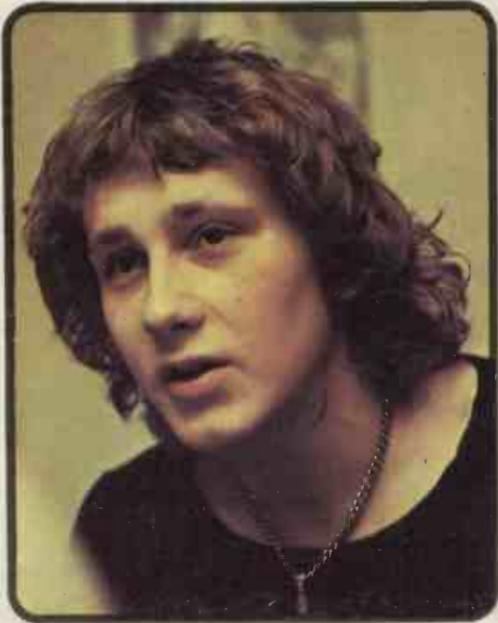


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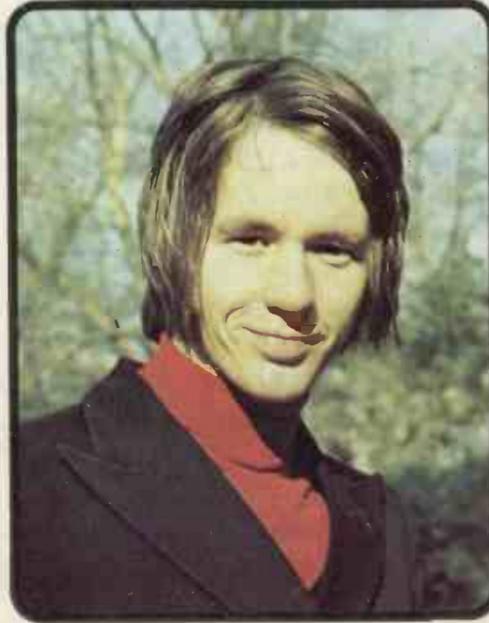
MIKE SMITH talks about his boss DAVE CLARK    ROCK group challenge DC5!  
JONI MITCHELL on peace and protest    IAN ANDERSON-behind his image  
Names to remember -- more pop people who changed the sixties

Week ending January 10th, 1970.

Price 1/- Every Friday



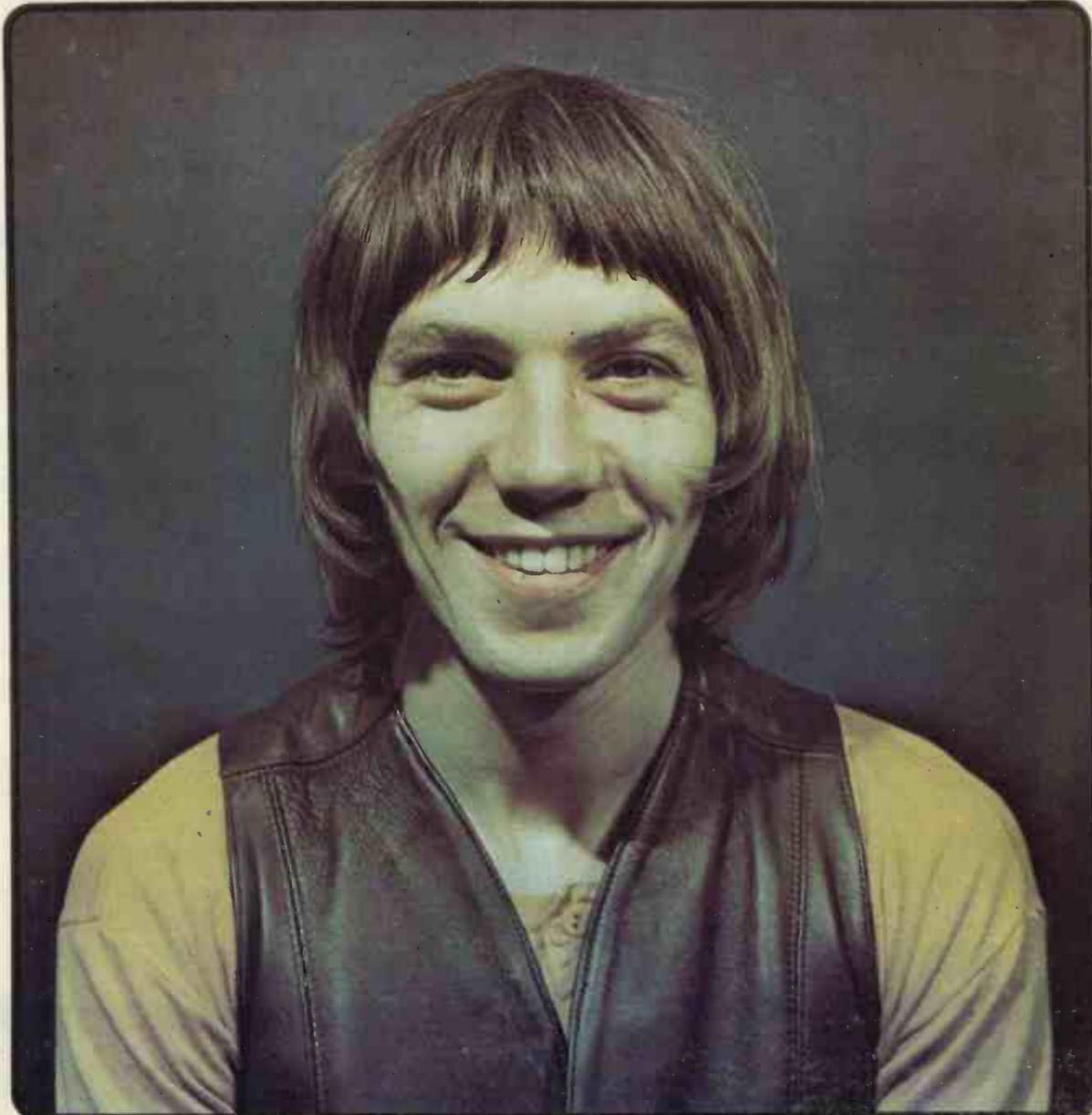
STEVE: 'I think that the recognised teeny bopper groups have had their day. The next big attraction groupwise will have to be good musicians as well as just good looking'



ANDY -- 'I couldn't work in the teeny bopper scene any more. I used to go home and work on my music knowing that no-one would ever hear it'

## Then there was one...

DEAN: 'We are now trying to pull right away from our teenybopper image. We only really got involved in it to try and achieve recognition. If you get to the top you can only slip down'



## DENMARK

SUGAR SUGAR, Archies, RCA  
 PROEV OG DROEM NOGET  
 SMUKT, Ole, Polydor  
 SOMETHING, Beatles, Apple  
 SUSPICIOUS MINDS, Elvis Presley,  
 RCA  
 SKORSTENSFEJEREN GIK EN  
 JUR, Freddy Freak, Mascot  
 (CALL ME) NUMBER ONE,  
 Tremeloes, CBS  
 DEN GULE FLYVER, Bjoern and  
 Okay, Polydor  
 NAAR JEG TENKER PAA LILLE  
 ALVILDA, Johnny Reimar, Philips  
 SAN QUENTIN, Johnny Cash, CBS  
 I'M GONNA MAKE YOU MINE,  
 Lou Christie, Buddah  
 from Danish Group of IFPI

## SPAIN

SUGAR SUGAR, Archies, RCA  
 PAXARINOS/EL ABUELO VICTOR,  
 Victor Manuel, Belter  
 IN THE YEAR 2525, Zager and  
 Evans, RCA  
 EL BAUL DE LOS  
 RECUERDOS/REGRESARAS,  
 Karina, Hispavox  
 HIMNO A LA ALEGRIA, Miguel  
 Rios, Hispavox  
 SUSPICIOUS MINDS, Elvis Presley,  
 RCA  
 CENICIENTA, Formula V,  
 Fonogram  
 NO PUEDO QUITAR MIS OJOS DE  
 TI, Matt Monro, Odeon  
 COME TOGETHER, Beatles, Odeon  
 from El Gran Musica!

## GERMANY

DEIN SCHONSTES GESCHENK,  
 Roy Black, Polydor  
 SUGAR SUGAR, Archies, RCA  
 (CALL ME) NUMBER ONE,  
 Tremeloes, CBS  
 GEH' NICHT VORBEI, Christian  
 Anders, Columbia  
 VENUS, Shocking Blue, Metronome  
 MENDOCINO, Michael Holm, Ariola  
 DOWN ON THE CORNER,  
 Creedence Clearwater Revival,  
 Bellaphon  
 NIE MEHR ALLEIN, Christian  
 Anders, Columbia  
 OH WELL, Fleetwood Mac, Reprise  
 SCHEIDEN TUT SO WEH, Heintje,  
 Ariola  
 from Schallplatte

## EIRE

MANY THE MEMORIES, Real  
 McCoy, Target  
 TERESA, Joe Dolan, Pye  
 WHISPER YOUR MOTHER'S  
 NAME, Martin Codd and Herdsmen,  
 Release  
 HITCHING TO MIAMI, Times,  
 Dolphin  
 ABSENCE MAKES THE HEART  
 GROW FONDER, Virginians,  
 Dolphin  
 JOYS OF LOVE, Dixies, Honey  
 MOONLIGHT ON THE RIVER  
 SHANNON, P. Hanrahan, Release  
 PRETTY LITTLE GIRL FROM  
 OMAGH, Larry Cunningham, Release  
 TWO LITTLE ORPHANS, Two's  
 Company, Honey  
 SHOWBANDS IN HIPPIELAND,  
 Victors, Honey  
 Above list features local discs  
 compiled by Irish Marketing Surveys  
 for Spotlight.

## ULSTER

TWO LITTLE BOYS, Rolf Harris  
 RUBY DON'T TAKE YOUR LOVE  
 TO TOWN, Kenny Rogers and First  
 Edition  
 MELTING POT, Blue Mink  
 SUGAR SUGAR, Archies  
 YESTER-YOU, YESTER-ME,  
 YESTERDAY, Stevie Wonder  
 SUSPICIOUS MINDS, Elvis Presley  
 WINTER WORLD OF LOVE,  
 Engelbert-Humperdinck  
 ALL I HAVE TO DO IS DREAM,  
 Bobbie Gentry/Glen Campbell  
 TRACY, Cuff-Links  
 BEFORE THE NEXT TEARDROP  
 FALLS, Gene Stuart  
 from Cityweek

# TOP 50

Week ending January 10th, 1970

- 1 (1) TWO LITTLE BOYS Rolf Harris
- 2 (2) RUBY Kenny Rogers and First Edition
- 3 (5) MELTING POT Blue Mink
- 4 (9) TRACY Cuff-Links
- 5 (7) ALL I HAVE TO DO IS DREAM Bobbie Gentry/Glen Campbell
- 6 (3) SUGAR, SUGAR Archies
- 7 (4) SUSPICIOUS MINDS Elvis Presley
- 8 (12) GOOD OLD ROCK 'N' ROLL Dave Clark Five
- 9 (6) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder
- 10 (16) THE LIQUIDATOR Harry J. All Stars
- 11 (11) ONION SONG Marvin Gaye/Tammy Terrell
- 12 (13) LEAVIN' (Durham Town) Roger Whittaker
- 13 (10) WITHOUT LOVE Tom Jones
- 14 (8) WINTER WORLD OF LOVE Engelbert Humperdinck
- 15 (14) (CALL ME) NUMBER ONE Tremeloes
- 16 (30) REFLECTIONS OF MY LIFE Marmalade
- 17 (17) BUT YOU LOVE ME DADDY Jim Reeves
- 18 (21) SOMETHING/COME TOGETHER Beatles
- 19 (47) COMIN' HOME Delaney and Bonnie
- 20 (29) IF I THOUGHT YOU'D EVER CHANGE YOUR MIND Cilla Black
- 21 (26) HIGHWAY SONG Nancy Sinatra
- 22 (22) WITH THE EYES OF A CHILD Cliff Richard
- 23 (19) GREEN RIVER Creedence Clearwater Revival
- 24 (27) SOMEDAY Diana Ross and Supremes
- 25 (35) SEVENTH SON Georgie Fame
- 26 (15) LOVE IS ALL Malcolm Roberts
- 27 (32) SHE SOLD ME MAGIC Lou Christie
- 28 (20) NOBODY'S CHILD Karen Young
- 29 (-) GOOD MORNING Leapy Lee MCA MK 5021
- 30 (18) LONELINESS Des O'Connor
- 31 (-) I'M A MAN Chicago CBS 4715
- 32 (37) HITCHIN' A RIDE Vanity Fare
- 33 (-) COME AND GET IT Bad Finger Apple 20
- 34 (31) OH WELL Fleetwood Mac
- 35 (24) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff
- 36 (-) LET IT ALL HANG OUT Jonathan King Decca F 12988
- 37 (42) MY WAY Frank Sinatra
- 38 (23) SWEET DREAM Jethro Tull
- 39 (25) LOVE'S BEEN GOOD TO ME Frank Sinatra
- 40 (-) LONG SHOT KICK THE BUCKET Pioneers Trojan TR 672
- 41 (-) SWEET SENSATION Melodians Trojan TR 695
- 42 (-) PICKMEY GAL Desmond Dekker Pyramid PYR 6078
- 43 (28) RETURN OF DJANGO Upsetters
- 44 (38) GIN GAN GOOLIE Scaffold
- 45 (-) FRIENDS Arrival Decca F 12986
- 46 (41) RUB A DUB DUB Equals
- 47 (36) A BOY NAMED SUE Johnny Cash
- 48 (-) VICTORIA Kinks Pye 7N 17865
- 49 (44) HE AIN'T HEAVY Hollies
- 50 (-) RAINDROPS KEEP FALLING Sacha Distel Warner Bros WB 7345

COMPILED FOR RECORD RETAILER, RECORD MIRROR, BILLBOARD  
 AND BBC BY BRITISH MARKET RESEARCH BUREAU

A GREAT GROUP  
 CATCHING ON LIKE 'FLU!

Pepper  
 & Salt  
 IT WAS  
 YESTERDAY  
 TODAY MM675

Artie  
 Scott  
 Orch.  
 MARCH  
 OF THE  
 SKINHEADS  
 b/w Love At  
 First Sight  
 MM670

Daisy  
 Clan  
 Mr. WALKIE  
 TALKIE MM671

MBP Mix  
 WITH A 100 OCTANE  
 VERSION OF  
 LIGHT MY  
 FIRE MM661

MAJOR MINOR RECORDS  
 58/59 Gt. Marlborough Street, London W.1

BY KEITH ALTHAM



NOT unlike 'old man river' the Dave Clark Five keep rolling along and just when the critics are about to re-write their obituaries - missing believed dead in the great ocean of teen-apathy -

up they 'pop' with another party piece for the hit parade like 'Good Old Rock and Roll'. Since the advent of super-underground-progressive groups it has become the fashion to regard the more commercial bands with disdain as if there were something not quite nice about simple happy sounds.

There are those who declare unkindly that the Dave Clark Five is Mike Smith but then they underestimate that drummer's business acumen and his Mickie-Most-like ear for a hit record. If Mike Smith is the Dave Clark Five in a musical sense which is disputable - the man himself disputes it hotly - then Dave Clark is undoubtedly their manager. Over a pint of good old English bitter with his good old DC5 sweater button across the shoulder good old Mike Smith put the case for the defence with panache!

"Those people who react in a sort of 'Here come the dum-dums again' manner to our work just don't know how much emphasis we place upon professionalism. Those people who work upon the principle of if it's simple it's no good have no sense or understanding of what goes into the overall production.

"So much rubbish is talked about progressive pop - just what is progressive pop - it makes me sick. I consider the Rolling Stones are one of the worst musical groups in the world to hear now but all the critics rave about them. They no longer play together - what they do are individual virtuoso things but on stage they manage to keep it together so that they are exciting and Jagger is still the great showman but don't talk to me about their musical validity.

"I want to see the Chicago Transit Authority at the Albert Hall recently and they are the kind of group who really impress me because they played together and had a professional approach. Even in our very early days when we were playing 'Glad All Over' and touring America we always tried to do what we did to the very best of our ability and to entertain. When a guitar string broke there was always another immediately provided - in tune and ready to play so there was no disorganization. We ran our group to provide and produce the very best we could do and that is still the case.

### Honest Dave

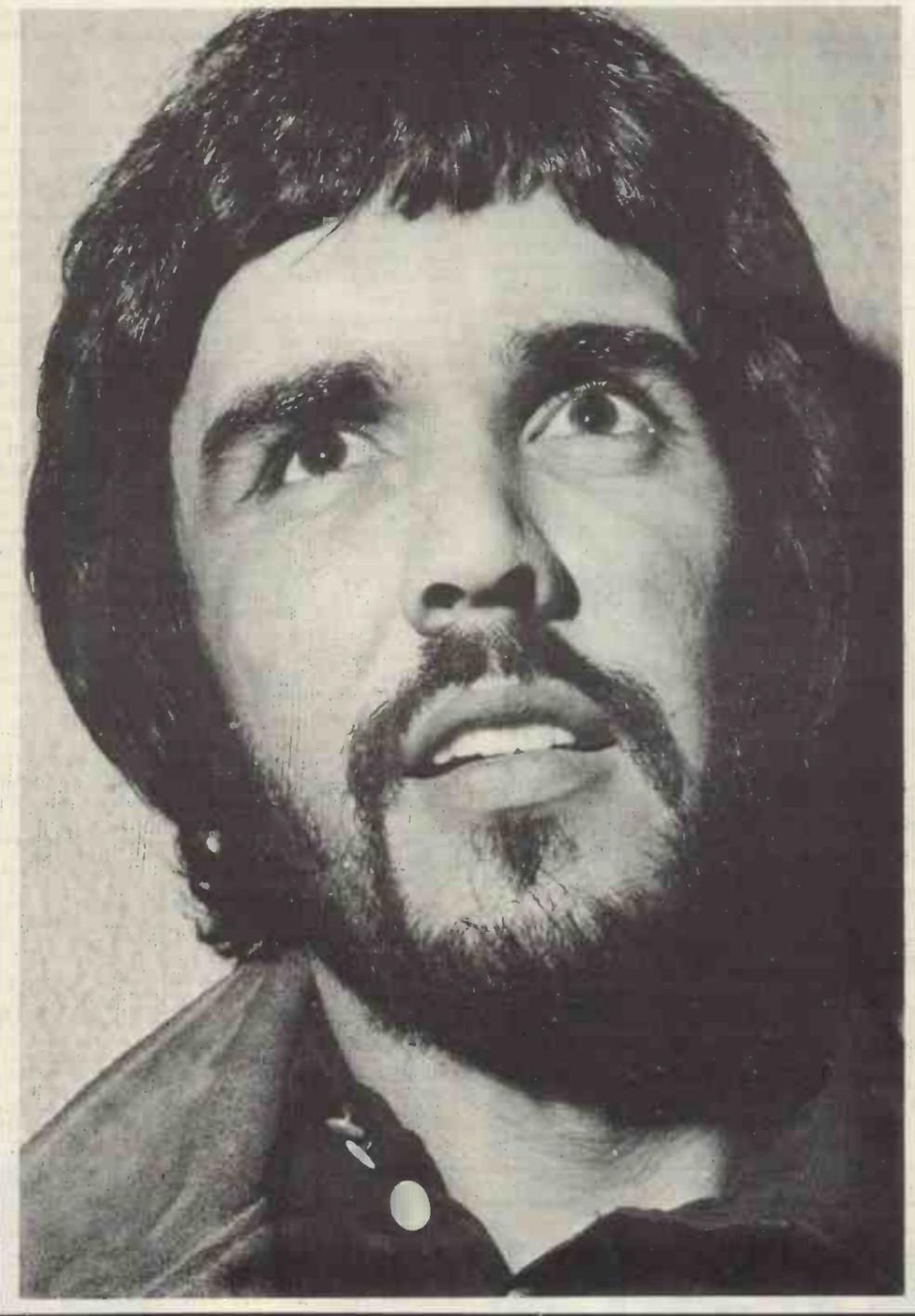
"People still tend to underestimate Dave's part in this business. We have never had a manager because we never needed one with him in control and he is that rare exception an honest manager. Even in the early days when we were very green and he could have easily conned us he never took advantage of that fact. No matter how much we expected to get out of a deal Dave always negotiated a little more. It was his thinking behind the present hit single.

