

RECORD MIRROR

Largest selling colour pop weekly newspaper. Price 6d. No. 437. Every Thursday. Week ending July 26th, 1969.



KEITH RICHARDS EXCLUSIVE:
'The newspapers were like vultures over Marianne... Jean-Luc Goddard, he's the eternal schoolboy'

INSIDE:

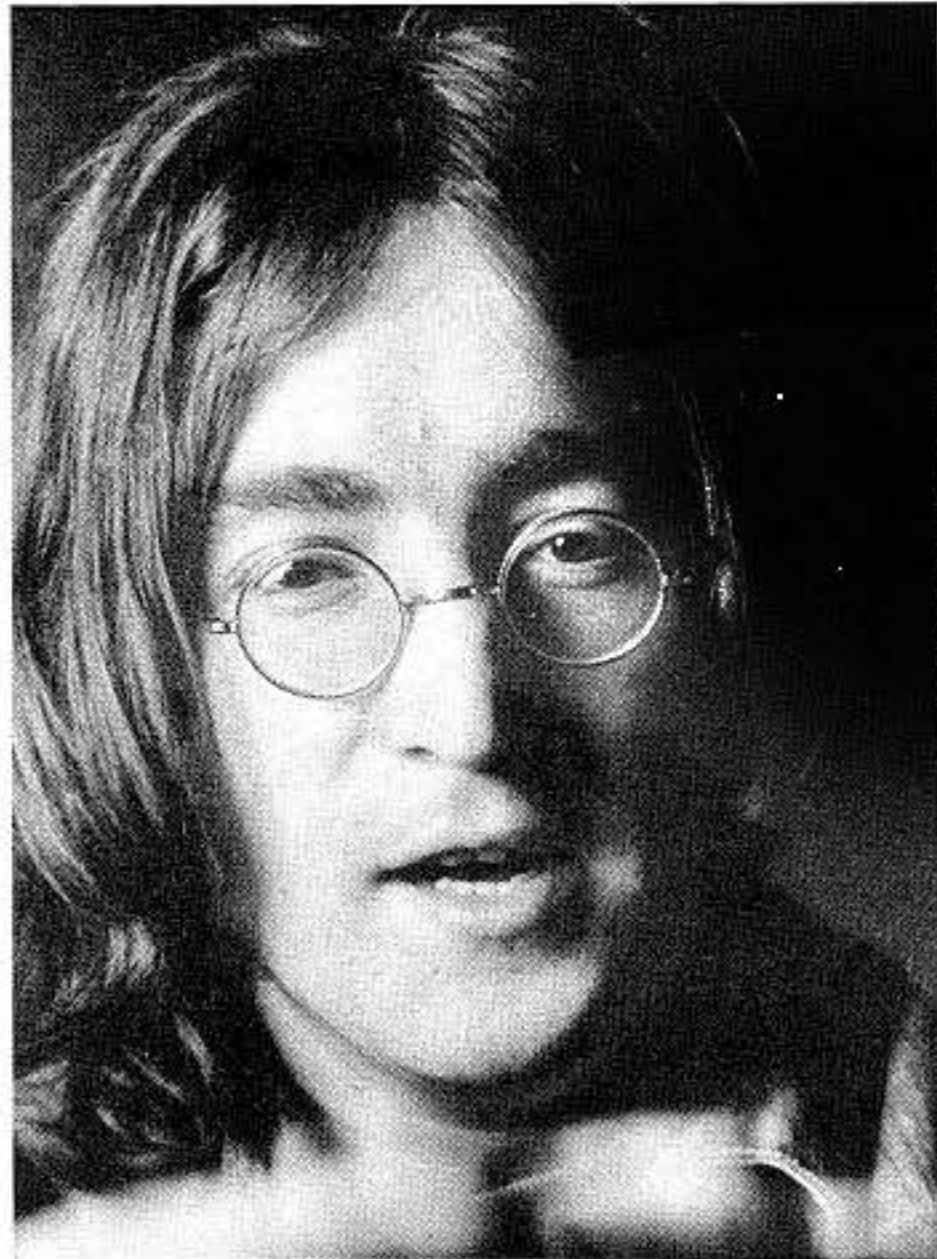
Dave Dee 'Why I Quit'
Billy Preston colour,
charts, reviews
Love Affair colour,
Association,
Lovin' Spoonful,
US superstars...



YOUR PAGE

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

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



JOHN LENNON — peace hero, well-beloved and a reader comes up with the idea that "Give Peace A Chance" should be the new National Anthem . . .

John Lennon's tune to replace National Anthem...? Why not?, says R.M. Reader

NOW that "Land of Hope and Glory" is to be dropped from the Proms I suggest for its replacement "Give Peace a Chance" by the Plastic Ono Band. In fact I'd go further and suggest that it replaces the National Anthem! Lennon, is doing more to promote peace and the spirit of Love than the United Nations. He has been called insane, but then a past advocate of love and peace was crucified for his beliefs.—Colin Brinton, 73 Grange Road, Harwich, Essex.

HURRAH FOR EMBER!

THE purpose of this letter is to compliment Ember Records on a masterpiece of archive excavation and to thank you for a very informative and lively review of the album "Rockin' Brew" (SPE 6603) is magnificent — absolutely wonder-

ful early big band rock and roll. Obviously the contents of this historic package were compiled by people whom I think everyone must agree are the best and most experienced rock re-issues in the record business today. I shall certainly continue to buy every Ember "Speciality" album that I can get. — Comm. Lucifer Black, 45 Dudley Avenue, Kenton, Harrow, Middlesex.

TAMLA MOTOWN FUN

"MOTOWN United 1969" is a social evening for all Motown fans. It is the third such party to be sponsored by all the Motown Fan Clubs in Great Britain and promises to be most exciting happening of the year. There will be a special guest appearance by Tamla Motown singer Jimmy Ruffin and there is the possibility of him giving a sample of his stage act. Special films of other Motown artistes will also be shown. Guests include Johnnie Walker, Clodagh Rogers and others. A tape of messages from Motown artistes will also be featured and there will, of course, be Motown music for listening and dancing to, and those attending will hear as yet unreleased Motown discs.

This will all take place on Saturday, August 2, from 7.30 p.m. till midnight at "The Rutherford Suite", Lancaster Gate Hotel, 106 Lancaster Gate, London, W.2. Tickets at 5s for members and 7s. 6d. each for guests are available from the Four Tops Fan Club, St. Michael's Lodge, Newtown, Uckfield, Sussex and from Soul City Record Shop, 17 Monmouth Street, W.C.2. (Send s.a.e.) There is a limited supply, so first come first served! Motown United '69 is for everyone, so for an extra special night out, join us on August 2. No one can afford to miss out, believe us! — Phil Symes and Pete Mellroy, (Jimmy Ruffin Fan Club), 101 Stansted Road, Bishop's Stortford, Herts.

ISLEY'S THING

IF I correctly understand the letter printed in RM June 28 Mr. Fullman believes "Behind The Painted Smile" and "It's Your Thing" by the Isley Brothers to be "old" records.

I can assure him that he is under a misapprehension if he believes "It's Your Thing" to be an old recording, a misapprehension which unfortunately has been perpetuated by various BBC disc jockeys.

The Isley Brothers recorded "It's Your Thing" early in 1969 for their own independent American label, T-Neck Records. In the States distribution for T-Neck is handled by Buddah Records. In the UK T-Neck Records are released by Major Minor Records.

"It's Your Thing" made number two in the American charts and the Isleys were awarded a Gold Disc for the record only six weeks after its release. Their new album "It's Our Thing" which is entirely self-written, self-produced and self-performed, was released by Major Minor on July 5.

It is quite correct that the Isley Brothers recent releases on the Tamla Motown label are old recordings. The current single and album recently released by Tamla Motown are recordings made by the Isley Brothers in 1967 and 1968. — Frances Baars, Press Officer, Major Minor Records Ltd., 58-59 Gt. Marlborough Street, W.1.

LABEL LAUGHS

HAS anyone else noticed that those fine and fervent promoters of Christianity, the Edwin Hawkins Singers, shout the praises of the Lord on the Buddah label? Those of us with this deep perceptive insight will also have been staggered when "The Israelites" appeared on the Pyramid label! Is there to be no end to this insanity? If not I tremble to think of the ghastly shape of things to come.

Readings From The Russian Poets on Liberty, "Lord Robens Best Speeches" on Major Minor (ouch!), "Thoughts Of Harold Wilson" on Action, perhaps a new supergroup called The North Sea Gas on Atlantic . . . — Thomas Barclay, 30 Devon Street, Leigh, Lancs.

ELVIS TRIP

I HAVE booked a coach to travel to the Elvis Presley Convention on September 21. If anyone is interested in travelling on it would they please write for seats sending £1 for each person and two stamped addressed envelopes (one to acknowledge bookings, and the second to send details of the pick-up points at a later date). Fans can join the coach at Leeds and Wakefield.

I am also producing a magazine as from September about Elvis and details can be sent if an s.a.e. is enclosed. — Wendy Murton, 53 Lynwood Crescent, Woodlesford, Leeds, LS26 8LJ, Yorkshire.

EL AND MEL

I AM indeed most pleased and delighted to hear that the great rock pianist Merrill Moore is to film with Elvis Presley.

Apparently, the film is a Western and will be called "The Hard Ride" — to be made on location in Arizona. The film will include several specially composed songs, which will show to great advantage El's superb vocal range. And, remember, there is no pianist with Merrill Moore's treble-hammering keyboard style. So, the Presley-Moore coupling looks like being — for rockers only!

I met Merrill at rehearsals for the recent International Country Convention at Wembley, and here are some of my personal observations on the two-fisted piano cruncher; his complete frankness; the ultra-deep bronze tan; the rich Southern-gent drawl; his repeated refusal to smoke my rolled fags; being called by one's Christian name by this legendary star. And, above all, his tremendous personality.

Yes, I think Merrill Moore could turn out to be a newly-discovered piano-playing Lorne Greene (Ben Cartwright of the "Bonanza" TV series) — and a good one, too! By the way, his new "Tree Top Tall" long-player is a winner — a real gas album. — Wild Bull Willis, 7 Thackeray Street, Lambeth, S.E.11.

BANDS & BANS

COULD the BBC carry on without musicians? The Musicians' Union think not, so they've threatened to bring their members out on strike if the BBC goes ahead with its plans for cuts in radio, which includes throwing out several staff bands. What a laugh!

Without all those terrible bands, Radio One would go from strength to strength, and as for TV, shows like TOP P could easily carry on by going back to mime, which would improve them a thousand-fold! Hurry up and strike, musicians — we can't wait! — Stephen Robinson, 45 Charminster Road, Worcester Park, Surrey.

IN BRIEF

Kevin Roberts, 13 Mount Pleasant, Sutton-in-Ashfield, Notts. — Wanted Booker T and the MGs records, singles, EPs, LPs. I have got "Time Is Tight" but want all other records by Booker T. Also wanted "I'll Pick A Rose For My Rose" by Mary Johnson. Will swap records for those mentioned, or will buy them.

4 Whites Corner, Whitley, Wilts. — Will buy or exchange early Stones' press cuttings and monthlies.

E. Stobart, 80 Palmerston Road, Pennywell, Sunderland, Co. Durham — Wanted to complete collection. LP "Where Are You" by Frank Sinatra. Must be in good condition, name your own price.

Steve Percival, 19 Denville Crescent, Manchester M22 5EW. — If anyone has any pics, info, or records on the following artistes, Dusty Springfield, Madeline Bell, Kiki Dee and Scott Walker, could they please write to me? I am hoping to compile a biography of each artiste and the above material will be invaluable.

Richard Dickenson, 64 Becton Place, Erith, Kent. — Can any RM readers help me obtain: "In The Hall Of The Mountain King" — Nero And The Gladiators; "Jack The Ripper" — Screaming Lord Sutch, and "Love Makes Sweet Music" — The Soft Machine.

Peter Gaskell, 14 Raines Avenue, Worksop, Notts. — Has any reader got the following records for sale: "You Still Want Me", "Everybody's Gonna Be Happy" and "Wonderboy" by the Kinks? Must be in good condition.

Keith Stubbs, 15 The Leveretts, Oshill Road, Birmingham 21. — I have the LP "The Flight of Friendship 7"/"The Astronaut", which I am willing to sell or swap. It is in excellent condition. Offers please?

Roger Price, 29 High Street, Lydney, Glos. GL15 5DP. — I will exchange Supremes "At The Talk of the Town" and "Autumn Chart-busters" for "What We Did On Our Holidays" by the Fairport Convention, or I will pay 25/- for it if exchange is not suitable.

