

record mirror

Week ending February 7, 1970.

A Billboard Publication

Price 1/- Every Friday

SOUL SURVEY '69: Alan Stinton looks at last year's scene - page 3
ANDY FAIRWEATHER-LOW: a new group - page 4



This is Tony Burrows. He sang on this week's number one hit by Edison Lighthouse. He also sang on the new single from White Plains. And he appeared on television singing with the the Brotherhood of Man! Read our introducing investigation into SUPER SESSIONMAN on page 5.

5
ROCK

**AMERICA'S
NO.1
CLIMBING THE
CHARTS HERE!**

'VENUS'
Shocking Blue

PEN
702

4. TILNEY STREET,
PARK LANE,
MAYFAIR,
LONDON, W.1.

**RECORD FARMING
RECORDS LTD**

TOP 50

Week ending February 7th 1970.

- 1 (1) LOVE GROWS Edison Lighthouse
- 2 (2) TWO LITTLE BOYS Rolf Harris
- 3 (3) REFLECTIONS OF MY LIFE Marmalade
- 4 (9) LEAVIN' ON A JET PLANE Peter, Paul and Mary
- 5 (4) COME AND GET IT Badfinger
- 6 (10) WITCHES PROMISE/TEACHER Jethro Tull
- 7 (7) RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers & the First Edition
- 8 (12) I'M A MAN Chicago
- 9 (8) FRIENDS Arrival
- 10 (22) TEMMA HARBOUR Mary Hopkin
- 11 (5) ALL I HAVE TO DO IS DREAM Bobbie Gentry/Glen Campbell
- 12 (6) SUSPICIOUS MINDS Elvis Presley
- 13 (20) I CAN'T GET NEXT TO YOU Temptations
- 14 (11) TRACY Cuff-Links
- 15 (29) LET'S WORK TOGETHER Canned Heat
- 16 (23) HITCHIN' A RIDE Vanity Fare
- 17 (15) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes
- 18 (13) GOOD OLE ROCK AND ROLL Dave Clark Five
- 19 (14) SUGAR SUGAR Archies
- 20 (17) THE LIQUIDATOR Harry J. All Stars
- 21 (30) VENUS Shocking Blue
- 22 (16) MELTING POT Blue Mink
- 23 (21) COMIN' HOME Delaney and Bonnie
- 24 (19) BUT YOU LOVE ME DADDY Jim Reeves
- 25 (28) BOTH SIDES NOW Judy Collins
- 26 (18) (LEAVIN') DURHAM TOWN Roger Whittaker
- 27 (26) LET IT ALL HANG OUT Jonathan King
- 28 (25) WEDDING BELL BLUES 5th Dimension
- 29 (24) WITHOUT LOVE Tom Jones
- 30 (42) I WANT YOU BACK Jackson 5
- 31 (35) JUST A LITTLE MISUNDERSTANDING Contours
- 32 (--) YEARS MAY COME YEARS MAY GO Herman's Hermits
(Columbia DB 8656)
- 33 (39) ELIZABETHAN REGGAE Byron Lee
- 34 (36) GIRLIE Peddlers
- 35 (27) SHE SOLD ME MAGIC Lou Christie
- 36 (--) WANDERIN' STAR/I TALKED TO THE TREES
Lee Marvin/Clint Eastwood
(Paramount PARA 3004)
- 37 (34) RUB A DUB DUB Equals
- 38 (32) WINTER WORLD OF LOVE Engelbert Humperdinck
- 39 (31) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder
- 40 (33) GOOD MORNING Leapy Lee
- 41 (47) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel
- 42 (38) IF I THOUGHT YOU'D EVER CHANGE YOUR MIND Cilla Black
- 43 (45) WITH THE EYES OF A CHILD Cliff Richard
- 44 (46) LONELINESS Des O'Connor
- 45 (--) TRY A LITTLE KINDNESS Glen Campbell
(Capitol CL 15622)
- 46 (50) NA NA HEY HEY KISS HIM GOODBYE Steam
- 47 (--) AUGUST OCTOBER Robin Gibb
(Polydor 56371)
- 48 (--) SOMETHING'S BURNING Kenny Rogers & First Edition
(Reprise RS 20888)
- 49 (--) MY BABY LOVES LOVIN' White Plains
(Deram DM 280)
- 50 (41) LOVE IS ALL Malcolm Roberts

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

BIG HITS

YOU CAN'T AFFORD
TO MISS

From Holland..

A big hit all over Europe
now racing up the
U.S. Hot 100

**TEE-
SET**
**Ma
Belle
Amie**

MM666



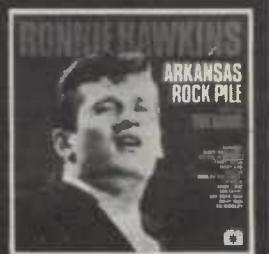
From The States..

Ronnie Hawkins Band
featuring
**The
Hawkins Band**
(Now Dylan's
backing group)

Who Do You Love &
Bo Diddley ROS12

AND HIS LP

...The greatest rock
release in years... 12
original tracks
at the give away price
of only 19/11 ...



From BARCLAY, France

THE SINGLE THAT'S BEEN
BANNED EVERYWHERE!
'EROTICA'
A REAL LESSON IN LOVE FROM
RITA

MM653
WE DARED TO ISSUE IT...
WE DARE YOU TO BUY IT

From Holland..

**Golden
Earring**
Another 45 Miles
MM679

AND THEIR LP

...First rate group
from Holland
beginning to break big
internationally
true "heavy" sound
and very commercial ...



MAJOR MINOR RECORDS

58 Gt. Marlborough Street, London W.1



Some of the soul names of '69: I to r, Marvin Gaye, solo chart-topper seen with female accomplice Tammi Terrell. Desmond Dekker topped the lists with "The Israelites", while Diana Ross featured strongly throughout the year. 1969 also saw the sad death of Roy Hamilton pictured here, while Sam and Dave's scored Atlantic's biggest hit — "Soul Sister, Brown Sugar."

SOUL SURVEY '69

Alan Stinton looks at R & B in 1969: one year of the three R's in soul --- Reggae, Re-issues and Religion

In almost every conceivable respect, the last year provided the most perfectly fitting climax upon which to leave behind the soulful 'sixties.

Like the Temptations' snowball rolling down a mountainside, the sound of Soul music (nee R & B) had increased in stature and impetus by ever more spectacular leaps and bounds as the decade progressed. Having devoured its own prodigal offspring Rock 'n' Roll by the end of the 'fifties, it cultivated from the humblest of beginnings a vast wealth of British chart success to outshine and outlive all other pop music trends of the 1960s. But it was only in the very last year of the decade that the movement finally achieved avalanche proportions, fulfilling all of its earlier promises in the most Soul-packed twelve month period in the history of pop music.

1969 will be long remembered as the year in which Tamla Motown — a corporation born only ten years before — surpassed even the wildest of expectations to emerge as the most important recording organisation of the decade; whilst its erstwhile chief rival Atlantic, confirming the most dismal of predictions, suffered almost total emasculation as a British chart force. It was the year of the three Rs — Reggae, Reissues and Religion — all of which made weighty contributions to the Soul boom; and it was the year which saw the 1968 trend amongst Soul music buyers away from the singles scene in favour of the albums market almost completely reversed. But perhaps above all it was the year when the hard statistics of Soul music's impact on the British charts were sensational enough to make their own headline news.

For the most graphic example of the extent to which Soul music came of age in 1969, we need look no further than RM's Pop Fifty where the corresponding figures for 1968 (staggering enough in themselves only a year ago) were proved to be merely the initial tremors of the soul-shattering eruption to come.

A grand total of eighty Soul-type singles made the Pop Fifty during 1969 notching up 696 appearances at an average of 13.7 per week — increases of fifty per cent and eighty per cent respectively on the 1968 totals of 54 entries and 389 appearances at an average of 7.6. Of the eighty 1969 Soul hit singles, 47 went on to make the Top Twenty and 26 also hit the Top Ten — in each case more than double the comparative 1968 figure of 21 and twelve. And as if to crown a year of fabulous achievement, two Soul singles topped the Fifty whereas none had accomplished this feat in 1968.

Magnificently

Within the framework of the Soul scene itself, however, the most fantastic success story of them all centred around one solitary record label. For although the claim had been prematurely made on several previous occasions, 1969 was unquestionably THE year of Tamla Motown.

With its one-time co-champion Atlantic relegated to the ranks, Tamla Motown rose magnificently to the task of achieving as much as all other Soul producing labels put together. This it did, convincingly, in all four charts, but nowhere more conclusively than in the all-important Pop Fifty.

Although the label's total of 33 Pop Fifty entries numbered less than half of the eighty soul hit singles, its discs proved to be far more potent than those of its rivals. In the upper reaches of the chart it accounted for 23 of the 47 which made the Top Twenty (almost three times its 1968 total of eight) and eleven of the 26 which hit the Ten (almost four times its 1968 total of three). Whilst in the Top Five it completely outweighed the opposition scoring eight entries against the other labels' combined total of six. And as if to still further hammer home the message, its one chart-topping Pop Fifty smash, Marvin Gaye's "I Heard It Through The Grapevine" held the top spot for three weeks whereas the other labels' pop chart topper reigned for just one week. Tamla's 33 pop hit singles made 319 appearances in the Fifty at an average of 6.3 per week — only marginally less than the other labels' combined total of 377 appearances averaging 7.4. And some measure of the consistency of Tamla Motown artists throughout the year can be gained from the fact that the Detroit corporation supplied no less than ten of the top fifteen points

scoring Soul attractions including the top three with Stevie Wonder, Marvin Gaye and the Isley Brothers each amassing more than 1,000 points towards the label's stupendous Pop Fifty total for the year of 8,172.

In the R & B singles chart the picture was very much the same. Here, despite the pruning of the chart from a Twenty to a Ten during September, Tamla Motown managed to rack up 37 entries (only two less than in 1968) at an average of six per week and record a modest increase in those which went on to make the Ten (33 as opposed to 1968's thirty). And at the top no less than twelve TM singles held the Number One spot for an utterly unprecedented total of 33 weeks (compared with the previous year's figures of four chart-toppers reigning for just thirteen weeks). The twelve were Marvin Gaye's "Grapevine", "Too Busy Thinking About My Baby" and "That's The Way Love Is" (top for seven, four and two weeks respectively), "My Cherie Amour" (four weeks) and "For Once In My Life" (two weeks) by Stevie Wonder, Diana Ross and the Supremes' "Love Child", the Temptations' "Cloud Nine" and the two groups' combined effort, "I'm Gonna Make You Love Me" (each top for two weeks), "Road Runner" and "What Does It Take" by Junior Walker and the All Stars (two weeks and one week respectively), the Four Tops' "Do What You Gotta Do" (three weeks) and "Behind A Painted Smile" by the Isley Brothers (two weeks).

Similarly on the albums front, it was Tamla Motown all the way; its discs accounting for a quite extraordinary proportion of Soul music's chart action.

