

D. Bickell

record mirror

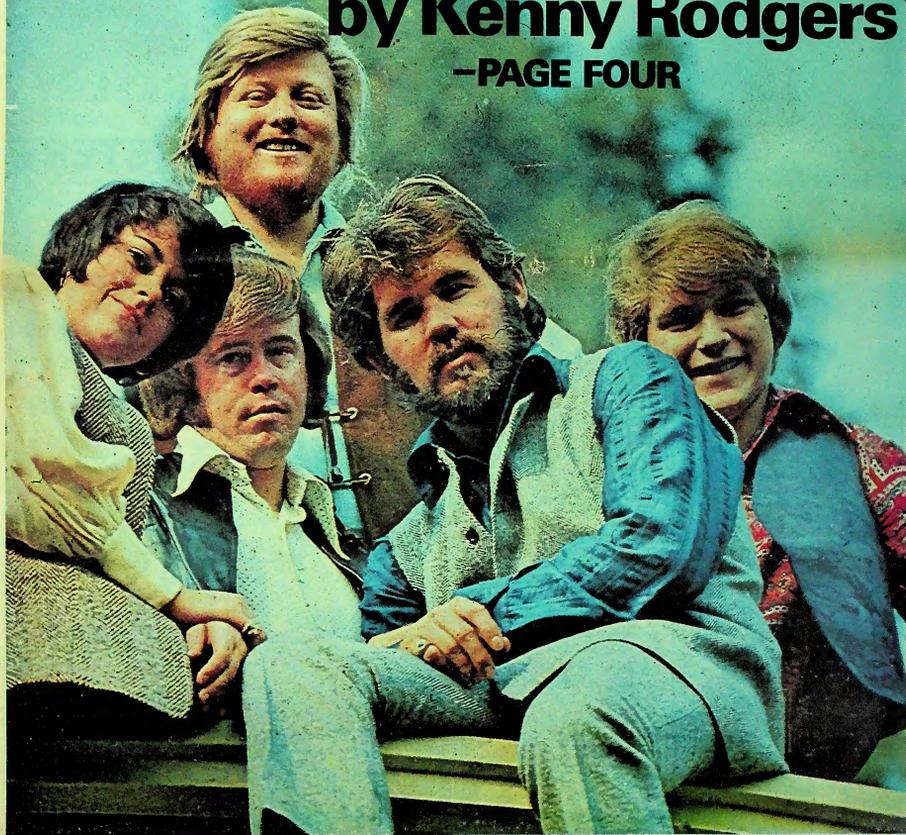
Townshend: THE MAN AND HIS MUSIC - page 8
THE TRUTH ABOUT
HIPPIES, HELL'S ANGELS AND SKINHEADS - page 3

POP AROUND THE CLOCK
- RADIO ONE CHRISTMAS
PLANS - page 4

No. 457 Week ending December 13th 1969. A Billboard Publication

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MY 'SICK' RECORD by Kenny Rodgers -PAGE FOUR



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Allentown Jail

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top 50

WEEK ENDING DECEMBER 12, 1969

- | | | | | |
|----|----|--------------------------------------|-------------------------------------|----------------------|
| 1 | 1 | SUGAR SUGAR | Archie | |
| 2 | 3 | RUBY DON'T TAKE YOUR LOVE TO TOWN | Kenny Rodgers and the First Edition | |
| 3 | 5 | TWO LITTLE BOYS | Rolf Harris | |
| 4 | 2 | YESTER-ME, YESTER-YOU, YESTERDAY | Stevie Wonder | |
| 5 | 7 | MELTING POT | Blue Mink | |
| 6 | 4 | (CALL ME) NUMBER ONE | Tremeloes | |
| 7 | 12 | WINTER WORLD OF LOVE | Engelbert Humperdinck | |
| 8 | 10 | SUSPICIOUS MINDS | Elvis Presley | |
| 9 | 17 | ONION SONG | Marvin Gaye/Tammi Terrell | |
| 10 | 11 | WONDERFUL WORLD, BEAUTIFUL PEOPLE | Jimmy Cliff | |
| 11 | 8 | SOMETHING/COME TOGETHER | Beatles | |
| 12 | 21 | LOVE IS ALL | Malcom Roberts | |
| 13 | 13 | THE LIQUIDATOR | Harry J. All Stars | |
| 14 | 15 | NOBODY'S CHILD | Karen Young | |
| 15 | 23 | TRACY Cuff-Links | | |
| 16 | 9 | SWEET DREAM | Jethro Tull | |
| 17 | 27 | ALL I HAVE TO DO IS DREAM | Bobbie Gentry/Glen Campbell | |
| 18 | 6 | OH WELL | Fleetwood Mac | |
| 19 | 16 | LEAVIN' (Durham Town) | Roger Whittaker | |
| 20 | 24 | GREEN RIVER | Creedence Clearwater Revival | |
| 21 | - | WITHOUT LOVE | Tom Jones | Decca F 12990 |
| 22 | 14 | RETURN OF DJANGO/DOLLAR IN THE TEETH | Fatters | |
| 23 | 18 | LOVE'S BEEN GOOD TO ME | Frank Sinatra | |
| 24 | 26 | LONELINESS | Des O'Connor | |
| 25 | 30 | GOOD OLD ROCK 'N' ROLL | Dave Clark Five | |
| 26 | 22 | BILBO | Clodagh Rodgers | |
| 27 | 32 | HIGHWAY SONG | Nancy Sinatra | |
| 28 | 19 | COLD TURKEY | Plastic Ono Band | |
| 29 | 29 | I'M GONNA MAKE YOU MINE | Lou Christie | |
| 30 | 20 | WHAT DOES IT TAKE | Junior Walker and All Stars | |
| 31 | 25 | HE AINT HEAVY HE'S MY BROTHER | Hollies | |
| 32 | 38 | PROUD MARY | Checkmates | |
| 33 | 41 | A BOY NAMED SUE | Johnny Cash | |
| 34 | - | IF I THOUGHT YOU'D CHANGE YOUR MIND | Cilla Black | Parlophone R5820 |
| 35 | 28 | I MISS YOU | Baby Marv Johnson | |
| 36 | 50 | BUT YOU LOVE ME | Daddy Jim Reeves | |
| 37 | 47 | PENNY ARCADE | Roy Orbison | |
| 38 | 34 | TERESA | Joe Dolan | |
| 39 | 45 | WITH THE EYES OF A CHILD | Cliff Richard | |
| 40 | 31 | I'LL NEVER FALL IN LOVE AGAIN | Bobbie Gentry | |
| 41 | 33 | HERE COMES THE STAR | Hermans Hermits | |
| 42 | 43 | JE T'AIME MOI NON PLUS | Jane Birkin/Serge Gainsbourg | |
| 43 | 39 | GIN GAN | Goollie Scaffold | |
| 44 | 35 | LONG SHOT KICK THE BUCKET | Pioneers | |
| 45 | - | SEVENTH SON | George Farnie | CBS 4659 |
| 46 | 48 | MY WAY | Frank Sinatra | |
| 47 | - | SOMEDAY WE'LL BE TOGETHER | Diana Ross & Supremes | Tamla Motown TMG 721 |
| 48 | 40 | NO MULE'S FOOL | Family | |
| 49 | 36 | SPACE ODDITY | David Bowie | |
| 50 | 44 | THE DEAL | Pat Campbell | |

Chart compiled for Record Mirror, Record Retailer, Billboard and the B.S.C. by the British Market Research Bureau. Blue denotes new entry.

next
week

record mirror

investigates

THE PRESLEY MYSTERY

The intriguing story of the vanishing tapes which featured Elvis, Johnny Cash, Jerry Lee Lewis and Carl Perkins singing gospel songs together

WHAT HAPPENED TO THIS UNIQUE SESSION?

Read the never before told story AND articles about Family, Marc Bolan, the Moody Blues and Rolf Harris

ONLY IN

record mirror

next
week

eSys!

Years ago young people stood up for their rights, sat down and got dragged away. Nothing changed, except the young people who plugged themselves into music to form their own new society.

Here ROBERT PARTRIDGE meets three of them.

IN the dim and distant past, rebels even belonged to the Labour Party, went on protest marches about banning bombs, wore duffie coats, sang pretty folk songs and got drunk on scrumpy cider.

Or they wore their hair long and greasy like James Dean, wore brother-creeper boots, drapes and booties ties, and rioted in tune to Eddie Cochran.

The System survived. The kids grew their hair long and headmasters everywhere made the headlines with expletives and "get your haircut" hysteria. Riots and drugs made the headlines. Mods and rockers entered the latter's vocabulary.

Britain's young had come of age — reaping the benefits of 20 years of peace and, as someone once said: "Kicking out the jams." They were Mods and Rockers. They became Hippies, Hell Angels, and Skinheads.

Hell's Angel.. Drac, 21

DRAC — short for Dracula — is 21-years-old. As a member of the 'Frisco Country of Hell's Angels, he had to sell his motor bike to come over to England some months ago, and now he has built up a small community of drop-outs living in a "derry" — a derelict building — in London's Belzize Park.

His hair in the States was past his shoulders, but he cut it to look respectable at the Customs' — he was carrying hashish.

He said: "I was sleeping on the beach one evening and out of the blue there was this cascade of bikes. It was very frightening — I didn't know too much about the Angels — except about the violence — but we were talking and I became one.

"For my black wings I had to do some really weird things with a coloured chick. Was I sick afterwards — and then I had to go over a ton twenty on a bike. I should explain that in the States you're not allowed to ride a 2000 c.c. bike unless you're over 20-years-old. I won't. Anyway, I got up to a tan fifty on that bike. "And my jeans could walk by themselves. They've had everything on them, soap, the lot. Anyway, I became accoutred and we smoked shit — hashish — and dropped acid.

"So then I came to England. We've got this 'derry' and we've turned on the water and electricity. We've got one hall of a lot to contribute in the way of social reforms for youth. If only people would listen.

"And the women's — and all the rest... well, people get so uptight. They're just asses. I'm Jewish myself."

Hippie.. Steve, 19

STEVE is 19. His hair reaches down to his shoulders, meeting the collar of his oversized greatcoat.

"I first listened to music five years ago with the Stones. They were different. I like what they were saying and the way they were saying it. They were changing things and getting away from the old image. I was at school at the time and I started to change. I became more aware of what was all around me and I started working things out for myself.