R. Sherman, 20 Orchard Road, Longlevens, Gloucester. — For sale or swap for material by the Pink Floyd, the Doors or Tyrannosaurus Rex; "Between the Buttons" — Rolling Stones LP, "I Am A Rock" Ep and "The Boxer" — Simon and Garfunkel; "Here We Go Round the Mulberry Bush" — Traffic. Any offers?

David A. Bardsley, 72 Thackeray Towers, Chester, Cheshire. — Stones photos and cuttings from "Come On" to date. For more details send s.a.e.

'We just want a little respect and some constant money'

Val Mabbs talks to Easy beat Stevie Wright . . .



THE EASYBEATS—Their "Friday On My Mind" has just been reissued on an oldies-but-goodies LP on United Artists . . .

AFTER INITIALLY storming the charts with "Friday On My Mind" they seemed to disappear into oblivion following the release of "Good Time" last year.

But a very much wiser and much changed Easybeats are hitting back with a vengeance and their latest release "St. Louis".

"We've changed so much," singer Stevie Wright told me. "When 'Friday On My Mind' went bang into the charts we came from Australia and hadn't had time to absorb very many influences. They put us on the Four Tops Show with all the press watching, which was a stinking, rotten thing to do to the group. They've been putting us in ballrooms and we are sockin' in to 'em with chunky rhythms, soul and rock and roll and some kids were a bit disappointed."

Now that the Easybeats have changed their management, and are also signed to Polydor for worldwide release, Steve is more optimistic about the future.

"We can't really blame the record company completely, there was a lull before this record because of the changes that were taking place," Steve explained. "We had been getting much too involved in the music and we weren't doing too many gigs. Now we want to play, and we'd like to work around London."

The Easybeats haven't dedicated the whole year to settling management difficulties, however, but have been very active on the Continent.

"We've completed major tours of Germany and Austria in that time," Steve told me. "We went to Germany before they released 'St. Louis', so we worked hard promoting the record before it was out. There's great enthusiasm in the German audiences: it's good. The trouble is, though, you can't get a meal there under a quid so we lived on their great, long garlic sausages. That's why the group sticks together! Really, we're held together money-wise. Groups that split must have a lot of money; that's what I think, anyway!"

The Easybeats have formed their own production company which already handles My Dear Watson, The Giant, and an Australian, John Jones and his Band.

"We were trying to help other people produce records while we were in Ger-

many," Steve told me. "And we have also been trying to get German groups for our company. Although people on the Continent imitated British groups there's so much talent there. We once heard a guy who sounded more like Tom Jones than Tom Jones!"

"When we look for talent it's our personal choice, so we must get a good thing for it. I wouldn't get out of working in the group completely, music is the first and foremost consideration, but for money's sake and progression management comes after. To manage will be every group's idea when they wise up. The management side is where the money is!"

Obviously, spotting talent in the musical field calls for a reasonable understanding of different sounds, and I could tell from the way Steve spoke that the Easybeats had certainly absorbed many influences since we last heard from them.

"You've got to like different sounds, that's the only way to be," Steve told me. "All different varieties of music sell, after all, I'm really being mercenary!"

"I've got a beautiful flat furnished with antiques now, but I used to live in a terrible place in Westbourne Park. It was great, though, because of the atmosphere, and friends were always bringing ska records round. The people in that area all think they're losers, though, and after a while it rubs off, so I got out. We've got a couple of Portobello Road guys signed to our production company, however, and also a West Indian jazz singer, Lucky Gordon. He's got such tremendous jazz feeling. We first found him when he was singing away with some friends in the middle of Hyde Park!"

After a year's hard preparation the Easybeats hope that their production company is now ready to make an impact on the public and then they can concentrate on entertaining in the way they've always wanted.

"All I can ask for now is constant money, success and fame through that!" Steve said. "But, really, we don't want any big stardom, you have to work at that; we just want to get respect."

VALERIE MABBS

WHY I QUIT!

DAVE DEE'S decision to leave Dozy, Beaky, Mick and Tich was one of the best kept secrets of showbusiness. For this split was decided 18 months ago!

But it wasn't announced until Dave had done a couple of acting jobs—to see how the former policeman from Salisbury made out as an entertainer. He did well.

So the secret came out last week. But Dave, 25, won't actually stop singing with the group until September 30—exactly five years, 15 hit records and almost £1m, since he started.

And he will still be managed by the same song writing duo—Ken Howard and Alan Blaikley — that sent the group's records spiralling up the charts.

So will the group, under the abbreviated name, D B M and T. So why split? Dave explains: "I felt that life was passing by without giving me any real challenge.

"When we all started together, there was a challenge. The challenge of making good. That went, because we had all-round success.

"Some things began to get a bit of a drag. And I felt I wanted a change of direction. The feeling I've always had — that I can make it on a wider scale than just pop music — got stronger and stronger."

He first mentioned his feeling to Ken Howard about 18 months ago. Ken explains: "It became obvious then that the group had reached a plateau.

"They had done everything: Hit records, LPs, clubs, American tours and Europe.

DAVE DEE & CO. — IN THE OLD DAYS . . .

The whole lot. But nobody can just go on doing the same thing indefinitely.

"They had to move on or they would have got fed up," said Ken.

Many groups have great rows when they reach this stage. And another of Ken and Alan's groups—The Herd—split up when it happened to them.

"There seems to be a sort of self-destructive mechanism which swings into action and limits the length of a pop star's life," said Ken.

It looked as if it might happen to Dave Dee and the group. But thanks to some sensible talking disaster was averted.

And Dave had the opportunity of trying his hand at light entertainment. At Christmas he appeared as Idle Jack in the pantomime Dick Whittington at Stockton.

BY DAVE DEE

And he also squeezed in a small speech as Shakespeare's Caliban in the recent TV series "Whatever Next."

Said Ken: "We see him as a sort of cross between Rolf Harris and Engelbert Humperdinck, comedy mixed with sex appeal.

Dave already has a compering job lined—for a foreign TV company. And he

is considering a part in a comedy film about a "pop person."

Meanwhile the group will "harden up" their act to include more rock numbers. And Ken and Alan are busy with a new group called "Windmill" which sailed into their office from Germany.

"Dave spotted this group in Germany . . . which was where we first met him!" said Ken. He and Alan with Barry Mason wrote the group's first single "Big Bertha" which was released on Friday.

"We see all these changes as a development . . . which is what pop music is all about," said Ken.



THE MARMALADE ALBUMS

- "Streetnoise"
Julie Driscoll, and the Brian Auger Trinity
- "If only for a moment"
Blossom Toes
- "Battersea Rain Dance"
Chris Barber's Band
- "3,000 Years With Otilie"
Otilie Patterson
- "Thinking Back"
Gordon Jackson
- "Extrapolation"
John McLaughlin
- "Oliv 1 and 2"
Spontaneous Music Ensemble
- "100% Proof"
Marmalade Sampler 14/6



'ACTING IS FOR MICK, NOT ME!' -



HE silent one speaks. In these times, words from Keith Richard are as rare as cobras in Essex, but the Rolling Stones' lead guitarist, who hasn't unleashed a sentence for radio, television or the press in a month of Sundays, broke the silence at the Rolling Stones' office this week for Record Mirror readers.

"I hate group interviews where there are five or six of us trying to speak, so I usually leave them to Mick, although I do like to talk myself. Mick takes the lime-light, but I don't mind. If I wanted it, it is there and I could go out and get it. I dig reading about Mick anyway. Even Charlie never complains except about blisters. I've never seen a completely accurate newspaper story — I know about me and that

most of what is said is false. Those stories are the funniest. Mick runs into a gap when people start expecting him to comment on politics and things that have nothing to do with us. When that gap gets too big, he quits. Personally, I find him a very nice chap, and I don't mind letting him talk for the rest of us. The newspapers have been like vultures over Marianne. In fact the word 'drugs' has an entirely different meaning now. It can be anything, including aspirin."

Keith played with a stern face and again without saying a word at the Hyde Park free concert. What, I asked him, was it like to be on stage after so long?

"It was great from where I was. After two years, it was hard to believe we were actually doing a live show again. It took me a while to get into it, but when I did, I really enjoyed it. In England, we've never had that size concert, I'm surprised so many people showed up. It must have been very hot out there and it was nice of them to sit out there all that time. The Hell's Angels were great. In 1967, I must have played the guitar for only about five weeks to practice for 'Satanic Majesties'. I was very tired and wanted to get into other instruments. As a result, I was a bit rusty when this concert was planned. We did a lot of rehearsing, though, to get back in form. Today I'm wanting to go back on the road, but tomorrow I don't know. If we did go back, I'd want somebody like Ike and Tina Turner on the bill. Someone who might tear the audience apart before we came on and really make us work. Some young bands on the bill would be nice as well. I missed all the bands at the concert because we were in some crazy army ambulance. I never thought the whole thing would erupt, because everyone was obviously having a good time, but I couldn't visualise what would happen if we did it in the States. All I read about is young kids getting beaten up. I know we're going back there, but the dates haven't been decided yet."

The concert was Mick Taylor's debut with the Stones. I thought he fitted in so well I'd never pictured him as anything other than one of the Rolling Stones. How do two lead guitarists get along?

"Everything is more energetic now, with Mick Taylor. I'd only heard one or two things he'd done, and then



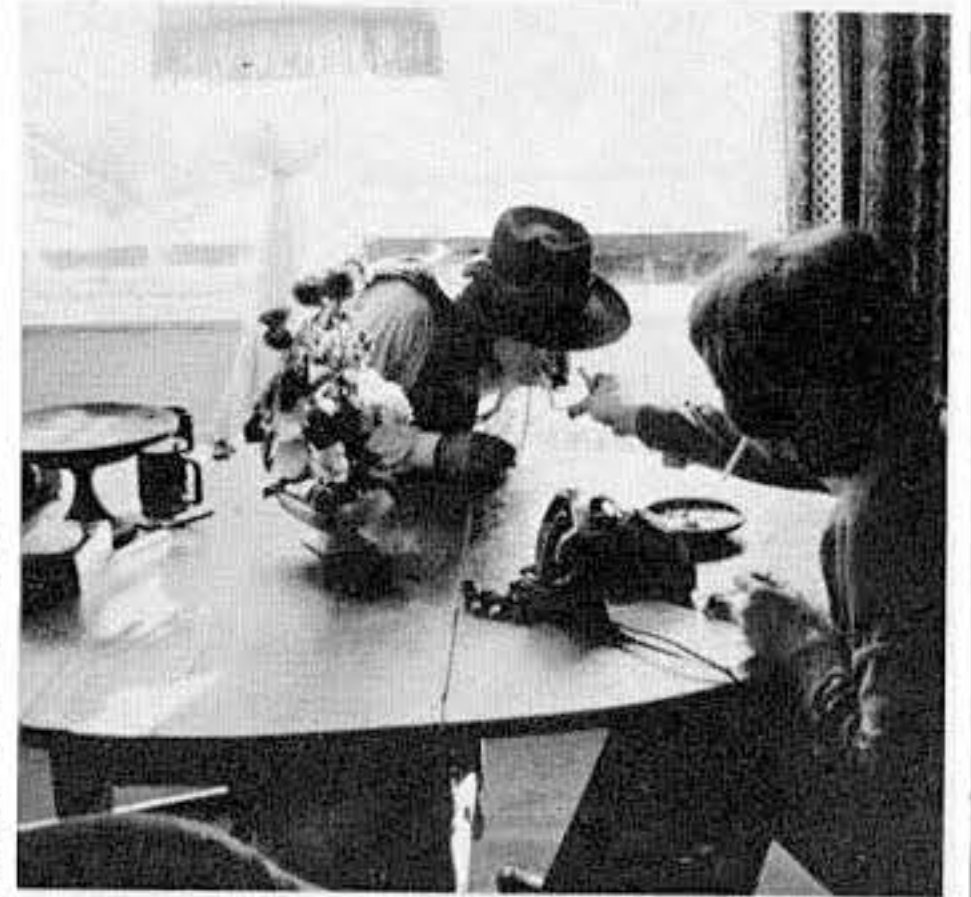
KEITH (Both RM pix by Alan Messer)



KEITH RICHARD by Lon Goddard

suddenly he was there in the studio. Mick Jagger had been talking to John Mayall, because he always attracts good guitarists. When you go through the Mayall school, you're usually pretty good. The two guitars work well together. Brian hadn't been playing the guitar with us for some time. He was into other instruments like the recorder and the piano. There are only about three tracks with Mick Taylor on them recorded for the new album so far, but we have enough tracks down for an album and a half. We just have to choose which ones to use. It would be nice to use some photos from the concert on the cover. There are some good ones going around.

