon and Garfunkel
- 22 ON THE THRESHOLD OF A DREAM Moody Blues
- 51 SGT PEPPER Beatles

U.K. SAMPLER ALBUMS

- 1 BUMPERS
- 3 FILL YOUR HEAD WITH ROCK
- 2 PICNIC - A BREATH OF FRESH AIR
- 5 AMERICA Herb Alpert
- 4 SOUND OF KING'S King's College Choir
- 6 INTRODUCING STEREO '70
- 7 REGGAE CHARTBUSTERS
- 8 IMPACT
- TIGHTEN UP Vol 2
- 9 HIS ORCHESTRA, CHORUS, SINGERS, SOUND Ray Conniff

TOP U.S. SOUL SINGLES

- 1 ABC Jackson 5
- 2 THE ISAAC HAYES MOVEMENT
- 5 STILL WATERS RUN DEEP Four Tops
- 3 PSYCHEDELIC SHACK Temptations
- 10 THE LAST POETS Douglas 3
- 6 GET READY Rare Earth
- 13 BITCHES BREW Miles Davis
- 8 GREATEST HITS Fifth Dimension
- 4 RIGHT ON Supremes
- 7 THIS GIRL'S IN LOVE WITH YOU Aretha Franklin
- 49 ECOLOGY Rare Earth
- 16 I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick
- 35 DIANA Diana Ross
- 14 STAIRSTEPS
- 15 YOU AND ME Jerry Butler
- 19 BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox
- 20 TURN BACK THE HANDS OF TIME Tyrone Davis
- 18 COME TOGETHER Ike & Tina Turner & the Ikettes
- 11 IT'S A NEW DAY James Brown
- 21 FUNKADELIC



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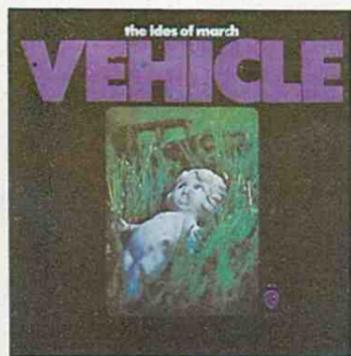
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SUPER SOUNDS

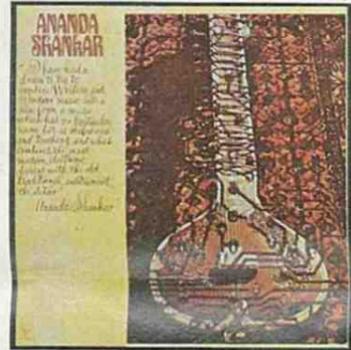
the pick of the current albums
reviewed by RM writers



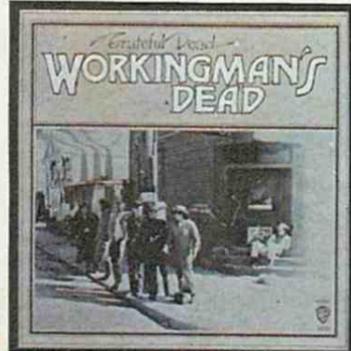
THE IDES OF MARCH
Vehicle
Warner Bros WS 1863



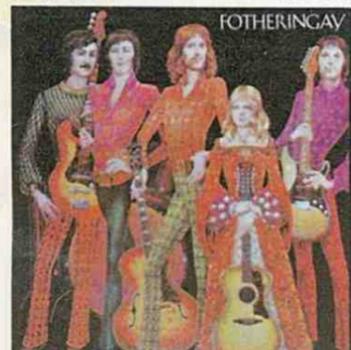
DOUG KERSHAW
Spanish Moss
Warner Bros WS 1861



