

CREEDENCE HAT-TRICK!

CREEDENCE CLEARWATER REVIVAL have TWO more albums planned for this year!

The first one is 'Cosmo's Factory' — revealed exclusively in RM recently — which will be in the shops on August 14.

And the group will be going into the studios again to record another album, which will be released in America during September, and in Britain, in November.

This will make their THIRD album release in 1970 — they released 'Willy and the Poor Boys' during the Spring.

HIGH

At the moment no details are available of their November album, but the tracks on 'Cosmo's Factory' have just been announced.

And two of the tracks will be the next Creedence single — 'Long as I Can See the Light' and 'Lookin' Out My Back Door', both written by the group's leader, John Fogerty. The record will be released within the next week in the States, although, with 'Up Around the Bend' still high in the charts, no British release date for the new single has yet been decided.

The other tracks on 'Cosmo's Factory' include the last Creedence single, 'Travellin' Band' and 'Who'll Stop the Rain', another John Fogerty song called 'Ramble

TOUR

Tamble', Bo Diddley's 'Before You Accuse Me', 'I Heard it Through the Grapevine' and Elvis Presley's 'My Baby Left Me'.

And Creedence fans will have their second chance to see the group in Britain when they tour the country next spring.

The group hope to fit in a British tour with a larger European visit they plan for next April.

Creedence want to play throughout the country — visiting provincial cities as well as a London concert. During their first visit this



CREEDENCE CLEARWATER REVIVAL

year, Creedence played two concerts in London's Royal Albert Hall.

But before then, some members of the group hope to come over this autumn on a promotional visit.

R.P.

I.O.W. AND PHUN CITY— SITE CHANGES?

THE ISLE OF WIGHT Festival site has had to be abandoned after a successful bid for a High Court injunction by a local residents association. The festival's organiser however, however, have confirmed that the three day event is still on and claim to have another eight sites to choose from.

Trouble too for the Phun City Festival! The West Sussex County Council served an injunction on Monday against the Phun City Limited organisers of the three day festival to be held at Worthing, Sussex, from July 24 to 26. The festival organisers will appear at the High Court in the Strand to determine whether or not Phun City can take place.

EMI SINGLES PRICE RISE

THE PRICE of EMI singles goes up this week! The company did not increase their retail price on singles last spring when Polydor did, and the new price for EMI products will be 9/6.

The 1/- increase has been blamed on retailer and manufacturers costs. Of the 1/- increase, EMI gets only 4d more, the remainder going to the dealer (6d) and purchase tax (2d). The price of EMI singles has remained unchanged apart from purchase tax increases since 1966. The labels affected by the increase include Columbia, Tamla Motown, Parlophone and Bell.



SHIRLEY BASSEY

BASSEY'S BACK— TOUR & FOLLOW-UP SET

SOMETHING'S BROUGHT Shirley Bassey back to the charts with a BANG. It's George Harrison's 'Something'. And it happens to be Shirley's first major single hit in seven years — since 'I, Who Have Nothing'.

Now Shirley's back in Britain, after a highly successful Australian tour, to record a BBC-TV special and a new single follow-up to 'Something'.

'LIVE' ONCE AGAIN

Since her last UK visit in April, Shirley has been touring and is set for more visits to cities such as Las Vegas and New York in September. Her LP, 'Live at the Talk of the Town' was in the charts after only three weeks on the market.

And our chance to see Shirley 'live' once again comes in November and December when she plays a series of major concerts here. 'Something's' certainly brought Shirley Bassey back as a chart name! R.C.

AIR WAVES



"... perhaps we should get to understand the opposition?"

Radio fans don't trust the Tories

IT SEEMS that Record Mirror readers are a little apprehensive about the Conservatives' plan for commercial radio. I've received a few letters about the new local stations. John Kerswill, of Drayton Avenue, Orpington, feels that 'free radio' fans will not have won the battle until there is a national commercial station in opposition to BBC Radio One.

"The agreement of the Government to allow local commercial radio stations is a great victory for free radio, but victory will not be complete until there is a national alternative to Radio One. I believe that RNI should probably be allowed to operate this station, because no-one has done more for free radio than that station. Congratulations to Record Mirror on your coverage of RNI."

Although I think many RM readers would like to see a national Radio One alternative, quite a few, I judge from the letters, would not want RNI to run such a station. Paul Michaels, of Kings Lynn, Norfolk, says: "I believe that RNI has done a good job in recent months. But I think it would be unfair if they were granted a licence to run a national station — why shouldn't the backers of Radio London and Caroline get the same chance?"

Another of our readers thinks Radio One would be better off on a boat (really?). And Jeremy Arnold, of Eversley, Southwold, Suffolk, thinks that some people have forgotten just how popular the 'old' pirates used to be. "In all the publicity about commercial radio recently, one vital fact seems to have been ignored: before the Marine Offences Act became law, the off-shore stations had a total audience of around 25 millions. The Conservatives plans for commercial radio will not meet this demand. Radio One certainly does not. At present, the only station providing this service is RNI"

RADIO PEOPLE No. 6: STEVI MERIKE

I would be rather unusual for a disc jockey to have breakfast with a pop journalist: most weeks, any way. But breakfast is about the only time you can get to see Stevi Merike these days. Stevi has shot from "another Radio One fill-in" to just about the biggest BBC dj. Taking the 7am-9am slot is something that probably most disc jockeys dream about.

"A lot of people have asked me how the show will change now that I in the breakfast slot", Stevi told me at the BBC on Monday.

"But basically we'll be doing the same sort of show Tony presents. Let's face it, it would be a bit daft if we suddenly changed to a different type of programme for eight weeks!" Stevi will, however, be introducing a new slot to the programme — an album of the week. This week's album is 'Woodstock'.

How did Stevi's wife, Jena, feel about him getting this show? "She was obviously delighted about it. Unfortunately, it means I will have to live in London during the week — I can hardly commute from Bognor for a 7am show! Still, the BBC have found me a nice little flat just a few minutes away from the studios — and I've bought one of these new alarm clocks that buzz and light up, so I shouldn't have any trouble getting to work on time."

Stevi hopes to be able to project his whole personality into the show. "As far as I am concerned, I am an entertainer and will try my best to do just that. Obviously, I'd like to stay on a daily spot after Tony takes the breakfast show back, but we'll have to wait and see."

He regards this new show as a challenge. Certainly, the first programme was promising enough. Stevi has enough radio experience — including Radio Scotland, Caroline and the BBC 'Workshop' series — to carry this show through.

Every disc jockey is interested in promoting himself, quite naturally. Stevi, however, is down to earth, outspoken and is really genuinely concerned about radio. The trouble with most disc jockeys is that they don't care enough about their work.

Stevi has approached this show seriously and will do his best. He is not going to attempt at being a second Tony Blackburn — the result would be disastrous if he did.

He will just simply be Stevi Merike. And he will be successful.

NEXT WEEK: RADIO PEOPLE No 7 — JIMMY YOUNG.

RODNEY COLLINS

top 50

RECORD MIRROR AND B.B.C. CHART

Compiled by B.M.R.B.

Week ending July 18

1	1	1	IN THE SUMMERTIME Mungo Jerry, Dawn Maxi DNX 2502
2	2	2	ALL RIGHT NOW Free, Island WIP 6082
3	4	9	UP AROUND THE BEND Creedence Clearwater Revival, Liberty LBF 15354
4	16	22	LOLA Kinks, Pye 7N 17961
5	5	8	IT'S ALL IN THE GAME Four Tops, Tamla Motown TMG 736
6	7	4	SALLY Gerry Monroe, Chapter One CH 122
7	6	5	COTTONFIELDS Beach Boys, Capitol CL 15640
8	3	3	GROOVIN' WITH MR. BLOE Mr. Bloe, DJM DJS 216
9	8	6	GOODBYE SAM HELLO SAMANTHA Cliff Richard, Columbia DB 8685
10	13	16	SOMETHING Shirley Bassey, United Artists UP 35125
11	9	15	LOVE OF THE COMMON PEOPLE Nicky Thomas, Trojan TR 7750
12	19	28	LADY D'ARBANVILLE Cat Stevens, Island WIP 6086
13	20	—	THE WONDER OF YOU Elvis Presley, RCA 1974
14	12	12	DOWN THE DUSTPIPE Status Quo, Pye 7N 17907
15	14	11	HONEY COME BACK Glen Campbell, Capitol CL 15638
16	10	10	THE GREEN MANALISHI Fleetwood Mac, Reprise RS 27007
17	15	7	YELLOW RIVER Christie, CBS 4911
18	27	39	(It's Like A) SAD OLD KINDA MOVIE Pickettywitch, Pye 7N 17951
19	30	45	I'LL SAY FOREVER MY LOVE Jimmy Ruffin, Tamla Motown TMG 740
20	24	29	LOVE LIKE A MAN Ten Years After, Deram DM299
21	32	48	NEANDERTHAL MAN Hotlegs, Fontana 6007
22	11	13	ABRAHAM, MARTIN AND JOHN Marvin Gaye, Tamla Motown TMG 734
23	23	19	AMERICAN WOMAN Guess Who, RCA 1943
24	22	26	GROUPY GIRL Tony Joe White, Monument MON 1043
25	18	14	EVERYTHING IS BEAUTIFUL Ray Stevens, CBS4953
26	21	18	UP THE LADDER TO THE ROOF Supremes, Tamla Motown TMG 735
27	17	17	I WILL SURVIVE Arrival, Decca F 13026
28	25	31	BIG YELLOW TAXI Joni Mitchell, Reprise RS 20906
29	46	30	WHAT IS TRUTH? Johnny Cash, CBS 4934
30	35	44	WHERE ARE YOU GOING TO MY LOVE Brotherhood of Man, Deram DM 298
31	—	—	SIGNED, SEALED, DELIVERED, I'M YOURS Stevie Wonder, Tamla Motown TMG 744
32	—	—	NATURAL SINNER Fairwater, RCA 1977
33	44	—	SONG OF JOY Miguel Rios, A and M AMS 790
34	47	36	VEHICLE Ides of March, Warner Bros. WB 7378
35	36	24	BACK HOME England World Cup Squad, Pye 7N 17920
36	31	27	I DON'T BELIEVE IN IF ANYMORE Roger Whittaker, Columbia DB 8664
37	29	23	BET YER LIFE I DO Hermans Hermits, RAK 102
38	28	20	QUESTION Moody Blues, Threshold TH 4
39	—	—	RAINBOW Marmalade, Decca F 13035
40	41	32	SPIRIT IN THE SKY Norman Greenbaum, Reprise RS 20885
41	42	21	ABC Jackson 5, Tamla Motown TMG 738
42	33	34	PSYCHEDELIC SHACK Temptations, Tamla Motown TMG 741
43	26	25	KENTUCKY RAIN Elvis Presley, RCA 1949
44	45	49	HERE COMES SUMMER Dave Clark Five, Columbia DB 8689
45	43	41	MY WAY Frank Sinatra, Reprise RS 20817
46	—	—	25 OR 6 TO 4 Chicago, CBS 5076
47	50	43	RAINDROPS KEEP FALLIN' ON MY HEAD Sacha Distel, Warner Bros WB 7345
48	37	35	DAUGHTER OF DARKNESS Tom Jones, Decca F 13013
49	39	50	THE LETTER Joe Cocker, Regal Zonophone RZ 3027
50	—	—	REACH OUT AND TOUCH Diana Ross, Tamla Motown TMG 743

TOP THIRTY PRODUCERS

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

FIVE YEARS AGO

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

TEN YEARS AGO

1	1	GOOD TIMIN' Jimmy Jones
2	2	PLEASE DON'T TEASE Cliff Richard
3	3	SHAKIN' ALL OVER Johnny Kidd
4	4	MADE YOU/JOHNNY COMES MARCHING HOME Adam Faith
5	10	LOOK FOR A STAR Gary Mills
6	5	AIN'T MISBEHAVIN' Tommy Bruce
7	—	WHEN WILL I BE LOVED Everly Brothers
8	6	MAMA/ROBOT MAN Connie Francis
9	7	WHAT A MOUTH Tommy Steele
10	8	ANGELA JONES Michael Cox



TRIP OUT WITH STEPHANIE !

YOUR CHANCE to join Radio Luxembourg and Walt Disney Productions on Saturday August 1st for a fantastic 5½ hour river trip, in conjunction with the new Walt Disney movie 'The Boatniks'.

The boat leaves Charing Cross Pier (Victoria Embankment) at midday, and on board will be the Tony Prince Floating Discotheque, with Tony playing the records and giving away LP prizes. Also playing will be Still Mill, a new group.

So how can you joint the party and meet Tony Prince and many other exciting guests, including one of the stars of the film, the lovely Stephanie Powers (seen above in a shot from the film)?

Just drop us a postcard saying in not more than 25 words just who is your favourite Radio Luxembourg DJ and why. Don Wardell of Radio Luxembourg, together with the Editor of Record Mirror will check all replies and pick out 15 lucky winners. Each winner will be able to bring a friend on the trip.

BUT HURRY! Your entry must reach us by first post on Wednesday 22 July. Send it off NOW to Record Mirror (Boatniks), 7 Carnaby Street, London W1.



WHILE IN Britain, Dr. John the Night Tripper had samples of his famous remedies borrowed for analysis by Scotland Yard. He also added expatriated American jazz tuba player Ray Draper to his band.....A28: 'I Can't Help Myself' (a Four Tops original hit)..... in the U.S., Fats Domino owns a chain of restaurants specializing in soul foods.....I say, I say, I say: What do they call an Italia slum area? — a spaghetti.....Q29: Which fellow R&B star could legitimately claim to have been before Tyrone Davis' 'Time'? does 14-year-old Heintje really 'Sing like Caruso'?.....is it Tomorrow or goodbye for Don Kirschner?.....Tiny Tim to waft through Britain again shortly. Will his delicate form stand up to it again?.....Gene Vincent has an LP out on Kama Sutra in the U.S.....if enough people book Beefheart, he'll be over in the autumn..... Sam and Dave have split up after what was rumoured to be a fiery relationship.....a well known DJ annoyed with a certain music paper concerning some very inaccurate quotes.....after 'Hey Jude', Bing Crosby to release 'Both Sides Now'.....Cufflinks new single off to a bad start. Some of the initial copies were faulty.....who at the BBC is considering starting a pirate radio station called 'Radio MU'?.....tentative Aretha Franklin concert set for Hammersmith Odeon August 1.....new Eric Clapton solo album due for release on Polydor first week in August.....of those bidding, which label do YOU think suits the Stones best? Island, Warner, Youngblood, Decca, Strike?.....RM's Peter Jones bought four different tickets on four flights for his Majorca holiday; one for himself, one for his wife, one for his son and one for his son's teddy bear. Clever way of insuring at least one safe arrival..... Radio Luxembourg programme director Tony MacArthur has quit the company to form his own record production company with Dermot Harris, brother of Richard the film star.....Dutch fans beware — Andy 'The Dancer' Archer is on his way.....national survey shows that girls in the ten to fifteen-year-old bracket purchase more records than boys.....70 percent of people in that age group don't listen to Radio Lux.....National survey shows that at least 90 percent of Face readers read the Face.....RM welcomes back advertising manager Geoff Mullin after lengthy inexplicable absence due to severe inexplicable illness.



PACIFIC DRIFT

Students thought we were Jethro Tull

ANYONE WHO has ever dropped out of reading a feature within the confines of the first paragraph, simply because it doesn't mention a chart artist's name, must appreciate the following statement:

"While recognition is good, a musician is primarily out to create. But it would be nice to have people interested in what you say, not in you as a saleable object."

That is the view of Lawrence Arends, drummer with Pacific Drift, who recently had their first single 'Water Woman' released by Deram. And a fine single it is too, using violin and some nice percussion. So that being a good reason, we give Larry and Graham Harrop, bass guitarist and acoustic guitarist, their chance to speak.

The group's first album is already doing well in America, and their single was written by a member of the Californian group the Spirits. Pacific Drift themselves say they write good album material and stage number, but single material is a little harder.

"Trying to get a good single is the most difficult part", Larry explained. "But once you have done that I don't think the fact that groups such as Mungo Jerry and Free have taken things by storm, will affect new groups breaking through. Free have always been a good band. Now the fans are ripping them to pieces, and I think it's because they are searching for a new Beatles."

Larry himself is a Liverpudlian, and he feels that witnessing the early happenings at the Cavern have helped him greatly.