"No," Keith replied to my question, "I don't listen to Radio One. I listened to it once and that's why I don't



listen to it now. The only DJ I ever see around is Jimmy Savile, who always has lots of great stories about Broadmoor and things. America is so far ahead in the field of radio. They have DJ's over there who really like the records they play. They're interested. There is no guff between the radio and the police. It's the fault of this government that the radio isn't up to standard. In the States they can say what they want. In dictatorships, they are restricted. The police get upset over what they might say over the radio. At least they sacked those bands — that was a brainwave."

Keith explains that his style of music has not changed much since the beginning of the Stones.

"I'm still basically a rock man. When I'm just sitting around playing the guitar, I find myself going back to songs I learned fifteen years ago. I still play what I used to play. There are more people playing instruments today than ever before. This age has turned them on to playing and I don't think it's a bad step at all. Everybody should play and have the experience of playing. I read somewhere that cucumbers grow twenty-five per cent faster to music. If it has that effect on cucumbers, think what it's doing for you! Though so many people are playing the guitar these days, I don't think it will take over. Learning the instrument usually leads to learning other things until you find the one that suits you best."

Mick Jagger seems to be active in the film industry at the moment. He does most of the group's talking, is he going to do all of the group's acting?

"I wouldn't like to do movies. I couldn't do what Mick does. He likes it, but if I did a film, it would be for a reason and I can't think of one. When anyone mentions movies, I disappear. I couldn't do it because I can't work when I'm being told what to do. I'm my own boss now, unless I decide to do something like that. We did 'Sympathy For The Devil' (or 'One Plus One') thinking that it was time we did something visual besides TV. To explain the film is difficult. I knew Jean-Luc-Godard earlier. He's a bit weird and kind of like the eternal schoolboy. You can't talk to him because he's busy freaking out. He is hung up on revolution and he was trying to put these revolution scenes on you. I watched the rough cuts of the film for a while, then fell asleep, then woke up again. I found the whole thing tedious — a boring way to get his theme across. One of these days, his revolution thing is going to turn around on him and there will be demonstrations against Jean-Luc-Godard. Revolution through destruction were the only words we could get out of him and that was apt since the Olympic studios caught fire on the last note of the film. While Mick is off taking care of the acting parts, I'll just stay here and keep the Stones well oiled and playing. We'll get on to doing some sessions."

To close, one of those ever so stylish journalistic queries — is there anything in the past you'd like to change?

"I wouldn't like to alter a thing. It's all important, the good parts and the mistakes. I would like to re-mix 'Satanic Majesties', but ..."

LON GODDARD

THOUGH they failed to succeed in Britain with "Ob-la-di Ob-la-da", Spectrum did gain a number one hit with their version — in Germany!

With so many new groups now entering the big business of pop we thought we'd take a look at their problems and the hurdles they must overcome, through their own eyes.

Spectrum have passed a few hurdles already. Apart from their German hit with "Ob-la-di" the group have also had two number ones in Spain with "Samantha's Mine" and "Heading For A Heatwave".

"We were the first British group to sign with RCA Records," 23-year-old bass guitarist and vocalist Tony Atkins told me. "We've released six records over the last two years. Although we've had some success with them we find the public can identify the number, but may not know the group behind it. Our single 'Portobello Road' was popular and reached 'bubbling under', but people who liked the record were surprised when we told them we made it."

Of course groups also have to learn to be selective with their material and to develop their style to suit an audience.

"Originally we featured a lot of early American harmony stuff, but the kids didn't like it," explained drummer Keith Forsey. "Then we got Pete Wood in on organ last year and have since changed to the more 'sock it to me' style, as on our latest release 'Free'."

'NOT VERY QUICK WORKERS'

"Pete and I compose some material for the group," added lead guitarist John Beattie. "But we're not very quick workers and the time factor is involved. We're working on material for our first album which is due out in September. We find that members within the group have varied musical tastes, so we don't work just along one style, it can be from Simon and Garfunkel to Led Zeppelin! I like bluesy numbers and Pete is very fond of Blood Sweat and Tears and jazz styles."

BETWEEN SIMON & GARFUNKEL AND LED ZEPPELIN COME ... SPECTRUM

Spectrum will be recording their album during August. "It would be tremendous if 'Free' was a hit now," Colin Forsey, vocalist and 23-year-old brother of Keith, told me. "It would give us extra confidence. There's the feeling now that while we're working on the LP something important may come up. At the moment we play the college circuits, which are quiet at this time of year, but they're the ideal thing for us."

During our conversation a ten-day visit, working at the Blow Up Club in Munich, was confirmed for Spectrum, and the tapes of 'Free' are now being rush-released here.

MONEY

"I've never been out of Britain," said Pete, who only joined the group in October. "That'll be great."

I asked Spectrum what they felt were the important factors that could bring one group into the limelight, away from the hundreds of others.

"I think you've got to have a lot of money backing you," Colin replied. "Also you should employ something different in your stage act. What a group does to gain enthusiasm on stage is important. Cream haven't had as many hits as the Tremeloes, who are simple and direct."

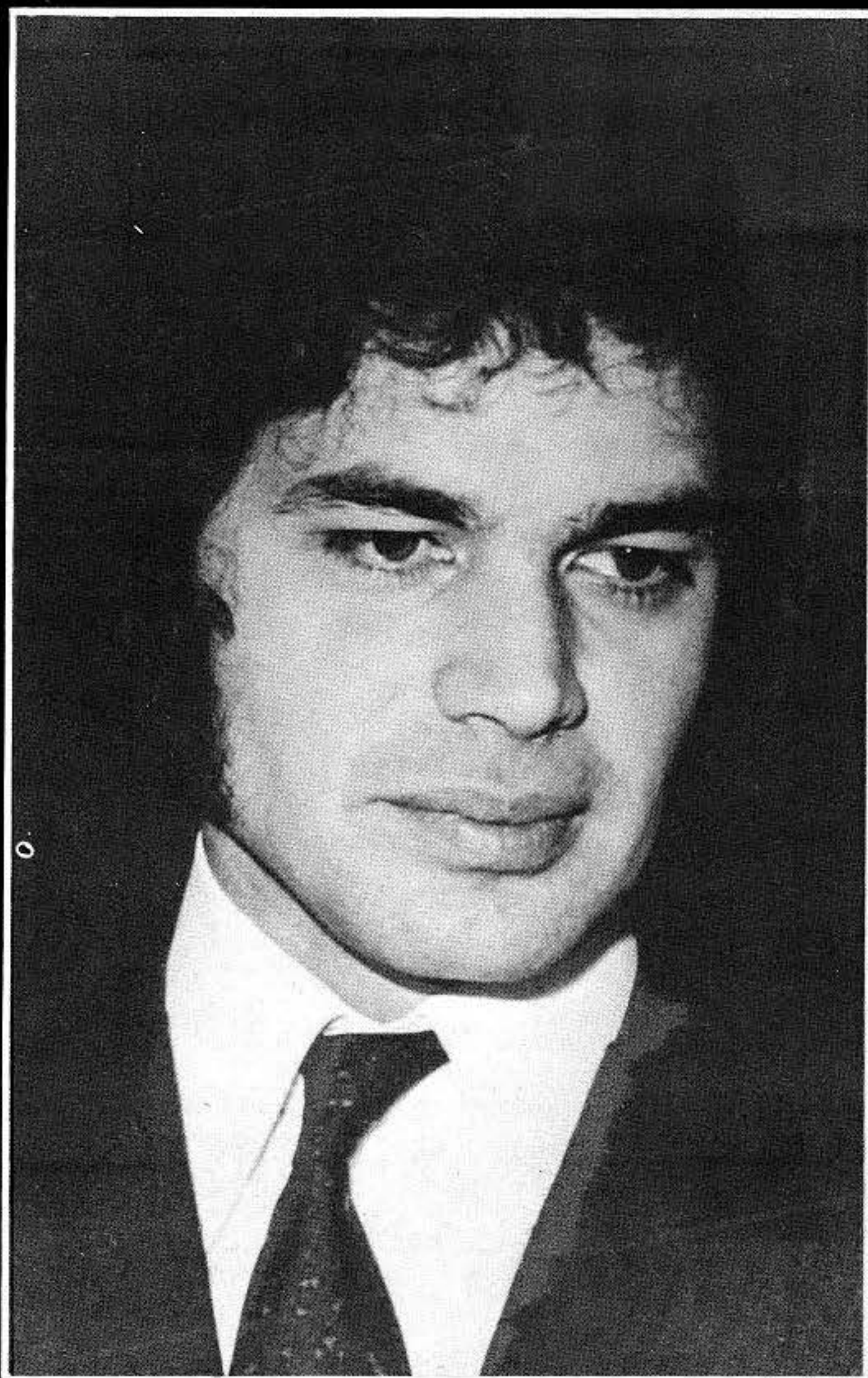
"I think too much importance is given to pop music though," Colin continued. "Some people take it all too seriously. Did you hear Alexis Korner's tribute to Brian Jones? You can take any bloke in the street and say he's got an explosive talent and that kind of thing, but all it really means is he's got a bad temper! There should be some kind of aura surrounding artists, but to talk about them giving out great messages is ridiculous. The guy who composes a number is giving out an idea of some sort, but I don't give out messages in the music. It's like anything else, say if I make a sculpture, if someone likes it, it gives me a 'kick'."

It seems there are a lot of people liking 'Free' (RCA), so that gives Spectrum a definite "kick".



SPECTRUM changed to the 'sock-it-to-me' style.

Engelbert

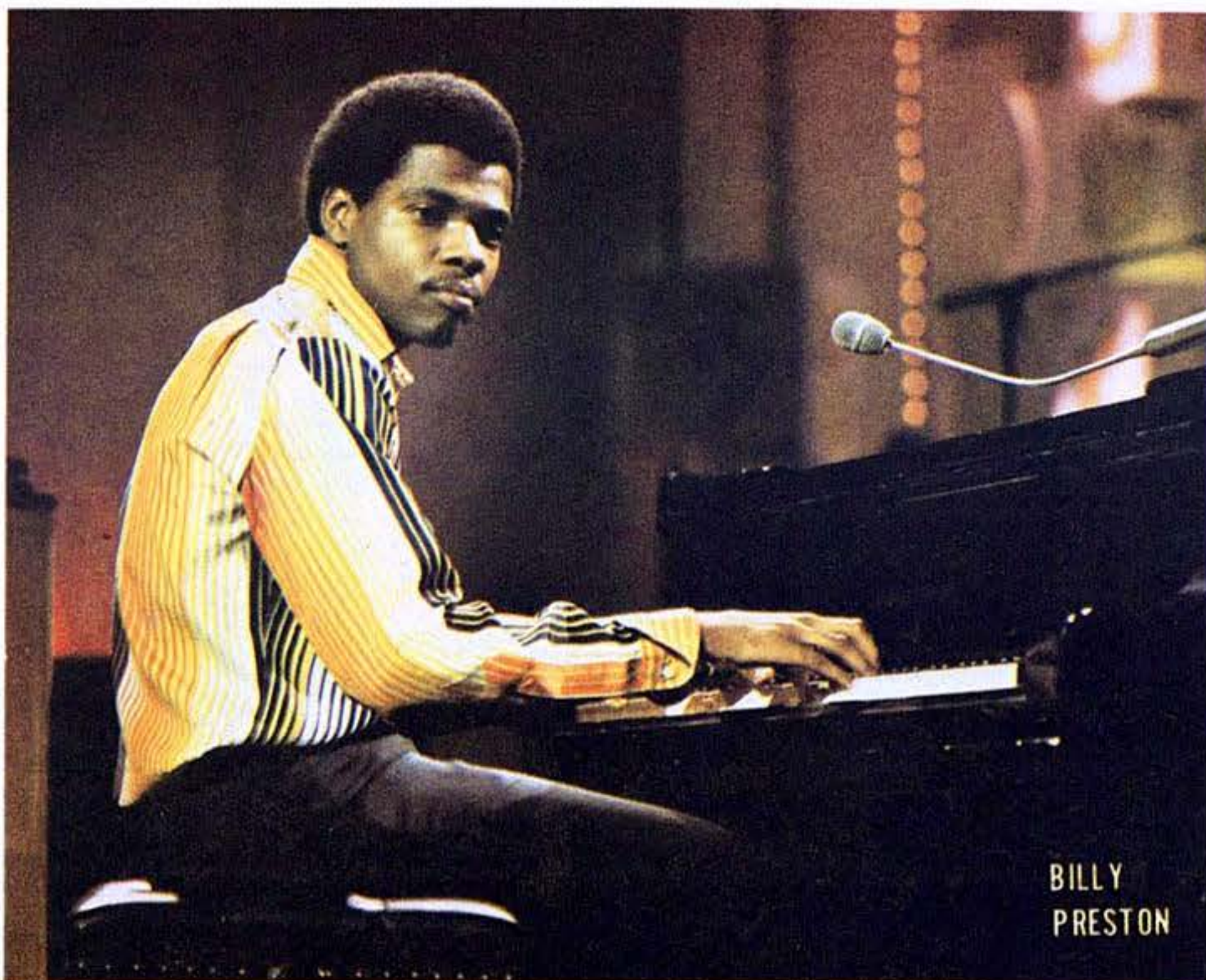


I'm a
better man

his greatest yet!