"Now, I'm pessimistic about so-called normal people, straight people. I don't think they've got the ability to get out of the mist they're in — they're being bombed all the time, it's partly the mass media, and the politicians. They're being used by the consumer society.

"I don't work, but I'm on the dole. Some more bread comes from modelling at a college. I've got no worries about taking dole, if they're fool enough to give it. I'm fool enough to take it. It's just bread. "I don't worry about the future. If other people did I'd say they'd be happy too. Violence, for instance, is unnecessary in most cases. You could solve most things, by dropping a few pins of acid in the reservoirs."

Skinhead.. Jimmy, 17

JIMMY is 17-years-old. He has been a storeman since he left school a year ago. His home is in Bethnal Green. Like the rest of his mates, his hair is really short and his boots are really big. Skinheads.

"My mates always wear clothes like these. We wore them like this in school. It's a style of dress, that's all. Nothing fishy.

"People always used to be going on about long hair and now they're going on about short hair. You can't win!

"The thing I have against the hippies is that they're freaks. It's all talk about love and peace, and all these clothes. I mean I work, so I pay for them in some way. "I hate Pak's! It's not right about them.

But West Indians' all right. We leave them alone and they leave us alone. Their music's very good though. I like reggae. It's a new sound. We're the young generation now and reggae's our music.

TRUE SOUL.. THE SLEDGE WAY

PERCY SLEDGE is here for a three-week tour, and to coincide with *Atlantic* has released a single, "True Love Travels On A Great Road" and an LP, "The Best of Percy Sledge."

The single, unfortunately, is about the worst he has ever done, a country and western song with that now-standard "modern" c and w guitar, fast beat, mushy arrangement and a moralist lyric that affectively combines to disguise the usual intensity that is Percy Sledge's style. Percy doesn't claim to be among his best records, but explains: "Sometimes recordist that don't do well in sales are better at pulling in crowds to see live performances."

The LP, though, confirms Sledge as the best interpreter of slow soul ballads. Bobby Bland is best at a gentle medium tempo (try "Chain of Love"), his new Action single, and James Brown is best with his own songs. But Percy Sledge takes other people's material, at a tempo slow you scarcely notice it moving at all, and creates atmosphere of sheer despair that

are hard to resist no matter how happy you are when start listening. He records with organ, bass guitar, lead guitar and drums; then he goes home and has his producers Quincy and Murlin Greene to dub on the horns and voices. Percy hears the final product along with everyone else, on the radio. "It amazes me what they do, sometimes. Marlin's a genius in the studios, knows everything there is to know."

BY CHARLIE GILLET

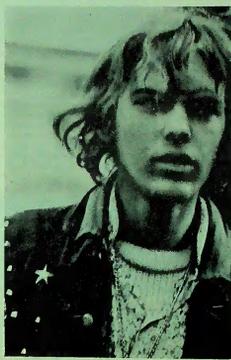
But although the South Camp studio, in Sheffield, Alabama is new equipped with all the sophisticated equipment that any self-respecting studio has in the States, things were different back in January 1964. Percy had finally responded to pressure from all his friends to try to make a record. He'd been singularly inspired by the Miracles and the Temptations, going for that high sweet sound of Smokey Robinson — but never taking his thing seriously, hoping instead that he might make a hit short-stop in baseball. But his legs weren't good enough to frlend the pursuit of regular sports, and with no excuse to resist his friends' advice he contacted a local disc jockey, Olin Ivy.

by heard enough in the voice to

organise a session. "We only had three takes, one for me and a couple picking up the instruments. It was a single-track tape, and we had to get everything right all the way through. It worked. We sent the tapes to the Min Love's Warmup to Jerry Wexler at Atlantic in New York. He sent it back. He like the song, but he said, "get that sound right." I didn't want to do it, I thought he had it right. But we did it again, the same day we got the tape back, with all the right equipment, and it went right to the top. We knew it would do well, but we never expected that."

Since then, other producers have been trying in vain to get that sound, and unimpeachable singers have been straining to get as high as Percy, but they can't reach. Steve Winwood and the singer with the band have made the style part of the underground," so the tracks on "The Best of Percy Sledge" (Atlantic 588 153) sound exceptionally modern. The arrangements aren't particularly complicated, but are unusually successful, due to the good Sledge has set — Ivy and Greene assume the proper role for producers of supporting the singer, rather than dominating him as so many others have.

The easy relationship between black singer and white producers and arrangers stands in sharp contrast to a nation which is apparently growing ever more bitter. Percy says it's strange, but says "We're just like brothers."



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My sick record —by Kenny Rodgers

"RUBY" IS REALLY a case of choosing the appropriate war. The immediate reference at hand is the Vietnam conflict, but the song is actually dated and comes "from an old Roger Miller album," says Kenny Rodgers of the First Edition.

"It was really written about the Korean war," he explained, "so everybody has naturally taken the reference to the Asian war in the lyrics to mean Vietnam."

On top of that, there has been a lot of scowling and Kenny has been consistently bagged about the subtle theme of the song. Apparently it concerns a young man who is incarcerated in a very specific manner, thus causing his girl Ruby to take her "love" to town.

"It was banned in one area of America following complaints by the veterans of Foreign Wars said Kenny, "(Still, other stations played it and one it got the exposure, the rest get more courage and played it as well."

Kenny is no novice, having had a million seller back in 1958 with a song called Crazy Feeling. At the moment he and the First Edition have released a follow-up single to the successful and controversial "Ruby."

"The single, Ruben James, is already released in the states. It's a different sound to Ruby, but it has a country lyric again. It is the story of a black man who raises a white child. We think it is the perfect follow-up to Ruby. It sure looks like being really lucky for us."

"We seem to be moving in a different direction than we were when we started out," he concluded, "I think this record has been something of a transition and has put us to a more contemporary scene."

He's kidding!

QUARTERMASS FINISH recording their first album about the middle of this month. It is scheduled for release on the Harvest label on February 15.

After completion of the record, they return to the studios to cut another album which should be released later in the year.

Quartermass will soon be seen on Swedish television together with Emperor Rosko in a film concerning night life in London.

Future dates include: December 14, Lyceum, London; 27, Mother's, Birmingham.



Dave Munn, drummer with the Trenlows because the last of the group to marry when he wed 22-year-old Beverly Gitt Andree Wintgen at Maiden Vale last Sunday. Seen here left to right are Chip Hawkes, Alan Brakley, Ricky Wey, Dave Munn and Andrea Wintgen.

Record mail 7, Carnaby St, London, W1V, 1PG GER 8090

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Kid Jensen leaves Radio Luxembourg

ANOTHER LUXEMBOURG staff announcer has quit the station — David 'Kid' Jensen is out from December 31. He will not be replaced and the future of the special 'underground' show is undecided.

The new shake up for Radio Luxembourg means that there will now be only four regular disc jockeys on the station — Paul Burnett, Tony Prince, David Christian and Bob Stewart. Noel Edmunds left the station earlier this year.

From January 1, Luxembourg will close at 2am each evening, instead of 3am. This move has been made because a new transmitter worth £100,000 — has just been installed for '205' and, said Don Wardell, the station's press officer, "it will need a lot more servicing than the present equipment."

Some of the shows for the disc jockeys will be re-organised for the New Year, but Bill understands no schedules have as yet been finalised. 'Kid' Jensen plans to return to Canada's West Coast in January. Don Wardell said, "he is leaving us on perfectly good terms this year."

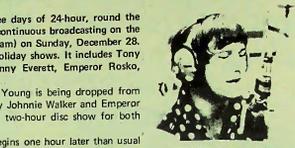
THE NICE are to do a TV Special in America next year.

It will be recorded in February over four days starting from February 14. The Spectacular will be done with the Los Angeles Philharmonic Orchestra conducted by Zappala Mahla, and is sponsored by Ball Telephonics.

The host will be Andy Williams and the programme, produced by Jack Good, will be fully networked in America.

'Nice' return from their first tour of the States on December 20.

THE NEW No stop pop on one



ROSKO: replaces Jimmy

Pirates out in force in '70

BY RODNEY COLLINS
NEXT YEAR could well be tagged "the year the pirates came back". With the Radio 266 project in the final planning stages, definite news reached RM this week about the new Dutch pirate radio Radio Nordsee International.

The new station, to be operated by two Swiss businessmen, will be anchored 25 miles west of Radio Veronica and will broadcast on 186 metres with a power of 100 kilowatts.

The station will also broadcast from continental Europe on 48.30 metres, using ten-kilowatt transmitters, and may also use 102 megacycles FM to reach Britain.

Programmes will be broadcast in French, German and English — there will be no Dutch transmitters and advertising rates will be £80 for a 30-second spot and about £125 for a one-minute spot.

Ronan O'Rahilly's new U.S. single is the Barb Bacharach/David song "I'll Never Fall In Love Again", a British chart topper earlier this year for Bobby Gentry.

Other new American singles are Tini Lopez version of an earlier Alan Price single, "Love Story", Barb Bacharach original version of "Bandage Keep Falling On My Head" and Jackie De Shannon seasonal "Do You Know How Christmas Trees Are Grown". Four new U.S. albums are due for release in the States this week. They are by Tommy Roe, Gene Pitney, Andy Williams and Creedence Clearwater Revival.

TERRY REID has added a new member to the group during the tour of the U.S. with the Rolling Stones. The new member is 20-year-old Lee Miles, former bass player with the Ike and Tina Turner.

He is unlikely that a full 24-hour service will be in operation before the Spring, he told RM this week.

Well Done!

CONGRATULATIONS! Well done! We sifted through thousands of replies to our Top Ten Question. It was one of our secretaries busy for two days. But they finally came up with the results. And here are the lucky winners of ten Phillips Cassette tape recorders:

David Morley, Croydon, Surrey
J. K. Brian, London
Robert Renold, Plymouth, Devon
Nigel Healey, Birmingham
JULICE, London
Richard Goding, Chichester
Peter Oofield, Halifax, Yorkshire
R. S. Hodder, Sudbury, Suffolk
David Frankish, Cranbrook, Kent
Chris Wrayley, London, SW 11

TO COINCIDE with the "Peace For Christmas" concert in aid of UNICEF, the University of Illinois and the concert in Chicago at the Lyceum, Strand, London on December 15, Black Sabbath will rush releases "Bookill To All Mankind". All royalties from the record will go to the charity.

Late Stones

THE ROLLING Stones are, still doing good business in their American tour. But they are also running into criticism.

