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ROBIN GIBB'S AMAZING IDEAS

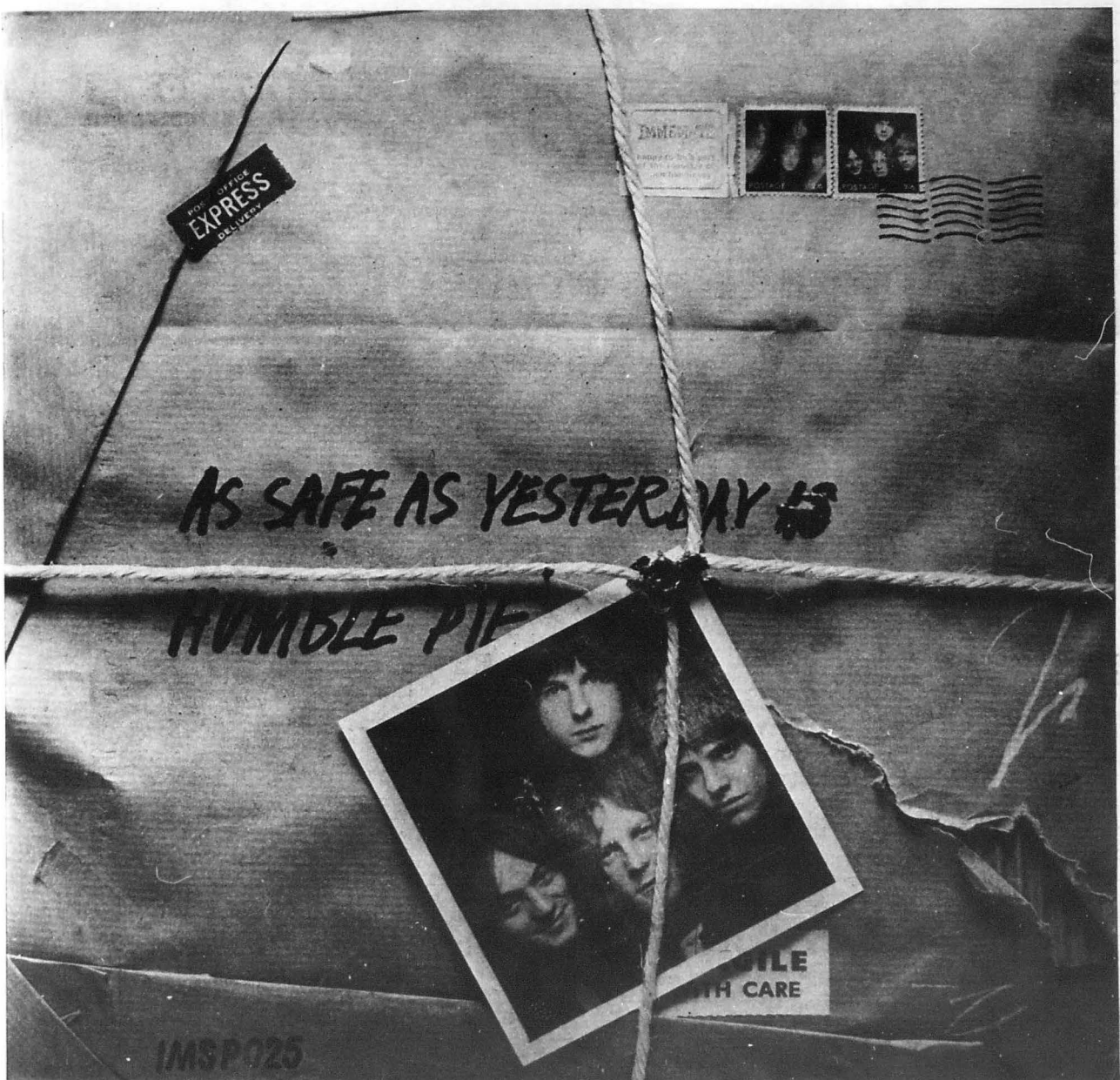
BACKSTAGE AT SCOTT WALKER'S
STORMY SHOW VANITY FARE

CILLA BLACK • JIM REEVES

TOP POP NEWS

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NME's Gordon Coxhill travels to Blackpool for exclusive Cilla

Conversations made stick to her guns



BLACKPOOL: town of a million one-off bandits, a sea of candy floss, terrace apples and No Vacancies signs. Bawling kids and exasperated mums and dags, thighs for sore eyes and reddened bosoms, oozing from bikini tops. The Tower, illuminated trams, performing dolphins, memories of Stanley Matthews and George Formby, Donkeys leaving their mark on the beach, welkhs, stout and mild, and Cilla Black.

"You'll 'ave to pour your own, because Bobby usually does it, and he's at home."
The friendly Cilla Black, in a white bath robe, sitting cross-legged on a chair in the dressing room in the ABC theatre, where she's been pulling them in from

the Golden Mile for the past five weeks, and where she'll be doing the same until October.
"I was so annoyed when Bobby bought Ada, I mean all that money for a dog. She's the pick of the litter and we had a tough job getting the breeder to sell her to us."
Ada and sister Sophie are a couple of rare French dogs. Rare in Britain

that is, but at a joint cost of about £300, I suppose they are entitled to be.
Cilla turned on the loudspeaker to find out how long it was before she had to go again, made a grimace at the sound and hastily turned it off again.
"I'M SO GLAD 'CONVERSATIONS' IS DOING SO WELL. NOBODY ELSE WANTED IT RE-

leasing. THEY THOUGHT I SHOULD HAVE STUCK TO SOMETHING LIKE 'SURROUND YOURSELF WITH SORROW', BUT I LOVED THE SONG, AND STUCK TO MY GUNS."
"I haven't spent much time recording in the past year because there have been so few good songs. I got a letter from EMI saying it was about time I released more than two singles and one LP a year, so I'd better get into the studios."
Earlier in the day, Cilla had been back to Liverpool to see her younger brother get wed. "I'd better not have another drink or I won't be able to stand up," she said.
"One of the things about doing a summer season like this, is that everybody is trying to steal the show every night. It keeps me on my toes, not that I ever get complacent anyway. I am a firm believer in giving my best every night."
Of course I have off nights, like everybody else, but I really feel guilty if I come off stage thinking I quite have been just that little bit better."
Cilla spent the spring in Coventry, is spending summer in Blackpool, and could have appeared in pantio in London, but she thinks it's unlikely that she'll accept.

To admit to being an ardent admirer of Scott Walker, is often to risk scorn and ridicule. To admit that just now is as good a way as any of being told you are backing the wrong horse. It's difficult to know why. Can't people hear his voice, not perfect by any means, but honest, and real and lived in? Are his songs too hard to take? Are they too musical, too difficult?

Or could it be she shudder at his image? The hypochondriac who shut himself away behind darkened windows and plays Mozart at full volume.
The man who doesn't give a damn for show business standards and traditions or people. The singer who seemed obsessed with doom and human failings as portrayed in the songs of Brel.
"I needed the money," he said, curled up in the corner of his dressing room at the theatre last Sunday, before his head-line making Blackpool show.
"That's why I released 'Joanna', that's why I wrote for myself, that's partly why I recorded and released the TV songs album."
"I still need the money, but I'm not compromising any more. What's the point of people are interested in recording my songs now, and I wouldn't like anybody to record the songs I write for myself."
"They are too personal, and I'd hate to have the crash. I have to do it, but you know it's not me."
Scott recently completed in Portugal eight songs which he started in Greece. "Providing he still likes them, they will be going into 'Scott 4', which will be released later this year."
"I'll have to have another look when they get home," he said.
"Maybe Artie got them, I'm getting into country rock these days. I was getting too musical in some ways. I

needed lyrics that listeners could hang on to."
"I told you I listened to 'Bonanzas' the other week. Well, we bought the new Dion album, 'Abraham, Martin and John', and it's the best pop album I've heard. You must get hold of a copy."
"Yes, I'm still listening to a lot of classical music, how are you getting on with Sibelius? That's the one that really turns you on to classical music. It's quite unique in that he made a lot of money from his music while he was alive. The government paid him a lot of money as well. Then he knew when to stop, when his money was going off, he packed up. That must have been difficult."
A man came in with a few autograph books to sign, and Scott signed them. He didn't seem to care how he scribbled his signature across an open book.
I told him that "Cincinnati" was jumping around the charts like a poppy. "We didn't seem to know how well it had done."
"I've finished with it now. It's past. 'Top of the Pops' finished me off. I couldn't stand going through it all again. I didn't have to do so many interviews this time, because I took off for Greece."
We talked about Mette, his girl, friend of long standing, who recently got married. "I don't know how many interviews this time, because I took off for Greece."
"It's something to do with her blood," said Scott, obviously worried about Mette, who stayed behind in London. "We're going to Copenhagen soon, but her father has to be in place, and I haven't been there for a while. No, we haven't talked about marriage, has Scott?"
"He's got quite an evil grin at times, has Scott."
"But it was time to take my seat for the show. We washed each other and had lunch, and then I see Scott will give him mine back. Not that he really needs it."
When Scott Walker re-appears whether it be on TV, on record, or even on stage, it will be as Scott. He'll be his old self. A self that will never change, despite the wishes of a score of Blackpool holidaymakers.

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1. A YEAR'S JAZZ...

SCOTT WALKER DOESN'T GIVE UP

Need money
"I still need the money, but I'm not compromising any more. What's the point of people are interested in recording my songs now, and I wouldn't like anybody to record the songs I write for myself."
"They are too personal, and I'd hate to have the crash. I have to do it, but you know it's not me."
Scott recently completed in Portugal eight songs which he started in Greece. "Providing he still likes them, they will be going into 'Scott 4', which will be released later this year."
"I'll have to have another look when they get home," he said.
"Maybe Artie got them, I'm getting into country rock these days. I was getting too musical in some ways. I

Headaches
Topping a bill brings its headaches, as Cilla has found out. "When I was closing first halves, it didn't seem to matter so much. The responsibility was mine. Perhaps that's a bad thing to say, but that's how I felt at the time."
"NOW, IT'S SO DIFFERENT. THEY COME TO SEE ME. IT TOOK QUITE A WHILE FOR THEM TO SIGN IN, BUT NOW I KNOW THE SHOW MUST BE ONE THAT GETS THEM DOWN. THEY GO AWAY DIS-APPOINTED."
"I don't really feel that I've improved that much. Bobby and other people tell me I have, so I suppose I must be a better singer. I remember once telling Bobby that I felt such an idiot swinging my hands and body about on stage. He told me not to do anything that seems unnatural, so anything you see me do on stage now is really my own small part of Cilla's success must surely be the way she strikes up a rapport with an audience in seconds." "I can't sign to thousands of people at the time," she explained. "So I like to see them, talk to them, and sing to them. The rest of the audience, I get just as much as the couple I pick out."
"I THINK THAT'S WHY I PREFER WORKING ON TV WITH A LIVE AUDIENCE, BECAUSE IT IS MUCH EASIER AND MORE IMMEDIATE THAN A HUGE THEATRE."
She jumped up again to turn on the speaker, and was surprised to find she was due on in a few minutes. A quick peck on the cheek, and a promise to give the dogs the theatre to watch her act.
A minute later, on the same. "Uhh, love, what's your name?" she said to a man in the fifth row. The audience roared. Cilla had scored again.

AMERICAN GIG PENTANGLE A HIT

British group Pentangle has been appearing this week at West's Troadourer. They arrived here the first of the group at the Newport Folk Festival. There they received the only standing ovation from the audience, lasting 10 minutes!
Their opening night at the Troadourer was sold out and the audience was enthusiastic about their music. They will be away on tour to spend in the California sun before concerts in Boston and New York and Detroit. They return in November for a six week college tour.
DOORS AT AQUARIUS
The Aquarius Theatre where "Hair" is now being seen six nights a week, presented the first appearance of the band since Jim Morrison's sensation in Miami Beach. Two capacity crowds squashed into the theatre to see the first of the band's new music.
"They were rewarded," wrote John Mendelson in the LA Times. "The band's first performance of the lizard king's latest trash poem, an old-fashioned fantasy by Rolling Stone Brian Jones, and an hour and a half of more and more theatre that was well described as dull."