45rpm F12957

DECCA



BILLY
PRESTON

'We were getting worn out doing too many appearances. Our voices were suffering. Now, we've figured out our endurance and do only four a week...'

LON GODDARD
TALKS TO
ASSOCIATION'S
TERRY KIRKMAN

THERE has been but one change in the line-up of the Association since they began, and the man who left, Jules Alexander, eventually returned to the group. Recently, a seventh member has been added and the band are trying to reshape their music to fit the vast numbers of instruments they play. On vacation from America, one of the first and foremost individuals in the group, Terry Kirkman chatted about the Association today.

"We're just beginning to take advantage of the new instrumental capacity. We now have four lead guitars, three drummers, two horn players, three keyboard players, five bassists, six guitarists, three totally different tenors, and seven vocalists between the seven of us. At first, I didn't think the music would change that much with the addition of a seventh member, but it did. We're starting to try switching the arrangements around and playing the horn piece on the organ and so on. None of it has been really put together yet, but we're getting down to it when I get back.

GOING THROUGH CHANGES

"Complete desperation made me take this vacation. I had to get out of Hollywood for awhile. All the members of the group are undergoing changes right now. Marriages not working, living with the same people day after day, our next LP has been put off and put off. We're all very tired. A tour of one-nighters is a job to be taken seriously and means you have to work 18 or 19 hours a day. We have gone on stage with equipment breakdowns in 140 degree heat, with broken fingers and thumbs, with just about anything that could happen to a group, but we've always played and we've never missed a gig. It's the morality of the thing. The biggest market in the states is the college and university circuit. Students put up large amounts of money to get bands and if you blow it, they are out of a lot of cash. Not only

are they out of the money, but the group gets a bad name and some promoters have gone broke, thanks to bands who don't play their gigs. I've seen groups that oversleep or simply decide at the last minute not to go on. It's terrifying. Things are boiled down to only five or so top national promoters that are effective and will take the risk. I know there are walk offs because of contract problems and those groups who say they want to be truly free and expressive, but they are playing with people's lives.

SONGWRITING

"We were supposed to be in Europe this month, but I guess there were administrative difficulties. We aren't connected with that side of things any more. It's best that we get the seven man group together first too. We're taking more time with each number now. Whoever writes it, arranges each song three or four times and does a fully orchestrated demo before presenting it to the rest of the group. That way, we don't get those feelings we could have done a better job, later. We thought we were getting too close to the songs themselves and weren't hearing them properly. The writer took so much time and care to write the song, there were no ideas left for the arrangement when that came around. We were also getting worn out doing too many appearances. Our voices were suffering. Now, we've figured out our endurance and do only four shows a week with at least two days a week off.

"This is a 21-day excursion for me, but I stick in a little business here and there. When I get back, everybody should be fresh and ready to begin again. Two years ago, there was a lot of political trouble within the band and everywhere else for that matter. I think at last, we're coming to terms with ourselves. No more liberal and conservative battles — just music."

If numbers like, 'Along Comes Mary', 'Cherish' and 'Never My Love' were done under stress, I hope they don't start getting along too well.



info

This week's single is LINERS, who are a for Mama' is the t fame spreads much MD 1130.

We've all been wo produce a catalogu case you didn't kno apart from looking i can get your own i address at the end because as well as from such names as and the Moody Blue known and unknow reaching the public ten minutes airtime i unknown artist whi bubblegum into the William R. Strickland word, and yet his a

MARMA



WITH an original and imaginative fanfare of publicity (using portentous philosophical declarations and cod-militant "political" leaflets) the

Marmalade label has been reactivated. Managing director Giorgio Gomelsky has produced a varied batch of new LPs connected by a consistent policy.

I asked Giorgio — a man of many words — to try to explain as succinctly as possible, just what Marmalade's policy is. Here is a necessarily condensed account of his reply:

"I think the origin of the word music comes from the Greek word muse and it encompassed all those activities over which the Muses presided — the opposite to gymnastics which is concerned with the growing and strengthening of the body. Music is concerned with the moral, spiritual aspects of man.

"Popular music such as jazz and rock 'n' roll had an opportunity and an obligation to be gymnastic too. African music, from which jazz, the blues and rock grew, was a very physical thing, closely connected to ritual dances.

"Add to this the literary element—the content of lyrics—and you can see the possibility of communication in a total way.

"Behind all our records there is the desire to very clearly combine these elements into something that communicates meaningfully.

"We're prepared to draw from any source. That's why on '3,000 Years With Otilie' (Marmalade 608 011) we have Otilie Patterson singing Shakespearean sonnets accompanied by Big Jim Sullivan on guitar and the London Symphony Orchestra's string section.

CZECHOSLOVAK SONG

"On Julie Driscoll and Brian Auger's double album 'Streetnoise' (Marmalade 608 005/6) Julie has a song about Czechoslovakia because they were there six weeks before the troubles and Julie felt very strongly about the subject. On 'If Only For A Moment' (Marmalade 608 010) Blossom Toes have written a song titled 'Peace Loving Man' which advocates a love bomb. I guess there's a bit of militancy on all our records. There's an affirmation of the values of being free. Real freedom, not the ersatz freedom created by the machinery of democracy...

"We're trying to put out a series of records which — although unconnected in style — represent various aspects of artistic expression and have something worth communicating. They're made by people who are dedicated and sincere and have the necessary talent. What connects the records and makes them into an organic whole is the saying of Goethes that art's function is to sharpen those senses with which art is perceived in the first place!

"We have seen through LSD and soft



'BY USING LSD WE HAVE SEEN OF OUR BRAINS Marmalade R talks to RM'S

drugs that there are not opened up yet. S open up musical front (Marmalade 608 007) guitarist John McLaur Surman, Brian Odges is not likely to sell in is John Stevens' ' Ensemble' (Marmalade aren't exactly comme well worth doing and them. For one thing, v five and ten thousand in Germany alone wh and growing apprecia garde."

Giorgio also offered art can be divided i and the Dionysian. The and outward looking, heading for the blue music of The Beatl Charlie Parker and name just four obvie Dionysian is earthy, violent. Giorgio put (whom he used to m feels, have never dev Doors and Albert Ayle Giorgio hopes tha become the most Apol

The most ambitious the Marmalade offeri "Streetnoise" and I ask explain why they deci much music in one pack

"Yes, I know there albums that could be u to one good LP," he sa tried to keep away fro particular bag. There ferent fields in today attempted to get into a On our many tours we varied audiences, from serious listeners at jazz

MALADE:



**AND SOFT DRUGS
THAT THERE ARE PARTS
NOT OPENED UP YET'**

**Records Georgio Gomelsky
David Griffiths . . .**

parts of our brains. Similarly, we aim to capture the range of our repertoire. It includes me playing organ, piano and electric piano — and Julie makes her recorded debut as a guitarist!

"So this album sets out to give as complete an impression as possible of the range of our repertoire. It includes me playing organ, piano and electric piano — and Julie makes her recorded debut as a guitarist!

"Incidentally, this is the last album featuring The Brian Auger Trinity. From now on it's Brian Auger AND The Trinity because we've become a quartet. Dave Ambrose, Clive Thacker and I have been joined by guitarist Gary Boyle. Rejoined, actually: Gary used to be with us, decided he didn't know enough about music, went to college, and now he's back."

Other current Marmalade offerings:

"Thinking Back" (Marmalade 608 012) starring singer/composer/guitarist Gordon Jackson supported by, among others, the old Traffic gang of Stevie Winwood, Jim Capaldi, Chris Wood and Dave Mason. Long numbers, with some excellent musicianship and quite pleasant songs — all by Gordon. Typical thought: "Thinking back to yesterday may help us find tomorrow."

"Battersea Rain Dance" (Marmalade 608 009) by Chris Barber and His Band — a band that, for this recording, includes such added luminaries as Paul McCartney, Brian Auger and Viv Prince. The result is a blending of trad, blues and such heavy modern influences as Charlie Mingus.

"100 Proof" (Marmalade 643 314) — a sampler — price 14s. 6d. — of the label's new offerings described as "The Sound That Intoxicates".

In all, a worthy collection. Reactions to the sounds are likely to be more personal than usual so rather than attempt to foist my feelings on you via in-depth reviewing of the whole range, I recommend purchasing (or at least hearing) the sampler, then trying out any of the LPs that grab you.

DAVID GRIFFITHS



Georgie (the toothless old lady) and Alan Price (the interrupter) involved in a forward roll..!
Val Mabbs reports



WHILE the chosen few host their television series — and often more than one — other artistes it seems are destined to guest on shows inferior to those they could produce themselves.

Such was the destiny of Georgie Fame and Alan Price, but no longer it seems. After their obvious musical talents were brought to the notice of producer Stanley Dorfmann, following their joint appearance, mock "punch-up" and all, on "Happening For Lulu", Fame and Price have their own series scheduled for screening on BBC1 in colour this autumn, provided the pilot show is a success, but I take that as read!

When I met Georgie and Alan they were preparing for their pilot show the following day. Without official backing from the "Beeb" the planned contents of the series remain unknown, but from the impromptu sketches that evolved in my presence it will be a knockout. And deservedly so, for Georgie and Alan have developed their own ideas on musical presentation, quick witted sketches and guest artistes. For the pilot show, presented to a studio audience, the guest is Selena Jones. Ideas that Georgie and Alan are enthusiastically working on for the series they hope will materialise include an opening speech by Georgie, constantly interrupted by Alan. They simultaneously announce their next number as "Ask Me Nice".

"I'll have to get a Georgie accent for that," says Georgie, trying his tongue in knots in the effort!

And there's sketches with Fame acting the part of a toothless old lady, and the duo energetically emerging from the band in a forward roll! A light-hearted approach, with good solid music. And nobody's denying the importance of the series. In fact Georgie has sacrificed a long awaited tour of the States in favour of the television.

Georgie currently has a Bob Dylan composition "Down Along The Cove" on release in America, but although Bob Johnston was invited to England to produce Georgie, his current British chart climber is neither a Dylan composition, nor a Bob Johnston production.

"It was the record company's decision not to release the Dylan number here," Georgie told me. "The only other thing we had time to work on, because Bob Johnston's visit was rather rushed, was a number called 'I'll Be Your Baby Tonight'. I enjoyed working with him though, and next time I'll probably go over to the States. I don't think the studios are

particularly good there, it's just the way the people work. I'm gonna concentrate on recording over here for a while anyway."

Georgie has recently completed work on an album, which features strings, in contrast to his last LP's which concentrated more on big band backings. Most of the numbers are standards or well known tunes.

"The album falls somewhere between Scott Walker and Fred Astaire," Georgie explained in a mirthful manner! "It's got a few new tunes on it including one I wrote about three years ago, called 'Who's Kissing You Blues' — I know it's a terrible title! It's a nice tune though, it reminds me of Thelonius Monk. I could never get the lyrics right — I'm not very good at rhyme, only if it comes spontaneously — then Jeff Ryan came to my attention. He wrote me some lyrics in a couple of hours. I also wrote an answer to Blossom Dearie's 'Sweet Georgie Fame'. I told Jeff everything I wanted to say and he completed the lyrics for me. Another new one is 'Woe Is Me' which is a beautiful song written by Jeff Ryan and Pat Smythe, who's a good jazz pianist. I think with the Indo Jazz Fusions."

Among easily recognisable numbers given the Fame treatment are "This Guy's In Love", "What's New?" ("A number Sinatra did about thirty years ago!") "Guess Who I Saw Today" and "Girl Talk".

A preview of an album which sadly may not be released until September.

"I want to do a 'roaring' contemporary album as well," Georgie added. "And I'd like to put them out simultaneously, but not as a double album."