"The atmosphere was great down there, and it's made me so that if the feeling on stage is bad I can't get into anything. Then you just get into your instrument. When I first went down to the Cavern I was determined to become part of that atmosphere, and that is what led me into groups."

"I think a sensitivity to atmosphere helps the group when they're on stage, and nobody is more knocked out than us when we improvise something and everybody seems to follow on. I think more people are interested in finding out about other people, although you do find people who like to catalogue you, and are not interested about what's inside. Understanding somebody helps in music. You would never have found John Coltrane's band, for instance, playing across his solo and so detracting from what he's doing. This often happens with group members who get on stage and want to play what they like. We're lucky in that we are all interested in similar things."

Pacific Drift have been particularly pleased with the great response they have received when playing at certain venues, though they have met with some strange situations...

"We played at the Speakeasy recently and got quite a good response from the audience, although they were rather cool", explained Graham. "We really enjoyed ourselves. But after our set Steve Stills got up with Hendrix and they played for ages doing a really nice funky type number. Steve Stills took over from the conga player Hendrix had and was playing really nicely. But the amazing thing was that the audience didn't even bother with them, they weren't clapping any more than usual!"

Something which rather upsets the group is people's indifference to important things on every level. As Larry explained:

"I think drummers are becoming more important to bands. On the 'Deja Vu' album for instance there is some very nice drumming. The thing that amazes me is the way in which it was packaged. On my copy the print was out of line. The group put so much into their work and then it's badly handled from another direction. You would think people would have more pride in their work. I know it may be boring jobs that they have to do, but they should still make something of it."

This is not just something that Pacific Drift talk about, judging from the reaction they received at a recent university appearance.

"We rather proved once that university audiences sometimes latch onto things because they think it is the in thing to do", explained Graham. "Although we do like to work on that circuit. We were playing at a college on the same evening as Jethro Tull and we were getting a fabulous response. For the first half an hour we discovered afterwards that the audience thought we were Jethro Tull, which was very pleasing in a way. But it shows that they really don't know anything about some of the bands."

"We played at a gig in Sheffield a while back and the reaction was tremendous. About twenty other groups were there, and afterwards everyone came up and congratulated us on our performance."

What more can I say! Except the rest of the group are Barry Reynolds, lead singer and violinist, and Brian Chapman, organist and pianist. And they're worth listening for.

VALERIE MABBS

THEY WON'T LET YOU HEAR DAVE SOLO!

WE'VE MISSED out on a debut album from the solo Dave Davies. And all because of business hassles.

Dave arrived home last week — minus the rest of the Kinks — after an American promotional visit. And then he promptly went down with gastric trouble.

Via the miracle of the telephone, he told RM:

"I made a solo album two or three months ago. It was all my own songs which I had recorded myself, because somehow, they didn't fit into a group thing."

"I write a lot, but my songs have always been different from Ray's. He writes songs for the Kinks, while mine are more individual things."

"But, they've decided not to release the album because of commercial reasons. Although, one day I think it'll be released."

But, even with the sole Dav's zapped, we've still got 'Lola' — the first decent hit the Kinks have had since 'Days' two years ago.

The record features the pianistics of one John Gossling, the new augmented member of the group.

HIT IT OFF

Commented Dave: "He's more or less permanent now. He comes from London and he went to the Royal Academy. Our manager met him in a club one night, got talking and eventually invited him to come to one of our recording sessions. We hit it off straight away."

John Gossling has already added his little bit of history to the group. Nicknamed 'John the Baptist' he's credited with attempting to walk on the Pacific Ocean, an attempt which, surprisingly enough, failed.

A much more surprising failure, however, was the group's last album, 'Arthur', coupled with the single, 'Shangri-la'.

The album was conceived from an idea by Granada Television. It was a complete song-cycle, almost, which summed up perfectly, the atmosphere of contemporary Britain. It was a brilliant album. And a commercial flop.

'Shangri-la' was the single taken from the album. And that too was a brilliant. And that too was a commercial flop.

BEST DISC

"As far as we were concerned 'Arthur' was an artistic success. On the commercial level, of course, it was a failure, but we thought it was a good album."

"And Shangri-la' was the best single we're ever likely to make. 'Lola', we just went into the studio and recorded. We didn't ever go in and say to ourselves, 'this is going to be a hit'. And now it's a hit record."

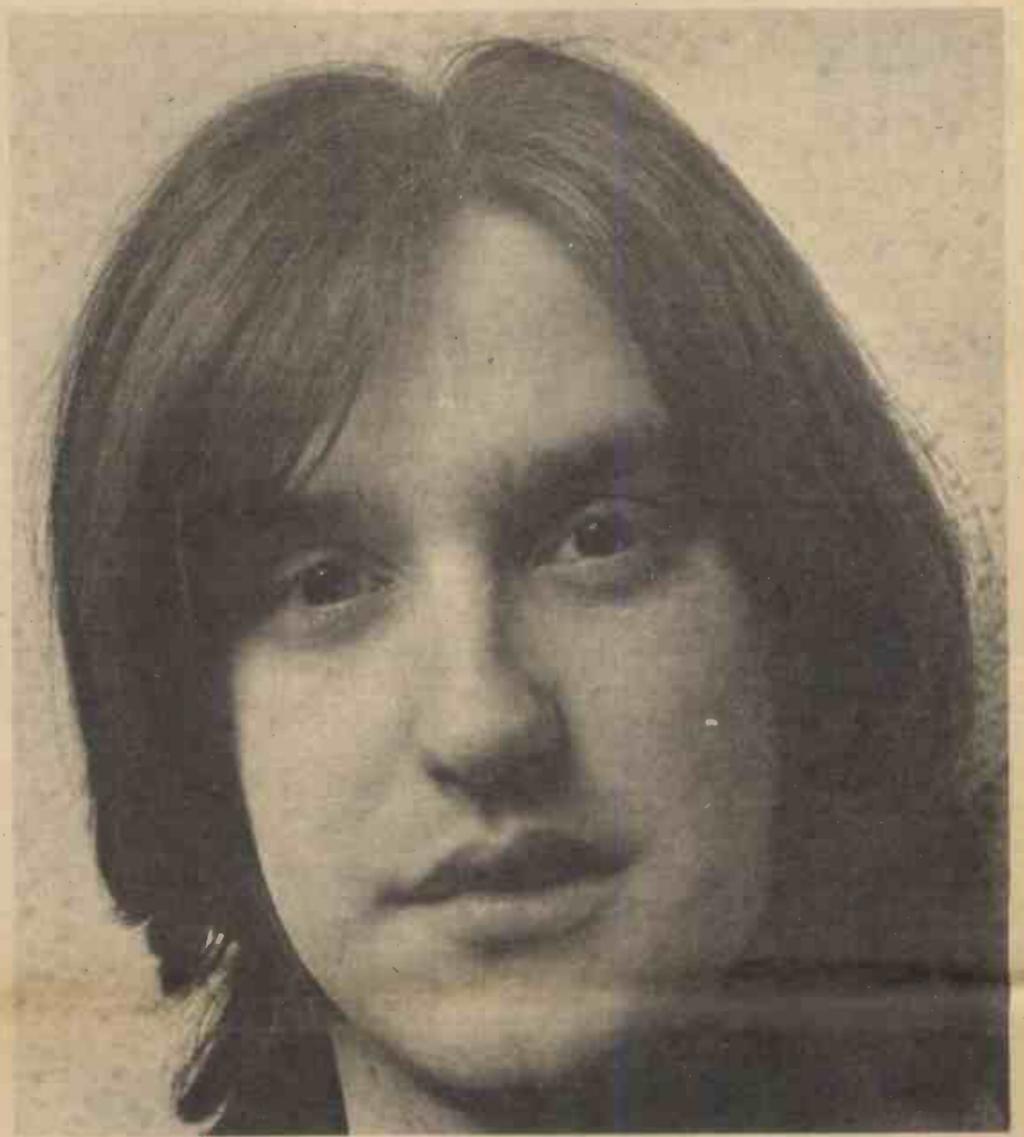
"With 'Shangri-la' we were really pleased. But it didn't make it. I think a lot of people were really put off by the record's subject. It was about ordinary people and a lot of people don't like reality."

Before 'Shangri-la' it was 'Drivin' and then there was 'Plastic Man'. None of them made it! That's the sort of depressing state which can lead groups to breaking up.

Commented Dave: "We've been very busy during the past two years, and although we haven't made the hit parade, we've never thought about packing it all in."

"And when we recorded 'Arthur', of course, we were very enthusiastic. No, there's never been any time when we've wanted to call it a day".

"Now we've got a hit record



DAVE DAVIES

with 'Lola' we're looking forward to getting back to work again. And, of course, we've been going down very well in America. There's been a great reaction to the group there.

"We've just been on tour over there. But the first time we played there just over a year ago, we were really surprised. We'd had a few hits, but nothing very recent. But as

soon as we played everyone recognised the number."

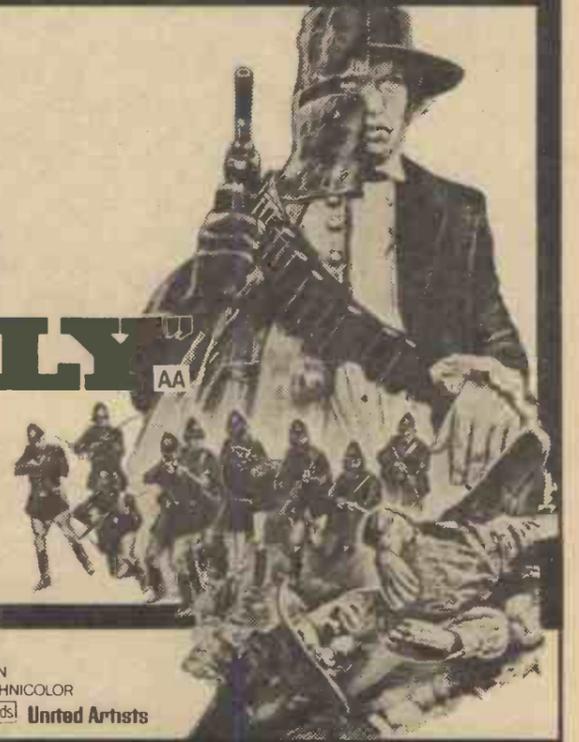
And now they've been recognised in Britain again. And about time too.

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AT SELECTED ODEON AND OTHER IMPORTANT THEATRES

STONES—BEACH BOYS DISC

MYSTERY

by Rodney Collins

TWO OF the pop world's biggest attractions, the Rolling Stones and the Beach Boys, have still to sign contracts for record companies to distribute their future discs.

The Beach Boys "Cottonfields" was issued here by EMI, but the group is now doing a record by record deal. In other words, they have not signed any contracts. "Although we issued that single, the group has no current contract with EMI" said a spokesman.

New Releases

THE JACKSON FIVE have their follow up to 'ABC' released on July 24th, along with singles from Bobbie Gentry, Sonny and Cher, Eric Burdon and War and Helen Shapiro.

The list of singles for that week is: DECCA Eli Bonaparte — 'Never and Everyday Thing'; Nick and Nichola — 'It's Beautiful'; West Point — 'Don't Know Why'; Demick Armstrong — 'We're on the Right Track'; The Rattles — 'Witch'; EMI COLUMBIA Kenny Lynch — 'In Old Kentucky'; CAPITOL Bobbie Gentry — 'Apartment 21'; Tams — 'Too Much Fooling Around'; TAMLA MOTOOWN Jackson Five — 'The Love You Save'; BELL Dawn — 'Candida'; CBS Dino and Sembeo — 'See The Light'; Bobbie Sherman — 'Hey Mr. Sun'; DANDELION Stackwaddy — 'Road Runner'; POLYDOR Bundle — 'Dirty La Rue'; Eric Burdon and War — 'Spill the Wine'; Slade — 'Untitled'; Trevor Gordon — 'Spend All The Money'; ATLANTIC Sonny and Cher — 'Get It Together'; ELEKTRA Paul Butterfield — 'Love March'; PHILIPS Wayne Fontana — 'Give Me Just a Little More Time'; Jimmy Campbell — 'Don't Leave Me Now' (Fontana); Jigsaw — 'Lollipop and Goodie Man' (Fontana); PYE Lynn Holland — 'Dreaming'; Dickie Roc — 'When My Train Comes In'; Helen Shapiro — 'Waiting on the Shores of Nowhere'; PENNY FARTHING Buchanan Brothers — 'Rosanna'; Gary Benson — 'Holly'; Larry Page Orchestra — 'Theme From a Dream'; RCA Butterscotch — 'Surprise Surprise'; Jerry Reid — 'Plastic Saddle'.

Warner-Reprise Records have signed the Beach Boys for U.S. and Canada and have already had one hit, "Add Some Music To Your Day" under the new deal. But Warner-Reprise were unable to secure the group for Europe. The Beach Boys have formed their own "Brother Records" company, and their discs are issued on the Reprise label in America.

It is understood that the group have asked far too much money for any record company to be prepared to take the gamble and buy their future recordings for Europe. Meanwhile, British fans are unable to buy any new product from the group.

The "no record company" situation is, however, likely to be solved by November when the group plan to visit Britain. A single and album would be issued to co-incide with the visit.

A number of British record companies are bidding to secure distribution of the Rolling Stones' future discs. RM understands that Polydor, Warner-Reprise, Island the Young Blood are among the companies out to secure the deal. Whatever happens, the Stones will almost certainly form their own disc label for their new product.

THE BEACH BOYS may play a date at London's Lyceum in November as part of their British concert tour. Dick Jordan, of Marquee-Martin, is negotiating for the group to visit the Lyceum during the autumn European visit. Jordan is also discussing possible concerts from the Byrds and the Flying Burrito Brothers at the same venue.



MEET TIM JONES! No, that's not a misprint — it really is Tim Jones — or Tim Bryan as he now prefers to be known. Tim is the young Welsh singer whose physical and vocal resemblance to Tom Jones caused quite a stir in Northern clubs earlier this year. Now Tim Bryan is the same young Welsh singer but with a different approach: he is no longer out to project the Tom Jones image. Judge for yourself from his first Philips disc — "Mary Anna".

PLUMPTON-OFF OR ON?

AN APPLICATION for an injunction against the upcoming Plumpton Festival has been applied for and the matter has been referred to High Court.

In County Court, Mr. Martin Maddan and six of his neighbours were granted an application to transfer the matter to High Court. They are trying to stop pop festivals from being held on the Plumpton race course site due to allegations of nuisance.

CASSETTE and cartridge tape recordings will account for nearly 40 per cent of business in the British music industry within the next two or three years, says Mr Walter Woyda, the man who introduced cassettes to Britain four years ago.

A NEW CBS Bob Dylan single will be in the shops July 31! It will be two tracks from "Self Portrait" — "Wigwam" and "Copper Kettle" — and marketed as a double 'A' side. The same was issued in the U.S. this week.

Mr. William Marshall, for the race course owners, said the allegations would be completely denied and the action strenuously opposed.

The judge granted the application as well as a second one to increase compensation for the nuisance from £100 to £500.

A spokesman for Brian Sommerville Associates, organisers for the August festival said, "It is too late to think about alternative sites for the festival. If the injunction is passed, I suppose we'll all be held in contempt of court."

DOUBLE DOORS - INCREDIBLES TOUR

by Lon Goddard

THE DOORS are to release a live double LP set, recorded during their spring tour of the U.S.

The LP marks the first time the Doors have released material they didn't write, as the set includes some standards plus new numbers. Tracks on the records are: A side — Who Do You Love, a medley featuring Alabama Song, Back Door Man, Love Hides and Five To One. B side — Build Me A Woman, When The Music's Over. C side — Close To You, Universal Mind, Break On Through (No. 2). D side — Celebration Of The Lizard, Soul Kitchen.

The LPs will sell for 69/10 and will be released on either the 21st or the 28th of August to coincide with the group's appearance at the I.O.W. Festival. At present, Jim Morrison is in France relaxing until the festival.

On the same date as the Doors, the Incredible String Band have a double LP released, which features all but ten minutes of their pantomime 'U', seen at the Roundhouse in May. The ISB are also embarking on a series of concert dates in mid-July which include:

July 17th; Usher Hall, Edinburgh — 18; Manchester Free Trade Hall — 20th; recording Top Gear — 23rd; Fairfield Hall, Croydon — 24th; Birmingham Town Hall — 26th; London Palladium with the Fairport Convention.

There are also a list of dates for October and another ISB album due before Christmas.