GOLDEN ZEPPELIN

I ALMOST cried with joy as I watched Led Zeppelin receiving their Gold Disc for the sales of their first album, "Led Zeppelin I", which has now totalled over one million dollars in sales and half a million copies.
Jimmy Page got all choked up. So did John Bonham, John Paul Jones, and Robert Plant. Atlantic's Jerry Weiler gave them their own printed copies of the album, and they all remembered how, last October, he brought in the first tapes of their album and how he had forecast with him that not only would the group have a Gold Disc, but in a year they'd be making \$13,000 a night and be as big as the Cream or Hendrix.
On their present tour, lasting six weeks, Led Zeppelin will net somewhere between \$20,000 and \$350,000, with some dates at \$15,000. And the year is not up yet.
"There hasn't been a time when I can honestly say we've

JUNE HARRIS IN NEW YORK
ever felt let down for a moment. Look at this," Jimmy said, pulling from his pocket the Gold Disc. "I've never seen a watch from Tiffany." The watches were presented to the owner of the Kinetic Theatre in Chicago after our date this last week.
"And for each of us to have Gold Records. We didn't do it until we had between \$200,000 and \$350,000, with some dates at \$15,000. And the year is not up yet."
"There hasn't been a time when I can honestly say we've

Scott interviews



Booing was undeserved

... sheer accident, I watched the first house of the Scott Walker Show at the ABC theatre in Blackpool last Sunday I'm glad I did. I couldn't have sat and watched him singing amid slow hand-clapping, and booing, undeserved though it was, to his song "Black Sheep Boy" twice. Of course he sang it twice, he was asked to because he sang it so well the first time.

Of course Scott had had a couple of drinks, there's no point in denying it. But he was taking prescribed pills following his recent car crash, and the effect of the pill on a glass of Scotch is well-known. But to the first house, and David Macbeth who opened the show.

He has been off the scene for a while, but you wouldn't have thought it. He sang well, told some bright gags, and warmed the audience up quickly. He even got them singing along to "Mama." David has decided to make full time return to performing, and I'm sure he won't have any cause to regret that decision. Linda Scott, a friendly, shy girl from Honolulu, charmed me and all with her simple guitar playing, and her easy, relaxed style. "The Rockin' Berries" were too much for words. Vary,

very funny, very musical, and are destined to be around for a lifetime.

After the interval, the Ray Watleigh Band played two numbers, and then went into "Mathilde." Scott skipped on to the stage, the spotlight came on, and I heard a few gasps among the screams.

He then announced a number which "I used to sing as a Walker Brother. I hope you remember it." More screams, and then those first, heavy words of "Make It Easy On Yourself." Scott seemed quite at ease, chattering more than usual, perhaps a trifle casual.

The next number was Dion's "Abraham, Martin and John," moving and gentle, for which Scott sat on a stool. Then Hardin's "Black Sheep Boy," which obviously went down a storm. "I hope you remember it." More screams, and then those first, heavy words of "Make It Easy On Yourself." Scott seemed quite at ease, chattering more than usual, perhaps a trifle casual.

"I'm now going to sing a medley of my two hits in the past year, I'm joining them together because they are boring for me, and they won't take so long."

Bored or not, he sang them well. Then a surprise, "Stormy Monday," a hard blues number, featuring Terry Smith on guitar, and Scott Walker singing and taking a few courageous dance steps round the stage.

It was relaxed, it was fun, I thought Scott was enjoying himself. Then into the final song, "We're Alone," and one of Eric's best. It wasn't right for Blackpool mums and dads, but the young people loved it, as they should.

IT'S MY DUTY TO APPEAR UNREAL

ROBIN GIBB picked up £30,000 on Thursday, £40,000 on Friday and told me on Monday: "Once the public knows you are a human being it is disastrous."

Thursday's collection was the first pay out on a £200,000 recording contract with Polydor, Friday's was for the sale of Robin's Abigail Music shares to Bee Gees management the Robert Stigwood Organisation.

The comment that cries out for explanation was precipitated by my asking Robin if he still held the Bee Gees' philosophy that to be a star it is necessary to act, look and live like one.

"There is something in that," said Robin when I phoned him at his Hamburg hotel on Monday. "In entertainment and music being a star, not just a pop star, means you have an obligation to your audience."

"The public wants an artist who is unreal to them," he continued, after explaining that he'd just got out of the shower. "And it is the artist's duty to endeavour to be unreal."

"The mystique of an artist has to be there. The kids love that. They don't want to see you going out smoking and drinking like they do."

"How is such mystique achieved?" I think myself that one can get into it without having to push, was the reply. What then shouldn't be done?

"You should not try to mix too much with your record buying public. You should talk to them only from stage, through television, radio or the papers because fans want it that way. Familiarity breeds contempt."

"Once the public knows you are a human being it is disastrous. Once they know you get tired like them, eat and drink like them, get ill like them and breath the same air, as them, then you are no better than Harry Blogsworth."

"They want someone who has this glamour. Somebody straight out of the television tubes like Victor Silvester." He laughed. "Not like Harry Blogsworth next door."

Surely the success of the Underground groups working from a complete opposite philosophy defeated that thinking Robin had a counter argument.

Lump it

"They work on the philosophy of accept: be like I am if you want to, or forget it. Either like it or lump it. But they still act differently and mix only with their own crowd. They get the mystique but in a completely opposite way, the other extreme."

"It's when you take the middle course that you are finished."

As long as Robin can pick up £70,000 in two days I don't think there's much danger of him being mistaken for Harry Blogsworth next door. However, he hasn't been dash-

SAYS ROBIN GIBB



ROBIN receiving last-minute touches to his hair from his personal hairdresser prior to a recent "Top Of The Pops" appearance.

By **NICK LOGAN**

ing about spending it wildly. "I put it straight in the bank. I'm not going to spend it just because it's there." Then added: "When I see something I want then I'll go out and buy it."

No celebration then at his new wealth or his first single *Saved By The Bell* only being kept from the top by the mighty combined strength of the Rolling Stones, John Lennon and co and Elvis Presley.

"Well I don't drink," he replied, "but I might go out and buy a few thousand records. I'm quite a record collector."

But not... Honky Tonk Women. "Give Peace A Chance" or "In The Ghetto." I suggested, after he asked me what I thought his chances were of getting higher.

When Robin does spend it is usually to add to his video tape equipment and the £20,000 recording studio he has set up in the front room of his Knightbridge home.

A disc cutter is an order and what arrives he will not only be able to record but also produce his own demos.

Writing is a hobby to him and songs, film scores, scripts and musicals flow with astonishing speed. In Germany for three days television promotion he will be working every night on new songs.

In the Bee Gees, new numbers would be played to his brothers to get the first reaction. Now it's either wife Molly or his personal assistant Ray Washbourne, who travels everywhere with him.

Meeting

Tom Jones might be recording one of his songs as a single. Robin has written a half dozen songs suitable for Tom and a meeting is being arranged for his return from Germany.

Inspiration for songs comes in all manner of ways. Would you believe from the sound of jet engines? "A turbo prop jet always sounds like a chorus of men," said Robin. "And I got 'I Started A Joke' from the sound of a Viscount. There's a nice violin sound from a 707, and a trumpet from a crashing jet." He laughed.

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HUMP MAKES QUALITY COMMERCIAL

ENGELBERT HUMPERDINCK: * I'm A Better Man (Decca)
 If anyone other than Engelbert had recorded this song, the chances are it wouldn't be a hit. I don't mean that it's uninspiring, but simply that it's quality material — and only the superstars can hope to register in the Chart with this type of number.

It's not dependent upon schmaltz or a big-belt sing-along chorus, and is indeed much more sophisticated than Hump's previous singles. Having said that, let me add that it's an excellent disc — a lilting ballad with a vague Latin hint, penned by the Bacharach-David team.

There's also a gorgeous Arthur Greenslade scoring of lush strings and girl group. This is one case when quality will prove to be very commercial.

CONSORTIUM: † Beggar Man (Pye)
 We seem to have a collection of new releases this week that are borderline cases — given the right breaks, any one of them could race up the Chart, although initially one can't be wholly optimistic about their chances.

This also comes into that category. It's a finger-clicking number, featuring a spirited solo vocal supported by an impressive harmonic blend, an exciting backing of soaring strings and blaring brass, and a melody that's pretty substantial. Way above average.

CHAMBERS BROTHERS: Wake Up (Direction)
 This exemplifies the magnetism of the Chambers Brothers to a far greater extent than their last single. It's a scorching raver, bulldozing along at a frantic pace.

Features an unshuffled solo, enthusiastic chanting support, and a powerhouse backing. Exhilarating, stimulating raver with just a touch of gospel.

PLAYGROUND: Thing I Do For You (Nones)
 An attractive four-part harmony, a lilting rhythm, a hummable tune and a glossy Mike Vickers arrangement — these are the main ingredients of this rhythmic ballad.

Easy-on-the-ear listening, and a commendable performance.



The new look DEEP PURPLE (l to r, back row) lead guitar RITCHIE BLACKMORE, bass guitarist ROGER GLOVER who joins them from Episode Six and organist JOHN LORD. Front row (l to r) lead singer IAN GILLAN (from Episode Six) and drummer IAN PAICE.

So what's so great about these Doors?

DOORS: † Tell All The People (Elektra)
 DON'T know why it is, but thousands of people absolutely rave about the Doors, but — try as I may — I remain more or less indifferent. This latest disc is fairly pleasant, but not outstanding, though I'm obliged to rate it as a possible for the Chart because of the group's widespread popularity.

It's a punchy rhythmic ballad, in which the lead singer displays a powerful, almost shouting, diction, while the other boys chip in with colourful harmonies. The tune is simple and repetitive, which means it registers quickly, but also runs the risk of becoming monotonous.

Top marks to Paul Harris' orchestral arrangement, with fanfare brass prominent — it's a really magnificent backing and, for me, this alone is worth the price of the disc.

DEEP PURPLE: † Hallelujah (Harvest)
 ALTHOUGH it's had a couple of big ones in the States, Deep Purple has yet to register here at home. And it's just possible that this could do the trick — it's one of those numbers that could either be a smash hit or a massive flop.

Penned by the Greenaway-Cook team, it's a medium-raver with a strong gospel-revivalist flavour.

Ian Gillan delivers the preacher-like lyrics effectively, though I could have done without the screams, while the bluesy organ and stident guitar main-

PURPLE MAY MAKE CHART

tain an atmospheric backcloth.
 A disc that's laden with mystique and compulsion, and which — in its more inspired moments — develops a rock-like quality.

TOP SINGLES REVIEWED BY DEREK JOHNSON

DIMENSION RESERVE

5th DIMENSION: * Sunshine Of Your Love (Liberty)

SEEMS to me that with their delicious harmonies—which comes of boys blending smoothly with girls — the 5th Dimension have largely taken over from the Mamas and Papas. This is quite a contrast from their "Hair" medley, in which the vocal was golden and pastel.

Here we have a frantic up-beat treatment of the Cream speciality, with pounding drums, swirling organ, twangs and biting brass.

But for all that, the harmonies are just as electrifying — even though they're rather more pungent and full-blooded than in the group's previous recordings. It's a good sound — a splendid treatment of strong material. And in the book, it thoroughly deserves to be a hit. Let's hope it is!

* TIPPED FOR CHARTS † CHART POSSIBLE

PETER LEE STIRLING: Big Sam (MCA)
 You'll remember that in the early days of the West Coast surf sound, many of the surf-beat numbers by the Beach Boys and Jan and Dean, for instance — were allied to lyrics about drag racing.

Well, this Peter Lee Stirling number reverts to that craze, except that it's about a stock-car here!

And it's set to a surf-like backing, with falsetto harmonies.

NICKY JAMES: Reaching For The Sun (Phillips)
 A powerfully projected beat-ballad by Nicky James, sung mainly in dual-track.