In the LP Pop Thirty, the label contributed twelve of the fifteen Soul albums which made the chart and six of the seven which made the Top Ten. The overall figure represented a slight drop on the 1968 total of fifteen entries, and only one Motown LP made the Number One spot in 1969 ("Diana Ross And The Supremes Meet The Temptations" which was top for just one week) compared with two during the previous year. But in view of the negligible pop chart success of non Tamla Soul LPs and the very evident swing away from album buying amongst Soul fans it was a truly remarkable performance.

In the R & B LP Ten, however, the label's analysis was exceptional by any standard. Of the 22 TM albums which appeared in the chart (at an average of 4.1 per week) no less than seven went on to reach the top where they stayed for a total of thirty weeks — a colossal increase on the 1968 figures of sixteen entries (average: 2.8 per week) and four chart-toppers sharing a total residency at Number One of just nine weeks. By far the most successful R & B chart LP of the year was Diana Ross and the Supremes and the Temptations' "Meet" album (top for ten weeks); and the Soul scene's most famous super-group enjoyed six further weeks at the top with their follow-up album entitled "T.C.B.". Both the Supremes and the Temptations also topped the chart in their own right (for three weeks with "Let The Sunshine In" and one week with "Cloud Nine" respectively), and the label's other R & B LP chart champions for 1969 were Marvin Gaye (two weeks with "M.P.G."), Stevie Wonder (two weeks with "My Cherie Amour") and the regular 'Various Artists' crew with Volume Three of the highly successful "Chartbusters" series which was top for six weeks.

In complete contrast to the runaway success story of Tamla Motown, the year also witnessed the final phase in the sad decline of the Atlantic label, a composite enough picture of which can be gained from even the most cursory glance at its 1968 and '69 chart score-cards. With the 1968 figures (where applicable) in brackets, the story reads:

Pop Fifty entries: 4 (down from 13); Top Twenty: 2 (3); Top Ten: Nil (2). Weekly average: 0.4 (1.8). Best placed 1969 pop single: Sam and Dave's "Soul Sister, Brown Sugar" which reached No. 15.

R & B singles chart entries: 25(40); Ten: 15 (27); Top: Nil (4). Weekly average: 1.7 (4.6). Highest position: No. 4 ("Comin' Home" by Delaney and Bonnie and Friends).

R & B LP Ten entries: 12 (24); Top: 3 (5). Weeks at top: 7 (38). Average per week: 2 (4.7). The three which made the top were "Otis In Europe" (three weeks), "This Is Soul" and Arthur Conley's "Soul Direction" (two weeks each).

And in the LP Pop Thirty where during the previous year it had supplied nine entries (including one chart-topper) at an average of three discs per week, the net result of its 1969 efforts was one solitary appearance at No. 16 (week ending July 5 with "This Is Soul").

Of the three remaining definable Soul music trends of 1969, the threatened Gospel boom failed to get off the ground and the sum total of pop religious music's impact on our pop charts during the year remained pegged at the one hit single.

(top for four weeks and three weeks respectively) Johnny Nash's "You Got Soul" and "Return Of Django" from the Upsetters (two weeks each) and Jimmy Cliff's "Wonderful World" (One week). And Reggae's average weekly contribution to the chart was a very respectable 2.1.

Whilst over in the Pop Fifty the Rock Steady beat accounted for eleven entries (averaging 2.5 per week) of which eight also hit the Top Ten. The highest placed was Desmond Dekker's "Israelites" which enjoyed one week at the top during April.

Predictably, Reggae's least impressive performance took place in the Pop LP chart where it managed to notch up just two entries, one of which also made the Top Ten ("Tighten Up, Vol. Two" by Various Artistes which reached No. 5). But in the R & B LP chart it was back to form with a vengeance as three of its five entries went on to make the top. They were "The Israelites" and "This Is" by Desmond Dekker (top for two weeks and six weeks respectively) and "Tighten Up, Vol. One" (four weeks).

That, statistically speaking, was Soul Scene '69. But of course there was far more to it than just facts and figures, and so to add the all-important Soul dressing which turns the meal into a feast, here is a month-by-month round-up of the year's most memorable Soul music happenings.

Continued on page 6

Phenomenal

The Reissue scene has already been extensively covered in RM, though it is well worth remembering here if only for the fact that it brought long overdue pop chart recognition to a quite phenomenal number of hallowed R & B names including Jackie Wilson, Bob and Earl, the Miracles, Martha and the Vandellas and the Isley Brothers.

And the Reggae craze was perhaps the most important of all in that it provided the year's one and only successful new pop music sound.

Quite the most outstanding feature of the Reggae boom was the extremely high potency of the relatively small number of discs involved. Of the twelve Reggae singles which figured in the R & B Top Twenty for instance, eleven also made the Top Ten and no less than five went on to reach the top. The five were "It Mek" and "The Israelites", both by Desmond Dekker

Exceptional

what do you mean?



photo: ben jones

can't stop now
ferris wheel

polydor
56366

"ferris wheel" is ferris wheel's first album on Polydor 583066

WHAT THE HELL IS TOE FAT?



Maurice Gibb, beardless, seen here with wife Lulu in the 'after' situation. After, that is, shaving off his beard of which he was so proud. But it's all in the cause of furthering his career. He did it to comply with the requirements of his part in the Ned Sherrin musical 'Sing A Rude Song' based on the life story of music hall star, Marie Lloyd.

Dunbar joins Zappa

FRANK ZAPPA has asked Aynsley Dunbar, one of Britain's leading pop drummers, to join his group in America. The line-up will be: Frank Zappa, vocal and guitar; Ian Underwood, electrified saxes and piano; Max Bennett, bass; Aynsley Dunbar, drums.

This week, Dunbar said: "This is an opportunity I cannot afford to miss. I live for music and this will be a fantastic experience for me."

Evidently Zappa has expressed an interest in Dunbar since hearing him play at the Byg Festival in Belgium last year. Dunbar leaves Britain for America at the end of this month or the beginning of March — as soon as he's finished recording an album for Byg Records with his current band, Blue Whale. He tours the States with Zappa and then tours Europe in April and also takes in a concert in London that month.

After the recording, Blue Whale will disband but Dunbar hopes to re-form the group when he returns from playing with Zappa.

New rock club

A NEW 'ROCK' CLUB, The Rock House opens on the site of the Flamingo Club in Wardour Street on Sunday evenings beginning on February 15.

Membership is ten shillings and guest groups for the first evening include the House Shakers and Something Else.

Pet gets own show on One

PET CLARK, Herman's Hermits, Badfinger, David Bowie and Robin Gibb are set for live radio broadcasts during the coming week on BBC's Radio One.

Badfinger, Maggie Britton and J.J.'s Dilemma are the guests for the 'Johnnie Walker Show' on February 7, with Robin Gibb featuring in the 'Dave Lee Travis Programme' the following day. David Bowie is the guest on John Peel's 'Sunday Show' that afternoon.

Herman's Hermits and Dusty Springfield are among the artists in line for the 'Dave Cash Programme' all week from February 9-13, with the Equals and Harmony Grass guesting for Terry Wogan. Engelbert Humperdinck and the Casuals are booked for the Jimmy Young Show the same week. Pet Clark's own programme will be broadcast on Radio 4 on January 10.

Andy is back — with a new group

by Rodney Collins

ANDY FAIRWEATHER LOW, former lead singer of Amen Corner who split from the group to go solo, is planning his return to the pop scene . . . with a new group. The new outfit will sign to Immediate Records and produce an album for release in the spring. Said a spokesman for the disc company: "The name of Andy's new group has not yet been set, but we will have an album by about April."

This time, Andy Fairweather Low will feature as an individual personality fronting a new group which may include one other 'Amen Corner' member. "They will get right away from the teenybopper scene and progress more. They will be a very interesting set of musicians."

Paul and Barry split in UK only

BARRY AND PAUL Ryan have decided to stop working together — but only as far as England is concerned. Paul will still write Barry's material for the Continent and America.

The split came because of Barry's lack of chart success over the last year. He told RM: "The last two singles in Britain didn't make it, although they did well on the Continent. So I've decided to try other people's songs and Paul will write for whoever he wants to."

Barry said every song had to be original in England and "Love Is Love" was a bit too close to "Eloise". "I think my third record "The Hunt" wasn't simple enough — it was too complicated. Paul doesn't write simple material."

Andy Fairweather Low's career will be re-launched in April with the first LP. There are no plans as yet to release single material by Immediate Records.

Dubliners for Radio One folk special

THE DUBLINERS, who hit the British charts with "Seven Drunken Nights" and "Black Velvet Band" headline a special Radio One folk presentation on Tuesday, March 17.

■ Composer/singer Rod McKuen arrives in London on February 19. During the two weeks he is here, he will appear on the Val Doonican Show and berecording The Young Generation Show. He will also be recording titles for possible future releases.

Bee Gees to re-unite?

MAURICE GIBB could be the Bee Gees again — after reports that Barry is leaving Britain to work as a solo artist in the U.S. However, according to a spokesman for the group Barry is contractually tied to the Bee Gees for another two and a half years. There is enough material already recorded for two albums. A new Bee Gees single and LP are already waiting to be released.

As lead singer with Amen Corner, Andy had chart hits with "Half As Nice," "Hello Susie," "Bend Me Shape Me," "High In The Sky" and "Gin House." The break from the group was announced in the Autumn and only one disc — a new arrangement of the Beatles hit "Get Back" has been issued since that time — and it failed to register in the hit parade.

Successful albums from the group were — "The World Of Amen Corner" and "Farewell To The Magnificent Seven." Amen Corner moved to Immediate from Decca in 1969 and found new success with the number one "Half As Nice".

Now it is reported that the existing Amen Corner boys will continue to record as a group, possibly for Immediate.

Andy Fairweather Low's career will be re-launched in April with the first LP. There are no plans as yet to release single material by Immediate Records.



ANDY: interesting set of musicians.

Tom Jones for big States tour

AS RM CLOSED for press plans were being finalised for Tom Jones to undertake a tour.

It is known that Tom will open at the Copacabana in New York for two weeks from April 2 and the International Hotel, Las Vegas, (the world's biggest nitery) for a month from April 20.

Further cabaret and theatre engagements are included in the schedule which will keep him in America until mid-August at least. RM understands that Tom's manager, Gordon Mills, is finalising arrangements for Tom to undertake 32 one-nighter dates during the tour.

New Plastic Ono Band single

JOHN LENNON and Yoko Ono with the Plastic Ono Band release their latest record today (Friday). Titled "Instant Karma" by John Lennon and "Who Has Seen The Wind?" by Yoko Ono, it was recorded on January 27.

The Plastic Ono Band features Billy Preston, George Harrison, Klaus Voorman, Alan White, George Peckham, Mal Evans and Allen Klein. Produced by Phil Spector, the chorus features late night ravers collected by Billy Preston from London's Hatchets Club. — Review on page 12.

■ The Keef Hartley Big Band will be augmented to a 13-piece for the appearance at the Midnight Rave at London's Lyceum tonight, (Friday). The two additional members are trombonist John Mumford and trumpeter Jeff Condon.