"Originally the record 'Good Old Rock and Roll' was a Cat Mother and the All Nite Newsboyshit in America but Dave recognised the potential and when it died a death here we decided to resurrect it. In my opinion the production on the original disc was wicked but we have what is probably one of the best studios in Britain at Lansdowne and a sound team which is second to none. That and the fact that we made what is probably the first single (7 minutes each side) which has been value for money in a time sense for years was the reason for our version being a hit here. The amazing thing is that I don't think the majority of the public are aware that the record also included our version's of 'Lucille' 'Reelin and Rockin' and 'Memphis Tennessee' because the BBC never played one side of the disc in its entirety."

The DC5's consistency is perhaps all the more remarkable when you realise that they have not released a single in over a year - the last one was their

# DC5

## 'People still tend to underestimate Dave's part in this business. It was his thinking behind the present hit single'



last hit, 'Red Balloon'. The fact is of course that they do not need the money (no one is telling just who is and who is not the millionaire but if there is one thing which Dave Clark knows how to make it is money and even more important what to do with it when you have it) and feel no necessity to release product unless they are one hundred per cent certain of its success. I will remember a few months ago coming away from Mike D'Abo's house where Mike Smith was a close neighbour and chancing to run into Mike he prophesied with absolute assurance that their next disc would be a Top Ten hit.

"There just seems no point in releasing something for the sake of it," says Mike. "We rarely put anything out that we don't feel could make the Top Five."

Perhaps the most difficult thing for outsiders like myself to grasp about Mike Smith's attitude to his music - he is undoubtedly one talented musician who has never been extended vocally or keyboard-wise within the context of the DC5 - in as much as he feels no necessity to prove himself independently to the sneerers. He maintains that as long as he has the respect of his friends he has no real desire to prove himself to the public yet.

### Chopin

"When I was a kid I entered a musical examination for which I had to play a piece of Chopin," says Mike. "I played it exactly as I intended to and was half convinced that I would pass with a very high mark. The music teacher passed about six of us out of fifty and me by just one mark. He informed me that what I had played was note perfect but not in the manner which Chopin had intended it to be played and before I tried to interpret and express my own style I should learn how to express the work of others. That's really how I feel today - I still have so much to learn before I can feel confident enough to do something which expresses my own best efforts. You see I won't be second best and if and when I attempt something it must be the best.

"Working within in the refinements of the DC 5 we are all confident of doing things well - we know we are capable and accomplished within our medium. Graham Hill is a great racing driver but without his team of mechanics he might loose race after race.

"We've always worked within our limitations as musicians but worked hard at doing what we have done to the pitch of perfection. Even in those early days when people were claiming we did not play on our records and the John Barry Seven had done them all we were playing ourselves. We've never really been able to convince people that we did play on those records and that Dave himself was on drums but all he was playing was straight 'fours' Even I could play straight 'fours' on drums.

It has been some considerable time since anyone saw the Dave Clark Five 'live' - over two years in fact - and there seems little chance of that being rectified, in spite of the fact that most musicians seem to need the incentive of playing to an audience as some time.

"I get that out of my system by sitting in with a few groups in the clubs," said Mike. "We've no real desire to go 'live' again - I've never really sat in with any names but I've always had the feeling that I'd like to sit in with that young guy who was in the Small Faces - Steve Marriot. He really bubbles over with enthusiasm for his music - lives it and I don't think he has anywhere reached his potential. I admire that kind of enthusiasm."

At this point our interview collapsed with the timely arrival of RM's Ian Middleton in search of his car again and an ex-member of the much lamented Pudding Chair Sometime group who appeared to be in advance state of intoxication screaming which sounded like 'Dreeeeeeeeeeeenk' Other reporters were collapsed in a Festive attitude about the bar and Mike observed drily that reporters will be reporters and he expected a nice sensationalised heading across this feature about slamming the Stones - was he disappointed?

'How to understand the underground' by Frank Zappa

Ginger Baker invites you to join the Air Force

After Reggae-what next?

Eddie Grant of the Equals explains: 'Reggae is already out in the West Indies!'

## FIND OUT WHAT'S NEW IN NEXT WEEK'S RECORD MIRROR

## DJ proposes on the Air!

RADIO Luxembourg deejay Tony Prince had quite an audience when he proposed to his girl friend on New Year's Eve....three million people, in fact.

For Tony proposed to 19-year-old Christine Hall of Oldham at 8.55pm on his own radio show — and she said 'yes'. Christine telephoned 208 immediately with the good news and the couple will marry on February 10 at Oldham Register Office. There'll be a secret honeymoon and then the couple will settle down to live ....guess where? Luxembourg!

## Operation for Bedrocks guitarist

CASWELL Hickson, lead guitarist with the Bedrocks, (the group which had a Top Ten hit with "Ob-la-di, Ob-la da"), was seriously injured in an accident.

The group had just finished their gig at Glossop, Derbyshire and were putting their gear away in their van when it rolled backwards crushing Hickson. He was rushed to hospital where he had both legs amputated.

Caswell is currently in Ashton-under-Lyne Hospital and would appreciate letters from fans.

A Benefit Fund for him has been started. And a Benefit Concert is being planned for mid-February. Desmond Dekker, Millie, The Pioneers and Bandwagon have promised to appear.

## SPOOKY SPLIT

by ROBERT PARTRIDGE

GARY WRIGHT and Andy Leigh have left Spooky Tooth it was revealed this week. The break-up came immediately after their recent American tour.

Chris Blackwell, the managing director of their recording company, Island, said: "Gary Wright, the organist, has left the group because he wants to become a solo artist."

"The other three in Spooky Tooth will be recording on their own. They may be joined by Andy for recording purposes only. Most of their material will be written by Mike Harrison and Kelly and they will be recording other people's material as well."

Gary, an American from New Jersey, joined the group nearly two years ago. He told RM: "Our music had reached a stalemate and none of us were satisfied with it."

"I'm interested in writing and producing — I produced "Come And Get It" by The Magic Christians — and I might join Jimmy Miller and Tony Secunda in production."

"I'd like to remain a solo artist for Island — but there'd be no gigs at all."

Andy Leigh, the group's bass guitarist, replaced Greg Ridley last year when Ridley left to join Humble Pie. His future plans are unknown.

They are now the fourth group to have been hit by splits in 1970 — just days old.

**CREEDENCE** Clearwater Revival's follow-up to the current hit "Green River", titled "Fortunate Son", is currently being readied by Liberty-UA for release early in the New Year. The new disc has already received two national radio plugs via "Scene and Heard" on Radio One.

## Crosby, Stills, Nash and Young

BEAUTIFUL. That's the only way to describe the Crosby, Stills, Nash and Young concert at London's Albert Hall.

Either playing solo or together, the four of them made lovely sounds. The evening started acoustically with David Crosby, Stephen Stills and Graham Nash on "What Have You Got To Lose" with Stills taking the lead vocal (what a pleasant change not to be deafened). Neil Young joined them on the third number, "Can You Feel It Now" on which he took lead.

With varying permutations of the foursome — either solo, duo, trio or quartet, the

## SQUIRES: NEW SINGLE IN STEREO

DOROTHY Squires follow-up to the hit single, "For Once In My Life" will be issued in a picture sleeve and in stereo by President Records, later this month. Titled "Till", the song is a re-recording of the track originally issued on Dorothy Squires recent album, "The Seasons Of Dorothy Squires". Arranged and conducted by Nicky Welsh, the first 5,000 copies of the disc will be issued in a picture sleeve. January is also the date set for a release on President from J. A. Kelly, Dorothy Squires personal discovery, who wrote the top side of the single — "The Eyes Of The Beholder"



THE Temptations, who start a two-week engagement at London's Talk of the Town, pictured with Detroit's mayor, Jerome P. Cavanagh. He presented them with a proclamation declaring December 28, Temptations Day. The proclamation was in tribute to the group "who unselfishly share the fruits of their good works with the community." Left to right: Dennis Edwards, Melvin Franklin, Mayor Cavanagh, Paul Williams and Otis Williams. Missing from the picture is the fifth Temptation, Eddie Kendricks who was ill at the time. Their visit coincides with the release of their latest single "I Can't Get Next To You" which was No 1 in America.



## BRANDON, SYMONDS AND DUNN GET OWN SHOWS IN BIG RADIO SHAKE UP

TONY Brandon replaces Jimmy Young in the mid-morning R Radio One show this month: Bruce Wyndham continues with the Saturday "Breakfast Special" on both networks: David Symonds will return with a new regular show in April: there's more 24-hour pop planned for Easter: and some of pop's biggest names have their own shows produced by "Scene and Heard's" Jeff Griffin.

Radio One's new progressive show, "The Sunday Show" compered by John Peel is launched this week. Guests for the series, which will contain up to 30-minute live performances by the artists, are: Duster Bennett/Chicken Shack (January 11), Savoy Brown/Free (January 18), Keef Hartley Band (January 25) and Blodwyn Pig (February 3). The show replaces the "Stuart Henry Programme" and will be presented by one half of the successful team producing "Savile's

Travels" and "Scene and Heard".

Owing to illness, Jimmy Young will be unable to return to his show at least until the end of January. Meanwhile, the programme has been re-titled the "Tony Brandon Show" and runs from 10am to midday on Radio One and from 10am to 11am on Radio Two.

With John Dunn taking over as regular comper of "Breakfast Special" on weekday mornings, Bruce Wyndham will continue with the show for at least another three months on Saturdays. The Saturday edition will continue to go out on both Radios One and Two from 5.30-8.30am

With further major Radio One changes expected in April, David Symonds will get a new regular show featuring his favourite type of music. It will probably be broadcast over the weekend, and the BBC is expected to ho 24-hours once again over the Easter period extending "Night Ride" through to the start of "Breakfast Special" at 5.30am on Easter Monday

Johnnie Walker comperes his first "Radio One Club" for 1970 next week. Dates and names are as

by RODNEY COLLINS

follows: Monday (January 12) — Stuart Henry at Newport, Tuesday — Tommy Vance in London, Wednesday — David Symonds in Birmingham, Thursday — Johnnie Walker in London, Friday — Ed Stewart in Manchester. Entry to Radio One Club shows is free for club members.

The Elvis Presley TV spectacular, screened by BBC-2 TV on New Year's Eve, will be repeated on BBC-1 later this year — probably in February or March, RM understands. The repeat will introduce the show to a wider audience as many homes are still not equipped to receive BBC-2.

The new replacement show for the successful "Colour Me Pop" titled "Disco-Two" and compered by Tommy Vance, stars Joe Cocker and David Ackles on January 10 together with Lou Christie singing "She Sold Me Magic" and Emile Ford's "What Do You Want To Make Those Eyes At Me For", a British hit in 1960.

As reported earlier in RM, "Top Of The Pops" is to be extended to a 45 minute show and launch date for the new format is January 22 when the programme will run from 7.15 -8pm.

## JETHRO RELEASE

The new Jethro Tull single will be rush released in stereo on January 16, in a full colour sleeve.

Titled "The Witch's Promise" c/w "Teacher", both sides last over four minutes and are Ian Anderson compositions.

The group tours Scandinavia from January 15-22. On February 14, they fly to Hollywood for a Jack Good colour Spectacular. From there, they go to Germany for a tour starting February 19.

A pop and jazz concert is to be held at London's Royal Festival Hall on January 16 at 8 p.m. In aid of the "Playspace" for North Kensington fund, it features Manfred Mann, Chapter Three, Rahaan, Roland Kirk and The Vibrations Society, the Keith Tippett Group with Julie Driscoll and Nucleus. It is being organised by classical guitarist John Williams in conjunction with Ronnie Scott.

## 'Billboard' report

The music-record market is global and one of the world's most exciting industries, says Paul Ackerman, executive editor of "Billboard", in a new book which deals with the current state of the record industry, its problems and its prospects.

Published by Billboard at \$15.00 (that's £6 10s), the book deals with "The Complete Report Of The First International Music Industry Conference" sponsored by Billboard-Record Retailer and held at Nassau last Spring.

Here, 58 experts probe the industry, with information on distribution and retailing patterns in the industry, jukeboxes, tape systems, the disc market overseas, and the role of the independent artist, composer and producer in the business.

Two subjects of particular interest to RM readers will be the sections written by FRANK ZAPPA ("Understanding The Underground Artist") and a discussion on how the Billboard and Record Mirror-BMRB charts are compiled.

A large slice of the music-record industry that really puts the business into perspective. A valuable reference guide, too. R.C.

## reviews

acoustic set continued. The highlight was Steve Stills on two unaccompanied songs. First, on guitar with "Black Wing" (a sort of field moan) then on piano for "49 Reasons" which segued to "Hey, What's That Sound?" ("For What It's Worth") which had that old-time revival feel with the audience clapping on the beat. During the acoustic numbers, it was as if they had turned the Albert Hall into their front room parlour, such was the relaxation and intimacy.

For the electric part, they were joined by bassist Greg

Reeves and Dallas Taylor on drums. Although heavy, you could still hear every syllable. Outstanding was a new song by Neil Young with Nash at the organ titled "The Loner." The last number "Down By The River" was the heaviest. Lasting over 20 minutes, it built to a frenzy, dropped down and built again.

They encored with "Find The Cost Of Freedom" with acoustic guitar.

The only thing to mar the event was the time take to tune their guitars, yet that's only a minor quibble about a great evening. I.M.

## record mirror

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

EDITOR PUBLISHER:

Peter Jones

EXECUTIVE EDITOR:

David Skan

NEWS EDITOR:

Ian Middleton

PRODUCTION EDITOR:

Paul Phillips

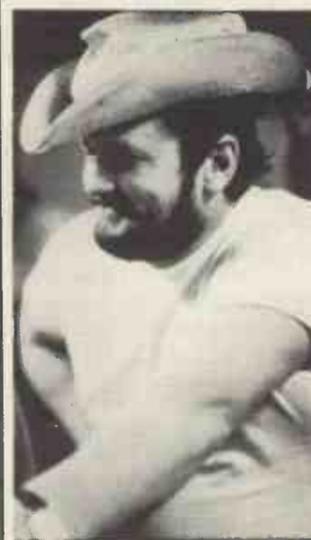
ADVERTISING MANAGER:

Geoff Mullin

CLASSIFIEDS MANAGER:

Ann Maria Barker

MORE light and shade. That's the change in the Love Affairs music primised by Auguste Eadon, the group's new singer. And Auguste, formerly lead vocalist with Elastic Band, hopes to alter the groups sound substantially by introducing the flute, vibes, harmonica and trumpet. Apart from singing — he plays all of them! Auguste, who is having his shoulder length hair cut to conform with the rest of the group, said it was offered the job "completely out of the blue. It means a pay rise of almost £180 a week. No wonder he commented "I can still hardly believe it."



## HAWKINS SIGNING

ATLANTIC in America have signed Ronnie Hawkins, a pioneer in the rock field, who had a number of hits with Roulette. He joins the company with one album already lined up for release, produced by Jerry Wexler who is pictured here with Hawkins. Although his future discs will be issued in the U.S. on Cotillion, an Atlantic subsidiary, it is likely that all material issued here will be on Atlantic. Initial disc under the new long-term deal will be issued in the U.S. on Tuesday.

## DECCA LAUNCH NEW LP LABEL

ON January 16, a new series stars on Decca. Known as Nova, the outlet will be on the Decca and Deram labels at a recommended price of 28/6d. The aim of Nova is to give new artists a chance of selling albums below the full price mark of normal labels.

There are seven albums in the first release: "Feelin' Free" by Pacific Drift, "Sounds Of Sunforest" by Sunforest (three American girl singers with original material), "Made In England" by Bulldog Breed, "Sorcerers" by Jan Dukes De Grey, "In From The Cold" by Ashkan, "A-MH2" by Clark-Hutchinson and "Strange Player" by Galliard.

INTERNATIONAL hit-maker Wilson Pickett, whose British successes include "Hey Jude" and "Land Of 1,000 Dances" has re-signed with Atlantic Records, home of American "soul" music. Pickett's new disc contract is a long-term one. He first joined the company in 1964 and last year was one of the finalists in the annual San Remo Festival in Italy.

!KE and Tina Turner, currently one of the hottest duos in America, have recorded the Lennon McCartney song, "Come Together" as their new single release. The song is backed with a soul-R and B version of "Honky Tonk Women" and is released in the U.S. on Liberty-UA's Minit label.

# Beatles and Presley to top peace concert?

## NO ACTION OVER PIRATES

GOVERNMENT investigators have compiled a report on the proposal to launch Europe's first offshore commercial radio station. And the Record Mirror understands that no action will be taken against the station!

But any English person or company which becomes financially involved with Radio Nordsee International faces prosecution under the Marine Offences Act, which sank Radios Caroline and London.

And, technically, any English person who listens to the station — which will broadcast to Britain on 102 megacycles FM — will be liable to a fine.

But the GPO admit that it is virtually impossible to catch listeners. And privately some officials believe that the station has a 90 per cent chance of staying on the air.

"Until the station actually starts broadcasting, there is nothing we can do about it," said a spokesman for the Ministry of Posts and Telecommunications.

Nevertheless, the station's directors, Swiss businessmen Edwin Bollier and Erwin Meister, may meet opposition from the Dutch Government, as the station's landbase is to be in Amsterdam.

It will beam daily programmes of pop music interspersed with advertisements and comments in English from Mebo 11, which will be anchored off the Dutch coast, 25 miles west of Radio Veronica. For years, the Dutch Government has turned a blind eye to Radio Veronica, which is a Dutch pirate ship with a large following in Britain.

Organisers of the Nordsee project have already produced a full-colour leaflet with details of the stations' future plans, and this is currently being circulated in Europe.

Another offshore pirate, Radio 266, intends to begin test broadcasts on February 14. Programmes from that station will be broadcast entirely in English.

The "King of Swing" of the thirties, clarinetist, Benny Goodman, will play his first British concert at London's Royal Festival Hall, on February 14. His orchestra will consist of top British musicians, many of whom were used on Goodman's recording sessions in London last Autumn.

## Groupie film scrapped

Plans for a documentary about groupies, due to be filmed in the New Year, have fallen through. The film, provisionally called "The Rock Girls" was to have been made by American International Pictures, who made "Wild Angels" and "Wild In The Streets". The documentary was not connected with the film version of Jenny Fabian's book, "Groupies" to be directed by Tony Palmer next spring.