Delaney and Bonnie's last LP for Elektra will be released in the Autumn. It's called 'Motel Shot' Tim Buckley's new LP is due in September, called 'Lorca' and selling for 29/10d.

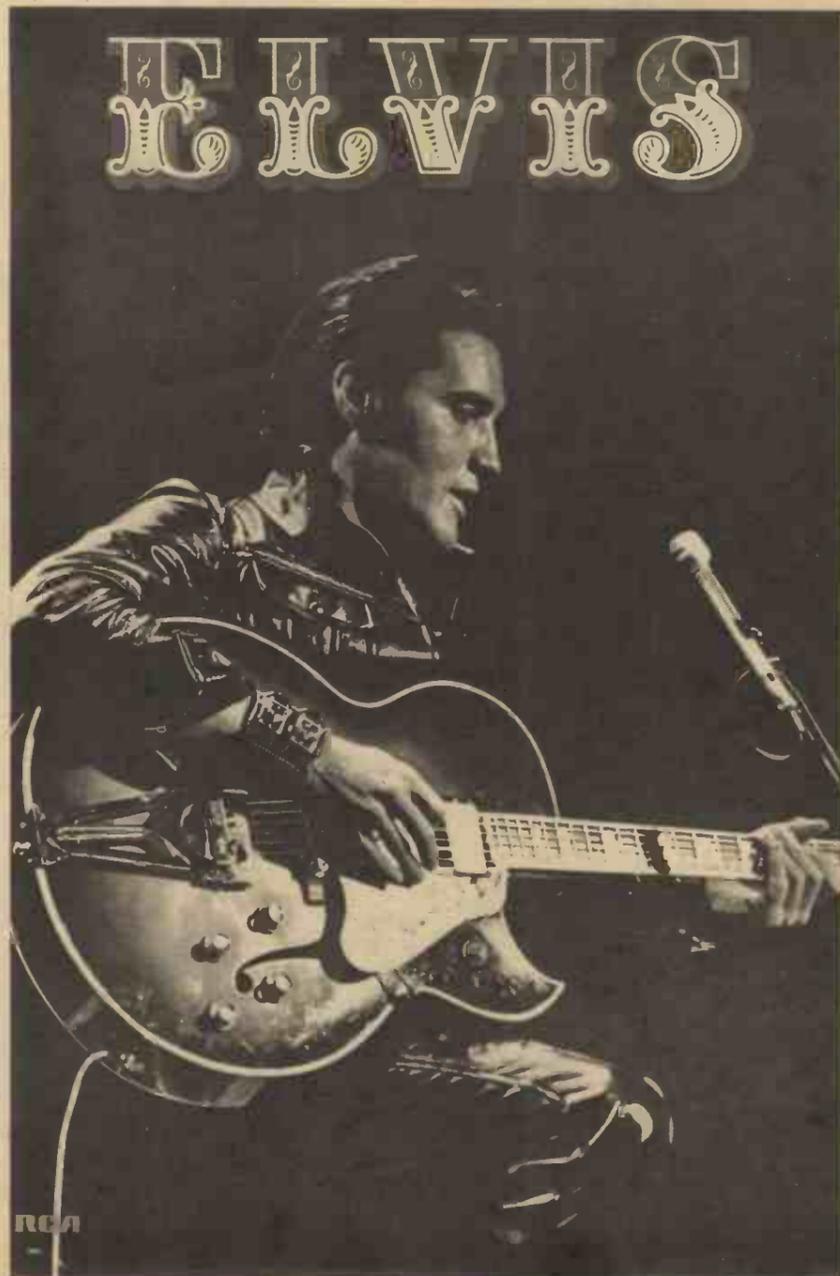
ELVIS PRESLEY is recording a Geoff Stevens-Les Reed song "Three Good Reasons". The song has already been recorded here by Frank Ifield and in the U.S. by Ed Ames.

Kinks—U.S. Lola delay

THE KINKS' hit record 'Lola' has been a problem disc. The master tape of the song has now been lost somewhere between Heathrow Airport and America. It was taken to the airport on July 2nd to be flown to America for release on July 15th, but it disappeared en-route, causing a delay. The group will either have to make another tape from an existing record, inevitably losing some of the detail, or return from America, where they are on tour to re-record the number.

Prior to it's release here, the BBC raised an objection to 'Lola', because it contained a reference to Coca-Cola. Ray Davies then had to fly back from America and re-record the line in question, changing it to cherry-cola.

At press time, the 'Lola' tape was reported to have been found in New York, but the airline company has not yet discovered how it got there. The delay will still cause the record to be held back for a later release date.



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CANNED HEAT FREE — CLAPTON DATES

BS&T -RUSH RELEASE

THE NEW Blood, Sweat and Tears album is being rush-released next week. Called simply, '3', the album has taken nearly two years to record and includes their version of the Rolling Stones' 'Sympathy for the Devil' — retitled 'Symphony for the Devil' — and songs by Laura Nyro, Stevie Winwood, James Taylor, Richard Manuel of the Band, Carole King and two original tracks by members of BS & T.

CAT JOINS JIMMY CLIFF

CAT STEVENS and Jimmy Cliff have joined forces for a new single released next week. The song is 'Wild World', which Jimmy recorded with a little help from Cat, who wrote the song and acted as producer and pianist for the session. It is Jimmy's first release since he returned to the Island label. His new album should be in the shops in the autumn.



An unusual display at a Shell Garage! Here are the five members of new group Icarus who have just received a collection of the 'Man in Flight' coins from Shell's area manager in West London, John Wrightson. Why? Because one of the coins depicts Icarus, the mythological character whose waxen wings melted in flight.....Their first disc — 'The Devil Rides Out' will be issued by Spark.

CANNED HEAT will be making a free concert at London's Hyde Park on September 12. The date will be part of a European tour which will include visits to Birmingham, September 22, Leicester (23), Sheffield (24), Chatham (26), Newcastle (29), and London's Lyceum on October 18.

Midway through the tour, the group will be releasing their next album, 'Future Blues'. Other dates include Stockholm, Amsterdam, Berlin, Hamburg, Dusseldorf, Montreux, Paris, and Brussels. The group's last appearance in Britain was during the Bath Festival in June.

Mick and Eric for Dr. John super-session



Mick Jagger and Dr John

MICK JAGGER and Eric Clapton were among the stars in an incredible "super session" last week to record a new album from Dr John the Night Tripper.

The session, at London's Trident Studios, also included contributions from Bobby Whitlock, Jim Gordon and Bobby Keys, all members of Eric Clapton's new band; Graham Bond; P. P. Arnold; Steve York, the bassist with Manfred Mann's Chapter Three; Victor Brox; Ray Draper; Joney Jones; Shirley Goodman; Fred Staehle, and Tommy Ferome.

The material, produced by Charlie Greene, is enough for a triple album which will probably be released in September.

Derek and the Dominoes have turned down a chance to play at London's Royal Albert Hall because they might 'feel lost'.

The Dominoes — in reality Eric Clapton's new band with Bobby Whitlock, Carl Radle and Jim Gordon, all once with Delaney and Bonnie — have thirty British dates from August to October, playing only at smaller venues in an attempt to get a closer rapport with the audience.

The tour starts at the Roundhouse, Dagenham on August 1; The Place, Hanley, 2; Marquee, London, 4; Penthouse, Scarborough, 6; Mecca Ballroom, Newcastle, 7; California Ballroom, Dunstable, 8; Mothers, Birmingham, 9; Sherwood, Nottingham, 11; Speakeasy, London, 12; Winter Gardens, Malvern, 14; Tofts, Folkestone, 15; Black Prince, Bexley, 16; The Pavilion, Bournemouth, 18; Town Hall, Swindon, 20; Town Hall, Torquay, 21; Van Dyke, Plymouth, 22.

During September, Derek and the Dominoes play at the Fairfield Hall, Croydon, 20; De Monfort Hall, Leicester, 21; Guildhall, Portsmouth, 22; The Dome, Brighton, 23; Philharmonic, Liverpool, 24; Green's Playhouse, Glasgow, 24; Colston Hall, Bristol, 27; Free Trade Hall, Manchester, 28.

The tour ends in October, when the band play at the Gala Ballroom, Norwich, 3; Jazz Club, Redcar, 4; Town Hall, Birmingham, 5; Winter Gardens, Bournemouth, 9; Leeds University, 10; and the Lyceum Ballroom, London on October 11.

Derek and the Dominoes will then start an American tour with the same small venue policy.

NEWS IN BRIEF

FREE share the bill with Mott the Hoople at Croydon's Fairfield Hall on September 13. Island Records hope to produce a live double album of the concert.

SOFT MACHINE's drummer, Robert Wyatt is to join KEVIN AYERS AND THE WHOLE WORLD for live appearances. However, he will remain with Soft Machine who will in future restrict themselves to writing and recording. The first appearance for the new Kevin Ayers band will be tomorrow (Saturday's) free Hyde Park concert. The bill is topped by PINK FLOYD.

THE SUPREMES follow-up to 'Up the Ladder to the Roof' titled 'Everybody's Got the Right to Love' is released on July 31. Issued the same day is RUFUS THOMAS' newie 'Old MacDonald Had a Farm', which follows his 'Funky Chicken' hit. Rush-released today (Friday) is the latest single from RICHARD HARRIS — 'Ballad of a Man Called Horse'.

HERB ALPERT's version of the Peter Sarstedt song, 'You are My Life', taken from the album 'Beat of the Brass' will be issued by A & M Records next weekend. It will be Herb Alpert's fourth vocal disc.

CHRISTIE have now completed their first album which is set for release in September. Christie's follow up to 'Yellow River' will almost certainly be 'San Bernardino', a Jeff Christie composition.

GRATEFUL DEAD have their first single released in Britain on August 21 titled 'Uncle John's Band'/'New Speedway Boogie'. The Dead are returning to Europe for a series of concerts in August.

NEIL YOUNG OF Crosby, Stills, Nash and Young has his third solo album set for British release in September, titled 'After the Goldrush'. Little Richard's Warner album, 'The Real Thing' will be issued in November.

ARTHUR CONLEY, JOHNNY WINTER, FLOCK, RENAISSANCE, MUNGO JERRY, DEEP PURPLE and the RADHA KRISHNA TEMPLE are booked for a French pop festival from August 1-3 at Aix-en-Provence.

THE KINKS finished their U.S. tour and arrived back in Britain on Monday. They will now work on a new album for late summer release. The group visits Sheffield University tonight (Friday).

Joni, Moodies and Family - I.o.W. latest

JONI MITCHELL, Moody Blues, Free and Family have been added to the all star line-up for the August Isle of Wight Festival. And the programme — including Hendrix, Who, Joan Baez and Chicago — has been altered with Jimi Hendrix' new group moving to the Sunday concert.

Also booked this week; Taste and Keith Emerson's new group Emerson, Lake and Palmer.

The full festival line-up now reads: CHICAGO, FAMILY, Taste, James Taylor, Arrival and Lighthouse (Friday); DOORS, JONI MITCHELL, WHO, Sly and the Family Stone, Free, John Sebastian, Cat Mother, Emerson, Lake and Palmer, Mungo Jerry, Spirit (Saturday); JIMI HENDRIX, JOAN BAEZ, LEONARD COHEN, Richie Havens, Moody Blues, Pentangle and Good News (Sunday).

Decision to move Hendrix to Sunday evening was taken after the festival organisers had received complaints that the Sunday session was confined to "folk" music. The Moody Blues have been booked for the same evening to 'balance' the show.

Other bookings may be announced later this month. A season ticket for the festival costs £3 with individual charges at 20s for Friday (August 28), 35s for Saturday (August 29) and 40s for Sunday (August 30). They are available direct from IOW Festival Box Office, PO Box 1, Freshwater, Isle of Wight.

DONOVAN QUITS MOST — NEW ALBUM SOON

DONOVAN'S next album, 'Open Road' will be issued in the UK around the end of August! But the artist has parted company with his recording manager Mickie Most.

The artist's business manager, Vic Lewis confirmed on Monday that Most had released Donovan from his contract. It was, he said "an amicable parting".

'Open Road' is self-produced and currently available in America on the Epic label (E 30125). It is uncertain whether the album will be released on Pye or the progressive Dawn label. Vic Lewis said that Donovan could see no reason why he shouldn't have his records released on Dawn.

Donovan split from Mickie Most to form his first group, the trio to be known as Open Road. The group comprises Donovan, Mike Thomson and John Carr. Their first LP, produced by Donovan, is called simply 'Open Road' and marks a change from the usual style of the minstrel. More rock! And faster heavier backing complete with electric lead. The famous acoustic picking is still mingled inside expanding scales of sound intensity that often approaches choir proportions.

Missing is the purity of tone and characteristic ease he spent years developing. The softness is there in various parts, but is always marred by sloppy harmonies and as a prelude to a heavy climax. Admittedly, the instrumentation is commendable and the lyrics are

Dutch drugs fest

A SHOCK survey carried out at a pop festival has shown that almost 30,000 young men in the audience of 100,000 were on drugs. And 5,000 girls had drugs in their possession.

Almost 20,000 people at the festival in Rotterdam were carrying contraceptives, according to research carried out by sociological students during the festival.

The survey — conducted at the two day festival — also showed that most of the audience — 83 per cent — were Dutch.

A Dutch policeman at the festival commented: "We knew that there were a lot of people smoking pot but we were only there to maintain order."

"There was no violence so we took no action about the drugs."

akin to the old Donovan, yet this shock may require a lengthy adjustment on the part of his vast following.

The main crime is that Donovan's voice, like Dylan's, is almost impossible to harmonise with because it is too singularly characteristic. The Most-Leitch team was a beautiful unit but as he says in his lyrics, "nothing ever stays the same..."

L.G.

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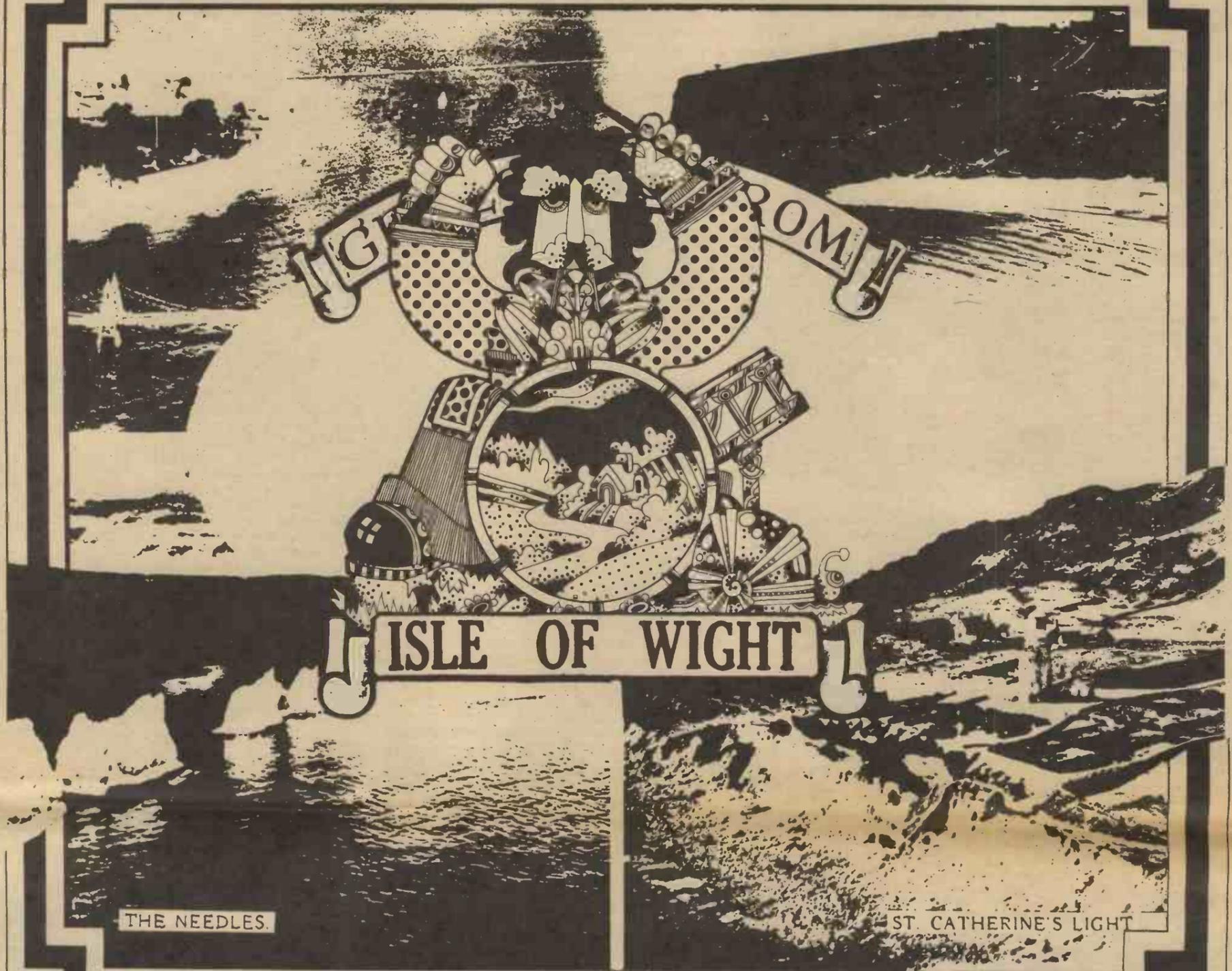
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SPEEDY STEPHEN THE ALL-NIGHT WORKER

STEPHEN STILLS is a speed freak. A natural speed freak. He never slows down, never stops, seldom sleeps. He was in the recording studios for every one of the 600 hours it took to do the first Crosby, Stills & Nash album and all of the 800 necessary for 'Deja Vu'.