DELANEY and Bonnie's new LP for Atlantic Records will be released in April. A live recording taken from their recent European tour the LP is called 'Delaney and Bonnie and Friends on tour with Eric Clapton! Meanwhile the group has a new single 'Someday' taken from their Elektra LP 'Accept No Substitute' released on Friday.

NOT EVEN PROFESSOR BARNARD CAN DO ANYTHING ABOUT TOE FAT



JOHN MAYALL: leading bluesman.

reviews

concert: John Mayall

JOHN MAYALL confirmed his position as Britain's leading exponent of the blues form when he appeared with his new group at the Theatre 140 in Brussels last week.

The packed theatre, venue for the last date on Mayall's extensive European tour, vibrated to an hour of pulsating, driving, thoroughly invigorating music and despite Mayall's deliberate sacrifice of sheer decibels and heavy amplification in favour of more faithful acoustic sounds and the abandonment of drums, this was more like the old Mayall.

Johnny Almond, playing tenor and flute, blew beautiful riffs around the framework built by Mayall's guitar and mouth harp, with Jon Mark on bass and Mick Mahovsky on acoustic guitar. Mahovsky turned out to be a very able replacement for Steven Thompson whose absence from the group was unexplained.

The programme featured numbers from the "Turning Point" album including a protracted version of "The Laws Have Got To Change"; and judging by the brisk business the sales stand was doing in the foyer Polydor has another best-selling album on its hands.

Tucker Zimmerman played a warmly received set, earning himself an encore in the process. In far from ideal conditions for a solo artist, he played with great professionalism, making light of the fact that the stage was seething with an audience overspill which effectively blocked the view of hundreds who had paid £1 for their seats. MICHAEL SMITH.

concert: Spirit

IT TAKES something special to drag me away from my country retreat over a week-end. But last Sunday at the Lyceum in London there WAS something special — Spirit. And it was really worth it. During the opening number I was thinking 'Here's a group that sounds better on record than in the flesh'. But that thought was soon dispelled as Spirit warmed up. They are one of the best groups I've seen and rank second in excitement only in my mind to Chicago.

Spirit incorporate so many things in their music. They have the electronic sounds sewn up. Yet they use this as an end — not merely for effect.

They are extremely visual and realise this is an important factor when playing to an audience. There's 45-years-old Ed Cassidy on the drums (and he's had good foundations playing with jazz stars Thelonious Monk, Gerry Mulligan, Cannonball Adderley etc), his step-son Randy California on lead guitar, Jay Ferguson lead vocal, John Locke on piano and Hugh Banton on organ are the other members.

They can rock and they can swing. And swing Spirit did on "I Got A Line On You" in 6/8 with some lovely electric piano playing from Locke. Many other groups

could have an object lesson in dynamics listening to them.

California and Ferguson split many of the vocals between and both worked well together. Ferguson reminded me of a Troglodyte the way he shuffled about the stage.

From the very heavy "You Make Me Jealous" to the gentler "Ice" Spirit showed they can run the whole gamut of contemporary pop music.

As with most shows there was a drum solo. Cassidy's kit makes Ginger Baker's look like a Mickey Mouse set up. Flanked by two bass drums as used in Marching bands, he sat behind a veritable battery of drums. He showed fine control and played an intelligent solo full of poly-rhythms.

Spirit are certainly one of the most 'alive' groups around. And the atmosphere they create has to be felt to be believed.

One mustn't forget the supporting acts on the bill; Forever More, Silver Metre and Van Der Graf Generator — especially Van Der Graf Generator.

Led by singer Peter Hammill (who also writes the group's material), their music is incredibly powerful. The use of Dave Jackson on tenor and baritone saxes (sometimes both at once) and flute (on the quieter numbers) gives the group depth and helps punctuate the lines. Nic Potter on bass, drummer Guy Evans and Hugh Banton on organ are the other members.

"Even Damnation Is Plagued With Rainbows" — a five part song cycle — was an arresting example of what they can do. A group to watch. IAN MIDDLETON.

record mirror

7, Carnaby St., London, W1V 1PG

GER 8090

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CLASSIFIEDS MANAGER: Ann Maria Barker

PUBLISHED BY Cardfont Publishers Ltd., 7 Carnaby Street, W.1. DISTRIBUTED BY Surridge Dawson Ltd., New Kent Road, S.E.1. PRINTED BY Pendragon Press Ltd., Old Tram Road, Pontianfaeth, Mon. and C. J. Mason & Sons Ltd., Bristol BS13 7TP.



22-year-old Davy Clinton seen here at a reception held to launch his new disc, his first on the President record label, which is an updated version of the old Animals' hit 'House Of The Rising Sun'. The Playboy Club was the venue for the reception — perhaps that explains the happy smiles on the faces of Dave Cash (left) and Pete Murray (right). Or maybe it's because they think Davy's chances of having a hit on his hands are rather high.

RTE technical strike hits live broadcasting

A STRIKE by technical staff at the radio and television stations of RTE, the state-controlled Irish broadcasting network, has meant that many live shows are not going out.

It means, too, that if the strike continues and at the moment it is understood, this could be anything up to three months — that new arrangements for the National Song Contest final, from which Ireland's Eurovision Entry is chosen, will have to be made.

Badfinger in Dublin

BADFINGER, currently high in the chart with "Come And Get It", the Paul McCartney song from the film, "Magic Christian", play Dublin's Countdown Club of February 8.

Another British group, Fleetwood Mac, play concerts in Dublin and Belfast this month.

Stones live LP due out soon

"THE STONES are definitely not suing anybody," said a spokesman for Les Perrin (the Stones' publicist) yesterday. "The Stones themselves have nothing to do with the legal disputes going on over the Altamont concert in America."

■ THE Who will release a live LP in May. The follow-up to 'Tommy' the new album will include many of their hit numbers as well as material never before released by the group. The album has been recorded during their recent tours of the U.S. and Europe. Meanwhile, the new Who single should be released in the next six weeks although no titles have yet been finalised.

■ Mike D'Abo, former vocalist with the Manfred Mann group, has joined MCA Records as an artist and producer. D'Abo will record for the company as a solo artist and will introduce and produce new talent for MCA.

■ Lou Christie, in our charts with 'She Sold Me Magic', is expected to visit Britain in mid-March for a two-week tour of ballrooms.

I've got very hung up on the lyrics of 'Groovin' out on life' which is by THE NEWBEATS and was released last week. I'm not going to print any of the words, not because they're dirty but because of copyright things, but I'm sure I'm not the only person who can immediately identify with this song — you know how some songs, like some books, seem to have been written with just you in mind. Apart from the eeriness of hearing somebody singing what you're thinking, this is a super record. It's on London HLE 10299.

MUSIC MOTOR are a new group made up of two former Swinging Blue Jeans and three other ex-members of Liverpool groups, and they have a very good solid unpretentious sound. Their first single is called 'Happy', and that's really what it's all about. The single is on Deram DM 282.

I never thought I'd want to hear 'I'll never fall in love again' again but I've been wrong before. The DIONNE WARWICK version, which was a hit in the States, is a much lighter, softer production than any I've heard, and just suited to the texture of Dionne's voice. Even if you've

Nice date with RPO

AMERICAN CONDUCTOR, Joseph Eger, has invited the Nice to be guest artists at his first major London concert with the Royal Philharmonic Orchestra at the Royal Festival Hall on March 6. Actor, John Neville and the Ambrosian Singers are expected to complete the most ambitious mixed media concert yet presented.

The Nice, whose two Festival Hall concerts on February 7 are already sold out will feature a Moog synthesiser in their act for the first time.

For the March 6 concert, Keith Emerson and Eger have arranged a new work especially for the programme titled, themes and variations on '2001, Space Odyssey'. The Nice will also be featured in Emerson's own composition, 'The Five Bridges Suite' as performed with orchestra at the Fairfield hall Croydon concert last year. (This will occupy one side of the Nice's next album to be released at Easter).

Neville will be featured reading the poetry of his own choice to Berlioz' 'Lelio' and Symphiny Fantastique — a work he and Eger have recorded together on a 'Classical Heads' album to be released by Charisma in March.

Eger will be staying in Europe for a televised concert with the Nice and the North German Radio Orchestra in Hanover on April 1.



NICE: ambitious mixed-media concert

Low-price Who, Hendrix

SIX LOW-PRICED albums — at 19s 11d with such artists as the Who, Jimi Hendrix Experience and Fairport Convention will be released in March by Track Records.

Called 'Backtrack' the albums were originally due for release in December but were held back because of a dispute over the cover design. Backtrack 1 features Jimi Hendrix with his first hit 'Hey Joe', the Who and Arthur Brown. The second album has 'Pinball Wizard' and 'Under My Thumb' by the Who, and Fairport Convention with Judy Dyble.

The next three albums in the series each feature the Who on one side and Jimi Hendrix Experience on the other. Backtrack 6 is a soul LP including such groups as the Sand Pebbles.

ADVERTISEMENT



heard it a million times you'll still enjoy this, and don't disagree until you've heard it — on Wand WN2.

For dancers and disco people we have a record by AL GREEN called 'You say it' which was recorded in Memphis and produced by Willie Mitchell. I think Al is somebody we'll be hearing a lot more of in the R'n'B field. I've listened to

Seasons, Byrds in line for UK

BRITISH TOURS are in line for Junior Walker and the All Stars, James Brown, Ike and Tina Turner, Jefferson Airplane, Four Seasons, Byrds, Wilson Pickett and Ben E. King!

New album from Humble Pie

A THIRD HUMBLE Pie album is planned by Immediate for Spring release. The group's two previous LPs issued last year were 'As Safe As Yesterday Is' and 'Town And Country'.

As yet, no title is set for the new LP, set for heavy promotion by the disc company in March. RM understands the group is at present recording tracks for the album, described as a 'progression on from 'Town and Country'.

■ Dance duo, John and Olivier, resident on RTE's pop television show, "Like Now", were involved in a car crash in which a young girl lost her life. With John and Olivier was local deejay Derry Gleeson. All three were treated for shock and slight injuries. The accident took place in Co. Kildare.

Ben E. King will tour Britain for one month beginning on May 1. No venues have as yet been fixed for his tour. Wilson Pickett returns in September for five dates here — London, Birmingham and Liverpool venues included in the set, which will also visit Scotland.

Jefferson Airplane, Byrds and the Four Seasons will all tour in the Autumn. Contracts and details of the visits are now being finalised by APB.

Liberty-UA artists Ike and Tina Turner arrive in April for a series of club and cabaret dates. The duo have a new single issued this month, featuring a new arrangement of the Stones' hit 'Honky Tonk Women.'

First single from Herd Amen group due

JUDAS JUMP, recently formed from ex-members of the Herd and Amen Corner, have their first single released on February 13th. On the same day there is the rush released single from Simon and Garfunkel, and other American offerings from Junior Walker and the All Stars, Ronnie Hawkins, Johnny Cash and June Carter and current visitors the Edwin Hawkins Singers.