Delaney and Bonnie currently in RM's chart with "Coming Home", are to produce their first album for Atlantic, provisionally lined-up for February release in America. And the team have just signed a new long-term contract with Atlantic since splitting with Elektra, who issued the LP, "Delaney, Bonnie and Friends". British release for the new LP is not expected before March.

## Radio 1 girl DJ!

ANN Nightingale has been chosen as Radio One's first girl dee-jay. She has landed her own series for the network, beginning on February 8th and also comperes the disc review show, "What's New?" from January 12th to 16th.

## MIKE SMITH ACCIDENT

Mike Smith, vocalist and organist with the Dave Clark Five, fractured his left elbow playing football in London's Hyde Park last Sunday. He was taken to St. George's Hospital and sent home with his arm in a splint. Mike will be unable to play for the next few weeks.

Robln Gibb's second single in five weeks August September" a track from his recent album will be issued by Polydor on January 16.

Island records have dropped mono recordings on singles. In future they will be in stereo.

THE BEATLES and Elvis Presley at the top of the bill. That's the hope of John and Yoko Lennon for their 1970 peace festival in Canada.

Every major artist is being asked to appear at the festival which is being organised by a Peace Council including John and Yoko, Dick Gregory the comedian, Rabbi Abraham Seiner and Jerry Wexler of Atlantic Records.

The three day peace festival, due to be held in Toronto on July 3, 4 and 5 will, it is reported, include the Plastic Ono Band with Eric Clapton, Led Zeppelin, The Who, Ronnie Hawkins, The Band, Jethro Tull and Joe Cocker.

John and Yoko also hope to launch an international Peace Vote — asking people to vote for either War or Peace. They hope to gather 20m votes for peace to present to the United Nations.

In addition, they would like to start a chain of radio stations in North America and a school for children in Scandinavia all dedicated to peace.

NB: Elvis celebrates his 35th birthday today (Jan. 8) — we wish him a happy birthday.

## DUBLINERS TOUR

The Dubliners, who begin another British tour on February 9, return to America and Canada for further dates in March. On St. Patrick's night they play Toronto's 17,000 seat Maple Leaf Gardens.

On February 13 they tape two television shows for RTE and on their return from the US and Canada in March they will tape two more programmes.

The Nice play Dublin's National Stadium on March 9 following the Family and Duster Bennett who play there on January 20.

Last week, Blodwyn Pig, the Taste, Village, Atomic Rooster and local group Skid Row played on two nights of concerts at the same venue.

## NEW HOPPER FILM

After the success of "Easy Rider", film director Dennis Hopper is due to begin production in Peru of his next film, "The Last Film". Hopper himself wrote the script in 1951, although no details of the film are available at the moment.

Gene Stuart, the Tyrone-born express photographer who took over as singer from Larry Cunningham with the Mighty Avons, has cut his debut single with the band for the Dolphin label in Ireland.

The two songs used were numbers by American negro country artist, Charlie Pride, "Before The Teardrops Fall" and "Sing The Blues To Daddy."

Avons' organist, Ronnie Griffiths, is scheduled to cut a single later in the New Year.

STEPENWOLF's next single for Britain will be the title track from their latest album "Monster". Release date January 23.

## Tom and Engel for America

GORDON MILLS has accepted a date for Tom Jones in May at the Madison Square Gardens (the world's most famous auditorium) in New York during Tom's next American tour. This follows Tom's sell-out at the famous Copacabana Club.

From January 19th, Tom and Engelbert Humperdinck start a mammoth five weeks recording session from which two albums and singles are expected from each artiste.

They are both out of the country for six months from the end of March for concerts and cabaret in America.

Tom may do a series of concerts in England when he returns in October.

## 'JOINTS' CLUB IN S.W.19

A new club opens in Wimbledon Broadway, London, S.W.19, on January 14 called The Joints Club. Run by Phil Sanderson and Gerry Jones, the club will be open every Wednesday from 7.30 p.m. to midnight. Groups booked for the opening night are — Deep Purple, Mott The Hoople, High Tide and Black.



First release from the Festival label will be a Mike Vickers production for Daliah Lavi, star of "Lord Jim". Song, titled "Love's Song", will be featured on the Cliff Richard Show this weekend. Film star Debbie Reynolds has her first disc in many years issued by Pye this week. Titled "With A Little Love (Just A Little Love)", the song was written by Tony Romeo and is featured each week on Debbie's new BBC-1 TV series.

## CHARLIE GILLETT'S COLUMN



THE only mark on the record is the matrix number near the plain white label: GWW LP 1A. A shop just off Carnaby Street is charging £6 for it: the girl behind the counter says other shops are asking £8. But a couple of miles away to the East a salesgirl looks apologetic that her shop is demanding as much as £3 15s. It may be the closest we'll ever get to knowing what it was like trying to get butter in the last war, or whisky during prohibition. But now the rare commodity is bootlegged Bob Dylan; those magic letters stand for "Great White Wonder."

In the States a couple of months ago a double-LP set with 22 tracks was going for anything from \$6.50 to \$20.00, but the record on sale here is a single disc with 11 tracks: Side One: 1\* Baby Please Don't Go; 2\* Fare Thee Well My Honey (or maybe some other title — this is the chorus line); 3\* Chat About East Orange, New Jersey; 4\* Man of Constant Sorrow; 5\* If You Gotta Go, Go Now; 6. Only a Hobo. Side Two: 1+ Quin The Eskimo; 2+ This Wheel's On Fire; 3\* Candy Man; 4\* Ramblin' Around; 5\* Hezekiah. Tracks marked \* were taped in a Minneapolis hotel on December 22, 1961; those marked + were taped with the Band sometime in '68, in the basement at Big Pink. The recording quality of the hotel tracks is average (by bootleg standards), but on the basement tracks it's terrible.

If the record were commercially available, hardly anybody would buy it — none of the songs or performances compare with what Dylan released officially, except for "This Wheel's On Fire"; unfortunately the sound on this track is so distorted, the effect is lost, but there are tapes of this which are clear and which produce a mood that doesn't fit any of the LP's Dylan let Columbia issue, a chant of doom marching remorselessly on. Devoted Dylan fans would do better to spend their money on the LP's by the Band, "Music From Big Pink" (Capitol 2955) and "The Band" (Capitol 132).

According to the incredible analytical discography of Dylan by Greil Marcus in "Rolling Stone" (No. 47), the Band never recorded with Dylan on any LP's, although Columbia do have tapes of them playing together, and issued two tracks on 45, "Just Like Tom Thumb Blues" (on the back of "I Want You"), and "Can You Please Crawl Out Your Window?" The Band's song-writer and lead guitarist, Jaime Robbie Robertson, explained in an interview that although they enjoyed playing with Dylan, they had different ideas about music, which are clear if "The Band" is played straight after Dylan's "Nashville Skyline" (CBS 63601).

Dylan completely dominates everything he does — but inspires rather than cramps the people playing with him, so that not only his voice and songs hold attention, but the atmosphere created by the organ and the bubbling bass rhythm keep dragging the listener back from any potential distraction. The sound seems to soothe, but once it's captured its audience, the images are so easy to identify with that the whole record, particularly side two, sets off a chain reaction of memories, despairing and hopeful, that takes some time to recover from.

To confirm the power of Dylan and the relatively modest creative contribution from the musicians, there's a record made by some of the musicians on their own. "Area Code 615" (Polydor 583 572) — Music While You Work, country style. "Lady Madonna," "Classical Gas" — what's the point?

In the Band, nobody dominates. Somebody starts out, in any one of a number of rhythms, chugging, rolling, jumping, gliding, and the others join in when and where they see fit, maybe putting one instrument down after a while and picking up another, singing along in a wierd harmony on the choruses. The words never come across very clearly — a quality which seems to distinguish a lot of the best rock and roll singers, who should be more concerned with their own feelings than with impressing the audience with some "message".

In "The Band," the impression of the songs is that the group's taken a trip across most of the States, down the Mississippi in "Up On Cripple Creek," back up in "Look Out Cleveland," stopping off to talk to a few people and make a few girls (Je-mima surrender, I'm gonna give it to you . . .). The group's evaded all the self-indulgence, noise-for-noise's-sake, and freaky or tricky effects that help to disguise the emptiness of most of the groups from New York, California and Britain. The one quality the Band shares with Dylan is that they do have experiences worth telling and feelings worth expressing, yet don't shriek about it; presumably, that's why they like to play together in that basement.

# info

At last a new single from the lovely FLIRTATIONS, and what a scorcher! 'Keep on searching' is the title, and it's beamed right at the charts, with a driving beat, biting brass, and of course, those marvellous voices. A poll in an influential American music paper recently voted them the second most promising female vocal group in the world, which is nice but no surprise really. The single is already out in the States, and doing very well too. It's on Deram, number DM 281.

I think a lot of people have in the past associated Chris Andrews with rather jolly, bouncy songs. I did too, until I heard his song 'Free', which has a lovely simple melody, gentle but insistant, and thought-provoking lyrics about a man who wants to be free and live at peace with his fellow men but finds it isn't easy. Very good song, this, and very well sung by THE PEARLY GATE on MCA number MU 1109.

I shall be surprised if you can prevent yourself singing along with THE RAINBOW CHOIR as they sing 'Camp'.



A familiar tune, ridiculously catchy and very Continental-sounding, and no words to worry about! This is on Decca F 12992.

JENNIFER WARREN has a rare voice indeed. She's American, she's over here at the moment, and I for one can't wait to see her. By rights she ought to be ten feet tall, her voice is that powerful; and I don't just mean loud. In fact she's quite fragile, but she certainly doesn't sound it. Really, if I could sing like this I'd never talk. Hear what I mean by listening to her single 'We're not gonna make it' on London HLU 10297.

## DECCA group records

The Decca Record Company Limited  
Decca House Albert Embankment London SE1

**'We were  
unsexual,  
unattractive  
and musically  
unexciting'**



Viv Stanshall

LET US incline our heads for the passing of the World's most un-super group — the Bonzo Dogs who last week announced their intention to retire after having carried their satirical bats these past five years. The Bonzos were mostly endeared to us not because of their illegitimate hit single, 'Urban Spaceman' but because they made us laugh at ourselves. They were the pop conscience of a record world where pretention can always run hand in hand with progress unless occasionally tripped!

The loose lipped master mind behind many of their most effective numbers was vocalist Viv Stanshall was found at his Finchley home last week, baring his nude head to the world (he claims the shaven skull is a 'penance') and allowing his two year old son Rupert the occasional sip of Rose.

"Do you know he drinks neat vodka," said Viv swinging his off-spring by both legs — much to the enjoyment of off-spring. "He's just had his duck stolen," said Viv. "Please be very careful not to say 'duck' he warned, "or he gets very upset."

The aforementioned pet — for all you pet lovers — was apparently ducknapped over Christmas and missing believed cooked. There were a number of interesting features in the room where I sat, not the least of which was an imitation grass mat adorning the wall upon which or implanted a number of imitation dog turds painted livid colours. Dr. John and the Night Tripper blew forth from the record player and under water turtles went about their aquatic business in the aquariums along another wall.

Meanwhile back at the feature: "Chicken pox!" volunteered Viv, "That's why we all broke up — a nasty out-break of the pox and we had to get a party together to dig the latrines..."

But seriously though... "We very simply wrote ourselves

## VIV STANSHALL TALKS TO KEITH ALTHAM ABOUT THE BONZO BREAK-UP

out of existence," said Viv donning a pair of huge rimless glasses. "The individuals were progressing faster than the group and it was just not possible for us to find the time in which to develop those creative efforts on behalf of each individual. I had a large stock of plays and sketches which have never been used — Neil has a lot of compositions which have never been recorded and Roger has some machines and props which have never seen the light of day. There was so much energy coming out of the group but so little being used.

### Zaniest

"Frankly I'm amazed that we have lasted as long as we did putting that muck on people — I don't mean that to sound derogatory to anyone but people have never been able to categorise what we do anyway. One night we would go to a club and find ourselves billed as 'Britains most Zaniest Trad Jazz Band' so just to please them we would play trad jazz all night. Other times that we bill us as surrealistic, underground and psychedelic so we would do that.

"We never really concerned ourselves with our market — we were the audience. We went on stage in the hope of entertaining each other, destroying something and building something else in its place and trying to make an event out of each performance. We were a success of course but it is difficult

to work out why when we deliberately defied every rule for being a group — we were unsexual, unattractive and rarely musically exciting."

The one compromise that the Bonzo's did appear to make during their years debunking the establishment was their hit single 'Urban Spaceman'

"I'm still not sure as to how much good that record did us or how much harm," said Viv. "Firstly of course it meant that our price went up and we could be booked into a number of places we had never played before but that ballroom circuit was not really the sort of direction we were looking for. It also meant more press and more attention of course and no one minded that.

"The hit was really something of a token success — I'm sure it was the song that was a hit and not our interpretation of it. We didn't really want to follow it up because it would have looked to our real fans as though we were stabbing them in the back — that was why the follow-up fell on its arse!"

It did seem that their break-up had come at a rather inopportune moment having just had a press reception to launch their new album and I asked Viv what had precipitated the decision, and had their lack of success on a recent American tour had anything to do with the split?

"All these things were contributory," said Viv, "But there just comes a time when you look at

each other and call it a day. We reached that stage that's all — we began acting out some of our individual frustrations on stage and that is unfair on the audience. I felt I was standing in the way of others and so it was a mutual thing."

The Bonzo Dogs have ceased to be, but their personnel goes marching on of course and Viv has been busy doing his bit as a solo vocalist and writing an album of children's songs.

### Freaks

"I'd like to get a few freaks together and record them," said Viv, "Do some colourful things. I've never really been able to work out whether I'm a vocalist, a comedian or an entertainer. Maybe I'm a plumber!"

"What ever I do it's bound to be rubbish — silly poems set to music with squawks underneath — I hope Neil will help me out with the music. I know what I am," declared Viv in a moment of inspiration, "I'm a self opiated sod."

The Bonzo's have been a hard working band over the past few years but Viv puts their financial reward at 'just about breaking even' and looks back on the year '69 at largely a waste of his time and their own. It is to be hoped that Viv will find greater rewards this year or at least sufficient to keep him involved in a business that badly need the kind of bizarre ombudsman service which he provided with the Bonzos. — R.I.P.



## Protest peace... and Joni Mitchell

JONI MITCHELL is ever such a nice person. "Yes Bwana," replied Grimes, the Eye's crawling valet as they trudged through endless miles of dense Reportus Inebriaii, hacking a path toward the last radioed position of Canadian songwriter-singer Joni Mitchell.

We must hurry Grimes, for time is running out, said the Eye effortlessly thrashing another obstacle and pushing on. "Bwana not kidding. Bar close any minute. Poor Missy Mitchell crash landing in dreaded valley of Abominable Pressmen. Not stand pig's chance, right sahib?"

But they were both wrong. So wrong, for when the two champions of justice and journalism burst into the remote clearing somewhere near the 94th parallel, they found Joni cheerful, confident and holding her own against the threatening advances of the horrible Pressmen. "I'm not really quitting", she was declaring, not without shyness, "it's just a kind of indefinite postponement of all appearances, tours, and all the roadwork. I was getting to the point where I couldn't take the pressures any more. I was signed to Reprise for two LPs a year and even had that brought down to one and a half. I need time to rest up. As a woman, I need time to get to know my kitchen and home again.

"I also want time to sit down and write some songs and I've got to be prepared to entertain friends if they come over, so I need some time simply to settle down. I can't do anything if I'm distracted by a heavy schedule. I'll do some more concerts, but I'm not sure when."

"Dis last gig, huh bwana?" Yes Grimes, that's the way it looks. But you can believe one thing Grimes, she WILL BE BACK. "Honest Injun bwana?" How would you like five knuckles Grimes?

"I can't wait to start some writing," said Joni, "because I'm learning to play some other instruments, like the concertina and the piano. I'm even writing from the piano now. Before this, I used to replace an orchestra with the guitar by using it in the same manner. Making the backing flow as an orchestra line does. The next LP may be different. However, I wouldn't want anyone tampering with tracks after I'd finished with them. This has happened to some other artists and I think it's about the worst thing that could occur. It's like taking someone's painting and changing the blue to green."

"What I'm doing now is much apart from the last two albums. I think it comes from the new instruments. The more different ones you hear and learn to play, the more different music lines you begin to create for each one. It broadens your scope and you begin to see things in many more ways."

"I have a lot of material written that hasn't been released yet. I've been influenced by Crosby, Stills, Nash and Young a lot and I think they've been influenced by me. I've written some songs for them and

one, 'Woodstock' will be released in February. Tom Rush has asked for a tape of some songs."

What about peace marches, protest songs, hate week and general demonstrating? "Everybody got to have dey own soap box, right Bwana?" How would you like me to mangle your molars, Grimes?

"We all want peace," said Joni, "but we don't all have to

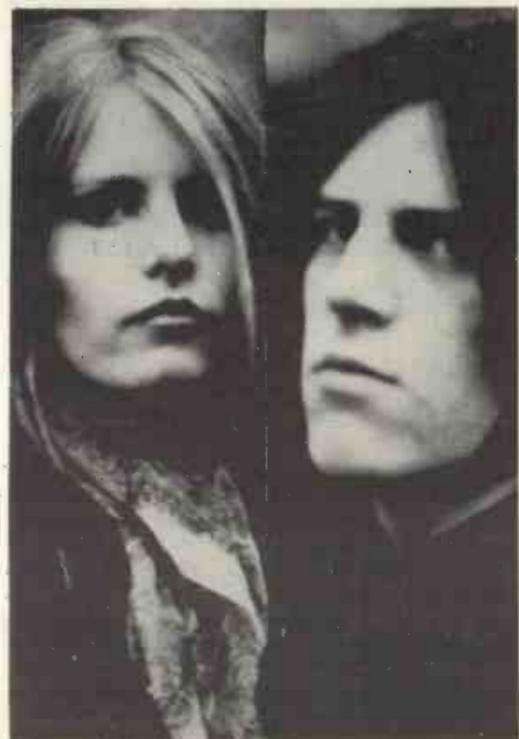


Joni Mitchell

demonstrate. You don't have to go to church to look for Christ. To me, peace demonstrations are very similar to the church. There are a lot of people in both that are more interested in making it known they are involved than anything to do with the cause itself. They want acclaim for being attached to a movement. They want notoriety. There are other ways to look for peace that are more basic; like looking for your soul and trying to be honest with yourself. Demonstrations do both good and bad, but they are sometimes overdone. Like the word 'love', which eventually was abused through misuse. Protest singing is alright and there are people who can do it effectively, but I don't do it myself. It just doesn't suit me at all."

Well, I haven't got any gripes about your style, said the Myopic Mutation.

"Now bwana? Now?" Shuddup and keep pumping, Grimes.



Trader Horne

## A KIND OF FOLK SOFT-ROCK

Things can be tough for duos these days, the number achieving success being very small. The obstacles can be overcome only through sheer magnificence, which means originality and talent to the extreme. Two people, Judy Dyble and Jacky Macaulay, sang a few songs together and realized that theirs was that peculiar blend that made the grade. Trader Horne was born.

Twenty year old Judy used to sing with the Fairport Convention during their early stages, but found after a time that she had ideas which would not suit them. So she left. With her multi-instrumental capacities, she more or less sang to herself for awhile, until early this year when she met Jacky.

From Northern Ireland, Jacky had begun

singing with his brothers in Belfast and playing a host of instruments, including guitar, flute, harmonica, piano, organ and violin. At age seventeen, he joined Them, led by Van Morrison, a group which was to enjoy great success. Management and personal disagreements caused him to leave the group and he travelled about the East for some time, writing a lot of poetry and doing some songwriting. Then he met Judy.

