

RECORD MIRROR

Largest selling colour pop weekly newspaper.
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Dylan festival news
Move colour Jeff Beck
Sammy Davis Bee Gees
James Brown interview



ON Thursday, August 28, the Absolute Truth hit 16, Sydenham Hill, London, a derelict house in the process of conversion to luxury flats for the Greater London Council.

The Absolute Truth, according to the International Society for Krishna Consciousness, is contained—not in the Bible — but in the BHAGAVAD GITA, a literal record of God's actual words.

And a paraphrasing of HIS actual words is obviously worth having. So Apple — more particularly John Lennon and George Harrison — have decided to issue a recording to of Hare Krishna Mantra, the sect's chant.

It is certain to be a hit. Which is a lot more than can be said for what was billed as a magical mystery tour to introduce pundits, such as myself, to the sect, the record and South East London.

LULL

It began quietly, in Apple's Savile Row offices. But, then there is often a lull before a storm. Unfortunately, owing to a misunderstanding, the coach turned up late. By this time the core of the publicity staff had organised a fleet of minicabs.

The minicab I was in arrived at the house to find the twelve members of the sect midway through their chant in a huge blue and yellow tent erected in the grounds.

It was quite fascinating. They had shaved their heads, no pun — to qualify for membership you have to promise not to eat meat, drink alcohol, coffee or tea and refrain from illicit sex (their words) and gambling — and were, dare I say?, dancing around.

MILK

That ended. The people arrived. And we were all offered glasses of milk containing bananas and brown lumps. Next came a buffet meal, such as you might expect to eat in an Indian restaurant. And I LIKE Indian food!

None of this is important to members of the sect however. They maintain that their main aim is to — and I quote — "train up men and women in the process of self-purification".

Such is their phraseology that nobody can argue with it. And it is good to hear music like this fragmenting the charts. For it will undoubtedly clap its way into the top ten soon.

One can only hope that the monetary rewards from the record don't drive a fire engine through the stated aims of the sect. — DS.

Dylan's aura stays intact for biggest-ever festival

FOLLOWING the appearance of American singer Richie Havens, Rikki Farr, Festival compere, announced the big moment had arrived. Dylan and the Band were next.

The huge searchlights from the lighting tower shone like prison towers in the darkness and the tension in the air was easily felt as the 180,000 expectant fans, packed tight as sardines, squinted to see the stage. From the expanse of seated campers came sporadic calls for doctors and Farr read out frantic messages for people who had lost friends, money, possessions or their minds.

Inside the press barrier, restrained chaos reigned as unofficial persons infiltrated and tried to lose themselves in cameramen and reporters. We huddled in space fit for a child somewhere between Jane Fonda and John & Yoko. Jane had arrived early and stayed most of Saturday and Sunday, displaying great enthusiasm for the event, while names like Keith Richard, the Lennons,

George Harrison, Stevie Winwood, Peter Wyngarde and others arrived just before Dylan's spot and made their hasty escapes just before he did his encore.

Dylan strode onstage to an uproarious welcome after the Band's hour-long set and went immediately into "She Belongs To Me", backed by the Band. The tumult of applause before and after each number continued throughout his performance, which also lasted an hour as opposed to the expected two or three. He still maintained that shy, apprehensive suggestion about him and managed to get through only two encores, "Who's Gonna Let It Roll" and "Rainy Day Women Nos. 12 & 35". The strange and very rapid disappearance of Dylan should really have been anticipated, but it nevertheless left all nine acres of listeners gaping in amazement at the sudden end. Chants began, pleas of "More" rang out in great volumes. Disturbed, the crowd went up on

its feet, but Rikki Farr returned to the stage and said, "He's gone . . . He's gone" in his now tired voice. "He came here to do what he had to do, he did it for you and now he's gone. Really, there is no more . . ." And so, tent pegs were pulled out of the ground, sleeping bags rolled up and packs packed. Like lava down the sides of a smouldering volcano, the people poured out between the hundreds of bonfires and started the long series of queues that lay between them and home.

Many a night of love, a moment of freak and an hour of good music had been shared at the biggest, most elaborate festival in history. Dylan had returned, but maintained his mystic aura and once again, a generation proved itself worthy of its ideals. A big hand for Fiery Creations' magnificent gesture and another for those countless thousands who sunk the Isle of Wight not with a bang, but with a respectful note of thanks.

5/1 knock

YOUR PAGE

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

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

The 'Wet (BBC) Dream' saga continues...

THE B.B.C. reached the peak of hypocrisy during "Twenty Four Hours" on B.B.C.-1 (Wednesday, August 13) whilst reporting on the latest "heavy" mob to emerge.

During a sequence filmed at a dance the commentator boldly remarked, "This is their favourite record, it's called 'Wet Dream' and is by Max Romeo." And sure enough, in the background, the repetitive strains of "push it up" could be plainly heard.

Here is the BBC playing a disc on TV that has not even had its title mentioned on radio!
— Ron Appleby, Flat 1, 23 Baveney Road, London S.E.23.

In Brief

John Stilling, 98 Greenbank Ave., Easton, Bristol 5. — Early Bob Dylan numbers wanted, also Dylan compositions recorded by Joan Baez.

Patrick Thwaites, 12 Kirkgate Lane, South Hindley, Nr. Barnsley, Yorkshire. — I will pay £1 for a copy of "When You Walk in the Room" by Jackie de Shannon. Also swap pics of most stars for pics. of Nancy Sinatra, Status Quo, Peter Frampton.

Madeline Ortega, PO Box 433, Tombstone, Arizona, 85638, U.S.A. — Will swap pics. of any pop groups, actors, etc., for pics. and articles on the Byrds (present and former members) and Donovan.

J. Baxter, 38 Stonehill Road, Gt. Shelford, Cambridge. — I have the LP "As Safe As Yesterday" by Humble Pie. It is an unwanted gift and I am willing to exchange it for any early Dylan, Cohen, Beck or heavy group album in good condition.

Bente Ostergaard, Maagevej 20, 5000 Odense, Denmark. — Please, could someone help me get "Lincoln County" by Dave Davies. Also any pics., info. etc. on Georgie Best. Please state price.

MORBID?

PERHAPS your columnist Charlie Gillett didn't see the press release we sent you the other week, but we had already scheduled the late Roy Hamilton's record of "Dark End of the Street" before his untimely death for our "Deep Soul" label, but withdrew it to avoid any possible charge that we were exploiting this sad news.

As the lyrics of this song could, in the light of what has happened, be given a morbid interpretation, we thought it would be tasteless to issue a week after he had died, and so it has been postponed until the time is more appropriate.

We hope people will buy and enjoy the record for its own merit, and not for the wrong reasons, because we don't dig that death cult bit that pops up in the record scene from time to time, and just as we didn't issue the Billy Preston LP to cash in on his deserved success at Apple (although people saw it that way), so we will not eventually issue the Hamilton disc because of his death (although probably the same people who want to interpret it that way will, no matter how many press statements one issues prior to the event.)

As long as "Record Mirror" fans and readers know the truth — then the majority of true Soul fans will also know the truth. — Dave Godin, Soul City, 17 Monmouth Street, London, W.C.2.

WOMEN!

IN your issue dated June 29, 1968, you published an article on Julie Driscoll. I myself am a great fan of 'Jools', but feel I must point out a quote that does not seem to ring true.

Eve Holroyd said, and I quote: "... she gets few days off. Even when one does come along, she is always willing to skip it to fulfill the smallest commitment."

If this is true, and I would like to believe it, how is it that Julie failed to turn up first for the Oxford University Dance, and then for the Oxford College of Technology dance? Are universities, or Oxford, one of Julie's 'pet peeves', or does she feel that now she has "gained a tremendous amount of confidence", that our university dances are too low for her?
— Sarah K. Johns, 27 Kings Drive, Bishopston, Bristol, BS7 8JW.

EP DEMISE

MAY I on behalf of the record buying public of Britain ask whatever happened to EPs.

They seem to have disappeared over the past few years, with the arrival of longer singles and budget albums. But surely the sales of EPs by the Beatles, Stones and Simon and Garfunkel have shown record companies there is still a market for them.

Many people, like myself, would rather pay a few bob for an EP than a couple of pounds for an album — Jim Doyle, 368 Liddesdale Road, Glasgow, N.2.

VAL: I personally can see several reasons both for and against the production of EPs, but let's hear what other readers think.



JULIE — Skipped College

NOVEAU ROCK

ALTHOUGH many people say that rock music as put down by Berry, Vincent and Haley etc. is finished, after studying the RM Top Fifty it appears to be still in evidence.

Records like "Hello Susie" featuring a rocking sax, "Bad Moon Rising" with a heavy rock beat and echo chamber effect, "Natural Born Bugle" with an over all rock

sound, all point to the fact that today's music, whether it be teenybopper or progressive, has in the long run many thanks to offer to the real rockers of ten years ago.

It's good to see today's groups returning to the popular sound of days gone by, when rock was King.—Ernest Fullman, 673 Sewall Highway, Courthouse Green, Coventry, Warwickshire.

IN the August 16th issue of Record Mirror was an article by Lon Goddard on the Plumpton festival. He mentioned that Jo Ann Kelly was the best female guitarist he'd ever seen and went on to say that most women are clumsy players or awkward in what they can do.

Well, it is obvious that he has never heard the lead guitarist with the all-girl American group named The Light-Fingered Ten Minus Three! This 24-year-old dark haired beauty by the name of Carol Phtury would put Eric Clapton, Jeff Beck, Hendrix and all the rest to shame. Her style is unapproachable by not only other girls, but by most men too.—Miss "Hey Bird" Walker, Bartow, Florida 33830, U.S.A.

COWGIRL DIANA?

I WOULD like to offer some release suggestions to EMI. Since the relatively poor sales of "Livin' In Shame", "Love Child" and the newer "No Matter What Sign You Are" it should be rather obvious that we are looking for a new Supremes' style.

I suggest that EMI release "Tumbling Tumbleweeds" from their "Country and Western" LP. It is the beautiful classic given that special Supremes' touch. If this does not seem agreeable, I suggest the absolutely stunning "You Need Me" from the same LP. This captures every facet of Diana's vocal range. Her voice on this is deliciously seductive.

Might I also suggest that this LP be re-released as it was by far their best. — Mark Griffiths, 18 Queensway, Shotton, Flintshire.

Lon Goddard's UNDERGROUND

THE three members of Magna Carta have been compared —and somewhat unfairly—to Simon and Garfunkel. The comparison, I hope, was a compliment on their extremely well synchronised harmony patterns and not a comment on their ability to copy the duo. In fact, they do only one S & G number "Mrs. Robinson" and dislike doing that, because audiences tend to feel that is chief purpose of the group. The song is rarely performed and only when requested, since the group are subject to that unfortunate natural law demanding that musicians shy away from other people's songs, lest they be branded imitations.

This is a great pity in that Magna Carta's own style involves original writing and music so strong in appeal, they don't resort to the occasional cover, but sing it because it's a nice song to do. Chris Simpson writes all the material for the three with character and wit as well as taking the musical lead with steel strung acoustic guitar. His tremendous finger picking, combined with classical guitar trained Lyell on nylon strung acoustic, comprises a wall of strings that cradles the projecting harmonies of singers Glen and Chris.



MAGNA CARTA—good harmonies and acoustic work

"By the time I've written a song and Glen and Lyell do the arrangement, the thing has grown into something totally different—a product of the whole group," says Chris. "According to most people in the music business, steel and nylon strung guitars don't ever mix well. For us, they somehow do. The group is full of things that normally are considered not possible, but have fit together well. We have an actor, an ex-priest and an advert exec. here and that sounds like a losing combination—but it works. I'm kind of folk influenced, I suppose, but Lyell is interested in jazz, so the end result isn't exactly in any definite category. There appear to be a lot of little things we do in the music that are done without thinking, but we have put a lot of thought into every aspect of what we do, so it will be as good as possible."

WE GET SCARED

"Being a three-piece group, we naturally play a lot of clubs throughout the country. Occasionally, usually in the north, we hit a club that ordinarily relies on traditional and sing-along music—that's the point when we get scared. After a while though, we found it wasn't hard for us to hold their attention with our new material and things became a lot easier. In the north, they express themselves very subtly or not at all, so we met with what we figured totally indifferent receptions until we got to know the people a little better and discovered they were more reserved. Once we came into one of those clubs with our amps and other equipment and there was a marked show of alarm on the faces of the quiet folk club members. They thought we were going to blast the place apart with loud electric pop; no one seems to realise that amps can be turned down as well. All our equipment was specially made for the sensitive sound balance we wish to achieve."

The sound is unique and their capabilities are enormous. Magna Carta reflect brilliantly as a rich vein of gold in the granite world of contemporary music. Their album is reviewed this week

MAGNA CARTA: Magna Carta — Times Of Change; Daughter — Daughter; Old John Parker; I Am No More; Ballad Of Francis Alabardale; Spinning Wheels Of Time; Romeo Jack; Mid Winter; Shades Of Grey; Emily Thru' The Window Pane; Sea And Sand (The Isle Of Pabay); 7 O'Clock Hymn (Mercury Stereo 20166SMCL).

THE beginnings of a very tight harmony pattern are evident on this first album, which will be released in a few weeks. Some of the best folk (it is folk) music I've ever heard and all original is done with expert form. The combination of classical nylon-strung and steel strung guitar that the three explained wasn't usually considered workable, is as sharp, clear and tuneful as could be desired with exquisite fingerpicking. The voices blend exceptionally well and have been compared to Simon and Garfunkel. They aren't that close universally, but are already far beyond the normal standard of folk OR pop groups, containing that rare punctuality and mastery of scale that marks clever and conscientious singers, Chris' writing ability fits the style with perfection and completes a very polished, sensual product. Danny Thompson (Pentangle) renders assistance to the tracks on string bass, with bowed and plucked, as well as Harold McNair on flute and Tony Carr and Frank Hodges on percussion. A variety of types, ranging from jolly minstrel to wistful longing ballads place this at the top of my own charts. A beautiful collection.