For lateness. The Madison Square Gardens gig started one and a quarter hours late. The University of Illinois gig and the concert in Chicago started two hours late. The Oakland, California concert resulted in a 45 minute wait for the Stones following a wild, exciting act in the Ike and Tina Turner set.

Mick Jagger apologized and said the delay was because of lack of airport cars to take the Stones to the gigs and that the group was backstage throughout the whole concert. The Stones are now apparently well lacking for the audience to calm after the Tina Turner onslaught. There are some things the Stones can't apparently follow — immediately.

Elvis show for

THE MUCH publicized and long awaited Elvis presley spectacular will be shown by BBC TV on New Years Eve! The programme will be in colour and will form part of BBC's special evening of viewing. First shown in the U.S. in the Spring the Elvis show was later repeated on New York TV in August. RM's Rodney Collins watched the "Elvis" show in New York. He reported:

"For entertainment value this is one of the best TV spectacles I have seen for some time. Elvis has lost none of his sparkle or professionalism so evident in his more memorable films. Watching the show, it is obvious that many of us have forgotten just how Presley the performer can entertain."

His performance throughout cannot be faulted, but certainly better numbers were "Can't Help Falling in Love", "Guitar Man", "Memories" and "If I Can Dream". However, I found the inclusion of "Blue Christmas" pushing to say the least.

As is so often the case with American TV production it rather well in some parts and certainly the film I watched had been badly edited. But this is only a minor point: those lucky enough to watch the show in colour on New Years eve will see for themselves the excellent close quality.

The show makes a terrific impact on the viewer, probably because we rarely see Elvis completely live. It is an enthralling experience and not to be missed!

Duster Bennett

DUSTER BENNETT scored a great success with appearance on the John Mavall concert at Dublin's National Stadium last week and as a result will play a special concert at the Liberty Hall, Dublin, on December 5.

GEORGIE FAME, Blue Mink, Lou Christie, Idle Race and "skinhead" group Sade are set for Radio One "live" performances.

Bedsacks and Blue Mink are among the guests in the Johnnie Walker Show this Saturday. Free and All Star feature in "Top Gear" the same day.

Lou Christie appears in the "Dave Lee Travis Show" on December 14 with Idle Race on the "Terry Wogan Show" during the following week. Georgie Fame and Sade are booked for the Dave Cash Programme from December 15 and 19.

Beate mag closes

AFTER SIX years, the Beatles Monthly Magazine closes publication this month at the 77th issue.

Publisher Sean O'Mahony said: "The Beatles Book belonged to the Sixties while the Beatles were in their twenties. Now, as the Beatles approach their thirties, I feel, and I believe they do too, that we can't do the job in the Seventies. This is the end of the Beatles era. I think it must be one of the few publications to close a magazine while it is still making a profit!"

THE SOUNDTRACK from the new Star Art Centre in New Jersey "True Girl" is among the New Year LP offerings from EMI. It is scheduled for issue on Capitol is "Glen Campbell Live." This was recorded at the Garden

Tony Palmer films 'Groupie'

THE CONTROVERSIAL novel's ship's log, 'Groupie', written by Jenny Fabian and Johnny Byrne, is to be made into a film. The picture will be produced by Shel Talmy and Jo Lustig and directed by Tony Palmer of 'All My Loving' fame.

'Groupie' was published by the New English Library and is the story of a girl who makes her first available and is almost permanently seduced by numerous pop stars (who's real identities are nimbly coded). 'Groupie' is to be filmed by Giroux-Film and shooting begins on the 1st of April, 1970.



CILLA BLACK and Harry Secombe swim with the World Wildlife Fund. Both artists are on the new Regal Starline album 'Who's Gonna Change Our World', available from which you can't find.

Million dollar Beatles offer

THE BEATLES are to be offered £1 million dollars per night to perform at an international pop gathering. Ed Bernstein, manager of the U.S. group, the Festival, is planning a festival at Appledorn titled the Olympics Pop Festival.

Bernstein, the promoter and agent who took the Beatles to the U.S. for earlier tours hopes for an audience of at least 200,000 and wants the Beatles to appear.

Other artists will be approached for the festival but Bernstein hopes sets will offer to appear through interest in the Beatles. Bernstein moves to Holland in March to set up a promotion team for the festival.

WHEN INTRODUCED to Ed Stewart at the "Sane Disc" concert, Princess Margaret said: "Ah yes, you're my personal disc jockey."

This referred to the time Ed played a record request from her for her two children last year on "Anilor Choice."

Ed is thinking of applying for a Royal Warrant and says: "By Appointment..... plaque to stick over his mike."

Steamhammer new members

STEAMHAMMER has a new line-up. The personnel is: Kieran White (vocals, harmonica and lead guitar); Martin Paul (lead guitar); Steve Jolliffe (flute, sax and keyboard); Steve Davy (bass); Mick Bradley (drums).

The new album, titled "Mark III" set for release on January 1 on CBS. Steamhammer appeared with Chicago on December 8 at the Olympia, Paris and they have a busy diary of dates in Britain this month.

Seeger

PETE SEEGER would like the over-enthusiastic autograph hunter who inadvertently collected a tape and some letters in a bundle of pictures at a dressing room in the Albert Hall last month to return them. Please phone CBS Records: 242/8000.

THE COUNTRY club in Hampstead, in conjunction with Transatlantic Records, is to run an "underground" drag and beauty queen competition. It will be open to both males and females and could be booked on as an All Stars World contest full of franks.

First prize will be a trip to Paris for the Judy Grind reunion. Second, a trip to Mother's, Birmingham and third, a trip. Judges will be announced at a later date.

great hit first time around I shall never know: Let's hope it will be this time with a great version by THE MEMORIES on Rix 11049.

I'm sure you've heard Cilla Black's version of 'If I thought you'd ever change your mind' but you mustn't miss the original version, which is by KATHE GREEN. It was written for her by John Cameron, and Kathes sings it with such warmth and sincerity, you really feel it is her song. It's on Dream, DM 273. Hope you've got tickets to see THE MOODY BLUES during their concert tour, which promises to be something of a gas. They are also presenting the first acts signed to their own label: TIMON, as yet without a record released, and TRAPEZE, whose single "Send me no more letters," on Threshold TH 2, is doing very well.

concert Donovan

EVENINGS WITH Donovan just aren't the same any more. In the days of yore, there were always stage attempts to shroud Donovan in the mystery and majesty of his person by presenting him in lavish costumes, having him sing his songs and hushing him off. The songs were good, his voice was fine and the orchestration was well done, but missing was that down to earth connection between the singer and his audience. There was that "in the presence of a star" syndrome to be overcome.

Happily, it has been changed and Saturday's evening with Donovan at the Royal Festival Hall will be a great start as he draws his audience into his music. Donovan sat cross-legged on a small platform and seemed to sing to each and every person individually. He roamed methodically through dozens of old and new compositions, including "Catch The Wind," "The Isle Of Islay," "Jennifer Jinx," and many new songs yet to be recorded. He also became engrossed in a symposium, which tinkled tunes from metal discs. This caused him to burst into dancing and cavorting.

The second half included an orchestra and fitting arrangements of songs like "Mellow Yellow," "Honey Gurdy" and "Easier To Dizzy." The band members then left the stage and he resumed his seated position. He and his guitar then drifted through "The Tinker and the Crab," "Lalena," "Colours," "Happiness Run" and more new ones. Towards the last, he began to turn parts of the songs into medleys and make up new songs on the spot: he was given an encore and did at least another half hour, succeeding in fitting the listeners changing buds and girls singing different music lines.

Some may argue that he went on too long, but he didn't, as demonstrated when he sang "I think maybe I'll just go on singing" into the lone melody and a massive outburst was given a tremendous feat for one man. Other than about six weeks, which were accompanied, he did nearly three hours of solid singing. He has injected some freshness into his style, improved his resonance and vibrato and his tone is becoming more subtle. From a good prospect, he has turned into a terrific artist of unequalled calibre.—L.G.

film: Magic Christian

PETER SELLERS, Ringo Starr, Laurence Harvey, Christopher Lee, Spike Milligan, Raquel Welch, Richard Attenborough, John Cleese, Fred Emney, Wilfred Hyde White, and Roman Polanski. Who is "The Magic Christian"?

None of them, or perhaps all of them. The only clear title to emerge from "The Magic Christian" is, perhaps, anarchic humour. The "plot" concerns Sir Guy Grand (Ringo, Guy, get it!) played by Peter Sellers, who, for some reason appears Grand Guy in his son. The two of them fight to avoid a fate everyone can be bought.

Which is quite easy, because Sir Guy is the richest man in the world, whose Grand Guy is composed of a vast and an enormous fortune.

The focal point of the film is the voyage of "The Magic Christian" a luxury super-liner. It's "The Magic Christian," "The Magic Christian" (1), "Super Vampires," Mr. Aceoli's galaxy slaves, Raquel Welch... what more do you want?

A tremendous way to end the 1960's: a very funny film. Perhaps it could have been a little shorter, but who cares? R.F.

concert Chicago

CHICAGO ARE one of the great groups. We knew about them from their fine debut album, "Chicago Transit Authority", released three months ago, which they debut appearance at London's Royal Albert Hall on Thursday skyrocketed their reputation.

Never has a band been so tight. The seven members play between them drums, organ, piano, bass guitar and lead guitar, woodwinds, trumpet, flugelhorn, and trombone. The result is probably the most satisfactory fusion of jazz, rock and pop ever heard in this country.

The audience responded enthusiastically to each number, and went wild over the guitar playing of Terry Reid, who, like no one else, no one member of the band contributed more than the others, and it was very much a community effort.

"Chicago Liberation" was given a tremendous applause and carried on for 20 minutes, after which they were given a standing ovation. Rarely have a band so richly deserved such treatment. See page 88.



RAY STEVENS is so versatile you never really know what to expect from him next. 'Have a little talk with myself' is a song he wrote, arranged and co-produced, and I like it very much. The whole thing has a gospel sound about it, with a churchy piano and ambushing backing. The song is light and catchy, with extra voices coming in on the chorus which I think are Ray's own voice multi-tracked. There's a happy feel to it, and it's on Monument. MON 1041.

If you don't know by now about the differences between boys and girls, don't despair. JACKIE GLEASON tells you all about it on the radio as a comic master-jester. 'What is a girl' on one side and 'What is a boy' on the other. It's on MCA MU 1108.