Coupled with an expensive orchestral scoring and thumping rhythm, it's an arresting performance, though I felt it was a trifle let down by the insignificant melody.

Don't expect too much

JAMES BROWN: † Mother Popcorn (Polydor)

A DO-IT-YOURSELF effort by James Brown, who wrote and produced it — and performs it in his usual uninhibited style complete with shouts, screams, and all the vocal pyrotechnics for which he is noted.

And as a showcase for J.B., it serves its purpose in no uncertain terms, and his countless fans will lap it up.

It's a smash hit in America, and I was expecting something super-special, but I'm afraid I was a bit disappointed. Because it's all very predictable. A sort of jerky boogaloo beat, and secretly any recognizable tune — and, as it's a double-sided opus, it does tend to get a bit tedious towards the end. But the sheer dynamism and exuberance of Brown's sock-it-to-me delivery make it all worth while.

CINNAMON: So Long Sam (President)

When I saw the name Cinnamon, I fully expected it to turn out to be another group — but in fact it hides the identity of a girl singer. And a very pleasant lass she is, too.

This is a zippy rhythmic ballad, penned by Barbara Franklin, and it's handled with bawls of veer and vivacity — aided by a crisp brassy backing.

CLASSICS IV: Everyday With You Girl (Liberty)

A smooth ballad with a haunting aura and a lilting rhythm. It's virtually a solo showcase for leader Denise Yost, who sings it tenderly and appealingly. And there's just a touch of Latin-Americana that provides a captivating quality.

A very pleasant disc indeed, with Classics IV showing a commendable dash of sophistication.

FORTUNES: Ballad Of The Alamo (United Artists)

A sort of up-dated "Davy Crockett" set to a gallop score that resembles "Ghost-Riders In The Sky." That's it in a nutshell.

A good disc in the Fortunes, in which the story-in-song lyric (about the historic battle for the fortress on the Alamo) is related by lead singer Rod Allen, while the other boys chip in with appealing harmonies.

The imaginative orchestral scoring weaks the mood perfectly, and the whole thing emerges as a Cinemascope tale of the early West. But I honestly don't know if it will catch the public's fancy.

SEARCHERS IN FAVOUR

SEARCHERS: † Kinky Kathy Abernathy (Liberty)

OH dear, here's another problem piece — it has all the ingredients of a hit, but it's impossible to be sure because the Searchers have been completely out of favour lately.

It has an extremely hummable chorus which will have you going right from the outset, an easy-going feel, a rather saucy lyric, and the added gimmick of an ear-catching wowing guitar.

Plus the group's delightful harmony work: it's easy listening and good fun, and I like it as well as anything this week.

AL JOLSON: Rock-A-Rye Your Baby With A Dixie Melody/Anniversary (MCA)

Reason for the reissue of these two discs is that the musical "The Jolson Story" — in which they are both featured — has just been re-released in wide screen.

And doubtless everyone who sees it will want this disc as a souvenir. Underrated, of course, but a worthy reminder of one of the great performers of the era.

KALIDOSCOPE: Balloon (Fontana)

The songs generated by Kaleidoscope are always subtle, melodic and colourful, and I have a great admiration for this group. I like this disc, too.

It's one of those joy-trotting easy-going numbers about the joys of the simple life, although the fact that the lyric is along the lines of "Up Tip And Away" won't help its chances.

★ Recommended ★

There's a very naughty French disc doing the rounds right now called "Je T'aime" but, seriously, I'm willing to bet that for the attractive instrumental version called "Love At First Sight" — **Sonnes Mica** on Parlophone — it's very proud Haru-haru. An ultra-soul soul version, courtesy of the **Black Sheep**, is likewise recommended. **Les McCann**, and makes compulsive listening. A teenage girl singer who's obviously going places is **Maxine Brown**. I couldn't help thinking that she has many of the attributes of a female Tom Jones in the lively Don't Push Me Baby (Pye) Irish lass **Muriel Day**, who has represented her country in the Eurovision song contest, and emits the introspective lyric of "Optimistic Fool" (Page One). One of the best ballads in the (Parlophone) thoroughly enchanting "Black Sheep Boy" (Parlophone) — though I must have missed it. "Catsback" an irresistible Brazilian flavoured novelty. **Chastek** — his mad about over there — and you can now get it on a Mercury single by that dolly dove the Au Pair

TIM HARDIN: † Simple Song Of Freedom (CBS)

Very appealing, and has the makings of a hit — though I'm not sure if it's a protest song, or just a song along with Tim in the catby hand-clapping chorus.

And I must say this is a very commercial sound. A snappy medium pacer with an infectious bounce beat, coupled with a catchy hook line in the chorus that you can join in with — which is precisely what the girl group does!

Lou gives full rein to his famous falsetto, and the whole thing is peppered with cut little gimmicks for the fans to latch on to.

JOHNS MITCHELL: Chelsea Morning (Reprise)

Her light wistful voice is well suited to the descriptive lyric, and I was particularly impressed by her own guitar accompaniment which really adds to the mood.

Doesn't have mass appeal, but will delight the connoisseur.

LISA CARROLL: You Made Me Want (CBS)

Lisa Carroll is an American girl since she was born in London, coming in "Hello Dolly," and who is now resident in London.

Here she emits a rhythmic and romantic ballad with the utmost expression and sensitivity.

And the fact that it was written by Jackie Trent and Tony Fox means that she also benefits from quite strong material.

NITE PEOPLE: Love, Love, Love (Page One)

Nite People are four Birmingham lads who've been making a name for themselves in Europe. They have a reputation in Europe. They have a name for themselves in Europe. They have a name for themselves in Europe.

This is mean, moody and highly recommended. **Brown's "Fire,"** but somewhat contrived.

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NME TOP 30


(Week ending Wednesday, July 30, 1969)

LAST WEEK	THIS WEEK	ARTIST	TITLE	RECORD LABEL	WEEKS ON CHART	HIGHEST POSITION
	1	HONKY TONK WOMEN	Rolling Stones (Decca)	4	1	
	2	GIVE PEACE A CHANCE	Plastic Ono Band (Apple)	4	2	
2	3	IN THE GHETTO	Elvis Presley (RCA)	7	1	
7	4	SAVED BY THE BELL	Robin Gibb (Polydor)	4	4	
4	5	SOMETHING IN THE AIR	Thunderclap Newman (Track)	7	1	
16	6	GOODNIGHT MIDNIGHT	Clodagh Rodgers (RCA)	3	6	
5	7	HELLO SUSIE	Amen Corner (Immediate)	6	4	
6	8	THAT'S THE WAY GOD PLANNED IT	Billy Preston (Apple)	4	6	
10	9	BABY MAKE IT SOON	Marmalade (CBS)	6	9	
9	10	IT MEK	Desmond Dekker (Pyramid)	5	9	
18	11	MAKE ME AN ISLAND	Joe Dolan (Pye)	5	11	
8	12	A WAY OF LIFE	Family Dogg (Bell)	8	3	
11	13	BREAK AWAY	Beach Boys (Capitol)	7	6	
22	14	MY CHERIE AMOUR	Stevie Wonder (Tamla Motown)	3	14	
10	15	CONVERSATIONS	Gilla Black (Parlophone)	4	15	
13	16	BALLAD OF JOHN AND YOKO	Beatles (Apple)	9	1	
12	17	PROUD MARY	Creedence Clearwater Revival (Liberty)	9	8	
27	18	GOD GOD BARABAJAGAL	Donovan & the Jeff Beck Group (Pye)	3	18	
25	19	I CAN SING A RAINBOW / LOVE IS BLUE	Dells (Chess)	2	19	
30	20	BRINGING ON BACK THE GOOD TIMES	Love Affair (CBS)	2	20	
17	21	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Major Minor)	10	12	
24	22	WET DREAM	Max Romeo (Unity)	7	21	
18	23	TIME IS TIGHT	Booker T. & the M.G.s (Stax)	12	4	
24	24	EARLY IN THE MORNING	Vanity Fare (Page One)	1	24	
14	25	LIGHTS OF CINCINNATI	Scott Walker (Philips)	7	12	
26	26	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Tamla Motown)	1	26	
23	27	WHEN TWO WORLDS COLLIDE	Jim Reeves (RCA)	4	23	
15	28	LIVING IN THE PAST	Jethro Tull (Island)	10	3	
29	29	PEACEFUL	Georgie Fame (CBS)	1	29	
30	30	CURLY	Move (Regal Zonophone)	1	30	

Britain's Top 20 LPs

2	1	FLAMING STAR	Elvis Presley (RCA)	6	1
3	2	ACCORDING TO MY HEART	Jim Reeves (RCA)	6	2
5	3	2001 SPACE ODYSSEY	Soundtrack (MGM)	9	3
1	4	THIS IS TOM JONES	(Decca)	7	1
6	5	BEST OF CLIFF RICHARD	(Columbia)	4	5
10	6	LIONEL BART'S OLIVER!	Soundtrack (RCA)	16	4
9	7	HAIR	London Cast (Polydor)	26	3
8	8	NASHVILLE SKYLINE	Bob Dylan (CBS)	13	1
8	9	STAND UP	Jethro Tull (Island)	1	8
4	10	MY WAY	Frank Sinatra (Reprise)	9	1
17	11	THE WORLD OF VAL DOONICAN	(Decca)	29	4
12	12	UNHALF BRICKING	Fairport Convention (Island)	1	12
13	13	BEST OF THE SEEKERS	(Columbia)	36	1
11	14	LED ZEPPELIN	(Atlantic)	15	5
20	15	THE WORLD OF THE BACHELORS	(Decca)	5	10
16	16	RAY CONNIFF, HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND	(CBS)	7	8
7	17	TCB	Diana Ross & the Supremes & the Temptations (Tamla Motown)	5	7
12	18	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)	15	1
18	18	SOUND OF MUSIC	Soundtrack (RCA)	22	1
20	20	WARM	Herb Alpert & the Tijuana Brass (F&M)	1	20

CREME CARAMEL
My Idea
7N 25495



HELEN SHAPIRO
You've Guessed
7N 17785



DICKIE ROCK
Uncle Tristan's Moonship
7N 17806

FROM PYE



5 YEARS AGO

Top Ten 1964 Week ending July 31

- 1 A HARD DAY'S NIGHT Beatles (Parlophone)
- 2 IT'S ALL OVER NOW Rolling Stones (Decca)
- 3 DO WAH DIDDY DIDDY Manfred Mann (HMV)
- 4 I JUST DON'T KNOW WHAT TO DO WITH MYSELF Dusty Springfield (Philips)
- 5 CALL UP THE GROUPS Barron Knights (Columbia)
- 6 ON THE BEACH Cliff Richard (Columbia)
- 7 HOUSE OF THE RISING SUN Animals (Columbia)
- 8 TOBACCO ROAD Nashville Towns (Decca)
- 9 HOLD ME P. J. Proby (Decca)
- 10 I WON'T FORGET YOU Jim Reeves (RCA)

10 YEARS AGO

Top Ten 1959 Week ending Aug 1

- 1 LIVING DOLL Cliff Richard (Columbia)
- 2 DREAM LOVER Bobby Darin (London)
- 3 BATTLE OF NEW ORLEANS Lomille Donagan (Pye)
- 4 A TEENAGER IN LOVE Marty Wilde (Philips)
- 5 BIG HUNK O' LOVE Elvis Presley (RCA)
- 6 LIPSTICK ON YOUR COLLAR Connie Francis (MGM)
- 7 ROULETTE Russ Conway (Columbia)
- 8 PERSONALITY Anthony Newley (Decca)
- 9 PETER GUNN Duane Eddy (London)
- 10 IT'S LATE Ricky Nelson (London)