LON GODDARD

Transfer fees for musicians?

Jeff Beck and the remnants of his group talk to RM about their future plans

HAVING had a hit with Donovan and a new LP just re-released, it is strange that Jeff Beck should disband his group. But he's done just that. Why throw away a successful formula?

"Well I'm forming a new group with a bass player and drummer who come from a big name group in America," Jeff admitted. "They are people I really want to have playing with me. Even if I'd had to go somewhere like South Africa or Japan, for someone I wanted, I'd have done my utmost to get the musicians if they were right."

"Now I'm looking for a good singer but the trouble is there's a terrible shortage of them."

Did this mean Jeff was unhappy with his past group at all? After all they've now all departed. Ron Wood to the rejuvenated Small Faces and a possibility of Rod Stewart joining them as well.

"I wasn't dissatisfied with them at all," Jeff stated. "I've always had good musicians with me in the past, but this time I'm going for something different."

"The step I'm taking with the new group is so drastic, I can't really think of the outcome with this bass player and drummer. I don't even know what sort of music we'll be playing."

COMPLETE SWOP

A great mystery who the two musicians might be, but Jeff wasn't ready to say. "They're guys from a real NAME band in America and I can't tell you their names or which group they're with until everything is settled," said Jeff.

So there you are, yet another group that's changing the personnel around. In future, the group scene could quite easily become like the professional football bit with musicians going on a transfer list to join other groups.

"Yes," Jeff agreed. "I think there will come a stage where they'll be a complete swop around within the groups. Something like a guitarist might be transferred to another band for a fee comparable to the fees you get in football. It's happening to a certain extent with the so-called 'super groups' although no great money is involved."

"Can you imagine it? Groups put into something like the football league, plus the individual musicians — there would be a few red faces if they found themselves in the Fourth Division! A sort of: 'I'll swop you George for Jim and Freddie' managers might say."

But WHY are there so many personnel changes going on. British musicians leaving to join American groups and vice versa? "First of all, the standard of musicianship has improved so much

and the musicians want to better themselves. Another reason is the old question of money and management."

"Now every group has to have some sort of management. This is so they can go out of their front door and not have to worry about anything. I've been happy with my management so far. Today, with people dealing with huge sums of money, some people think they're going to be conned. Let's face it, it's not like the old days when members of a group only earned £40 a week. Then everyone knew where the money went."

"It's possible that you'll have co-operative groups in the future so that they'll take care of all the business and everything. But coming back to music, as long as the public like what is being played, I don't think it matters who's playing it. Some people say that Traffic was better than Blind Faith, but what does it matter?"

MORE MONEY

Jeff works more in America, because like he says: "There's more money there. The American teenager seems to be at leisure all the time whereas the British teenager seems to be working."

Inevitably the subject of groups came up, and Jeff has definite views on this topic.

"Groups are always complaining about slugs being slugs," Jeff said. "But they're the ones who cause this sort of thing to happen. If the groups went to bed early and locked their bedroom doors, then you probably wouldn't have the group scene."

Having heard what Jeff has to say, I later spoke to Tony Newman, Beck's dismissed drummer.

"Jeff's group has always been unstable, ever since I joined it," Tony maintained. "There were always under currents going on and disputes happening all the time."

"We never rehearsed. In the eight months I was with the group we rehearsed about twice which is ridiculous. This is one of the reasons why small jazz groups didn't really make popularity-wise. They were mainly pick-up groups and once again there was this lack of rehearsing."

What was Tony going to do now?

"I still want to carry on playing," he stated. "I've got business interests, so I don't have to worry. But I'm a drummer and would like to work with Billy Preston who's an old friend of mine."

"No, I wouldn't go to the States to live and work, because I hate living over there. It's like Henry Miller said, 'an air-conditioned nightmare'. The music scene is all right though."

"At the moment, I'm trying to find what suits me best." "We're looking forward to seeing and hearing Jeff's new group. And he says he had fun with the old one: "The group as it was, was a touring band of lunatics!"

"I want to be in this business as long as possible. I don't want to go back to work — I want to play guitar as long as I've got hair on my head."

If you're wondering who the mystery musicians are, try an each way bet on the Vanilla Fudge!

IAN MIDDLETON



from NEW YORK the HAWK REPORT



FREE POP - BUT SOMEONE PAID

WOODSTOCK, which deposited an under 30 population the size of Liverpool into an area the size of Stonehenge (with appropriate facilities) is over. The festival of love and peace (and incidentally music that went unheard by the great majority) ended as usual with the promoters less than friends with each other, lawyers being visited and all the rest of it that goes with large festivals these days.

Woodstock, of course, was phenomenal in terms of crowds — half a million all sitting on Max Yasgur's dairy farm in Sullivan County. It was also incredible in the amount of money it lost — truly the promoters put principles before money when they made it open house, and started asking for donations.

Such is the life style of the peaceloving rock fans that no donations were forthcoming from the avid diggers of peace-through-rock.

And the expenses went up and up: 500 dollars an hour for helicopters with more brought in to act as hovering ambulances, extra security guards, more garbage trucks. Expenses began to increase early Friday morning, hours before festival-start, when 30,000 fans were already in the concert area. When asked to leave they didn't. The fence had been trampled down and from then on, with the police guards being pulled out at the last minute, the question of tickets for the festival was a laugh. A short, bitter one from the promoters who found themselves halfway through facing debts of one and a half million dollars.

MORE LOOT

One of the producers helicoptered into Wall Street, still in festival drag, to raise more loot, through loans to prevent bankruptcy and possible riot from the groups scheduled to play at the festival.

The artistes were huddled in a hotel, wondering about money and rumours of lack of food, travel facilities — all needless, although who roadie did have a little shout up with the management before he got his group's 11,200 dollars for performing. But John Wolff really knows his job and does it well. It shows the benefit of having a well trained well managed roadie.

But everybody in the audience was happy, going around with Winston Churchill peace signs and saying to the myriad reporters from all over, "Like, Wow, I Mean, man, Phew, Like, a groovy scene, Beautiful, Even the cops, man, like well, you know."

The local underground papers who continually hammer out stories

about how peaceful the new generation is, not uptight at all, were ecstatic after the festival because they found out how peaceful the new generation were. I don't really know why they were so surprised but they were. Maybe they didn't believe it.

Actually the promoters of Woodstock claimed that underground press support was responsible for bringing all these people together. And for keeping everything cool, via security work and a newsletter (daily).

Another surprising thing about Woodstock was the amount of coverage it received in the political columns of the papers.

Headlines from Washington reading "Sound of Rock Reaches President" were printed and the festival the crowd and the youth market as source of votes for politicians solemnly discussed.

SUN SOUND

Sam Phillips, Sun Records founder and the man who discovered Elvis Presley, Jerry Lee Lewis, and Johnny Cash, is back in the record business.

He is forming Midnight Sun, a label devoted to black blues and mainly culled from old masters in Phillips' collection. Bluesnames to be released include early material from Rufus Thomas, Howlin' Wolf, Little Walter, B. B. King, Little Junior Parker, Little Milton, Doctor Ross, R. B. Stidham, Rosco Gordon and Ike Turner. First release is a single by Cliff Jackson.

Phillips say he is releasing this product because of the reaction blues is getting all over the world.

Sun International recently re-issued the first sides by Jerry Lee Lewis and Johnny Cash in two albums.

WANTED!



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NEXT WEEK:

Souvenir picture of Paul, Linda and Mary



Photo by John McKenzie



BOB DYLAN — your friend and mine — did what was expected of him (his new thing, and less than he was purportedly paid for) and left the Isle of Wight in a privately hired hovercraft which took him to a fleet of privately hired limousines: Rolls-Royce for the Dylan family

and Daimlers and Austin Princesses for The Band. The night before he delighted lots of people with his new versions of his old songs done in his new marshmellow voice with gutsy blues backings, sparse and effective, by the Band who also tendered strong vocal support.

After the event different sections of the press saw the event from opposing sides of the fence "Dylan Cuts It Short After Midnight Flop" screamed the Sketch with appropriately derogatory story, while the Telegraph claimed "150,000 Go Wild As Dylan Rocks Isle" with appropriate love 'n' peace copy to follow.

Neither was accurate, but both were picturesque as were the faces of Sketch reporters when compare Rikki Farr on the previous day had said: "You

Wesley Laine & Lon Goddard report from the Isle of Wight

people from the press, some of you are doing a good job writing about the music, but you people from the Sketch and Mirror, and the People, you should be ashamed of yourselves, you write a lot of shit." So some got offended and the others got smug.

The crowd became impatient after waiting a couple of unscheduled hours for Bob. When he appeared after The Band's spot someone sent a rocket up, a gesture of joy rather than analogy. We all cheered and we were all happy especially when he broke into "She Belongs To Me" which was the same song that he started his last concert here with at the Albert Hall some three years ago. That time he sang it very differently to the record, no less this time. His new "Nashville Skyline" voice was used throughout the show, and combined with his well-scrubbed clean wholesome physical appearance (comfortable white suit, open-neck pea soup coloured shirt, trim beard) he seemed the very essence of the ungimmicky entertainer. He was as different from the wild, brightly dressed, freaky haired and tortuous poet of three years ago as the new post-Army Presley was as different from the sensual stuttering rocker.

Bluesey "heavy" (is that the right word?) guitar punctuated the first song and Dylan glided smoothly through the lyrics. The song was smooth on record — this time it was smoother, last time it was drawn out.

From behind a forest of microphones, more than Adolph Hitler EVER had Dylan became more solemn and sang "I Threw It All Away", putting even more feeling into it than on the LP. It was beautiful. "Love is all there is, it makes the world go 'round" he sang it and I naively believed he meant it.

The Band came in vocally for "Maggie's Farm" which had earlier been folk-bluesed by Richie Havens: Dylan rocked it up and shouted the crushing lyrics while the Band echoed 'no more' again and again, thrusting their faces towards Dylan's at the barrage of mikes and the three vocalists exchanged grins and contractions of facial muscles towards each other. Dylan seems to evolve a close relationship with his backing groups: at the Albert Hall during the electric half of the performance he strutted around with his group's lead guitarist (Al Kooper I think) thrusting their guitars at each other and doing some kind of primeval war dance.

"Wild Mountain Thyme" is a beautiful tune that Dylan didn't write but surprisingly sang as he launched into the unaccompanied section. It was followed by "It Ain't Me Babe" which wasn't suited to his new vocal phrasing and voice. The song can only be bitter and cutting and doesn't suit his latest image.

"To Ramona" was the closest he came to the original Bob Dylan version. He tried to change bits but couldn't help falling back into the phrasing, if not the poignant cadences that marked the song as it appeared on "Another Side".

Claps, shrieks, cheers, whistles greeted the first bars of "Mr. Tambourine Man".

The song that was probably the first hippy anthem, that was sung when the word hippy hadn't even been coined would have brought the house down had there been a house. Bob kept near the original feeling of the song — a loving wistfulness pervaded the atmosphere and we all felt, here is Bob Dylan, in front of us, flesh and blood, really here, singing his most famous song, the song that told us before anyone else that something was in the air, and it was happening to us all.

After that came "I Dreamed I Saw St. Augustine" — it made the "John Wesley Harding" version seem dated and The Band came back on and someone played a nice guitar solo in the middle. The audience and the press were in a state of rapt attention, only the photogs externally buzzing down and around and up and down weren't quiet.

Faces were still alight when he sang "Lay Lady Lay" without the subtle beautiful backing that the record has, and it didn't particularly inspire or excite. Nevertheless the atmosphere kept up, people high and low were digging everything and somehow the vibrations from the stage brought through memories that not even the re-playing of his record managed to evoke.

The next number was for me the best. Dylan rocked his way through "Highway 61 Revisited". Grins and smiles and laughs of delight pervaded the starchy faces in the press stands as The Band provided a sensationally rocking country backdrop, loudly yelled "down on Highway Sixty One", and the fingers of the bass man flapped incredibly, like no other bassist I've seen. They even threw in a Saturday morning Granada organ solo which lay nicely behind the pounding cowboy rock. It was all too much.

After that, "One Too Many Mornings" was an anticlimax Dylan set it to the beat of "It Takes A Lot To Laugh, It Takes A Train To Cry" and freaky guitar stuttered throughout but nothing really fell together. The next one "I Pity The Poor Immigrant" was also disappointing — but mainly because the backing drowned out the vocals from where I was squatting. There was an amusing break for a piano accordion however, which one of the band sported.

"Like A Rolling Stone" was given a jerky vocal treatment. The Band yelled out "how does it feel" but it had shades of the single hit all over it. It was good and words sounded as good as ever.

"I'll Be Your Baby Tonight" followed given a less mellow treatment than the single, with considerable beat added. The charm remained even for a bubbly version of "Mighty Quinn".

"This is a song that was a big hit in England for Manfred Mann. A great group, great group," said Bob. Good to hear him sing it. He went off and was called back.

But he didn't return for a couple of minutes. The people behind me who had partially succeeded in getting me contact high said some pretty nauseating comments. "Dylan's too big to do an encore man," said one, profoundly seriously.

The next song I didn't know. "Whose gonna throw that Minstrel a coin" he started. It was a gospel-tinged number with good lyrics that sounded like Bob's. Rolling beat backed it up and The Band featured heavily.

The last number was "Rainy Day Woman Nos. 12 & 35" without the rollocking stoned beat of the original. Bob removed the high atmosphere and gave it to us straight. In country-rock, well-sung, straight-faced.

There were no new songs as such and the event was predictable. But it was a big success. Dylan had appeared, he had been there and he had entertained.

The show had been a good one, and Dylan's act had been thoroughly professional and musically near-perfect.