'Where's the pleasure, Susie?' is a favourite song of mine, and why it wasn't a dirty

And how about that ROY ORBISON single then? 'Break my mind' was recorded in England with THE ART MOVEMENT accompanying, and it sounds like everyone was having a great time. There should be a new album from Roy early in the New Year, so keep an eye open for it. The single is on London LU 10294.

Buy your friends 'Friends' for Christmas.

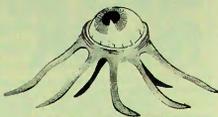
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Viv Stanshall talks about the LP K-E-Y-N-I-S-H-A-M

The funniest member of Britain's funniest band talks seriously about the problems of being funny



THE CRAWLING EYE
(PART 1) by Ken Bonzo

THE CRAWLING EYE, or the Bouncing Baby Bulb, chooses a funny topic this week and goes serious with it. Satire and humour can be hard work on a steady basis and as a result, it is often very difficult to make a comedian chuckle off stage. This hasn't happened to Viv Stanshall of the Bonzo Dog Band; he maintains his mirth, but life within such a band can often be terrifying. Some of the strain is reflected in their latest LP, 'Keynsham'.

"The title," explained Viv, "came from the town near Bristol where Horace Bathurst is always telling us to send our poodle coupons. It strikes my mind as a sort of money before fantasy where the streets are paved with gold. I hear that it is actually a very boring suburb of Bristol, but I don't want to go there or think of it as that. Keynsham is the starting point of the LP, a sort of middle class fantasy.

"There are two lines of thought running parallel, one being that paradise vision, infected with veiled, lying, trickery and stogan gobblin, while the other is the story of the lives of six or seven students who suffer mental breakdowns and then form the group to go out and do all the good things we dreamed.

"Material, young and hopeful, we then run into the management problems, business hassles, clubs and all the drudgery that goes with the profession. Eventually it turns us into the way things we set out to destroy. We become sacred cows and get all the decency kicked out of us. Toward the second half, we try to regain what we lost. The track 'I Want To Be With You' is representative of that... when you get too covered in sequins, you want to rush out and do very ordinary things.

LP was a final rattle

"The allegory is pertinent to the band in that this LP was meant to be a final rattle; a last effort to get something out as we slowly cracked up. We realized that as our fate and the realization was the only thing that saved the band. Before pouring everything into this record, we had all been on one another and too busy with projects at home to repair relationships. We knew we were becoming bastard-conciliated persons. I'm trying to sit

natural now and I shouldn't have to be TRY. I was turning into a bastard fellow with a real veneer of malice; always viewing a mental downfall. I managed, luckily, to get rid of most of it on stage, but I found myself getting incredibly violent too many times. Absolutely speechless with anger and angry for too much.

"When I was 14 or 15, I used to destroy a lot of things I liked and wish for the destruction of things I didn't like. I used to have masturbatory dreams about poses of vigilantes that went around pulling down ugly supermarkets that had replaced beautiful Victorian buildings. I feel slightly sick that now. There is this terrible dissonant feeling about standing on stage and making a comment about anything when there are so many books I should have read or should be reading; so many exhibitions and shows I should have seen or should be seeing. We were imitating ourselves without knowing it and becoming less a part of the ends we were creating.

People don't want warts

"It was never like this as a person before. I was fairly meticulous, but I've never been in a business where so many of the things I've done have been so changed and perverted by my control. There were things I tried, but people don't want your warts and your spots, they want the glitter and they should get that too.

"And so a lot of frustration was poured into 'Keynsham' and I worked for the better. We didn't want a pretentious soul-bearing LP, but I just turned out that way. It was fun to make and took only about 24 hours, but when we heard it, we knew it was the best thing we'd done."

Satire can often turn around on its users and bite viciously into their lives, the only escape being the realization that the unreal is swamping your outlook. Those who try to be witty for a living become very sensitive and impressionable.

The slightest off balance comment or diverse situation then has serious effect on the mind. This was a danger to the members of the Bonzo Dog Band, as the Keynsham tale relates; it has, through their own media, been controlled by recognition of its seeds. Without scarce 'Viv still laughs freely and so do we.



BONZOS: we were all down on one another

Chicago hoping their town will toddle again

They did a 2½ hour set at the Fillmore and it was a complete sell-out."

"Are there any British bands you particularly want to see while you're here?"

"I don't think so," replied Pete. "most of the British groups we've heard about are working over there."

Appropriate

On this auspicious occasion (unannounced to public squabbling at 11.15), the Crawling Eye has seen fit to scribble a few lines of appropriate lyrics so fan can burst out in song. Sing the following words to the tune of Bernstein's America:

British people to band leaving for States:
What will you do when you get there
You can't afford to pay an fare
Intelligent people are so rare
They beat up people with long hair.
Band to British times:
We like to play in America
Monterey Bay in America
We get more pay in America
Groups to lay in America.

THIS WEEK marked the first British appearance of America's Chicago Transit Authority, who were reported to have come on a charity mission for desperate conferences with tube and bus officials of the London Transport Authority.

Not really. The CTS, or the C (for Chicago), as they are now known, are doing an extensive European tour after the success of their first LP release, 'Chicago Transit Authority'. Since groups from Chicago rarely make deals in the international market, the Sacculent Senior asked members Pete Cetera (bass and vocals) and Jim Pankow (trumpet, writing and arranging) why it was that the heavy city had been quiet for so long.

Disheartening

"It has been disheartening for Chicago groups, finding that their own town refuses to listen to anything new," said Pete. "It forces all groups to go to the coasts to make a start. We went to L.A. to do some gigs and that's where our producer, Jim Gordon, heard us and became our manager. It was very hard at first - playing the Whiskey for free, etc."



Part two

Which reminds us, is there any going?

"In the past year, Chicago (the town) has been waking up. We're hoping that it will emerge as the centre point in the new network of United States. There has always been the East coast scene and the West coast scene. Groups were made there and influence came from there. In the middle of the country, there was nothing except a mixture of music from the two coasts. There is a chance that Chicago (the town) may become the central influence."

Chicago (the group) went back to Chicago (the town) to do their first home date in nearly two years and found that...
"It wasn't like it used to be. They wanted to hear other things instead of just Wrecking Ball. More clubs were opening and more concerts were being given. It seemed as if the city was turning over a new leaf. The

homecoming concert was one of the most terrific we've done and we hope to spend as much time there as possible, for that's really where our hearts are. It isn't nearly as tough as it used to be.

I heard it was a pretty rough town generally, witnessed the Wonderful Warbler.

"That's true," explained Jim, "but it's all changing. There are a lot of good acts from here and the States that are playing more there and changing the outlook. The Stones are knocking them about over there. We're worked with Humble Pie and they are great performers. There was a gig we did with Jon Hiseman, and the Colosseum seemed to be a crack outfit.

Desire to perform

"I think British musicians tend to work harder at their job than Americans. They like to desire to really perform, rather than just stand up and play the music. A lot of U.S. bands don't appear to do anything extra. They don't seem to care about what they're doing. The Who are another incredible British act that never falls in the States.

Film America: The fine difference between Simon and Jaeger shows...

SIMON and Garfunkel played the Carnegie Hall on the same nights the Rolling Stones played the Madison Square Gardens. Paul Simon, wearing a white tuxedo and audience (for both shows) said it was "a true test of faith with the Stones in town." Actually the audience faith with the Stones in town was the Stones' record in the 14-16 hours broadcast while the Stones recorded using the like a first night of a Broadway musical—a place to be seen.

Jefferson Airplane's three Fillmore East nights also coincided with the Stones concert. Airplane's nights were also sold out.

After 11 years, Ray Charles has pulled away from ABC Records here. He will still record for his own Tangerine label but wants to concentrate on his Tangerine's talent roster, accept a couple of solo gigs and do some American symphony orchestras and do some movie picture scores. His last job will be an interesting challenge for the blind singer- pianist.

"Rudolph The Red Nosed Reindeer" the old Christmas hit that keeps on selling is now sold—86 million singles!

The oldest singer continues in America, only about a year behind Britain in this respect. Helen's best recording, the second volume of the rock revival package is set for New York (headlined by Jackie Wilson) and Columbia are releasing 150 double-sided singles of hits of yesteryear. Each one will be stamped

with either month and year it made the chart, or the date it was released. They range from Marty Robbins "White Sports Coat" to "Big Bad John" by Jimmy Dean.

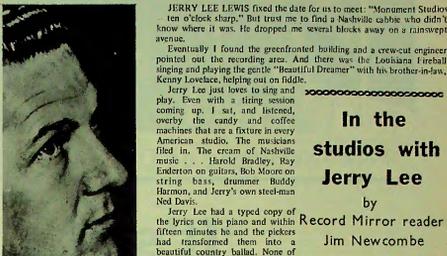
Rollette Records will be getting strong sales on "Baby" by the Chantones—a million singles hit 12 years ago.

Fifties rock rollers including Buddy Knox, Little Anthony, Jimmie Rodgers, Ronnie Hawkins (currently recording for Atlantic with Bo Diddley's "Who Do You Love" as his first single), Charley, Flamingoes, Frankie LYnn and an LP called "Alan Freed's Rock 'n' Roll."

"Get Rhythm" is now in the chart—a old friend recorded by Johnny Cash for the Sun label and recently reissued. It was a 1955 hit for the singer.

Decca now in America are dusting off their Buddy Holly, Shirley, Lafe and Len Barry sides to package them into a six volume album series, "Rock Survival." Buddy Records already have a strong "First Buddy Generation" set out, taken from the Vee Jay catalog.

Reason for the interest? Radio stations playing records and goodies, golden oldies, jolts from the vaults, raves from the green-type material, say the record people.



JERRY LEE: high hopes

JERRY LEE LEWIS finds the date for us to meet: "Monument Studios ten o'clock sharp." But tried me to find a Nashville club who didn't know where it was. He dropped me several blocks away on a rainsoaked avenue.

Eventually I found the prefronted building and a crew-cut engineer pointed out the recording area. And there was the Louisiana (Fresling singing and playing the guitar "Beautiful Dreamer" with an brother-in-law, Kenny Lovelace, helping out on fiddle.

Jerry Lee just loves to sing and play. Even with a hitting session coming up, I sat, and listened, over by the candy counter. The machines that are a fixture in every American studio. The musicians filed in. The cream of Nashville music... Harold Bradley, Ray Emmond on guitars, Bob Moore on string bass, drummer Buddy Harmon, and Jerry's own steel-man Ned Davis.