NO SLEEP

Round about Hour 650 on 'Deja Vu', after an all-night session, only Stills and the engineer were left in the studio when I looked in, at 10 am. He asked would I drive him home, as he hadn't slept for nearly three days. I took him to his huge secluded house at the end of a private, electric-gated, two-mile driveway on top of a mountain above the San Fernando Valley, and after a long rap, left him as he went to bed at noon. That evening, Bill Halverson, the engineer, told me that Stephen was back in the studio, mixing, at 2 pm. Some Sleeper!

But the talk I had with Stills

gave me some insight into this Texan-born loner. Punctuating his speech with long drawn-out 'Ah's and 'You Know?'s, he expressed a great deal of fear about the future of his native America.

"Ah, you know, when the Revolution comes man, it's gonna fail, because it has no solid leadership. And you know what 'They', the straights who're gonna win, will do? Ah, they're gonna grab the writers first and lock them in jail. Just like happens in dictatorships. And I guess that I'm gonna be one of the first in line for the treatment. You know? Mainly because of 'For What it's Worth'".

ANTHEM

'For What it's Worth', which Stills wrote back in 1967, was probably the first Revolution anthem, calling kids' attention to the ways they were being victimised. A big hit for Buffalo Springfield in the

States, it made no impact in Britain, although it was the forerunner of our very own Revolution song 'Something in the Air'.

WAY OF LIFE

All of which goes a long way to explaining why Stephen will be back in Britain in a couple of weeks, when CSN & Y's current American tour is through. He already tasted and tried our way of life earlier this year, when he made his solo album at Island studios. He liked it enough to take out a lease on the formerly-Ringo, formerly-Peter Sellers mansion in Surrey.

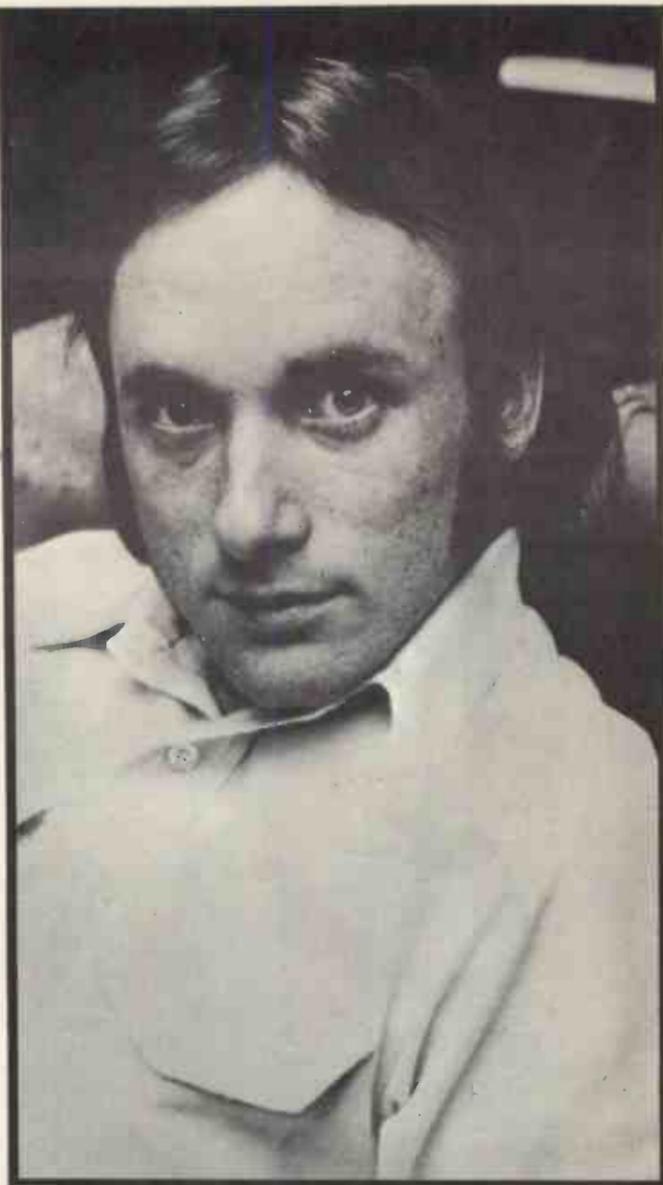
That solo album of his will be worth the wait. It is a fine example of Stills' soul. Blue-eyed blond he may be, but there's a hell of a lot of soul in his frail body. He's been through a lot, seen a lot of sadness. A lot of his childhood was spent in South America, where he saw a lot of life from

both sides now, to quote his good friend Joni Mitchell. Stills lost his heart quite some time ago, and his loneliness and emptiness simply bleeds through on most of his songs. — 'Judy Blue Eyes', 'Helplessly Hoping', '4 + 20', 'Forty-Nine Bye-Byes' all tell the tale of his lost love.

Stephen's solo album ends with a minor masterpiece called 'We are Not Helpless', which is by way of being a reply to two songs on 'Deja Vu' — Neil Young's 'Helpless' and Nash's classic 'Teach Your Children'. As a pointer to his, and our, future, Stills includes an optimistic line in his lyric ... 'It is the Children that Have the Wisdom to be Free'.

A. McD

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Paul Kossof Looks over to Andy as the band get into 'Woman'



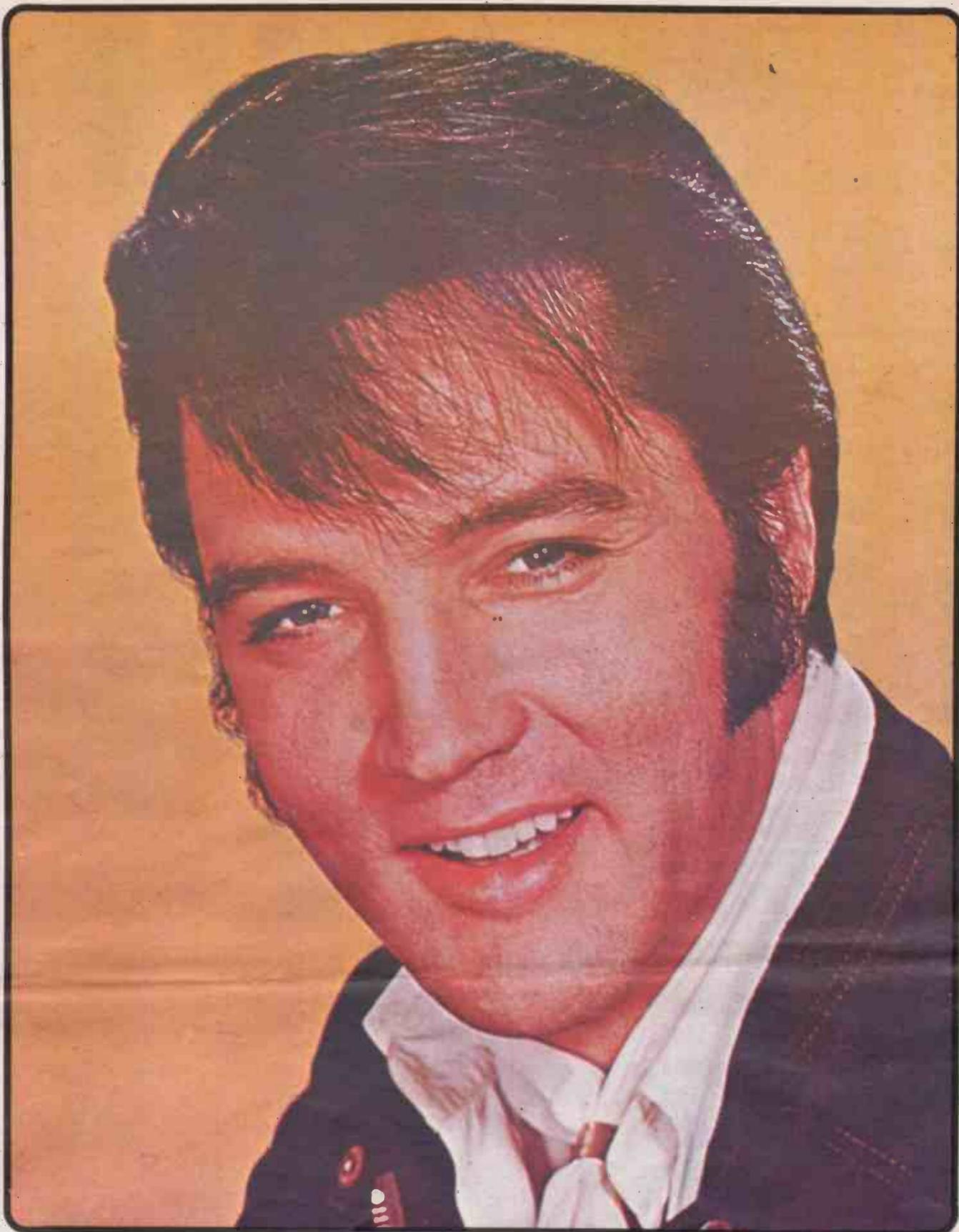
Paul Rodgers relaxes in the dressing room before the gig

STORY.....**ROB PARTRIDGE**

PIX**JOHN MCKENZIE**



Kossof in pensive mood while he tunes his guitar in the peace of the Troy Club dressing room



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2. The following are initials of people (excluding family) who have been closely associated with Elvis throughout his career. Who are they?
G.P., T.D., H.W.
3. What are the inclusive dates of Elvis' forthcoming season at the International Hotel, Las Vegas?
4. Which Elvis Presley film had the same title as a well known blues song?
5. Elvis Presley's 'That's Alright Mama' was released as a single in Great Britain. True or False?

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Manager of Record Mirror, together with Roger Sands and Peter Aldersley (Chairman of the International Elvis Presley appreciation Society) of RCA Records.
All winners will be notified by post and a full list published in Record Mirror (issue dated August 8).

and here' a pre-release review . . .

ELVIS PRESLEY: On Stage (RCA SF 8128)

See See Rider; Release Me (Let Me Love Again); Sweet Caroline; Run Away; The Wonder of You; Polk Salad Annie; Yesterday; Proud Mary; Walk a Mile in My Shoes; Let it Be Me.

After an up-tempo intro, Elvis settles into some beautifully handled ballads, with a voice as rich and thick as a certain Irish brew! Notable is his treatment of 'Release Me', to which he adds a new dimension. Despite being a live recording the quality of this album is good, and Elvis is showcased with a group with a strong rhythm section, which obviously suits him best. He revives the old Del Shannon hit 'Run Away', and with it all the excitement and memories of that long gone summer. Not that Elvis can't handle a contemporary number, he proves his ability in that direction only too well with 'Proud Mary' and Tony Joe White's 'Polk Salad Annie'.

The lip curling and forward thrust hips are caught up in the atmosphere of the album, including some appreciative female squeals. Short of a personal visit from the king, this album is obviously the next best thing, as well as being attractive to unconfirmed fans, with the notable list of titles. VM



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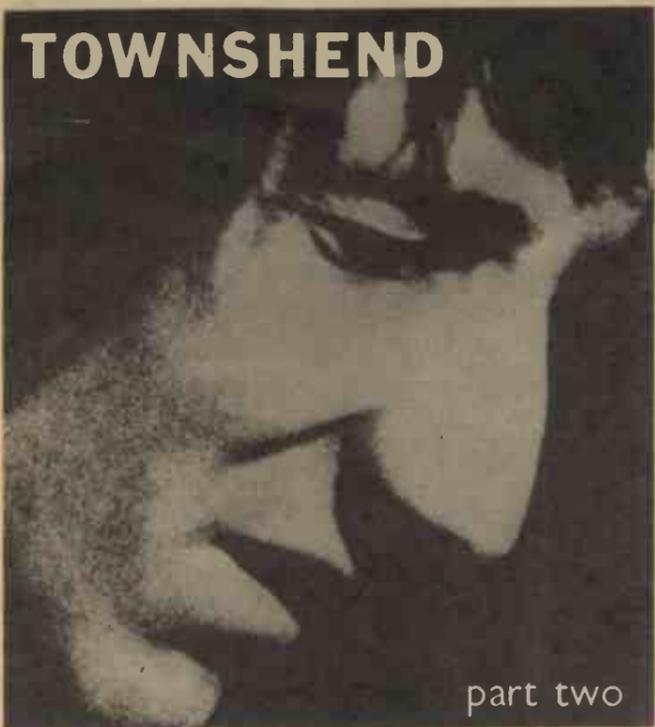
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TOWNSHEND



part two

'Moon got us thrown out of so many hotels'

MEANWHILE BACK at the tape recorder... How important would you say your manager Kit Lambert has been in sustaining the Who? 'Es not got a lot of stamina really. I think his most important role, believe it or not, has been as a record producer. I mean he'd laugh. He'd never admit to the group that he does anything as a record producer. As a manager he has had quite a lot to do with it inasmuch as we are one group who have never, ever, ever been conned out of a halfpenny. Show me another group who can say that - there isn't one!'

What of your other co-manager Chris Stamp?

"His role is a lot more important than people imagine. He's probably the only character in the organisation with any real stability. His coolness and straightness is particularly appreciated by the Americans."

Is there any pattern or method behind your composition?

"I write in batches. I usually write for about one week of a year and in that time I write hundreds of songs. I wrote the whole opera in about half an hour - the musical side of it. It's an exaggeration to an extent. I mean I've been thinking about something like 'Tommy' for two and a half years. I collected lyrics over that period."

It seemed important to make the music continuous - to give it a form of continuity I locked myself in my music room and worked it all out in a few hours. If I couldn't think of a new idea I pinched something from somewhere else in the opera to give it a flow."

It seems as though people know a lot about your music but very little of you as a person. Is this deliberate?

I don't like at home type interviews. I know people make jokes about questions like 'what is your favourite colour' and what kind of Y-fronts they wear, you learn more about them than you do asking them about their music. It's a very searching thing to be asked what your favourite colour is. When someone says 'Oh that's a silly question' it's because you've struck too deep - not because it's a silly question. People answer silly questions."

I get very up tight when people start asking me about my home life - I couldn't stand being a Bee Gee for example."

Are you aware that you seem to be an entirely different person when with Keith Moon to what you appear on your own?

"I always feel different when I'm with him. It's not something that has always been so. I've not always had a good relationship with Keith. Up to a year ago our relationship was chronic, but more recently I've seen some good in him and he has seen some in me."

NAKED IN THE POOL

"Previously he wanted me to write a hit song every week and still lead the kind of life he led. Be a pop star and grub about the clubs - we used to call him 'the Grub' - but I wasn't able to do this and he took it as an insult to our friendship."

"Moon gives you an adrenalin rush and this can get you through marathon tours without even realising it and it's only after arriving back at the airport and seeing him off you realise you're half dead. It can be very wearing. I've been kicked out of innumerable hotels, hotels where he has blown the doors off or swum naked in the pool. It's OK when I'm by myself but once I was with Karen and at the third hotel it got a bit boring to get up in the middle of the night and move on."

"But it's not a matter of forgiving him. You just have to accept him. It's something built into him."

Can you explain to us a little of your belief in the teaching of 'Meher Baba' - who he was and what he stood for?