"I think I prefer the new Dylan you know" someone said on the way out as passed a portable record player playing "Masters Of War".

To the kids: 'Take it easy and do your work well'

TEN minutes on the Isle of Wight would be fun if the place was just around the corner, but it isn't. Bob Dylan's press conference was announced at the last possible minute and every journalist, photographer and promoter in creation scrambled to the isle to get valuable cryptics from the prophet of the proletariat.

What were Dylan's views on the current drug situation among young people, asked a faceless berk from the peanut gallery. "Great," replied Dylan, paxilated. "No comment," he said when pressed further on the subject. Who are you really looking forward to meeting while you're here, came another query. "Well," he stated, "I'm hoping to meet anybody who's around. I'd like to meet the Who and maybe Georgie Fame. It's true I'm meeting George Harrison too." Twitching a whisker, Bob gave me the impression he was wondering what the wife and kids were up to back in the 16th century mansion they were staying in on the Island. So I blurted out, do you feel this change that has come over you and your music is due to domestic effects? Are you chiefly a family man now? After such beautiful phrasing on my part, I was brought down to get, "I would think so," from his caustic wit.

I then inquired as to the dubious accident that put him out of commission for so long: "It's true I suffered a broken neck. It's awful hard to explain. I have to take it easy sometimes." Bob was asked what his personal message to the kids was. "Take it easy and do your work well," he said with watery intent. "I'd like to get together with the Beatles," he admitted, regarding the possible link-up rumour that was circulating, "I love the Beatles and I think it would be a good idea to do a jam session."

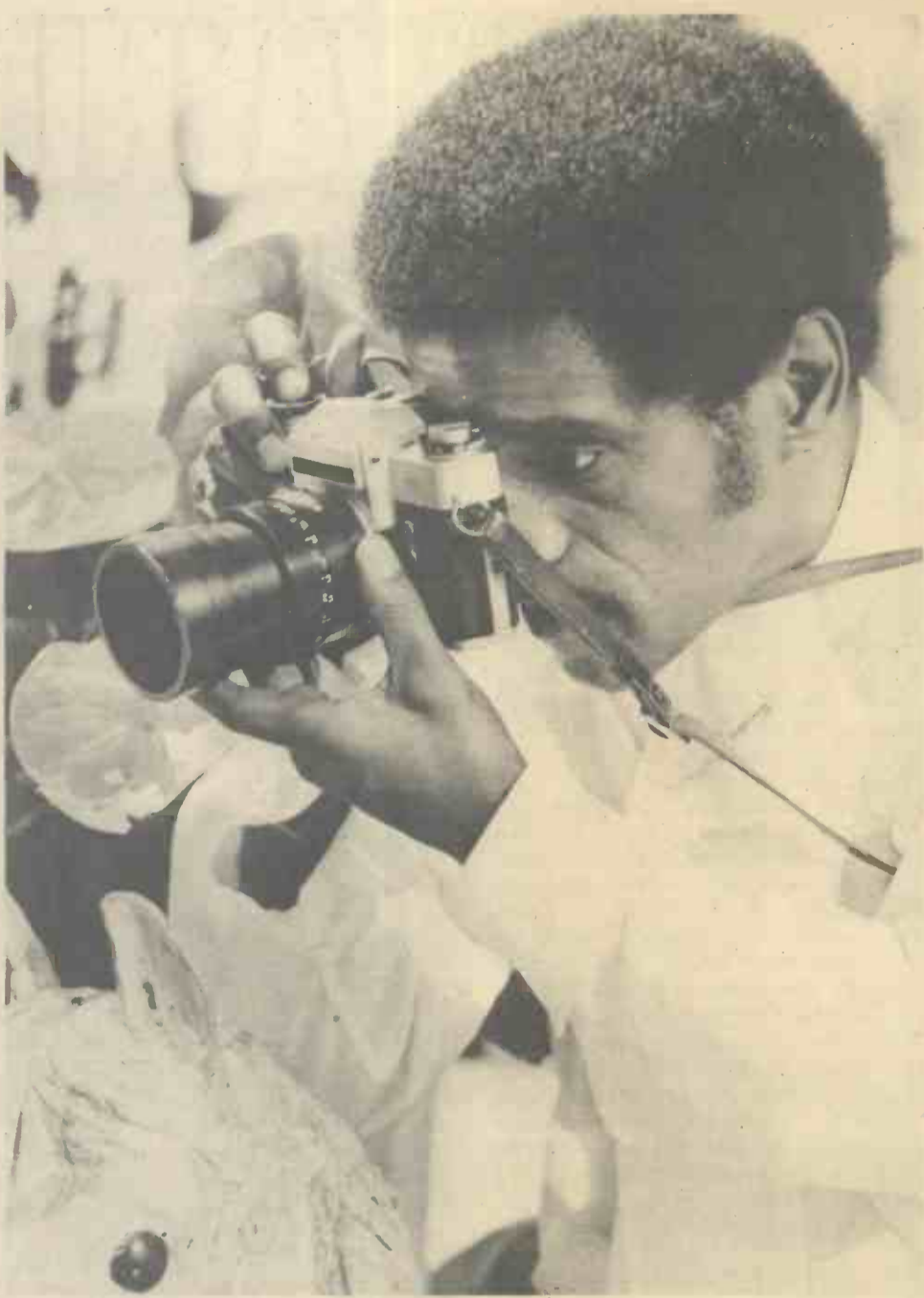
Why have you never released a record backed by the Band if they are your certified backing group? Bert Block took over the answer to my question. "The Band and Dylan are on separate labels, but it is possible that they might do a record together in the future. The acetates they did were only for other artists' benefit." Where went your flamboyant clothes and wild hair style, asked another interested writer. "That stuff was all for publicity," he announced, "I don't do that kind of thing any more."

The fantastic series of heavy quotes had inspired the three rows of busy pressmen to the point where someone finally quibbled, exactly what is your position on politics, music, etc.? "My job is to play music," Bob pontificated. The ten minute ordeal was then brought to an abrupt end and cameramen marched down to the beach with Bob, where he picked his fingernail in boyish fashion for a fraction of a second and then led his string of admirers and inquirers to the door of his limousine. Without waving, he disappeared, leaving scores of extended microphones and cries of "would you comment on . . . ?"

We can't say Bob doesn't like the press or presenting his opinions, only that it wasn't any Sunday clam bake for the "shy" super star and that under severe "pressure", the story he gave his fans was about as startling as reading the tube map. Dylan, however, holds the cards. If he says his only job is to play music and not to be funny and freaky any more, we'll just have to be content with half the man. A great pity, but half the man is still very palatable.

LON GODDARD

The new soul of Sammy



SAMMY DAVIS — tells about his opinion of the Beatles, especially "Sgt-Pepper", and Blood, Sweat and Tears, another group he admires.

If you go and see Sammy Davis perform these days, you'll find he's not restricting himself to his standard material. Sam's included a couple of numbers from the Blood, Sweat and Tears' current album.

"I wouldn't have done something like 'Spinning Wheel' a while ago," Sam confessed. "It's only been during the last year and a half where I've found myself musically, so I could say I'm going to do this and it won't be an impression of whoever recorded it first.

"What I'm trying to do is my thing and borrow other numbers and make them in essence a fun part of the show. Then when I get through doing that, I go back to singing 'Birth Of The Blues'. You don't want to let anybody know you're gonna live in the park. They won't buy it because they know it's not kosher. That's not his thing' they'll say.

"The people who come to the Talk of the Town want to see the impressions and the things I normally do. If I do 'Spinning Wheel', 'You Made Me So Very Happy' or a Ray Charles number — then that's extra. It's not what they come and see you do.

"You see somewhere along the line you've got to do your thing, and then go back and do other stuff.

"George Rhodes, my musical director, has done a great job with the arrangement on 'Spinning Wheel'. He took the flavour of the record and transposed things from the nine-piece to the full orchestra. It's not just riff for riff — he had to get the harmonics sound right. And I'm also lucky with the drummer I've got. He's not today—he's tomorrow. He's so brilliant and really is a good drummer, and has got the 'now' sound."

BEATLES 'PEPPER'

Talking of the "now" sound, Sam referred to the Beatles and "Sgt Pepper". "They had things going which you could not believe rhythmically," he said. "They did things which shouldn't have worked, but they did.

"The same sort of thing is happening with Blood, Sweat and Tears. In 'Spinning Wheel' they have a cow bell going for two bars of the number, then you don't hear it no more after that. And you think, 'what happened to the cow bell?' They put it in the right place which to me is great arranging.

"They have the most exciting new sound I've heard. They're doing something which is totally their own. I don't know any of the guys. And the funny thing is when I first heard 'Spinning Wheel', I didn't know if the group was white or black — I didn't care. Because the lead singer's voice is totally neuter. It has no colour. Like a true artist, it's difficult saying he's neither white or black; he's just good.

"It's like Ray Charles. He can sell country and western records because he has no colour."

The rock rhythm which Blood, Sweat and Tears employ is even getting into sacred music in the States. Sam agreed wholeheartedly.

"Now if you get a good gospel group man, they'll swing you into bad health! I went to a Baptist meeting in Florida. They

Ian Middleton talks to SAMMY DAVIS

had a fifty voice choir of women and children from the neighbourhood and when they started to sing, it took you back to the stone roots. They had a four-piece band of drums, piano, bass and guitar and they were really swinging. If you'd made a record of it, it'd have to be a number one pop seller.

"When I hear the opening of 'Sgt. Pepper' with that certain rhythm, then it goes into more of a straight four, I think it's brilliant. I don't know if it's Ringo or not but as a drummer you say, 'he ain't supposed to do that!'

"To me everybody has to start behind the Beatles and I don't care what anybody says."

Having praised Blood, Sweat and Tears so much, were there any other groups Sam dug?

"I love the Buckingham's, but I don't think any group has got near B,S&T," he maintained. "I thought the Union Gap was going in a good direction and they were cooking. But what happened was they blew it somewhere along the line. They got hung up with their problems."

NOT TOGETHER ENOUGH

Sammy agreed the group scene both in America and Britain was changing all the time — similar to the number of changes in personnel one had in the jazz days. But there is a difference he maintained:

"When you had guys like Zoot Simms and Stan Getz playing in a band they stayed long enough to create a particular sound before they went to another band. But when they split the sound stayed the same. Today, when a cat leaves a pop group — the sound changes. They're not together long enough.

"The Mamas and Papas split up after two years. Why? Because 'we've got to find another thing to do'. I don't understand that. I can understand there might have been problems within the group, but gee, I wish they'd stayed together because they had great taste and were such a good group."

NEWS SHORTS

Ray Charles -tour dates

RAY Charles, his Orchestra and the Raelets arrive in Britain in September and October. Dates set are: Friday, September 26, Bristol, Colston Hall. Saturday, 27, London, Royal Festival Hall, Sunday, 28, Hammersmith, Odeon. Wednesday, October 1, Wakefield, Theatre Club. Friday, October 3, Newcastle, City Hall. Saturday, 4, Birmingham, Odeon.

Blodwyn Pig had to cancel several dates last week as drummer Ron Berg collapsed during a Marquee performance and was advised to rest on doctor's orders. The group have resumed work this week. During September, the group enter the recording studios to complete their second album and in October commence their first American tour. "Walk On The Water", their forthcoming single, is scheduled for release by Island records in mid-September.

Billie Davis leaves this Sunday (August 31) for Spain for TV work in Madrid and Barcelona as well as concerts and cabaret throughout the country. As number one pop personality in Spain, she has two records in their charts. "I Want You To Be My Baby" is the longest running single hit for the past ten years. Billie returns to Britain for November 1 to appear in a special concert with the Hollies and to promote her album. Before she returns, she visits Germany, France, Switzerland and Holland for major TV shows and concerts.

Leslie Gould and Dick James, respective heads of Philips Records Limited and Page One are pleased to announce a new contract with Page One has now been agreed for a period of three years. Page One will be developing new artists and products, some of which they will launch this Autumn.

PAXTON HERE! Grass for Canada

POPULAR American folk singer, guitarist composer Tom Paxton, makes a return visit to Britain in September and October. Dates fixed so far are: Friday, September 26, London, Royal Albert Hall. Saturday, September 27, Brighton, Dome. Sunday, September 28, Manchester, Palace Theatre. Thursday, October 2, Croydon, Fairfield Hall. Friday, October 3, Birmingham, Town Hall. Sunday, October 5, Liverpool, Empire. Monday, October 6, Bristol, Colston Hall. Wednesday, October 8, Hemel Hempstead, Pavilion. Friday, October 10, York, University. Sunday, October 12, Sunderland, Empire. Monday, October 13, Glasgow, City Hall.

New material from existing artists can also be expected during the Autumn.

After the tremendous success in the pantomime "Queen Passionella" Danny La Rue is to star in the 1969 Birthday Show at the Coventry Theatre.

This lavish and spectacular revue opens for an eight-week season on Tuesday, October 14. It will be staged once nightly on Monday, Tuesday, Wednesday and Friday at 7.30 p.m., with two performances every Thursday and Saturday at 5.00 p.m. and 8.00 p.m.

The 1969 Birthday Show will be Danny La Rue's first revue in Coventry and is presented by Bernard Delfont.

Clouds embark on their first major tour of America on October 14 following a short Continental tour with Blodwyn Pig.

The Scottish trio, currently writing the film score for a major American movie "The Groupies", concerned with the American rock scene, have completed all material for their new album which they commence recording in September.

Their first album, "Scrapbook", is on current release.

Norman Rubin, 37, formerly with United Artists publishing department and assistant to the Vice President, and who was also with

A promotional visit to Canada in September has now been confirmed for Harmony Grass, who are also making their first visit to Copenhagen from September 29 to October 1.

The group are in the studio this week recording their next single, and their first album, featuring much original material written by Tony Rivers, including a dedication to their roadie "Michael", is due for release shortly.