"During a break in recording since Georgie joined the race with "By The Time I Get To Phoenix" in May 1968, he has also written a musical score for a film version of the late Joe Orton's play "Entertaining Mr. Sloane", in collaboration with . . . Jeff Ryan!

"We'll make a formidable duo!" laughed Georgie. "It looks like the film score's been accepted already."

Georgie also recorded the flip of his latest chart success "Peaceful" (CBS), a Don Black and Johnny Dankworth composition "Hideaway" for the film "Boom", which features Liz Taylor and Richard Burton.

"Do you know if the film's coming out here yet?" queried Georgie. "I think it's been released in the States but nobody's come up to me yet and told me they heard me singing and what a great job I made of it!"

Alan Price had been missing, visiting the dentist — for the first time ever — during our conversation and he now returned, proudly flashing newly cleaned teeth, and informing us that they had officially been declared "strong".

"Now," said Alan, firing questions across the table at Georgie. "You don't want to be limited and put down in your approach to music, have you thought about doing an instrumental album?"

Fame "That's what I'm gonna do. I'd like to use Alan Skidmore and Art Themen. The flip of 'Getaway' was an instrumental 'Beware Of The Dog'."

Price "Oh, but the public don't take any notice of that . . ." and so it went on!

Then Georgie, Alan and I gathered ourselves up and set off to astound rush hour workers with Alan doing a take-off of Georgie singing, and Georgie valiantly struggling with a Georgie accent, then giving up declaring "I'm embarrassed being you, especially in the street!"

But oh what a duo they make . . . !

THE LOYAL DRUMMER

TEN days after he lost three fingers in a road accident drummer Ian Hague decided he wanted to get back to work. IMMEDIATELY!

So he hobbled out of hospital in a pair of bright red pyjamas, turned up at a London recording studio and asked "Can I have my job back?"

And six weeks later Ian—who also fractured his skull and lost a kneecap in the crash—was back in his seat behind the drums with the J. J. Jackson soul band.

That's J.J. Jackson's Ian Hague



J. J. JACKSON

Herbie Goins and the Night Timers, has played four gigs in public with J.J.

He holds the drumstick between his thumb and fore-

finger using them both for grip and control; before the accident he only used his forefinger for balance.

"It's really great to be back with the group. I love drumming. My only real worry in hospital was whether I could get back to my drums," said Ian.

As well as practising drumming everyday Ian has to do workouts at a hospital gym three times a week to get well again.

"I'm leaping around the place like a monkey and I have to go swimming once a week because it's good for my muscles."

"In fact I don't think I've felt so fit for a long time," he added.

thing about it is it's stop to compose any- into dot patterns. He ht from the top of his n working very hard ive group, as have the ns out which are too

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UPSET

"It cheered me up no end when I discovered that I could still hold a fork in the thumb and forefinger of my left hand.

"I don't know whether the other patients appreciated it," he joked.

Despite having to use crutches Ian made his way to London to hear the group putting the finishing touches to its first LP "The Greatest Little Soul Band".

"I was so upset that I couldn't play on the LP that I just went off and practised drumming everyday for more than a month at Ronnie Scotts.

"Then I went back to the group and they said they would have me back," he explained.

Since then, Ian who is 24 and was previously with

CLEVER choral versions of pop-styled songs on "Hey Jude" from THE UNAUTHORISED VERSION, a group of seven singers from Oxford University — all good musicians, and a nice overall sound, but maybe a bit too complex for general taste. (CBS 63642 stereo). "Not Quite Folk" by THE SPINNERS (Mociana STL 5495 stereo) isn't the lads gone freaky or pop-y as the cover suggests — just their own versions of folk songs written within the last ten years or so; pleasant stuff all round. "Oliver" by the 101 STRINGS (Marble Arch MALS 1145 stereo) is a fine big-sound interpretation of songs from the musical — includes "As Long As He Needs Me", "Food" and "Dance Of Yagin's Boys". Some more authentic Scots music on "Singers Three" from the McCALMANS (CBS Inheritance 32669 stereo) — better than average sounds here — try "Call On Me" or "Bonnie St. Johnstone". Sounds that emanate from South and Central America on "Indian Guitars and Flutes" (SBC 63622 stereo) by LOS CALCHAKIS are varied, interesting and atmospheric, but not really commercial though . . . CHRIS HILL'S "Everything Is Everything" is a way-out slab of avant-garde pop which features some nice jazz slants, rocking saxophones and a sense of quality. Vocals fell short though (Vanguard SVRL 19036 stereo). "In Old Seville" from PEPE MARTINEZ is a good example of Flamenco guitar music, plenty of excitement on this record which contains one of the rarer sounds around. (CBS 63515 stereo). If you want a good cheap version of the "Hair" songs, try the one by the AQUARIUS (Marble Arch MALS 1156 stereo). Reasonable versions of current hits on "Summer Chartbusters" (MAL 1148) — but not as near the originals as the recent Music For Pleasure cheapie. "Another Round" from NOEL MURPHY (Fontana STL 5496 stereo) features some good old Irish songs, raunchily performed for pub-atmospherics. Noel has something to offer here, and his convivial LP deserves to sell well.

For jazz fans — "REX STEWART Memorial" (CBS Realm Jazz 32628) is a collection of early Stewart material (from 1934) which shows him off to be one of the great innovators of jazz. The highlights of some European jazz recorded in concert in 1964 are re-issued on "Made In International Jazz Workshop" (Mercury Int. SMWL 21036 stereo) — a nice combination of US and European music. Some older material — from 1944 — COLEMAN HAWKINS and EARL HINES on "Hawkins & Hines" (Mercury Int. SMWL 11034) — some of the classics here include "Night And Day" and "Rosetta". One of the best re-issued jazz albums for some time — "CLIFFORD BROWN All-Stars" (Mercury Int. SMWL 21033) — two tracks, "Caravan" and "Autumn In New York" — a beautiful record.

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'STAND'

New Sly & Family Stone LP begins where other R&B LP's leave off

SLY AND THE FAMILY STONE: "Stand!" — Stand!; Don't Call Me Nigger, Whitey; I Want To Take You Higher; Somebody's Watching You; Sing A Simple Song; Everyday People; Sex Machine; You Can Make It If You Try (CBS 63655 stereo)

SLY and the Family Stone, who go on with their progressive sounds to reach new heights of R & B, don't seem to be hitting it here — their beautiful "Everyday People" is included, plus their latest single and some more incredibly versatile sounds. Speeded up tapes, freaky improvisation and some terrific stereo effects are used, and plenty of raw R & B is thrown in. This group begin where all the others leave off. ★ ★ ★ ★

LONNIE DONEGAN: "Lonnie Rides Again" (Marble Arch MALL 1153).

MORE low-price Donegan. Lonnie, if you remember, not only had strings of top twenty hits from 1955 until 1962, but also helped to encourage the general interest in blues and R & B. This set still has some of the original excitement (it was recorded in 1959) — and some of the tracks have re-emerged in other contexts — "Fancy Talking Tinker" became John Sebastian's "On The Road Again". Only one duff track, Lonnie's somewhat insensitive interpretation of "San Miguel" — strange because he can show a lot of soul — listen to "Miss Otis Regrets" included here. ★ ★ ★ ★

BURT BACHARACH: "Make It Easy On Yourself" — Promises Promises; I'll Never Fall In Love Again; Knowing When To Leave; Any Day Now; Wanting Things; Whoever You Are I Love You; Make It Easy On Yourself; Do You Know The Way To San Jose; Pacific Coast Highway; She's Gone Away; This Guy's In Love With You (A & M AMLS 938 stereo).

USUAL formula from Burt — some beautiful orchestrations of his own songs (but surely "Any Day Now" wasn't originally by Bacharach-David?) with just about every musical variant used to enhance the mellow atmospheric sounds. The girlie chorus is used nicely too, in putting across Hal's lyrics. ★ ★ ★ ★

JOSE FELICIANO "Souled" — Younger Generation; I'll Be Your Baby Tonight; Sleep Late; My Lady Friend; And The Sun Will Shine; She's Too Good To Me; Hey! Baby!; Hitchcock Railway; My World Is Empty Without You; You've Got A Lot Of Style; The Sad Gypsy; Hi-Heel Sneakers (RCA SF 8008 stereo).

JOSE'S beautiful guitar work has almost entirely been swamped by his singing. Not to say his voice is unattractive — a mixture of Rovin Gibb and Aaron Neville — but longer guitar passages here and there would be welcome. Again a well produced LP, not outstanding, but carefully put together and with a sense of continuity. ★ ★ ★

KENNY CLARKE — FRANCY ROLAND BIG BAND: "Volcano" & "Rue Chaptal" (Polydor 583 051 & 583 055 stereo).

OPTIMISTS have been talking about the return of the big bands for some time. If these two albums are any indication, then the big bands could be back very, very soon indeed. The LP's were recorded at the band's appearance at Ronnie Scott's Club. They have all the excitement of a "live" location and act as an appetizer to the band's return engagement there later this year. Excitement and interest are the two words to apply to the records. It's a stomping band made up of the top musicians living in Europe. Powered by the twin drumming talents of co-leader Kenny Clarke and Kenny Clare, the band is pushed to fresh heights. There's a freshness here that seems lacking in some of the more established orchestras which is due to the enthusiasm of the musicians, and the hard driving scores by Francy Boland. At the moment people are interested once again in Glen Miller's music. This is nice. But for the fully fledged roaring sound, give these records a play. ★ ★ ★ ★

HERB ALPERT & THE TIJUANA BRASS: "Warm" (A & M AMLS 937 stereo).

A GENTLE record this, with lots of subtle latin crescendos. Herb sings "Without You", a lovely Harry Nilsson song with gentleness and style — it builds nicely. If anything, the arrangements are becoming better than ever. Little of the raw-edged Alpert remains, and one feels that a bit more of the raucous get-up-and-go sounds could help this record. Sort of late-night party music. ★ ★ ★ ★

THE VIBRATIONS: "Greatest Hits" — Love In Them There Hills; For Your Love; Cause Your Mine; I Left My Heart In San Francisco; Sloop Dance; Medley — What I Say; Shout; I Took An Overdose; Canadian Sunset; And I Love Her; Watusi Time; Misty; Our Day Will Come; Remember The Rain (Direction 8-63644 stereo).

ONE of the most interesting of the R & B groups around. The Vibes fall into the 'progressive' soul bag along with such others as the Dells, Impressions and other more sophisticated coloured groups who have yet to make it with our stale old R & B market. The general sound is very varied — from the raunchy "Sloop Dance" to the beautiful renditions of "Misty" and "Francisco"; everything is well-produced (Carl Davis, Kenny Gamble and Leon Huff etc.), in good stereo, and soulful too. Couldn't quite understand the grammar on "Cause Your Mine" — is this a sequel to the first Bee Gee hit perhaps? ★ ★ ★ ★

SANDY BULL: "Pluribus Unum" (Vanguard SVRL 19940 stereo).

THE legendary Sandy Bull (according to Lon 'Luc' Goddard) and his third LP. The basic sound is weird, controlled instrumental, with contemporary nouveau rock left far behind. It's a potent mixture of blues, jazz and oriental influences blended beautifully together; side one is "No Deposit; No Return Blues" — he plays Electric Guitar, Bass, Bass Drum, Oud, Tambour, Hit-Hat and Cow Bell. It's tinkly, often menacing and totally atmospheric, sounds weaving beautifully around each other. Side two is "Electric Blend", slower, more forceful and slightly more repetitive, but still a terrific music concept. Progressive pop fans should buy this. ★ ★ ★ ★

QUICKSILVER MESSENGER SERVICE: "Happy Trails" (Capitol EST 120 stereo).