Together, Trader Horne is a soft sound — a kind of folk soft-rock which weaves in and around through many strings and scales of harmony. They are for those who like melody and beauty. For those who enjoy prettiness instead of volume. Sheer magnificence. — L.G.

## WIN AN L.P.

A major feature began last week on the centre pages of Record Mirror. It is called 21st Century Pop People. And it is OUR guide to the people who have changes, or are changing the face of the pop scene. Now YOU can join in. Choose a letter and invent an imaginary character who MIGHT have contributed to the pop scene during the 60's. Like Mr. L. S. Dee for instance. Then let your imagination run riot for about 100 words — describing him or her. Send it to Record Mirror (Comp.) 7 Carnaby Street, London, W.1. Funniest entries get an L.P. — and we'll print them!

# letters

Write to Val, Record Mirror,  
7, Carnaby St, London W1V 1PG

## 'Bedman of The Decade

JOHN LENNON'S nomination by Desmond Morris as 'Man of the Decade' may have caused a raising of eyebrows in certain circles. That the 'Bedman' of pop could even be considered in the company of such worthy contenders as John F. Kennedy and Ho Chi Min seemed ludicrous. Anxiety for Desmond's sanity in his pursuit for the 'Naked Ape' was voiced.

Cynics suggested that the Zooman's concern with a sequel to his best seller caused him to jump on the pop star's bandwagon. Further consideration would have revealed that Desmond Morris's sincerity in his nomination is unquestionable and that John Lennon's right to be considered as 'Man of the Decade' is quite justifiable.

The last ten years have been more than anything else a decade of radical change in everything from morality to fashion. Monarchy, the Establishment, Christianity, all have been subject to the scrutiny of the permissive society. It is difficult to think of any one person, other than John Lennon, who has in his own personal and public life mirrored the turbulence of the sixties in all of its manifold and exciting facets.

I have no hesitation in seconding Desmond Morris's nomination of John Lennon as 'Man of the Decade'. — JOE MARTIN, 23 One End Street, Appledore, N. Devon.

## My Choice

I WOULD love to be the person responsible for the selection of the representative in the Knokke song contest. For Knokke I'd choose Engelbert Humperdinck to lead the team which would consist of Billie Davis, Malcolm Roberts, Kiki Dee and Dave Kaye. — ALWYN BRENTNA, 91 Loscoe Road, Heanor, Derbyshire.



## WHY NO FOUR SEASONS?

I MUST congratulate Peter Jones, Charlie Gillett and James Hamilton on their rundowns of the decade, and I heartily concur with practically one hundred per cent of everything that was said, especially the Chubby Checker bit. But I was shocked to find no mention of the Four Seasons. Now I admit that they can do no wrong for me and that my admiration for them is not unassociated with fanaticism (a form of fan worship that only Aretha, B. B. King and Joe Turner also share), but I'm still unable to grasp how anyone of you (even if you hate the group), can possibly ignore them.

Any group that can sell well over fifty million records and only miss the U.S. top fifty with two discs all in the space of eight years, can hardly go unnoticed. At least Crews got his name in, but his work with Frank Slay Jr. is negligible compared to his output with Bob Gaudio.

To mention the Beach Boys and not the Seasons is sheer bad manners. To top it all the RM did more to further the Seasons progress than other mags during the group's heyday. — BOB FISHER, 16 Yorkshire Road, Leicester.

## Scott

ONCE AGAIN we witness the totally inexplicable situation of an artist receiving little attention from Radio One or Two. Scott Engel's album 'Scott 4' was released over two weeks ago, but has so far been almost totally ignored by the BBC. How much longer do we have to endure this insufferable situation? After the split of the Walker Brothers, John Maus was subjected to this intolerable treatment and has subsequently been forgotten — is it now the turn of Scott Engel? — ANN WRIGHT, 11 Rugby Road, Mablethorpe, Lincs.



## Pentangle

STEPHEN ROBINSON believes that "groups without chart success" (especially, it would seem, those favoured by J. Peel) are "not good enough". Not good enough to reach presumably, S. Robinson's high standards of musical appreciation.

Take the Pentangle for example. Not one chart success; often played by Peel (who even wrote sleeve notes for their first LP). Yet their latest LP was described in 'The Observer' as "the best musical Christmas present you could think of giving anyone; delicate, poised, charming and infinitely beautiful. Just like the average top fifty single of course." — PETE LERNER, St. Clements' College, Oxford.

## Great, DC5

I AM writing to congratulate the Dave Clark Five on releasing such a good value record as 'Good Old Rock and Roll'. I just do not know how they have the nerve to release such a great record for just eight and six. It puts most EPs to shame. After all, three full length tracks, six snatches of songs with a great cover thrown in is certainly not everybody's idea of a single, is it?

Well done Dave and the rest of course, keep it up! — CHRIS DAGLESS, 1 Bourne Road, Bromley.

THE original idea of Jimi Hendrix teaming up again with old Experienced hands, Noel Redding and Mitch Mitchell for a quick tour of America has been abandoned.

Jimi, backstage at the Fillmore East on New Year's Eve, scotched the idea: "With Mitch maybe, but not with Noel for sure." Reason for Hendrix's change of mind was the reception given to his new trio, with Buddy Miles, drums and Billy Cox on bass. Nine to 10 encores from the audience and Jimi (after his first set) presenting a much subdued act with most of the singing chores handled by Miles.

"That's how it is going to be," said Jimi. "I just would rather play. I never sang before we formed the Experience — it was just something they made me do in England. Anyway, Buddy has the right kind of voice for what we want to do, so let him do it."

Another possibility, according to Jimi, is that Stevie Winwood would do gigs with Hendrix is "we can get that together." That's why Jimi calls his new group, A Band of Gypsies — a flexible title.

Incidentally Jimi really went into training for his New Year's Eve, New Year's Day concerts (four in all) at the Fillmore. He rehearsed 12 hours a day for a whole week previous and even then took the group to a small club and tested it on a live audience. Jimi also arranged to have both evenings videotaped and recorded — certainly a new Jimi.

Maybe a new Blood Sweat and Tears too. The group is taking two months off to get it together. Not before time either — the certainly-proficient group's live appearances have been nothing more than a rundown of their very successful album. On their trip to Vegas (an important date for the club owner — he wanted to see how a youth-appeal group would go down among the slot machines)

## Presenting The NEW Hendrix



## NEW YORK NEWS cabled direct from America by Ian Dove

they were greeted by the FBI, deputy sheriffs and normal fuzz. Apparently the fact that one of the group collects gas masks and an old sword disturbed the crew who are a little hi-jack conscious these days.

Ian Whitcomb was in New York. Remember him? He had some hits several years back with "You Turn Me On" as his biggie. They were U.S. chart hits mainly which was surprising because Ian is from

Britain and Ireland. Now he is a writer and producer. His last session was in Los Angeles and was a vintage rock session featuring "Rock Around The Clock" and other heavies . . . with Mae West singing!

Just to make sure: Jim Webb recorded Jim Webb singing Jim Webb recently in Los Angeles . . . "Hair" has made an all round, all over the world profit of 850,000 dollars. That's profit! . . . Tiny Tim is giving Miss Vicki, his wife, singing lessons. The tremulous duo debut on an Ed Sullivan show soon as singers . . . Boss of RCA Records, Norman Racusin reckons that the 1970s will see the album being used like a single in America, to introduce new groups and singers, and so on. A lot of discounting goes on in America which reduces the price somewhat, so it's quite feasible.

Producer Teddy Page has been hired by the Sun label (start of Elvis, Cash, Lee Lewis etc) to ready their Midnight Sun blues label. First releases will have Howling Wolf, Little Junior Music, James Cotton, the Prisonaires (actual convicts) and Little Milton included . . . Incredible String Band are retiring to their Scottish Farm to write a "rock opera" which (unlike "Tommy") will be performed with actors, singer, sets etc. It will be recorded in April and hopefully on stage by May.

The boom in country music is also bringing in some complaints — about high prices of country acts which concert promoters claim have risen over 100 per cent over the last five years with artists like Johnny Cash asking for (and getting) 85 per cent of the gate. Charley Pride, the other really hot country act, asks for 5,000 dollars, gets it and is worth it. But the price rise is having an effect — less country concerts are being set for 1969.

## From "April Showers" to "Curry and Chips" to the... OBE

KENNY LYNCH thumbed through his morning mail. One beige envelope had him worried . . . it looked very much like an income tax demand. So he delayed the pleasure of opening it.

But it wasn't from the tax folk. It was official confirmation that he'd been given the OBE in the New Year Honours List.

"Blimey, I never expected anything like that," said the Stepney-born Cockney.

We don't know exactly why honour was made to Kenny. Could be for his services to entertainment, for his work for charity. Could be just that he's an all-round nice guy.

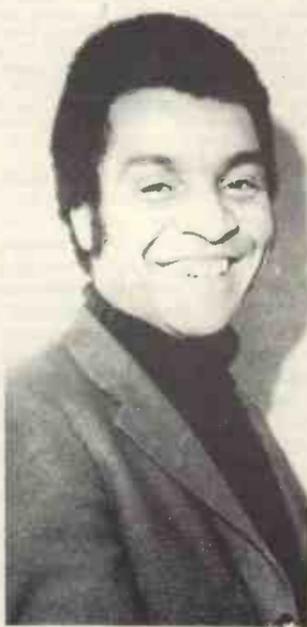
Kenny leads a very full life. Attachment to several big charitable causes takes up a lot of his time — and he also works hard for the Labour Party. He's taken flying lessons from Dick Emery and piano lessons from Walter Landauer.

His likes are many. Boxing, football, golf, listening to debates in the House of Commons, Shakespeare, Cassius Clay. He had his share of hit records, has written and produced discs for other people and recently did his stint in "Curry and Chips".

His singing started through his sister, Maxine Daniels. She was working a London club and Kenny was persuaded to get up on stage and sing "April Showers". Previously he'd only sung . . . in the shower at home.

But once he got the taste, as it were, it was hard getting him off stage. Later he joined the Johnny Dalton group, then the Ed Nichols' band at Chingford, then Bob Miller's big band at Streatham. Then came jobs with the Jimmy Phillips' band and the Phil Moss team.

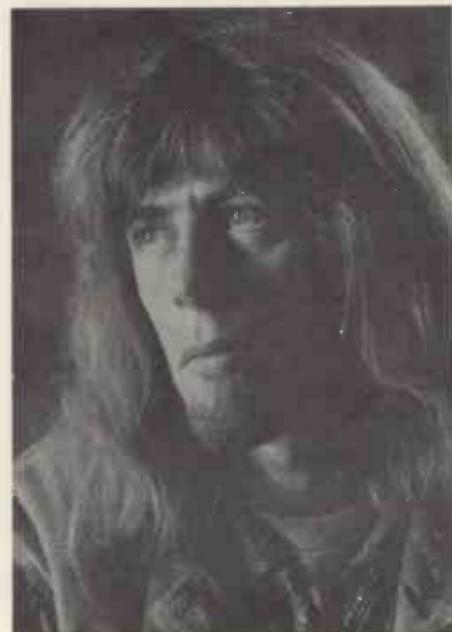
In the Army he became RASC's



featherweight champion in 1958. Became matey with Sammy McCarthy, professional feather champion and ran the entertainment side at Sammy's pub. He wrote and produced "Sha-La-La-Lee" for the Small Faces — a number one.

Now it's Kenny Lynch, OBE. And, as I was saying, it couldn't have happened to a nicer guy. P.J.

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# 21st Century

## Part two of Record Mirror's A-Z guide

**H**AIR. "Hair", the American Tribal Love-Rock Musical, altered the shape of musicals in the 60's. It opened at Joseph Papp's off-Broadway Public Theatre in October, 1967. It exploded on Broadway on April 29, 1968. Jerome Ragni and Jame Rado are the co-authors and responsible for the lyrics of their first theatre piece. Canadian Galt MacDermot composed the music for the show which is a sell-out wherever it plays. "Hair" isn't a musical in the conventional sense. It's a realistic look at flower children and revolution set to joyful rock music. Currently playing in fourteen different cities throughout the world, many of the songs from "Hair" have been top sellers. I.M.

**HEMMINGS, David.** Born 1940. Hometown Guildford, Surrey. Breakthrough: star of Antonioni's "Blow-Up". Hemmings has appeared in 43 films, but it was not until 1966 and Italian director Michaelangelo Antonioni's film of 'swinging' London "Blow Up" that he became an international star. His part, as a photographer, typified the image of British youth during the 1960's. In real life Hemmings showed an enormous sense of style — hosting TV shows, deejaying and becoming a business man with Hemsdale Ltd. Married Texan actress Gayle Hunnicutt. Later films included "Barbarella" and "Alfred The Great". One of the first of the younger generation of film actors, Hemmings' versatility has shown him to be original and intelligent. R.P.

**HENDRIX, Jimi:** James Hendricks, born Seattle, Washington, 1944. Jimi Hendrix had had a lot of experience with electric guitar in America, backing such as B. B. King and Little Richard, before coming to Britain and forming the highly successful Jimi Hendrix Experience. With his hair in a huge electrified frizz and a very loud costume, he immediately struck people as one of the most outlandish pop personalities of all time. That, coupled with his stage act, which was rumoured to be pornographic by some concert hall managers, caused such interest that most thought of him as a natural scapegoat for the law in their drug blitz. Aside from that, the music from the Experience was some of the heaviest to that date with Hendrix tremendous knowledge of guitar and studio effects. Since the break-up of the Experience, he has remained in the U.S.A. forming a new group, "Young Gypsy". L.G.

**HOCKNEY, David.** Born 9.7.1937. Hometown Bradford. Pop artist. David Hockney entered the Royal College of Art, Britain's premier art college, in 1959, leaving in 1962 with the Golden Medal Award as the best student of that year. Typifies the 1960's rebellion against convention — bought a gold lame suit to go with his medal. Spent the years 1963 to 1968 in California and has emerged as one of the most important artists of our time, dealing in the material objects of the consumer society. R.P.

**HOFFMAN, Dustin.** Born 8.8.1937. Hometown: Los Angeles, California. Breakthrough: being chosen for the part of Benjamin in "The Graduate". Hoffman typifies the new Hollywood actor. He is primarily concerned with being an actor rather than a star. Came to New York in 1958 after studying music at the Los Angeles Conservatory. Became an actor and learnt his craft with various small companies. Chosen for the part of Benjamin in Nicholl's "The Graduate".



JIMI HENDRIX — Crashed to fame in 1967.



THE ROLLING STONES — Seen here with Jagger and Jones in a mood of togetherness, back in 1967, some time before Brian quit — and died. On page nine — the Stones' Svengali Andrew Loog Oldham, their first manager.

Hoffman became an international star. Followed it up with completely different role as Rats in "Midnight Cowboy" which established his claims as a serious actor. Most recent role in "John and Mary" with Mia Farrow. R.P.

**HOPPER, Dennis.** Born Dodge City, Kansas 1934. Film director, Hopper was signed as an actor by Warner Brothers when he was 18, but his talents were finally realised in 1968 when he made his first film as a director. Co-starring Peter Fonda, "Easy Rider" — the story of the wandering of two young Americans in search of freedom — became the first film by young people and aimed at young people, to become a box-office success. Also involved in photography and sculpture, Hopper is currently making another film in Peru. R.P.

**IRVING, Clive.** Born (Clive Bates) 1933. Hometown Dulwich. Journalist. Irving joined the Daily Express in 1957, graduating to features editor in 1958. In 1960 he joined the Observer — completely re-designing the newspaper. In 1962 he became the deputy editor of The Sunday Times Colour Magazine. A year later he formed the insight team on The Sunday Times. In 1964 he became the executive editor of IPC's magazine division, leaving to join David Frost in 1966. Part of the consortium of London Weekend Television which gained the London ITV franchise. Owns Clive Irving Associates and is a consultant to The Times. Irving's contribution is that he influenced the concept of colour supplement living and was vastly important in the design of newspapers and magazines. R.P.

**J**AGGER, Mick. Michael Philip Jagger, born 26th July, 1944, Dartford, Kent. The Rolling Stones were significant in a lot of categories, but mostly in widening the generation gap by being the first pop group that parents the world over really hated and young people really thrived upon. Mick Jagger WAS the Rolling Stones and it was the flamboyant contempt in his face plus a unique and suggestive style of stage dancing that wrote social rebellion all over the group, challenging the authority of an adult world which was becoming rapidly less popular anyway. As an earthy voiced lead singer, Jagger was surrounded with emulation and the Stones records soon sped to popularity second only to the Beatles. His much publicized relationship with Marianne Faithfull and constant harassment from various constabularies placed his face in the news on a regular basis while the arrogance of his image continued to inspire millions in their pursuit of social reform and desire for good simple driving beat. Above all, however, is Jagger's ability as an exciting performer and as one of Britain's best blues singers, his vast musical ability. L.G.

**JONES, Brian.** Born 26.2.1944. Hometown, Cheltenham, Gloucester. Rhythm guitarist, Jones was second only to Mick Jagger in creating the image of The Rolling Stones. Rebellious but highly intelligent at school, Jones wandered around Europe before eventually joining The Rolling Stones. Outrageously dressed, with girl-like features, he caused scandals with two drug offences and paternity suits. He was the epitome of the young people's rebellion during the 1960's, with long blond hair, floppy hats and a complete anti-authoritarian image. He died a week after leaving The Rolling Stones in June 1969. R.P.

**JONES, Davy.** born Manchester 30, 1945. One-time apprentice jockey who became the first British-born entertainer to make it big with an American big-name group — the Monkees. Actor who appeared in "Coronation Street", first went to the States as a star of "Oliver", then provided home-spun North-country appeal as an "antidote" to the American personalities of Peter Tork, Mike Nesmith, Micky Dolenz. Now his ambition: to break back into movie/stage musicals.



JOHNNY KIDD — One of the few British stars ever to achieve the real U.S. 'rock 'n' roll' sound. And DAVY JONES, the loveable Monkee — former star of 'Oliver'.

**JONES, Paul.** Born February 24, 1942. Portsmouth, Hampshire. One-time lead singer with Manfred Mann, later solo singing personality with hits to his credit. Outspoken on matters of religion, politics, pacifism, etc. . . . which lifted him out of the rut of grunt-and-groan pop singers. But his main asset is that alone, almost, of the "I wanna act" popsters, did just that. In "Conduct Unbecoming", following on the so under-rated movie "Privilege", he was excellent. And still is a good singer. P.J.

**JONES, Tom.** Born Thomas Jones Woodward, June 7, 1942, Treforest, Glamorgan. Son of a miner, influenced first by his choir singing in Wales, then by Elvis Presley. Worked in the building trade and decided that: "Singing is an easier life than carrying hods". Went on, via "It's Not Unusual" to meet Elvis in the States and have the satisfaction of hearing both Elvis and Sinatra proclaim the Welsh Wonder "the greatest". Tom has also paid tribute to both Solomon Burke and Jerry Lee Lewis in helping building one of the few vocal talents from Britain to make international impact. Tom developed a sexy act but remained a typical one-of-the-boys figure, even if he switched cigarettes for cigars and pints of bitter for champagne. A muscular man with swivelling muscles, he says that touring itself is enough to keep him fit. Married, a "perfectly attuned" family man, Tom is a walking, talking tribute to (a) his own talent and (b) the skill of manager—mentor—mate Gordon Mills. P.J.