Following their great success at the Marquee recently, Harmony Grass have been offered a return booking in a special Christmas slot.

Atlantic Records, takes over as the Robert Stigwood Organisation's publisher in the United States.

Based in New York, Rubin will handle all current Bee Gee's material and a large percentage of material from the London office, including that of Eric Clapton, Ginger Baker, Jack Bruce and many others. Norman Rubin will head a publishing house covering the whole of the U.S.A., and a new publishing company for American material will be set up.

Pat Arnold's next single, which is to be released on the Polydor label is a Barry Gibb composition "Bury Me Down By The River". The single will be released first in America, and then in Britain on September 12. To coincide with the release in America P.P. will undertake a ten day tour of the States. The chorus used on the single includes top artists Doris Troy, Madeline Bell and Rosetta Hightower.

This Thursday (Aug 28) Mighty Baby take part in a new style pop programme at the Country Club, Haversham Hill, a famous London venue which features progressive groups. Instead of support acts, the club will now be promoting one main act and the supports will be of an "unusual variety". Mighty Baby will be supported by a stripper and in future, jugglers, fire eaters, drag acts and such have been lined up.

CARL WAYNE on the MOVE

Roy and I disagree constantly . . . he looks like a junkie or the underground personality of the year . . . the group is in a horrible position . . . we aren't for the States at all . . .

LIKE the Who, all riots inside the Move came out into the open," he said. "They were made public and the public should know about them."

The plight of Carl Wayne is an intricate professional clash within the Move. It has no bearing on the personalities in the group, but one-way policies have placed Carl before the firing squad of his own standards.

"I personally consider the Move to be in a horrible position," confessed Carl. "We had, as a band, achieved remarkable success and I admit to being slightly embarrassed about the commercial trend of that success. In our infancy, we were one of the biggest underground groups going. Our initial releases 'Night Of Fear' and 'I Can Hear The Grass Grow' could have been viewed as either underground or straight pop—so we were in a good middle of the road position.

COMMERCIAL HITS

"Later, there developed a vast number of underground groups who were playing exactly what they wanted, but with no hope of ever making it economically, so we came out with a string of commercial records which established us well outside the underground category.

"Then the Cream cracked America wide open and created a market for underground groups that was large enough and receptive enough to make it pay for those who had stuck it out. We were between the devil and the deep blue sea, having been affected by commercial records and seen the rewards of hits, so we pushed along in the same line, not wishing to end something that was going so well.

"We could have gone to the States three or four times, but it is now my opinion that we aren't for the States at all. We are, however, an adaptable group and the States audiences haven't seen us yet, so we might well begin with a fresh outlook when we do get there.

DIFFERENCES

"A partnership is the hardest thing to make work. Keeping together in the Move is often a dicey business. Roy and I are on opposite sides of the fence and disagree constantly. I am anxious, irritable and I get frustrated, while Roy tends to be pleasant, lazy and lethargic.

"I dig Roy as a person and he is about the best commercial writer in the country today. He adds a lot to the Move, but his way of forming each record and his writing gets embarrassing for me.

"What's worse is that he is contented to work this way and

so are Rick and Bev. There is a rift between me and the rest of the Move, but I am only the singer and Roy is recognised as the main part of the band.

"He looks like a junkie or the underground personality of the year and even acts the part by raking commercialism over the coals if he is asked about it, but he cannot be swayed when he writes a number.

"The Move are not about to split up, but we could be together for a year, a week, or three years. When we finish the live appearances together, we will stay on recording as a group, but I might well do what Frampton and Marriott did in seeking people who agree musically and forming a group.

"No more of the four and five man equal-status things — I will have to dominate. America is where the opportunity is and like Graham Nash, I would like to live there. I would hate to end up in the position of Dave Dee, although I like him very much.

"So I have to be true to myself and try to find those things I really want to do. I tell you all these things because one should say what he feels; if a guy enjoys a lot of women, it's no good doing an interview and telling people how much he digs drinking milk."

LON GODDARD.



info from Decca



TANDEM are two from their own number, 'Sad' sad ballad, sung with produced. There are s too, and a highly emotional sentimentalists. It's or

◀ At the time of writing, PRISE are packing the should soon be over the new record, 'Sad and this along with no less mood, this is for you This is on Deram DM

'A whiter shade of pale day—the first time I

The Decca Record Company



THE PEDDLERS—excited about their hit

THE 'BIRTH' OF A TEA-TIME HIT . . .

THEORY: Don't worry about the Peddlers not getting hit singles — they don't care about that kind of thing because they're working non-stop and earning fast, breaking box-office records in cabaret.

FACT: "That's so much rubbish. We're worried about not having hits. We've always aimed at the charts. And we're very excited about the way 'Birth' is selling."

The fact-purveyor is Roy Phillips, organist and singer with this tremendous trio. And writer of "Birth".

"We've never had a hit, right from 1965, though 'Let The Sunshine In' just about brushed the charts. Yet we hold the attendance records in so many halls. People seem to like us . . ."

Seem to? Avowed fans of the Peddlers include the Rolling Stones, Richard Harris, the Beatles, Tony Bennett, Liz Taylor, Princess Margaret and Lord Snowdon.

But the boys — Roy Phillips, drummer Trevor Morais and bassist Tab Martin — make progress on albums. "About 80,000 sold so far," said Roy. Those albums: "Peddlers Live at the Pickwick", "The Fantastic Peddlers", "Freewheelers", "Three In A Cell".

A new one, a double album, ready for the end of October. Sleeve pictures by Terence Donovan — and a lot of original material.

And there is the current single which looks like breaking through. Says Roy: "I was listening to the news — about people killing each other, the whole sad sick scene. So I imagined this family, pouring out their feelings. There's no bloody message, but there is a little bit of religion. That was intentional."

"The song just flowed. I wrote it at tea-time and we recorded it a few hours after. Funny what a mixed reception it got from the critics."

The Peddlers have a built-in togetherness, musically and matily. It all started in a Manchester music shop — "a little Jewish guy who ran it was responsible for us meeting," said Roy.

"I used to go into the shop and try out different instruments. And one day I met up with Tab, who was doing the same thing. You know how musicians get talking about what's happening — which way they want to go. And we really began on the day that Trevor Morais came into the same shop and pounded away on his brand-new drum kit."

Then they were avant-garde. For those days anyway. They all kicked in ideas, put them into a communal hat — and rehearsed. "We rehearsed virtually every day for twelve months. Just a few gigs. enough to pay the rent. There was a lot of experimenting going on, like we were feeling out each other's inhibitions, kicking around arrangements by people like Teddy Randazzo and Jackie Wilson."

Now Roy is 26, Trevor 25, Tab 24. And they are mature enough, musically, to be able to tackle any kind of gig — from the Flamingo in Las Vegas to a pub in Camden Town.

But drummer Trevor is one-up on the others, in terms of past experience. He claims to have played the psalm on cymbals in Coventry Cathedral. To prove it, his picture now hangs on the cathedral wall, alongside that of Duke Ellington, who also played a concert there.

The mind boggles . . .

PETER JONES

R.M'S Rodney Collin's spent a week in New York and decided ANYTHING GOES here is his report . . .

NEW YORK

Harper's Bizarre once sang 'Anything Goes' and this could well be New York's signature tune at the moment where, musically, it does seem that anything goes.

In this vast, bustling city, ruled by Broadway musicals and 'rock' music, the scene ranges from Neil Diamond to Led Zeppelin, and from Creedence Clearwater Revival to Lou Christie. Their music can be heard in all

the bars on First Avenue, and at many of the clubs in the 'Village'. New York, it seems, is a mass of tall buildings, cinemas of all varieties, theatres, pop groups and yellow taxi cabs. British groups are still hitting big, with Spooky Tooth and currently Jethro Tull breaking into the market there.

Appearing at the 'Village' currently is jazz musician Les McCann, one time rock idol Ricky Nelson (now on the folk kick), and Atlantic artiste Gary Burton, who opened his sessions at the Village Vanguard with a party thrown by his disc company. At the Fillmore East, a tremendously popular music centre, Crosby, Stills and Nash are billed above the Move for September appearances. Fillmore has also been offering tickets for Dylan's Isle of Wight concert, but, according to a club information tape "you will have to arrange your own transport from New York".

On New York's 'easy listening' stations, Tom Jones, Engelbert, Petula Clark and Dusty Springfield are polling airtime, along with Dean Martin, Sinatra, Glen Campbell and Johnny Cash.

New York does, of course, have the 'top 40 rock' stations, but less emphasis is put on the charts now.

WMCA's Joe Bogart told me: "I don't believe in a list of chart material, I believe in the right list. Attitude of this station is— 'if it is good we'll play it'. We are in a 23-station market and the music must be good to catch listeners."

"At one time this used to be a top station, it is now losing ratings, but this is a very competitive market," added Bogart.

On most of the major stations in the city, the disc jockey is concerned with announcing the records only, an engineer plays the discs. All the New York stations rely upon the dee-jays as personalities, and this is how they build up good audience ratings.

DISCOUNT LP'S

But, as with the British scene, the trend is going towards albums, and a new LP by a top artiste, although originally priced at \$4.95, will seldom cost more than \$3.95 (that's about 32s) in one of the discount stores.

While in New York, on a trip organised by Mike Hales of Paragon Publicity for Atlantic, Buddah and Elektra, I have met Wilson Pickett, the Impressions (currently on Billboard charts with 'Choice of Colours'), Lou Christie, David Peel, Sonny and Cher and Elektra newcomers the Wild Thing.

In the coming weeks, the interviews will appear in Record Mirror, beginning this week with

THE WICKED PICKETT

WILSON'S GOT TO HAVE HIS FUN



IT is now almost three years since Wilson Pickett toured Britain. "Man am I looking forward to getting over there again. It is really going to be great."

From this comment, you might gather that Wilson really enjoys personal appearances. "Well, no, not really. I get a little fed up with the one-nighters. After all, this is my 11th year in the business and they can become a little wearing. Usually I can take them or leave them, but I do realise the importance of keeping in touch with the fans. It is an artiste's duty, really."

I met Wilson in his New York office, where he works with his manager and some friends. At that moment he was planning a new album.

"It has been about eight months since I last did any recording. I don't usually leave it that long, but it just happened that way. We are now going to get working on a new album."

"I have been working all the time though. I find it very difficult to relax anyway and am

determined to get what pleasure I can out of this business — God it can be frustrating sometimes!

"I enjoy working for European audiences. People in England are real music lovers."

Wilson talks enthusiastically about his last British hit, 'Hey Jude'.

"It was funny. Many people advised me against recording 'Hey Jude' after the Beatles. In fact, the song was recorded for an album

and it was not really intended to be a single in the beginning, but it sure sold a few copies!

Since he signed with Atlantic Records in 1964, Wilson has produced a string of hits for the label, including 'For Better Or Worse', 'Land Of 1,000 Dances', 'In The Midnight Hour', 'Mustang Sally' and his latest 'Hey Joe'.

"We are coming over to Britain on September 5 to promote this new disc," he added. "I like that one."

ends who got together to write 'ong of my life'. It's a touching, great tenderness and beautifully some interesting tempo-changes tional piano—this one is for the Chapter One, number CH 109.

GARDEN ODYSSEY ENTER-tem in at Continental clubs, but ere to promote their compelling 'lonely' An insistant beat drives -up, and if you're in a partying —catch the soulful undertones.

' was a real mind-opener in its heard it was like suddenly dis-

covering I had ears—and it hasn't lost any of its impact or any of its haunting beauty. Listen to J. J. WORTHINGTON singing this modern classic in front of a full orchestra, and you'll hear what I mean. On Decca F 12961.

CATHIE HARROP is a very attractive young lady from New Zealand, with a great voice and matching personality. Must be something to do with growing up in good fresh air—anyway, her single, 'Bring on the dancing girls' is very promising, and we'll probably be hearing a lot more from Cathie in the future. This is on Emerald MD 1131.

45 rpm records



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

Almost any track is a single on Cliff's **'SINCERELY'**



CLIFF RICHARD "Sincerely" — In The Past; Always; Will You Love Me Tomorrow; You'll Want Me; I'm Not Getting Married; Time; For Emily Whenever I May Find Her; Baby I Could Be So Good At Loving You; Sam; London's Not Too Far; Take Action; Take Good Care Of Her; When I Find Her; Punch & Judy (Columbia SCX 6357 stereo).

A WELCOME LP from Cliff — as usual a lot of care has gone into it. His voice is unchanged, but his style is generally more folksy — although of course any touch of ethnic has been smoothed well out by the slick arrangement of Mike Leander, Mike Vickers, Alan Hawkshaw, Brian Bennett and Bernard Ebbinghouse. The general standard of the L.P. is high — any track could virtually be Cliff's next single — but he does sink the old Poco Seco item "Time" so nicely that it is my favourite track. No disappointment, although perhaps a little more adventure might be appreciated on his next outing.

★ ★ ★ ★
OTIS RUSH "Morning In The Morning" (Atlantic 588 188 stereo).

SOPHISTICATED and **BIG** blues sounds from Otis Rush, and incredibly the sleeve notes say this is his first album, after fourteen years of cutting singles. His powerful voice dominates the pounding organ, the freaky guitars, the Bloomfield songs and the jazz-based arrangements. Vocally, his voice is so terrific that it seems to match the kind of guitar that B. B. King plays — this is probably the best modern blues LP for some time. The voice is all that white singers aspire to, and none can reach. A pity Otis has been so neglected.

★ ★ ★ ★
JOE TURNER "Sings The Blues" Vols. 1 & 2 (CBS Realm Jazz series 52207-52229).

NICE sleeve notes from Chris Whent on this set, retailing at 25/11d. The big-band accompaniments, the solid soul delivery and the terrific jazz-pop welding of the elements comes across very strongly on both LP's, recorded between 1945-7. Like the Charlie Parker set, these are well packaged and well re-mastered.