"He was what his followers called 'The Avatar' which is an Indian word meaning Messiah. He was Jesus Christ come again and before that Krishna and before that Buddha and so on back through the ages. He returns whenever there is a time of spiritual unrest and spreads this feeling which gives everyone a push."

Everytime he comes he teaches the same things. If you know anything about Christianity you know about Baba except that he explains intellectually why it is a good thing to lead, for example, a morally respectable life. Why it is a good thing not to lust. Not just don't do it, but why!

Meher Baba has really changed my life an incredible amount but I couldn't have accepted him into my life unless I had been going that way in the first place. I was becoming far more easy going and evening out a lot."

It was a change that took place when I got over that very desperate period when the records weren't happening or the music."

"We were going through the same thing the Small Faces went through of being very hard up because we were spending too much and blaming everybody except ourselves. I got married because I matured and took to Meher Baba because the time was right."

"Some of Baba's work is too intellectually heavy for people to grasp but basically all he is saying is what you believed deep down to be true anyway. He simply reminds you that you are on a path and focusses the objective. He says live life to the very best of your ability."

"As far as the Maharishi was concerned he wiped him off the face of the earth. The Maharishi was a Yogi - a scientist of meditation but Baby was God. The message sent from the Universal Consciousness to wake us up."

Who are the contemporary composers on the pop scene at present who impress you most?

"The Beatles that were or are of course because they move with the times and they have charm. The composers who have affected me most were Jagger and Richards, Smokey Robinson, Bob Dylan and Ray Davies."

KEITH ALTHAM

BEACH BOY QUALITY

Write to Val-
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LETTERS

HOW ABOUT some praise for the Beach Boys? After almost a year without a single release they smash into the charts and reach number two with 'Cottonfields', held off only by the 'current craze' of Mungo Jerry.

This was achieved with virtually no publicity from the record company (and the record was ignored by Top of the Pops).

I am sick of seeing Beatles, Beatles, Beatles. The Beach Boys do not need full page ads when a single is released, nor do they need gimmicks for their LPs.

When it comes to musical ability, Beatles stand aside and let the Beach Boys show you how it's done. If only 'Add Some Music to Your Day' could be released in this country you would realise that the Beach Boys produce quality, not quantity, first. - T. DOWNMAN, 66 Ida Street, Poplar E14.



BEACH BOYS

DC Copyists

YOUR CORRESPONDENT may well ask why music lovers knock the Dave Clark Five! Recording a composer's song can be the greatest form of tribute, but not when a group of 'slap happy' amateurs issue a gutless, commercial cover version in competition with the original.

I would question the so-called fifty-two hits but no one can deny that they started as they meant to continue. From the Contours 'Do You Love Me' to Jerry Keller's 'Here Comes Summer' there have been few originals. In recent months the only self-penned disc 'Julia' has flopped miserably. They are only progressing in other artistes' moulds and their discs are only inferior copies of the originals.

If recording a song already a decade old is progression, then I dread to think of their follow-up. - STEPHEN KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

O.W.J.W.G.

AFTER HAVING listened to an hour of good records on the Johnnie Walker Show without any nonsensical chatter or corny jokes in between each record, I think it's a pity that a good start to the morning's programmes is spoilt at 10am by the Jimmy Young show.

After having heard his treatment of 'Those Were the Days' and 'Sunny', I think it's time he realised that he can't sing any more than he can dee-jay. Together with this, that irritating manner in which he opens the show by saying "Orft we jolly well go" makes the show a diabolical disaster.

It's a pity the BBC doesn't send him, his records and recipes to the moon! - STEVE WRIGHT, 270 Padnall Road, Chadwell Heath, Romford, Essex.

I luv Tom -1

SO PHIL HATHAWAY says Tom Jones is a phoney does he? What utter rubbish. Just because he wasn't first introduced into the record business during the rock 'n' roll era does that mean he cannot sing rock? Certainly not. Tom was singing during this era, only no-one had heard of him. Therefore he knows how to sing it just as fantastic as any original rock star. Tom being a superstar, can sing rock, country and western and soul just as great as the original stars. In fact he does it better as Tom is a natural and can adapt himself to any kind of music.

Phil Hathaway may not want Tom Jones singing rock, but we loyal fans do. Keep it up Tom, sing whatever you like, you're a Superstar. - PAT BARRS, 'The Cottage', Lea Lane, Over Whiteacre, Nr. Colleshill, Birmingham.

I luv Tom -2

RE YOUR Record Mirror on the 27th June, concerning Tom Jones one of your readers said that he was a phoney. Well I would like to say something about Tom. He is not as that person said a phoney, he is the world's greatest singer today. Also he stated that Tom could not sing rock and roll songs and should not try. All I can say is that person doesn't appreciate fabulous music when he hears it.

Tom will always be number one in my book, and I won't change

my mind either. - MISS CAROL PETERMAN, 11 Sturgess Ave., Hendon, N.W.4.

Where's Ruffin

MAY I through your paper point out to EMI that some of Jimmy Ruffin's fans have not received any new single material from him since mid 1968. Nearly two years ago.

Following 'Don't Let Him Take Your Love From Me' we had the re-released 'I've Passed This Way

Before'. Following this came 'Farewell is a Lonely Sound' from his LP 'Runn 'n' Ready', and to add to this we have the re-released 'I'll Say Forever My Love'. So in two years we have had one LP, which now has six tracks out of the twelve released on singles and not one new single.

Please when will we have a brand new spanking single from Jimmy Ruffin? - VINCE MAPLETOFT, 45 Beacon Lane, Grantham, Lincs.

VAL: A spokesman for EMI tells me there is no follow up single set as yet.

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WILD WORLD

CHRIS SIMMONS

RELEASED 24, JULY

Humble Pie offer some smooth blues



JOHN JAMES: Morning Brings the Light (Transatlantic TRA 219). Welshman John James displays amazing fingerwork, but most of it seems to be alternations or variations on existing runs. His timing is excellent and the sound from his acoustic guitar is good, but it's a pity the material is so dated. Obviously a fine guitarist with a pleasant unassuming voice.L.G.

HOW BLUE CAN WE GET (Blue Horizon double record sampler PR 45/46)
Practically everyone on Blue Horizon is featured here, from established bands and authentic southern American blues men to recent material. On the first LP is Fleetwood Mac, Jellybread, Top Topham, Duster Bennett, Bacon Fat, Chicken Shack, Fleetwood Mac and Jellybread. Second LP includes Elmore James, Arthur Crudup, Magic Sam, Larry Johnson, Otis Spann, Furry Lewis, Champion Jack Dupress, George Smith, Johnny Young, Roosevelt Hots, Bukka White, Mississippi Joe Callicott and Otis Rush. What can I say? You've got both ends of the scale — from posthumous to recent signings. All for 29/11.L.G.

WIL MALONE (Fontana STL 5541)
Like brown shoes, Mr Malone don't make it. He has some nice ideas which are ruined by mediocre arrangements. And he needs to tighten up considerably on his lyrics which at the moment meander into every post-Dylan trap.T.L.

THE SOUNDTRACK OF NED KELLY (United Artists UAS 29108)
Billed on the sleeve as 'Mick Jagger as Ned Kelly' — but Mick is only featured on one track of this album — 'The Wild Colonial Boy', which, surprisingly, he makes an excellent job of. The rest of the album is a collection of songs sung by Waylon Jennings, Kris Kristofferson and Tom Ghent. All in a folk idiom they provide some very pleasant listening. Not the best soundtrack ever, but nevertheless, immensely enjoyable anyway.T.L.

DON FARDON: I've Paid My Dues (Youngblood SYB 4)
Don Fardon is basically a soulful singer, though he will now be noted more for his 'Belfast Boy' hit which opens for Don on the Continent gives perhaps a better representation, and a lovely number 'New York City'. Don has the ability to lend his voice to both gentle productions such as 'Sally goes Round the Moon', and can the next moment rip into the fiery 'I'm Alive'.

HUMBLE PIE: Humble Pie (AMLS 986)
Live With Me; Only a Roach; One Eyed Trouser Snake Rumba; Earth and Water Song; I'm Ready; Theme From Skint/See You Later Liquidator; Red Light Mama. Red Hot!; Sucking in the Sweet Vine.

Long hours hidden away in the depths of the country have obviously proved to be more than a gimmick with Humble Pie. The opening track to this album 'Live With Me' features the distinctive wailing voice of Steve Marriott, along with some very competent keyboard work. A flowing relaxing piece of music. In contrast to this is the primitive country sound captured on 'Only a Roach'. There must be something I don't know about one eyed trouser snakes, as I don't see the relevance to this track, which isn't a rumba! But then one eyed trouser snakes must have strange habits! The group whip up some good bluesy sounds on 'Red Light Mama. Red Hot!', and red hot's not too much of an overstatement. Certainly some good material on this album.V.M.

MIKE BATT ORCHESTRA: Batt Tracks (Penny Farthing YES 100)
Some of the best pop numbers of the year, given the Batt treatment. Some nice orchestral arrangements, and great for those who love to sing along! Includes 'Includes 'Come and Get It', 'Something', 'Venus', 'Both Sides Now' and even 'Wand'r in Star'. All together now!

ALEX SANDERS: A Witch is Born (A & M AMLS 984)
To the tune of classical symphonics, Witchypoo and his strippers prance voraciously within the magic circle whilst dangerously thrusting the magic sword about, chanting hocus pocus to unknown ghouls. Undoubtedly, the Goat of Mendes chases Alex and Maxine around their tiny flat all night allowing them no love life at all. However, if you bear with the dull tone of this and pour through half a million rotting sagas of superstition, you might be able to review this with some authenticity — or properly expose it as the dribble I have a good idea it is. No wonder one of the young demons was overcome and fell into a deep sleep during the recent performance of it. I can't find the right words — have I been hexed? L.G.



HUMBLE PIE

FOTHERINGAY: Fotheringay (Island ILPS 9126)
At last, the sweet voice of Sandy Denny sings again. The combination of Fairports and Election offshoots blend together to produce a heavier folk than before, as well as lighter when they switch to acoustic instruments. The style seems to range on both sides of the old Fairports without ever falling into that bracket. Tunes are more complex and just as moving. The listing mixture of electric and acoustic is balanced perfectly to give a vast strangled beauty and a

breath of antiquity. Staunch Alma Cogan and Mantovani fan Rodney Collins has just come into say he digs the sounds floating from this office; a step out of character, but one in the right direction.L.G.

WILD MAN FISCHER: An Evening with... (Bizarre 6332)
It's a heavy one. A little different from most albums — but it bears a striking resemblance, in parts, to the works of the GTOs. A double album of some of the more strange songs and ramblings of Wild Man

Fischer. As the sleeve notes tell it: "He could write his own songs and sing to people and tell them he wasn't shy anymore. When he did this, everyone thought he was crazy. His mother had him committed to a mental institution twice." Contains contributions from Kim Fowley, Mr Rodney Blingehelmer and the GTOs. Wild Man's dramatic versions of his own compositions are a bit strange, at first, but continued listening gives one or two of them an appealing flavour. As the label says, it's a little bizarre.T.L.

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THE WHO: ROCKERS



TERRY RICE-MILTON: You're My World; Sure Enough Baby (CBS 5101). This is the bloke who used to sing with Cupid's Inspiration. I've always rated him as one of the most eloquent and forceful voices on the scene. Now he's on a solo kick and his reading of this beautiful, if somewhat over-exposed, ballad is quite exceptional. It's a big, wide-voiced treatment that fairly soars over a generous orchestral backing. I'm not sure that it'll be a hit, but I think it's a great example of pop ballad selling, so there! The heavy mob may not rate it, but Terry really can sing. **CHART CHANCE**

JAMES LAST: Elizabethan Serenade (Polydor). German orchestral man, invariably in the album charts — predictably smooth sounds.

CLIFFORD DAVIS AND FRIENDS: Come on Down and Follow Me (Reprise). Surely some of Fleetwood Mac behind this chap, who happens to be their manager. Some very good moments on this one, but probably not a hit.

ANDREW BOWN: Tarot (Parlophone). Ex-Herd man on the theme from the TV series 'Ace of Wands' and it's a well presented performance all round.

TONY NEWMAN: Soul Thing (Decca). Ace drummer, with a

soul-faden instrumental team and a good commercial catchy hook.

ALMOND MARZIPAN: Marle Take a Chance (Trend). One of those direct group vocals that hit home well enough — but are hard to predict as hits or misses.

JELLYBREAD: Rockin' Pneumonia and Boogie Woogie Flu (CBS Blue Horizon). Boogie-beat piece which gets fair atmosphere going — really a straightforward toe-tapper, if you get the gist.

DR Z: Lady Ladybird (Fontana). Good heavy sounds here, maybe a bit over exuberant but the spirit is most certainly willing. Probably a gallant 'miss'.

THE WHO: Summertime Blues; Heaven and Hell (Track 2094 002). Comes from 'The Who Live at Leeds', actually, but it should still make single chart progress. It's a very unusual reading of the Eddie Cochran oldie, with strident guitar beating and off-beat vocal interjections. Typical tough Who. **CHART CERT.**

DOROTHY SQUIRES: My Way; With All My Heart (President PT 305). What a singer! Really, and Sinatra must be included. Dot does a standout job on this song. Don't say it can't return to the charts already — Dot has worked miracles in the revival game recently. Tenor sax obligato from Johnnie Gray helps a lot — very strong and dramatic finale. Very much commended. **CHART CERT.**

THE PEDDLERS: Tell the World We're Not In; Rainy Day in London (Philips 6006 034). From the soundtrack of the movie "Goodbye Gemini". Some of the usual tough Peddler phrasing, specially on a wordy chorus and a chattering organ styling behind. It took time for this team to break through and this one is well up to their recent standards. Distinctive about sums it up. **CHART CHANCE.**

PETULA CLARK: Melody Man; Big Love Sale (Pye 17973). Pet sometimes clicks; sometimes misses. This is away from her big ballad scene — back into the general singalong category. Maybe it's over simple, perhaps over obvious lyrically, but the spark is just about there. But it's certainly not her best. **CHART CHANCE.**

DANDY AND AUDREY: Morning Side of the Mountain (Down Town). Relaxed, gentle reggae material. Really a lovely little song and I'll certainly stick with it.

GEORGE BAKER SELECTION: Dear Ann (Penny Farthing). Could make it. Dutch team of six, with tremendous drive and spirit and already a Continental hit. In English, highly stressed. Yes, could easily make it.

SALAMANDER: Crystal Ball (CBS). Jerky, staccato thing which didn't do much for me. A sort of hurry-along thing.

THE BEDROCKS: Stone Cold Dead in the Market; Every Night and Every Day (Columbia DB 8699). An old song, a calypso, and not really my cuppa. But it could reach a whole new market in this reggae styling. It's good humoured, spirited music basically — and I think some of the lyrics have been changed around. Anyway, try it. **CHART CHANCE.**

THE PIPKINS: Yakety Yak; Sugar and Spice (Columbia DB 8701). Having missed the potential of their last chart biggie, I must capitulate and tip this one confidently. It's a

gimmicked up treatment of the oldie, with deep voices, high voices, honky-tonk piano and just about every possible ingenious device from the mind of producer John Burgess. Sounds like it was a lively session. **CHART CERT.**

WINSTON FRANCIS: Turn Back the Hands of Time; Soul Bowl (Bamboo 46). Every so often one of these reggae bits come up and seem to have uncommon chart appeal. This is one. It's a yearning bit of singing, all croaking (almost) with emotion and desire. The chugging backbeat is consistent and strong and Winston, by nature a

high tenor, emerges with a lot of credit. Actually he gets totally immersed in the lyrics. **CHART CHANCE.**

THE WAKE: Boys in the Band; To Make You Happy (Carnaby 4014). This show piece, with a tambourine, gospelly approach — one of those productions that add layers of sound all the way through — looks like being a hit and this is the first version to reach me. Unusual lead voice, fluttering into falsetto, and so on... all together then, start clapping along with me. **CHART CHANCE.**

TOMORROW: You're My Baby Now; Goin' Back (RCA 1978). Mark my words, you will be hearing more about this group.

how 'the fans' will react, but I really like this (for a change). I think it's the doodling 'Hello Stranger' organ that's snared me.



CISSY HOUSTON: The Long and Winding Road; Be My Baby (Major Minor MM 716). Forget all other pronouncements: THIS IS THE hit — hit — HIT! To a light "Always Something There to Remind Me" bossa nova-ish tempo, Cissy gildes and emotes through the Paul McCartney song as though it was her own exclusively. It will be. Pure artist. Dig too the slowed right up and quietened down totally different treatment of the classic Spector flip.