**K**ESSEY, Kenneth. American novelist. In 1960 Kesey wrote "One Flew Over The Cuckoo's Nest", and was instantly named as one of the most promising writers in America. Kesey, however, decided to 'drop-out' and give up writing for the Merry Pranksters. The first of the hippies in California 1963-64, the Merry Pranksters toured the country in a old bus similar to The Beatles' Magical Mystery Tour. Most of the drug culture has its beginnings in Kesey, who was eventually canonised in Tom Wolfe's book, "The Electric Kool-Aid Acid Test". R.P.

**KIDD, Johnny:** born Willesden, North London 1939, real name Fred Heath. Died in car crash October 1966. Skiffler who became a rocker — using black eye-patch over a perfectly good eye, creating an aura of placy, originator of lighting effects in British pop. "Shakin' All Over" was his big hit. He turned from rock to cabaret, proved successful, then died. A big star who could have been so much bigger. P.J.



TOM JONES — Sexy and earthy.

**KING B.B.** Born (Riley B. King) 16.9.1928. Hometown Itta Bena, Mississippi. Born in the country King's early musical experiences were country blues until he went to Memphis soon after the war. The Sonny Boy Williamson gave him his first break as singer and a DJ called Don Kern nick-named him "Blues Boy" — B.B. After that he became the country's premier urban blues guitarist although it was only in the 1960's that his talent was realised among the white population. Has influenced enormously such guitarists as Eric Clapton, Jimmy Page, Johnny Winter and Paul Butterfield. R.P.

**KING, Jonathan:** born December, 1944, London. Educated Charterhouse; Trinity, Cambridge. Wrote and sang "Everyone's Gone To The Moon", 1966. Produced "Good News Week", then into pontifical and pop prophesy, consistently writing and talking and expressing his views with painful honesty. Early in the field of significant lyrics (before the Beatles' progression), introduced love and flower power to Radio London. Generally accurate in predictions of egomania, vain and thoroughly nauseating! Abdicated from pop parasite positions in December, 1969 and made his first record for three years. A mad and cynical dilettante, the first observer of the pop universe. J.K.

**KIRK, Roland.** Born August 7, 1936. Hometown Columbus, Ohio. Blind from the age of two, Kirk is multi-instrumentalist jazz musician. He gained recognition in the early sixties and is able to play three instruments at the same time without it being gimmick. Kirk has influenced many flautists especially Ian Anderson, the leader of Jethro Tull, with his vocal effects while playing the flute. I.M.

**KLEIN, Allen.** 37-year-old, a New York City accountant. Klein came to fame during the 1960 when he took over the management of The Rolling Stones from Andrew Oldham. A controversial business figure — his Cameo-Parkway Records company had stock delisted from the American Stock Exchange 1968 because of "an absence of adequate information" — Klein has gone on to sign management contract with the Beatles, in February 1969. By the end of the year John Lennon was claiming that Klein had solved most of their business problems and the flow of money to the Beatles was larger than at any time during their history. Klein is also the manager of Herman's Hermits. R.P.

**L**AMBERT, Kit: Son of composer Constant Lambert, was educated at Lancing and Trinity College Oxford. Breakthrough — Discovering the Who and, with Chris Stamp, establishing Track Records as a major independent disc company, with artists Who, Arthur Brown and Jimi Hendrix recording for the label. Hendrix' "Hey Joe", issued before Track was launched in its own right, gave Polydor their first major British-made hit single. Other artists established by Lambert and Stamp — Marsha Hunt and Thunderclap Newman. R.C.

# Pop People

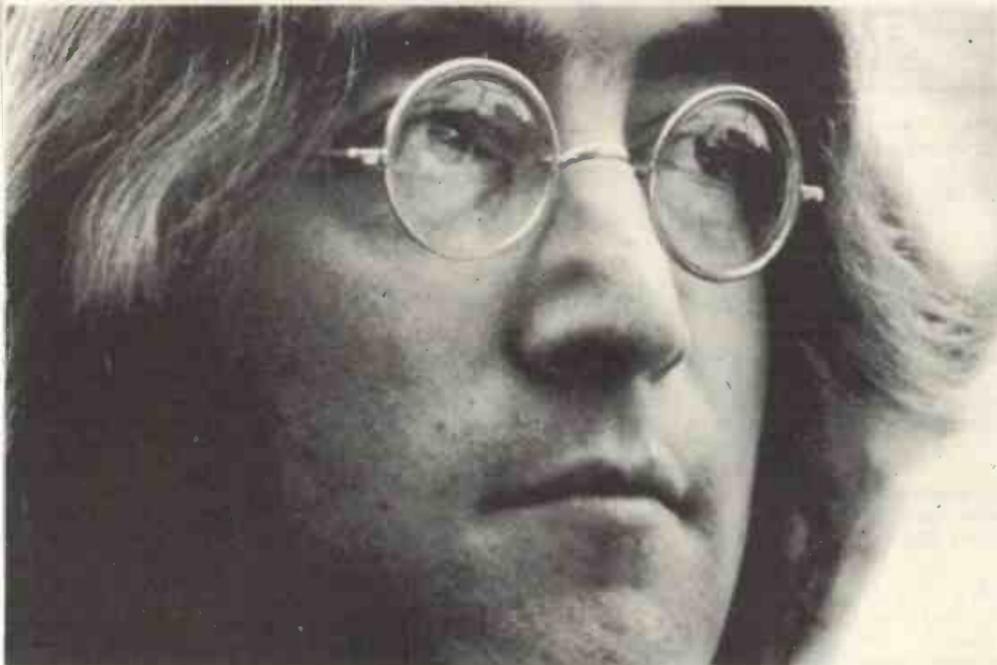
to the sixties and after :- this week H-O



GEORGE MARTIN — Power behind Beatles

**LEARY, Timothy.** A Harvard University professor, Leary began experimenting with hallucogenic drugs in the early 1960's. Because of his experiments Leary lost his job but rapidly became a hero with the 'hippie' section of American youth. Sentenced to imprisonment for carrying marijuana Leary has since taken on the mantle of martyr. His philosophy advocates the opening of people's minds with the self-realisation and awareness coming directly from such substances as LSD. At the moment engaged on challenging the right-wing Ronald Reagan for the governorship of California. R.P.

**LENNON, John Winston.** Born 9.10.1940. Hometown Liverpool. Together with Paul McCartney and George Harrison, John Lennon formed a rock group in 1962. Group eventually became The Beatles, the biggest pop phenomenon ever. Lennon, together with McCartney wrote most of the group's material — most of which reached a new excellence in pop songs. After their manager, Brian Epstein's death in 1967, Lennon rapidly became the most controversial pop



JOHN LENNON — Named by best-selling writer Desmond Morris as 'Man of the Decade'. Certainly one of the most influential.

figure. He divorced his first wife and married Japanese avant-garde artist Yoko Ono. The two of them prepared a world crusade for peace — enacted with a mixture of humour and surrealism. Campaign totally different from any other peace effort. Held 'bed-ins', formed Plastic Ono Band, made controversial films and LP's — including "Two Virgins" featuring John and Yoko naked on the sleeve. In 1969 Lennon handed back his MBE — the award he received with the rest of the Beatles — as a protest against war. Lennon's career has reflected the changing attitudes of young people during the 1960's. R.P.

**LESTER, Richard.** Born 1932, Hometown Philadelphia U.S.A. Film director. Richard Lester became a television director in America when he was 20-year-old. Came to Europe and eventually found himself in England making television commercials. First feature film was "Running, Jumping, Standing Still Film" with Peter Sellers. This established his non-sequential film techniques, much influenced by his experience with commercials. Made "A Hard Day's Night" with the Beatles, "The Knack" with Rita Tushingham, "Help" with the Beatles, "How I Won The War," starring John Lennon and Michael Crawford. His film techniques have much influenced other directors — notably in "The Monkees" television series. Established the Beatles as good film material. New film, Spike Milligan's surrealist comedy "The Bed Sitting Room". R.P.



HIS HOLINESS THE MAHARESHI MAHESH YOGI

**MAHARISHI, Mahesh Yogi.** Indian guru who started touring the world in the 1950's teaching his technique of 'transcendental meditation'. Rose to prominence, however, in 1967 when the Beatles, led by George Harrison, became disciples. 'Transcendental meditation' became the alternative to hallucinogenic drugs in the hippy culture. Maharishi became the guru of The Beach Boys and Mia Farrow, film star wife of Frank Sinatra. Beatles deserted him, however, after a meditative course at his Indian centre. Made tour with Beach Boys, but became widely ignored by the general public. R.P.

**MANCINI, Henry,** alias "Hank". Born April 16, 1924. Modernizer and creator of the old arrangements for "The Glenn Miller Story" and thereafter collector of umpteen awards for his movie scores. "Moon River" was the biggest single hit but this pianist-arranger has dominated the film-pop scene — and nobody can discount his "Peter Gunn" jazz-styled work for television. Even now, a tremendous album-seller. P.J.

**MARTIN, George:** born London, 1928. Musician trained, on oboe and in composition, at the London Guildhall School of Music — a quiet, retiring man who became the recording power behind the Beatles. Has recorded them since the start, having previously specialised in comedy discs by such as Bernard Cribbins, Charlie Drake, Peter Sellers. An unlikely

individual notoriety within the Who because he was a good drummer and largely because of his maniacal flailing style and facial contortions while keeping the beat behind Pete Townsend, Roger Daltrey and John Entwistle. Of all four members, he used to be the wildest, often appearing disguised as a policeman or a vampire, but Roger Daltrey is rapidly approaching similar status. Moon was also the man about clubs and the inspiration behind many of the Who's stunts in the streets of London. An all around extrovert, Moon is the Who's member most seen and the one from whom we can expect the most unexpected. He is a character in himself, wild, woolly and well oiled. L.G.

**MOON, Keith:** born 1948. Keith Moon achieved individual notoriety within the Who because he was a good drummer and largely because of his maniacal flailing style and facial contortions while keeping the beat behind Pete Townsend, Roger Daltrey and John Entwistle. Of all four members, he used to be the wildest, often appearing disguised as a policeman or a vampire, but Roger Daltrey is rapidly approaching similar status. Moon was also the man about clubs and the inspiration behind many of the Who's stunts in the streets of London. An all around extrovert, Moon is the Who's member most seen and the one from whom we can expect the most unexpected. He is a character in himself, wild, woolly and well oiled. L.G.

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THE SCAFFOLD — Comedy group with Mike McGear, Roger Gorman and of course, Roger McGough, biographed below.

broke away to create the Viscounts, a trio who had hits. But his break-through was in discovering Tom Jones in a Welsh club — he instantly recognised the talent and eventually wrote "It's Not Unusual"; along with Les Reed — the record that pushed Tom to the top. Added Engelbert Humperdinck to his stable... he devised the name change from Gerry Dorsey. One of the biggest, richest and most progressive managers in the business.

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**MOST, Mickie.** Born: June 20, 1938, in Aldershot, Hampshire. Originally one of the Most Brothers, who sliced into the pop boom in Britain — but eventually split, mainly through lack of success. Mickie went to South Africa and was a regular in the charts there. But his breakthrough came through learning, studying and re-styling pop music as a producer. Immensely compatible, even with artists as diverse as Lulu, Herman's Hermits, Donovan and now Nancy Sinatra. Mickie now is the "most" in terms of the sheer loot he's drawn from some consistent style-setting and style-changing recordings. Probably the best spotter of a potential hit song — and certainly one of the most imaginative of producers. Enjoys the trappings of enormous wealth, but remains a dedicated pop fan. Original creator of the 25-hour day. P.J.



JOHN MAYALL — Blues leader

**MORRISON, James Douglas.** Born 1945. Hometown Los Angeles, California. Lead singer with The Doors. He was the first of the new American rock singers — rebellious, sexual, longhaired. Group first came to prominence with a song called "Light My Fire" which has subsequently attained the status of a standard. Morrison himself has always been controversial — in 1969 in Florida he was charged with revealing his genitals during a Doors concert. Off-stage

he is quiet and thoughtful — and has become recognised as a promising poet. Despite stardom in America, the group remains anonymous in Europe — their London performance doing nothing to enhance their reputation. R.P.

**NICHOLLS, Michael.** Born (1909 Peschkowsky) 6.11.1931. Hometown Berlin. Film director. Son of a Russian father and a German mother, Nicholls came to England in 1939 to escape Nazi persecution in his native Germany. Changed his name to Nicholls. Family later emigrated to America where Nicholls became involved in the theatre. His success in that field enabled him to make his first film "Who's Afraid Of Virginia Woolf" — an international success. His second film "The Graduate" became one of the box-office sensations of the decade. His success has meant that Hollywood is no longer afraid to tackle social and emotional themes in depth. Currently involved in filming "Catch 22". R.P.

**OLDHAM, Andrew.** Born London, 1944. One-time publicist for the Beatles, then persuaded to go and view the Rolling Stones at Richmond — and teamed up with Eric Easton to manage the hairy headline-makers. Public school history; 'rebellious; hip. Once fancied his chances as entertainer under the name Sandy Beach or Even Chancery Lane. Had instant togetherness with the Stones, building them and his own recording empire. Controversy is his key-note. Consistency is not. But a dominant pop figure. As he said the Rolling Stones are not a recording group — more a way of life. P.J.

**O'RAHILLY, Ronan.** Born May 21, 1940 in Dublin. Breakthrough: Introducing commercial radio in pirate form — "Radio Caroline", on Easter Saturday, 1964. Says his involvement in pop began in 1962 when he was part managing the Alexis Korner Blues Band. Charlie Watts and Jack Bruce were in the band. Later started his own "Scene Club".

"I began working with Georgie Fame. We recorded some of his material and I took it around some of the disc companies. Nobody liked it. I thought that the only way to get airplay for really good music was to form my own station, and I did just that," he says. O'Rahilly hopes to have Television Caroline operating by the Spring. "There's no reason technically why we should not succeed. People are laughing at the moment, but we will have a first with this." On money — "Radio Caroline made money but I've never really wanted it. I had money when I was young and I suppose I'm trying to get away from it now."

**ONO, Yoko.** Born February 18th, 1933, Tokyo Japan. Before meeting Beatle John Lennon, who was later to become her second husband, Yoko Ono had carved herself a niche in the avant garde fields of art and music, having appeared on stage with Ornette Coleman. Yoko has strongly influenced and joined John in peace campaigns, demonstrated with writings inside white 'bags', and long spells in bed. Musically she caused the evolution of the Plastic Ono Band, a conglomeration of notable musicians, howling, and such records as the highly successful 'Give Peace a Chance' and 'The Wedding Album'. V.M.

# smalltalk

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Published by Cardfont Publishers Ltd., 7 Carnaby Street, W.1.  
Distributed by Surrudge Dawson Ltd., New Kent Road, S.E.1.  
Printed by Pendragon Press Ltd., Old Tram Road, Pontlanfraith,  
and C. J. Mason & Sons Ltd., Bristol BS13 7TP.

# For some, 1970 won't be such a Happy New Year

## face

A good start for the David Frost Show on Sunday — Rolf Harris sang the first verse of "Two Little Boys" with the mike off, Esther Ofarim failed to make the mike in time for the start of her song, and the show had two 'Part Two's. Live TV is great.....Frank Sinatra had his album, "Sinatra/Jobim" completely withdrawn in America but not before 20 copies had left the factory — what a collector's item!.....A (1970) 1: the Cowbills.....with Elvis, the Beatles, Cliff, Dusty, Diana Ross and The Supremes, Lulu, the Stones (not to mention the rest of the galaxy featured in "Pop Go The 60's") all appearing withing the space of six hours, New Years Eve 1969 must go down as the greatest pop music happening in the history of British television.....even our production editor makes mistakes — Joni Mitchell and Neil Young are Canadians and not from the U.S.A.....songwriter Kenny Young has bought Clodagh Rodgers a seven-week-old red setter puppy called 'Biljo'. From the same litter puppies have gone to Julie Felix, Mary Hopkin and two to Tony Curtis.....Ten Years After organist, Chick Churchill has got himself an Aston Martin.....Keith Altham seen on New Year's Eve doing his famous impersonation of Long John Silver singing "I'm Dreaming Of A White Christmas".....Julie Felix was the guest star at the Quintessence New Year's Eve party at St. Pancrass Town Hall.....own up! Who knows the Beast's afternoon watering hole?.....'soul' isn't the only four-letter word when Shout magazine gets steamed up about something.

Q2: what do the following have in common — Paul McCartney, Henry Hall, Mark Twain?.....sign of the times? David Frost posters going cheap for 1/- in Carnaby Street.....the Who's "The Who Sell Out" album going for 15/11d in W. H. Smith's sale.....Radio Luxembourg's Press Officer, Don Wardell, inviting journalists to join the Listeners Club if they're seeking a bride.....the new Chicken Shack single for release next week is a rock 'n' roller called "Maudie".....guest spot on the "Andy Williams Show" should give the Temptations a much needed chart boost here after the complete failure of "Runaway Child Running Wild".....now he's shaved his head, is Viv Stanshall thinking of joining Slade?.....Ray Thomas deafened by the roar of Alka-Seltzer after his New Year's Eve party.....the Beast currently taking tablets for his bad tail.....knock! knock! "Who's there?" "Andy Williams' bear." "Sorry pal, the nudist colony's next door.".....knock! knock! "What's there?" "Curses, you guessed!.....knock! knock! "Lousy critics — why don't you shut up and go away.".....is Bill Harry's favourite song at Chrysalis, "If I Were A Carpenter"?.....Herman and the Hermits guest on the Morecambe and Wise Show (BBC-2) next Wednesday.....Johnny Moran stopped "Scene And Heard" last Sunday for the news, but no news. It got lost around the Radio 2 studio.....Emperor Rosko still having to go at Jonathan King — expose, expose!.....Andy Fairweather-Low opened a window and in flew Enza (sorry).....following his dressing room practising, is Ian Anderson Jethro Tull's answer to George Best?.....son of Al Addin working on a new act with a bottle of exploding champagne?

Incredible but true dept: Radio Luxembourg are plugging the "Gang Show" album on Major Minor!.....RM's Paul Phillips was 21 last week but he didn't buy the Office Staff any drinks.....President of Atlantic Records, Ahmet Ertegun, flew into London this week for the Crosby, Stills, Nash and Young concert.....when is everyone going to stop saying "they're finished" and realise that "Something" didn't make No. 1 because it was released weeks after most Beatles' fans bought "Abbey Road" album from which both sides were taken.....Kenny Rogers and the First Edition appear on the Val Doonican Show January 10.....Dave Sinclair of Caravan played bagpipes at a New Year's Eve party.....Spirit of John Morgan's roadie broke down on the M.1. — the van was all right.

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THIS column comes to you from Scotland where I have been spending Christmas and that famous Scottish festive occasion, Hogmanay.

Last year flew by so quickly I still can't believe we are in the 70's already. Everyone is busy predicting what will happen or what our musical tastes are going to be, but I would rather wait and see. There's nothing like an element of surprise.

However, over the Christmas period, Maurice and I were flooded with mail and, I am afraid to say, there are some people not looking forward at all to this coming year.

Margaret Jenkins, of Luton, is one. She writes: "My parents separated just before Christmas, and this time I know it is for certain. They have split up and reconciled before, but this time I know they will not be getting together again.

### Divorce

"I understand that already lawyers are working on a divorce petition, so I suppose that by next Christmas it will have come to court.