15 YEARS AGO

Top Ten 1954 Week ending July 30

- 1 CARA MIA David Whitfield (Decca)
- 2 LITTLE THINGS MEAN A LOT Kitty Kallen (Brunswick)
- 3 SECRET LOVE Doris Day (Philips)
- 4 WANTED Al Martino (Capitol)
- 5 THREE COINS IN A FOUNTAIN Frank Sinatra (Capitol)
- 6 IDLE GOSSIP Perry Como (HMV)
- 7 WANTED Perry Como (HMV)
- 8 THE LITTLE SHOEMAKER Petula Clark (Polygram)
- 9 THREE COINS IN A FOUNTAIN Four Aces (Brunswick)
- 10 SICK NIGHT Johnnie Ray (Philips)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box"

Last This (Tuesday, July 29, 1969)

- 1 IN THE YEAR 2525, Zager & Evans
- 2 CRYSTAL BLUE PERSUASION, Tommy James & Shondells
- 3 MY CHERIE AMOUR, Stevie Wonder
- 4 TURNING WHEEL, Blood, Sweat & Tears
- 5 WHAT DOES IT TAKE, Jan Walker & All Stars
- 6 HONKY TONK WOMEN, Rolling Stones
- 7 ONE, Three Dog Night
- 8 QUENTIN'S THEME, Charles Randolph Green Sound
- 9 BARY 1 LOVE YOU, Andy Kim
- 10 SWEET CAROLINE, Neil Diamond
- 11 MOTHER POPCORN, James Brown
- 12 GOOD MORNING STARSHINE, Oliver
- 13 RUBY, DON'T TAKE YOUR LOVE TO TOWN, Ken Rogers & First Edition
- 14 I'M LEAVING OF LOVE, Joe Jeffrey
- 15 POLK SALAD ANNIE, Tony Joe White
- 16 COLOUR HIM FATHER, Winans
- 17 GOOD OLD ROCK'N'ROLL, Cal Mather
- 18 THE ALL NIGHT NEWS BOYS
- 19 HEART, JACKIE DE SHAMON IN YOUR HEART
- 20 YESTERDAY WHEN I WAS YOUNG, The Grass Roots
- 21 RECOGNISE ME, Johnny Adams
- 22 I'D WAIT A MILLION YEARS, Grass Roots
- 23 LAUGHING, Guess Who
- 24 HOON FLIGHT, Vik Vonus
- 25 GONE WITH THE WIND, Ray Stevens
- 26 UP TO YOUR OWN BACK YARD, Elvie Presley
- 27 DEEP, Box Tops
- 28 LOVE ME TONIGHT, Tom Jones
- 29 SLACK BALL, Checkmates Ltd. with Chuckie
- 30 GIVE PEACE A CHANCE, Plastic Ono Band
- 31 CHOICE OF COLOURS, Impressions

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Johns' tour mates

THE complete itinerary for Jethro Tull's autumn tour has now been set. It opens at NEWCASTLE City Hall on September 25 and continues at EDINBURGH Usher Hall (26), DUBLIN National Stadium (27), BELFAST Usher Hall (29), LONDON Royal Albert Hall (October 1), MANCHESTER Free Trade Hall (2), BRIGHTON Dome (3), HULL City Hall (6), LEEDS Town Hall (7) and BIRMINGHAM Town Hall (8).

The tour is then interrupted for a few days when Tull undertakes dates on the Continent. It resumes at SHEFFIELD City Hall on October

15, followed by IPSWICH Crown Exchange (16), CAMBRIDGE Rex (17), SOUTHAMPTON Guildhall (20), BRISTOL Colston Hall (21), LEICESTER De Montfort Hall (23), PLYMOUTH Guildhall (25), OXFORD Town Hall (26) and NORWICH St. Andrew's Hall (29).

There will be two supporting attractions on the bill — the Savoy Brown Band and a major American group, Jethro Tull — which is promoting the tour itself — flies to Amsterdam on October 10 for a concert, then appears in Antwerp (11) and Paris (12-13).

BOB DYLAN IS OFFLINE!

But no TV for Isle of Wight date

AFTER exclusively revealing two weeks ago that Bob Dylan was being sought for the Isle of Wight Festival, the NME is now able to announce that he will definitely appear at this event. The contract was signed in New York last weekend. In what will be his first British performance since his tour here four years ago, Dylan will be accompanied by his backing group, the Band. Ritchie Havens is also confirmed for the festival, and will appear on the same day as Dylan.



It has now been decided to restrict the Isle of Wight Festival to two days, August 30 and 31. Tickets for the first day are priced at 25s. and runs from 2 pm until midnight. Line-up includes the Who, Moody Blues, Fat Mattress, Joe Cocker, the Bonzo Dog Band, Family, Gypsy, Marsha Hunt with White Trash, Aynsley Dunbar, the Pretty Things, Ritchie Havens, Blondie, Blondie and King Crimson.

The Sunday concert (August 31) will be split into two parts, with tickets for the full day costing £2. The first part starts at 2 pm and features Ritchie Havens, Pentangle, Tom Paxton, Julie Felix, Liverpool Scene, Gary Farr and Indo-Jazz Fusions. Bob Dylan and the Band are expected to go on stage at about 7 pm for a four-hour show.

Promoters Ron and Ray Foulk told the NME that there will definitely be no television or film coverage of the Dylan concert. They added that this will be Dylan's only British appearance, and that he will return to America immediately after the festival.

Joint tickets for the two-day event are available at £2 10s. each. Ticket applications should be made to Fiery Creations Ltd., Tavistock House, Ward Road, Totland Bay, Isle of Wight. As reported last week, special transport facilities are being laid on to accommodate the large numbers of fans who are expected to cross to the island.

VANITY FARE IN AUTUMN PACKAGE

VANITY FARE — which returns to the NME Chart this week with "Early in the Morning" — is to undertake a major concert tour this autumn. It will be one of the attractions in an all-star package currently being set up by promoter Arthur Howes, who is also negotiating for a major American name as top-of-the-bill.

Among latest bookings for the group this month are: Wormley Park Hall (August 8), Preston Royal Victoria Hall (10), Top Rank (13), Turley White Buck Inn (15), Waltham Abbey Town Hall (16), Middlebrough Show-houses (19-20), Wembley Bar & Hotel (21), Birmingham Cedar and Rebecca's (22) and Newark Football Club (23).

Disc production up

DESPITE price increases and the credit squeeze, record production in Britain increased during the first four months of this year, as compared with the figures for the corresponding period in 1968. The increase amounted to five per cent, and the total of nearly two million more records were manufactured in the January-April period than were produced in the previous year.

The increase is obviously regarded as a healthy trend, as it represents the period immediately before the abolition of Record Price Maintenance. In the first four months of April 1969, that 2,350,000 records were produced — which is 15 per cent more than in April last year. The demand for LPs to outstrip singles — first apparent in the aggregate figures for 1968 — was continued. In April 1969 over half the discs produced (4,297,000) were albums.

DAVISON IN BIG AGENCY MERGER

IMPRESARIO Harold Davison, who two weeks ago bought back his agency group from the EMI organisation, has now confirmed that he has sold out to Management Agency and Music Ltd. — the company run by Gordon Mills and Colin Martin which handles Tom Jones, Engelbert Humperdinck and Mandy Patinkin, among others. The deal is said to be worth £350,000.

Davison will be joining the board of MAM, and will be continuing to manage his own company artists including Lulu, Dusty Springfield, Tony Christie and Billy Fury. The deal also means that MAM will handle British representation for Frank Sinatra, Ella Fitzgerald and Count Basie.

FAIRPORT NAMES NEW DRUMMER

FAIRPORT Convention — which makes its debut this week in the NME LP Chart — has chosen former big-band drummer Dave Matlack to replace Martin Labbe, who died in a crash involving the group's van three months ago. He was chosen from 50 drummers auditioned by Fairport. Together with fiddle player Dave Swarbrick, who joined the group last week — Fairport is currently rehearsing a new repertoire, and expects to resume engagements early in September.

★ POPLINERS ★

DUSTY SPRINGFIELD flies to Sweden on August 30 for two concerts in Stockholm's famed Tivolli Gardens; these will be followed by dates in Spain and other continental countries, which are currently being lined up. ● **Deep Purple's** classical concert at London's Royal Albert Hall with the Philharmonic Orchestra switched to Wednesday, September 24. ● **Alexis Korner**, currently on an extensive European tour, plays TV dates in Copenhagen (today, Friday) and Paris (August 7 and 10). ● When his backing group **MILO** arrives in London, they will play a minute act at Redruth Flamingo last Saturday, accompanying a concert and TV tour of Germany, Belgium, Holland and Switzerland from August 20 to September 15. ● **Mervyn Conn** appointed British agent for Sammy Davis. ● **Composer Frank Lattimore** dies in New York. ● **Frank and Mink Happy Fella** — died in New York on Monday, aged 59. ● **Nice** begins six-week U.S. tour on September 11, followed by appearances at Essen Pop and Blues Festival (October 11) and Prague Jazz Festival (November 1). ● **John Nash** — of Crosby, Stills and Nash — suffering from polypus on vocal chords and unable to sing. ● **Blondie** and **Blondie** are expected to undertake a U.S. college tour in October. ● **Fat Mattress** to Sweden on Sunday for concert in Stockholm.

...and news of other festivals

BLACKPOOL

Amen Corner and **Vanity Fare** top the bill in an all-day pop festival to be staged at **Blackpool's Royal Lancashire Show Grounds** on Saturday, August 30. Also taking part are the Casuals, Johnny Johnson and the Bandwagon, the Expectations, Springfield Park, Sunshine, the Show String Band, the Caribbean Band and complete Tony Prince.

BELGIUM

Led Zeppelin, the Jeff Beck Group, Marsha Hunt and Yes are among acts appearing in Belgium's three-day **Bilzen Jazz Festival** from August 22 to 24. Other British artists booked include **Blondie**, **Blondie** and **King Crimson**, **Aynsley Dunbar**, **Soft Machine** and **Taste**. **Humble Pie** and **Jerry Lee Lewis** are also being sought.

PLUMPTON

In a last-minute switch, the venue of this year's National Jazz, Blues and Pop Festival, next weekend (August 8-10) has been changed to **Plumpton Racecourse**, near Leazes in Sussex. It was originally planned to stage the event at West Drayton, but it has been altered to Plumpton — which has unexpectedly become available — because it is considered the more suitable venue.

Among principal bookings for the event are **Blondie**, **Blondie** and **King Crimson** (Friday evening); **Bonzo Dog Band**, **Harzer**, **Straws** and **Jigsaw** (Saturday afternoon, 9); **Who**, **Chicken Shack**, **Fat Mattress**, **Yes**, **Aynsley Dunbar** and **King Crimson** (Saturday evening); **Blondie**, **Blondie** and **Blondie** (Sunday afternoon, 10); **Nice**, **Family**, **London** and **Yes** (Friday, 11); **Chris Barber**, **Keef Hartley**, **Ecclestone** and **Blondie** (Friday evening).

Friday evening's session starts at 8 pm, but the following two evenings begin 30 minutes earlier. The Saturday and Sunday afternoons commence at 2 pm.

'SAVE RAVE' AGAIN

A host of chart names is expected to take part in the Invited Children's Association "Save Rave" — following last year's successful event at the NME's London Palladium — November 30. Princess Margaret is again being invited to attend.

SCAFFOLD AT CAVERN

Scaffold is now playing every Monday evening at the famed Cavern Club in Liverpool, accompanied by new musicians on the business — the only exceptions will be August 25 and September 1, when it will be performing at the Edinburgh Festival. After taking its new songs on a week-long concert tour of Britain, Scaffold will return to Liverpool for a national TV dates in November.

COUNTRY CORNER

Tex Ritter, Buck Owens visits

SEVEN acts have already been signed for the second British Country and Western Festival, promoted by Mervyn Conn, at Wembley Empire Pool on March 28 and 29. They are veteran cowboy star **Tex Ritter**, **Hank Williams Jr.**, **David Houston**, **Del Reeves**, **Roy Drusky**, **Merle Haggard** and **Don Gibson**.

Buck Owens plays his second concert this year at the London Palladium on November 23, at the end of a week-long British tour. Accompanied by the Buckaroos, he also appears at Belfast Ulster Hall (17), Dublin Stadium (18), Cork (19), Manchester Palace (20), Glasgow City Hall (21) and Liverpool Empire (22).