A LREADY high in the US LP charts, this acid-rock LP is one of the best and most genuine underground LP's for some time. The total packaging is terrific. The cover (unfortunately laminated here — try to see the US job) is a superb cowboy painting in autumnal colours that could have been taken from the "Buffalo Bill Annual" (remember those, kiddies!) with appropriate typefaces, and to put not too fine a point on it, those familiar with the effects of certain mind-expanding hallucinogenic drugs will highly dig. The sounds are great — hard rock but cleanly recorded, with the accent on Bo Diddley's "Who Do You Love", variations on which occupy the first side. But it isn't tedious or boring, in fact it makes one of the best long-track workouts for some time. This is the real thing. ★ ★ ★ ★

reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new singles reviewed by Peter Jones new sing

FREDDIE AND THE DREAMERS: Get Around Downtown Girl; What To Do (Columbia DB 8606). Not as catchy as the ones that put this talented all-round group into the charts, but the personality of this long-established team shines through. ★★★★★

TONY COLE: If I Were A Cat; Magdalena (Columbia DB 8604). A new signing by Gordon Mills and a song that really has a built-in appeal. Given a play or two. Very unusual and stylish with it. ★★★★★

RAY OWEN: Tonight I'll Be Staying Here With You; Down, Don't Bother Me (Fontana TF 1045). This is extremely violent and soulful and belts along . . . all very high-pitched, but intense. Actually it's well worth a spin. ★★★★★

TEMPUS FUGIT: Come Alive; Emphasis On Love (Phillips BG 1802). Produced by one-time Four Penny Fritz Fryer, this is an okay single but doesn't have that special something that suggests chart potential. Nice harmonies. ★★★★★

SHELLEY PAUL: The Clowns Are Coming In; Take Me To Your Heart (Jay Boy 10). A little girl voice from Liverpool and all the fun of the circus and the zoo. Come to that. A lot of personality from this chick. Liked it a lot. ★★★★★

THE EXPLOSIVE: Miss Alice's Garden; I Get My Kicks From Living (President PT 262). Good group, this. Not too sold of the record, but it does have a grow-on-you appeal most of the way. Listen for the lyrics, which build. ★★★★★

JOHNNY HARRIS ORCHESTRA: Footprints On The Moon — (Warner Brothers —). Quick-as-a-flash acetate from the ubiquitous Johnny. Released to tie-in with moon-shot time, and some eerie and imaginative scoring at orchestral level. ★★★★★

BARBARA RUSKIN: Hall Love; Lady Of Leisure (President PT 261). Good writer, Barbara. Good singer, too. This is a song with a sort of Russian overtone and it goes along like the clappers once under way. A builder which is exciting enough to play. ★★★★★

THE CHRISTIEN BROTHERS: Answer Me; I Reached For You (Major Minor MM 628). A wailingly successful reading of the oldie so beloved of Whitfield-Scobie-type tenors. Now updated in an amazing way and most certainly a Record of the Week. Do try and hear it. ★★★★★

THE STEVE MILLER BAND: My Dark Hour; Song For Our Ancestors (Capitol CL 15604). Pretty advanced stuff from the American team now living in London it seems. Takes time to develop a set pattern, but there is some good instrumentation here. ★★★★★

WILLIAM E. KIMBER: Black Sheep Boy; And The Sun Beams To Shine (Parlophone R 5796). A Record of the Week. This is a fine song-stylist and here he is in relaxed, but pointed, form. The song builds very well indeed, and the lyrics are strong. Could click, I tell you. ★★★★★

TYRANNOSAURUS REX
King Of The Rumbling Spires; Do You Remember (Regal Zonophone RZ 3022). Rather more direct and straightforward than some of the ramblings from this team. I've never really doubted their talent—only mine in not knowing where on earth they are going. But their name liveth, despite various ups and downs, and this is at least an even-chance bet for the charts. Rather a good song idea. Flip: Another Marc Bolan epistle to the fans. Not struck.
CHART PROBABILITY.

THE MOVE
Curly; This Time Tomorrow (Regal Zonophone RZ 3021). This is what is known as patently commercial and the thing bounces along in extremely fetching style. Roy Wood again, of course, and there are all sorts of instrumental pieces behind which click very well indeed. There is a pattern here, a form—and it all adds up to another very big hit indeed. One can sing along with this one. Well . . . nearly! Flip: A slow, meaningful ballad with a different sort of style.
CHART CERTAINTY.

CUPID'S INSPIRATION
The Sad Thing; Look At Me (Bell BLL 1069). Hefty piano chords and some splendid atmosphere-creating singing from T. Rice-Milton. This is actually, for me, the best record of the week and I hope that this debut disc

on the Bell label will be a very big hit indeed. There is a togetherness on harmonies and backing sounds that comes through beautifully. And what a good song. Flip: A trifle over-involved for my lyrical peace of mind.
CHART PROBABILITY.



ROY WOOD

Britain loses at Knokke!

ENGLAND lost to Spain in the final round of the Knokke le Zoute Song Contest in Belgium on Thursday. Both team performed well and England scored 340 against Spain's 355 points.

But our team — Julie Rogers, Elaine Delmar, Johnny Tudor, Bernadette and Lee Lynch — were not on top form for the final and were beaten by a team who gave a better overall performance that evening. England's problem lay in the choice of material. Most of our artistes had performed their best numbers at one of the earlier heats, whereas it became evident that the Spanish team had stored up their better numbers for the final.

Highest scorers for Spain were guitarist-singer Peret and Conchita Bautista, a well-known artiste who represented her country in

the 1961 European Song Contest.

Johnny Tudor opened the show for England with a bouncier version of "Volare" and his newest single "Steal A Million Kisses", and Elaine Delmar scored heavily with the beaty "Sneaking Up On You", but her version of "Those Were The Days" was less enthusiastically received.

Lee Lynch gave his best performance of the contest with "Stay Awhile", his current hit in Belgium. Julie Rogers captured the audience with a compelling version of "This Is Me" and "Now".

England had been leading the race during the first two rounds of the contest with 626 points. Spain at that time was placed second with 605. Final result was — 1st Spain, 2nd England, 3rd Belgium, 4th France, 5th Holland, 6th Germany.

RODNEY COLLINS

A 'DREAM' COME TRUE FOR MAX ROMEO

Now top twenty in The B.B.C. CHARTS

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PAMA / UNITY - 503

"Pleasant Dreams"

TOMMY JAMES & THE SHONDELLS
Crystal Blue Persuasion; I'm Alive (Roulette RO 507). Hurray! At last the Shondells have made a really good, pretty record . . . even if it does borrow (steal!) its best effects from Brenton Wood! There are so many different lovely things to hear as this progresses on its gentle, lilting way that I hope you do give this a listen. After their recent so-called freakish efforts (misses here), this could be a hit. Hope it is, as its such a pleasure to the ear.
CHART POSSIBILITY.

OLIVER
Good Morning Starshine; Can't You See (CBS 4435). Hardly the first time that this "Hat" song's been recorded (understatement), but as this version is a monster U.S. smash, it is likely to follow the 5th Dimension into our chart. In fact, "Aquarius" and this have been the only major single hits from the score so far, despite the success of the original cast LPs (reader Marty Epstein please note—Jennifer's record was not from the cast LP and so was a cover). For "Oliver", read William Swofford.
CHART POSSIBILITY.

FLAMINGO

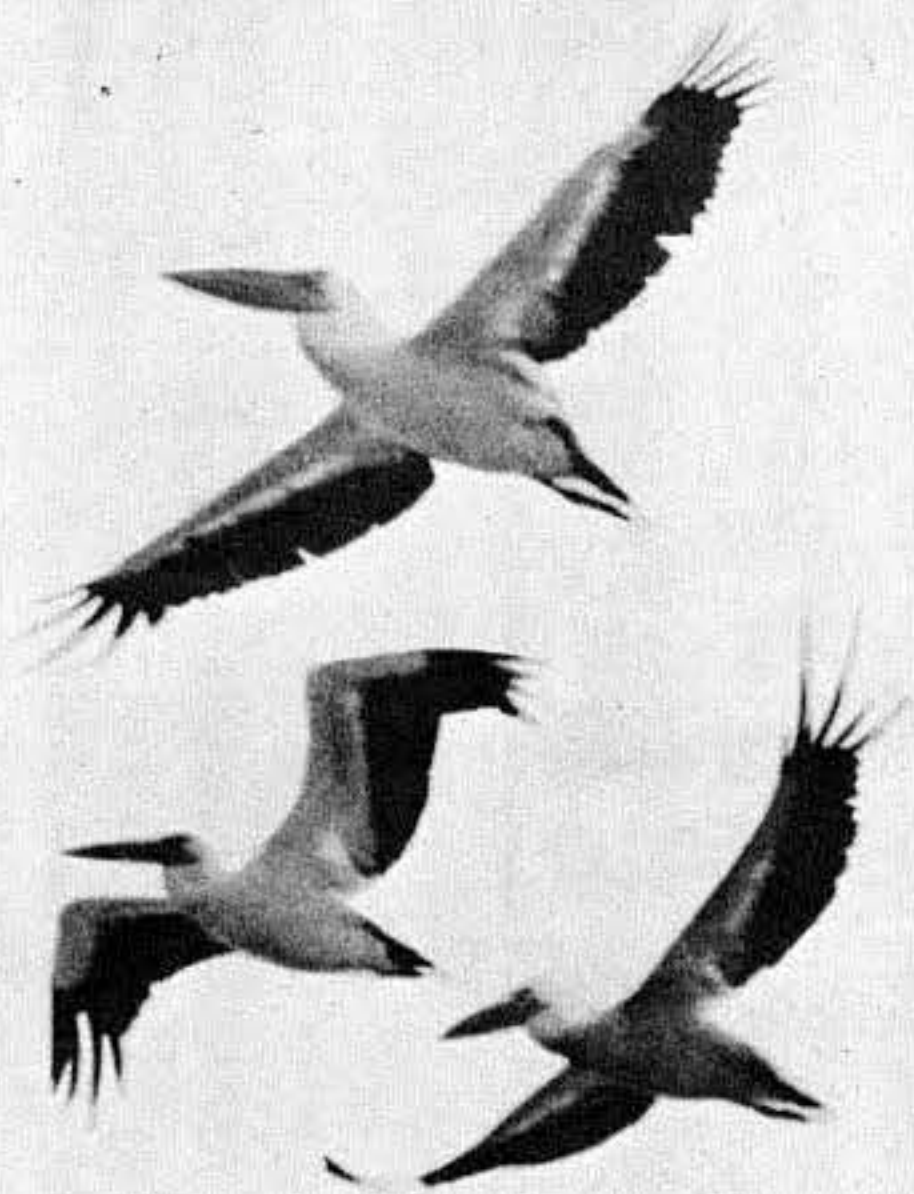
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RECORD MIRROR CHARTS PAGE

BILLBOARD TOP 50

AIR MAILED FROM NEW YORK

- IN THE YEAR 2025
1 (5) Zager & Evans (RCA)
- CRYSTAL BLUE PERSUASION
4 (6) Tommy James & Shondells (Roulette)
- SPINNING WHEEL*
2 (7) Blood, Sweat & Tears (Columbia)
- MY CHERIE AMOUR*
9 (6) Stevie Wonder (Tamla)
- WHAT DOES IT TAKE
5 (8) Jr. Walker & The All Stars (Soul)
- GOOD MORNING STARSHINE*
3 (9) Oliver (Jubilee)
- ONE*
6 (10) Three Dog Knight (Dunhill)
- THE BALLAD OF JOHN AND YOKO*
8 (6) Beatles (Apple)
- 15 (7) Andy Kim (Steed)
- ROMEO AND JULIET THEME*
10 (9) Henry Mancini (RCA)
- MOTHER POPCORN
12 (6) James Brown (King)
- COLOUR HIM FATHER*
7 (6) Winstons (Metromedia)
- SWEET CAROLING
24 (4) Neil Diamond (UNI)
- MY PLEDGE OF LOVE
27 (5) Joe Jeffrey Group (Wand)
- RUBY DON'T TAKE YOUR LOVE TO TOWN*
19 (4) Kenny Rodgers & The 1st Edition (Reprise)
- BAD MOON RISING
11 (1) Creedence Clearwater Revival (Fantasy)
- 17 (12) Marvin Gaye (Tamla)
- BLACK PEARL*
18 (10) Checkmates Ltd. with Sonny Charles (A&M)
- QUENTIN'S THEME
20 (5) Charles Randolph Grean (Ranwood)
- LOVE ME TONIGHT*
13 (9) Tom Jones (Parrot)
- YESTERDAY, WHEN I WAS YOUNG
32 (5) Roy Clarke (Dot)
- POLK SALAD ANNIE*
43 (2) Tony Joe White (Monument)
- LET ME*
21 (9) Paul Revere & Raiders (Columbia)
- MOODY WOMAN
25 (6) Jerry Butler (Mercury)
- GOOD OLD ROCK AND BOLL
28 (3) Cat Mother and the All Night News Boys (Polydor)
- IN THE GHETTO*
17 (12) Elvis Presley (RCA)
- GET BACK*
16 (12) The Beatles (Apple)
- HONKY TONK WOMEN*
— (1) Rolling Stones (London)
- CHOICE OF COLOURS
33 (4) Impressions (Curtom)
- I TURNED YOU ON*
23 (7) Isley Brothers (T-Neck)
- LAUGHING*
— (1) Guess Who (RCA)
- DOGGONE RIGHT
37 (5) Smokey Robinson & The Miracles (Tamla)
- ABRAHAM, MARTIN & JOHN
34 (3) Smokey Robinson & The Miracles (Tamla)
- PUT A LITTLE LOVING IN YOUR HEART
48 (2) Jackie De Shannon (Imperial)
- ABRAHAM, MARTIN & JOHN
25 (43) Moms Mabley (Mercury)
- CAN I SING A RAINBOW/LOVE IS BLUE*
22 (7) The Dells (Cadet)
- THE POPCORN
31 (6) James Brown (King)
- RECONSIDER ME
47 (2) Johnny Adams (SSS International)
- ALONG CAME JONES*
41 (2) Ray Stevens (Monument)
- MOONLIGHT
42 (4) Vik Venues (Buddah)
- WITH PEN IN HAND*
38 (5) Vikki Carr (Liberty)
- A BOY NAMED SUE
— (1) Johnny Cash (Columbia)
- I'D WAIT A MILLION YEARS
49 (2) Grass Roots (Dunhill)
- GET TOGETHER
— (1) Youngbloods (RCA)
- BUT IT'S ALL RIGHT*
45 (4) J. J. Jackson (Warner Bros. 7-Arts)
- I'D RATHER BE AN OLD MAN'S SWEETHEART*
46 (3) Candi Scaton (Fame)
- CLEAN UP YOUR OWN BACKYARD
— (1) Elvis Presley (RCA)
- DAYS OF SAND AND SHOVELS*
35 (5) Bobby Vinton (Epic)
- IT'S GETTING BETTER*
— (1) Mama Cass (Dunhill)
- WORKIN' ON A GROOVY THING
— (1) Fifth Dimension (Soul City)