"I am 15 years old and I have been given a choice as to which of my parents I am going to live with. Neither has tried very hard to keep me and I get the feeling I am being pushed to and fro like a yo yo, each parent hoping the other will give in and take me into wherever they are going to live.

"Quite frankly I am not all that keen on living with either of them.

"I have had to live through all their rows and fights for the last two years of so — I am an only child by the way — and I think I have had more than my fair share of both of them.

"I have no other relatives to go to, and I would appreciate it if you have any advice to offer."

There must be loads of

Write to  
Barry or  
Maurice  
c/o Record  
Mirror  
THIS WEEK



*Barry Gibb*

people who have this agonising decision to make at the age of 15, and equally, there must be a lot of people who regret that decision, made at such an early age, for the rest of their lives.

I must say at the outset that I'm glad it's not me — but, of course, that's no answer.

The only thing I can think of, Margaret, is that you make up your mind which parent is the "lesser of the two evils." You could then leave home and get a job when you are 16 and be self-supporting. Mind you, you are not going to get very good money at that age, but at least you will be a little bit independent and that will give you peace of mind.

### Be selfish!

There is always a possibility that your parents will come together again, but it sounds to me as though it won't last very long even if they do. So for that reason I think you have got to be very selfish and think only of your own future. It



doesn't look as though anyone else is going to.

There is perhaps a possibility that your boyfriends parents will take you into their home. You mention you have a boyfriend. Why don't you offer to pay something towards your keep if and when you get a job.

Keep in touch, Margaret, because I would like to know how you get on.

Have to dash now as I have an appointment here in Edinburgh — someone didn't write to me. They came round to the hotel!

Look forward to receiving lots more letters from you so we can make this the most talked about column for young people.

Maurice will be with you next week.

## Big noises from Jamaica

BOSTON & THE SOULITES Starvation (Ackee ACK 103) Calypso beat here with loads of voices joining in to give a pure West Indian feel evocative of sunshine, palms and all that jazz. Puts a little cheer into this dreary winter.

JACKIE MITTOO Clean Up (Bamboo BAM 15) Lively instrumental effort from organist Jackie. Swings along happily.

TONY SCOTT Darling If You Love Me (Escort ES 816) A pleasant enough number, except that it sounds like so many others and Tony tries to be pleading and soulful but instead sounds rather funny.

FREDDIE NOTES & THE RUDIES Shanghai (Trojan TR 7713) Nice to hear a piano for a change! Quite a breezy instrumental effort and that pianist is really rocking.

LEE PERRY & THE UPSETTERS Yakety Yak (Upsetter US 324) The Upsetters' mastermind Lee Perry gets star billing as the boys come up with a brash vocal version of the Coaster's rock 'n' roll classic. It's a pretty dire record with all the tune's lilting quality killed stone dead.

JOE GIBBS & THE DESTROYERS Nevada Joe (Amalgamated AMG 855) Odd but

very effective mixture of funky soul and reggae on this instrumental which is a great club record but has no chart chance.

AMOR VIVI Dirty Dog (Big Shot BI 534) Jazzy calypso, complete with steel drums-sounds like a latter-day Edmundo Ross. Fast, sing-along song, good for those who like this kind of thing.

DERRICK HARRIOTT Riding For A Fall (Songbird SB 1013) Derrick is one of the better-established ska singers. Indeed, Songbird is his own record label. This is a pleasant mid-paced ballad effort but not quite distinctive enough to happen big.

TONY SEXTON & JUNIOR ENGLISH Nobody Knows (Camel CA 35) Nice, meaningful song taken at just the right tempo. Pity the backing track couldn't have been a little less predictable.

FREDDIE NOTES & THE RUDIES Guns Of Navarone (Grape GR 3010) "Guns Of Navarone" was one of the first big ska hits, several years back, but I can't see this new and rather poorly recorded version doing anything much.

THE SUGARLUMPS Sugar Sugar (Jay Boy Boy 16) Reggae treatment of the chart-topper, produced by Mr Don Lawson. I wasn't too sure about this one but a

passing skinhead dolly tells me it's better than the original so perhaps it might just be a great big hit-if the charts can stand that after the song has already had seven weeks at the top!

KING STITT The Ugly One (Clanisc CLA 206) That's the one I always get so perhaps this is the story of my life! No, in fact, this ugly one seems to be a gun-fighter who kicks the disc off with some menacing talk and interjects with calls of "die, die", throughout this rather menacing talker who kicks the disc off with some menacing talk and interjects with calls of "die, die", throughout this rather mundane organ instrumental.

THE CRYSTALITES A Fistful Of Dollars (Explosion EX 2006) But they are not very likely to earn it with this very mundane instrumental. I'm sure that Reginald Dixon is now working in Jamaica, we are being served up with so many of these sickly-sweet organ based instrumentals lately.

KEN PARKER Only Yesterday (Amalgamated AMG 853) Very Funny rhythm to this. Ultra-jerkey even by ska standards. Ken sings as though he's wearing tight trousers. He's got a very pure voice, high-pitched and a little plaintive. Romsps along most pleasantly.

## REGGAE TOP TWENTY

This Last Week

- |    |    |                               |
|----|----|-------------------------------|
| 1  | 1  | MOON HOP                      |
|    |    | Derrick Morgan Crab 32        |
| 2  | 2  | SOCK IT TO ME                 |
|    |    | SOUL BROTHER                  |
|    |    | Bill Moss Pama PM 765         |
| 3  | 5  | CLINT EASTWOOD                |
|    |    | The Upsetters Puch 21         |
| 4  | 3  | GIRL WHAT YOU ARE DOING TO ME |
|    |    | Owen Gray Camel CA 25         |
| 5  | 4  | THE WARRIOR                   |
|    |    | The Sensations Camel CA 31    |
| 6  | 8  | PRETTY COTTAGE                |
|    |    | Stranger Cole Escort ESC 10   |
| 7  | 7  | DERRICK 'THE POP'             |
|    |    | Derrick Morgan Unity 540      |
| 8  | 6  | BONGO NYAH                    |
|    |    | The Little Boys               |
|    |    | Camel 36                      |
| 9  | 9  | WITHOUT MY LOVE               |
|    |    | Little Roy Crab 39            |
| 10 | 13 | HOOK UP                       |
|    |    | Bunny Lee All Stars           |
|    |    | Unity UN 533                  |
| 11 | 15 | SENTIMENTAL REASON            |
|    |    | The Maytones Camel 27         |
| 12 | 16 | CAT NIP                       |
|    |    | The Hippy Boys Camel 29       |
| 13 | 16 | KEEP THAT LIGHT SHINING ON ME |
|    |    | Slim Smith Unity 537          |
| 14 | 10 | PUSSY PRICE                   |
|    |    | Laurel Aitken Nu Beat 046     |
| 15 | 12 | LANDLORDS AND TENANTS         |
|    |    | Laurel Aitken Nu Beat 046     |
| 16 | 14 | JESSIE JAMES                  |
|    |    | Laurel Aitken Nu Beat 045     |
| 17 | 20 | WHAT'S YOUR EXCUSE            |
|    |    | Hippy Boys 413                |
| 18 | 18 | RETURN OF THE UGLY            |
|    |    | Upsetters Punch 18            |
| 19 | -  | DRY ACID                      |
|    |    | Upsetters Punch PH 19         |
| 20 | 26 | TOO EXPERIENCED               |
|    |    | Winston Francis Punch PH 5    |

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Son of a preacher man  
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Bama Lama Bama Loo! It's the madcap Richard himself and a pack of the original jam-kicker-outers, 'Electronically re-channeled to simulate stereo' and sounding as fresh and crisp and wild and beautiful as ever. Wanna shake up the neighbours? Then play this LP at any volume, low, medium or high. This is an introductory album from Specialty, manufactured here by Sonet, and there are more goodies to come from names like Larry Williams; Sam Cooke, Percy Mayfield, Lloyd Price, Ray Charles, etc. However, all serious rock fans and students of pop music should latch on to this wildest-ever collection, although most true rock fans will already have the selection as issued on the famous old London LP's.



(very nice) on "Sunny" and then goes into a superlative version of "That's Life". Certainly his best LP for some time.

Tommy Jones "Cellophane Symphony" together with the Shondells, Tommy's new brand of Psychedelia comes across strongly, especially on the terrific nine-minute instrumental title track - has to be heard to be believed and acid fans will dig. There's a gimmick item - "Papa Rolled His Own" but generally the LP is powerful and subtle.



Robin Gibb "Robin's Reign" (Polydor 583 085) Presenting the wavering voice of Robin Gibb... But seriously folks, the quasi-dramatic emotional style of the breakaway Bee Gee is in full evidence here. His lyrics are always interesting and imaginative and although the backings are just a bit too schmatzy, Robin often manages to get a hard enough edge on his voice to prevent any thing sinking into a general morass. Best tracks are "August October", "Most Of My Life" and the hit "Saved By The Bell" . . . the single is a fair enough indication of the standard of the album.

Taste "On The Boards" (Polydor) is a blues based heavy LP, nothing outstanding except the general unoriginatity... But sensual enough for current sales. Maybe. Much of the same thing on "Faithful Friends" by the New York Rock & Roll Ensemble, but their arrangements are a little more ambitious (Atco) Plenty more heavy sounds on "Corbitt" by Jerry Corbitt, ex-founder member of the Youngbloods, here heard doing his own thing. "Audience" are a bit reminiscent of the early animals and make some varied and ambitious sounds on Polydor - one of the better progressive LP's Folk-country stuff from "Jake Holmes" on Polydor - a nice American singer with superb backings and interesting songs.

A new type of James Brown is demonstrated on "Gettin' Down To It" (Polydor). He's with the Dee Felice Trio and the general jazz-oriented sound is smoother and more subtle than his usual vocal gymnastics and blatant soul style. He duets with an un-named bird

**THE HAPPY DAY CHOIR:** "Good Feelings" (Stateside SSL 5017). This is, for Gospel fans, something most definitely not to miss. But the material is more pop. . . "Little Green Apples", "Mrs. Robinson", "Son Of A Preacher Man", but dressed up in this exciting idiom. Another album unreservedly commended.-FIVE STARS.

**LOCOMOTIVE:** "We Are Everything You See" Parlophone PCS 7093). One of the more talented all-round groups. Trumpet and tenor saxes come up strongly behind a tighter-than-usual basic vocal sound. Mostly Norman Haines' arrangements, some tough percussive effects, and a pretty varied batch of songs. But some of it hangs a bit in the air. Still, the basis is strong.-FOUR STARS.

**ALEX HARVEY:** "Roman Wall Blues" (Fontana 5534). To an extent, Alex remains under-rated. But those in the know appreciate his tough blues qualities - and here he operates in a big brass setting, with some really penetrating arrangements from Derek Wadsworth. "Midnight Moses" is a strong sampler, and there are some quiet reflective moments which come off well. Do try this one - it's worth the effort.-FIVE STARS.

**THE GOLDEN EARRINGS:** (A group from the Netherlands I believe) take up one side of their album with an inventive version of the Byrds superb "Eight Miles High"; that's what the LP is called, and 'heavy' fans will dig - I don't know about Byrd fans though (on Major Minor). Another powerful group, The GUN come up with "Gunsight" (CBS), more twisted guitar, freaky rock-blues and searing vocals. It's well performed but lacks the atmosphere of comparable U.S. albums. GARY FARR on the other hand has a gentler approach, and his "Take something With You" LP on armalade reflects a confident approach and grasp of many facets of modern pop - a fine LP.

# SINGLES: BRITISH. US. JAMAICAN.

**MIKI ANTHONY:** Cinnamon; Easy Rider (RCA 1906). Young Miki has the right style, right breeziness, right looks to make it. This is an American number, instead of a self-penned epic, and he handles it very well. Powerful, pretty well in the bubble-gum image, and with some neat instrumental phrasing. Could do the trick for him. Chart chance.

**EDISON LIGHTHOUSE:** Love Grows Where My Rosemary Is (Bell). Business like production, tremendously brassy, rather subdued lead voice. But there's a commercial tag here and there.\*\*

**LOIS LANE:** Putting My Baby To Sleep (Philips). Like this girl. She purrs sexily, but with impact, too. Easy melodic hook here, so could just do something.\*\*\*

**BOBBY HANNA:** Californya (Philips). Nicely sung, not too sure about the song-strength. Probably a miss, but it yearns along.\*\*

**FERRIS WHEEL:** Can't Stop Now (Polydor). Nice mixture of voices - this isn't half bad, with intriguing lead girl, but could miss out for lack of support.\*\*\*

**MATTHEWS' SOUTHERN COMFORT:** Colorado Springs Eternal (UNI). One-time fairport convention Ian Matthews with a sampler from an upcoming album. Easy, jogging mid-tempo piece but a bit samey.\*\*

**DEBBIE REYNOLDS:** With a Little Love (Pye Int). With Telly exposure around now, the former Miss Burbank could make it - it's certainly bright enough.\*\*\*

**GIORGIO:** Moody Trudy (MCA). Very gimmicky, with Giorgio creating most of them. Okay bouncer of spirit. But hardly a hit.\*\*



**JULIE CONVINGTON:** The Magic Wasn't There (Columbia). Plaintive straight-sung ballad. Strongpoint: the lyrics.\*

**CANDY CHOIR:** Why Do You Cry My Love (Polydor). Hefty piano build-up, then vocal gyrations and gymnastics. Paul Ryan song.\*\*

by  
**Peter Jones**

**PAUL TRAVERS:** Something You Can Lend (A and M). New Singer-writer with a pleasing approach...some is of unusual construction but goes on a bit.\*\*

**JAMES QUEST:** Ecstasy (Crystal). Ballad, a bit routine-y, but it does have its moments as it builds.\*\*

**GRAHAM BONNEY:** Sign On The Dotted Line (Columbia). Brash and brassy belter of a ballad Graham has a bonny style and this is more than okay.\*\*\*

**FAITH BROWN:** Lock Me In (CBS). Ex-lead of the Carrolls, a shapely girl on a fairly commercial and catchy piece. All rather sweet.\*\*\*

**BLACK SABBATH:** Evil Woman (Fontana). Hard sounds here. After a couple of plays, the drama really hits through. But could miss out.\*\*

**TWO OF EACH:** Here Comes The Sun (Pye) Mixed group on a so-so treatment of the George Harrison number.\*\*\*

**BARRY HOPKINS:** Love Ya Want Ya, Need Ya (Spark). A la-la little ballad nut-nothing special.\*

**SIMON STOKES AND THE NIGHTHAWKS:** Voodoo Woman (Elektra). Hefty, chunky bluest Good organ, hearty beat. But nothing different.\*\*

**CONCLUSION IS:** This Is Not My Country (Parlophone). Softly Harmonised, rather gentle ballad. Okay but not chart-sounding.\*\*

## Big noises from Jamaica

**SOUL DIRECTIONS** Su, Su, Su, (Attack ATT 8011) Heaven knows what this one is all about - the vocal is so slurred but it is a bright, pacy little record with nice falling-bass patterns, and a tune slightly reminiscent of "Longshot Kick The Bucket".

**KEITH & TEX** Tighten Up You Gird (Explosion EX 2008) Easy paced but far from dreary, this one has some very nice vocal work with Keith and Tex alternating the lead.

**JOHN HOLT** Wooden Heart (Trojan TR7702) Elvis fans will probably wince at this but it's a pleasing version of his old hit which should stand fair chances, particularly since the song is well known enough for everyone to sing along.

**DICE THE BOSS** But Officer (Joe DU 52) Purely a dance record with a steady reggae, beat, shouted

## America Awakes!

**B. J. THOMAS:** Raindrops Keep Fallin' On My Head (Wand WN 1). No. 1 in the U.S. Chart; a Bacharach and David song of exquisite niceness; from the upcoming boffo Paul Newman-starring "Butch Cassidy and the Sundance Kid" flick; a pick to click! CHART CERT.

**CANNED HEAT:** Let's Work Together; I'm Her Man (Liberty LBF 15302). Wilbert ("Kansas City") Harrison's original of this chunky beater (raved about in "Rolling Stone") has been around in America for some time, and is now finally a hit there. Good - very good - though the Heat's version is, I'd dig to hear Wilbert's Great sounds on the frantic flip. I always goof when tipping these boys, but this time they ARE dur for a tour! Go, go, Harvey Mandel! CHART CHANCE.

**THE CONTOURS:** Just A Little Misunderstanding; First I Look At The Purse (Tamla Motown TMG 723). Having re-released so much old R & B material, British record companies are now hoist with their own petard: they've so successfully brainwashed the public into equating "Soul" with '65/'66

calls and an electric organ providing most of the drive. Flip side is, would you believe, "Reggae On The Shore"!

**GAYLADS** There A Fire (Trojan TR 7703) Apart from the Trojan, this would be judged as a soul record and quite an effective if rather dated one at that. Good group sounds and a Tamla-styled vocal arrangement.

**THE SOUL MATES** Beware of Bad Dogs (Camel CA 33) The Makers of electric organs must bless the day when reggae was invented! Here's yet another organ-dominated instrumental which just with a little more punch injected could have been a great one.

**OMEN** No More (Ackee ACK 102) One of those records which really stands out above the rest. The backing is basic and very ordinary but the vocal is

vintage sounds that they now find it difficult to get the trickier modern R & B rhythms across - and have virtually stopped trying to do so. Out of the current U.S. R & B Top 50, only eight titles are available here (of which three are on L.P.s) ... no wonder people are saying "Soul is dead". (These old Contours "bang-bang-bang" dancers always were good, and could happen here now.) CHART CHANCE

by James  
**Hamilton**

**THE OTHER BROTHERS:** Let's Get Together; Little Girl (Pama PM 785). Dale Hawkins-produced brassy nasty top, with a beautiful Soul Group Freak special on the flip - yeah! Do hear it. (Hey, any Freaks who want a slightly fuller version of my "Confessions of a Soul Freak" review of the decade, or who missed it in the Xmas week issue, send me a big S.A.E.)\*\*\*\*

**NINA SIMONE:** To Be Young, Gifted And Black; Save Me (RCA

tremendous with Omen, whoever he is, telling it like he really means it. Not really chart material but top marks for a fine performance.

by Roger  
**St. Pierre**

**MONTY MORRISE & THE MAPLES** No More Tear Drops (Camel CA 28) Best things about this one are the punchy brass interjections. The song is quite effective too but the vocal could perhaps have been stronger.

**TONY SCOTT** What Am I To Do (Escort ES 805) Yes, it's "The Liquidator" with a vocal taking the place of that electric organ and the result is a very fine record but one which, in view of "The Liquidator's" success will probably achieve little.

**Victor** RCA 1903). Alright! Although technically the B-side here, "Black" is right up high in the U.S. R & B Chart ... slow and moody, with Gospel chorus, it sizzles! (So much better than Nina's thin version of the Ray Sharpe/Aretha Franklin "Me").\*\*\*\*

**BILL MOSS:** Sock It To 'Em Soul Brother (Pama PM 765). Out for ages, this Bell Records-leased Soul jumper is now getting the plugs it deserves. I just though you soul Freaks who thought it was Reggae should know and investigate!\*\*\*\*

**THE DELLS:** Sitting On The Dock Of The Bay; When I'm In Your Arms (Chess CRS 8105). Noisy, beaty version of the Redding classic - a U.S. hit, it sounds better in the middle of an LP (from whence it came). Older album track flip, too.\*\*\*

**SOUL PARTNERS:** Walk On Judge (Pama PM 766). A post-"Tighten Up" brass 'n' guitar instrumental, it has some nice bits and is good - but 'tain't nothin' special, neither.\*\*

**EDDIE FLOYD:** Why Is The Wine Sweeter (On The Other Side); People, Get It Together (Stax 138).

by  
**Rob Partridge**

**N**O session musicians could ever double for "The Greatest Noise Ever" on record. And if you've heard many of the records by Tom Jones, Clodagh Rogers, Timi Yuro, Sandie Shaw, Peter Sarstedt, Madeline Bell and Cilla Black you'll know the reason why.