Donovan: major U.S. tour

DONOVAN is to undertake a lengthy coast-to-coast concert tour of America in the autumn. He opens in Oakland on September 26 and plays major venues — including New York Carnegie Hall and the Los Angeles Music Center — until the tour closes in Hawaii on November 8. Prior to departing for the States, Donovan flies to Belgium on September 7 for a concert in Antwerp.

PRINCE BUSTER DATES

ONE-NIGHTER dates have now been set for blue-beat star Prince Buster, who, as reported last week, begins a British tour on September 19. So far set are Tottenham Royal and London Golden Star Club (19), Dunstable California (20), East Sheen Bull and Woodwich Scotts (21), Turley Orchard (22), Crawford Town Hall (23), London Samantha's (24), Sheffield Shades (26), Margate Dreamland (27), Crawley Starlite (28), Petts Wood Daylight Inn (October 2), Huddersfield (3), Birmingham Santa Rosa (8), Bournemouth Ritz (9), Lancaster University (10), Leeds International and Manchester Blue Note (11) and Crystal Palace Hotel (12).

FREE CONCERT OFF

No free Hyde Park pop concert will be held this year, say the organisers, **Blackhill Enterprises**, told the NME this week. The concert is now scheduled for September 6, although no major artists have yet been booked.

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CILLA, DOLAN, VAL, AFFAIR

Star guests for new ATV Sunday Show

RUNNING order of guests in the new "John Davidson Show" series has now been set by ATV. It comprises O. C. Smith (Sunday, August 10), Paul Anka (17), Phyllis Diller (24), John Hartford (31), Lana Cantrell (September 7) and Dave Clark Five (14). Mireille Mathieu and Aimi Macdonald are resident.

The remaining seven shows in the series will be screened from December onwards in colour. ATV has also completed the series of "Cilla Black" shows with Norman Wisdom and Judy Carne — plus guests — and this will be screened in the autumn. Another series currently being planned for the autumn stars Charlie Drake, and this will also feature pop guests.

Cilla Black's appearance in BBC-2's "Colour Me Pop" has postponed from moon-landing day — has now been set for Sunday (3). Later the same day — Marsha Hunt and Peter Gordon guest in LMV-TV's David Jackson series. Joe Dolan and Patsy Stone Lotis join Henry Shapiro in LMV-TV's "Set 'Em Up Joe" tomorrow (Saturday).

Love Affairs's appearance in BBC-2's "Colour Me Pop" has

ROBIN: FILM & STAG

TV guest spots with Sullivan

ROBIN GIBB — whose "Saved By The Bell" jumps the NME Chart — is likely to go into autumn production in a comedy set in London in 1886, and there is a possibility of acting role in the movie. Robin has also penned the script for Shakespeare's "Henry VIII," but — although two promotional ventures — no plans have yet been announced for

Robin is to undertake a promotional visit to America later this month and is already set to guest in three major networked U.S. TV programmes — these are the "Ed Sullivan Show," "Kraft Music Hall" and the "Glen Campbell Show." Also likely to appear in an appearance in the "Andy Williams Show." Manager Chris Hutchings flies to New York this week to finalise details of the singer's visit, and Robin may join him there at the weekend.

The last three days of November and the first five days of December are provisionally being set aside for Robin's British solo concert tour. Venues have not yet been confirmed, but there will definitely be eight concerts, with an opening date in London. Robin will be accompanied in his act by a large orchestra.

During his U.S. visit, Hutchings is in Los Angeles for Elvis Presley's opening tonight (Friday) at the International Hotel, for which he is publicist.

TOM WAXES GEES SONG

TOM JONES has recorded a song by the Gibb brothers — Barry, Maurice and Robin — which was originally included in the "Bea Gees" album "Idea." The song is titled "Let There Be Love" and, according to the Bee Gees' management, it is likely to be chosen as Tom's next single.

However, a spokesman for Tom Jones commented: "He recorded the song for inclusion on his last album, but it was not among the tracks finally selected. No decision has yet been taken on what to do with the recording."

PENTANGLE

PENTANGLE is to undertake a tour in October, opening at London dates include Glasgow Concert at Leeds Town Hall (14), Brighton Royal Hall (19), Bristol Colston Hall (21), Harrogate Royal Hall (25), Portsmouth Royal Hall (29) and Newcastle City Hall (31).

Following these British dates, the extensive college and concert tour. The group's new album "Hunting" is scheduled for release in October. Also scheduled is the group's first colour drama series, "Pentangle" has been commissioned.

The best single ENGELBEVER ever made is called "I'm a... to have grown to an even fuller on this beautiful happy. The arrangement is as brilliant as the instrumentation guaranteed to put This has all the ingredients on Decca, number F 1295. I was lost for words when I single in this week's release. I chased the woman of the night I chased the woman of the night. Now that I know the future is so surprising! It's the most successful show of the same hordes of theatregoers to the End. The music wasn't sold

MARMALADE

ay-night series

been forward one week, and is now scheduled for tomorrow (Saturday), Vera Lynn and Winifred Atwell guest in the "channel's" "International Cabaret" on Saturday, August 9. Tiny Tim guests in BBC-2's Rowan and Martin show on Wednesday, August 13. Val Doonican is featured in BBC-1's "Personal Cinema" on Friday, August 15. The Marmalade is among the guests in a new Scottish-TV colour series "A Handful of Songs" currently being recorded in Edinburgh. Also set are Lynn and Graham McCarthy, the Peddlers, Lena Martell, Isabel Bond and Margaret Savage.

Joe Brown has an acting role in BBC-2's adaptation of the Somerset Maugham story "Epiphany" next Tuesday (5).

THE SCORES

Robin, Campbell

No 4 in this week's NME for a film titled "The Family and the Rank Organisation." It is a comedy that Robin will have an acting role for a musical version of which he has shown keen interest in presenting it.

the road

Press and radio reports that hundreds of people had demanded their money back following a concert by Scott at Blackpool ABC last Sunday were dismissed by a spokesman for the singer as "a complete misapprehension." He added: "About 20 people were apparently dissatisfied, and I understand that they were all in the same party. It seems they didn't appreciate Scott's quality material, and had expected a string of Charlie's hits."

It was, however, admitted that Scott's performance in the second hour was slightly below par. The official explanation is that he had developed a severe headache an aftermath of his recent car accident — and had taken tablets which his appreciative Scott's quality material, and had expected a string of Charlie's hits."

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CONCERT DATES

Major solo concert tour of Britain in Royal Albert Hall (4), Subsequent at (10), Edinburgh Lister Hall (11), Dome (17), Manchester Free Trade Hall, Leicester De Montfort Hall (24), Alton Towers (10), Exeter County Scene Two (16), Purley Orchid (18), and Nuneaton (20), Newbury Blue Lagoon (21).

RT HUMPERDINCK

letter man". His voice seems to have a greater range, used to the Bacharach/David ballad. It is as usual, with lush orchestration and a mellow mood. It is a number one, and it's the title of the next album. Can you believe 'The Best of Humperdinck' because I couldn't find the title doesn't seem to be music from a very successful name, currently attracting a lot of attention in London's West End. It is scheduled for release as a single,

MAC TALKS OUT

Apple Records now favorites to sign Mac

FLEETWOOD MAC has walked out on Immediate — the company for which it recorded its last single, and with Manager Clifford Davis told the NME: "There have been accordingly decided not to sign with Immediate." The group is currently negotiating with several other companies, including CBS and Philips, although Apple is the leading contender to secure Mac's disc services. Davis has also been involved in talks with the Beatles' business manager Allen Klein, though he admits that he has not discarded future Mac recordings.

Davis revealed: "The Beatles have heard the new album and have been very friendly with us lately. We may sign with Apple if we can get a reasonable deal, but we are an independent team we write, produce and record — so we may conceivably form our own label." He added that the group has secured its own publishing rights from Immediate, thus making a complete split.

Mac's next album is titled "Then Play On," and not "Bread and Butter" as originally planned. It is due for release in September, if a new outlet is settled in time. The 14 tracks are all self-penned by the group — although Jeremy Spencer did actually contribute one which he has been concentrating on a solo effort for future release.

The group's American tour, due to have begun in mid-July, has been cancelled. The reason, says Davis, is because of a restriction order by American CBS, resulting in all self-penned by the group's material. He explained: "There was no point in going to America without a product to promote. We shall, however, do the tour later this year."

Meanwhile, Blue Horizon — the label for which Mac recorded prior to Immediate — issues an album of the group today (Friday). Titled "The Wild Geese" it contains six tracks, all previously released tracks.

DEAN MARTIN, BOOKER T. SINGLES

Star names in huge album release

NEW singles by Dean Martin, Booker T. and the M.G.s, the Temptations and the Fourmost are scheduled for release. Anita Harris and Bobbie Gentry are in direct competition on their latest singles. A reissue of an old Seekers track is planned for this month. A star-studded batch of new albums includes discs by Cliff Richard, Ray Conniff, the Dells, Glen Campbell, Gene Pitney, the Temptations, the Four Tops, Marvin Gaye, Barbra Streisand and Tony Bennett.

IRON BUTTERFLY TO TOUR

America's Iron Butterfly group arrives in Britain on September 8 for a short visit, including dates at London Marquee (9) and Spacopark (11), Sunderland Locarno (12), Birmingham Mothers (13) and London Regent (19).

MGM LOSES INDEPENDENCE

MGM Records are today (Friday) closing down as an independent organisation in Britain. MGM have been operating independently here for two years, prior to which their discs were distributed in this country by EMI. It is expected that MGM will now revert to a similar EMI deal.

OUT ON AUGUST 15

Anita Harris' single will be a new Barbra Bacharach-Hal David song titled "I Never Fall in Love Again", for CBS release next Friday (8). Bobbie Gentry has also issued the number for Capitol release on August 15. The song comes from the hit Broadway musical "Hairspray".

Cliff Richard's new single will be a new Barbra Bacharach-Hal David song titled "I Never Fall in Love Again", for CBS release next Friday (8). Bobbie Gentry has also issued the number for Capitol release on August 15. The song comes from the hit Broadway musical "Hairspray".

GEES TV SPECIAL MAY BECOME A SERIES; COLIN 'NOT LEAVING'

SAMMY DAVIS, comedienne Hermione Gingold and actor Vincent Price have been added to the list of guest stars appearing in the Bee Gees' TV film "Cucumber Castle." As exclusively reported in last week's NME, Blind Faith, Lulu and Richard Harris are already scheduled for the special. The group's manager Robert Stigwood announced this week that negotiations are well advanced for the initial show to be extended into a 13-week series, which would be networked in Britain and America.

Filming on the first of the shows begins on August 11, and shooting takes place in the 36-acre grounds of Stigwood's own house. Production is by Mike Mansfield, who was involved in a car crash on Monday night and is now recovering from concussion. Widespread rumours were circulating this week suggesting that Colin

Amen: 6 trips abroad

SIX overseas visits, including its previously-announced German tour with Barry Ryan, are set for Amen Corner during the next two months. It flies to Brussels on August 19 for a TV show, undertakes three days of concerts at a teenage festival at Dusseldorf (24-26), and spends two days from September 2 in Stuttgart for TV and radio dates. Another TV spot is set for Ostend on September 19, and the group returns to Stuttgart on October 12 for three days of club work before opening its tour with Ryan in Hamburg on October 15.

'BEST OF TRACK' LP

Previously issued recordings by the Who, Thunderclap Newman, Jimi Hendrix, Arthur Brown and Fairport Convention are included in an all-star album being issued by Track on September 2. It is titled "The House That Track Built."

Scott: new TV series?

NEGOTIATIONS are in progress for Scott Walker to star in another TV series of his own, although it is not yet clear whether this would be screened by BBC or ITV; the singer's first series was transmitted in the spring by BBC-1. Talks are also taking place with a view to Scott appearing in a Hollywood film — he visited America recently for discussions on this project, but no contract has yet been signed, and negotiations are continuing by cable and phone.