British artists with singles released on the 13th include Vince Hill, Helen Shapiro and John L. Watson with a solo offering.

The list of singles is as follows: EMI PARLOPHONE: Judas Jump — 'Run For Your Life'; Toe-Fat — 'Bad Side Of The Moon'; COLUMBIA: Vince Hill — 'Don't Speak Of Love'; Nanette — 'Flying Machine'; STAX: William Bell — 'Bring The Curtain Down'; DOT: Andy Kim — 'A Friend In The City'; CAPITOL: Peggy Lee — 'Love Story'; TAMLA MOTOWN: Junior Walker and the All Stars — 'These Eyes'; HARVEST: Ayers — 'Singing A Song In The Morning'; BELL: Paper Dragon — 'At Last I Found Someone To Love'; POLYDOR: Paul Nicholas — 'Freedom City'; ATLANTIC: Brook Benton — 'Rainy Night In Georgia'; Ronnie Hawkins — 'Down In The Alley'; BUDDAH: Edwin Hawkins Singers — 'I Believe'; ELEKTRA: Bread — 'Move Over'; CBS: Johnny Cash and June Carter — 'If I Were A Carpenter'; Johnny Winter — 'Johnny B. Goode'; Gordon Haskell — 'Oo La Di Doo Da Day'; Simon and Garfunkel — 'Bridge Over Troubled Water'; BLUE HORIZON: George Smith — 'Someday You're Gonna Learn'; DECCA DERAM: John L. Watson.

Six months in U.S. for Royals

THE ROYAL SHOWBAND, one of Ireland's longest established bands, left for America last week where they will play a six-month season at the Stardust Hotel, Las Vegas.

Pye Records in Britain and Ireland are rush releasing the band's version of Joni Mitchell's "Both Sides Now" featuring singer Charlie Matthews. The B-side is the Frank Sinatra hit, "My Way".

Both tracks come from an album which will be released in America to coincide with the group's visit there.

Prior to their departure for the U.S., the Royal were in London recording tracks for albums and singles to be released in Ireland and Britain while the band is in America.

■ Edison Lighthouse, currently number one, are in the studios next week recording their first album. Titled 'Electric Lighthouse', all titles are Mason/Macaulay compositions.

an album of his, not released here, and it's very impressive. The single is on London HLU 10300.

Anyone who has the nerve to say that soul is dead, or whatever, can't have listened to an album by THE CHI-LITES' called 'Give it away'. You'd have to be pretty strange not to dig this, or at least bits of it, so please go to your local friendly record store and ask to hear a couple of tracks—especially track 5 on side one. The album is on MCA, MUPS/MUP 397 and it's beautiful.

The new Tony Joe White album is out next week and that is the record to end all records!

Do try to see the Keef Hartley Big Band at the Lyceum on the 6th February.

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ALL THAT I'VE GOT
(I'M GONNA GIVE IT TO YOU)

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THERE is a certain kind of problem that Maurice and I are always getting letters about and it is one of those problems that there is really no set answer to.

No matter what I suggest, it will never seem right to the person who wrote to me.

It is the problem of the young girl who thinks she is in love with a married man at the office.

Sometimes it is just infatuation; sometimes it is the result of an office party getting out of hand; sometimes — and only sometimes — it actually is love, the real thing.

But most times, in my experience, it is just infatuation. Let's face it, office people spend more time in the office than at home. In many cases wives see more of their colleagues than they do of their husbands, and I suppose that could lead to a certain amount of friction.

What has raised this age-old problem again this week is a letter from (Miss) Jack Lister, of Blaydon-grove, Grimsby, Lincs. She writes: I have a funny sort of problem. You see I am crazy about this married man I work with.

"It's no use telling me its silly, I know. The trouble is that there's only one person can take my mind off him, that's you.

"If I could receive just a few lines from you, Barry, I could perhaps forget about him. I do need a souvenir from you to keep my mind off Danny . . ."

Well, Jackie, it's flattering that you prefer me to the person you are supposed to be in love with.

I am the last person in the world to want to lecture you, but it seems to me that you allow yourself to become infatuated with anyone you see. And that could get you into a lot of trouble.

Romance at the office— the best of both worlds for the man

I don't know how old you are, Jackie, but judging from your handwriting I would say you are about 20, and you should have grown out of the infatuation stage by now.

Anyway, I'll be sending you another letter in the post later about the other point you mention, as you want it kept confidential.

Another letter now from Mandy Warner, of Wembley, Middlesex. She tells me, "I have been having an affair, for want of a better word, with a guy in my office.

"It has been going on now for about 10 months and it is a really hopeless situation. He has two children and has no intention of leaving his wife. I have not been

out with anyone else since our friendship, although I get plenty of invitations. Also, he is the only man I have made love to. Obviously I cannot go to my parents with this problem — I'm 19 by the way — so have you any serious advice to offer?"

Many letters come in like this, but Mandy I am afraid you have only yourself to blame for this situation. It is bound to happen in almost every case.

Let's face it, the guy you are having this affair with has got the best of both worlds. He has got a bird on the side and then he can go home to the wife and kids. I'm sorry to be so blunt, but that's the situation in a nutshell and you are probably so much involved you are blinded to reality.

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



Barry Gibb

Most office relationships end up like this. Sometimes the guy leaves his wife and settles down with the office girl, but if they get married is she really going to trust him? How will she know he is not befriending another girl at the office?

And remember at the moment he is not being faithful either to you or his wife.

My considered advice to you, Mandy, is to accept some of the invitations you are getting from other — unmarried — people. See what they are like, you don't have to involve yourself.

Your eyes will be opened to new things. I wouldn't mind betting you spend many lonely hours at home wondering what your man is doing.

So go out, enjoy yourself.

REGGAE TOP TWENTY

This Week

Last Week

SOUL SURVEY '69

continued from page 3

JANUARY: Marvin Gaye's "Grapevine" replaced at the top of U.S. charts by Diana Ross and the Supremes and the Temptations' "I'm Gonna Make You Love Me". Jr. Walker and the All Stars, Bandwagon and Billy Stewart amongst those touring here.

FEBRUARY/MARCH: R & B boom reaches its absolute zenith (week ending February 8) with 23 soul-type singles in the Pop Fifty. Several big name Soul stars on tour here include Stevie Wonder (headlining his own package show), Nina Simone, Edwin Starr and Ben E. King plus first-time visitors Marv Johnson and the Chambers Brothers. Fifth Dimension and Sly and the Family Stone hit the top in the States (with "Aquarius" and "Everyday People" respectively) whilst Marvin Gaye does likewise here with "Grapevine". "Diana Ross And The Supremes Meet The Temptations" becomes Britain's best-selling album.

Paradise

APRIL/MAY/JUNE: The real Bob and Earl on the strength of their "Harlem Shuffle" smash; other artistes touring include J. J. Jackson, Inez and Charlie Fox and the First Lady of Gospel Music, Mahalia Jackson here to enthrall a packed Royal Albert Hall. Desmond Dekker's "Israelites" tops the Fifty; Atlantic subsidiary Atco launched here with the simultaneous release of 29 albums (many of them Soul gems). Tragic death of Shorty Long. More Gospel action as the Edwin Hawkins Singers hit the No. 2 spot with "Oh Happy Day"; and the chart scene became a veritable paradise for deep-dyed Soul freaks with Booker T and the MGs, the Isley Brothers, Smokey Robinson and the Miracles and Jackie Wilson all in the Pop Twenty.

JULY/AUGUST/SEPTEMBER: Jimmy Ruffin, Chuck Berry and newcomer Max ("Wet Dream") Romeo in for tours. Sad death of Roy Hamilton. First ever Reggae music spectacular (starring Johnny Nash, Desmond Dekker, etc.) at the Empire Pool, Wembley a resounding success. Tremendous week (27/9) for Tamla Motown as its singles capture the top six positions in R&B Ten. Ray Charles and Company in for their annual blast, and still more visitors include Wilson Pickett and Erma Franklin (in concert together at the Albert Hall), Carla Thomas, Prince Buster and Robert Parker.

OCTOBER/NOVEMBER/DECEMBER: Old favourites Garnet Mimms and Lee Dorsey here; also the long awaited Albert King in for Jazz Expo '69 co-starring John Lee Hooker, Otis Spann and the Stars of Faith. Temptations top Stateside with "I Can't Get Next To You" followed by the Fifth Dimension and "Wedding Bell Blues". Diana Ross quits the Supremes — official. Big scoring West Indian groups the Upsetters and the Pioneers arrive to make the most of their Reggae hits, whilst from America come old friends Arthur Conley, Little Richard (for TV only), Howlin' Wolf and Percy Sledge. Greatest album in the history of RM's R & B charts, Atlantic's bargain-priced "This Is Soul" drops out of the LP Ten after a fantastic unbroken run of twenty months. And at the top of the U.S. charts Tamla Motown rounds off yet another year in true traditional style as Diana Ross and Co. reign supreme once more with "Someday We'll Be Together."

Conternation

Looking ahead, it is quite obvious that the soul-scorching pace set by R & B music during 1969 cannot be maintained far into the 'seventies. Already the Reggae boom appears to have passed its peak, and even Tamla Motown must be experiencing some consternation over the recent complete pop chart failure of big hit follow-ups by Marvin Gaye, the Isley Brothers and the Temptations.

But in the absence of a completely new pop revolution, Soul music should be assured of a fair slice of the pop market for some considerable time to come if only in recognition of the undeniable quality of its merchandise. And if its performance during 1970 is anything like as entertaining as it was in 1969, this time next year should find us once again telling it like it was.

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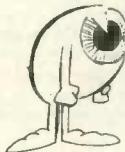
THE CRAWLING EYE

(CERT. 'X') By Lon Goddard

Black Widow, Myth and MAGICK . . .

BY THE GOAT, it was in the cards. Maleficium extends its demonic fingers in the sleeping bones of pop music and the Black Arts consume our young musicians into the great, fiery brew.

If that didn't throw you, this will. Black Widow is the name adopted by six tortured souls whose music revolves around the eerie dimensions of Black Magic. Demons, Elementals, spells, sacrifice and shiver me timbers to the sound of sax, flute, organ, clarinet, drums, bass and guitar. Black Widow members Kip Trevor, Jim Gannon, Clive Jones, Clive Box, Zoot Taylor and Jeff Griffith have poured through the archives of the supernatural and composed a lengthy stage act that comprises all you need to guarantee one of the Devil's orgies.



'We wanted a story'

"It was Bok's (Clive Box) idea to go into the Black Magic field. We all took a subject and learned as much as we could about it, then put it all together and made an act out of it," stated Jim Gannon. "We wanted a story to act and that is what has been written. We have handouts to help the audience in participating. The central number is 'Come To The Sabbat' where the audience starts looning about and flows on stage. The whole thing turns into a sabbat."