The eight members of "The Greatest Noise Ever" are session musicians who have, at one time or another, backed nearly every major British artist. Now they're getting tired of always being in the background and they've banded together under the supervision of arranger Ian Green to make their own records.

Just at the moment they're half way through their first album, tentively called "Life".

The band consists of Harold McNair on alto and flute, Gordon Beck on piano, Colin Green, guitar and vocals, Johnny Spooner on drums, Dave Richmond on bass guitar, Steve Grey on keyboards, Ray Warleigh on alto and Perry Ford with the vocals.

Together, they add up to a lot of talent. Harold McNair, for instance, arranged and played on Donovan's "There is A Mountain", Steve Grey has played with Eric Delaney and Kike Cotton, Ray Warleigh has been with Mike Westbrook and Zoot Money, Colin Green played with Georgie Fame's Blue Flames and Perry Ford was one of the Ivy League.

An eclectic mixture of blues, jazz and straight pop. I asked arranger Ian Green why they had decided to form their own group. "It really started with an album we did together some time ago I kept the rhythm section intact

**DICE THE BOSS** Gun The Man Down (Joe DU 51) Produced and written by Joe Mansano, who also sings the B-side. Very familiar tune here, I'm sure someone else has released it recently under a different name. Basically a funk-laden instrumental with electric organ doing most of the work.

**FAMILY CIRCLE** Phoenix Reggae (Attack ATT 8001) Not another reggae version of the Jim Webb number but a rather exciting instrumental which jerks along in stimulating fashion with a well-drilled brass section showing the way.

**BONNIE FRANKSON** Dearest (Columbia DB 114) Bonnie is not of the type which teamed up with Clyde because he's a boy and he sings in typical West Indian fashion over a lilted but insistent backing.

**COLOURED RAISINS** One Way Love (Trojan TR 7000) Something of a mixture of soul and ska on this treatment of the old pop hit. It's a great song, which helps carry it all off and the group are quite a capable outfit who could just notch a hit.

Chug-beat vass-filled slowish bit of philosophy (on an old theme!), with quite a good busily-orchestrated fast flip.\*\*

**THE RASCALS:** Hold On; I Believe (Atlantic 584 307). A nice slice of fairly formless funk - hence uncommercial here, but very good. The breezy Soul vocal group - like flip wails towards the end! Two good-goodies!\*\*\*\*

**THE JAMES GANG:** Funk No. 48 (Stateside SS 2158). A noisy "modern" group (with a hit U.S. album) doing a blatant Family Stone, with freaky sounds and chattering beat - yet surprisingly fresh and punchy.\*\*\*

**THE TOKENS:** She Lets Her Hair Down (Early In The Morning) (Buddah 201076). That Clairol commercial again - here sounding better and lighter than Gene Pitney's version. Good ol' Tokens!\*\*\*

**BUCK OWENS:** Big In Vegas; Tall Dark Stranger (Capitol CL 15623). Big in the C & W Chart, too, this slowie (by Owens & Terry Stafford) sounds quite like the sort of thing that Buck's similarly Hollywood-based Country cousin, Glen Campbell, might sing. Smooth and bitter-sweet.\*\*\*



IAN GREEN - arranged and supervised the session.

## 'The Greatest Noise Ever'?

and everyone got to know each other. So they talked together about forming their own group.

"Once the incentive was there it was easy. It's a terrible drag doing other people's records all the time when you know you can do it yourself - so gradually they came together.

"The Blue Mink group is the same sort of idea in another direction.

"So far we've recorded about one side of an album. There's some jazz and some pop - generally all sorts of different ideas. That's the main idea behind the group - to make an album which allows everyone to do their thing together.

"Musically, the material is very varied. The first track for instance is a free form thing. It's based on the developments in a man's life.

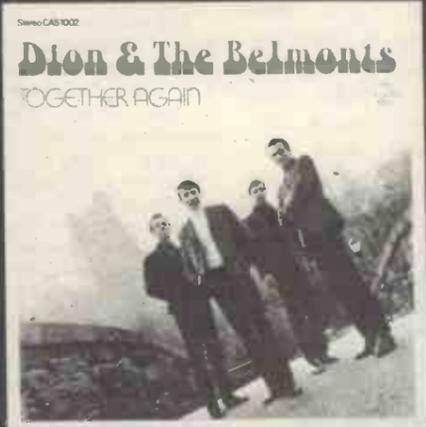
Eash period is represented either vocally or in come instrumental form. From the free form opening it meanders into a pop melody."

The album will be completed in the New Year. And until that time each member of the group is keeping to session work in between recording the LP. But once "Life" is released the group might go on the road - leaving session work behind.

Said Ian: We'd like to do a couple of concerts. The trouble is there's not enough money to keep a group on the road in this country, but we's like to do the album live at somewhere like the Fairfield Hall of Festival Hall.

"And then there's the States. That's the only place where a group like this can make money to keep going. If it doesn't work out, well, nothing is lost."

## Sounds '70



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# Mott & the name game ...

**S**OME bands try harder. Like Mott The Hoople for instance. You try walking around with a name like that. Not that it's lumbered them at all. Look what Engelbert Humperdinck did for Gerry Dorsey.

Individually, Mott The Hoople are five lads from Hereford. Ian Hunter is the singer and pianist, Nick Ralphs is lead guitar, Overund Watts is on bass, Buffins is the drummer and Verden Allen is on organ.

Collectively they've made an impression in the few months they've been together. At the Van Dike Club Plymouth for instance, the audience went wild with appreciation. And Island Records had enough

confidence in the group to give them unlimited studio time to cut their recently released first album.

"It all started with Nick," said Ian Hunter, "He hustled Jim Capaldi and Guy Stevens until eventually something was agreed. Then the group was formed. I wasn't a pianist at the time, but all the pianists that were auditioned weren't O.K. So I got the job. They seemed to like me.

"But it was Guy Stevens - Island's creative producer - who made the group. He's been like a God to us. He even gave us the name Mott The Hoople. It's from a book which no-one seems to have heard of.

"Guy's really great. When you first go to his flat he puts on the



Youngbloods and Lee Michael. But when you've been there three hours its out with "Lucille" and "Tutti Fruti". He's a rocker, really."

The group are in the middle of a musical controversy. Almost every review of their album suggests that Ian's singing is greatly influenced by Bob Dylan. Answering the accusation, Ian said: "I can't help the way I sing. I'm not copying Dylan, but as far as I'm concerned it's the only way I can get the words across. If it comes out like Dylan, then it's too bad.

"It's phrased singing - I'm getting the words out. It worries me when people say I'm copying Dylan. On the next album I'm changing my voice slightly, but if it still sounds like Dylan then I'm sorry..."

The band have been on the road for two months now. "At first we weren't together at all but now we're getting together very well. It's a happy group - and everyone encourages everyone else to do well. People are even remembering songs like 'I Can Feel' and 'Hunch-back Fish' which will be on our new album. It's all unbelievable. Last year I was tramping about from studio to studio and now it's there. I can hardly believe it's me on record."

ROB PARTRIDGE



# ROCK AND FIGHT!

## The Wild Angels throw down the gauntlet to the Dave Clark 5 ...



THE WILD ANGELS brandish a poster advertising Dave Clark's hit ...

**P**OP music trends go round in eternal circles. We start off with basic, earthy simplicity, then things get sophisticated and technically polished, then all of a sudden it becomes just too pretentious for the market, there's a reaction and we go back to a simple thudding beat. It's all happening again now - if the feverish responses generated by the Wild Angels are anything to go by.

This foursome whose musical roots stem from bygone era of rock 'n' roll, jiving and teddy-boys are now getting fitting reward for years of dedication and struggle.

Suddenly authentic, vintage style rock is the thing, acclaimed not just by nostalgic thirty year olds but by the kids of today who have no memories of drape-jackets, boot-lace ties, dancing to the creep or bopping in the cinema aisles.

From a hard core of rockers, the Wild Angels fan-following has suddenly gathered in hippies, the in-crowd and everyone who believes that music's greatest value is in bringing happiness.

"Dylan, the Cream, the Band and people like that are o.k. if you want to sit at home and play records but when people go out it's to enjoy themselves. They don't want sad music or music which is so technically involved that they have to sit and concentrate. The kids want to get on their feet, dance and have a good time," says the Angels' outspoken vocalist Mal Gray.

"We have struggled for a long, long while. We've been on the verge of breaking up more than once but we've stuck it out because we know we are right."

And the proof is available here and now---attendance record smashed at the Speakeasy, haven of all that is trendy; a virtual take-over of the Hampstead Country club, former stronghold of the underground set, and all this, not by bringing in their own audience, but by winning over existing patrons of the venues.

"We play the real thing---hence our challenge to Dave Clark to meet us in a battle of the bands. We'll prove we are the ones who play real rock 'n' roll. It's sad but people don't like to believe we are genuine but I can assure you that we are - that's why we starved for so long when we could have been making decent money as a pop outfit.

Mal and the rest of the boys certainly look the part; they are authentic rockers through and through. But they don't wear teddy-boy gear.

Pianist Bill Kingston leaned over his authentic pint of best bitter and expounded: "The rock 'n' roll revival of last year failed because it was contrived but this time it is coming along under its own steam.

"So many people in the music business today were weaned on rock 'n' roll and they know the public always needs a simple, happy dance music---that's why ska is doing so well and why we shall win through too.

"But if rock is going to become big again then it must be done as a today thing for the kids, not as a big nostalgia trip. We won't see drapes sweeping back into fashion and we've got to have new rock 'n' roll, songs with modern lyrics but written in a true rock manner because the lyrics of most of the old songs won't mean a thing to the kids of today.

"We play all the old standards but we admit we can't really do justice to them because, in such a simple music form, the original will always be the best. That's why we'd like to be able to write more numbers ourselves but it's difficult."

The boys are by no means narrow-minded, Bill himself being particularly keen on modern jazz while the others like a variety of things from thumping R&B to country-and-western.

"But rock is the only music we have ever wanted to play," said guitarist John Hawkins who came over here from South Africa four years back.

The Wild Angels---aged between 23 and 25---were still in short pants when rock happened first time round but even then it was the biggest thing in their lives: "Mal and I used to mess around in a group, just playing for fun and Mal also played with our bass-player Rod Cotter in another band," said drummer Bob O'Connor.

"Around '64-'65, rock was at its lowest ebb. Despite our efforts we couldn't get anything going so we virtually retired but, luckily, we didn't sell our instruments and one night we all met and decided to have another bash. Within a few months we'd met Bill Haley's British manager Paddy Malynn and he asked us to join Bill's U.K. tour.

"We toured the Continent and broke attendance records everywhere but when we came we went through another lean spell and were on the point of breaking up when we were invited to appear at the Albert Hall with Family, the Bonzo Dogs and Julie Driscoll.

"Up till then we'd just been playing the rocker clubs but we then moved into the cabaret and became the biggest draw in the social clubs up north.

"Then came our tour with Gene Vincent and we were able to break into the hippy clubs."

The boys had a record called "Nervous Breakdown" which did well on the Continent a few years back and now their hopes are pinned on their current single "Buzz Buzz" on the B & C label and a forthcoming LP.

"Of course, we'd love to have a big hit but not if it meant changing our musical policy," proclaimed Mal Gray.

"We play rock 'n' roll and that's the way it will always be. Our job now is to make it the music of today. To be honest, some of rock 'n' roll's worse enemies are the people who claim to be its most dedicated fans. Some of them couldn't tell real rock if they heard it.

"You don't need to dress like a teddy-boy just out of mothballs to dig rock 'n' roll. It doesn't matter if you are a hippy of a skinhead---it's the music which counts, not the way you dress when you listen to it."

ROGER ST. PIERRE



SYD - he wrote the Floyd's two hits ...

## The return of Syd - a year after leaving the Floyd

**S**YD Barrett has returned. Syd left the Pink Floyd over a year ago after writing the group's only two single hits - "See Emily Play" and "Arnold Layne". Since then, nothing. But now, with a new single "Octopus" under his own name and a debut album due out this month, Syd Barrett is back in the record business.

I met Syd in a plush off-Oxford Street office. His hair is as wild as it used to be, preserving his former image intact. He talked of when he split with the Floyd.

"When we parted I had written everything for the group. My leaving sort of evened things out within the group.

"Since then I have been doing lots of things - things interesting for me. I've done a lot of traipsing around. I've been back to Spain - Ibiza. I first went there with Rick three years ago. It's an interesting place to be.

"I've written quite a lot, too".

Syd, with the Pink Floyd, was the first to emerge from the underground scene centered around the UFO in Tottenham Court Road in 1967. "Everything was so rosy at UFO. It was really nice to go there after slogging around the pubs and so on. Everyone had their own thing. It's been interesting to see things turning out the way they have.

"During the past six months there have been some very good things released. The best things I've bought are the new Taj Mahal album, Captain Beefheart, and The Band.

"I don't think any of them have influenced my writing though. I've been writing in all sorts of funny places."

Syd's new album is called "The Madcap Laughs". He said: "They're my particular idea of a record. It's very together. There's a lot of speaking on it - but there's not a very recognisable mood. It's mainly acoustic guitar and there are no instruments at all."

His future plans are quite simple. "I'm just waiting to see how the records do - what the reactions are - before I decide on anything else."

And he had a final word about the "Umma Gumma" album by Pink Floyd. "They've probably done very well. The singing's very good and the drumming's good as well."

## TOP U.K. ALBUMS

- 1 (1) ABBEY ROAD Beatles (Apple)
- 2 (3) LIVE IN LAS VEGAS Tom Jones (Decca)
- 3 (5) MOTOWN CHARTBUSTERS Vol. 2. Various (Tamla Motown)
- 4 (2) LET IT BLEED Rolling Stones (Decca)
- 5 (6) TIGHTEN UP Vol. 2. Various (Trojan)
- 6 (4) AMERICA Herb Alpert and the Tijuana Brass (A & M)
- 7 (7) WORLD OF MANTOVANI (Vol 2) Mantovani (Decca)
- 8 (18) SOUND OF MUSIC Soundtrack (RCA)
- 9 (9) AT SAN QUENTIN Johnny Cash (CBS)
- 10 (11) ENGELBERT HUMPERDINCK (Decca)
- 11 (13) TO OUR CHILDREN'S, CHILDREN Moody Blues (Threshold)
- 12 (19) LED ZEPPELIN II (Atlantic)
- 13 (14) WORLD OF VAL DOONICAN (Decca)
- 14 (29) ULTIMATE STEREO PRESENTATION Various (EMI)
- 15 (-) OLIVER Soundtrack (RCA Victor)
- 16 (22) WORLD OF MANTOVANI (Decca)
- 17 (28) NICE ENOUGH TO EAT Various (Island)
- 18 (21) BEST OF SEEKERS (EMI)
- 19 (-) GLENN MILLER STORY Glenn Miller & Orchestra (RCA Victor)
- 20 (-) BEST OF THE BEE GEES (Polydor)
- 21 (-) WORLD OF BACHELORS (Decca)
- 22 (-) BEST OF CREAM (Polydor)
- 23 (-) HAIR London Cast (Polydor)
- 24 (-) GET TOGETHER WITH ANDY WILLIAMS (CBS)
- 25 (-) WORLD OF VAL DOONICAN (Vol. 2) (Decca)
- 26 (-) BASKET OF LIGHT Pentangle (Transatlantic)
- 27 (-) BEST OF THE MARMALADE (CBS)
- 28 (-) SONGS OF CHRISTMAS Jim Reeves (RCA Victor)
- 29 (-) WORLD OF BACHELORS Vol. 3 (Decca)
- 30 (-) THROUGH THE PAST DARKLY Rolling Stones (Decca)

## 5 YEARS AGO

- 1 (1) I FEEL FINE Beatles
- 2 (7) YEH, YEH Georgie Fame
- 3 (2) DOWNTOWN Pet Clark
- 4 (10) TERRY Twinkle
- 5 (3) WALK TALL Val Doonican
- 6 (4) I'M GONNA BE STRONG Gene Pitney
- 7 (-) GIRL DON'T COME Sandie Shaw
- 8 (9) SOMEWHERE P. J. Proby
- 9 (6) I COULD EASILY FALL Cliff Richard
- 10 (-) GO NOW Moody Blues

## 10 YEARS AGO

- 1 (1) WHAT DO YOU WANNA MAKE THOSE EYES AT ME FOR Emile Ford
- 2 (2) WHAT DO YOU WANT Adam Faith
- 3 (3) OH CAROL Neil Sedaka
- 4 (-) STARRY EYED Michael Holliday
- 5 (5) JOHNNY STACCATO Elmer Bernstein
- 6 (6) LITTLE WHITE BULL Tommy Steele
- 7 (4) SEVEN LITTLE GIRLS Avons
- 8 (6) BAD BOY Marty Wilde
- 9 (-) WAY DOWN YONDER Freddie Cannon
- 10 (8) REVEILLE ROCK Johnny & the Hurricanes

# ALL the charts

## TOP U.S. SINGLES

- 1 (1) RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas (Scepter)
- 2 (3) SOMEDAY WE'LL BE TOGETHER Diana Ross and Supremes (Tamla)
- 3 (2) LEAVING ON A JET PLANE Peter, Paul and Mary (Warner Bros.-Seven Arts)
- 4 (7) I WANT YOU BACK Jackson Five (Motown)
- 5 (6) WHOLE LOTTA LOVE Led Zeppelin (Atlantic)
- 6 (8) VENUS Shocking Blue (Colossus)
- 7 (4) DOWN ON THE CORNER/FORTUNATE SON Creedence Clearwater Revival (Fantasy)
- 8 (5) NA NA HEY HEY KISS HIM GOODBYE Steam (Fontana)
- 9 (10) LA LA LA (If I Had You) Bobby Sherman (Metromedia)
- 10 (13) JAM UP JELLY TIGHT Tommy Roe (ABC)
- 11 (15) DON'T CRY DADDY/RUBBERNECKIN' Elvis Presley (RCA)
- 12 (11) MIDNIGHT COWBOY Ferrante & Teicher (United Artists)
- 13 (9) HOLLY HOLY Neil Diamond (UNI)
- 14 (17) JINGLE JANGLE Archies (Kirshner)
- 15 (14) ELI'S COMING Three Dog Night (Dunhill)
- 16 (12) COME TOGETHER/SOMETHING Beatles (Apple)
- 17 (29) WITHOUT LOVE (There Is Nothing) Tom Jones (Parrot)
- 18 (18) EARLY IN THE MORNING Vanity Fare (Page One)
- 19 (22) EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME Crow (Amaret)
- 20 (16) TAKE A LETTER MARIA R. B. Greaves (Atco)
- 21 (40) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick (Scepter)
- 22 (19) BACKFIELD IN MOTION Mel & Tim (Bamboo)
- 23 (23) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder (Tamla)
- 24 (28) SHE Tommy James & The Shondells (Roulette)
- 25 (31) AIN'T IT FUNKY NOW James Brown (King)
- 26 (24) FRIENDSHIP TRAIN Gladys Knight & the Pips (Soul)
- 27 (21) THESE EYES Jr. Walker and the All Stars (Soul)
- 28 (25) UP ON CRIPPLE CREEK The Band (Capitol)
- 29 (37) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (A & M)
- 30 (27) A BRAND NEW ME Dusty Springfield (Atlantic)
- 31 (35) WINTER WORLD OF LOVE Engelbert Humperdinck (Parrot)
- 32 (30) BABY I'M FOR REAL Originals (Soul)
- 33 (33) COLD TURKEY Plastic Ono Band (Apple)
- 34 (43) ARIZONA Mark Lindsay (Columbia)
- 35 (-) HEY THERE LONELY GIRL Eddie Holman (ABC)
- 36 (38) SHE BELONGS TO ME Rick Nelson (Decca)
- 37 (39) POINT IT OUT Smokey Robinson & the Miracles (Tamla)
- 38 (20) AND WHEN I DIE Blood, Sweat and Tears (Columbia)
- 39 (46) SHE CAME IN THROUGH THE BATHROOM WINDOW Joe Cocker (A & M)
- 40 (-) THANK YOU (Falettin' Me Be Mice Elf Again)/EVERYBODY IS A STAR Sly and the Family Stone (Epic)
- 41 (45) WALKIN' IN THE RAIN Jay and the Americans (United Artists)
- 42 (42) CUPID Johnny Nash (Jad)
- 43 (44) FANCY Bobbie Gentry (Capitol)
- 44 (-) BABY TAKE ME IN YOUR ARMS Jefferson (Janus)
- 45 (-) WALK A MILE IN MY SHOES Joe South (Capitol)
- 46 (50) LET'S WORK TOGETHER Wilbert Harrison (Sue)
- 47 (-) NO TIME Guess Who (RCA)
- 48 (-) WHEN JULIE COMES AROUND Cuff Links (Decca)
- 49 (34) CHERRY HILL PARK Billy Joe Royal (Columbia)
- 50 (36) HEAVEN KNOWS Grassroots (Dunhill)