OTIS LEAVILL: I Love You; I Need You (Atlantic 2091015). Written by Eugene Record and Tyrone Davis, produced by Willie Henderson, sung by light voiced Otis Leavill of the sweet Chicago school — all astute Soul freaks will read nothing but good things in these facts. Go ahead and get it, you KNOW it's lovely (especially the slow SFG flip)!

though the A-side stems from as recently as the 1965 'Otis Blue' LP (where the rot was beginning to set in), just bask in the glorious rich backing sound! Hearing these now, isolated, really brings home the lack of spirit on today's mechanical 'Mephis Sound'.

SLIM HARPO: Folsom Prison Blues; Mutual Friend (Blue Horizon 57-3175). The late "King Bee" had his last hit with this bluesy souling of one of Johnny Cash's earlier prison songs. Now that Blue Horizon have got Duke/Peacock as well as Excello for this country, maybe they'll consider releasing Volume 2 of my "Gospel Goodies" LP. Write them, fans!

ARTHUR CONLEY: God Bless; All Day Singing (Atlantic 2091025). Amusing if over sentimental slowie about little Johnny praying for all his favourite cartoon characters. Echoing sepulchral choir-backed flip.

DON COVAY: Everything I Do Gonna Be Funky; Key to the Highway (Atlantic 2091018). Maybe, but not funky as Lee Dorsey's original, y'all. Folk-Blues flip. Hey, Phil Wilson — I'm talkin' to ya!

JOHN BUICK WILKIN: Apartment Twenty-One; Boy of the Country (Liberty LBF 15375). John's idea of fun (in Apartment 21) is to put on the Rolling Stones. Equally slow flip, but there's more music to it. For seekers after "significance", I reckon, as it's the good words that are all important.

SMOKEY ROBINSON AND THE MIRACLES: The Tears of a Clown; You Must Be Love (Tamla Motown TMG 745). Instead of with some of the Miracles' recent unreleased material, Motown has chosen to belatedly follow 'Tracks of My Tears' up with this similarly titled stomping 1967 album track. Slow flip, from the same 'Make it Happen' elpee. They're both good if old hat, but then British Motown has proved often enough that it knows its market here.

NEWBY & JOHNSON: I Want to Give You My Everything; Sweet Happiness (Mercury 6052027). Now, wait a minute! The label here doesn't lead one to expect this — who ARE Newby & Johnson, anyway?! Two beautiful sweet Soul sides by a girl/boy duo, with group support, admittedly in a Marvin & Tammi mould but much less stereotyped. Slowish top, delightful perky flip — really great. Soul freaks, BUY THESE!

THE 5th DIMENSION: Save the Country; Dimension Five (Bell BLL 1117). This Laura Nyro anthem is so typical of both Laura and the 5D that even on first playing it seems as though one's been hearing it sung like this for years. Maybe too mellow for Britain, it is still more hitworthy than their recent flops. Jazzy smooth scat flip.

O'JAYS: Don't You Kow a True Love; That's Alright (Now! NOW 1002). Modified congrats to Bamboo (whose label Now! is) for releasing material from my very favourite Soul vocal group — unfortunately, they were not bold enough, and instead of one of the O'Jays' superb subtle slowies they have served up a good though indistinctive 'safe' mid-tempo busy beater (with a better flip). Pre-Neptune productions, by the great George Kerr/Richard Tee team, from Bell.

TOMMY ROE: Pear; A Dollar's Worth of Pennies (Stateside SS 2174). Nice! Tommy has at last slowed up and done an almost soulful soft slowie. Don't know

OTIS REDDING: Wonderful World; Security (Atco 2091020). Two vintage Otis tracks, and, even

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Bristol - Christophers', 1-2 High St
Bridgend - Record Rendezvous, 12 Nolton Arcade
Cardiff - Barratts Ltd, 74 St. Mary's Rd
Swansea - Pickton Music Ltd, 13-15 Pickton Arcade
- GLOUCESTERSHIRE**
Bristol - Rayners Record Centre, 84 Park St
Gloucester - County Music Centre, 121 Barton St
Bristol 8 - Blackboy Records, 189 Whiteladies Rd
Bristol - Colston Hall, Box Office
Cirencester - Carrolls Ltd, 7 Cricklade St
Stroud - Stroud Music Centre, 49 London Rd
- HAMPSHIRE**
Andover - Sainsbury Fisher Ltd, 12 Union St
Bournemouth - Minns of Bournemouth Ltd, 68 Poole Rd
Bournemouth - Minns, 5/7 Gervis Place
Eastleigh - Jack Hobbs (Eastleigh) Ltd, 11 High St
Farnborough - Farnborough Record Centre, 55 Camp Rd
Havant - Havant Instruments Ltd, 10 Market Parade
Isle of Wight - Teague & Co. Ltd, 138 High St, Newport
Petersfield - Record News, 2 College Rd
Portsmouth - His Masters Voice, 183 Commercial Rd
Portsmouth - Minns of Bournemouth Ltd, 67 Osborne Rd
Isle of Wight - Teagues Ltd, 69 Union St, Ryde
Isle of Wight - Studio 4 Records, 55 Union St, Ryde
Southampton - Minns of Bournemouth Ltd, 158 Above Bar
Waterlooville - Solent Music, 30 Wellington Way
Winchester - Whitwams Ltd, 70 High St

- HERTFORDSHIRE**
Barnet - Soho Record Centre, 98 High St
Cheshunt - Cheshunt Travel Agency, 12 Newnham Parade, College Rd
Cockfosters - The Record Centre, 6 Cockfosters Parade
Potters Bar - Record Centre, 14 The Parade, Barnet Rd
Rickmansworth - The Soundhouse, Church St
Stevenage - Stevenage Record Centre, 26 Market Place
Watford - Soho Record Centre, 77 The Parade, High St
- IRELAND**
Belfast - M. Crymble Ltd, 58 Wellington Place
Dublin - May & Sons, 130 St. Stephen's Green
- KENT**
Ashford - Record Corner, 39 New Rents
Canterbury - Bakers Record Shops Ltd, 16 Long Market
Dartford - Challenger & Hicks, 3/3a Hythe St
Deal - Goulden & Wind Ltd, 42 High St
Dover - Goulden & Wind Ltd, 5 Cannon St
Folkestone - Cheriton Record Centre, 3 Risborough Lane, Cheriton
Gravesend - His Masters Voice, 8 Queen St
Sheerness - Bakers Record Shops, 5 High Street
Sittingbourne - Bakers Record Shops, 2 West St
Tunbridge Wells - Barnards, 40 Camden Rd
- LANCASHIRE**
Barrow-in-Furness - Williams Kelly Ltd, 70 Dalton Rd
Blackburn - Hollis Ltd, 60 Darwen St
Blackpool - Record Box, St. Johns Market
Bolton - Harker & Howarth, 27a Goodwin St
Fleetwood - Record Centre, 128 Poulton Rd
Lancaster - R. Simmons Ltd, 9 Common Garden Rd
Liverpool - Beachcomber Lloyd, Whitechapel St, Annes - The Record Store, 18 St. Albans Road
Manchester - A. S. Barratt Manchester Rd, Denton
Manchester - Discland, 23 Palatine Rd, North End
Manchester - Discland, Shopping Precincts, Walkden
Manchester - Discland Ltd, Stretford Shopping Precinct
Manchester - Hime & Addison Ltd, 37 John Dalton St
Manchester - One Stop Records, 13 Gateway House, Piccadilly Station
Manchester - Record Rendez-Vous, 9 Blackfriars St
Nelson - Ames Records Ltd, Lamberts Market, Cross St
Oldham - Discland Ltd, 20 Market Avenue
Preston - J. Greenwood & Sons, 20 Guildhall St
St. Helens - Rothers Radio Ltd, 42 Ormskirk St
Warrington - C. H. & J. A. Dawson, 65 Sankey St
- LINCOLNSHIRE**
Grimsby - Gough & Davy, 47 Victoria St
- LONDON**
N.4 - Harrington Records Ltd, 73 Grand Parade
N.7 - Star Records, 207 Holloway Rd
N.7 - His Masters Voice, 365 Holloway Rd
N.8 - Crack End Records, Ltd, 11 Park Road
N.10 - Tudor Records, 48 Muswell Hill
N.12 - Arcade Music Shop, 14 Grand Arcade
N.17 - A. I. Record Stores, 475 High Rd
N.18 - Posnors Combined Stores, 204-8 Fore St, Edmonton
N.22 - His Masters Voice, 142 High St, Wood Green
N.W.5 - Stereo Electronics Ltd, 326 Kentish Town Rd
N.W.6 - Harlequin Record Shops, 163a Kilburn High St
N.W.10 - Sound Scene, 3 Library Parade, Craven Park Rd
N.W.11 - Soho Record Centre Ltd, 102 Golders Green Rd
S.W.1 - Soho Record Centre, 64 Victoria St
S.W.1 - Harlequin Record Shops, 67 Great Titchfield St
S.W.1 - Harlequin Record Shops, 35/5 Haymarket
S.W.1 - Harlequin Record Shops, 28 Strutton Ground
S.W.3 - Soho Record Centre, 125 Kings Rd, Chelsea
S.W.7 - Mascal Records, 2 Old Brompton Rd
S.W.10 - Recordsville (Chelsea) Ltd, 402 Kings Rd
S.W.12 - His Masters Voice, 168 Balham High Rd
S.W.15 - His Masters Voice, 90 High St, Putney
S.W.16 - L. & H. Cloake Ltd, 262 Streatham High Rd
S.W.17 - Peters Records, 219 Longley Rd
S.E.16 - Daltons Records, 12 Millidge Corner, Rotherhithe
New Rd
S.E.18 - The Twisted Wheel Record Bar, 250 Plumstead High St
S.E.20 - Art, Nash & Co, 8 Croydon Rd
S.E.25 - Norwood Music Stores, 12 Selhurst Rd, South Norwood
E.1 - Paul for Music Ltd, 24 Cambridge Heath Rd
E.7 - Harvey Records Ltd, 276 Green St
E.17 - His Masters Voice, 240 Hoe St, Walthamstow
E.18 - Pop-Inn, 20 High Rd, South Woodford
E.C.2 - Soho Record Centre, 76 Cheapside
E.C.2 - Soho Record Centre, 160 Salisbury House, London
E.C.2 - Harlequin Record Shops, 121 Moorgate
E.C.2 - Harlequin Record Shops, 116 Cheapside
E.C.2 - Harlequin Record Shops, 41 Liverpool St
E.C.3 - Harlequin Record Shops, 150 Fenchurch St
E.C.4 - Harlequin Record Shop, 167 Fleet St
E.C.4 - Soho Record Centre, 7 Hillgate House, Ludgate Hill
E.C.4 - Harlequin Record Shops, 4 Bow Lane
E.C.4 - Harlequin Record Shops, 12a Cannon St

- LONDON—Continued**
W.1 - Harlequin Record Shops, 18 Harcourt House, 19 Cavendish Square
W.1 - Harlequin Record Shops, 22 Wardour St
W.1 - Harlequin Record Shops, 96 Berwick St
W.1 - Harlequin Record Shops, 119 New Bond St
W.1 - Harlequin Record Shops, 201 Oxford St
W.1 - Harlequin Record Shops, 247 Oxford St
W.1 - Harlequin Record Shops, 527 Oxford St
W.1 - His Masters Voice, 64 Dean St
W.1 - His Masters Voice, 363 Oxford St
W.1 - One Stop Records, 97/99 Dean St
W.1 - Soho Record Centre, 33 Coventry St
W.1 - Soho Record Centre, 60 Dean St
W.2 - Soho Record Centre, 119 Queensway
W.6 - Soho Record Centre, 1 King St, Hammersmith
N.10 - Tudor Records, 418 Muswell Hill
W.11 - His Masters Voice, 59 Nottinghill Gate
W.12 - Sound Scene, 116 Uxbridge Rd
W.C.1 - Harlequin Record Shops, 36 High Holborn
W.C.2 - His Masters Voice, 42 Cranbourn St
- MIDDLESEX**
Enfield - His Masters Voice, 11 Church St
Harrow - Soho Record Centre, 280 Station Rd
Hounslow - Memrydises Ltd, 99 Hanworth Rd
Hounslow - Musicraft Hi-Fi Centre, 63 High St
Uxbridge - The Record Shop, 52a Windsor St
Wembley - Soho Record Centre, 421 High Rd
- MONMOUTHSHIRE**
Monmouth - W. Minsh, Gram & Record Dept., 2 Church St
Newport - H. W. (Music Centre) Ltd, 9 Skinner St
- OXFORDSHIRE**
Oxford - Russell Acott Ltd, The Music House, 124 High St
- NORFOLK**
Gt. Yarmouth - Allen's Music Shop, 24 Broad Rd
Kings Lynn - Bays Recordium Ltd, 6 Tower St
Norwich - W. Wylons Ltd, 24 Lion St
- NORTHUMBERLAND**
Newcastle-upon-Tyne - His Masters Voice, 17 Newgate St
Newcastle-upon-Tyne - 3-A. Grainger Market
Newcastle-upon-Tyne - Disque, 40 Prudhoe St
Whitby Bay - Record Music Centre, 187-89 Whitely Rd
- NORTHAMPTONSHIRE**
Corby - His Masters Voice, 7 Market Square
Wellingborough - Jordan's Music Centre Ltd, 17 Victoria Rd
- NOTTINGHAMSHIRE**
Nottingham - A. Hindley, 21 Clumber St
- SCOTLAND**
Edinburgh - Edinburgh Book Shop, 57 George St
Glasgow - Glasgow Music Centre, 164 Buchanan St, Glasgow C.2
Perth - The Concord, 41/42 St. Johns Square
- SHROPSHIRE**
Ludlow - Disc Bar, 13 High St
Shrewsbury - Durant Radio, 85 Wyle Cop
- SOMERSET**
Bridgwater - Aclands Radio & TV, 35 St. Johns St
Bridgwater - P. Taylor, 5 Eastover
Minehead - P. Taylor, 7 Park St
Taunton - Minns of Bournemouth Ltd, 14 The Bridge
Taunton - P. Taylor, 2 St. James St
Weston-super-Mare - Hamlyn's, The Music Shop, 71 Orchard St
Wellington - P. Taylor, 21 South St
Yeovil - Minns of Bournemouth Ltd, 4/6 Park Rd
- STAFFORDSHIRE**
Cannock - McConnells Music Centre, 3 College Rd
Stafford - Harold Parkes & Son Ltd, The Music House, Mill St
Newcastle-under-Lyme - The Music Salon, The Midway
Stoke on Trent - J. C. Sherwin & Son Ltd, Market Square, Hanley
- SUFFOLK**
Ipswich - Music Centre, 16 Queens Street
- SURREY**
Chertsey - Record Wise, 130 Guilford St
Croydon - L. & H. Cloake Ltd, St Georges Walk
Croydon - Fairfield Halls, Park Lane
West Croydon - Diamond Records, 20 London Rd
Egham - Record Wise, 172a High St
Epsom - His Masters Voice, 16 High St
Godalming - Record Corner Ltd, Pound Lane
Guildford - Arderton's Modern Music Shop, 18/20 Stoke Fields
Kingston - His Masters Voice, 76 Clarence St
Reigate - Rhythm Agencies Ltd, 19 Church St
Sutton - His Masters Voice, 174 High St
Sutton - Soho Record Centre, 156 High St
Richmond - One Stop Records, 2 The Square

- SUSSEX**
Brighton - Bredons Bookshop, 3 Bartholomews
Brighton - Fine Records, 19 Brighton Square
Chichester - Morant Ltd, West St
Crawley - L. & H. Cloake Ltd, 34/36 The Boulevard
East Grinstead - L. & H. Cloake, 131 London Rd
Hastings - Disc Jockey, 2 Queens Rd
Newhaven - Clive Ericson Music Ltd, 1 Bridge St
Selsey - G. R. J. Goodwin, 75 High St
- WARWICKSHIRE**
Birmingham 5 - Diskery, 82a Hurst St
Birmingham 18 - C. A. Foster Ltd, 24 Foundry Rd
Birmingham 18 - C. A. Foster Ltd, 228 Winslow Garden Rd
Coventry - H. Payne (Coventry) Ltd, 14 Fairfax St
Nuneaton - Record Centre Ltd, 11 Dugdale St
Leamington Spa - S. A. Renton Ltd, 25 High St
- WILTSHIRE**
Swindon - W. Kempster Ltd, 98 Commercial Rd
- WORCESTER**
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BRING BACK THE FIFTIES!