Authenticity is bound to be the surge. Instead of sunny free concerts in Hyde Park, there will be not so secret Black pop Masses in woodsy grottos throughout East Anglia. Big witches and little witches, warlocks and wolfmen will rock to the beat of that old standard, 'Pack Up Your Tarot' as garments are cast to the wind and shimmering bodies writhe in lusty abandon. Fan clubs will be abolished in favour of covens. Mecca ballrooms will suffer great lack of attendance. There will be a record run on broomsticks.



Danger in the ritual?

But what if England's great musical talent gets too good at ritual — what if the intense vibes released from frantic contorting actually reach into the beyond, releasing Satan's hordes on the hapless ravers? Brigades of deformed horrors and shapeless marauding monsters. And the cruelty of it all; the spirits of sleeping hippies drawn forth from the grave to trudge the physical realm again, tired office workers with ghostly briefcases roused to live again by ungodly sacraments. A mixture of the sad and the grotesque, the wailing and moaning of myriad spirits unleashed in a whirlpool of savagery . . .

"I don't think there is any danger of us calling up any spirits with our music," said Jim, "Maybe if we had about five thousand people chanting away madly we might get a few, but I don't really worry about it. We believe there are forces about, but we don't actually practise black magic. It took a lot of bookwork to write this act."

The forces of darkness are waiting just beyond — content in knowing that the pop groups of the world cannot rest until Black Magic has been exploited to its full musical potential. Their day will come, you can bet your sweet talisman. And the first evil grimy fiend to be resurrected will be that putrid pulsating globule, the Crawling Eye.

letters

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

THE SUMMER OF '68 saw Tommy James and the Shondells top for five weeks. Since then the British public has completely ignored them.

'Crimson and Clover' was number one everywhere on the Continent and in America. Over here it didn't make the top fifty. As Tony Brandon has once said, "They never make a bad record," so let us in 1970 prove that we can appreciate the super sounds of T.J. and the S's by putting them back into the charts where they belong.

And let's start now, the moment their current American hit 'She' is released over here. — JONATHAN MEPISH, Fields House, Lancing College, Lancing, Sussex.

MORE EVERLYS

MANY PEOPLE JUSTIFIABLY hold the opinion that the Everly Brothers' 'All I Have To Do Is Dream' was, and still is, the ultimate version, but isn't it time we had a new single from this best ever duo?

It is eighteen months since 'Milk Train' was released, and after a re-release of 'Cathy's Clown' last spring, Warner Brothers have now issued 'Good Golly Miss Molly' as a single from the 'Hit Sound' LP of 1967.

It would be more sensible for the Everlys to record some new material to make the charts, thereby giving the singers of 1980 something to revive! — DEREK HARVEY, 8 Ramsay Road, Headington, Oxford.

SORRY, I'LL READ THAT AGAIN!

RECENTLY ON HIS morning show and Top of the Pops Tony Blackburn has reviewed singles by Fleetwood Mac, Chicken Shack and Delaney and Bonnie and Friends featuring Eric Clapton. On his morning show, to my disgust, he slated all of them. But when he went on Top of the Pops he said that they were beautiful, or great (to which I wholeheartedly agree), contradicting himself.

Is he mad, or does somebody write a script for him? — PAUL SCOTT, 47 Woodbridge Road, Moseley, Birmingham 13.

BAD MEMORY?

SO THE GOVERNMENT is going to allow the BBC to set up a network of local radio stations on the medium wave is it?

Perhaps they think everyone has forgotten their main excuse for not allowing commercial radio in Britain, namely that there are not sufficient frequencies available on Medium Wave to allow another network of stations to be set up. — MARTIN DAVIES, 16 Maes Pengwern, Llangollen, Denbighshire.

EXCITING

MANY PEOPLE have been talking about the singing and guitar work from Jimi Hendrix. The one white singer I ever heard playing guitar this way was Eddie Cochran. He used to open up his act with Ray Charles' 'What I'd Say'. And what a storm he whipped up. I have never heard this kind of music more excitingly rendered.

Unfortunately Eddie never made any records of this kind of music, in fact, there is no evidence on the strength of Eddie's records of the full range of his talents. I only wish there were a way of releasing the

**YOU'D BETTER
WATCH OUT
FOR TOE FAT
- IT MIGHT
BE CATCHING**

sound-track of Eddie's performances for 'Boy Meets Girl' (still in existence with a friend of mine who received the master tape from the Editor in 1960), which include 'Milk Cow Blues', 'Money Honey', 'Sweet Little Sixteen' and 'I Don't Like You No More'.

Maybe some record company might be interested in releasing these tracks by the way of a new album featuring Eddie's greatest film and television recordings by this late great star, Eddie Cochran. — PETER MORGAN, 85 Kingsway, Kingswood, Bristol.

UNIQUE TALENT

THAT FATEFUL DAY, February 3rd is with us once again. Most of us who remember the great days of the late 'fifties' and early 'sixties' will instantly bring to mind the tragic air crash that took the lives of Buddy Holly, Ritchie Valens and the Big Bopper — but this day, too, marks the tragic death of the unique composer/producer Joe Meek who died on February 3rd, 1967.

Many of Joe's productions were certainly unique, and far and away superior to their contemporaries and he will always be remembered for such mammoth worldwide hits as 'Telstar', as well as material by the Honeycombs and John Leyton. By an ironic coincidence, Joe himself was a great admirer of Buddy's work. The best example was the 'Tribute To Buddy Holly' by Mike Merry, written by Joe's associate Geoffrey Goddard. — J. H. BLAKE, 116 Canonbury Avenue, Islington, London N.1.

MIKI is now 23 and has his third single out. He's not really well known although he has written a couple of big hits here for other people — like "I remember Natalie" for Bob Monkhouse.

He could have had everything by now. Lots of money, three big selling albums, lots of hit singles — and been a teenage 'fave' craze . . . if he had joined the Monkees.

IF? Miki got down to the final three boys for the job that Davy Jones got some while back. It would have been great to have been in the Monkees — or would it?

"Obviously I would have enjoyed being part of the group. I was an actor to begin with anyway and I think it would have worked out for me. But take away the money and the star bit and I suppose I'm better off now. I've learned a great deal about the business and am developing my career in two ways — songwriting and performing, and I might not have been able to do that with the group.

"I didn't fail the auditions for the Monkees. It's just that I had already been in America for some time and I would have got my draft papers soon . . . so I left!"

Of the two sides to his career, Miki regards the singing as the 'luck' part. "The songwriting is easier. I am sure I'll get some more success here if I keep trying. But there's more luck involved with the singing side.

"I've come to realise this more and more. Quite frankly, I love the



MIKI: singing is 'luck'

people — the public — but I'm not to keen on many of the people I've met in the business.

"For the future I would really like to write a good musical and star in it too. Go on making records and writing for other people. Bob Monkhouse, Mud and Simon Dupree have already taken my songs, so it looks good."

Miki says that if the new RCA single "Cinnamon" doesn't make it, he's going to keep trying.

An honest gentleman, and witty with it. Interviewed on the 'Dave Cash Show' last week, Dave told him "If we have a daughter, we're going to name her 'Cinnamon'. Mind you, my wife's not going to have a daughter yet. We'll have to do something about that."

"Want any help?" asked Miki.

RODNEY COLLINS



**"Christopher Jones...
a superstar
for the seventies"**

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by Keith

Altham

FOR Mick Abrahams who left Jethro Tull to form Blodwyn Pig the essence of his work is 'communication'. Unlike a number of their contemporaries the Pig have already released three singles and 'Same Old Story' which is their fourth is coming shortly.

"Yeah I'd 'ave a go at that 'Top Er the Pops' w'dn't !" sniffed Mick in mock skin-head tones. Seriously I think it's just plain stupidity to say you don't want a hit single or you don't want to appear on 'Top of the Pops'. The Stones appear on it and they do a good insert — so does Jethro — so do dozens of other good groups — it's valid!

"We go on stage and attempt to play good music but with bearing in mind that the audience have paid good money to come and hear it. I know some groups go on stage now with a holier than thou attitude and just play what they like with no attempt to reach the audience. We are professional musicians paid to do a job and the job is to please people by communication on all levels. I try to break down any barriers there might be between the stage and the audience by talking and joking to them between numbers.

"Silly little things like at Manchester University where we played recently and the light show they had suddenly flashed a lewd photograph of some naked bird on the screen. I couldn't believe it and neither could the audience — I just gaped and said the first thing that came into my head — 'I don't know about you but she looks deformed to me!' Everyone laughed and it established contact with them as people not just spectators."

It was nice to hear that Mick had only words of praise for his ex-boss Ian Andersen in the days when he was the Tull's lead guitarist. The split occurred according to Mick simply because their musical ego's clashed.

"Ian is a nice guy and you won't hear me putting him down," said Mick. "It was simply that Ian has very definite ideas of how the group should operate and I felt my own musical ideas were being suffocated. It turned out that my leaving was the best thing that could have happened to both of us.

"I feel that the Pig is different



BLODWYN PIG: "'Top of the Pops' is valid!"

The communicative Pig

from Jethro Tull in as much as we all contribute to the group's identity. Occasionally I have to put my foot down on a matter of policy but essentially we're a democratic unit."

To look at Mick these days with his mane of long hair and dislike of violence it is difficult to picture him as a conscript in the artillery.

"The Army is a huge joke," says Mick of his two year voluntary service. "They maintain they are going to teach you a trade but all they really teach you is how to kill

which is what it's all about. The only thing it taught me was to be a conscientious objector if the need ever arose.

"I joined up as a youngster because I thought the uniform and boots were a trip and it wasn't until I got involved that I realised the majority of people who do join are non creative people who go in almost out of desperation because they can't do anything else!"

The saga of just how Blodwyn Pig got its name is an interesting one.

"There is this guy called Graham Waller who plays piano with us occasionally," explained Mick. "It was he who named us. He's a bit of a 'nutter' — goes around attacking coat hangers which he calls 'Blongs' and shouting out 'Death to the Blongs.' He also sells fake ice-cream to school-kids called 'Zeeglo' and when I asked him what 'Zeeglo' was he said, 'Not even the kids know but it makes them wonder.'

"Graham turns up all over the place and during the time we were rehearsing the new group he turned

up at the hall and just poked his head round the door. Pointing at us he said 'Blodwyn Pig' — and then he disappeared. His other claim to fame is that he says he wrote 'I Am A Walrus' but John Lennon pinched it by mental telepathy!"

Already making a name for themselves in America 'Blodwyn Pig' are building up the kind of reputation by word of mouth which established 'Zepelin' 'Ten Years After' and the 'Nice'. This could be the year of the Pig.

KEITH ALTHAM.

'John Lennon is doing it in his way, I'm doing it in mine!'

JIMMY'S PRIVATE WAR ...



JIMMY CLIFF: "I don't just sing reggae."

WHEN I was small, my father experienced World War Two and when it was over, he used to tell me that at last war had ended on the earth. Now when I pick up the newspaper, there are headlines about war all over the globe. It is worse than before."

Jimmy Cliff sings R & B with feeling, but he sings his own words and his own message with great belief. His chart success with 'Wonderful World, Beautiful People' brought him further into the public eye, but he is afraid they might not have listened close enough ...