★ ★ ★ ★
LALO SCHIFREN: "Che" (Polydor 583 736 Stereo).

AS you might expect, an LP full of drama, power, violence, latin rhythms and an undertone of sexual excitement. Lalo gets everything in, and this album should be a consistent seller.

★ ★ ★ ★
ARS NOVA: "Sunshine & Shadows" (Atlantic 588 196 Stereo).

THE six-piece group, much-vaunted, on a beautifully recorded album that has a general sincere approach to everything they do. The plaintive appeal on "I Was Once" has brass adding a lot to the arrangement, while "Well Well Well" is a hard slab of guitar-based rock. They put together a good LP that needs some careful listening to really get into.

★ ★ ★ ★
VARIOUS ARTISTS "The World Of Progressive Music" (Decca SPA 34 stereo)

CONSIDERING the very limited number of progressive material at their disposal (as compared say, with Polydor, Pye or EMI), Decca have made a pretty good job of this album. Tracks have been culled — carefully, too — from LP's by Touch, Moodyblues, John Mayall, and several others creating a nice easy-listening effect. A good introduction to some good, if not the best, British progressive pop. Full marks for the cover, too.

★ ★ ★ ★

BLUES fans will dig the modern stuff that's going on with "Slim's Got His Thing Going On" (Liberty LBS 83237E stereo) by **SUNNYLAND SLIM** — an oldtimer who is still doing good things. "The Best Of FRANCIS LAI" (United Artists UAS 29007 stereo) obviously has "A Man & A Woman" contained on it, plus selections from "Life, Love & Death", "Vivre Pour Vivre", "Hannibal Brooks". A selection of music, some of it beautiful, all of it memorable. In the same UA series, "The Best Of Bond" (UAS stereo 29021) has most of the familiar themes from those playboy flicks, by **JOHN BARRY** and **MONTY NORMAN**. The original Broadway cast album from "Promises Promises" (United Artists UAS 29011 stereo) features some brilliant songwriters and some pleasant songs. Try it. **NILSSON** features on "Midnight Cowboy", the new **Dustin Hoffman** flick with the soundtrack on United Artists UAS 29034 stereo — **JOHN BARRY** composed most of the score. For big band jazz addicts, who dig the modern stuff — "Monday Night" with **THAD JONES** & **MEL LEWIS VILLAGE ORCHESTRA** (United Artists UAS 29016 stereo)

HARRY SECOMBE "Showcase" (Philips SBL 7387) stereo).

REVERENT hush descends over the RM as Harry's mighty and loveable voice booms out with "On With The Motley", the opener on this bound-to-be-big album. A very powerful recording indeed with Wally Stott surpassing himself in arrangement and orchestration — other tracks include the oft-cut "O Sole Mio", "Granada" and "We'll Keep A Welcome".

★ ★ ★ ★
JOHNNY ALMOND: "The Johnny Almond Music Machine Patent Pending" (Deram SML 1043 Stereo).

NOUVEAU jazz group, British with plenty of experience with neo-jazz units like Zoot Money, Paul Williams, Alan Price, etc. The album has a cool continuity and could turn people on to a very satisfying form of music. They're young and hip and make good music, for a British jazz group at least.

★ ★ ★ ★
THE GODZ: "2" (ESP Fontana STL 5512 Stereo).

PLENTY of tribal rhythms on this freaky, primitive thing, lots of good stereo work-outs and it needs to be listened to under optimum conditions. Not a big seller, but an interesting and quite satisfying freak disc.

★ ★ ★ ★

JAMES BROWN: "Say It Loud I'm Black and I'm Proud" — Say It Loud I'm Black And Proud Pts. 1 and 2; I Guess I'll Have To Cry Cry Cry; Goodbye My Love Pts. 1 and 2; Shades Of Brown; Licking Stick; I Love You; Then You Can Tell Me Goodbye; Let Them Talk; Maybe I'll Understand; I'll Lose My Mind (Polydor 583 741 Stereo).

A POWERFUL album — and strange too. He sings some ridiculous non-songs like "Licking Stick" and the feeble "Black and Proud", then shows an incredible amount of real soul on the beautiful "Then You Can Tell Me Goodbye". James is doing a lot of good things now, but whether this LP is one of them, I'm not sure.

★ ★ ★ ★
VARIOUS ARTISTES "The Sue Story" — I Can't Stand It — Soul Sisters; Mockingbird — Inez & Charlie Foxx; That's How Heartaches Are Made — Baby Washington; I got A Woman — Jimmy McGriff; I Know — Barbara George; It's Gonna Work Out Fine; A Fool In Love — Ike & Tina Turner; Stick Shift — Dualls; She Put The Hurt On Me — Prince La La; Itchy Twitchy Feeling — Bobby Hendricks; Don't Start Me Talking — Johnny Darrow; Vengeance — Matadors (United Artists UAS 29028 stereo/en)

ONE for the nostalgia set, certainly most of these tracks sound pretty dull nowadays. With the exception of "Work Out Fine" and "I Got A Woman", everything is dated, and certainly wouldn't turn anyone on this type of pop-R & B that Sue were once so successful in producing and marketing.

★ ★ ★ ★

BILLY PRESTON "The Apple Of Their Eye..." — You've Lost That Lovin' Feelin'; Eight Days A Week; Down Town; Ferry Cross The Mersey; My Girl; Go Now; Goldfinger; Shotgun; Stop! In The Name Of Love; King Of The Road; The Birds & The Bees; Can't You Hear My Heartbeat (President PTL5 1034 stereo)

BILLY pulls out all the stops (oops, sorry!) for this LP, which is a slab of organ background music, rather like just before the big show at the Odeon, when you're sitting there looking to see if there's anyone you know in the cinema. Not very inspiring and with a number of near-forgotten old pop hits given clever treatments. Cheeky title with a picture of Billy singing "That's The Way" etc.

★ ★ ★ ★
CASHMAN, PISTILLI AND WEST "Cashman, Pistilli and West" (Capitol EST 211 stereo).

THE gentle vocal harmonies of this folk-based group are half-way between Simon and Garfunkel and the Lettermen. But C, P & W have a distinctive edge to their voices, their harmonies are subtle and their songs gently meaningful. Folk fans should try this.

★ ★ ★ ★

THE WORLD OF MARIANNE FAITHFULL



THE WORLD OF MARIANNE FAITHFULL

*as tears go by
this little bird
summer nights
scarborough fair
monday monday
come and stay with me
is this what I get for loving you?
yesterday
tomorrow's calling
in my time of sorrow
go away from my world*

DECCA

*as tears go by yesterday
this little bird monday monday
summer nights tomorrow's calling
scarborough fair in my time of sorrow
come and stay with me
is this what I get for loving you?
go away from my world*

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19/11

recommended price U.K. only. 12" LP

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Decca House, Albert Embankment, London SE1

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



DUSTY—vocal version of the Young-Holt hit "Soulful Strut"

Soul'n' velvet from Dusty & bluesy Hank-Cliff single

DUSTY SPRINGFIELD:

Am I The Same Girl; Earthbound Gypsy (Philips BF 1811). Oh yes. Thanks very much, Dusty, for this vocal treatment of "Soulful Strut". It's all velvet Dusty, with this instinctive phrasing and that insistent backing of beat-plus-chorus, and some lovely crisp brass figures. Difficult to know whether it'll be a hit, or a smash, I loved it. Flip: Alas not here at press time. **CHART CERTAINTY.**

THE SWEET:

Lollipop Man; Time (Parlophone R 5803). This is in for pretty immense plugging and though there is a wall-like sort of feel to it, it could easily make the grade. The use of deep voice is pretty hammy, but the basic feel is commercial and direct and staccato. It

WARWICK PETERSEN handles "Let Me Love You" (President PT 255) in romantic mood — okay but no hit sounds here. I commend for the off-beat originality: "Harekrishna", by **THE NEW FORMULA** (Pye 17818), a moody atmosphere-changing piece which comes off uniformly well. Telly theme from "Who Dun It" (Pye 17814), by the **TONY HATCH ORCHESTRA** — crisply laid-down work by full orchestra. From **THE WAKE** "Angelina" (Pye 17813), an okay sound without really coming to full impact or originality. Sweezy done: "Bring On The Dancing Girls" (Emerald MD 1131), by **CATHIE HARROP** — extremely easy listening. Group called **GARDEN ODYSSEY**

opens up no new musical frontiers, but it certainly hits home. Don't be surprised to see it in the charts. Straight group vocal scene. Flip: Pretty routine, but powerful enough. **CHART POSSIBILITY.**

CLIFF AND HANK;

Throw Down A Line; Reflections (Columbia DB 8615). This is actually something special. Mr. Richard and Mr. Marvin join forces again on a Marvin number and there's a strongly bluesy-soul, earnest-yearning sort of feel to it, and Cliff really tackles this "different" kind of song with immense style and verve. Excellent lyrics — kindly listen closely. And a lot of good guitar. This must be very big. Flip: Just Cliff here, apparently, on a reflective piece with some more good lyrics. **MASSIVE SELLER.**

ENTERPRISE come up with "Sad And Lonely" (Deram DM 267), an evocative piece with some interesting moments but not a sustained performance. From **THE CUPS**: "Good As Gold" (Polydor 56777), okay vocal sounds but a song which doesn't sound hit-worthy, though heavy. **PATSY MCLEAN** sings "When You Love Me" (Polydor 56349), punching home the lyrics with a professional approach — sounds quite a girl! Danceable rhythms from **THE REGGAE BOYS** on "The Reggae Train" (Amalgamated Records 843), though rather out of the usual pop routine. American team **THE AEROVONS** come up with "World Of You" (Parlophone 5804), which gets good sounds; going but is rather disjointed.

CLYDE MCPHATTER: Denver; Tell Me (B and C 106). Yet another Record of the Week. A sensitive and interesting reading of a good song by one of the more loved voices. He tugs deep here, specially at this tempo. A nice, nice record.

★ ★ ★ ★ **MIKE KENNEDY**: Johnny Rebel; Golden Memories (Major Minor MM 629). Really catchy and a success at the Antibes song festival. Mike Tackles it with a lot of spirit, a swirling sort of sing-along.

★ ★ ★ ★ **DOMINIC KING**: The Happiness You Bring Me Makes Me Sad; See If I Care (Bell BLL 1072). Talented young writer-singer — and here on a song for himself. A fair enough debut disc, though not a hit, I think. Voice is a bit submerged here and there.

★ ★ ★ ★ **JACK HAMMER**: What Greater Love; The Mason Dixon Line (United Artists UP 35029). One of those splendid arrangements with the experienced Mr. H. making suitable impact on the vocal front line. A good song, this. Never know, could make it.

★ ★ ★ ★ **JOYCE BOND AND LITTLE JOHN**: Mr. Pitiful; Let's Get Married (Pama 771). Very pleasant duo, with a nice exchange of voices, but probably not the sort of song to make it. Nice simple arrangements.

★ ★ ★ ★ **THE VIRGIL BROTHERS**: When You Walk Away; Good Love (Parlophone R 5802). A Record of the Week. The Aussies get a Righteous Brothers' vocal build-up going here and with hefty piano and booming tympani, this is a tremendous record. If an offbeat.

★ ★ ★ ★ **ADGE CUTLER AND THE WURZELS**: Ferry To Glastonbury; Saturday Night At The Crown (Columbia DB 8614). Various described as "Somerset country music" — this is an amiable romp, at mid-tempo, from one of me own favourite teams. Do hear it.

★ ★ ★ ★ **THE CALIFORNIANS**: Sad Old Song; Weep No More (Fontana TF 1052). A Mike D'Abo song and a Record of the Week — on the strength of the vocal directness and the power and the sheer catchiness of the whole thing. Justice would be done if this made it.

★ ★ ★ ★ **J. J. WORTHINGTON**: A Whiter Shade Of Pale; Riding Down From Bangor (Decca F 12961). Interesting to hear this by somebody other than Procol Harum, and it's given a right old classical and super-smooth treatment. Vocal comes through very well.

★ ★ ★ ★ **RUBY JAMES**: Getting Mighty Crowded; Don't Play That Song (Fontana TF 1051). Betty Everett song, I think, and a busy, hectic sort of performance from this extremely promising girl. She gives more than somewhat. Nicely done.

★ ★ ★ ★ **HARRY SECOMBE**: Shadows Of The Night; I Believe In Love (Philips BF 1808). Must sell well — big tenor voice on a big ballad with some interesting lyrics. But for older tastes.

★ ★ ★ ★ **TANDEM**: Song Of My Life; Shapes and Shadows (Chapter One CH 109). Something reminiscent about the build-up of this one — could be a Bee Gee influence. But it's plaintively done and nice. Record of the Week.

★ ★ ★ ★ **PETULA CLARK**: Look At Mine; You And I (Pye 17779). Could do it, of course. Pet has a faintly in-and-out career right now, chart-wise, but this a strongly commercial Trent-Hatch song which is worth trying and probably buying. Excellent arrangement.

REVIEWS BY JAMES HAMILTON

THE ISLEY BROTHERS:

I Turned You On; I Know Who You Been Socking It To (Major Minor MM 631). Before hearing this, I thought that "It's Your Thing" was about as good as the Isleys could get. So, I was wrong! As Roscoe frequently proves, the two are virtually interchangeable — why, then, is this better "Sock-it-to-me", "Sock-it-to-me" is the answer! The beat is slow, the sound funky, the groove terrific, the sax yakkety, the effect mesmeric. The flip is even trickier! Not a smash here, but let's hope it sells.

CHART PROBABILITY.