Jerry Lee had a typed copy of the lyrics on his piano and within fifteen minutes he and the pickers had transformed them into a beautiful country ballad. None of them had any music. They simply wrote down the chords on the blank sheet on the music-stands, and took it from there.

Jerry himself got the tempo and phrasing right and they threw in their licks as they came to them. Jerry Lee has high hopes of this particular song, so I'll keep the record quiet for now... just say that it is in the "Green, Green Grass Of Home" style.

On this form, it was easy to see why Jerry Lee is now one of the hottest country acts with six straight number one singles and a host of hit albums, including his "Hill of Fane" set, a duet album with his sister Linda Gail and two volumes of his Sun hits, which are selling faster than flies in San Quentin.

"Was Me Up" came next and Jerry Lee warmed up a lot on this fast-moving song. His hands flared up and down the keyboard and he ended with a yodel which knocked out Audrey Williams, widow of the legendary Hank. It was fun. It was like being at a concert with perfect sound.

Jerry Lee puffed on a huge cigar and declared every song a hit. And country star Buck Owens and Charlie Pride dropped by to see Jerry work and wrote a tale or two. He really worked out the lyrics lyric of "Since I Met You Baby."

He sings rock, country, popset (with a coloured group), plays piano and guitar. Guests include the Box Tops, Conway Twitty, Roy Drusky, the Settlers and Linda Gail Lewis.

Jerry Lee was a guest of Elvis Presley in Las Vegas and no doubt is encouraged by the occasional career boost Elvis and fellow Sun star Johnny Cash have had since their TV appearances. I wish Jerry Lee a "Whole Lotta Luck."

by an dove letters

REGGAE TOP TWENTY

- | | | |
|----|-------------------------------|----------------------------------|
| 1 | MOON HOP | Derrick Morgan Blue 29 |
| 2 | 100% TO ME SOL | BROTHER BIRD YOU ARE DOING TO ME |
| 3 | GIRL WHAT YOU ARE DOING TO ME | Orange Cay Calum 25 |
| 4 | WITHOUT MY LOVE | Little Roy Cobb 29 |
| 5 | PUSSY PRIC | Larry Jackson New Beat 06 |
| 6 | THE WARRIOR | The Simulators Came Ca 31 |
| 7 | BONZO NYLON | The Little Vibe Came 38 |
| 8 | MINI SKIRT VISION | Mace Romeo Unity 52 |
| 9 | PRETTY COYAGE | Strange Gals Exact 58 50 |
| 10 | HOODLURS AND TENDERS | Larry Jackson New Beat 08 04 |
| 11 | LAND UP | Bunny Lee Starz Unity 52 28 |
| 12 | WED DREAM | Mace Romeo Unity 50 63 |
| 13 | BIG THING | Whiston Blake Dub 10 |
| 14 | CONFIDENTIAL | Lloyd Chambers Chapter 26 |
| 15 | CLINT EASTWOOD | The Upstarters: Cunc 31 |
| 16 | PLEASE STAY | Louise Bell 34 |
| 17 | LOVELESS "THE POP" | Derrick Morgan Unity 54 |
| 18 | CAT RIP | The Happy Boys Came 28 |
| 19 | STAGGER BACK | Canon King Key Jam 132 |
| 20 | JESSIE JAMES | Larry Jackson New Beat 05 |

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Scott: hit?

FROM following the music "scene" as an overseas subscriber to *Rolling Stone*, might I say that I think English "pop" fans are very fortunate.

I'm a devoted fan of Scott Walker. I think he's honest and sincere (and successful) and would give a lot to meet him, to smile, and say "hello." But that privilege is reserved for his British fans. Even if he returns to Australia it will be for a representative "album" sessions (we no longer have pop concerts in Australia). The real fans have to settle for television appearances now.

I keep in touch through the British fan club. I read with amusement that Scott performed very slightly intoxicated in his July concert, causing disturbance to the audience. He probably felt a little high and just wanted to be himself. (I'd have loved to have seen that dance!) Good on you Scott! — Mrs. G. Jones, 15 Astley Avenue, Padstow 2211, Sydney, Australia.

V.A.L.: I think there are a lot of British fans too. Mr. Jones, who'd welcome the chance to meet Scott. Reader Colin Robinson admits the sincerity of another artist too...

Well done John!

JOHN LENNON by returning his M.B.E. in protest at Britain's support of Vietnam and involvement in Biafra, has shown himself to be an extremely honest person with a strong conviction in his ideals. I admire his integrity. — Colin Robinson, 73 Grange Road, Haverhill, Essex, S.E. 10.

Several readers write in regarding the results of the *DI* Poll held in *Revolver*. Here are two views:

CONTRARY to what the BBC intimated, *Revolver* does not represent a good cross section of the public. In fact housewives are the sole

source of the readers of *Revolver*. Since Radio One is supposed to cater for teenagers, why not take more options from a well-known pop magazine. One recent poll showed John Peel with a vast majority, as the best. Tony Blackburn was nowhere near him. Yet in *Revolver* John isn't even in the rankings. — David Thatcher, 6 Strawberry Avenue, Sheffield, S1 6QP.

Pirate radio scoop

ALTHOUGH I was numbered among your critics in an article several weeks ago, I must admit the new Record Mirror is a lot better now.

The charts have been greatly improved by printing them over a picture, and the letters section, which was my main criticism, is far more prominent now, though I hope the constitution of full reviews is only a temporary feature.

But the best feature of the new *RM* is the news section — two full pages, neatly set out, and easy to read. In particular the "Radio 266" report is the most exciting story to appear in any pop paper, for if true, it could mean a great revival for the pop industry.

RM is to be congratulated for getting "scoops" on his story of Stephen Robinson, 45 Charnham Road, Worcester, Park, Surrey.

V.A.L.: *Revolver* full names and addresses are given they are reproduced. We do prefer to include letters that don't contain a full address, if they don't make wild allegations!

V.A.L.: And readers Anne Burton and Paul Cunningham grant another point.

With regard to the Revolve Poll will find Radio One's top disc jockey. We would like to point out the fact that Tony Blackburn sent a free coupon to all his fan club members. This was obviously not in vain, as we have seen by the

VAL MABBES DEALS WITH YOUR LETTERS

However, we feel that this was rather unfair to the other DJs who couldn't afford to do the same or who didn't feel it was right to do so. This gave Tony an advantage, as many of his fans would not normally have heard of the Poll — let alone voted. — Northfield, Birmingham 31.

V.A.L.: Incidentally, as pointed out in an earlier letter, if your comments are correct, why not have the coupon to put your full address on Anne and Pam?

CELEBRATE

FEBRUARY 1970 will mark the tenth anniversary of the release of the Ventures' first hit record, "Walk-Don't Run." In order to celebrate this, we the fans, intent to hold a convention in London on the 31st of January, 1970. We would like all fans of the Ventures to attend and support the Ventures. (For details send s.a.c. to this address.)

We would also like to take this opportunity to thank the Record Mirror for its generous coverage of the Ventures during the last decade, for which, we the fans, are very grateful. — Terry Debray & Keith Street, "Ventureville", 33 Bell's Green, Greenwell, S.E. 10.

SO the truth about Tom Jones is out at long last. Mr. Jones is not a particularly engaging character when judged by those who read his bigoted comments sound remarkably similar to those of John Wayne, an infamous Right-wing George Wallace supporter and part-time actor.

But enough! Mr. Jones can say what he likes. He's a liar either. I am so he must be right. — Monty Smith, 49 Westwood Park, Forest Hill, London S.E.23.

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Pete Townshend on Des O'Connor-style sadness:

'It's like chopping a new-born baby in half'

TOP the American charts with an album is an impressive achievement for a British group but to top the American charts with a double album is the kind of success which one expects of the great god 'Beatletones'. However, this is just what the Who managed some few weeks ago with their remarkable album 'Tommy' establishing them firmly in the hierarchy of progressive pop music and indicative of just how deep run the musical waters of one Peter Townshend.

Townshend is unquestionably a remarkable young man and as one who has been an unashamed pop journalist now for ten years I am not given to scattering superlatives about with any degree of abandon but there has to be an exception for someone who captures the mood of a generation so superbly. 'My Generation' became the national anthem of the 'Mods' from which the Who emerged and 'I Can't Explain' was almost its equal while 'I Can See For Miles' was the best rock and roll record since Cochran's 'Summertime Blues'.

Townshend has emerged after six years with Daltry, Entwistle and Moon (no mean achievement as anyone who has known Mr. Moon for any duration will testify) with a finale which has shattered his critics and far from being a curtain is merely a portent of greater things to come.

Banjo player

In view of where his head has arrived at with 'Tommy' it might prove interesting to find out where it has been previously and so it was during this interview we assume that the inscrutable were on to something when it was said that the synopsis of the future is written in the past. One-foral you thinkers - yak-yak! Peter's earliest musical tastes were concerned primarily with

English war-time dance band music which was largely due to his father being a member of the 'Squadronaires'. His earliest performances were as a banjo player with a local trad jazz band when Acker Bilk was the going thing.

"When we felt mildly highbrow we used to go and see Ken Coyle," recalls Peter with a smile. "But the real roots for me came at the time when we began to define rock and roll and its breakaway from established popular music. Derek Jewell says that the first pop record was 'Alexander Ragtime Band' and

to a certain extent I would agree with that. But it's not rock and roll.

Songs of the times

"The first rock record was probably something of Johnny Ray's but I lived through that without bating an eyelid and yer Alina Godons and Shirley Bassey's just bored me in the same way the present day charts bore my little brother. I was listening to the Shadows before I heard Chuck Berry but it was Berry who had the profoundest effect upon me!"

The Who's first record was an infinitely forgettable opus titled 'I'm The Face' which Peter Townshend was happily not responsible for. But its failure and the trend which the Beatles were setting for groups to write their own material was what spurred him on to write 'I Can't Explain', and 'My Generation'.

"Those were simply songs of the times," says Peter. "It was a very exciting time to be in a rock group and they were just feelings that I had. Later American rock critics read all kinds of things into it - drug messages, sex messages,



ABOVE: PETE TOWNSHEND



violence messages but 'Explain' was just about a funny feeling and 'Generation' was a brag!

Weak periods

"I am a commercial pop song writer and then as now I was writing for the Who and at that time, we were an aggressively loud band and that's how the songs came out. I try to write songs that are right for the Who at a particular

time. As to the... if was... Townshend himself... was an aggressively lost person in those days of shattered guitars and ripped amplifiers...