Wonderful

"It would be a wonderful world if people would understand one another and realize they can live without war of any kind. My new record, 'Vietnam' is an extension of my feelings on this. It is a sick world where you strive to bring your children up safely until they are old enough to be killed. The song is about a guy who goes to Vietnam and doesn't come back — sad, for everyone took for granted that he would."

THIS FUN

'I was just a session man'

— TONY BURROWS

EDISON LIGHTHOUSE are songwriter-producer Tony Macaulay's own creation. When he left Pye to join Bell Records he was determined to get a hit. "Love Grows (Where My Rosemary Goes)" was the result.

Explained Tony: "I got this group called Greenfield Hammer — who are four very good looking guys. The lead singer for the record is Tony Burrows who was with the Ivy League, the Flower Pot Men and the Kestrals.

"What happened was that I put Tony — he's a session musician and he reads music perfectly, which is a tremendous advantage — with the group and stuck them together.

"They my creation absolutely. Barry Mason, who's a very important person in my life, — he wrote 'The Last Waltz', 'Delilah' and the present Engelbert — and I had this song together. A friend who had flu at the time came up with the title from a nursery rhyme.

"Ten minutes later we had written the song."

"As well as writing it, we are also publishing, and I'm producer of the record."

Had enough

At a press conference about the record Tony said: "Tony Burrows will not be touring with the group. All of them were definitely on the record, but Tony has decided to leave before the next single."

Explained Mr. Burrows: "I've been touring for seven years and I've had enough of it. I want to remain a session singer... I've got a wife and two children and this is the first time I've been able to enjoy the family. I will do the group's album, but the group have Ray Dorey, who's also a singer."

"Whenever we want a good singer we get Tony. I'll probably use him again," commented Tony Macaulay.

Estimates of the money Tony Burrows will lose by his decision not to continue with the group range from £5,000 to £30,000.

Commented Ray Dorey, one of the remaining members of the group: "We shall miss Tony, we've grown quite attached to him."

The record has sold close on a quarter of million copies.

"Sometime when you do a record about this, people say it's sick, but it isn't. I am saying what I feel in the way I am best suited. People will listen to facts — they will hear the truth even though it is hard to take. John Lennon is doing it in his way, I am doing it in mine. Whether or not his way is right, only time will tell; but if everybody worked together the peace crusade would win."

Happened

"I don't just sing reggae. Most of my songs I wrote as simple folk numbers and I didn't even know how they were going to be recorded until I got to the studio. 'Vietnam' became a very light number with a slight reggae beat. It just happened to be a song I'd written and did in extra time at the studio. It only took one take. You have to say what you need to say even if most people think it is the wrong way to present it. The politicians are power-mad and they create war. I don't know whether they listen to much in the way of songs, but I think it would help."

"We're lucky in England. This country is sort of in limbo — we don't have to grow up and start fretting about going off to war. I wouldn't want to go if we did. I summed it all up in the end of 'Wonderful World, Beautiful People', but I think most people missed it. Just at the end, it says, 'Everybody can help, talkin' about you, talkin' about me; Harold Wilson, Richard Nixon, Pompidou and Kosygin . . .'"

S IS NO.1 AND THE J HAS JUST BEGUN...

AN INVESTIGATION INTO THE INCREDIBLE 'NOW YOU HEAR HIM, NOW YOU HEAR HIM', EXISTENCE OF CHARTBUSTING SESSIONMAN TONY BURROWS.



'He will leave soon'

— EDISON LIGHTHOUSE

A RE THEY simply a manufactured product? Where they pieced together by money making business men as a sure-fire success?

"No", say Edison Lighthouse as their record 'Love Grows' shoots into the number one spot, "We've been slogging it out for five years before this chance came along. As 'Greenfield Hammer', we've spent a long time writing and playing on the road; we didn't just do a record and then form a group for public display."

Edison Lighthouse includes Ray Dorey, Stuart Edwards, George Weyman, David Taylor and Tony Burrows. Except for Tony Burrows, they existed as Greenfield Hammer before songwriter Tony Macaulay chose them to record the Mason Macaulay song, 'Love Grows'. "A lot of groups were

interviewed and listened to before we were picked to record the number and we're really grateful for the chance," said Stuart. All of us have been writing songs for a long time, but you need a hit record before people will give you a proper listen.

"We could have written a brilliant song and nobody would have noticed. However, when you see a Tony Macaulay or a Barry Mason song, you look twice. Now we can write some ourselves and people will really hear them, because we've had a number one record. This is a stepping stone — now we have our foot in the door."

What about the terrible follow-up syndrome. Doesn't this instant responsibility weigh just a little heavy?

"It has all happened a bit fast," admitted Ray, "and I think I would have liked it to go a little slower,

but I'm certainly not complaining. I don't think it will end fast because it began fast. As for a follow-up, we have a lot of faith in Tony and Barry.

"This is the first song they've written together and I figure they can write many more; but there will never be another 'Love Grows'. Getting to number one solves a lot of problems too. Our next record will be heard. I hope it is as commercial as the first."

"A lot of groups get a hit and then try to do heavy stuff-things they've really wanted to do. We are a commercial group and we aren't ashamed of doing commercial songs. That's what we intend to keep doing. We don't want to educate anybody. Besides, there isn't any big stable commercial group with the break-up of the Amen Corner and the Love Affair split, so the market is open."

Rumours have been circulating that Edison Lighthouse has actually made several other records under

other names and the members are tied by contracts to different companies; that suits are being filed and the wool is over the public's eyes.

"Tony Burrows, who sings on the record," explained Stuart, "isn't really a member of the group. He was one of the session men who came with the orchestra. Tony has played on a lot of other records for other groups, but none of us have ever done any. Since he isn't really a member, he doesn't want to stay with the group. He will probably keep it up while the record is around, but leave after that. The big thing, however, is that this has given us the confidence that we needed. We can now carry on with good records without a worry."

There is more to Edison Lighthouse than meets the eye and more to 'Love Grows' than the chart shows. It's an interesting entanglement and this will be a number one record to reckon with. LON GODDARD.

'He is the best'
— TONY MACAULAY

H E IS 26. He is a session man. But it's not the first time he's had a big hit, for he was with the Flowerpot Men and Ivy League. And he's on several other discs at the moment that are bubbling under the chart — like the Brotherhood of Man's "United We Stand" and "My Baby Loves Love" by White Plains.

A strange situation? Yes, but this is not the first occasion that a group has topped the charts with help from session lead singers. Edison Lighthouse play on the record. One of the group sings as well.

But the vocal is really Tony Burrows. And he's not in Edison Lighthouse. Doesn't want to be on a permanent basis, either . . ." I can't work with the group because of various contractual difficulties. I'm doing TV promotion on the record though, but I'm not actually in the group."

TV promotion of Edison Lighthouse includes Top Of The Pops. In fact, last week's edition of TOTP included Tony singing with two groups — for he also sings the lead vocal on the Brotherhood of Man release, used last week as the programme's tip for the top.

And if it makes the top? He's a temporary in the Brotherhood group as well.

Appearances

THEIR NEXT DOUBLE ALBUM OUT HERE SOON

V ARIOUS American groups after visiting Britain for the first time, will report their great enthusiasm for the people, the town, the King's Road, or subjects in a similar vein.

But not so, Chicago. When I spoke to Walt Parazaider after his return to America, one of the things he was most remembering was the Speakeasy's Brown Ale!

"I've not had brown ale before," he explained. "We don't have it in the States at all."

But on reflection, Walt decided the group had achieved a little more from their tour than just the ecstasy of British Brown Ale.

"We're really pleased to see 'I'm A Man' in the charts. The record sales actually doubled after our appearance at the Albert Hall. We'd already worked about three weeks in Paris, Switzerland and Sweden. Now we're putting together another tour, but in the meantime we'll be back in the studio to record for about two weeks."

"Our second album, a double set is out in about three weeks time here. It will be released in Britain too. Tracks I'd particularly like to mention are 'Wake Up Sunshine' and 'Fancy Colours', but all the compositions are our own."

In fact, Chicago's first album will be released here during March. I asked Walt why the group had decided to change their name from Chicago Transit Authority, to simply Chicago.

"We wanted to cut the name down and give the city the identity," explained Walt. "We've been in Los Angeles for a year and a half now, but originally we came from Chicago. It's not a very good place for groups though. To be accepted there you have to play everyone else's material, and that didn't really suit us."

"We've been really impressed by some British groups we've seen. One of the groups we got to hear was Graham Bond, he was really good. And of course the Beatles go without saying. There's a lot of good British musicians. Some of those we've seen in America a lot are Spencer Davis, Eric Clapton and the people that played with Jimi Hendrix. He's got another bass player and drummer now, and I don't enjoy it as much. Really he was well-known for the people he carried with him."

VALERIE MABBS



VANITY FARE: "If we were Jethro Tull we'd have no trouble."

Vanity Fare: The neglected million-selling group . . .

D ESPITE being in the comfortable position of climbing up RM's top thirty, a rather disgruntled Dick Allix and Trevor Brice arrived at the office.

Something of an off-putting confrontation occurred when they discovered a mix-up over their appointment, though I escorted them off the local 'cheer-house' and a little calm reigned.

Other people had obviously been chipping away at the members of Vanity Fare before, so I decided to let them give vent to their feelings.

"If we were Jethro Tull or someone, we wouldn't have any trouble," retorted Trev. "But somehow people can be so indifferent. We did an interview the other day on these lines, and we laughed like mad when it wasn't used. And that was what it was all about!"

After a while Dick and Trev did come round, and actually admitted to "feeling much better now" after a talk and a few pints.

"'Early in the Morning' sold a million all over the world," said Trevor. "So we're quite happy. Don't say we're not. But I don't think anyone's written about it before."

"Now we've had three hits we'd like to do something like a two hour concert," added Dick. "We realise we couldn't fill the Albert Hall alone at the moment. I suppose people would obviously say what the hell are Vanity Fare trying to do, because they know us by our records. But really we could present a varied show. We're used to working in cabaret and we enjoy it, but we're trying to get away from the white-suited image."

Although they don't have their own concert scheduled, Vanity Fare will be appeared at the Albert Hall on January 31st along with the Edwin Hawkins Singers and the Spinners.

A visit to America is also planned for the group, though with the success of 'Hitchin' a Ride', it has been postponed until March.

"We're obviously looking forward to going because it's where the 'bread' is," laughed Dick, turning to his girlfriend and taking her hand.

"But it does open up a whole new market," added Trev. "The single has already done well there in the charts, without any personal promotion, so we feel fairly confident about going. But our management will work all the financial side out I'm sure."

Vanity Fare have recently signed with the 'superstar' company MAM, under the guidance of Gordon Mills, the man behind Engelbert and Tom Jones.

"We're very happy with our management and publicity. And something else we're pleased with is our first film which has just been completed. It was all filmed by an aerial photography company, and featured Peter Sellers and Graham Stark. The sequence with us shows the group on the roof of a mansion house, playing 'Hitchin' A Ride'. We're going to see a run-through of it, and it's hoped it will be used for general release."