BOB DYLAN:

Lay Lady Lay; Peggy Day (CBS 4434). No need to gamble about predicting success for this! From the outset, this tender slowie was THE most popular track from the "Nashville Skyline" album, and just cried out for release as a single much (more than Bob's last, "I Threw It All Away"). Well, with perfect timing as Dylan publicity reaches a peak, it's finally out. . . need I say more (Yes — pert 'n' perky "Peggy Day" is on the flip, Elvis-inspired slowed-down finish and all.)

ZIMMERMAN ZOOMER.

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

SAMMY DAVIS JR.: I've Gotta Be Me; Bein' Natural Bein' Me (Reprise RS 20779). Reprise re-service this big U.S. hit of several months back — it's got the same message as Frankie's "My Way", and is a good if overly chest-thumping dramatic slowie. Shirley Bassey would dig. Funky flip. Somehow the sentiments expressed in both seem incongruous coming from the master-mimic, who never seems to know who he is himself. ★ ★ ★ ★

ANDY WILLIAMS: Live And Learn; You Are (CBS 4462). Andy's customary quality outshines the actual song on this lurching brassy litter, which gets unnecessarily raucous. Dreamy flip. An "easy-listening" radio hit, for sure. ★ ★ ★ ★

SPANKY & OUR GANG: And She's Mine; Leopard Skin Phones (Mercury MF 1123). This easy semi-slow harmoniser starts with the promise of brilliance, but doesn't maintain the initial interest. The flip is fun, about some luxurious stereo headphones. . . a shame it's not in stereo here. ★ ★ ★ ★

HANK SCHIFTER: Long John; How Or When (Liberty LBF 15244). A well produced exercise in tedium, which has unaccountably earned Mike Raven's love and devotion. Gruff bloke, pseudo-Gospel chix, trendy moody sounds, all getting nowhere. ★ ★ ★ ★

DEL SHANNON: Comin' Back To Me; Sweet Mary Lou (Stateside/Dunhill SS 4025). Another of those slow-beat "Weight"-influenced drum-rumblers — all rather pointless. Gutsier flip. ★ ★ ★ ★

JOHN BOMLEY: Kick A Tin Can; Wonderland Avenue, U.S.A. (Atlantic 584289). Underservedly well-backed, sub-teen beater, with a taste of "Mendocino". ★ ★ ★ ★

SLY & THE FAMILY STONE: Hot Fun In The Summertime; Fun (Direction 584471). O.K. — it stays hotter longer in the States, so that this may be a bite late here . . . who cares? Sit back, relax, pat your feet, click your fingers, and DIG! A complete break from the group's rapidly palling "freaky" style, this pretty semi-slowie seems fairly "straight" . . . until the guys and gals let rip (but gently, mind). Great! Not much "fun" flip-side, the dullest track on their "Life" epee. ★ ★ ★ ★ ★

THE DELFONICS: You Got Yours And I'll Get Mine; Funny Feeling (Bell BLL 1073). Soul Group Freaks — Red Alert! It's a beauty, AND it's from Bell! What's more, it's two hits for the price of one, the faster flip being the boys' previous outing. Go 'head on, do your duty — you'll dig it! (Now, can someone charitable please release the fabulous U.S. hit by the Intrigues, "In A Moment", on the Yew label?) ★ ★ ★ ★ ★

TYRONE DAVIS: All The Waiting Is Not In Vain; Need Your Lovin' Every Day (Atlantic 584288). The title is right for Tyrone's few faithful fans! There's a beautiful "Soulful Strut" backing, but, more's the pity, the song is no "Can I Change My Mind". Busy, busy flip. ★ ★ ★ ★ ★

JOHNNIE TAYLOR: I Could Never Be President; It's Amazing (Stax 129). All Johnnie needs is a good slow hit and he could capture Otis Redding's crown, vacant still in the popular imagination. He certainly has the credentials, having replaced Sam Cooke in the Soul Stirrers Gospel group, and more recently having racked up an array of bluesy and now heavy hits. Unfortunately, his promisingly titled newie is just more "Who's Making Love" stomp 'n' scream, but indistinct and less good. New-style freaky Soul on the better flip. ★ ★ ★ ★ ★

BOBBY BLAND: Share Your Love With Me; Honey Child (Action ACT 4548). The normally superb Bobby "Blue" Bland first hit with this dreary string-backed slowie five years ago exactly. Right now it merely serves as an interesting comparison for Aretha Franklin's current version. Brassy mover on flip is better. ★ ★ ★ ★

BILLY JOE ROYAL: Cherry Hill Park; Helping Hand (CBS 4470). This catchy mid-tempo brassy beater tells a variation on the old "up Primrose Hill" school-boy joke. Billy ("Boondocks") Joe ("Hush!") Royal is from the Bill Lowery talent stable, so he can be counted on to be O.K. Inconsequential maybe, yet this is really rather good. ★ ★ ★ ★ ★

SIR DOUGLAS QUINTET: Dynamite Woman; Too Many Dociled Minds (Mercury MF 1129). The joyful beat and spirit follow on from Doug Sahn and the boys' recent bouncy, happy "Mendocino" U.S. biggie, with the addition here of some Country fiddle. The similar flip has some listen-worthy lyrics, about "the toilets of your head". A simple good time will be had by all! ★ ★ ★ ★ ★

BUTTERFIELD BLUES BAND: Where Did My Baby Go; In My Own Dream (Elektra EKS 45069). Fairly routine all-happening jerky beater, with wailing vocal and harmonica and good instrumentation — Jerry Ragovoy wrote and produced, so it could have been better. It's the Gospel-influenced relaxed and subtle pulsater, with nice tenor solo, on the flip (from L.P. of same name) that earns this 5 ★ ★ ★ ★ ★



BREAD LOVE and DREAMS

THE NEW FOLK

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Bruce bridges the jazz-pop gap....

JACK BRUCE: "Songs For A Tailor" (Polydor). Never Tell Your Mother She's Out Of Tune; Theme For An Imaginary Western; Tickets To Waterfalls; Weird Of Hermiston; Rope Ladder To The Moon; The Ministry Of Bag; He The Richmond; Boston Ball Game, 1969; To Isengard; The Clear Out.

WITHOUT everyone talking too much about the fact, this is the L.P. that really does seem to bridge the gap between pop and jazz—but in a transcendental way, rather than merely a botch-potch of both musical forms crudely fused. With a minimum of accompaniment, Jack accomplishes some rare musical tricks here, and unlike the Blind Faith album, this L.P. really is a genuine step forward from the Cream, Line-up 15: Jack on vocal, bass, organ, piano, cello; Harry Beckett and Henry Lowther on trumpets; Dick Heckstall-Smith and Art Theman on soprano and tenor sax; Jon Hiseman on drums; Chris Spedding on guitar; Felix Pappalardi on percussion and vocal; John Marshall on drums. The sound is very big. There's a lot to follow, a lot happening, and this is really a musician's album, but doubtless it will turn a lot more people on to real progressive pop.

★ ★ ★ ★

NEW SOUL ALBUMS

EDDIE FLOYD "Knock On Wood" — Knock On Wood; Some-thing You Got; But It's Alright; Stand Accused; If You Gotta Make A Fool Of Somebody; I Don't Want To Cry; Raise Your Hand; Got To Make A Comeback; 634-5789; I've Just Been Feeling Bad; Hi-Reel Sneakers; Warm & Tender Love (228 014 Atco stereo)

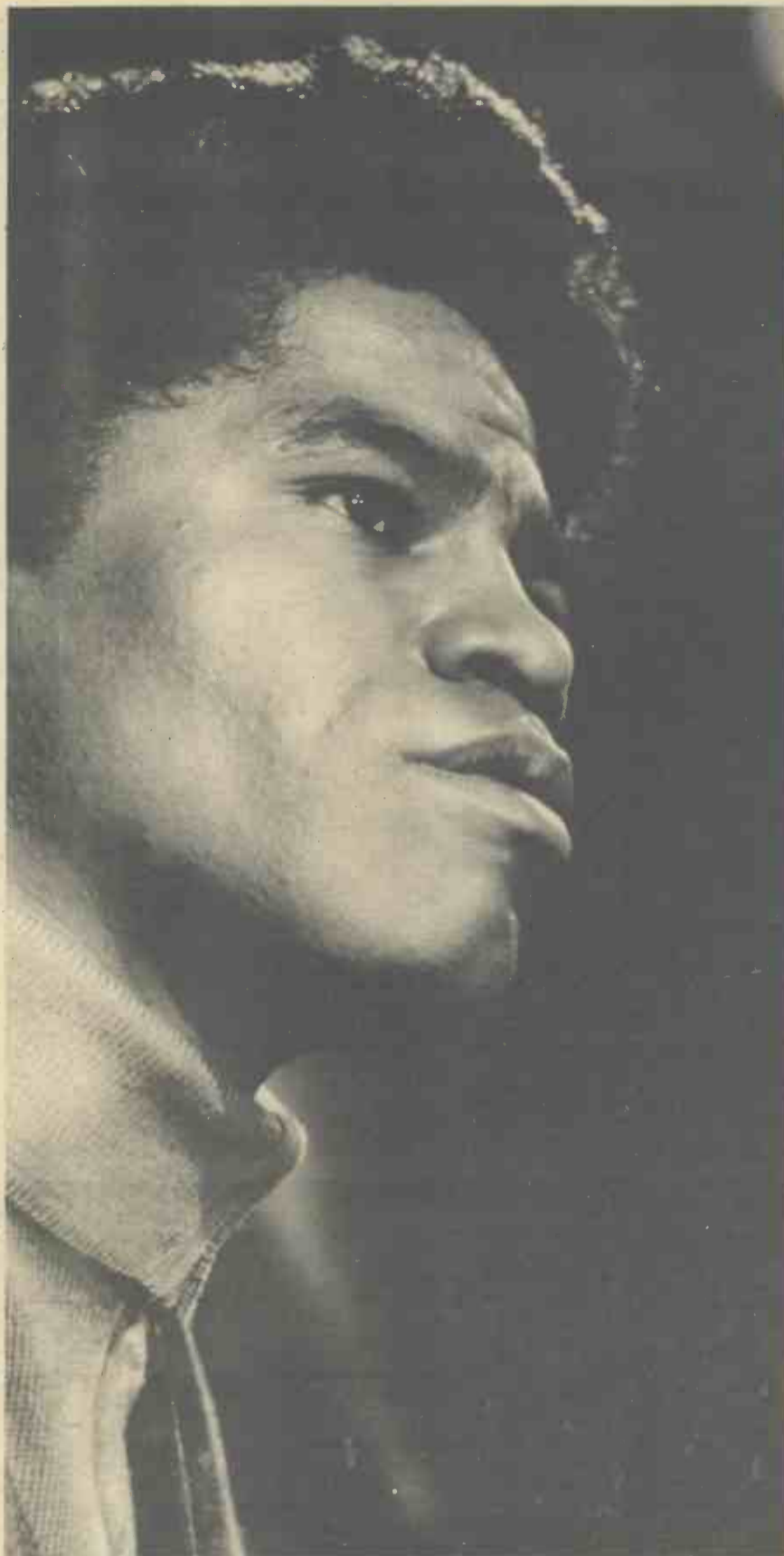
CLARENCE CARTER "Testifyin'" — Bad News; Snatching It Back; Soul Deep; I Smell A Rat; Dolm' Our Thing; You Can't Miss What You Can't Measure; Instant Reaction; Making Love (At The Dark End Of The Street); The Feeling Is Right; Back Door Santa; I Can't Without You (Atlantic 588 191 stereo)

RICK HALL produced this brilliant soul LP — certainly no disappointment after his last album. The arrangements are careful, subtle, but exciting without being corny. There is an unfortunate version of "Dark End Of The Street" but soul freaks may well dig. If his voice was a little more distinctive (or musically worse) could be the next Redding.

ALBERT COLLINS "Love Can Be Found Anywhere (Even In A Guitar)" (Liberty LBS 83238E stereo)

THE best of the Texas blues guitarists" says Bob Hite of

★ ★ ★ ★



JAMES BROWN:

Telling the natural truth!

'SAY It Loud—I'm Black and I'm Proud" sold 20,000 copies in Britain, although the BBC played it only once. Is James Brown surprised?

"No. Because it's the original sound, it's authentic, can't be duplicated."

There was nothing boastful in the answer. Just a straightforward explanation of how his records sell without the usual radio exposure.

For half-an-hour James Brown gave gentle, modest, and carefully considered answers to questions put to him across a few thousand telephone miles by Richard Williams of the Melody Maker, and, when I got used to the strange method of communication, me.

FIRST GOLD DISC IN 1956

Was there any problem getting radio and television coverage in the States?

"Well this is the original black sound, and it's what the people want to hear. There's still some problems with some of the big stations, yes." Television? "Well, they know every time they put me on, their ratings go up." How many times is he on TV in a year? "I can't count them all."

James Brown has been one of the most admired black entertainers since he cut his first record, the million-selling "Please, Please, Please" in '56. Recently he has begun to make speeches and records with political messages. Does he see himself as a leader, and does he think he has much influence?

"If I can use my position to bring about better understanding, I should take advantage of the opportunity. I want people to respect other people, to see that all kinds of different people, yellow, black, are people! To see that there are all ways of living, and they can exist side by side. I hope I can help to bring people closer together."

How does he feel about young black political leaders like Eldridge Cleaver and Stokely Carmichael? "I admire a man who tries to bring about awareness." Has he met either of them? "I haven't had the pleasure of meeting Mr. Cleaver or Mr. Carmichael. But I respect what they are doing."

In "Say It Loud—I'm Black and I'm Proud" James Brown encourages black people to start up their own businesses, instead of working to put money in the pocket of "the man." He is one of the few black singers who runs his own business. He manages the administration of his

own show, has his own record production company (although his records are then released on the King label), owns radio stations and land. But still he keeps up the one-night stand tours.