PRESTON MAY SETTLE HERE

BILLY PRESTON may stay in Britain indefinitely when he returns to this country in September, to record again and to promote his forthcoming Apple album.

The LP — previously reported — will be called "That's The Way God Planned It" and will be released on August 22. There are 12 tracks.

ONE-NIGHTERS FOR MARMAS

MARMALADE completes its current Irish tour with dates at Belfast Romano's (tonight, Friday) and Bray Arcadia (Saturday), then flies to Sweden on Sunday for two concerts in Stockholm. It resumes British dates at Aberdeen Beach on August 9, followed by Scarborough Some Two (15), Sutton Coldfield Belfry (16), Margate Dreamland (21), Bournemouth Pavilion (22) and Weston-super-Mare Wint erGardens (23).



ANITA HARRIS

cal "Promises, Promises," which opens at London's Prince of Wales Theatre in October. Anita is backed by the New World Symphony Orchestra on her version, which will also be the lead track on her forthcoming Bacharach tribute next autumn.

Among LPs issued on September 5 are the new Tamla Motown albums. These are the Temptations' "Cloud Nine," the Four Tops' "Now, Marvin Gaye's "MSG," Edwin Starr's "Twenty Five Miles," Chuck Jackson's "Don't Take No One's Word," and David Ruffin's "My Whole World Ended."

Rush-released today (Friday) by Chess is "The Dells' Greatest Hits." Glen Campbell's new LP contains 14 tracks and comes out next Friday (8) — it is titled "Where the Boys Are" and features "Suzie" (Ember), "Ray Conniff's greatest hits" is issued by EMI on August 22.

Other important albums out on September 5 include Cliff Richard's "Sincerely Cliff" (Columbia), ex-Bee Gees Brian Bennett's "The Illustrated London Fly" (Studio Two), "The Best of Gene Vincent" (Mercury), and Solomon Burke's "Proud Mary" (Bell). Two further CBS albums are Barbra Streisand's "Right Now" (September 19) and Tony Bennett's "Play It Again Sam" (9).

BRITISH GROUP'S U.S. DEAL

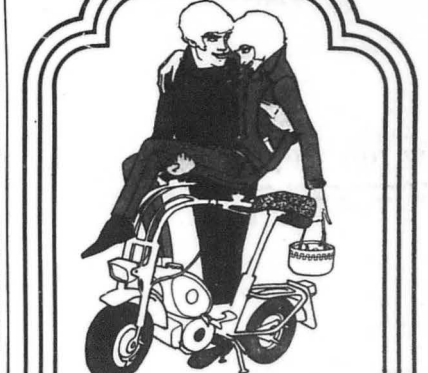
Ashton Gardner & Dyke — the group formed by ex-Bee Gees Vince Melouney — plays its first London date at the 100 Club on August 14. Speakeasy (August 8) and Revolution (18). The group has signed a U.S. disc deal with Tetragrammaton, under which it will release four discs over the next 18 months. Organist Tony Ashton flies to the States on September 1 to launch a special promotional campaign, and soon afterwards the group will begin a six-week tour of America and Canada.

Fury round-world debut

Billy Fury has been signed for his first-ever major overseas tour. He spends ten weeks in Australia from September 14, plus a number of radio and TV dates. He then visits New Zealand and Singapore, followed by a week in Japan and a week promotional visit to America, before returning to Britain for a short tour before Christmas.

COLOSSEUM: BIG US DATES

Jonico's Colosseum now begins its debut U.S. tour three days earlier than expected on August 8. The group will have a six-day engagement at Philadelphia Electric Theatre. The tour continues throughout August, and closes with a six-day engagement at New York Electric Theatre from September 2. Colosseum plays London Marquee tonight (Friday) and Birmingham Mothers this Sunday (9).



Saddle Bags

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LP PAGE — edited by ALLEN EVANS

PRESLEY OF OLD ON

From ELVIS PRESLEY In Memphis

At last, an album cut by King Elvis Presley which has nothing to do with a film script...

He has typical Memphis backing — a heavy instrumental group with what sounds like a big choir of girl singers who know just what to do.

I'M MOVIN' ON (Snow): Rock bass in this country song, with torrid instrumental backing...

SIDE TWO

POWER OF MY LOVE (Giant, Baum, Kaye) is a deep blues, and despite the intensity of his singing...

AFTER LOVIN' YOU (Miller, Lantz): Romantic, throbbing-voiced Elvis. He's singing to his loved-one...

WEARIN' THAT LOVED ON LOOK (Frazier, Owens): Rockin' blues, medium paced, with a funky organ...

ONLY THE STRONG SURVIVE (Gamble, Huff, Butler): A slow, powerful rhythm-and-blue, which Presley takes easily...

I'LL HOLD YOU IN MY HEART (Arnold, Horton, Dittbeck): Elvis takes three starts in this one before he goes into the song...

LONG BLACK LIMOUSINE (Stivali, George): A rocker, which moves like a big car, as Elvis sings his heartbreak of seeing his girl in the long black limousine...

IT KEEPS RIGHT AT HURTING (Thilson): Deep, clear voice for this well-known country hit by composer Johnny Thilson...

TRUE LOVE TRAVELS (Owens, Frazier): More high-pitched in country style but you can tell Elvis is enjoying singing this short, simple tune.

ANY DAY NOW (Hilliard, Bacharach): Lively attack by Elvis on this soulful song. It's a big number, with vibrating strings and majestic production...

IN THE GHETTO (Davis): Is the hit single Presley now enjoys. It says a lot when I say that quite a few of the other tracks are as good as this good one.

Julie-Auger double

JULIE DRISCOLL and BRIAN AUGER TRINITY: STREETHOUSE (Marmalade stereo playable mono SF 852, 35s)

AFTER all this time, this is — the long-awaited second album from Jools, Brian, Lobs and Toni which may be their last. I hope not.

Personally I question the wisdom of double albums and, in this case, if they'd picked the best of the 14 titles and put them on one LP they'd have had a stronger product...

That aside (and if it is their last thank God it's a double one) Streetnoise is fine reminder of the group's wealth of talent...

Julie's voice appears to have widened in range with a tendency to wall on the higher notes. I wasn't sure if it's deliberate or not at first but decided it added a distinctive extra quality...

Unpredictable

Behind her Brian and the Trinity remain totally unpredictable and often brilliant. Sam goes for their own pop/jazz contributions...

Perhaps the best of the set is Let The Sun Shine On Me, one of the finest versions of any Hair song...

Richie Havens' Indian Rope Man might have been written for them. While the length is over 10 minutes, A Young Girl with Jools' own arrangement...

Other titles: Take Me To The Water, a duet with the late Sam Finlay; Found You Out, Looking In The Eye Of The World, Vauxhall To Lambeth Bridge, All Blues, Save The Country.

TV. discs

Today, Jim lives on, through his recordings and TV shows, which are being re-run in America. When Two Worlds Collide... his latest recording...

When he died, he had no ambition fulfilled. Jim had never toured Britain except for U.S. bases here, owing to a Musician's Union ruling that his blue boss backing



HARMONISERS

SANDPIPERS: KUMBAYA (A and M mono and stereo AM 135, 35s 6d)

"This excellent trio started off in 1967 with a big follow-up 'Guananamera'...

Other titles: Hunting Tigers Out In India, Tubas In The Moonlight, Dr. Jazz, Monster Man, All Baba's Camel, Laughing Blues, Mr. Apollo.

GORDON JACKSON: THINKING BACK (Marmalade stereo playable mono SF 852, 35s 6d)

Jackson was a member of Deep Feeling, the group that preceded Traffic. He's also got a number of talented friends...

Other titles: Let's Go, That Night Wave, Temptation, If I Were The Man, Kumbaya.

DAUGHTERS OF ALBION (Fontana stereo playable mono ST 566, 38s 7d)

Greg Dempsey and Kathy Vesce comprise the Daughters, and deliver folk songs all from the pen of Greg Pleasant...

Other titles: Let's Go, That Night Wave, Temptation, If I Were The Man, Kumbaya.

personality

FIVE years ago yesterday (Thursday), Gentleman Jim Reeves was killed, when his self-piloted plane crashed into a wooded hill...

By TONY BROMLEY

Group accompanied him on tour, a British group most tour America. No exchange was fixed and Jim wouldn't work without his group...

While filming 'Kimberly Jim' Jim fell in love with South Africa. He asked Gilbert Gibson, a songwriter from his group...

Fell in love

While filming 'Kimberly Jim' Jim fell in love with South Africa. He asked Gilbert Gibson, a songwriter from his group...

CROSBY, STILLS & NASH THE TRAGICS THEFTFUL

CROSBY, STILLS & NASH (Atlantic 588189 stereo 37s. 6d) THIS is the group that Graham Nash upped and led the Hollies For. Actually, the other two, Americans, have quit groups, too...

Nash composed three tunes—Marshall's Express, Lady Of The Lighthouse, and Pro-Road. Stephen Stills wrote Suite, Judy Blues Eyes (over 7 minutes), You Don't Have To Cry, Helplessly Hoping and 49 Bye-Byes, David Crosby penned Gunnereve, Long Time Gone, and (with Stills) Wooden Ships.

They are inclined to jerk their phrasing a bit which has certain attraction, but what I liked best about this album are the varied instrumental passages between the singing, some of which are very beautiful.

Album has a double-cover and the words are printed on a leaflet inside the sleeve.

BONZO DOC BAND: TADPOLES (Liberty stereo and mono LB and LB 8357; 36s 7d) Any Bonzo band is a delight. This, however, is not so much a follow on from the Doughtin in Granny's Greenhouse LP...

Other titles: Genesis Hall, Autopsy, Cajun Woman.

JOSE FELICIANO: SOULED (RCA Victor stereo playable mono SF 8008; 37s 6d)

There isn't much you can say about a Feliciano LP, nor much that needs saying. Anyone who's had the pleasure of experiencing him only through the majestic Light My Fire will know when he takes a song and gives it the unmistakable Feliciano treatment it can never be the same again.

Other titles: Younger Generation, I'll Be Your Baby Tonight, Stee, Late My Lady Friend, And The Sun Will Shine, The Rewards of Highway 79, Carriage, Texas. By the evening, the two radio stations and a farm near Nashville...

Other titles: Let's Go, That Night Wave, Temptation, If I Were The Man, Kumbaya.

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Other titles: Let's Go, That Night Wave, Temptation, If I Were The Man, Kumbaya.

FAIRPORT CONVENTION: UNHALF-BROCKED (Island stereo ILPS 9102 7s 6d)

It's not so much that they're such skilled craftsmen, but that they're so much more than that. The most listenable groups there are, but the almost indefinable quality about their music that suggests youthfulness and vitality even on the sad songs...

They approach to material is unprecipitated. Their range wide. At the same time complexity never takes over for its own sake and the impression that they are enjoying themselves aids your enjoyment.

Unhalfbricking shows the diversity of their skill. Three are Dylan songs: Si Tu Dois Partir, French language version of If You Gotta Go You Gotta Go, and a single you should all rush out and buy. Percy's Song has appeal through its merging of a crooner's voice and muffled quality of Sandy Dennis's lead. Millie's Blue features the mandolin of Dave Swarbrick, who's now joined the group...

Other titles: Genesis Hall, Autopsy, Cajun Woman.

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Advertisement for Johnny Harris 'is the man in the moon' featuring a large image of him and promotional text for Warner Bros. Seven Arts Records Ltd.



JIM REEVES and his group the BLUE BOYS. Because he couldn't get permission from the Jewish Musicians' Union for them to back him, Jim never made a public tour of Britain.

REEVES

In 1955, Jim lived the famed Grand Ole Opry package tour, a big prestige booking for any country singer.

Memorial In America yesterday, as has happened on July 4 for the past four years, the TV cameras rolled over hundreds of fans visited to see Jim. Memorial Park on Highway 79, Carthage, Texas. By the evening, the two radio stations and a farm near Nashville...