"...I wasn't lost, I knew where I was going which is why I am where I am today. The thing about the set on stage was that it was something we lived, although it was put on, it wasn't just making up TV sets... no disrespect to the Move but it wasn't that sort of trip. The violence thing sprung from the internal imbalance of the group."

their... Then... to ha... You... or y... group... with... how... consi... us... durin... have... man... year...



ROBIN GIBB sat crunched with a tea-boned expression on his face, sipping his umpteenth cup of the afternoon. I pondered over an official statement of his release conditions from the Robert Stigwood Organisation. It sounded like a good deal, I said, but it's a pity about these shares of the Bee Gees' publishing; you must have worked long and hard on it in the past...

"They have released me on the condition that I relinquish all claim to Bee Gees publishing, which means any new recordings of old songs I was connected with will have nothing to do with me anymore. However, it works two ways. Anything I write in the future will have nothing to do with them.

"I write songs very fast, so my own company, along with Vic Lewis, should have some material in no time. The first song on it is my latest single, 'One Million Years', I have finished my LP 'Robin's Reign' and that will be released shortly. There isn't much need to get another single together immediately, as I never select things in advance. If I needed a single, I'd probably write one on the way to the studio. Most of my songs take only twenty or thirty minutes to write.

Any new developments on your home?

Run Robin Run!!

"I've got a television studio, a recording studio, a cinema and all I need now is a hangar for my plane."

You like flying?

"Not in passenger aircraft. I don't mind like I'm in control of the thing, but I don't like the idea of a pilot being the only thing between me and the ground. We had an escalator in our house, but we didn't have any first floor, so it didn't go anywhere. I used to get my socks caught in it when I stroked around without my shoes, so I had to get rid of it. All good now is some stairs."

What do you need stairs for, if you don't have anything to walk up to? The roof?

"That was a joke about the escalator and the first floor."

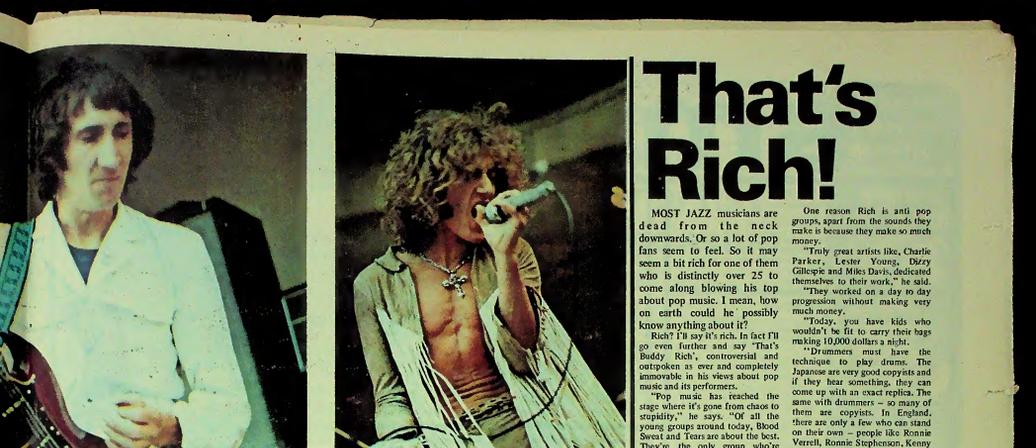
Robin had made a joke.

"Actually, we do have a first floor."

LOU GODDARD



by James Hamilton



ABOVE: ROGER DALTRY - BELOW: JOHN ENTWISTLE

TOWNSEND BELOW: KEITH MOON



Pop Goes Jazz

MOST JAZZ musicians are dead from the neck downwards. Or so a lot of pop fans seem to feel. So it may seem a bit rich for one of them who is distinctly over 25 to come along blowing his top about pop music. I mean, how on earth could he possibly know anything about it?

Rich? I'll say it's rich. In fact I'll go even further and say "That's Buddy Rich's controversial and outspoken as ever and completely admirable in his views about pop music and its performers."

"Pop music has reached the stage where it's gone from chaos to stolidity," he says. "Of all the young groups around today, Blood Sweat and Tears are about the best. They're the only group who're combining what I suppose to be the best in rock with what is supposed to be jazz. Chicago are only a copy of what Blood Sweat and Tears are doing."

One reason Rich is anti pop groups apart from the sound they make is because they make so much money.

"Truly great artists like, Charlie Parker, Lester Young, Dizzy Gillespie and Miles Davis dedicated themselves to their work," he said. "They worked on a day to day basis without making very much money."

"Today, you have kids who would rather be it than they'd like to have 10,000 dollars a night."

Drummers must have the technique to play drums. The Japanese are very good copyists and if they hear something they can come up with an exact replica. The same with drummers - so many of them are copyists. In England, there are only a few who can stand on their own - people like Ronnie Verrell, Ronnie Stephenson, Kenny Clare and Phil Seaman."

What then, is the trouble with the same because it's so easy way to play. The only difference between one group and another is knowledge, Buddy says.

Asked if he would play a rock date, Rich replied: "Yes, if the man's worth it. I believe a musician should be able to play any kind of music."

As an entertainer, Buddy, when he goes out, wants to be entertained himself.

"One of my big beefs about all these protest songs is the politics involved," he said. "They should be left at home. If I go somewhere, I want to be entertained - I don't want politics pushed down my throat. I can always see that sort of thing on television."

He makes commercial success out of a lynchpin for example is sick. All right, I know Billie Holiday recorded "Strange Fruit" and had a fair amount of success with it. But when she sang, she was telling people about what she'd seen and experienced.

"I'll say one kid of 16 or 17 having had the emotions they sing about."

But there's nothing Buddy Rich dislikes more than pop it's tomorrow's jazz. His contention is that today's favourite is tomorrow's failure. Simply because people don't have the taste power they used to have. He thinks Blood Sweat and Tears won't last because Clayton-Thomson has gone and the group was built around him.

"Well, you had to wait and see."

IAN MITCHELL

BUDDY RICH

At the world's Number 1 drummer, Rich is very conscious of drumman in pop groups. The majority of them might as well forget it as far as he's concerned. But one drummer he redoubts stands a chance: Bill Bradford of Yes.

"They're a good group - one of the best pop groups I've heard," Buddy admitted. "They're more musical than many of the other groups. They do more than just play four chords of blues and their drummer has something interesting to say."

Recently Rich has been appearing on the same bill at pop groups in America, but he doesn't have a violent reaction towards them - more a humorous one.

remember you - people like Keith Moon are very important in this respect. He puts so much energy into any kind of communicative process TV, radio, stage acts and interviews and they don't forget him in a hurry. I try and do it another way with my genuine ambition to produce really good rock.

"I want to cause an effect in people's heads but not in a crude or direct manner by relating to the lyric in the way that some writers do. For example, if I wanted to

make people sad I couldn't do it by writing a sad song - because that's Dos O'Connor and it's not rock - it's not art to me. It's like saying you want to make someone sad so you get their new born baby and chop it in half - that'll make 'em sad! What I try to do is to communicate my address to others in an attempt to get exactly the same kind of chemistry working at three of it. I try and reflect the mood of a line.

"I think Tommy" was a reflection of the mood of a generation. It's one

where the one was had been over nearly at one end for too long and youth is now at the point where it has to make the decision - a bulge that is - whether to grow old, whether to swing to an intuitive way of being a genuine way or the way our forefathers did which is like (looking that around)

"I think it is going the right way and that that there is a real mental revolution taking place in the minds of these young people and one step nearer the spiritual revolution which will follow."

8TH DIMENSION: Wedding Bell Blues. Let it be Me (Liberty LBF 15288). Taken in ratio with her own recorded output, the number of recent recordings by other acts of her songs must Laura Nyro **THE MOST** (and the most successful) covered singer/writer of today, Beatles included. The 5th D. (constant users of Laura's material) have just taken her busy "Blues" to the top of the U.S. Chart - which fact alone must give them a chance here - with a smoothly harmonized bluesy treatment. Witness that other background figure of the American scene, Nilsson, can get terms of publicity here (only to break through eventually with another's composition), why can't our pop devotee more speak to the important Miss Nyro? on the flip - a ponderous yet pop rendering of the standard, **CHART CHANCE.**

LITTLE RICHARD: Good Gody Miss Molly. All Around The World (Islandity SON 5000). Well, ALRIGHT! Need I say for? Let's all thank SON Records for starting the famous Specialty membership - no second "7" label over all, on its own logo - and let's all give

them a smash hit as a reward! A play "Luscious" (my own favourite) isn't the flip, but maybe it'll be the hit/flip? These ARE, of course, the original un-mixed - about - with recordings. **CHART CHANCE.**

JAMES BROWN & THE FAMOUS FLAMES: There Was A Time, I Can't Stand Myself (When You Touch Me) (Polydor 50678). We didn't know it when this was first out nearly two years ago, but this single is in fact an extract from the beautiful continuous groove that makes up all of Side 2 of the great "Live At The Apollo, Volume Two" double album. What we DO know is that it is by far the most popular dance record that James has made in recent years (it's the "Do the Camel Walk" one), and it's simpler for the general public than his current rhythmic gems. With interest growing here as the man they call Pulse of Rhythm "Mr. Blues," it's cool of Polydor to release it now. Another old trickster on flip, **CHART CHANCE.**

JACKIE WILSON: Helpless: Do It The Right Way (MCA MU 1105). A soul! GREAT, but lacking in pop

potential, this has quite a bit of Mr. Brown's tricky guitar and bongo rhythm behind Jackie's unique wailing. Can you get to that, Soul Freak? (H.M., don't miss the Christmas Week "R.M.", in which I'll be indulging in a typically prejudiced retrospection of the year's American disc!) *****

JOHNNY JENKINS: The Woodcutter In You. Backside Blues (Aco 2 x 8009). Fans of that ex-Phonogram instrumental, you'll certainly know who this gent is, so there will be much interest in this record of a ram beat heavy atmospheric noise. I'm afraid I must prefer the old instrumental guitar blues flip! *****

MELANIE: Beautiful People. Uptown Down (Sudda 201268). Melanie Safka is a taste well worth acquiring - her sexy little-girl voice is unique and her songs are astonishingly mature (this apart from an arrowed folk biter). "Beautiful People", the most beautiful, haunting thing that I've heard her do, was out here as a flip-side only recently - now, however, it's her first American hit, and so re-released (with a surging bunter flip). Make it a Melanie Christmas! *****