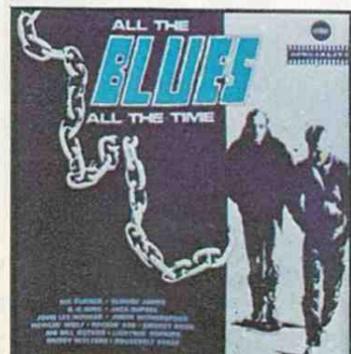
ANANDA SHANKAR
RSLP 6398



GRATEFUL DEAD
Workingman's Dead
Warner Bros WS 1869



FOTHERINGAY
ILPS 9125



VARIOUS ARTISTS
All the Blues all the Time
Ember SPE 6609

MARMALADE: Reflections of the Marmalade (Decca SKL 5047)

This album marks a milestone for Marmalade, and very good it is too. I've been told that the group's next album promises to be even better and more advanced, but true as that may be, this album is hard to fault. Harmony vocal is used well here, along with some interesting musical experiments. The opening track is a great rock inspired number 'Superclean Jean' and in contrast the album also features strongly harmony work on 'Fight the Mighty'. The group have obviously worked hard on this, and nothing sounds over contrived. The handling is relaxed, yet technically a tightly produced album — produced in fact by group member, Junior Campbell. Undiluted stuff, with a touch of strings.V.M.

JOSE FELICIANO: Fireworks (RCA SF 8124)

Some very contrasting material has been chosen for this album, which opens with a clever interpretation from Handel's Fireworks Suite and moves on to newer pastures with many of the Beatles' best numbers. The sensitive and gentle guitar playing of Feliciano comes across beautifully on 'Yesterday' and 'Norwegian Wood', yet one of the standout tracks captures him in a different mood on a fiery instrumental 'Degado'. Jose also offers his own interpretation of the Stones notable hit 'Can't Get No Satisfaction'. This young guitarist is always fascinating to hear, and this album is no exception. Just one criticism — I would rather hear some more 'surprise' numbers like 'Degado', instead of interpretations which stick fairly close to the original. Feliciano style and quality throughout, though.V.M.

THE TONY WILLIAMS LIFETIME: Turn It Over (Polydor Super Stereo 2425 019)

Tony Williams has rapidly emerged as one of the most important drummers in the world. His sheer technique, timing and feel for music has greatly contributed to the present development of Miles Davis. Today, he has his own group — with ex-Cream bassist Jack Bruce, English guitarist John McLaughlin and Khalid Yasin, which have made a superb job of defying categories. This is contemporary music — not rock, not jazz, but a complete synthesis of every relevant influence. It is flowing, open music which is ultimately very rewarding.R.P.

YES: Time and a Word (Atlantic 2400 006)

Yes are one of the great neglected British groups. Although they establish themselves on the club and campus circuits a long time ago, they have still to create an impression in the record market. If there's such a thing as justice, this album should be in the charts. There's lovely sweeping orchestral pieces, mixed with the fine singing of Jon Anderson and the talented backing of Messrs Banks, Bruford, Kaye and Squire. Much of the material is their own, apart from one Ritchie Havens and one Stevie Nicks number. The group are mature exciting and entertaining. A goodie.R.P.

POCO (CBS Stereo 64082)

It has taken some time for Poco to get a British release, but the wait has been more than justified with this lovely collection of songs. Comparisons are, perhaps, inevitable, and will probably centre around their similarity to the Byrds and/or Crosby, Stills, Nash and Young. All three bands have the same lightness of approach, the same country influences and the same controlled vocals. But Poco — with two ex-Buffalo Springfield members — are a completely individual band, writing some tremendous songs such as 'Hurry Up' and 'Honky Tonk Downstairs' and performing them with flair and imagination. Poco must establish themselves in Britain as one of the finest of American bands.R.P.

MUNGO JERRY: Mungo Jerry (Dawn DNLS 3008)

The easy going and summery sounds of Mungo collected together here. Not an album to sit and dissect, but to roll along to! Opens with a really nice track, with echoed vocals and good old rock style guitar, sounds like a crazy mixture of 'Be Bop A Lula' and 'Whole Lotta Shaking' — which can't be bad. Really racey piano. Lapses into a less absorbing patch, but comes back with the fast-moving 'Sad Eyed Joe'. A nice variation on 'Tramp' with a gentle vocal and violin backing, written by Paul King. Once more into a rocker to close.V.M.