Vanity Fare will soon be leaving for America, but in the meantime they are already working on their new single, scheduled for release in May. V.M.

smalltalk

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LANCESTER '70

festival round-up

IT SEEMED perfect — the Edwin Hawkins Singers to make their British debut at Coventry in Britain's most modern Cathedral.

But what could have been a joyous occasion was spoiled by two things.

Firstly, no p.a. system was allowed, which meant that while the choir en masse could be heard pretty well throughout the audience, the solos were often completely lost.

Problem two was that the concert was being recorded for the special BBC TV programme to be shown at Easter. Great, for those who couldn't get to the actual event, but not so good for those who did — the camera crews were a constantly intruding barrier stopping the audience/congregation from really becoming part of the choir.

Edwin Hawkins, pianist, soloist, arranger and director of the church singers from the San Francisco Bay area, looked harassed in the break between the Singers' two one-hour sets. "It's such a shame," he said, "people paid money to hear us and there is just no way for all of them to hear us."

Within these tight limitations, the Singers did very well. They refused to get discouraged and had the whole audience on their feet

clapping along with "He's Got The Whole World In His Hands."

AN ODD SORT of evening at Mothers, the Birmingham 'heavy' club, as Friday's contribution to the Lanchester Art Festival.

No really popular groups, and last act of the evening, so presumably top of the bill, was a last minute addition, local group Danny and the Heart-Throbs. Unheard of outside Birmingham, Danny and his boys do a rock 'n' roll set which is a send-up of the whole scene, black leather greasy hair and all, although the music is a straight laying down the line of what rock is all about.

Free were on before Danny's mob and played a predictable set including the very popular 'Woman'. The crowd loved them and gave them the accolade of being the only group of the evening to be asked to do an encore. Much better live than on record, Free had the audience on its feet with a mind-blowing, ear-splitting set.

Yes, possibly one of the finest live acts in the country, seemed a little out of their depth and got something of a cool reception until they moved from their sweet music on to some more pounding material.



FREE organist, on stage at Lanchester



YOUR TURN, PIANO MAN

The new instrument of our times (this month, this year, this decade?) is the piano. Pop groups including Blue Mink and Arrival depend a lot on it for their distinctive sound, "chasing the magical effect of the instrument in "Oh, Happy Day," while among the new rock singers and groups' Bob Dylan, The Band, and the Sir Douglas Quintet all make good use of pianists. Good news for Ray Charles and Floyd Cramer, Fats Domino and Jerry Lee Lewis, whose pioneering records should now be in more demand.

There are too many Ray Charles LP's to list here — most on Atlantic are reliably good, but most of his ABC-Paramount material was done for pop fans and didn't advance his style. Floyd Cramer has recorded mainly as an easy listening pianist with country leanings, and would probably be heard better as a session man for some singer's records — maybe a reader can advise us on the record that shows him off best. But most immediate attention should be paid to records by Fats Domino and Jerry Lee Lewis. Liberty has recently issued a compilation of previously unreleased material by Domino, and London may soon delete its Sun catalogue, including three LP's by Lewis.

The Liberty LP, "Rare Dominos" (83174) is probably the most consistently good LP of Fats Domino material ever put together, eighteen tracks from the period 1949 to 1953 that enable the listener to trace the evolution of a particular style of rock 'n' roll out of a modified big band jazz style.

Perhaps the finest track on the LP is "Stay Away" (side two, track seven), recorded late 1950 by Domino's regular six-piece combo.

It begins with fast, rich chords from Domino which keep surging under his vocal and then carry on the beat as the rest of the band seems momentarily to fall behind, before everyone comes back with a series of riffs that build the sound up. Domino takes a solo that covers much more of the keyboard than usual, and sings the final part. Drums, which were later to provide the emphatic rhythm of his rock 'n' roll records, were here almost inaudible, leaving the responsibility of keeping a beat to piano, bass and guitar.

Many of the tracks feature the clean, pure sound of Wendell Duconge's alto solo, while others have the tougher sound of tenor that Domino features in his rock 'n' roll records; "I've Got Eyes For You" has a particularly rough, booting solo from Buddy Hagens.

And, bouncing, pounding, and swirling through every track, at various tempos and with a variety of modified boogie beats, that full-chorded piano style of Fats Domino's, sounding disarmingly simple but invariably complete and hard to imitate. (One question: Side two, track eight is described as a vocal, "Don't Leave Me This Way," but is a "cocktail" instrumental — anybody know its title?)

Jerry Lee Lewis was the only white piano-playing rock 'n' roll singer of comparable importance to Domino, but there has been no collection of his best work available here. In the States, the Sun catalogue has been bought by Shelby Singleton, who has issued 12 "Greatest Hits" LP's by Johnny Cash, Carl Perkins and the other big men; Polydor has rights to other Singleton material, but doesn't know whether it has this Sun stuff.

So, for the moment, London still has three Lewis LP's — all erratic in quality — available: (1) "Jerry Lee Lewis" (London 2138), including "Fools Like Me," "High School Confidential," "It'll Be Me," (2) "Jerry Lee Lewis Vol. 2" (2440), including "Great Balls of Fire," "Hello Josephine," (3) "Breathless" (8323), including title, "Teenage Letter." Lewis also has half the Ember LP, "Sunstroke" (5038), which includes "Down The Line".

HELP ME SOMEBODY

THERE IS a rumour going round that needs to be confirmed or denied, and Record Mirror readers are probably the best people to do it. Several times the Rolling Stones have been referred to as "The greatest rock and roll band ever." (Yes, ever?) Well? Please fill in the form below, or make one like it.

To: Rock and Roll Poll,
Record Mirror, 7 Carnaby Street, London W.1.

The greatest rock and roll band ever is.....

Signed:

Name:

Address:

(Closing date for poll: March 10, 1970)

The results of the poll will be published in this column at the end of March. Any comments you feel like adding will be welcome, particularly dates when the band played, together, its personnel, and the qualities it had or has. (Definition of a band should be a group of musicians — with or without singers — who played together both in live performances and on records for at least a year).

DOES THAT MEAN WE'RE ALL GOING TO BE ALLERGIC TO TOE FAT?



LORD SUTCH of 'Screamin'' fame has an album out in America featuring Jimmy Page and Jon Bonham of Led Zeppelin, Jeff Beck, Noel Redding and Nicky Hopkins.....Frank Sinatra's first London concert is on Ascension Day — must be significant.....Michael Brodie's debut disc just has to be a cover version of "Come And Get It".....flautist Herbie Mann sitting in with Delaney and Bonnie in America.....is Roy Squires of Lowery really the phantom pregnant dormouse?.....John Gee closed the Marquee Club in London last week evidently because there weren't enough people in the audience.....

King Crimson's single "In The Court Of The Crimson King" entered American charts at 96.....shouldn't it be 'Edistone' Lighthouse?.....new Gent's hairdressers in London must think Kate Simpson of another paper is a fella — she got an invitation to be pleasantly surprised.....drummer Ed Cassidy of Spirit, step father of guitarist Randy California (aged 18) of Spirit.....Ginger Baker's Western film "Zachariah" now includes Country Joe and the Fish in the cast.....It's Tony Blackburn joke time: 'I'll warn motorists there's a man painting white lines down the centre of the road. He won't be listening to this show, anyway, he'll be tuned to Radio 2 for middle-of-the-road music!'".....

Monkee Mickey Dolenz playing an unemployed drummer in a stage play in America.....someone in America thinks the Fairport Convention are American.....someone else in America thinks the Dutch group Shocking Blue is in fact Scottish!.....A5: Ray Peterson.....next Monday evening, (February 9), Thames Television screens Elvis' "Jailhouse Rock".....Lulu's "Oh, Me Oh My" just breaking in America.....police cadets from London's D Division have formed a group called 'The Bluebeats'.....is Barry Class purchasing a new Saville Row lawsuit?.....as a hobby, May Blitz' roadie breeds pigs.....

At the last night of Klooks Kleek in London last week, Chicken Shack manager, Harry Simmonds was de-bagged by Stan Webb.....the Flirtations looking for a nice reasonable flat — any offers?.....new Decca LP pays tribute to Bernard (N.D.O.) Herrmann's priceless theme musical contributions to such classic Hitchcock films as "Psycho" and "North By North-west".....Expect a major push from EMI to really establish the Fifth Dimension here

Can anybody recognise Pat Campbell's voice on the Dave Cash Radio programme.....stand by for a whole rash of Doris Day telemovies.....Q6: which one-time US hit provides the theme tune of BBC-1's "Holiday '70" programme?.....a heavy schedule for Tony Burrows on last week's "Top Of The Pops".....what's happened to Cliff Richard's "Two A Penny" film?.....although Lupus music did no business at MIDEM, Bryan Morrison won £150 at poker from Don Black, Mervyn Conn, Cyril Smith and Vic Lewis!.....it's reported Gang Bang are doing good business in Scandinavia and should be returning soon.....

Or, as the ex-New York cop turned Soul singer said to his 'typical' British backing group: 'I'm afraid I must ask you to accompany me'.....Barry Ryan still exploring those Eloian fields.....May Blitz almost missed their opening booking at Leeds when custom officials at the Swiss border 'accidentally' severed through a cylinder hose on their vehicle looking for 'you know what'.....on his departure from RM, Rex Gomes intends to celebrate with "Just A Cup Of Coffee."