"I tour with a 15-piece band. I had violins for a year and a half, but I've dropped them now, because I just want that hard-core sound." Who is his Music Director now? "I don't have one now. I did for many years; Nat Jones was with me, and we worked well together. But now I find, what I'm after, the primitive, the hard sound, I can arrange myself. It came to the point where I didn't need an extra Director any more."

Has his show slowed down at all over recent years? "You might be surprised, its getting faster!" His last two records have been "The Popcorn" and "Mother Popcorn"; is "the Popcorn" a dance? "Yes, it's a little slower than some of the recent dances, more groovy, something like the Jerk."

Does he still feature slow songs? "Yes. 'Night and Day', 'I Wanna Be Around', 'All The Way', 'Chicago.'" Some of those are Sinatra songs—does he admire Sinatra? "Yes, I like Sinatra, but I sing the songs my own way. I think that if a singer does somebody else's material, he might be able to do something different with it."

Over the years James Brown's audience has extended from being mainly black people to being an international audience of many nationalities and races. Does he value his overseas audience?

LOOKING FORWARD TO TV

"Yes, very much. The audiences in Europe are more dedicated to the art of music, they understand it. I enjoyed playing for them, and had a fantastic time on 'Ready, Steady, Go!' and 'Top of the Pops'. I'm looking forward to going back there."

When he started recording, James Brown was the only singer to emphasise his gospel influences so strongly; now that so many singers had caught up with him, does he think that soul might become less popular, and give way to something else?

"No, because this is the natural truth, and it's what young people everywhere want to know. Before, it wasn't available to them, but now they will always want it. Young people feel differently. Before, they didn't have the chance to know. They were kept separate, in ignorance, and they didn't understand." CHARLIE GILLET

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AMONG the new releases for September 12, are singles from Sandie Shaw, Dionne Warwick, Kinks, Melanie, Barry Ryan, P. P. Arnold, Four Tops, Lee Dorsey, and B. B. King.

The list of records is DECCA: J. A. Freedman — "When You Walked Out Of My Life"; EMI: TAMLA MOTOWN: Four Tops — "Do What You Gotta Do"; CAPITOL: The Lettermen — "Hurt So Bad"; BELL: Lee Dorsey — "Everything I Do Gonna Be Funky"; STATESIDE: Thelma Houston — "Jumping Jack Flash"; POLYDOR ATCO: Arthur Conley — "Star Revue"; Billy Vera and Judy Clay — "Reach For The Moon"; BUDDAH: Melanie — "Tuning My Guitar"; MARMALADE: Flab Joy and Runcible Spoon — "I'm Beside Myself"; POLYDOR: Barry Ryan — "The Hunt"; P. P. Arnold — "Bury Me Down By The River"; Cat, Mother and the All Night News Boys — "Good Old Rock and Roll"; PYE Sandie Shaw — "Heaven Knows I'm Missing Him Now"; Kinks — "Shangri-La"; Dionne Warwick — "Odds and Ends"; CBS: Mary Kent — "Lost Generation"; Spirit — "Dark Eyed Woman"; NRBQ — "C'mon Everybody"; NEMS: Hayden Wood — "The Lady Wants More"; BLUE HORIZON: B. B. King — "Every Day I Have The Blues".

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RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 HONKY TONK WOMEN*
1 (7) Rolling Stones (London)
- 2 A BOY NAMED SUE*
2 (7) Johnny Cash (Columbia)
- 3 SUGAR SUGAR
3 (5) Archie (Calendar)
- 4 GREEN RIVER
7 (5) Creedence Clearwater Revival (Fantasy)
- 5 GET TOGETHER*
6 (7) Youngbloods (RCA)
- 6 PUT A LITTLE LOVIN' IN YOUR HEART
4 (8) Jackie de Shannon (Imperial)
- 7 LAY LADY LAY*
9 (6) Bob Dylan (Columbia)
- 8 EASY TO BE HARD*
13 (4) Three Dog Night (Dunhill)
- 9 SWEET CAROLINE
5 (10) Neil Diamond (UNI)
- 10 I'LL NEVER FALL IN LOVE AGAIN*
14 (5) Tom Jones (Parrot)
- 11 I CAN'T GET NEXT TO YOU
30 (3) Temptations (Gordy)
- 12 LAUGHING*
12 (7) Guess Who (RCA)
- 13 POLK SALAD ANNIE*
11 (7) Tony Joe White (Monument)
- 14 GIVE PEACE A CHANCE*
15 (6) Plastic Ono Band (Apple)
- 15 HURT SO BAD
19 (6) The Lettermen (Capitol)
- 16 I'D WAIT A MILLION YEARS*
17 (8) Grass Roots (Dunhill)
- 17 CRYSTAL BLUE PERSUASION
10 (12) Tommy James & Shondells (Roulette)
- 18 SOUL DEEP*
18 (6) Box Tops (Mala)
- 19 IN THE YEAR 2525*
8 (11) Zager & Evans (RCA)
- 20 SHARE YOUR LOVE WITH ME*
23 (5) Aretha Franklin (Atlantic)
- 21 JEAN
33 (3) Oliver (Crewe)
- 22 KEEM-O-SABE
28 (3) Electric Indian (United Artists)
- 23 NITTY GRITTY
24 (5) Gladys Knight & The Pips (Soul)
- 24 WORKIN' ON A GROOVY THING*
20 (7) Fifth Dimension (Soul City)
- 25 BABY I LOVE YOU*
16 (13) Andy Kim (Steed)
- 26 BIRTHDAY
27 (4) Underground Sunshine (Intrepid)
- 27 OH WHAT A NIGHT
29 (3) Dells (Cadet)
- 28 EVERYBODY'S TALKIN'*
44 (3) Nilsson (RCA)
- 29 HOT SUN IN THE SUMMERTIME
36 (3) Sly & The Family Stone (Epic)
- 30 YOUR GOOD THING*
31 (4) Lou Rawls (Capitol)
- 31 CHOICE OF COLOURS*
25 (10) Impressions (Custom)
- 32 DID YOU SEE HER EYES
34 (5) Illusion (Steed)
- 32 MARRAKESH EXPRESS*
32 (6) Crosby, Stills & Nash (Atlantic)
- 34 LITTLE WOMEN
— (1) Bobby Cherman (Metro Medra)
- 35 COMMOTION
35 (5) Creedence Clearwater Revival (Fantasy)
- 36 GOO GOO BARABAJAGAL*
39 (4) Donovan & The Jeff Beck Group (Epic)
- 37 MOVE OVER
42 (2) Steppenwolf (Dunhill)
- 38 THIS GIRL IS A WOMAN NOW
43 (2) Gary Puckett and the Union Gap
- 39 WHAT'S THE USE OF BREAKING UP
— (1) Jerry Butler (Mercury)
- 40 IT'S GETTING BETTER*
40 (7) Mama Cass (Dunhill)
- 41 THAT'S THE WAY LOVE IS
49 (2) Marvin Gaye (Tamla)
- 42 WHEN I DIE
47 (2) Motherlode (Buddah)
- 43 ODDS AND ENDS
48 (2) Dionne Warwick (Sceptre)
- 44 WHAT KIND OF FOOL DO YOU THINK I AM
— (1) Bill Deal and The Rhondells (Heritage)
- 45 NOBODY BUT YOU BABE
45 (3) Clarence Reid (Alston)
- 46 SUGAR ON SUNDAY
— (1) Clique (White Whale)
- 47 I'M GONNA MAKE YOU MINE
— (1) Lou Christie (Buddah)
- 48 I COULD NEVER BE PRESIDENT
— (1) Johnny Taylor (Stax)
- 49 CHANGE OF HEART
— (1) Dennis Yost and The Classics IV (Imperial)
- 50 SIMPLE SONG OF FREEDOM
50 (2) Tim Hardin (Columbia)



Stevie Wonder

TOP 20 LP's

- 1 STAND-UP
2 Jethro Tull (Island)
- 2 FROM ELVIS IN MEMPHIS
1 Elvis Presley (RCA)
- 3 ACCORDING TO MY HEART
3 Jim Reeves (RCA International)
- 4 HIS ORCHESTRA, HIS CHORUS;
HIS SINGERS, HIS SOUND
5 Ray Conniff (CBS)
- 5 JOHNNY CASH AT SAN-QUENTIN
— Johnny Cash (CBS)
- 6 WORLD OF MANTOVANI
7 Mantovani (Decca)
- 7 WORLD OF VAL DOONICAN
4 Val Doonican (Decca)
- 8 OLIVER
9 Soundtrack (RCA)
- 9 FLAMING STAR
6 Elvis Presley (RCA International)
- 10 BEST OF THE SEEKERS
13 The Seekers (Columbia)
- 11 WORLD OF THE BACHELORS (Vol. II)
17 Bachelors (Decca)
- 12 SOUND OF MUSIC
12 Soundtrack (RCA Victor)
- 13 UNHALFBRICKING
— Fairport Convention (Island)
- 14 WORLD OF BACHELORS
16 The Bachelors (Decca)
- 15 NASHVILLE SKYLINE
— Bob Dylan (CBS)
- 16 WORLD OF HITS VOL. II
— Various Artists (Decca)
- 17 THIS IS TOM JONES
10 Tom Jones (Decca)
- 18 HAIR
8 London Cast (Polydor)
- 19 2001
15 Soundtrack (MGM)
- 20 LOOKING BACK
14 John Mayall (Decca)

5 YEARS AGO

- 1 HAVE I THE RIGHT
1 The Honeycombs (Pye)
- 2 YOU'VE REALLY GOT ME
4 Kinks (Pye)
- 3 I WON'T FORGET YOU
3 Jim Reeves (RCA Victor)
- 4 DO WAH DIDDY DIDDY
2 Manfred Mann (HMV)
- 5 THE CRYING GAME
12 Dave Berry (Decca)
- 6 A HARD DAY'S NIGHT
5 Beatles (Parlophone)
- 7 IT'S FOR YOU
8 Cilla Black (Parlophone)
- 8 I WOULDN'T TRADE YOU FOR THE WORLD
11 Bachelors (Decca)
- 9 I GET AROUND
7 Beach Boys (Capitol)
- 10 IT'S ALL OVER NOW
9 Rolling Stones (Decca)
- 11 CALL UP THE GROUPS
10 Barron Knights (Columbia)
- 12 I LOVE YOU BECAUSE
14 Jim Reeves (RCA Victor)
- 13 SUCH A NIGHT
20 Elvis Presley (RCA)
- 14 TOBACCO ROAD
6 Nashville Teens (Decca)
- 15 AS TEARS GO BY
16 Marianne Faithfull (Decca)
- 16 SHE'S NOT THERE
— Zombies (Decca)
- 17 RAG DOLL
— Four Seasons (Phillips)
- 18 I'M ON TO SOMETHING GOOD
— Herman's Hermits (Columbia)
- 19 THE WEDDING
— Julie Rogers (Mercury)
- 20 I JUST DON'T KNOW WHAT TO DO
WITH MYSELF
13 Dusty Springfield (Phillips)

R & B SINGLES

- 1 CLOUD NINE
3 Temptations (Tamla Motown TMG 701)
- 2 MY CHERIE AMOUR
1 Stevie Wonder (Tamla Motown TMG 690)
- 3 TOO BUSY THINKING ABOUT MY BABY
2 Marvin Gaye (Tamla Motown TMG 705)
- 4 SOUL CLAP '69
7 Booker T. & The M.G.'s (Stax 127)
- 5 WET DREAM
4 Max Romeo (Unity UN 503)
- 6 RED RED WINE
5 Tony Tribe (Down Town DT 419)
- 7 DON'T TELL YOUR MAMA
8 Eddie Floyd (Stax 125)
- 8 LOVE IS BLUE (I CAN SING A RAINBOW)
6 Dells (Chess CRS 8099)
- 9 SHARE YOUR LOVE WITH ME
13 Aretha Franklin (Atlantic 584 285)
- 10 IT MEK
9 Desmond Dekker (Pyramid PYR 6068)
- 11 NO MATTER WHAT SIGN YOU ARE
12 Diana Ross & The Supremes (Tamla Motown TMG 704)
- 12 WAKE UP!
18 Chambers Brothers (Direction 58 4367)
- 13 KIND WOMEN
14 Percy Sledge (Atlantic 584 286)
- 14 PUT YOURSELF IN MY PLACE
17 Isley Brothers (Tamla Motown TMG 708)
- 15 FREE ME
— Otis Redding (Atco 226002)
- 16 I'VE PASSED THIS WAY BEFORE
10 Jimmy Ruffin (Tamla Motown TMG 703)
- 17 HOW LONG WILL IT TAKE
11 Pat Kelly (GAS 115)
- 18 MOODY WOMEN
16 Jerry Butler (Mercury MF 1122)
- 19 AIN'T IT LIKE HIM
— Edwin Hawkins Singers (Buddah 201059)
- 20 REACH FOR SOMETHING I CAN'T HAVE
19 The Marvelettes (Tamla Motown TMG 701)

U.S. ALBUMS

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

10 YEARS AGO

- 1 ONLY SIXTEEN
1 Craig Douglas (Rank)
- 2 LIVIN' DOLL
2 Cliff Richard (Columbia)
- 3 LONELY BOY
3 Paul Anka (Columbia)
- 4 LIPSTICK ON YOUR COLLAR
4 Connie Francis (MGM)
- 5 CHINA TEA
8 Russ Conway (Columbia)
- 6 HEART OF A MAN
7 Frankie Vaughan (Phillips)
- 7 BATTLE OF NEW ORLEANS
5 Lonnie Donegan (Pye)
- 8 SOMEONE
10 Johnny Mathis (Fontana)
- 9 HERE COMES SUMMER
12 Jerry Keller (London)
- 10 DREAM LOVER
6 Bobby Darin (London)
- 11 MONA LISA
16 Conway Twitty (MGM)
- 12 FORTY MILES OF BAD ROAD
— Duane Eddy (London)
- 13 BIG HUNK OF LOVE
9 Elvis Presley (RCA)
- 14 SWEETER THAN YOU
— Rick Nelson (London)
- 15 ROULETTE
14 Russ Conway (Columbia)
- 16 I KNOW
— Perry Como (RCA)
- 17 A TEENAGER IN LOVE
11 Marty Wilde (Phillips)
- 18 RAGTIME COWBOY JOE
— Chipmunks (London)
- 19 PLENTY GOOD LIVING
— Connie Francis (MGM)
- 20 ONLY SIXTEEN
13 Sam Cooke (HMV)

R & B LP's

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

RED NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN



'The atmosphere is much nicer, since Rik left'

"WE'VE always had a responsibility as a group," Roger Chapman told me, while squatting on a mattress on the floor of his flat. "But we've always worked with someone else topping the bill, and so the greatest responsibility has fallen on them." So Family have now devised their own evening of entertainment, set for September 15 at the Royal Festival Hall. Family have always stood up remarkably well in the face of great competition, take even perhaps their first major concert alongside Tim Hardin at the Albert Hall. Although Mr. Hardin was probably responsible for well over 80 per cent of the audience's attendance, by the end of the evening Family had won them all over.