Other titles: Genesis Hall, Autopsy, Cajun Woman.

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THE KIDS GO MAD WHEN WE HAVE A RECORD IN THE CHARTS

A MITE confused, a trifle frustrated, but very, very elated. That's how Steve Ellis feels these days, with his hair growing over his ears at last, his dog Twigg still nipping Steve's ankles, and the Love Affair's latest offering, "Bringing On Back The Good Times" making good headway in the charts.

On a warm, sunny day last week, Steve, roadie Martin and myself shared a few beers and orange juices, a couple of plates of sandwiches, and several giant burgers.

It was quite an effort for Steve to take a smile, let alone a sausage in his lips, because he didn't get to bed that morning until four, after a highly successful gig the previous night in Whitley Bay.

We only played for fifteen minutes, Steve said, taking a seat in the shade. The kids rushed the stage and we ran. Luckily we got the record before we went on, so there was no worry there. It's funny, scenes like that happen a lot of the time, but especially when we have a record out.

"It seems as if our fans are working up to something while we aren't in the charts, and then when a record gets in, they break loose and go mad."

But that's how we like it. There are two Love Affairs: the one everybody sees on television, smiling to their latest record, and the one in the hallrooms, moving and exciting.

Varied fare

We do the hits in the hallrooms because the kids expect it, but we also do nine or ten other numbers, things that anybody who hasn't seen us couldn't believe we could do.

As you know, we do our own version of "Tobacco Road," which we heard on a Spooky Tooth album, but we put our own arrangement to several of us in the group do write songs, but as yet, we haven't really come up with suitable material to include in the stage act.

We depend on visual movement as well as good playing, and it looks a bit stupid jumping about to ballads, so we don't include many."

"One Road," the group's last single, turned out to be a "No Throughfare" as far as the upper reaches of the charts were concerned, although many people thought it was by far the best record to come from the Love Affair. Steve thought so too, but he wasn't unduly perturbed about its comparative lack of success.

"It was a hit," he said, sipping his fruit juice, "but of course it wasn't the smash we were hoping for. We thought it was about time we attempted to get away from the

By GORDON COXHILL

orchestrated sound, with the girls backing voices.

"I still say it was a good record, but obviously the kid's didn't want that sort of record from us."

"It's no good us going on to do songs even further removed from 'Everlasting Love' and 'Rainbow Valley' because pretty soon we'd be finished."

"So 'Good Times' is going back to square one, and nothing would please me more to have a No. 1 with it. I'd really love a smash No. 1, knocking everything else for six."

But wasn't Steve delighted that "the business" liked "One Road"?

"No disrespect," he said cautiously to myself and arranger Keith Mansfield (he has arranged and conducted the orchestra on Love Affairs discs until the present record), who had happened by the pub, and dropped in for a noggin or two.

"But the business doesn't buy records, or pay at the box office for concerts, so I'm not really concerned about it. A million slaps on the back from the people in the business doesn't make up for us not getting into the top ten."

Although the Love Affair have made appearances on the Continent, and had hit records in many European countries, Steve is more than content to remain a top name in Britain.

Britain only

"I don't bother with anywhere else but Britain; this is home, and this is where I want to succeed. America? Well, I suppose there is a lot of money to be made there, but they seem to prefer their own teen-bopper groups for some reason."

"That's strange isn't it? They like our progressive and underground groups, but I can't really imagine ourselves, the Amen Corner or Marmalade doing very much over there."

Steve, along with many other people, has noticed a marked improvement in the Love Affair's musicianship, something I first real-



ised during a recent trip to Zurich with the group.

"Everybody has got much better in the last few months," Steve told me. "We can hold our own in the best company these days and blow much more experienced groups off the stage."

Morgan is really a great organist, and in a year or two people will be talking about him the way they talk about Brian Auger.

"Maurice is a phenomenal drummer for his age, and he's going to

LOVE AFFAIR drummer **MO BACON** felt tired, so while his body had a rest, **REX BRAYLEY** took his head for a speedboat ride at Zurich, along with **MORGAN FISHER**, **NICK JACKSON** and **STEVE ELLIS**.

get a lot better. Rex and Mick you don't notice so much, probably because they were better musicians to start with."

"So, all round we've improved a lot, but not progressed. As I was

saying earlier, we haven't moved forward, sideways or any direction. We aren't that sort of group, and I don't suppose we ever will be."

"I don't feel any shame at being a member of a pop group, even though I do feel frustrated now and again."

I couldn't get Steve to admit it, but one gets the impression he looks forward to the day when he is a solo singer, with a big band behind him, singing a string of Ray Charles' numbers.

says
STEVE ELLIS

"I can see the time coming," was all I could extract from him on the subject.

But for some time to come, Steve's life will revolve around the Love Affair, and very little else. Time is a commodity he can never have enough of.

"I don't know where the others end the time to do their other things," he sighed. "Mick, Morgan and Mo are looking after Igginbottom, their group, and Rex and I well I never know what he's up to. But even if I was interested in looking after a group, or recording them, which I'm not, I just wouldn't have the time."

"I suppose it's because I'm the one who does most of the interviews and photo sessions. Then I'm responsible for the stage act, sorting out numbers, and routines."

"I'm sure I'm getting older than twelve months every year. I was getting so confused at one point, I left home and got myself a flat."

But that only made things worse, and in the end I came home again. I got on with my parents very well now, and of course I can't bear to be parted from Twigg for long."

But I've got doubts about things which I can't explain to anybody. Doubts about me, the group, life in general. Maybe it's just part of growing up, or maybe you've just caught me on one of those days. We're off to a hotel next week to rehearse a new act for cabaret. We played the same venue before and they rebooked us because we went down so well."

Steve laughed. He either thought that was highly amusing, or perhaps he realised that however confused he was, club owners still knew a paying proposition when they saw one.

THE MAGNIFICENT SIX

- 1** GEORGIE FAME
PEACEFUL
4295
- 2** THE LOVE AFFAIR
BRINGING ON BACK THE GOOD TIMES
4300
- 3** TIM HARDIN
SIMPLE SONG OF FREEDOM
4441
- 4** FLEETWOOD MAC
NEED YOUR LOVE SO BAD
57-3157
- 5** J. VINCENT EDWARD
RUN TO THE SUN
4388
- 6** OLIVER
GOOD MORNING STARSHINE
4435

Hit Sounds On CBS

CBS

CBS Records 28/30 Theobalds Road London WC1

ONLY WE IT'S HOT WE DO VANITY FARE GET HITS

VANITY FARE'S on-off-on love affair with the chart seems to blossom best during hot weather and, true to form, their second hit has arrived during the warmest spell since 1940. Plans to put the group in the deep-freeze during the winter are understood under consideration.

Manager Roger Easterby, who is rumoured to have once made a record under the unlikely name of Chip Fisher, sounded ecstatic at the news of "Early in The Morning" becoming a hit and threatened (although that's all it was) riotous celebrations.

Sunny hits

It's the weather that seems to do best for the boys," he muses. "They'll have to go into hibernation when it gets cold. This is their second hit and both times, the weather has been sunny."

Later, I spoke to drummer Dick Allix who confirmed Roger's statement with the radio more in the summer, on the beach and places. Sales had been good from the start and we were hoping and praying for "Top of The Pops" which we got two weeks ago and that did the trick."

The fresh song is a Mike Leander composition and was brought to the group's attention by their friend Roger Greenaway, half of the Greenaway-Cooke team, who sung it on a demo.

They recorded it in April just before a two-week visit to America and a holiday in Spain.

"It was just what we were looking for for a year really," Dick told me. "We're doing an album now, it'll probably be released at Christ-

says
RICHARD GREEN

mas and be half our own songs and half other people's."

"The one we had last Christmas did pretty well but didn't exactly set the charts alight."

"The numbers were pretty straightforward, this time we'll make them more varied, and we're taking more time and getting more satisfaction for us and the public."

On the writing front, vocalist Trevor Brice added: "We're beginning to write a lot now. Barry, Dick and I do most of the writing at the moment."

Up to now we've only recorded two B sides, this one is one of Barry's. We hope to get some of our stuff on the new EP and maybe later, do an 'A' side, but we won't do it just for the sake of doing it — there are a lot of writers round the country far more experienced than us."

Most of you will have noticed one startling change in Vanity Fare since "I Like For The Sun" — their sartorial and tonorial styles (clothes and haircuts to the uninitiated).

When last I spoke to them, the boys said that they liked short hair and smart suits and thought it a good idea to appear like that, how now?

"Growing our hair long wasn't a thing that was cultivated, neither was it when we had short hair," Trevor explained. "A year ago we were a bit straggly as far as the music was concerned, we have definitely thickened it up." Hair and music.

Dick continued: "When we went professional we were still doing normal jobs and our hair was the accepted length. It has just grown. We have to conform to a certain image of a pop group rather than look like out of work bank clerks!"

"The music is a lot heavier since



Barry Vandeman joined us on organ. It has become funkier. Barry is very, very musical and felt bogged down by the blues group he was with.

"We do a purer of pop with all forms of music, we're not in one bag. The harmonies had a thin backing, now we do some Fifth Dimension and Blood, Sweat and Tears numbers and get the right backing."

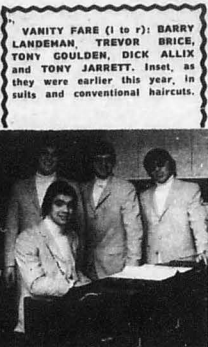
Despite a lengthy chart absence, Vanity Fare have, anything, been doing more work than before and have managed 20 TV appearances during the past year.

Dick explained this thus: "People accept us to a lot of people

"accept" is a dirty word, but we set out to please everybody, not to ignore a certain section of the public, and it has paid off very well.

"We alter the act according to which venue it is. We've done a lot of universities and it has to be more funky, but we still do an entertaining act."

Last year, we talked about the then craze for Underground music, this time we discussed the latest forced fad — so-called supergroups. "They're a good thing, Dick said. "When you start in this business you play music basically to cause you enjoy it. In the end it doesn't become so enjoyable and the best of various groups get to-



gether to form one supergroup. It might tend to be blown up out of all proportion and people in the groups tend to become frightened by what people are saying about them."

This would seem to fit in with what people like Steve Marriott have been saying lately and maybe the hydro-headed publicity machine monster may have something to do with it. However, Vanity Fare are anything but a super group and are happy and content with what's happening to them.

Now if the great Weather God can be persuaded to stay happy, the group — and all of us mortals — should be even happier.

Isley Brothers Peel Do Their Thing'

THERE is no obvious connection between John Peel and the Isley Brothers. Both are in a different "bag" yet both have one thing in common — each have their own record label and are therefore in a position to "do their own thing."

John has Dandelion and the Isleys in this country. Both quite different, but both important in their own field. CBS launched John's at a macrobiotic lunch when the Isleys, as far as the British public are concerned, made a deal and just got on with it.

As the Isleys are currently popular here, I shall start with their label.

"There would be no point in starting a record label unless you knew who was going to produce, arrange, manage and distribute," said Rudolph. "You can't hire other people to come up with the ideas, it has to be your own job, you must have complete control."

Ronnie commented: "It wasn't a rushed thing, it took us eighteen months to finish. The sound was all-important."

"We knew what we wanted when we started, but it was the planning that took the time."

Both agreed that the brothers' time with Tamla Motown helped a lot and that they learned from it. Of their seriousness towards the projects, he commented: "Our background and upbringing was religious and we still have that feeling with us today."

Other artists are being signed to the label, the first of which is the Brothers Three for whom a combination of soul trumpets and heavy funk is the trademark. Sounds interesting.

According to Rudolph, the whole thing will be a combination of Apple, Stax and Tamla sounds they finished. But the Isley Brothers' sound is, said Melvin, based on the gospel, dating back to their roots.

"Even if we wanted to, we couldn't change that," he emphasised.

JOHN PEELE is concerned that everyone is going to think of Dandelion as "a fearful cop" because that is the way he usually looks upon new projects of this type. He is out to show unbelievers that this is not so in this case.