## TOP U.S. ALBUMS

- 1 (1) ABBEY ROAD Beatles (Apple)
- 2 (2) LED ZEPPELIN II (Atlantic)
- 3 (4) WILLIE AND THE POOR BOYS Creedence Clearwater Revival (Fantasy)
- 4 (3) LET IT BLEED Rolling Stones (London)
- 5 (5) LIVE IN LAS VEGAS Tom Jones (Parrot)
- 6 (6) CAPTURED LIVE AT THE FORUM Three Dog Night
- 7 (7) BLOOD, SWEAT & TEARS (Columbia)
- 8 (8) CROSBY/STILLS/NASH (Atlantic)
- 9 (10) SANTANA (Columbia)
- 10 (9) PUZZLE PEOPLE Temptations (Gordy)
- 11 (27) ENGELBERT HUMPERDINCK (Parrot)
- 12 (18) FROM MEMPHIS TO VEGAS/BACK TO MEMPHIS Elvis Presley (RCA)
- 13 (14) GREEN RIVER Creedence Clearwater Revival (Fantasy)
- 14 (11) IN-A-GADDA-DA-VIDA Iron Butterfly (Atco)
- 15 (15) JOE COCKER! (A & M)
- 16 (16) LITTLE WOMAN Bobby Sherman (Metromedia)
- 17 (17) MONSTER STEPPENWOLF (Dunhill)
- 18 (12) EASY RIDER Soundtrack (Dunhill)
- 19 (19) JOHNNY CASH AT SAN QUENTIN (Columbia)
- 20 (13) THE BAND (Capitol)
- 21 (20) VOLUNTEERS Jefferson Airplane (RCA)
- 22 (23) HAIR Original Cast (RCA)
- 23 (21) ALBUM 1700 Peter, Paul and Mary (Warner Bros.-Seven Arts)
- 24 (24) HOT BUTTERED SOUL Isaac Hayes (Enterprise)
- 25 (26) LED ZEPPELIN (Atlantic)
- 26 (25) BEST OF TOMMY JAMES AND THE SHONDELLS (Roulette)
- 27 (22) ALICE'S RESTAURANT Arlo Guthrie (Reprise)
- 28 (-) I AM THE PRESIDENT David Frye (Elektra)
- 29 (-) MIDNIGHT COWBOY Soundtrack (United Artists)
- 30 (-) ALIVE ALIVE-O Jose Feliciano (RCA)

## R'N' B SINGLES

- 1 (4) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes
- 2 (1) COMIN' HOME Delaney and Bonnie and Friends
- 3 (2) THAT'S THE WAY LOVE IS Marvin Gaye
- 4 (3) ELEANOR RIGBY Aretha Franklin
- 5 (-) I CAN'T GET NEXT TO YOU Temptations (Tamla Motown.TMG 722)
- 6 (5) THE HORSE Booker T. & M.G.'s
- 7 (-) JUST PLAIN BEAUTIFUL Delaney & Bonnie (Stax 139)
- 8 (8) DO WHAT YOU GOTTA DO Four Tops
- 9 (10) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff
- 10 (6) PROUD MARY Checkmates Ltd

## R'N' B ALBUMS

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

# VANITY FARE

# 'HITCHIN' A RIDE'

## "IN THE CHARTS"

A Mitch Murray/Peter Callender  
Composition

B/W

# MAN CHILD

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## The Bear, Blind Owl, The Snake, The Mole and Fito—WHO??

THERE'S the Bear, and Blind Owl, and the Mole, and the Snake and there is Fito. Together they make up Canned Heat, the Los Angeles-based blues outfit who are currently rampaging round the continent and arrive in Britain, January 18, for a national tour.

An eye-opening, ear-bending team who draw upon the older country blues tradition as a basis for their sound but put it over with modern blues technique. For reference, hear their albums: "Canned Heat", "Boogie With Canned Heat", "Living The Blues", "Hallelujah" and "Canned Heat Cook Book" . . . the latter out around now.

The Bear is Bob Hite, 25-year-old singer, a larger than life character in every way. "I used to collect pop bottles to redeem at the local stores so I could buy pop records. I guess I wanted to own a record store."

He could go right ahead. He now has 40,000 discs in his collection! He met guitarist Al Wilson and they formed first a jug band. You can put down much of the re-birth of the blues to Bob. Certainly he fights a non-stop battle for the recognition of some of the old bluesmen.

Blind Owl is Al Wilson. Guitarist, singer. Majored in music at Boston University. Says the Bear of Blind Owl: "He can sit down in front of a speaker after we've finished a track and write it down, note for note."

Actually Al is a fine harmonica player, too. And when he sings, it sounds like a horn or reed instrument . . . funky.

The Mole is Larry Taylor, bassist. At fourteen, he was playing with Jerry Lee Lewis — and he was one of the "mystery" figures playing on the first two Monkees' albums. He collects basses like the Bear collects records, but he is also proud of his recording equipment.

Fito is Adolfo de la Parra. Fito started playing in Mexico. Now maybe you'd think there isn't much of the following in Mexico for the blues . . . but Fito remembers searching for John Lee Hooker records, finding them and playing drums to them. Asked to play with Canned Heat, he issued the verdict: "I was born to play with Canned Heat, baby."

The Snake is Harvey Mandel. Guitarist. "It's not a job — it's my number one thing", says he. He played the clubs that dot Chicago's Rush Street area, did the funky blues rooms, went to the hip clubs in San Francisco and Los Angeles. He has played with Buddy Guy and Otis Rush and Junior Wells and Howlin' Wolf and Charlie Musselwhite and Magic Sam and Barry Goldberg.

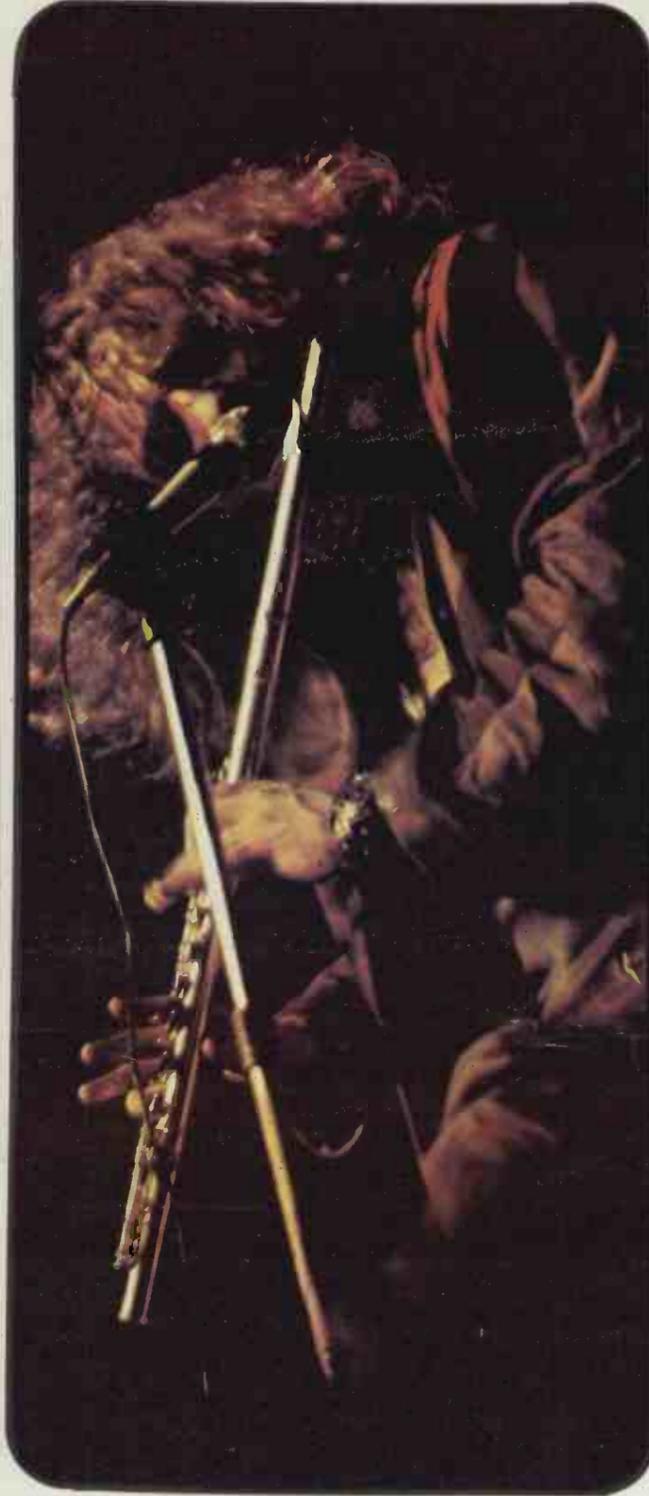
And their British dates: January 21, City Hall Newcastle; and Royal Turks Head Hotel, Newcastle; January 22, Philharmonic Hall, Liverpool; January 23, Dome, Brighton; January 24, Winter Gardens, Bournemouth; January 25, Fairfield Hall, Croydon; January 26, Town Hall Birmingham; January 30, Albert Hall, London.

Then back to the continent for further explosions of Canned Heat.

We welcome the Bear, Blind Owl, the Mole, Fito, The Snake. If they get the flu, they'll have to call in a vet.

PETER JONES

# 'A lot of people must hate me'



IAN — A lot of people must hate me because I present the image of some kind of demented immoral joker — which I'm not!

WHAT is it that makes Ian Anderson tick? What motives are there behind a group like Jethro Tull just returned from an exhaustive American tour and now contemplating the prospects of a jet-hop around Europe. To try and find the answers to these questions I spoke to a wan looking Ian Anderson at the offices of Chrysalis.

"It's certainly not the money," smiled Ian. "I'm not even certain we have any money. I'm looking for a house at present but don't ask me where the money is coming from. I need a place where I can write in peace and not have to squeeze my composing in those few spare moments while we are on the road."

"No one really knows how much money we have but someone recently explained the tax situation to me and I nearly gave the whole thing up and went looking for a job digging the roads. After a thousand pounds money becomes meaningless and your head about how you are playing a concert for so many tens of thousands of pounds but what you see of that is so small it's ridiculous. It's like playing for 75,000 cigarettes or 75,000 beans."

"The expense of touring in somewhere like America with the hotel bills and cost of transporting equipment is astronomical. In this business you either end up very rich like the Beatles and Stones or just about break even like Traffic and groups like us. Sometimes I wonder how anyone makes a living in this business."

"The only real criterion you can have is to do something which pleases you and incidentally pleases others. I genuinely like our music and I listen to it as much as to anything else. The real satisfaction and the thing which keeps you going is in pleasing yourself and as I consider I am quite hard to please so there is a good chance I may please others."

The new Jethro Tull single Ian referred to as being two album tracks as it was the first that had released without deliberately writing the songs as such.

"They're not throw-aways by any means," said Ian, "But they were not specifically written with the singles market in mind as were our previous hits, 'Witches Promise' and 'Teacher' are really one fifth of an album! They are both tracks of over four minutes and we certainly will not be including them on our forthcoming album so this is the only time you will see these particular songs."

"In fact I'm certain that the people who buy our singles have been those that have bought the albums. The only real purpose to which we can be expected on our albums. But we haven't just thrown the singles away — we've had a lot of copies out in stereo and put in in a colourful sleeve. It's not just to remind people that we are still around — the music means too much to me to do something like that."

First people to pay Jethro Tull any kind of attention were the long hair, beards and sandals brigade but now Ian believes that their appeal is widening and is anxious that they should get a new audience while not neglecting the hard core.

"In that respect one play on the Jimmy Young radio programme is worth ten of John Peel's — that is not meant to sound derogatory to John Peel but by a play on Jimmy Young's programme we would probably be reaching millions of people who would never have thought of listening to us and maybe a few would like it."

"I always get a kick out of seeing older

people at our concerts. At the Miami Pop Festival it was very gratifying to see an older audience behave like young people. It would not be possible to launch a Crusade for the sake of the older generation at the expense of our established younger audience, but it is nice to see a few people outside our accepted market taking an interest in us. You just have to be careful not to say the wrong things to the right people!"

Wither the Tull in this coming decade? It would appear that at least this year is scheduled.

"We must go back to the States in March — we have really built up an enormous following there now," said Ian "And then there is a lengthy European tour and another album to be recorded."

Ian is reported to have said that following this third album the fourth LP will be the group's "Sergeant Pepper!"

"I must have been raving when I said it," smiled Ian. "What I meant to imply was that by the time I have acquired my house and due to the fact I should get more free time next year that the potential of that fourth album is unlimited. I've already written the material for the third album."

It was notable that Ian seemed more sombre in both his manner and dress (black shirt, black trousers, black leather jacket) and the reason was apparently something of a compromise.

"I wear most of my clothes until they just fall apart," admitted Ian. "But I am aware of being stared at and coming up on the train is the worst time — people can be so rude. If I'm wearing my multi-coloured gear they really go out of the way to insult you even when you try to be polite to them. I've had people walk right through me when I've approached them to ask the time or something."

"It's very easy to dislike people from their outward appearance. There must be a lot of people who share the same attitudes as I who look very different from me. A lot of people must hate me because I present the image of some kind of demented immoral joker — which I'm not. I'm just like that for half an hour on stage!"

I discovered from Ian's publicist that his parents had recently expressed a desire to see him play on stage and told him they were coming to a concert. Ian rang them back and asked them not to come.

"I was just very nervous about the whole thing," said Ian. "My Mother was one of the few people to see me with no clothes on as a child and that is quite an intimate thing. They have never heard me sing except on bits of plastic and I would have been embarrassed to perform before them."

"I don't think they would have been shocked or anything — more amused and surprised but I would have felt too self conscious to perform. They think of me as being O.K. — just a good bloke, which is fine but I have this fear of exposing myself before people who know me well!"

Finally we arrived back at the same subject we began with — money and its importance in our lives.

"To me it means cigarettes, meals, rent, mandolin strings, plectrums and coffee," said Ian "Earning big money does not really concern. Playing to more and more people does. It might be nice to have a lot of money in a few years time so that I could become a preacher or work for the Forestry Commission."

"I might even get married and then again I might not. That would be more important to me than most people!"

Ian's publicist bounced into the office and asked if he would mind holding on for another interview.

"If he's quick," said Ian and aside, "There goes my hot bath tonight."

The one thing Ian needs to buy he can never purchase — Time.

KEITH ALTHAM

## NOT SO MUCH A GROUP, MORE A TELEVISION SHOW

THE Monkees were — big, Tremendous, sensational, albeit manufactured teeny-bopper idols, created for television and almost by accident transformed into hugely successful disc-selling artists.

And now the Monkees are NOT. That eternal optimist Davy Jones, who paints consistently glowing pictures of life in pop music, finally admits that the party is over. So the situation is clouded by snags, contractual snags, but the basis truth is there.

The era of the Monkees is over. Probably we'll never see their like again. Hotly criticised, the Monkees nevertheless breathed life into a pop scene that was cooling fast. They re-awakened the scream-age atmosphere.

For which we offer thanks. Even if we really didn't believe the Monkees had risen above the allegations of "artificiality" and we knew that their romance with the public, the young public, would be short and destined to end in heartbreak and the ring being returned.

Davy Jones, in London for talks about musical stage show and to see his up-North family, says:

"The Monkees aren't a group . . . they're a television show. The Monkees won't actually finish for at least two years, when the contract with Screen Gems runs out. That television show starring the Monkees is put out every Saturday morning in America."

"I'm not involved as a member of the group — nobody ever has been. The group, as it was, was very profitable. So we're not very big in Britain now. But in America we have a very large following, because of that TV series."

"The show gives us exposure. Micky and I have been doing a lot of songs for it. We're recording more than we did — mainly for the show, replacing old songs."

"But I'll tell you this: it's the commercial people who get the breaks in this business . . . people like the Monkees and the Rolling Stones. And some of the most talented people in the world come from England."

"After Peter Tork left, Micky and Mike and I went on the road with a six-piece band. We did a sort of night-club act. We played concerts at the week-end. Rest of the time we made records — we have enough material to last for five years."

"Now Mike doesn't want to act. He's concentrating on being a musician and producer. But Micky and I both want to act — which is something we've done earlier, before the Monkees. We also want to record together. And we're writing a play. With Micky and I, the ideas just come . . . cameras and angles and funny sequences and dialogue."

"And we don't want to go out on the road as the Monkees. More as Micky Dolenz and Davy Jones, with our own band. Anyway, the name Monkees is owned by Screen Gems."

"I can do anything I like as a solo artist, but not as a Monkee . . . only under my own name. Maybe I'll do an album with some songs of my own . . . the sort of thing that wouldn't be associated with the Monkees."

"Yes, I'd still like to be a millionaire, so that I could go into production. I have experience in this field — only lack of finance has stopped me doing more in it. But I remember that it was easy for me to be a rock and roll singer because I was originally an actor and all I had to do was watch other people."

"I've been asked if I'd appear in a West End musical — with Georgia Brown, who was with us in 'Oliver'. But can I really spare the time to spend six or eight months in London?"

"Things may change with the Monkees, but the only thing I know how to do is perform and entertain."

So Davy Jones, one of the great international teeny-bopper attractions of recent history, sums up his future. The past has been clouded by controversy, but we should remember that Davy had considerable experience in show business before the Monkees were assembled.

the Monkees, television apart, are clearly dead. But for a while; there, they really took the pop music industry by the ears.

Even if we knew it couldn't last . . .

— P.J.



Davy Jones