JOHNNY OTIS: Country Girl The Singspin! Monks (Isotet SON 2088). Main man Charlie Gillet has already raved at length about this new gem from the Otis group (R.M., 15th Nov so I'll only add that indeed it IS great, being the basic funky "Tramp" riff with down-home, greasy lick-over it - in stereo, yes. That "Tramp" riff is also used beautifully on the British-cut-digital "Chris Creaker", instrumental, by Top Totham on Blue Horizon. Very nice!) Apollo/Holland/Royal circuit - is it, fellow Soul freak? Since she's the most successful female live just "Soul" standard, why has she been launched with this attempt at a follow-up to her first so much better? (Incidentally, did you see that in Tanzania soul music has been done, together with goli, masi, minik, wigi and tigi? Well, you've seen ain't all right rhythm then! *****

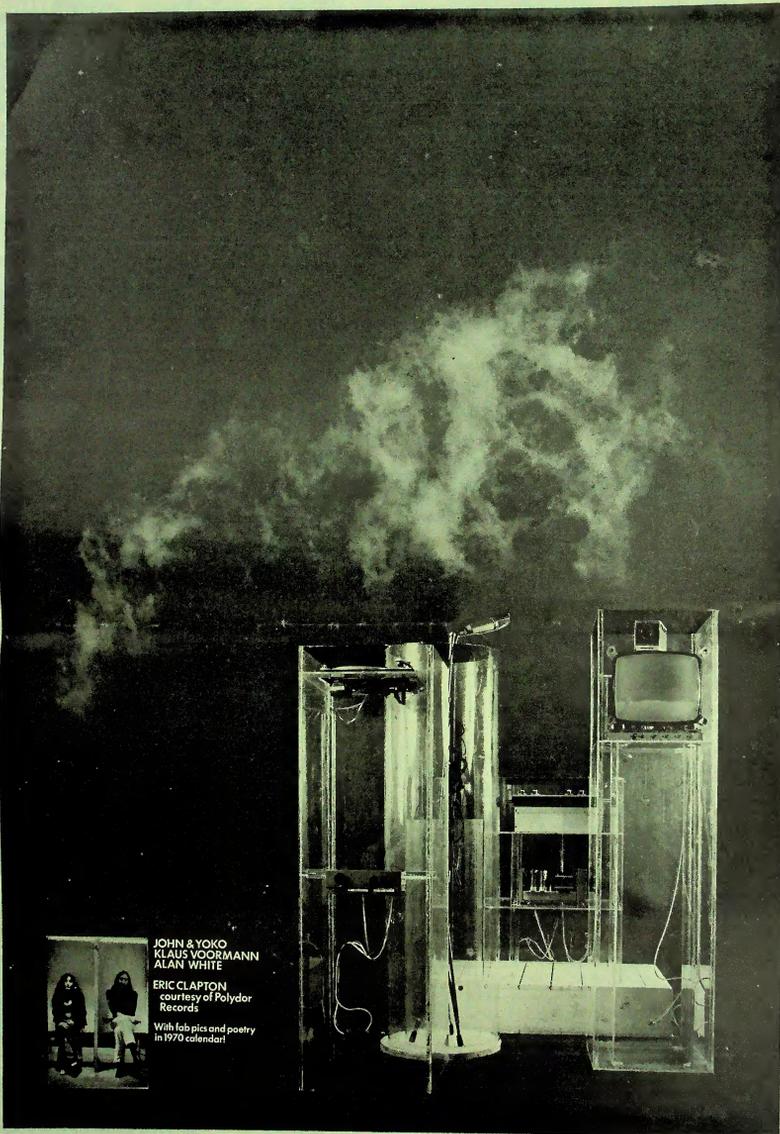
BOD DARRIN: Sugar-Man. Joe (Bell BLL 1020). Mrs. Canotito's son, he didn't know it may well now regard some of James Brown's recent recordings as his own. Together with the Mothers Of Invention's (does their name suddenly make more sense?) "Hot Meat Burn" (this must be one of the five discs to contain "that" word) *****

ESTHER MARRROW: He Don't Appreciate It (Mama's Best MB 1823). A gospel influenced (Mavis Staples's) gospel at that! slow funk beat set so to top, with a rather good smoother, almost jazzy, churning

slow flip, emoted by a classy new jazz/blues/oul/gospel to list Cleary? Well, Esther's currently working 'em at Greenwood's "Village Vanguard" jazz nightly, and she's got a new live album, Apollo/Holland/Royal circuit - is it, fellow Soul freak? Since she's the most successful female live just "Soul" standard, why has she been launched with this attempt at a follow-up to her first so much better? (Incidentally, did you see that in Tanzania soul music has been done, together with goli, masi, minik, wigi and tigi? Well, you've seen ain't all right rhythm then! *****

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RAY STEVENS: How A Little Thing Grows (Mercury MM 1041). This boyfellow is Ray's best in some time, and comes with some voice through Roger Miller but set so to top, with a rather good smoother, almost jazzy, churning



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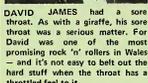
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Welcome!

Peter Jones takes a closer look at the newcomers in pop

He stopped drinking, smoking and talking for three months!

Wellman, he made like a monk sworn to silence.



DAVID JAMES had a sore throat. As with a giraffe, his sore throat was a serious matter. For David was one of the most promising rock 'n' rollers in Britain — and it's not easy to be a hot act if the hard stuff when the throat has a throated feel to it.

He went to a specialist. Said the medicine man: "You have ripped your larynx to shreds. You might as well forget about singing . . . UNLESS you can stop talking, smoking or drinking for three months. That way, you just might be lucky."

David, working as a labourer at Ebbw Vale steelworks by day, decided to give it a try. Normally talkative like any self-respecting

"My mates took bets on whether they could make me talk, but they wasted their money," said David. "If singing hadn't been my main ambition, I couldn't have gone on. I just about drove myself crazy, specially with my mates thinking it was all a big joke."

But that larynx recovered from the beating it had taken. Now David is back as a singer. Has a debut disc out, too — a big-swinging "Nothing Left To Lose" on Orca. It could just make the grade, specially if the deep-picks tick it up.

It's a bit "welcome" to David James, then. After all, he deserves a break after twelve weeks of no chat, no fags and no pinats.



Twenty-six per cent said 'No'—the rest 'Great!'

THE A.M. group I first met in the May Blitz, a blitz headed by the front dynamics of Tony Newman, the serious chap on the left, Tony ex-Sounds Incorporated and ex-Jeff Beck, met up with guitar Jimmy Black in the States and found their ideas jelled.

They wanted a bass player. Luckily the Birmingham group Bakerloo had just split — lead guitarist Clem Clemenson moved to John Hiseman, so bassist Terry Poole was free to complete the Newman trio.

Says Tony: "We've spent about a hundred hours in the studios, working on a sound used on original material. We start a tour of British colleges at from January 17, sharing that day with Joe Cocker at Leeds University. Records? We hope soon . . . several companies are interested."

Could be a new "super-group" if you'll pardon the word. Jimmy played with Love and with Grateful Dead in the States.

And the name May Blitz? Well, a market research team checked whether fans like it. Four per cent said it reminded them of Led Zeppelin, twenty-six per cent didn't like it — and the rest said it was "great".

Another star in the Lawrie (Lulu's) family?

RM's Val Mabbs joins me in a welcome to Billy Lawrie, whose first record via Polydor is "Roll Over Beethoven". Billy has more than the usual quills on a first disc. Will the fans like it? He will be accused of jumping on his sister's bandwagon.

For his sister is . . . Lulu. Billy told Val: "Whatever I do it's always said that I got there because of Lulu. I originally came to London to join RADA but worked as a plunger for RCA. I didn't feel I had to sing, just felt it was something I would do. I'm content to drift along — I've lots of 'O' and 'A' levels, so I'll always be okay in another field."

"Still, I've learned from Lulu that I should never take anything for granted in this business. She's always kept in touch and discusses things that were happening. She used to call some every night."

"I know that Lulu's image may seem very boring, always being so dynamic, but the reality is like that. I'm the type who can get terribly depressed . . . and of course Lulu's not be any means inhuman. She gets depressed but tends to snip out of it quicker."



"When Lulu first came to London, she used to send for me. I was about fourteen, and she'd take me to Ravel to buy me some modern shoes. But things changed when she became famous. I had to keep out of gangs, for instance, because if you're in trouble it'll affect Lulu's career."

"And of course people in Scotland think of her as their own pop star."

Could just be that there'll be another star in the Lawrie family.

TOP U.K. ALBUMS

- 1 (1) **ABBEY ROAD** Beatles (Apple)
- 2 (3) **TO OUR CHILDREN'S CHILDREN'S CHILDREN** Moody Blues (Threshold)
- 3 (2) **MOTOWN CHART-BUSTERS VOL 3** Various (Tamla Motown)
- 4 (4) **TOM JONES LIVE IN LAS VEGAS** (Decca)
- 5 (13) **ENGLBERT HUMPERDINCK** (Decca)
- 6 (5) **JOHNNY CASH AT SAN QUENTIN** (CBS)
- 7 (6) **LE ZEPPELIN II** (Atlantic)
- 8 (9) **BEST OF THE SEEKERS** (Columbia)
- 9 (7) **SOUND OF MUSIC** Soundtrack (RCA Victor)
- 10 (14) **BEST OF THE CREAM** (Polydor)
- 11 (8) **THROUGH THE PAST DARKLY** Rolling Stones (Decca)
- 12 (11) **OLIVER!** Soundtrack (RCA Victor)
- 13 (16) **2001 SPACE ODYSSEY** Soundtrack (MGM)
- 14 (15) **IN THE COURT OF THE CRIMSON KING** King Crimson (Island)
- 15 (10) **BEST OF THE BEE GEES** (Polydor)
- 16 (-) **VALENTINE SUITE** Colossium (Vertigo)
- 17 (23) **STAND UP** Jethro Tull (Island)
- 18 (-) **MY CHERIE AMOUR** Steve Wonder (Tamla Motown)
- 19 (17) **UMÁ GUMINA** Pink Floyd (Harvest)
- 20 (12) **Herc** Alpert (A & M)
- 21 (18) **HAIR** London Cast (Polydor)
- 22 (-) **SOUNDZ GENTLE** Val Doonican (Ivy)
- 23 (-) **LET'S HAVE ANOTHER PARTY** Mrs. Kiss (Parlophone)
- 24 (-) **IMPACT** Various (EMI)
- 25 (-) **WORLD OF THE BACHELORS** (Vol III) (Decca)