"I have had enough time, at the age of thirty, to work out personal philosophies," he told me. "I'm not concerned with money and acquiring fast cars and things. I know people don't believe that, but it's true."

"I am in the very spurious position of being notorious for playing other people's records and I think it's about time I repaid some of the debt. For this reason, any profits made will be shared among the artists."

John only wants to record people who want to be recorded for Dandelion. He feels that others can gain greater advances with other companies. He sincerely believes in records for music's sake and just as a product.



ISLEY BROTHERS in their "doing their own thing" gear.

"I will go to sessions, and advise," he emphasised, "but the artists will make the records themselves."

While it may seem an idealistic project, John is convinced in his mind that this is a good thing and I'm not so sure that I don't agree with him. At least it's nice to find someone with that attitude of mind these days.

When we were talking at the ICA where all sorts of weird events were taking place yet, while I was conscious of them John was deep into his subject and explaining things carefully and logically.

"I asked him if he didn't think that people would go out and buy anything he recommended just because he played it, and didn't he feel his fans were very partisan?"

Influence

He replied that he wouldn't plug Dandelion records just for the sake of plugging them, and then added: "I really don't think I have a great deal of influence, but I have done all wrong. If you buy a book you use the superior part of the bottom of the pages to find your way about, but you don't remember them and come from."

"That's what I want to be, the numbers on the pages. I don't think the majority of people are influenced by me, I'm sure they're not."

"People should be pro the music or anti the records. John Peel is just the linking thing, it's the age-old problem of confusing the present with the packaging."

"It worries me when I read these violent anti-John Peel letters. I get some very personal anti-John Peel letters. I don't get any, but I think it's a pity that some people are so violent."

Expanding on his theme of influence, he went on: "It's such a weird life, it's very difficult to stay honest because the whole thing is geared to superiority and deception. People like to be deceived and confronted with superficiality."

"I want to be to be honest, they resent that. That's where the criticism of Dandelion is going to come from."

Which would be sad because John is a man who has always done what he wants to do a bit of good for others, despite what some cynics may say.

In the same way, the Isley Brothers have their own ideas for projects and have, in fact, their own labels are worlds apart, they grew and grew to be given a chance.

RICHARD GREEN

WHO'S WHERE

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THUNDERCLAP NEWMAN: Manchester New Century (2), Hastings Pier Pavilion (3), Coventry Chesworth Grange Hotel (4), Middleburgh Showboat (8), Liverpool Silver Blade (9)

WHO: Eastbourne Winter Gardens (1), The North (2), Bath Pavilion (4), Worthing Assembly Hall (7)

HANK SHOW: Liverpool Empire (2), London Palladium (3)

FRANK IFIELD: Great Yarmouth ABC (3)

BARON KNIGHTS: Scarborough Floral Hall (3)

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August. 2/6.

The weather has been so good in Blackpool, even **VAL DODDINIAN** brought his rocking chair out into the sun. He's playing most successfully at Blackpool's Opera House for a long summer season and as if the scenery on the local golf courses isn't enough, he's got these lovelies in the dancing line. **Vat's** World of Val Doddinian." is at No 11 in the LP chart this week.

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ALPHECES

by the Alley Cat

A MALGAMATION announced this week of Gordon Mills — a Colin Berlin-AMA company with Harold Dawson's agency brings several leading girl singers under one roof. **Kathy Springfield**, **Mary Hopkin**, **Clodagh Rodgers**, **Lulu** and **Dusty Kirby** — in several American polls, Tom Jones neck-and-neck with **Glen Campbell** . . . On US TV, **Julie Driscoll** sings duet with **Chris Farlowe** . . .

Alan Freeman tips No. 1 for **Clodagh Rodgers'** current hit. . . Under consideration for **Tom Jones'** next single—a Robin Gibb composition. . . Compliment reversed: new **Tim Hardin** release penned by **Bobby Darin**. . .

Record-wise, **Jim Webb** plans to groom **Thelma Houston** the same **Burt Bacharach** did with **Diane Warren**. . . Lifts frighten **Dean Marking**. . . Divorce for **Ernest Gold** ("Extra" composer) and singer **Marni Nixon**, who

KEYNOTE IS ENJOYMENT

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Currently still at No 3 in America **ZACER** and **EVANS**—that's **Rick Evans** right here **Zager**—flew into London last week for promotion of their U.S. hit "In The Year 2525". They appeared on Saturday's "Desi Time" and taped.

MGM labels sued by **Wayne Newton** for contract release. . . **Terry Quinn** heads TV department for **Gordon Mills-Colin Berlin** A.M.A. . . **Crazy Elephant** faked by **trunk call**? . . .

New home for **Peter Frampton** in **Hampstead**. . . Next **Henry Mancini** single adapts **Beethoven's** "Moonlight Sonata". . . **Vince and Anne Hill** writing cookery book. . .

BBC have restricted **Bachelors'** new single. . . Signed by **Jim Dawson's** First Class Agency; **Cupid's Inspiration**, **Easbeats** and **Consortium**. . . As a follow-up, **Max Romeo** could consider reviving **Johanne Ray's** "Such A Night". . .

Camping holiday for **Peter Green** and **Danny Kirwan** of the **Fleetwood Mac** in **Lake District**. . . **Robert Stigwood's** international company partner **Lawrence Yaskiel** appointed **European director** of **Herb Alpert's** A & M label. . . **Elvis Presley's** backing group **Jordanaires** could be renamed **El's** **Andalou**. . .

U.S. report suggests **Mick Jagger** may film with **Butfy St. Marie**. . . After serious illness, **Robert Kennedy's** back in action. . . **Smash hit** for **Robin Gibb** **Justy's** departure from **Be Gees**. . . Highlight of new **Petula Clark** cabaret act is **John Lennon-Paul McCartney** medley. . . Death of

Rolling Stones poised for No. 12. . . **Can Philips' Leslie Gold** work out problems with **Manfred Mann**? . . New deal with **Morris Levy's** **Tommy James** million dollars. . . For Atlantic, **Armet Ertegan** captured U.S. rights of **Thundercap Newman's** records. . . Concert series for **Diana Ross** and **the Supremes** (co-starring with **Stevie Wonder**) in **America**. . . **Malcolm Roberts** impressive on **Sunday's David Jacobs** ITV show. . . **Smash hit** for **Robin Gibb** **Justy's** departure from **Be Gees**. . . Highlight of new **Petula Clark** cabaret act is **John Lennon-Paul McCartney** medley. . . Death of

THE NEW POPWORD

Compiled by **JULIE LOGAN**, Leytonstone, London

ACROSS:

1. Greeting to a girl in current hit (5, 5)
2. 31 down's group (8)
3. Tackling a c.k.'s guitarist (10)
4. Tossing And Turning "hit makers (3, 3)
5. C and w singer or Tamia group leader (10)
6. 13 up (3)
7. In short, home of West Coast sound (10)
8. Recent re-issued hit, not by Sean Connery (3, 3)
9. Jose Feliciano label (10)
10. Gardener / photographer / bass guitarist (10)
11. Cream were, Bachelors are (3)
12. Formerly of John's Children (4, 5)
13. Set 31 down (3)
14. Girl from Scaffold (10)
15. Through which artist communicates (10)
16. Big hit for 34 across (10)
17. U.S. hit with "Foot On The Hill" (10)
18. Which harmonica is all year round (10)
19. Created by Steve and Peter (6, 3)
20. Four Tops singer (3)
21. Add love for instrumental hit group? (10)
22. Eastern instrument (10)
23. Let her big brother form own band (5, 6)
24. From the "Mar-kabesh Express" (5, 6)
25. Brerley's name (10)
26. Small soul artist (10)
27. 11 John's is top? (10)
28. Roger Daltrey, 3 Label, 4 (Hello) Suite, 5 "Time Is Tight, 6 Andy (Harris), 7 Jamo (Thomas), 11 Jet (Harris), 13 "All Or Nothing", 14 (Casper), 22 Dev (Dee Warwick), 23 Orchestra, 27 Gun, 28 Shani (Wallis), 31 Agent, 32 Acorns, 27 "In Dreams, DOWN: 1 Memphis,
29. Roger Daltrey, 3 Label, 4 (Hello) Suite, 5 "Time Is Tight, 6 Andy (Harris), 7 Jamo (Thomas), 11 Jet (Harris), 13 "All Or Nothing", 14 (Casper), 22 Dev (Dee Warwick), 23 Orchestra, 27 Gun, 28 Shani (Wallis), 31 Agent, 32 Acorns, 27 "In Dreams, DOWN: 1 Memphis,
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Answers next week and here is last week's solution

ACROSS: 1 Miracles, 8 Union Gap, 9 Magic Run, 10 Hey Joe, 12 Herb Alpert, 16 Act 19, Small Faces, 21 Oscars, 22 Jethro Tull, 23 (Clapton), 25 Dev (Dee Warwick), 26 Orchestra, 27 Gun, 28 Shani (Wallis), 31 Agent, 32 Acorns, 27 "In Dreams, DOWN: 1 Memphis,

Roy Hamilton, stylish U.S. singer. . . Next **Bobby Hatfield** single re-views **big Frankie Lane** - **David Whitfield** "Answer Me" hit. . . Composer **Richard Rodgers** seriously ill. . . Duets with **Maurice Gibb**—if **Lulu** joins Polydor? . . .

Does manager **Maurice King** see greatest potential for **Scott Walker** is in films? . . . Shouldn't **Tommy Roe** buy clothes from **Mr Fish**? . . In restaurants, does **Andy Fairweather-Low** order food from **Amen-ut**? . . Next **Bob Dylan** single, "Lay Lady Lay" . . . **Jewel Akins'** hit could be raffled for **Lulu** and **Linda Gray**: "Birds And The Bee Gees" ? . . For **Elvis Presley's** cabaret open-

ing, **Cliff Richard's** personal manager **Peter Gormley** also in Las Vegas. . . This week, **Bing Crosby** here. . . Was title of **Donovan's** hit found on optician's test card? . . .

Newspaper disclosures by **Mia Farrow** unlikely to please **Frank Sinatra**. . . MG car stolen from **Ed Stewart** . . . MCA label losing **Sacha Distel** will be signed by **Ian Ralfin** for **Warner-Repres**. . . If forthcoming **Christine Keeler** book is filmed by **Anita Harris**, how about roles for **Brian Lane** and **Mike Margolis** her co-managers? . . . **Leeds Music's** **Alex Everett**, 21 yesterday (Thursday), with **Plastic Ono Band**, **Billy Preston** and **Mary Hopkin** successes, will **Beatles** live Apple- ever after?!

from you to us

Remember the producers

I THINK pop fans neglect the people whose job it is to put on record what YOU want to name but a few. . .

Take for example **Denny Cordell's** magnificent job on **Joe Cocker's** "With A Little Help From My Friends". . .

LP TOKEN WINNER

Friends' LP, **Tony Clarke** on **Moody Blues LPs**, **Jimmy Miller** on **Traffic LPs**, **Jimmy Page** on "Led Zeppelin", to name but a few. . .

I think it would be interesting to hear the producer's point of view against the performer when reviewing LP tracks. — **GILLES VALLUETTE**, Montreal, Canada.

THE BBC has a virtual monopoly over what singles are given airplay. Such Good records as **Nirvana's** "Pentecost Hotel", **The Kinks'** "Wonderboy", and more recently **Cat Stevens'** most poignant song "Where Are You" have all failed to make the charts because of a bias on the part of **BBC producers**. A bias which seems to lean heavily towards records that lack, for the better part, subtlety and feeling. — **DICK BARTON**, Wivenhoe, Essex.

I WAS AMUSED to see **Vanity Fair** on "Top Of The Pops" (July 17) wearing frilly shirts, bell bottoms and even long hair! I thought they were the group who liked short hair because it was easier to manage. . .

WHY HAS LULU been so quiet since she broke away from **Mickie Most**? I thought husband **Maurice** was planning even brighter recording

NEWS RECORDS

THINGS I DO FOR YOU

ROBIN GIBB

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