Charlie Gillett reminisces

EVERY YEAR, the manager of the Apollo Theatre in Harlem stages an "oldies" show, in which almost forgotten stars of R & B relive their past for a couple of songs, and then return to obscurity. Usually, the show was a token recognition of neglected talent; but occasionally, the appearance set off a chain of events that brought more permanent reward to the singer.

I saw the show in 1966, which included (among about ten acts) Shep and the Limelites, Wilbert Harrison, and Screamin' Jay Hawkins. The Limelites sang "Daddy's Home", which I'd never heard before; they moved so their cufflinks caught the spotlights, but somehow seemed adrift from us, as if they were performing in a dream. I was won over, but it was clear that there was no chance for such a group in a time of intense group singing; James "Shep" Shepherd died recently.

A TRIUMPH

Wilbert Harrison also seemed detached from the proceedings; when the band stopped to give him his piano break in "Kansas City", he forgot what he was supposed to do. The band didn't seem surprised, and came back in, grinning round their mouthpieces. If ever a singer was near the bottom of a long downhill slide, it was Wilbert Harrison that night — a man who had had a number one hit six years before, with "Kansas City". So it is amazing that Harrison should have made his return to the American charts with "Let's Work Together" last year, and incredible that his LP, just issued here on London, should be so good.

The titles on the record don't promise much, apparently a rehash of R & B hits — "Louie Louie", "Kansas City", "What am I Living For", "Stagger Lee", "Blue Monday", "Stand By Me", "Peepin' and Hidin'", plus four original compositions.

But the record is a triumph of individual expression, a reminder of just how stereotyped almost all other singers and groups are, afraid

of exposing themselves and revealing their lack of character. Harrison chooses to be himself. And all those songs become his.

Harrison plays everything, except for bass. He lays the first track as a "one-man" band — guitar, harmonica, and drums, plus his vocal. Then he's gone through and added a couple of encouraging shouts here, a piano track there, an extra guitar bit where it seemed like a nice idea. What he has done is make the best LP to be released here this year — just go into the nearest shop and listen, to any track.

As Decca have done a good job of advertising "Let's Work Together" (London 8415), there's a chance that people will buy it who don't normally venture into R & B. Unfortunately, there isn't much else for them to get if they want more of Wilbert Harrison or related R & B which centres on voice, piano and sax, rather than electric guitar. A discography in Shout 33 listed about 30 singles by Harrison, and a Spheresound LP drawn from his Fury material that was never issued here, although Bell have right to it.

FASCINATING TRACK

Probably the nearest thing to Harrison is the recently issued Liberty LP, "New Orleans Bounce" (83327) in the Urban Blues section of the Legendary Masters Series. Apart from everything else, this has the great "Chicken Shack Boogie" by Amos Milburn, much better than the version that was on Liberty's previous "Rhythm and Blues Classics". The tenor sax break by Maxwell Davis was R & B at its most exciting.

In addition, the LP has a fascinating track by Willie Wayne,



SCREAMIN' JAY HAWKINS

"Travellin' Mood", which features somebody whistling the blues and doing it well; Little Sonny (who is, I suppose, the same guy who sang on Jay McNeely's "Back ... Shack ... Track") does a good rough job on "Goin' Back to the Country". And then there's Fats and Smiley Lewis.

SECRET RELEASE?

One other record of interest to fans of R & B singers: the LP by Jay McShann recently issued in Coral's budget line (Coral 4). Although this is really a big band jazz, McShann was always close to the blues, and this LP features one of the first blues shouters, Walter Brown, on several tracks. "Confession the Blues" became a standard blues song in the forties, and Brown's inflexions are much closer to R & B singers like Domino than to jazz singers like Jimmy Rushing.

The headline for this article was taken from a note on the sleeve of the Screamin' Jay Hawkins LP, "... What That Is!" (Mercury 20178). The LP was released rather casually (secretly?) a few months ago, and deserves attention. In contrast to the Harrison LP, this is not an easy record to listen to; like Nixon, Hawkins hasn't changed much since 1955. The rhythm section refuses to believe the M.G.s ever existed, and Plas Johnson plays sax solos that would surely remind you of Korea and sweet coupons — if you knew about such things in the first place.

Hawkins' songs are beyond



WILBERT HARRISON

description — lewd, rude, tasteless, insensitive, but full of inspired wit that is very funny if you're in the right mood. "Constipation Blues". Does the man who used to start his act in a coffin now conclude it by flushing himself down a lavatory? For more gruesome details, read Bill Millar's article in the latest issue of "Shout".

Postscript for frustrated R & B fans: EMI Imports provide the useful service of importing various records that British companies have either deleted or never issued in the first place. Of particular note — two Little Milton LPs, "We're Gonna Make It" (Checker 2995) and "Sings Big Blues" (Checker 3002), and B. B. King's "Live at the Regal" (ABC 509).



MARMALADE

MARMALADE CASHED IN

IT IS true to say that Marmalade have always been thought of as a pop group. And pop to those who should be a little more broad minded, has often been treated as something of a dirty word. Yet anyone who tries to turn away from that commercial vein, is again set up against something of a brick wall.

"In the early days of the group we weren't commercial", said Junior Campbell, not so much in defence, but as a simple statement.

"The thing that changed us was that we liked money", explained Dean. "Being Scotsmen! So we decided to cash in. Then we went commercial and had our first four hit singles. The low spot of the evening when we were on stage was when we had to produce those singles. This to the audience was the great highspot, simply because it had been a chart hit."

Because of these hangovers from the past, Marmalade find their current American success a great relief. They openly admit that it promises a welcome breath of fresh air, and a possible new direction.

"In America our first ever hit was 'Reflections of My Life' ", said Dean. "Which means that the audiences there have different ideas about the group! To them we are at the beginning. The record sold 7,000 copies in the first ten days, which is of course a promising sign."

We're planning to visit America in October for a tour, playing at the Fillmore as well. If Donovan and Led Zeppelin can play there we see no problem for us." "In Britain it's very different", Junior told me. "People think we're a pop group trying to break into their field, and they won't let you in if they can't. It's always the public who have to show the acceptance first. We're not trying to impress people with what we can do. We will always be a pop group, and we're not trying to get away from that. The Who have always been pop, and so has Jack Bruce, and that is what they consider themselves to be."

Certainly Marmalade's current 'Reflections' album does them great justice, particularly as many of the featured compositions are their own, and the whole offering was produced by Junior. It is not, however, Junior assured me, an attempt to save their 'lives' before their popularity wanes.

"As long as there are five-year-olds and old mothers there will always be a need for simpler records, and pop only means popular. That could include classical music", Junior explained. "But I do think that Jimmy Young sits at home listening to his show, and has a good laugh!"

VALERIE MABBS

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- 2 8 FIRE AND WATER Free
- 3 1 SELF PORTRAIT Bob Dylan
- 4 3 LET IT BE Beatles
- 5 7 EASY RIDER
- 6 6 McCARTNEY Paul McCartney
- 7 4 LIVE CREAM
- 8 5 FIVE BRIDGES Nice
- 9 9 DEEP PURPLE IN ROCK
- 10 11 DEJA VU
Crosby, Stills, Nash & Young
- 11 38 ABBEY ROAD Beatles
- 12 13 LED ZEPPELIN 2
- 13 12 PAINT YOUR WAGON Soundtrack
- 14 23 MOTOWN CHARTBUSTERS Vol 3
- 15 27 STEPPENWOLF 'LIVE'
- 16 21 ANDY WILLIAMS' GREATEST HITS
- 17 31 WE MADE IT HAPPEN
Engelbert Humperdinck
- 18 10 BAND OF GYPSYS Jimi Hendrix
- 19 36 LADIES OF THE CANYON
Joni Mitchell
- 20 16 LIVE AT LEEDS Who
- 21 17 CAN'T HELP FALLING IN LOVE
Andy Williams
- 22 32 ON THE THRESHOLD OF A DREAM
Moody Blues
- 23 28 CRICKLEWOOD GREEN
Ten Years After
- 24 30 SONGS OF LEONARD COHEN
- 25 37 THANK CHRIST FOR THE BOMB
Groundhogs
- 26 35 HERB ALPERT GREATEST HITS
- 27 26 HAIR London Cast
- 28 40 OVER AND OVER Nana Mouskouri
- 29 39 BOB DYLAN'S GREATEST HITS
- 30 18 FOTHERINGAY

TOP U.S. SOUL SINGLES

- 1 1 THE LOVE YOU SAVE Jackson 5
- 2 2 BALL OF CONFUSION (That's
What the World is Today) Temptations
- 3 3 STEAL AWAY Johnnie Taylor
- 4 6 MAYBE Three Degrees
- 5 10 SIGNED, SEALED, DELIVERED
(I'm Yours) Stevie Wonder
- 6 4 SPIRIT IN THE DARK/THE THRILL
IS GONE Aretha Franklin
- 7 5 CHECK OUT YOUR MIND
Impressions
- 8 13 END OF OUR ROAD Marvin Gaye
- 9 11 WHEN WE GET MARRIED Intruders
- 10 8 TRYING TO MAKE A FOOL OF ME
Delfonics
- 11 23 I'LL BE RIGHT HERE Tyrone Davis
- 12 7 IT'S ALL IN THE GAME Four Tops
- 13 12 AIN'T THAT LOVIN' YOU
Luther Ingram
- 14 16 O-O-H CHILD Five Steps
- 15 9 WHO'S GONNA TAKE THE BLAME
Smokey Robinson & the Miracles
- 16 14 THE SLY, THE SLICK & THE
WICKED Lost Generation
- 17 15 WESTBOUND 9 Flaming Ember
- 18 22 DROP BY MY PLACE
Little Carl Carlton
- 19 28 GROOVY SITUATION Gene Chandler
- 20 21 BAND OF GOLD Freda Payne

TOP U.S. SOUL ALBUMS

- 1 1 ABC Jackson 5
- 2 2 THE ISAAC HAYES MOVEMENT
- 3 3 PSYCHEDELIC SHACK Temptations
- 4 4 RIGHT ON Supremes
- 5 6 STILL WATERS RUN DEEP Four Tops
- 6 5 GET READY Rare Earth
- 7 7 THIS GIRL'S IN LOVE WITH YOU
Aretha Franklin
- 8 9 GREATEST HITS Fifth Dimension
- 9 10 WHAT LOVE HAS... JOINED
TOGETHER
Smokey Robinson & the Miracles
- 10 19 THE LAST POETS Douglas 3
- 11 11 IT'S A NEW DAY James Brown
- 12 8 NOT ON THE OUTSIDE Moments
- 13 18 BITCHES BREW Miles Davis
- 14 16 STAIRSTEPS
- 15 12 YOU AND ME Jerry Butler
- 16 13 I'LL NEVER FALL IN LOVE AGAIN
Dionne Warwick
- 17 17 GREATEST HITS
Marvin Gaye & Tammi Terrell
- 18 21 COME TOGETHER
Ike & Tina Turner & the Ikettes
- 19 26 BAND OF GYPSYS
Jimi Hendrix, Buddy Miles & Billy Cox
- 20 44 TURN BACK THE HANDS OF TIME
Tyrone Davis

TOP U.S. SINGLES

- 1 1 MAMA TOLD ME (Not to Come) Three Dog Night (Dunhill)
- 2 2 THE LOVE YOU SAVE Jackson 5 (Motown)
- 3 7 (They Long to Be) CLOSE TO YOU Carpenters (A & M)
- 4 5 BAND OF GOLD Fred Payne (Invictus)
- 5 4 BALL OF CONFUSION (That's What the World is Today) Temptations (Gordy)
- 6 4 RIDE CAPTAIN RIDE Blues Image (Atco)
- 7 6 LAY DOWN (Candles in the Rain) Melanie with the
Edwin Hawkins Singers (Buddah)
- 8 12 OOH CHILD Five Steps (Buddah)
- 9 11 GIMME DAT DING Pipkins (Capitol)
- 10 20 MAKE IT WITH YOU Bread (Elektra)
- 11 10 HITCHIN' A RIDE Vanity Fare (Page One)
- 12 17 TIGHTER & TIGHTER Alive & Kicking (Roulette)
- 13 9 WONDER OF YOU/MAMA LIKED THE ROSES Elvis Presley (RCA)
- 14 15 SONG OF JOY Miguel Rios (A & M)
- 15 19 ARE YOU READY Pacific Gas & Electric (Columbia)
- 16 18 LOVE LAND Watts 103rd St Rhythm Band (Warner Bros)
- 17 13 GET READY Rare Earth (Rare Earth)
- 18 26 SIGNED, SEALED, DELIVERED (I'm Yours) Stevie Wonder (Tamla)
- 19 16 MY BABY LOVES LOVIN' White Plains (Deram)
- 20 8 LONG AND WINDING ROAD/FOR YOU BLUE Beatles (Apple)
- 21 14 UNITED WE STAND Brotherhood of Man (Deram)
- 22 24 TEACH YOUR CHILDREN Crosby, Stills, Nash & Young (Atlantic)
- 23 22 LOVE ON A TWO WAY STREET Moments (Stang)
- 24 38 SPILL THE WINE Eric Burdon & War (MGM)
- 25 21 MISSISSIPPI QUEEN Mountain (Windfall)
- 26 30 OHIO Crosby, Stills, Nash & Young (Atlantic)
- 27 21 SAVE THE COUNTRY Fifth Dimension (Bell)
- 28 28 CHECK OUT YOUR MIND Impressions (Curtom)
- 29 39 SILVER BIRD Mark Lindsay (Columbia)
- 30 36 I JUST CAN'T HELP BELIEVING B. J. Thomas (Scepter)
- 31 33 WESTBOUND 9 Flaming Ember (Hot Wax)
- 32 34 MISSISSIPPI John Phillips (Dunhill)
- 33 23 WHICH WAY YOU GOIN' BILLY? Poppy Family (London)
- 34 27 QUESTION Moody Blues (Threshold)
- 35 32 IT'S ALL IN THE GAME Four Tops (Motown)
- 36 37 GO BACK Crabby Appleton (Elektra)
- 37 48 LAY A LITTLE LOVIN' ON ME Robin McNamara (Steed)
- 38 43 STEAL AWAY Johnnie Taylor (Stax)
- 39 25 SUGAR SUGAR Wilson Pickett (Atlantic)
- 40 40 THE END OF OUR ROAD Marvin Gaye (Tamla)
- 41 49 (If You Let Me Make Love To You Then) WHY CAN'T I TOUCH YOU
Ronnie Dyson (Columbia)
- 42 42 TRYING TO MAKE A FOOL OF ME Delfonics (Philly Groove)
- 43 44 MAYBE Three Degrees (Roulette)
- 44 72 WAR Edwin Starr (Gordy)
- 45 56 SLY, SLICK AND WICKED Lost Generation (Brunswick)
- 46 55 WHEN WE GET MARRIED Intruders (Gamble)
- 47 57 MY MARIE Engelbert Humperdinck (Parrot)
- 48 54 HOW ABOUT A LITTLE HAND (For the Boys in the Band)
Boys in the Band (Spring)
- 49 45 I WANT TO TAKE YOU HIGHER Sly & the Family Stone (Epic)
- 50 50 AIN'T THAT LOVING YOU Luther Ingram (KoKo)

TOP U.S. COUNTRY SINGLES

- 1 1 HE LOVES ME ALL THE WAY
Tammy Wynette
- 2 2 WONDER COULD I LIVE THERE
ANYMORE Charley Pride
- 3 4 KANSAS CITY SONG Buck Owens
- 4 5 IF I EVER FALL IN LOVE
Faron Young
- 5 3 HELLO DARLIN' Conway Twitty
- 6 9 I NEVER PICKED COTTON Roy Clark
- 7 11 JESUS, TAKE A HOLD Merle Haggard
- 8 7 SHE'S A LITTLE BIT COUNTRY
George Hamilton
- 9 12 SOMEDAY WE'LL BE TOGETHER
Bill Anderson & Jan Howard
- 10 13 FOR THE GOOD TIMES/GRAZIN' IN
GREENER PASTURES Ray Price
- 11 6 LONG LONG TEXAS ROAD Roy Drusky
- 12 8 HEART OVER MIND Mel Tillis
- 13 16 HUMPHREY THE CAMEL
Jack Blanchard & Misty Morgan
- 14 17 YOU WANNA GIVE ME A LIFT
Loretta Lynn
- 15 15 I CAN'T SEEM TO SAY GOODBYE
Jerry Lee Lewis
- 16 10 I NEVER ONCE STOPPED LOVING
YOU Connie Smith
- 17 21 ROCKY TOP Lynn Anderson
- 18 23 HELLO MARY LOU Bobby Lewis
- 19 14 HEAVENLY SUNSHINE Ferlin Jusky
- 20 20 LAND MARK TAVERN
Del Reeves & Penny DeHaven