10 YEARS AGO

- 1 (1) **WHAT DO YOU WANT** Aden Faith
- 2 (2) **WHAT DO YOU WANNA MAKE THOSE EYES AT ME FOR** Ernie Ford
- 3 (3) **ON CHAROL** Neil Sedaka
- 4 (4) **TRAVELIN' LIGHT** Cliff Richard
- 5 (6) **SEVEN LITTLE GIRLS** Avons
- 6 (6) **RED RIVER ROCK** Johnny & The Hurricanes
- 7 (-) **SOME KINDA EARTHQUAKE** Duane Eddy
- 8 (7) **TEEN BEAT** Sandy Nelson
- 9 (10) **SNOW COACH** Russ Conway
- 10 (-) **AMONG MY SOUVENIRS** Connie Francis

5 YEARS AGO

- 1 (1) **I FEEL FINE** Beatles
- 2 (4) **DOWNTOWN** Petula Clark
- 3 (5) **WALK TALK** Val Doonican
- 4 (2) **I'M GONNA BE STRONG** Gene Pitney
- 5 (3) **LITTLE RED ROOSTER** Rolling Stone
- 6 (9) **PRETTY PAPER** Roy Orbison
- 7 (-) **I UNDERSTAND** Freddie & The Dreamers
- 8 (-) **NO ARMS COULD EVER HOLD YOU** Bachelors
- 9 (-) **I COULD EASILY FALL IN LOVE** (with You) Cliff Richard
- 10 (8) **BABY LOVE** Supremes

ALL the charts

TOP U.S. SINGLES

- 1 (1) **NA NA HEY HEY KISS HIM GOODBYE** Steam (Fontana)
- 2 (2) **LEAVING ON A JET PLANE** Peter, Paul and Mary (Warner Bros/Seven Arts)
- 3 (9) **SOMEDAY WE'LL BE TOGETHER** Supremes (Tamla)
- 4 (3) **COME TOGETHER/SOMETHING** Beatles (Apple)
- 5 (5) **DOWN ON THE CORNER/FORTUNATE SON** Creedence Clearwater Revival (Fantasy)
- 6 (4) **TAKE A LETTER MARIA** R. B. Greaves (Atco)
- 7 (8) **YESTER-ME, YESTER-YOU, YESTERDAY** Stevie Wonder (Tamla)
- 8 (6) **AND WHEN I DIE** Blood, Sweat and Tears (Columbia)
- 9 (13) **RAINDROPS KEEP FALLING ON MY HEAD** B. J. Thomas (Scepter)
- 10 (11) **BACKFIELD IN MOTION** Mel and Tim (Bamboo)
- 11 (10) **ELI'S COMING** Three Dog Night (Dunhill)
- 12 (7) **WEDDING BELL** Blues Fifth Dimension (Soul City)
- 13 (16) **HOLLY HOLLY** Neil Diamond (UNI)
- 14 (12) **SMILE A LITTLE SMILE FOR ME** Flying Machine (Congress)
- 15 (14) **BABY, I'M FOR REAL** Originals (Soul)
- 16 (15) **CHERRY HILL PARK** Billy Joe Royal (Columbia)
- 17 (19) **ELEANOR RIGBY** Aretha Franklin (Atlantic)
- 18 (23) **FRIENDSHIP TRAIN** Gladys Knight and the Pips (Soul)
- 19 (27) **I WANT YOU BACK** Jackson 5 (Motown)
- 20 (22) **THESE EYES** J. Walker and All Stars (Soul)
- 21 (28) **WHOLE LOTTA LOVE** Led Zepplin (Atlantic)
- 22 (24) **MIDNIGHT COWBOY** Ferrante & Teicher (United Artists)
- 23 (20) **GOING ROUND IN CIRCLES** Friends of Distinction (RCA)
- 24 (25) **HEAVEN KNOWS** Grass Roots (Dunhill)
- 25 (35) **A BRAND NEW ME** Dusty Springfield (Atlantic)
- 26 (18) **BABY IT'S YOU** Smith (Dunhill)
- 27 (21) **SUITE: JUDY BLUE EYES** Crosby, Stills and Nash (Atlantic)
- 28 (17) **SUSPICIOUS MINDS** Elvis Presley (RCA)
- 29 (29) **UP ON CRIPPLE CREEK** Band (Capitol)
- 30 (33) **GROOVY GRUBWORM** Harlow Wilcox (Plantation)
- 31 (37) **JAM UP JELLY TIGHT** Tommy Roe (ABC)
- 32 (32) **SUGAR SUGAR** Archie (Calendar)
- 33 (30) **UNDUN** Guess Who (RCA)
- 34 (39) **LA LA LA (IF I HAD YOU)** Bobby Sherman (Metromedia)
- 35 (36) **EVIL WOMAN** DON'T PLAY YOUR GAMES WITH ME (Amarant)
- 36 (41) **DON'T CRY DADDY/RUBBERNECKIN'** Elvis Presley (RCA)
- 37 (26) **MIND, BODY AND SOUL** Flaming Embers (Hot Wax)
- 38 (38) **TRY A LITTLE TENDERNESS** Glen Campbell (Capitol)
- 39 (44) **COLD TURKEY** Plastic Ono Band (Apple)
- 40 (43) **AIN'T IT FUNKY NOW** James Brown (King)
- 41 (47) **SUNDAY MORNIN'** Oliver (Crewe)
- 42 (48) **EARLY IN THE MORNING** Vanity Fare (Page One)
- 43 (46) **COZMIC BLUES** Janis Joplin (Columbia)
- 44 (42) **(SITTIN' ON) THE DOCK OF THE BAY** Dells (Cadet)
- 45 (-) **I'LL HOLD OUT MY HAND** Clique (White Whale)
- 46 (45) **RUBEN JAMES** Kenny Rogers & First Edition (Reprise)
- 47 (-) **OKIE FROM MUSKOGEE** Merle Haggard (Capitol)
- 48 (-) **YOU GOT TO PAY THE PRICE** Gloria Taylor (Silver Fox)
- 49 (-) **JINGLE JANGLE** Archies (Krisler)
- 50 (50) **BLISTERED/SEE RUBY FALL** Johnny Cash (Columbia)

TOP U.S. ALBUMS

- 1 (2) **ABBEY ROAD** Beatles (Apple)
- 2 (3) **LE ZEPPELIN II** (Atlantic)
- 3 (1) **LIVE IN LAS VEGAS** Tom Jones (Parrot)
- 4 (4) **GREEN RIVER** Credence Clearwater Revival (Fantasy)
- 5 (8) **SANTANA** (Columbia)
- 6 (17) **CROSSBY STILLS & NASH** (Atlantic)
- 7 (5) **PUZZLE PEOPLE** Temptations (Gordy)
- 8 (9) **AT SAN QUENTIN** Johnny Cash (Columbia)
- 9 (10) **BLOOD SWEAT & TEARS** (Columbia)
- 10 (16) **EASY RIDER** Soundtrack (Dunhill)
- 11 (11) **THE BAND** (Capitol)
- 12 (12) **IN-A-GADDA-DA-VIDA** Iron Butterfly (A&W)
- 13 (14) **VOLUNTEERS** Jefferson Airplane (RCA)
- 14 (22) **WAS CAPTURED LIVE AT THE FORUM** Three Dog Night (Dunhill)
- 15 (16) **FROM MEMPHIS TO VEGAS/BACK TO MEMPHIS** Elvis Presley (RCA)
- 16 (21) **THROUGH THE PAST DARKLY** Rolling Stones (Decca)
- 17 (15) **BLIND FAITH** (Atlantic)
- 18 (13) **I'VE GOT DEM OIL! KOZMIC BLUES** AGAIN! Mama Janis Joplin (Columbia)
- 19 (18) **ALICE'S RESTAURANT** Art Garfunkel (RCA)
- 20 (19) **HOT BUTTERED SROLL** Isaac Hayes (Enterprise)
- 21 (-) **MONSTER** (Shangri-La) (Dunhill)
- 22 (26) **LITTLE WOMAN** Bobby Sherman (Metromedia)
- 23 (24) **A JOE COCKER (A & M)**
- 24 (17) **A GROUP CALLED SMITH** (Dunhill)
- 25 (20) **HAIR** Original Cast (RCA)
- 26 (28) **THE BEST OF CHARLIE PRIDE** (RCA)
- 27 (29) **LET'S GET TOGETHER WITH** Andy Williams (Columbia)
- 28 (-) **PAINT YOUR WAGON** Soundtrack (Paramount)
- 29 (-) **LET IT BLED** Rolling Stones (London)
- 30 (-) **LE ZEPPELIN** (Atlantic)

R'N'B SINGLES

- 1 (4) **THAT'S THE WAY LOVE IS** Marvin Gaye
- 2 (1) **PROUD MARY** Checkmate Ltd.
- 3 (-) **SOMEDAY WE'LL BE TOGETHER** Diana Ross & Supremes (Tamla Motown TMG 721)
- 4 (3) **RETURN OF DJANGO** Upstarters
- 5 (7) **THE HORSE** Booker T. & M.G.'s
- 6 (5) **WONDERFUL WORLD** Beautiful People Jimmy Cliff
- 7 (10) **TAKE SOME TIME OUT FOR LOVE** John Brown
- 8 (9) **LONG SHOT KICK** The BUCKETS Pioneers
- 9 (6) **DO WHAT YOU GOTTA DO** Four Tops
- 10 (8) **THE LIQUIDATOR** Henry J. and The Stars

R'N'B ALBUMS

- 1 (2) **MY CHERIE AMOUR** Stevie Wonder
- 2 (1) **MOTOWN CHART-BUSTERS** Various
- 3 (5) **TIGHTEN UP** Various
- 4 (3) **REGGAE SPECIAL** Various
- 5 (9) **MOP** Marvin Gaye
- 6 (4) **THE BEST OF JAMES BROWN**
- 7 (8) **RED RED WINE** Various
- 8 (10) **LIVE AT THE POLLO** James Brown
- 9 (6) **CLOUD NINE** Temptations
- 10 (7) **LET THE SUNSHINE IN** Diana Ross & Supremes



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