TOP 20 LP's

- ACCORDING TO MY HEART
1 Jim Reeves (RCA International)
- FLAMING STAR
2 Elvis Presley (RCA International)
- HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND
3 Ray Coniff (CBS)
- THIS IS TOM JONES
4 Tom Jones (Decca)
- WORLD OF VAL DOONICAN
10 Val Doonican (Decca)
- BEST OF GLEN MILLER
6 Glen Miller (RCA International)
- BEST OF CLIFF
5 Cliff Richard (Columbia)
- ON THE THRESHOLD OF A DREAM
16 Moody Blues (Deram)
- WORLD OF THE BACHELORS
8 The Bachelors (Decca)
- OLIVER
9 Soundtrack (RCA)
- BEST OF THE SEEKERS
15 The Seekers (Columbia)
- MY WAY
7 Frank Sinatra (Reprise)
- TCB
14 Diana Ross & The Supremes with The Temptations (Tamla-Motown)
- SOUND OF MUSIC
17 Soundtrack (RCA Victor)
- ROCK MACHINE I LOVE YOU
— Various Artists (CBS)
- WORLD OF BRASS BANDS
13 Brass Bands (Decca)
- WORLD OF MANTOVANI
11 Mantovani (Decca)
- NASHVILLE SKYLINE
18 Bob Dylan (CBS)
- 2001
— Soundtrack (MGM)
- YOU CAN ALL JOIN IN
— Various Artists (Island)

BUBBLING UNDER

- THIS IS SOUL — Various Artists (Atlantic)
LED ZEPPELIN — Led Zepplin (Atlantic)
OVER AND OVER — Nana Mouskouri (Fontana)
WORLD OF BLUES POWER — Various Artists (Decca)
HAPPY HEART — Andy Williams (CBS)
ROCK MACHINE TURNS YOU ON — Various Artists (CBS)
A SALTY DOG — Procul Harum (Regal Zonophone)
THE GRADUATE — Soundtrack (CBS)

5 YEARS AGO

- A HARD DAY'S NIGHT
3 Beatles (Parlophone)
- IT'S ALL OVER NOW
1 Rolling Stones (Decca)
- I JUST DON'T KNOW WHAT TO DO WITH MYSELF
6 Dusty Springfield (Philips)
- I WON'T FORGET YOU
4 Jim Reeves (RCA Victor)
- HOUSE OF THE RISING SUN
2 Animals (Columbia)
- CALL UP THE GROUPS
17 Baron Knights (Columbia)
- HOLD ME
5 P. J. Proby (Decca)
- ON THE BEACH
9 Cliff Richard (Columbia)
- DO WAH DIDDY DIDDY
— Manfred Mann (HMV)
- IT'S OVER
7 Roy Orbison (London)
- KISSIN' COUSINS
11 Elvis Presley (RCA)
- TOBACCO ROAD
— Nashville Teens (Decca)
- SOMEDAY WE'RE GONNA LOVE AGAIN
— Searchers (Pye)
- YOU'RE NO GOOD
8 Swinging Blue Jeans (HMV)
- SOMEONE SOMEONE
10 Brian Poole (Decca)
- WISHING AND HOPING
18 Merseybeats (Fontana)
- HELLO DOLLY
13 Louis Armstrong (London)
- RAMONA
12 The Bachelors (Decca)
- MY GUY
16 Mary Wells (Stateside)
- I GET AROUND
— Beach Boys (Capitol)

R & B SINGLES

- IT MEK
1 Desmond Dekker (Pyramid PYR 6068)
- THAT'S THE WAY GOD PLANNED IT
2 Billy Preston (Apple NO. 12)
- WET DREAM
4 Max Romeo (Unity UN 503)
- LOVE IS BLUE (I CAN SING A RAINBOW)
5 Dells (Chess CRS 8099)
- MY CHERIE AMOUR
7 Stevie Wonder (Tamla Motown TMG 690)
- LOVE MAN
10 Otis Redding (Atco 226001)
- TOO BUSY THINKING ABOUT MY BABY
— Marvin Gaye (Tamla Motown TMG 705)
- WHAT IS A MAN
6 The Four Tops (Tamla Motown TMG 698)
- REACH FOR SOMETHING I CAN'T HAVE
17 The Marvelettes (Tamla Motown TMG 701)
- TIME IS TIGHT
3 Booker T. & The M.G.'s (Stax 119)
- BLACK PEARL
13 Checkmates Ltd. with Sonny Charles
- IT'S YOUR THING
9 Isley Brothers (Major Minor MM621)
- DO UNTO ME
18 James & Bobby Purify (Bell BLL 1067)
- HEY JOE
16 Wilson Pickett (Atlantic 584281)
- SINCE YOU SHOWED ME HOW TO BE HAPPY
— Jackie Wilson (MCA Bag 7)
- I'VE PASSED THIS WAY BEFORE
— Jimmy Ruffin (Tamla Motown TMG 703)
- OH, HAPPY DAY
8 Edwin Hawkins Singers (Buddah 201048)
- BABY DO THE PHILLY DOG
11 Olympics (Action ACT 4539)
- NO MATTER WHAT SIGN YOU ARE
— Diana Ross & The Supremes (Tamla Motown TMG 704)
- GOOD LOVIN' AIN'T EASY TO COME BY
20 Marvin Gaye & Tammi Terrell (Tamla Motown TMG 697)

U.S. ALBUMS

- BLOOD, SWEAT AND TEARS*
3 Blood, Sweat and Tears (Columbia)
- HAIR*
1 Original Cast (RCA)
- ROMEO AND JULIET
2 Original Soundtrack (Capitol)
- THIS IS TOM JONES*
5 Tom Jones (Parrot)
- THE AGE OF AQUARIUS*
4 Fifth Dimension (Soul City)
- A WARM SHADE OF IVORY*
6 Henry Mancini (RCA)
- TOMMY*
7 Who (Decca)
- CROSBY-STILLS-NASH
10 Crosby—Stills—Nash (Atlantic)
- IN-A-GADDA-DA-VIDA*
9 Iron Butterfly (Atco)
- NASHVILLE SKYLINE*
8 Bob Dylan (Columbia)
- HAWAII FIVE-O
11 The Ventures (Liberty)
- PETER, PAUL AND MUMMY
12 Peter, Paul and Mary (Warner Bros.)
- FROM ELVIS IN MEMPHIS
13 Elvis Presley (RCA)
- AT SAN QUENTIN
22 Johnny Cash (Columbia)
- BAYOU COUNTRY*
15 Creedence Clearwater Revival (Fantasy)
- LED ZEPPELIN*
16 Led Zepppelin (Atlantic)
- CHICAGO TRANSIT AUTHORITY
17 Chicago Transit Authority (Columbia)
- FELICIANO 10 TO 23
18 Jose Feliciano (RCA Victor)
- DONOVAN'S GREATEST HITS*
14 Donovan (Epic)
- ON THE THRESHOLD OF A DREAM*
21 Moody Blues (Deram)
- MEMPHIS UNDERGROUND*
20 Herbie Mann (Atlantic)
- BRAVE NEW WORLD
23 Steve Miller Band (Capitol)
- SUITABLE FOR FRAMING
— (1) Three Dog Night (Dunhill)
- LET THE SUN SHINE IN
24 Diana Ross & Supremes (Tamla)
- BEST OF
— (1) Cream (A&M)
- THREE DOG NIGHT*
26 Three Dog Night (Dunhill)
- GALVESTON
25 Glen Campbell (Capitol)
- TOM JONES LIVE*
29 Tom Jones (Parrot)
- TOUCH OF GOLD
34 Johnny Rivers (Imperial)
- MOOG: THE ELECTRIC ECLECTIC OF COMMAND
30 Dick Hyman (Command)
- WARM*
38 Herb Alpert & The Tijuana Brass (A&M)
- MY WHOLE WORLD ENDED
32 David Ruffin (Motown)
- ARETHA'S GOLD
— (1) Aretha Franklin (Atlantic)
- HAPPY HEART*
19 Andy Williams (Columbia)
- WITH A LITTLE HELP FROM MY FRIENDS*
40 Joe Cocker (A&M)
- DAVID'S ALBUM
— Joan Baez (Vanguard)
- CLOUDS
31 Joni Mitchell (Reprise)
- LOVE (CAN MAKE YOU HAPPY)
39 Mercy (Warner Bros.)
- CLOUD NINE
27 Temptations (Gordy)
- HELP YOURSELF*
28 Tom Jones (Parrot)

Owing to the printing strike of Summer 1959 when the Record Mirror was not published for nearly two months, our "Ten Years Ago" chart will be discontinued until further notice.

R & B LP's

- TCB
1 Diana Ross & The Supremes and The Temptations (Tamla Motown STML 11110)
- TIGHTEN UP
4 Various Artists (Trojan TTL 1)
- THIS IS . . . DESMOND DEKKER
5 Desmond Dekker (Trojan TTL 4)
- DOCK OF THE BAY
2 Otis Redding (Atco 228 022)
- SOUL LIMBO
10 Booker T. & The M.G.'s (Stax SXA TS 1004)
- GREATEST HITS
6 Stevie Wonder (Tamla Motown STML 11075)
- THIS IS SOUL
8 Various Artists (Atlantic 643301)
- MEMPHIS GOLD
— Various Artists (Atco 228 803)
- HISTORY OF OTIS REDDING
7 Otis Redding (Atco 228 001)
- GREATEST HITS
— Temptations (Tamla Motown STML 11042)