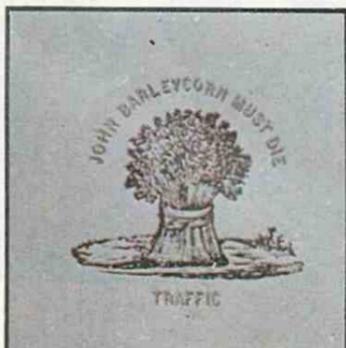
SLIM HARPO: HE Knew the Blues (Blue Horizon 7-63854)

Slim Harpo died in February this year. He was 46. This LP — issued in Blue Horizon's 'Post War Masters' series — contains a number of his finest recordings for the American Excello label. 'The Hippy Song' and 'I'm Your Bread Maker, Baby' will be familiar to Harpo fans, as will 'I'm a King Bee' (which was practically Slim Harpo's theme tune). One of his most famous tracks, 'Raining in My Heart' is not included unfortunately, but we have 12 fine examples of his considerable talent. This LP represents some of his more basic material — towards the end of his career, Slim Harpo went commercial and, with the exception of 'Folsom Prison Blues' (now released on a single) I think the quality of his discs dropped back a bit. Slim Harpo's 'Rock Me Baby' could well convert you to buying this LP — if you need converting, that is. R.C.

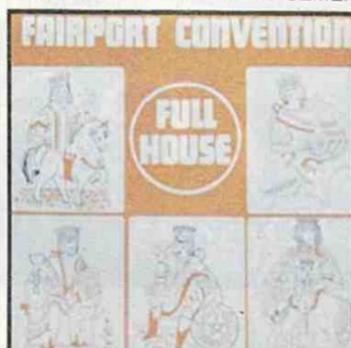
THE PATTERSONS: I Can Fly (CBS 64064)

This highly competent folk group try their hand at a little commercial pop — and the result is pleasing if a little predictable 'I Can Fly' is a fine number and the group's versions of 'Sound of Silence' and 'Both Sides Now' are entertaining, although in no way match the originals. The most interesting track is probably 'The Leaving (Durham Town)'. A strange number to open the album with, the arrangement is similar to Roger Whittaker's and this is probably the stand-out because the vocals are so good. Technically, very good indeed.R.C.

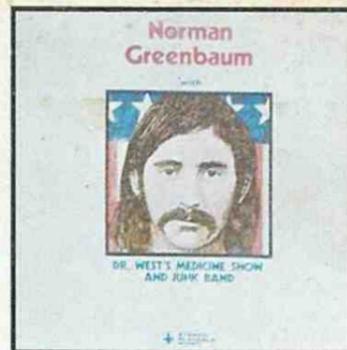
ALL SLEEVES ARE ADVERTISEMENTS



TRAFFIC
John Barleycorn Must Die
Island ILPS 9116



FAIRPORT CONVENTION
Full House
Island ILPS 9130



NORMAN GREENBAUM
Page One
POLS 017

JIM REEVES A Touch of Velvet (RCA Camden INTS 1089)

I review this album here for two reasons: firstly, it is a re-issue and is now available for less and £1, and secondly because I feel this is probably Jim Reeves' best-ever LP. His records were very similar and LPs such as 'Moonlight and Roses', 'Distant Drums' and 'A Touch of Sadness' while containing all the professionalism we had come to expect from Jim, offered little in the way of variety. 'A Touch of Sadness' however, is a carefully balanced selection of easy-on-the-ear tunes with plenty of appeal. 'Welcome to My World' was a huge hit — other good tracks are 'Blue Skies' (taken at a faster pace), 'Just Walking in the Rain' and 'There's Always Me'. If you like Jim Reeves, this LP would serve as a fine souvenir of his career for it displays more of his talent than the majority of his albums. Nothing outstanding — Jim Reeves was rarely outstanding — just a well-recorded professional and entertaining LP.R.C.