TOP U.S. COUNTRY ALBUMS

- 1 1 JUST PLAIN CHARLEY Charley Pride
- 2 2 TAMMY'S TOUCH Tammy Wynette
- 3 4 THE WORLD OF JOHNNY CASH
- 4 3 MY WOMAN, MY WOMAN, MY WIFE
Marty Robbins
- 5 5 PORTER WAYNE AND DOLLY
REBECCA Porter Wagoner & Dolly Parton
- 6 6 THE BEST OF CHARLEY PRIDE
- 7 8 HELLO DARLIN' Conway Twitty
- 8 7 OKIE FROM MUSKOGEE Merle Haggard
- 9 10 WORLD OF TAMMY WYNETTE
- 10 11 BABY BABY David Houston
- 11 9 TAMMY WYNETTE'S GREATEST HITS
- 12 12 HANK WILLIAMS JR. GREATEST
HITS
- 13 13 YOU AIN' HEARD NOTHIN' YET
Danny Davis & the Nashville Brass
- 14 16 LOVE IS A SOMETIMES THING
Bill Anderson
- 15 15 BEST OF JERRY LEE LEWIS
- 16 14 THE WAYS TO LOVE A MAN
Tammy Wynette
- 17 19 BIRDS OF A FEATHER
Jack Blanchard & Misty Morgan
- 18 18 WE'RE GONNA GET TOGETHER
Buck Owens & Susan Raye
- 19 17 HELLO, I'M JOHNNY CASH
- 20 24 YOU WOULDN'T KNOW LOVE Ray Price

TOP U.S. ALBUMS

- 1 1 WOODSTOCK Soundtrack
- 2 2 LET IT BE Beatles
- 3 3 McCARTNEY Paul McCartney
- 4 4 ABC Jackson 5
- 5 7 SELF PORTRAIT Bob Dylan
- 6 5 LIVE AT LEEDS Who
- 7 13 CHICAGO
- 8 11 CLOSER TO HOME
Grand Funk Railroad
- 9 6 DEJA VU
Crosby, Stills, Nash & Young
- 10 10 MOVEMENT Isaac Hayes
- 11 8 GREATEST HITS Fifth Dimension
- 12 9 IT AIN'T EASY Three Dog Night
- 13 12 GET READY Rare Earth
- 14 14 ON STAGE Elvis Presley
- 15 15 10 YEARS TOGETHER
Peter, Paul & Mary
- 16 16 HENDRIX BAND OF GYPSYS
Jimi Hendrix, Buddy Miles & Billy Cox
- 17 17 CANDLES IN THE RAIN Melanie
- 18 - BLOOD, SWEAT & TEARS 3
- 19 18 BRIDGE OVER TROUBLED WATER
Simon and Garfunkel
- 20 20 AMERICAN WOMAN Guess Who
- 21 52 ECOLOGY Rare Earth
- 22 24 STILL WATERS RUN DEEP
Four Tops
- 23 19 TOM Tom Jones
- 24 26 ALONE TOGETHER Dave Mason
- 25 22 PSYCHEDELIC SHACK Temptations
- 26 25 LIVE Steppenwolf
- 27 28 WORKINGMAN'S DEAD
Grateful Dead
- 28 30 ERIC BURDON DECLARES WAR
- 29 23 I'LL NEVER FALL IN LOVE AGAIN
Dionne Warwick
- 30 32 GASOLINE ALLEY Rod Stewart

LUXEMBOURG PROGRESSIVE

- 1 2 BUMPERS Various
- 2 4 LIVE AT LEEDS Who
- 3 3 WOODSTOCK Various
- 4 1 IN ROCK Deep Purple
- 5 11 BAND OF GYPSYS Jimi Hendrix
- 6 10 ACCEPT Chicken Shack
- 7 - LADIES OF THE CANYON
Joni Mitchell
- 8 6 QUATERMASS
- 9 5 TOM PAXTON SIX
- 10 - FIRE AND WATER Free
- 11 13 PARACHUTE Pretty Things
- 12 15 BARCLAY JAMES HARVEST
- 13 14 THANK CHRIST FOR THE BOMB
Groundhogs
- 14 - HOME Procol Harum
- 15 - RAMBLING JACK ELLIOT
- 16 8 LIVE CREAM Cream
- 17 - SING BROTHER SING
Edgar Broughton Band
- 18 12 SOLID BOND
Graham Bond Organisation
- 19 - AFFINITY
- 20 - LAST PUFF Spooky Tooth

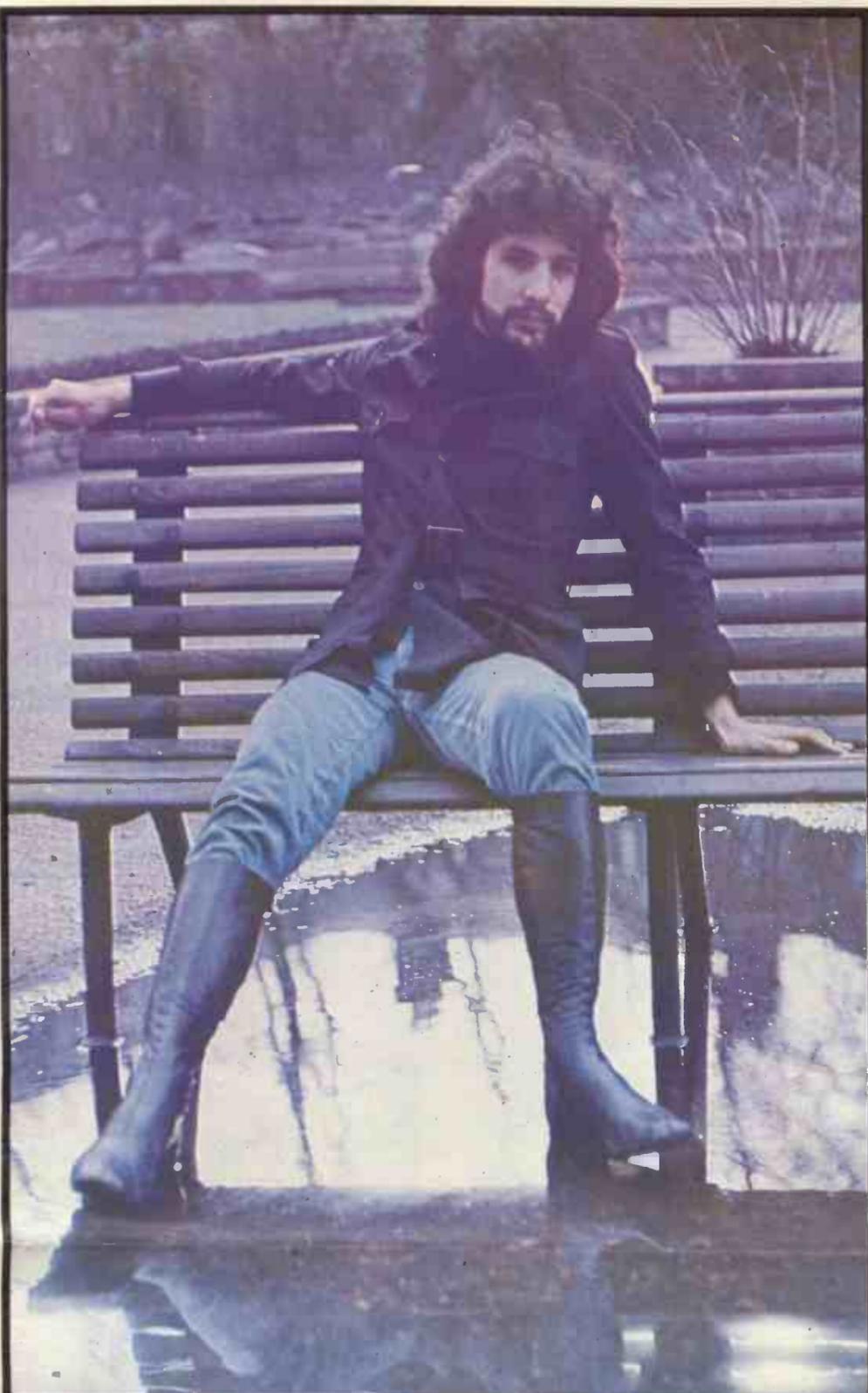
DUTCH TOP TEN

- 1 1 IN THE SUMMERTIME Mungo Jerry
- 2 2 I DON'T BELIEVE IN IF
ANYMORE Roger Whittaker
- 3 3 NEVER MARRY A RAILROAD
MAN Shocking Blue
- 4 4 MAGICAL MYSTERY MORNING Cats
- 5 5 LET'S PLAY TOGETHER
Sanderas Anres
- 6 - LADY D'ARBANVILLE Cat Stevens
- 7 8 TEACH YOUR CHILDREN
Crosby, Stills, Nash & Young
- 8 - GROOVIN' WITH MR BLOE Mr Bloe
- 9 10 THE LONG AND WINDING
ROAD Beatles
- 10 - ALL RIGHT NOW Free

U.K. SAMPLER ALBUMS

- 1 1 BUMPERS
- 2 2 PICNIC - A BREATH OF FRESH
AIR
- 3 3 FILL YOUR HEAD WITH ROCK
- 4 - SOUND OF KING'S King's College Choir
- 5 5 AMERICA Herb Alpert
- 6 6 INTRODUCING STEREO '70
- 7 7 REGGAE CHARTBUSTERS
- 8 8 IMPACT
- 9 - HIS ORCHESTRA, CHORUS, SINGERS
SOUND Ray Conniff
- 10 4 HOW BLUE CAN WE GET

Photo: BOB HITE of CANNED HEAT



CAT STEVENS

ERIC BURDON— SLAVE TO POP!

THOSE WE have loved seldom remain the same. Not John Winston. Lennon. Not Robert Zimmerman and certainly not Eric Victor Burdon the self confessed, 'long haired overfed leaping gnome' and 'ex-dirty old blues singer' who was in London last week 'for the chicks' (As Tony Blackburn will testify following his 'Top of the Pops' interview) in addition to promoting his new band 'War'.

His new album 'War' and a new single 'Don't Spill the Wine' shortly to be released in England on Polydor are already registering in the U.S. Top Forty and our much loved, much misunderstood old rock and roll warhorse is making it all over again. To come back strong after the split from the original Animals (the only international beat group to gain a following like a First Division soccer side) was an achievement with the 'new' Animals to do it again proves that the proof of this particular pudding is in the eating.

Burdon has two qualities which will always help him back into the picture, musical GUTS and that strange fascination we all have in seeing a soul laid bare in an attempt to win our love — he has mine, the 'Beasts', the Pills', the walking Hill, John Steels', Ivels', and he must have Lennon's or we would never have received 'The Primal Scream' from Mr Ono with a dedication 'Trying to Become an American will not ease your pain'.

Installed in his hotel room with some good live tapes of Jimi Hendrix in concert for inspiration and his new manager Steve Gold (no man who can laugh at himself and his affectionately applied nickname 'Super-Jew' can be all bad) for intellectual warmth we talked of EVB now.

"I'm not a dirty old blues singer any more", he said. "I don't just want to make people cry or feel miserable any more and the blues is a 'downer' subject. That was all right when the kids dug that kind

of 'jive' but they are not going through that kind of thing now. It's not the time for the blues now.

"I want to be a comic — I want to make people laugh and be happy too because I'm funny — naturally funny. What I learnt from that period in Newcastle as a blues singer is still with me and so is the fantasy of the psychedelic period I went through with the New Animals.

"War is not an opposing attitude to the doctrine of 'love and peace'; it is a part of it. It embraces love and peace and the war we are talking about is the war within ourselves. People seem to get some kind of pleasure out of watching me tear myself apart inside — maybe when I'm at peace with myself I won't be of use to anyone any more.

"Greed, hunger and violence are as much an essential part of the human system to me as charity peace and love. William Shakespeare was a great writer still relateable today because he recognised the fact and wrote of the existence of both sides. Lennon is a great musician but sometimes I think he sees only one side of the coin and someone seems to be leading him around by the nose.

"I choose to work in America now because I feel I have more to say there taken from here than the other way about and I'm going back to get it said. Later I hope to come back here with some things from America which may help to make England understand some things better.

"People seem to be under the impression that the powers of the police are only tightening up in the



ERIC BURDON

States but I see it here too because England will ape the worst side of the American scene. But I can laugh at the police thing now. They've got their gig to do and I've got mine and if they don't catch me this week — well tough XX?! lads better luck next time!

"I suppose people expect me to be a rich and wealthy pop star by now but the truth is that I am thousands of pounds in debt because I've been thieved from and prostituted — I was pop slave but now I'm free and that's the way I'm going to stay.

"I'm going to be rich because I've got the right ideas for the right kind of films and that may give Rolling Stone a chance to laugh at the 'long haired leapinggnome' but I'll do it. I'll make some films that will blow a few minds. I can see it all before me like a map now and I know exactly where I'm going."

And there you have him — or had him as he is now winning his way back to his 'spiritual' home in Bel Air where he has recently acquired Boris Karloff's old home. One monster following another but still lovable with or without a bolt through his neck. New balls! as they say at Wimbledon".

KEITH ALTHAM

EVERYTHING IS STEVENS

SOUNDS OF laughter seem to be a constant surrounding to Ray Stevens. Although it was four in the afternoon and Ray was wading through a massive breakfast, quips were flying fast and furious in a repartee with his manager, and friends.

This aspect of Mr Stevens has been reflected before in his singles, such as 'Harry the Hairy Ape' and 'Gitarzan'.

"I thought I was serious", said Ray straight-faced, then the sign of a smile crept across his eyes. "In fact I've always made all kinds of records, it just happens that only a few of the more serious ones are noticed. Now I'm working on things that I've never done before, particularly on the album I'm recording at the moment. I've always wanted to have the scope to experiment."

In fact Ray is by no means limited to singing. He can capably play no less than: piano, organ, vibes, trumpet, and saxophone. All were self-taught except the basics of the piano, which he learnt at the age of six.

BIG CHOIR

"On my single 'Everything is Beautiful' I play two pianos, the bells, and I sang three parts three times. That was like nine background voices. On the record it sounds like a gigantic right in tune choir, which it wasn't because they were children.

"There was only me and the engineer in the studio most of the time, which means everything on the single is my own idea. The same applies to my album, which I finished a couple of months ago. A few of my own compositions are on it as well as 'Raindrops Keep Fallin' on My Head' and some Beatles' number. I certainly think I can do something for those numbers — I can say that anyway and nobody can contradict as they haven't heard it yet! I've done all the arranging, producing and have taken complete charge in the studio, which has given me more leeway."

Before he arrived in Britain, Ray has been working in the recording studios near his Nashville home for several nights, through to five in the morning.

"I didn't really notice the time difference too much that way", he laughed. "I was already too messed up. In fact the flight over might have helped me!"

Living in the country and western centre of the world, Ray has obviously absorbed some of the influences, but he still says his favourite type of music is 'pop'. Which gives him good scope!

BAD POP

"I like country and western, if it's good and well done. The same applies to any music. I don't like bad pop!"

Having already notched up two million sellers in America and many more hits besides, Ray can obviously make such a statement with confidence. On his return to America he will be filming for his own television series, which is expected to fill the mid-season spot. He also currently has a networked series running.

"As soon as I have completed all the things lined up in the States I hope to come back to England to make some live appearances. On this visit I've been working mainly on television recordings. I've done the Lulu show, Morcambe and Wise, Top of the Pops, and general



RAY STEVENS

Dirk Bogarde re-runs!"

Here comes that comedy again. Do you feel like a frustrated comedian, I venture?

"No I really don't want to be a comedian", said Ray. "I just like to have a little comedy in my style. 'Everything is Beautiful' may be a change in style, but I think everybody changes, and I'm sure I'm no exception. The mood of

society changes, and these changes influence you too. I think I've been influenced by a lot of records. Most of the songs I write, though, are for me."

Apart from his obvious musical involvements, what other interests does Mr Stevens have:

"Nothing at all", he said. "I'm a total music man."

VALERIE MABBS



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