"Good reactions have given us more confidence," Roger told me. "And now that John Weider has joined us, a lot of new ideas have arisen. There's nothing specific in it, simply that he is enthusiastic about certain things, and he can help draw us out. The atmosphere within the group has been much nicer personality-wise and music-wise since Rik (Grech) left, and he wanted to leave, so it was good."

CIRCUS ACTS

"An Evening of Family Entertainment", as Family's concert has been dubbed, is an even more apt title that it seems, since Family will be featuring circus acts throughout. They include Rex Roper, a bullwhip artist, Ollie Grey, champion plate spinner, and—what show would be complete without one—a drag act.

"Each of us has chosen a piece of music that they would like to feature on their own," Roger added.

Apart from planning for the concert, Family have already recorded several tracks for their next album.

"We've not really been pleased with the last two albums," Rob told me. "After they were recorded we didn't even know the mixing was being done, and it's as important a part of the finished sound as the original recording. This time, since our change of management, we'll have more say, though. With our 'Music In A Doll's House' album, it was the first time we'd ever been in a studio and we were worried by it all. We featured Dave Mason on the record, and unintentionally we felt it came out sounding a bit like Traffic."

OWN SONGS

All the tracks to be featured on the new album are Family's own compositions, and although John Whitney and Roger Chapman are usually responsible for the writing, it is possible that some of Rob's compositions will be featured. Track titles include "Wheels", "The Cat And The Rat", "The Idiot Boogie" and "Drowned In Wine", which Roger kindly allowed me to hear.

Written by John and Roger, it's a punchy number, with a gentle guitar intro, a sound which crops up in breaks throughout. At one point the number fades out completely, but comes back with full force again. Four minutes long, strongly featuring the fascinating warbling vocals of Roger Chapman. From the two tracks I heard "Drowned In Wine" stands out as my personal favourite.

But Family refused to reveal any secrets about their next single "No Mule's Fool", which is due for release on October 3, except that it will probably be a gentle sound, and WILL NOT be featured on their album. Their previous singles "Me My Friend" and "Second Generation Woman" were, of course taken from "Music In A Doll's House", and "Family Entertainment" respectively.

"We sold fifteen thousand singles, and nineteen thousand LPs", Roger explained. "So... this time we would like to make it clear that the single won't be featured, because people might wait until we get back from our American trip when the album will be released!"

VALERIE MABBS

We are unable to publish a British top fifty this week owing to printing difficulties over the Bank holiday. We apologise for any inconvenience caused to readers.

A bolt from the blue for Colin

But the Bee Gees will carry on as a duo

THE Bee Gees continue! That's the news from Robert Stigwood's office despite the dismissal of the group's drummer, Colin Peterson.

Maurice and Barry Gibb—the only remaining members of the hit making group—intend to go on making records as the Bee Gees, backed by an orchestra.

And they are determined to make it work. But Colin has his doubts. He said: "I can't see how they'll get across to the public on their own.

"I still feel part of the group because I've been a Bee Gee for so long. It's a question of being Colin Peterson or Maurice Gibb. You have an identity as a Bee Gee after working seven days a week."

Of his overnight dismissal, Colin said: "I'm still very bewildered by it all . . .

"After the Bee Gees did the 'Top Of The Pops', everything was fine. Then I suddenly get this letter delivered by Robert Stigwood's chauffeur saying I'm out of the group. Just like that. No phone call or anything.

"From the other week backwards, we all got on well. And this really came like a bolt from the blue—a real shock. It's not as if I hadn't been pulling my weight. I believe if you're in a group, it's a business partnership.

"Apart from the odd illness, I've always turned up for gigs

and things, and I've always put the group first and foremost. Because that's my bread and butter—I've even cancelled things which would have brought me money from outside so I could appear with the group.

"In the two and a half years I've been with them, it's been like being a member of a family—and now I've been thrown out.

"We originally met in Sydney, Australia. I saw Maurice in a sound lounge—the equivalent of a discotheque—and after a talk, he asked me if I'd like to sit in on one of their sessions. You know, I put them and Billy Thorpe as the only talent in Australia which could possibly make it internationally.

OUT OF FRIENDSHIP

"I moved to Melbourne with my group but used to fly to Sydney for sessions with them. That's quite a distance—over 600 miles. I used to be out of pocket, but I did it out of friendship.

"When I decided to come to Britain, I stopped off in Sydney to see the Gibbs. Barry asked me to be their drummer when they came over. I arrived and was interested in films. Then I had a letter from Hugh Gibb and sorted somewhere out for them to stay and stored their equipment in my flat."

What plans for Colin now?

"I don't think I could face another group in spite of what some national papers have printed," he confessed. "You work and work and put yourself out to be a success the same as you do in films. On a short term basis, I'm going to concentrate on record productions. But on a long term, I'd like to get back into films. But I wouldn't want big publicity like 'Bee Gee gets star role in film'. I'd do a course of acting first. I won't do anything if I don't feel I'm not giving the public their money's worth."

In the short term, Colin is producing composer/singer Jonathan Kelly. His first single for EMI, titled "Denver", is released on September 12.

HAND OVER THE NAME

"I have great faith in Jonathan," Colin said. "I'm prepared to put all my efforts into him for the immediate future. I think he's the biggest songwriting talent in this country. The variety of his work is incredible. Jonathan can draw from so many different types of music and is successful in interpreting these different forms.

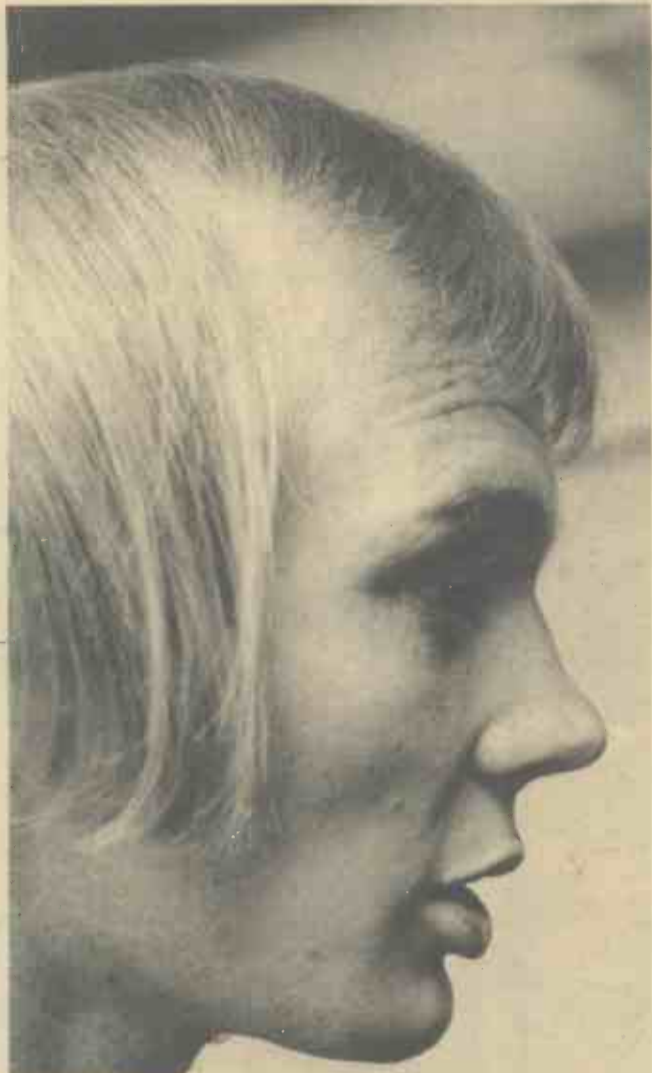
"Ken East"—the managing director of EMI Records—"came to my place and heard him, and after the second song, said 'that's fantastic'. And everyone's said the same since."

Back to the Bee Gees, Colin said: "Robin left because he couldn't get on with his brothers. He wasn't really suited to the group. Then the brother trouble was felt by Vince and this forced him to leave. But I can't quite understand why this has happened to me. We were a successful group and got on well and were making money. I feel I've done just as much performance and image wise for the group. I don't see why I should have to give it all up and hand the group name over to the other two.

"Besides, the Bee Gees is a business partnership, and if one partner goes, the partnership dissolves. My attorney is coming in from New York, so he'll sort it all out."

Colin Peterson knows where he's going. It'll be interesting to see what Maurice and Barry Gibb come up with.

IAN MIDDLETON



COLIN — "I don't think I could face another group"



ZAGER & EVANS

the facethe facethe facethe face

VIC DAMONE plays his first ever cabaret in Britain at London's Talk of the Town, starting this Friday . . . Noel Redding issues a vodka drinking challenge

A33: No 4 (the key wasn't in the lyrics) . . . surprisingly, no revival of the Beatles' "Ticket To Ryde" . . . who said, "while FAITH itself is managing, why HOPE to go back to CHARITY?" . . . isn't it strange that a group of the Crystals' stature can tour here with so little publicity

Roger Chapman of Family adorns his flat with a collection of "horribles", one of which he kindly donated to RM's Val Mabbs . . . none of this droopy moustache bit for Georgie Fame — he's now sporting a full beard . . . Vanilla Fudge and Hard Meat top-

ping the bill at the Lyceum's Midnight Court in London, Friday, September 26 . . . when a crowd of skinheads threw glasses and beer-glasses at Clouds, their roadie Pepi chased them away, brandishing a hammer . . . Orange equipment has been asked to represent Britain at the World Fair, Tokyo, with Emperor Rosko demonstrating it . . . Gene Latter having a TV show in the window of Carnaby Market, Carnaby Street today (Thursday) with guest artistes . . . Steve Dolan of Hard Meat has bought a string base guitar previously owned by Charlie Mingus . . . after rehearsing a new bass player in their Earls Court home, Magnet having

to throw a party for the benefit of irritated neighbours — their debut disc called "Let Me Stay" . . . Q34: Which Radio 1 DJs are currently associated with the following "spots", a) Hit for the road; b) Car wash time; c) Send us your dream; d) Disastrous holidays? . . . wouldn't Z & E's "2525" have made a superb comeback vehicle for the Everley Brothers? . . . "IF No. 13": if Robin Gibb had considered quitting the Bee Gees much earlier than he did, would he have decided against it because of the old adage "You can't cross your brothers up in Massachusetts"? . . . Sammy Davis Jr. took over London's Revolution Club Tuesday

and Wednesday this week for recording . . . Ten Years After's "Sssh" album scheduled for September 12 release here . . . great that Herb Alpert's "Without Her" should have brought about the reissue of Jack Jones' superlative version — likewise Aretha and Bobby Bland's "Share Your Love With Me" . . . Warner Bros launching Beatle-style campaign for the Kinks U.S. tour . . . Groundhogs tour Scandinavia with John Lee Hooker end of November . . . Simon Dee returns to radio to introduce Family Choice starting September 8 . . . "Jet' aime" denounced by the Vatican as obscene — sour grapes perhaps !!!

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Beautiful new Joni Mitchell LP- but it's an acquired taste

JONI MITCHELL: "Clouds" Tin Angel; Chelsea Morning; I Don't Know Where I Stand; That Song About The Midway; Roses Blue; The Gallery; I Think I Understand; Songs To Ageing Children; The Fiddle And The Drum; Both Sides Now (Reprise RSLP 6293).

HERE'S an extra-special Joni Mitchell review to make up for not mentioning her last album. Most people haven't heard Joni Mitchell, and those that have always compare her one way or another with Joan Baez but forget that she is one of the few popular singers (I think that's the right term) who doesn't bother too much about the pop industry rat-races, the only other one I can think of off-hand is Dylan. Joni's lyrics combined with her voice—an extraordinary voice—manage to scrape something from her soul and bring it to the surface and communicate it to those who listen long enough and openly enough. Don't expect to like Joni first time around, or even fifth time around, it's not like that. When you find yourself playing her records and her songs, and realising just how phony and keeping-up-with-the-Joneses everyone else is, then you'll be turned on, too, and a healthier if not happier person.

Joni isn't very bubbly, although she managed "Night In The City" nicely. Men who don't understand Joni will play this to their lady friends who, if sensitive enough, will understand and rush out and buy the record and have Joni as their friend—she says things to innocent girls caught up in the life machine that they can identify with. On this LP, she sings "Tin Angel" which Tom Rush did well, but Joni beats him, and she also sings her biggest song, "Both Sides Now"—but Dion did it better than anyone, the song itself is just this side of being esoteric. Her unaccompanied indictment of American foreign policy, "The Fiddle And The Drum", is poignant, but you can smile at "The Gallery", a pertinent piece of analysis and observation. Thank you, Joni, and this LP, review isn't too objective either, as I am still in love with Joni and worship her from afar. W.L.

★★★★