WOODSTOCK (Atlantic 2663001 — 3 record set)

The greatest festival of all time has been recorded as brilliantly as it was filmed. Seventeen acts have been recorded in good quality stereo, plus various crowd chants and natural effects that lend atmosphere to the records. The event has been covered so thoroughly, it almost makes up for not being there. Among those recorded are Jefferson Airplane (not in the film); Crosby, Stills, Nash & Young; the Who; Joan Baez; Sly & the Family Stone; Richie Havens; Canned Heat; John Sebastian and more. The price may be a little high, but then history was never cheap. Get your girlfriend over and you can have three hours of peace, music and love.L.G.

TRAFFIC: John Barleycorn Must Die (Island ILPS 9116)

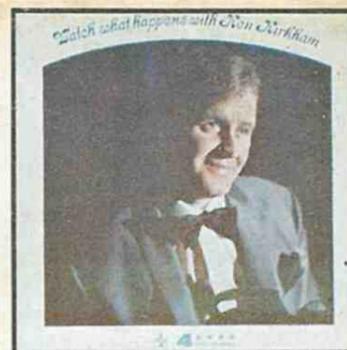
With albums like this, it's getting very difficult to criticise Island for anything. This is the best LP Traffic have done and it proves that nothing was lost during their nomadic wanderings. The gap left by Dave Mason has been neatly filled by Winwood's excellent acoustic guitar work. Six tracks of solid, inspired and melodic tunes in a nice combination of rock and traditional flavouring. I hated everything they did except their LP 'Traffic', which was superb. This, however, tops that. The title track is glorious. I hope Winwood gets some lead in his feet and stays put for a while.L.G.

FOTHERINGAY: Fotheringay (Island ILPS 9126)

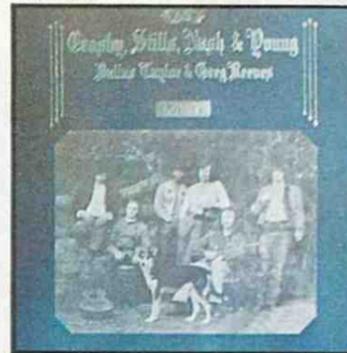
Sandy Denny's new amalgamation has the edge in the Fairports vocally, although their instrumental capacity is still extremely gifted. They maintain the flair of traditional music converted to electric accompaniment and the result shows that nobody in the band is new to the trade. Trevor's acoustic guitar and vocals merge with Sandy's singing as well as their personalities blend off stage. For people who dislike noise without pattern — those who appreciate smoothness and delicacy, this is a rare masterpiece; the product of years of careful breeding. Tastefully ornate.L.G.



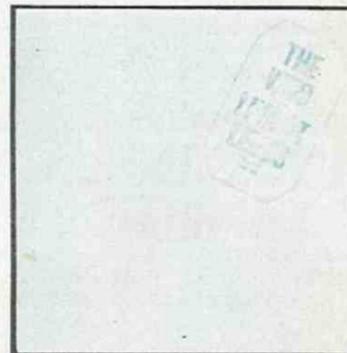
VARIOUS ARTISTS
Bumpers
Island IDP 1



KEN KIRKHAM
Watch What Happens
Page One FOR 031



CROSBY, STILLS, NASH & YOUNG
Deja Vu
Atlantic 2401001



THE WHO
Live at Leeds
Track 2406 001



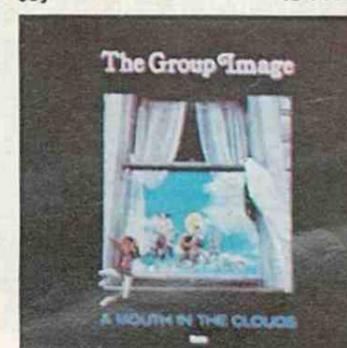
JUSTINE
UNI UNLS 111



MATTHEWS SOUTHERN COMFORT
Second Spring
UNI UNLS 112



LITTLE RICHARD
The Little Richard Story
Joy JS 5003/4



THE GROUP IMAGE
A Mouth in the Clouds
Stable SLE 8005