RED NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN



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

- HONKY TONK WOMEN
3 (3) Rolling Stones (Decca)
- GIVE PEACE A CHANCE
4 (3) The Plastic Ono Band (Apple)
- SOMETHING IN THE AIR
1 (7) Thunderclap Newman (Track)
- IN THE GHETTO
2 (7) Elvis Presley (RCA)
- SAVED BY THE BELL
18 (3) Robin Gibb (Polydor)
- HELLO SUSIE
5 (5) Amen Corner (Immediate)
- IT MEK
7 (5) Desmond Dekker (Pyramid)
- GOODNIGHT, MIDNIGHT
23 (3) Clodagh Rogers (RCA)
- BABY MAKE IT SOON
9 (7) Marmalade (CBS)
- WAY OF LIFE
6 (8) The Family Dogg (Bell)
- BREAK-A-WAY
8 (7) Beach Boys (Capitol)
- THAT'S THE WAY GOD PLANNED IT
15 (4) Billy Preston (Apple)
- PROUD MARY
10 (8) Creedence Clearwater Revival (Liberty)
- LIGHTS OF CINCINNATI
13 (7) Scott Walker (Philips)
- THE BALLAD OF JOHN AND YOKO
11 (8) The Beatles (Apple)
- MAKE ME AN ISLAND
19 (5) Joe Dolan (Pye)
- GIMMIE GIMMIE GOOD LOVIN*
16 (10) The Crazy Elephant (Major Minor)
- BABARABAJAGAL
25 (3) Donovan & The Jeff Beck Group (Pye)
- TIME IS TIGHT
17 (12) Booker T. & M.G.s (Stax)
- CONVERSATIONS
24 (3) Cilla Black (Parlophone)
- WHAT IS A MAN?
32 (8) Four Tops (Tamla Motown)
- I DON'T KNOW WHY/MY CHERIE AMOUR
29 (3) Stevie Wonder (Tamla Motown)
- LIVING IN THE PAST
12 (11) Jethro Tull (Island)
- OH HAPPY DAY
20 (10) Edwin Hawkins Singers (Buddah)
- BRINGING ON BACK THE GOOD TIMES
43 (2) Love Affair (CBS)
- DIZZY
22 (15) Tommy Roe (Stateside)
- WHEN TWO WORLDS COLLIDE
34 (5) Jim Reeves (RCA)
- FROZEN ORANGE JUICE
14 (8) Peter Sarstedt (United Artists)
- PEACEFUL
40 (3) Georgie Fame (CBS)
- CAN I SING A RAINBOW/LOVE IS BLUE
41 (2) The Dells (Chess)
- MY WAY
28 (6) Frank Sinatra (Reprise)
- BIG SHIP
33 (8) Cliff Richard (Columbia)
- GET BACK
27 (14) Beatles (Apple)
- LOVE MAN
49 (3) Otis Redding (Atco)
- EARLY IN THE MORNING
— (1) Vanity Fair (Page One)
- BORN TO BE WILD
31 (7) Steppenwolf (Stateside-Dunhill)
- WET DREAM
21 (8) Max Romeo (Unity)
- NO MATTER WHAT SIGN YOU ARE
48 (2) Diana Ross & The Supremes (Tamla Motown)
- LOVE ME TONIGHT
37 (11) Tom Jones (Decca)
- CURLY
— (1) Move (Regal Zonophone)
- IT'S YOUR THING
30 (5) Isley Brothers (Major Minor)
- TOO BUSY THINKING ABOUT MY BABY
— (1) Marvin Gaye (Tamla Motown)
- I'D RATHER GO BLIND
35 (12) Chicken Shack (Blue Horizon)
- TOMORROW, TOMORROW
46 (8) Bee Gees (Polydor)
- NEED YOUR LOVE SO BAD
— (1) Fleetwood Mac (Blue Horizon)
- TRACKS OF MY TEARS
38 (12) Smokey Robinson & The Miracles (Tamla Motown)
- HEATHER HONEY
— (1) Tommy Roe (Stateside)
- SI TU DOIS PARTIR
— (1) Fairport Convention (Island)
- THE BOXER
42 (13) Simon & Garfunkel (CBS)
- HIGHER AND HIGHER
45 (11) Jackie Wilson (MCA)





DELYSE recording of H.R.H., the Prince of Wales' investiture ceremony, available from any record shop . . . Leicester group Gypsy, now handled by Ian Smithers of Marquee-Martin . . . Mickie Most and Dick Jordan at Fillmore East to watch Jeff Beck and Jethro Tull . . . A27: The Kingston Trio . . . "Wet Dream" turning into a nightmare for the BBC . . . Morecambe and Wise return to TV this Sunday for 50-minute show on BBC-2 with guests Bobbie Gentry, Vince Hill and Kenny Ball and his Jazzmen . . . Ray Charles, Johnny Dankworth, Cleo Laine, Jon Hendricks and Annie Ross are the first names to be confirmed to appear at Newcastle-Upon-Tyne Festival which commences on October 3 . . . new group led by Tim Mycroft christened "Sounds Nice" by Paul McCartney . . . Lou Brown predicts in Variety, pill and hash clubs, where non-addictive capsules "will do just the same as two glasses of Scotch" . . . also in Variety, Swinging London could eventually house Oriental opium dens . . . Amen Corner annoyed at planned release of LP of old demos by Decca . . . certain tracks on Elvis' "Flaming Star" LP strongly evocative of the time when almost any parent would have described him as just that . . . Q28: Which song title is suggested by the following cryptic clue—"The 'Mary Poppins' of the Lone Star State"? . . . plans for Deep Purple to perform in concert in London with a symphony orchestra in September . . . highlight of Gang Bang's jam-kicking act, their musical adaptation of Marquis de Sade's "Justine" . . . Shout magazine reveals Tammi Terrell is engaged to ex-Temptation David Ruffin . . . what are ITV trying to do with their "George Formby Week"—bring back Tiny Tim? . . . John Tebb of Casuals planning a sale to offload excess underwear collected in five years of road shows . . . Ketty Lester has a guest acting role in this week's episode of "Julia" (Thames ITV, Friday at 7 p.m.) . . . nude man climbed on stage and danced during Led Zeppelin's appearance at the Atlanta Festival . . . evidently Chuck Berry will not be doing any free concerts in London—he doesn't need the money! . . . a fan rushed up to Mick Abrahams and said, "Could I have your autograph Mr. Pig?" . . . Robert Plant, John Bonham, Richard Coles and Bill Harry entertained with "At The Hop" at closing party of Newport Jazz Festival . . . If (9) Elvis Presley's name wasn't Presley, would he still sound as though he had a Trogg in his throat . . . Jimmy Scott and the Jungle Soup to back Noel Turner for three months at the Storyville Club 'n Cologne, Germany . . . Noel Redding's group, Fat Matress, signed with Polydor for 175,000 dollars cash advance also to appear at Isle of Wight Festival . . . Les McCann playing some solid soul and humour at Ronnie Scott's Club . . . Jackie Wilson makes his first trip to Britain in September for 16 nighter concert tour . . . Hard Meat decided not to call their LP "Erection" but "Hard Meat" . . .

Tea & Symphony to promote their single "Boredom" playing on the back of Steptoe type horse and cart followed by a mini-moke sporting semi-nude young ladies . . . John Bonham of Led Zeppelin a Jaguar car fanatic and has added five cars to his stable since December . . . country and western star Eddy Arnold to make British concert debut at the Royal Albert Hall on September 19 accompanied by an orchestra of British musicians directed by Hugo Montenegro . . . "Man In The Moon" by the Village, one of the many "moon" releases around the time of the Apollo flight . . . character on cover of Blodwyn Pig's debut album is NOT Mick Abrahams . . . Jefferson now fully recovered from his M.I. accident to appear in cabaret at Monk Bretton Social Club, Barnsley, week commencing July 27 . . . before returning to the States, the Who to play a short string of British dates . . . RM's Lon Goddard's Basil has at last returned after six weeks . . .

AMERICA'S SUPERSTARS ARE BRITISH!

'London must be dead—everyone's in the U.S.A'



**Bill Harry's
account of
'happenings'
in the U.S.A.**

Ten days in America proved to be the most hectic period of my life — but apart from the surroundings I might as well have been in Britain, because the "happening" events that took place, the people I met the big news I uncovered, were all British. As one group member commented to me: "London must be dead — everyone's over here."

I flew over to the States with Ten Years After and booked into Loew's Motor Inn in New York. Guests in the hotel included Led Zeppelin, Ten Years, Jethro Tull, Savoy Brown, Spooky Tooth, Procol Harum — and around the corner various other acts were booking in — The Jeff Beck Group and Blind Faith among them.

Following an exciting evening at the Fillmore East with Jethro Tull and Jeff Beck destroying the audience and receiving standing ovations, I retired to the Scene club. Entering the current "in" place I bumped into John Mayall and was near crushed to death by Rik Gunnell who insisted on buying a drink for our mob (Jethro and Ten Years). "It's a wonder you haven't opened a club like this yourself", I said to Rik, who commented, "As a matter of fact I am opening a club in New York — in a couple of weeks' time." Mitch Mitchell, Keith Emerson and Keith Ellis were obviously enjoying themselves and Mitch told me that the three of them had been in New York completing an album with Earl Doud. Earl is a comedian who had several album successes with LP's such as "The First Family" and "Welcome To The LBJ Ranch" and he had brought Mitch, Keith and Keith over to New York to record his new album with him called "Acid Indigestion (God Is Alive And Well And Looking For An Apartment In Chicago)". Jimi Hendrix introduced me to his new bass guitarist and talked about the formation of his new group. You'll be surprised to know that he's had his hair cropped short! Producer Mike Vernon, Jimmy Page and various other friends almost made me feel as if I were in the Revolution or Speakeasy.

Leaving New York I travelled to Newport with Dee Anthony (one of the top U.S. managers who is responsible for British groups happening in the States) and Jethro Tull. The Newport Jazz Festival was to feature rock groups for the first time — the majority of them being the British groups currently happening over there. In fact, the crowds who turned up to see the British acts were the biggest who had ever turned up for the festival in the 18 years of its existence. Which proves some point or other. But both the Newport City Council and the Festival organisers couldn't cope with the hordes of enthusiastic fans and will be virtually banning rock group appearances there in the future. Blind Faith had their forthcoming Newport show cancelled and the festival organisers nearly destroyed Led Zeppelin's appearance. Because they were so upset by the number of fans from nearby Boston who were arriving into the town to see Zeppelin (over 25,000 fans from the Boston area alone), they announced on the local radio stations that Zep would not be performing as one of the members was ill. As the day progressed and the announcements were made by the hour,

thousands of fans left on the long trek home. Zep's manager Peter Grant was furious and brought the boys up to do their show. True to form they completely dominated the evening and had the audience screaming for more.

Ten Years After made a tremendous impact, as did Jethro Tull. Bad P.A. systems and horrifying disorganisation were among the problems they faced — and despite the fact that Leo Lyons' amps blew — Ten Years were greeted with Superstar acclaim. Ian Anderson, of course, was in miraculous form, ad libbing with the right comments which produced peals of laughter from an audience of over 40,000 people. (22,000 actual ticket buyers; 24,000 sitting on surrounding hills watching the shows for free).

A highlight of my stay in Newport was a re-union with the irrepressible Ian Dove who was true to form, accompanied by a harem of 6 girls throughout the weekend.

Back in New York the headquarters for the groups was an English-type pub called The Haymarket on 47th Street and 8th Avenue which sold draught Red Barrel and was run by two Liverpudlians. George Salmon, the owner, had a few tales to tell of his previous guests who included Uncle Stratters (Tony Stratton Smith, manager of The Bonzos and Nice) and Terry Slater (manager of Amen Corner). Zep, Jethro and Ten Years gathered there regularly to swap tales, sink back the ale, pine for Britain and generally create a "back home" atmosphere.

We visited the Scene quite regularly to see Dr. John The Night Tripper who was joined on one set by Delaney and Bonnie. Unfortunately, Dr. John has no plans to visit Britain — but he should — he's a gas.

Believe, yet disbelieve these tales of groupies. Yes, they're there in abundance — wearing provocative pieces of cloth that don't cover anything and completely going potty over English groups. But I found that most of the members of bands who had wives and girl friends back home didn't want to know. They needed a lot of will-power because these girls try anything to "make" a member of a British group — but the boys were satisfied with a drink and a chat with their friends and left the groupies to the single guys who didn't have any ties.

On to the Spectrum Stadium in Philadelphia, a huge circular stadium with a vast capacity for a three-day festival. Surprisingly for such a major event, it was terribly disorganised. The first night I was there the Mothers Of Invention and Sly and The Family Stone appeared, but they couldn't hold a candle to Ten Years After who stole the Friday show. Alvin Lee was unbelievable — the fastest guitar alive! "Listen to this, it's the most unbelievable group ever" was the type of comment the excited audience were buzzing with. Despite being restricted to 30 minutes and being unable to feature Ric Lee's drum solo, Ten Years really crushed the audience who screamed and shouted for more. Chick Churchill, perched on top of the amps, whipped the audience to fever pitch — but the two dozen guards escorted them off stage without allowing them an encore. Badly organised? The compere pointed to Alvin Lee and said "There he is. Fantastic, Jeff Beck!" Jeff was on that night too — and the two British bands really ripped the place apart.

The next night it was the turn of Jethro and Zeppelin. Zeppelin are beyond doubt the second most powerful live draw in the States. The audience went berserk. When they eventually fought their way back to the dressing room after being escorted off stage by guards the audience kept on screaming and shouting and banging their feet until the organisers had no choice but to bring them back for an encore for fear the audience would demolish the stadium. No one but Jethro Tull could possibly have followed Zeppelin that evening. But Jethro had built such a powerful reputation in such a short time that the audience greeted them with enthusiasm. They weren't disappointed. Another standing ovation.

Yes, a hell of a lot is happening in America — and it's all down to British Groups, Zeppelin, Ten Years, Jethro, Savoy Brown, Beck will be in America for some weeks to come. Let us hope that when they return home they receive as much appreciation as they do Stateside, then maybe we'll see more of them. But as far as America is concerned, they don't want to let them go.