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NEW SINGLES
reviewed by
Peter Jones

LOVE AFFAIR: new singer Auguste Eadon — a throaty, sturdy voice

RONNIE HAWKINS WITH THE BAND: Who Do You Love; Bo Diddley (Roulette RO 512). Originally released on the old Columbia green label back in '63, this single has been much treasured by those discerning few who found it then (like a fool, I dug it but never got it, 'cause he was white — a mistake I have long regretted!) Many of our more famous guitar super-stars were among those few — which is no surprise, since, along with Lonnie Mack during the same year, the amazing guitar sounds that Robbie Robertson brought screaming forth on "Who Do You Love" were truly a foretaste of the future. Anyway, now everyone can get the real genuine 1963 article again (there's an L.P. too); and wonder at the un-dated modern sound! (Forgetting Pop history; the beat on these two old Bo Diddley-penned dances is ridiculous, and their sheer excitement communicates itself immediately to everyone). **CHART CHANCE.**

THE ARCHIES: Jingle Jangle; Justine (RCA Victor RCA 1918). Clever chap, that Jeff Barry (the producer) — instead of following-up "Sugar, Sugar" with another sound-alike, he's not only got a completely different beat going but he also has a chick singing the lead (with some nice male support near the end). As with "Sugar", the tune is not immediately obvious yet once you've heard it a few times it becomes maddeningly catchy. The less-danceable beat is the only element that may hold this back. Monotonous slow flip: **CHART CERT.**

KENNY ROGERS & THE FIRST EDITION: Something's Burning; Momma's Waiting (Reprise RS 20888). "Someone's Goofed", more like! They should have gone ahead with "Reuben James" as their follow-up, since this soft - then - building, soft - again - then - building slowie certainly won't get

the crowds dancing (nor the critics disapproving) . . . it's not that it's bad, just ordinary. Perkier Country-tinged flip. **CHART CHANCE.**

HERB ALPERT & THE TIJUANA BRASS: The Maltese Melody; Good Morning Mr. Sunshine (A & M AMS 773). About time this popular band had another hit here, and, as was "Spanish Fly", this rousing Bert Kaempfert stomper has been released here instead of their current U.S. single to try and get them one. It has one of those all-purpose "where - have - i - heard - that - before" Mediterranean mandolin melodies worked in amongst the usual brass, and it's this that could sell it. Pretty flip, with strings. **CHART CHANCE.**

ANTHONY SWETE: Backfield In Motion (RCA Victor RCA 1905). Since the Mel & Tim million-seller doesn't appear to have been picked up for this country from Gene Chandler's Bamboo label, we must make do with Swete's cover. Not the Poindexter Brothers' song, it's a nicely dated beater with soulful

AMERICA AWAKES by James Hamilton

Taste of things to come

Sam & Dave-ish vocal touches — quite good.**

THE STEELERS: Get It From The Bottom; I'm Sorry (Direction 58-4675). Not as kinky as the title, actually! The chunky beat and brassy backing detract from the nice Impressions-like vocal quality of this Soul group — they're heard better on the flip. A recent R & B hit. Keep it up, Direction!**

THE METERS: Look-Ka Py Py; This Is My Last Affair (Direction 58-4751). Of the five or so Meters singles that I have, this, their current U.S. hit, is my favourite. The funky modern tricky beat is a gas — to most ears it will sound slow, but to those in tune with the new R & B rhythms it will be a raving "Popcorn"-type dancer! A complex instrumental, with percussion, bass, organ and odd voices. More straightforward nice flip. Well done, Direction!****

LAURA NYRO: Wedding Bell Blues; And When I Die (Verve Forecast VS 1522). A wise move, releasing these two tracks from Laura's first (1966) album now. Her originals are always so much

more interesting, because they are so personal, than the countless covers by other artists. These two are of course in current release by the 5th Dimension and Blood, Sweat and Tears, but Laura's own versions are much mellower and easier on the ear — which is why, in view of "Blues" popularity now, I make this a **CHART CHANCE.**

JOHNNY TAYLOR: Love Bones, Seration Line (Stax 141). Johnny's current U.S. hit is another couple of tracks from his latest album (which is one of the better ones out of the generally uninteresting recent Stax batch — surely "product" instead of records that simply HAD to be made?). "Bones" is an average stomper, with a nice end bit; "Line" is an O.K. slowie.**

SWEET INSPIRATIONS: (Gotta Find) A Brand New Lover (Parts 1 & 2) (Atlantic 584312). The best bit of this nice slowie, which tends to drag on without much new happening (as "Hey Jude"), is right at the start — the girls do a

HARRY J: ALL STARS: The Big Three; Lavender (Harry J 6601). Though still convinced that ninety per cent of the reggae sounds precisely the same, this must stand a chance 'cos it's a follow-up to a biggie. Pounding-but-relaxed beat, plenty organ, and quite a good melody line. Can't say much more about it. **CHART CHANCE.**

BILL ODDIE: Harry Krisna; On Ilkla Moor Baht'at (Dandelion 4786). Glorious send-up of the Beatle-Lennon scene. And why NOT Harry Secombe, Harry Lauder, Harry along there . . . and so on. Sue and Sunny lend their voices, Bill throws in the odd gimmick and John Peel is there or thereabouts. It is very funny. Funny enough to sell . . . but officially the 'B' side. "Ilkla Moor" is equally tremendous and different. **CHART CERT.**

LOVE AFFAIR: Lincoln County; Sea Of Tranquillity (CBS 4780). New singer Auguste Eadon herewith introduced. A throaty, sturdy voice, perhaps more powerful, deeper than that of Steve Ellis. A good Goodhand-Tait song with a maze of strings and brass behind. No sign of deterioration, glad to say. This is good stuff; full-blooded. **CHART CERT.**

CLIFF AND HANK: The Joy Of Living; Boggatoo/Leave My Woman Alone (Columbia DB 8657). Super-gentle, vocally, but not for long. Beautiful crisp Marvin guitar spasms, full chorus, and a sort of Gospel build-up. Do listen to the lyrics, which are thoughtfully strong. Actually, a darned good and repetitive pop record. Flip is split between Cliff and Hank. **CHART CERT.**

SIMON AND GARFUNKEL: Bridge Over Troubled Waters; Keep The Customer Satisfied (CBS Stereo-released Feb. 13th).

Simon takes a back seat as Garfunkel sings the lead for the first time in a gospel influenced composition. The depth is infinite and the spiritual quality is stirring as well as soothing. Begins as a Garfunkel solo, building gradually with Simon coming in for the final crescendo. The atmosphere is immense with the purity of Art's voice as the moving force. It is impossible to resist the emotional force of the makeshift religion; the natural wonder and magnificence of the lyric. **CHART CERT.**

SHORE ST. CITADEL: Johnny Soldier (Bell 1093). Piano and sepulchral voice. Story-line song. Not struck, but it has a morbid fascination somehow.**

PEANUTS: Come On In (Decca). Almost variety-type ballad with a distinctively catchy arrangement.*

THE ORANGE BICYCLE: Take Me To The Pilot (Parlophone R 5827). Harsh, perhaps overdone, with a thudding-scudding back-beat. It's a mid-tempo builder of fairish impact.**

DAVY CLINTON: House Of The Rising Sun (President PT 290). The Animals went out one by one . . . can this pacey, brisk, Latinish and bluesy re-reading make it? it's pretty good.***

SALENA JONES: This Is Love (CBS 4767). Alas it won't sell, but I just describe (always) Miss Jones as "Magnificent".***

JOHN ROWLES: Save The Last Dance For Me (MCA 5032). Album track but the old Drifters' number suits John's virile voice rather well. Girlie chorus etc.**

BLACK VELVET: Please Let Me In (Beacon 151). Big, bluesy and brash. Actually a bit samey, too. But a powerful group, sound-wise. Doomy soul**

GOLDEN EARRING: Another 45 Miles (Major Minor 670). So-so instrumentally, but a fair lead voice. A scared sort of number with the odd gimmick.**

MUSIC MOTOR: Happy (Deram DM 282). Happy string sounds, with a pretty routine group sound approach vocally. Undemanding.**

A. J. KELLY: The Eyes Of The Beholder (President PT 282). One of those mass-produced big ballads . . . nice enough, but nothing different.*

JELLYBREAD: Comment (CBS Blue Horizon 3169). Semi-spoken intro on a song basically bluesy. Takes too long to build, though.**

ANNI ANDERSON: Never To Strangers (Philips BF 1832). Tremendous looking-and-singing lady. Sexy song-selling.***

GRIMBLE: Fresher Than The Sweetness In Water (Penny Farthing 711). Okay ballad . . . but it sounds pretty nothing at first, then after spins takes on a fair meaning.**

BARBARA WINDSOR: When I Was A Child (UPC 101). Personality sells this otherwise merely so-so nostalgic story. She's luvly. 'Onest.***

STUART DAMON: Eros (Acclaim AS 1). "Champions" telly-star, and as a singer no slouch. A well-sold ballad of authority.***

PIPE DREAM: If You Do What You Gotta Do (Penny Farthing 710). Pretty straight commercial ballad with predictable format, but there's above-average zing here. Why not try it?**

SALENA JONES: This Is Love (CBS 4767). Alas it won't sell, but I just describe (always) Miss Jones as "Magnificent".***



ARCHIES: female lead on newy

Spector spells hit for Plastic Ono Band



NEW ALBUMS
reviewed by
the panel

JEREMY SPENCER: affection for the music.

LAURA NYRO: "New York Tenderberry" (CBS).

Laura has already been 'recognised' by a considerable portion of the underground and pop syndrome. Her voice is a harsh cross between Dionne Warwick and Nina Simone with a dash of Jackie de Shannon. Work that one out! It's a fine strong voice, capable of expressing the most intense emotion and adding another dimension to her modern poetry that affectively serves as lyrics for her complex songs. Written down, the lyrics aren't so wonderful, but the way she sings them, they work. I wish though that she didn't sound quite so much like a hysterical, neurotic and hard New York female — busily showing off.

A long wait for S and G album—but well worth it!

JEREMY SPENCER: (Reprise RSLP 9002). Linda; Shape I'm In; Mean Blues; String-a-Long; Here Comes Charlie (With His Dancing Shoes On); Teenage Love Affair; Jenny Lee; Don't Go, Please Stay; You Made A Hit; Take A Look Around Mrs. Brown; Surfin' Girl; If I Could Swim The Mountain.

Now listen. No really, listen. You know Jeremy Spencer, the long-haired raver from the Fleetwood Mac, him who does all those Elmore James songs? No, come back . . . where are you going? Listen ! ! 'Cos honest he's got this gas LP and it's really gonna be number one! Well, it'd better be — or else rock 'n' roll is dead. Yes rock 'n' roll. Ah, now you're listening aren't you! There's Rick Nelson, Presley, Frankie Lymon, Bo Diddley and even Tommy Roe ('Linda' is exactly the same as 'Sheila'). It's just a great rock rave with 'If I Could Swim The Mountain' being a complete mickey take of the whole Presley grunge scene. 'Mrs. Brown' presumably the Liverpool Scene/Ray Davies and 'Don't Go Please Stay' is pure Fleetwood Mac. The rest is pure '58-'62 showing a genuine affection for the music and is for that reason far superior to the Reuben and the Jets set by Zappa. Once people know the content of the album and that Jeremy is a member of the Mac and that they're backing him up there'll be no stopping this one. So shout it from the rooftop's all you rockers!!

DELANEY AND BONNIE: Home (Stax SXATS 1029).

Little Bonnie proves on this three-year old set that she comes the nearest of any white girl singer to getting a black sound. With 'Piece Of My Heart' which everyone thought belonged immortally to Janis Joplin she merely shows that

even three years ago she had it all over Janis. 'Everybody Loves A Winner' still featured in their stage act is a beautiful slow, bluesy burner with a great deal of latent power. 'Things Get Better' and 'My Baby Specialises' are of course soul classics and on this showing there's no improvement on the originals. But on stage now — wow, that's a different matter! The whole album lacks the spontaneous funkiness of the more recently recorded Elektra offering but still shows the duo to be outright winners in the race to achieve a white 'soul' sound (okay readers, that's your cue to get your pens and paper and write strong letters of complaint to Val!) Plus with current interest in them so high this one stands more chance of making the charts.

RONNIE HAWKINS: "Arkansas Rockpile" (Roulette Mono RCP 1003). Dizzy Miss Lizzy; My Gal Is Red Hot; Thirty Days; Mary Lou; Odessa; Horace; Who Do You Love?; Come Love; Arkansas; Say Bass Man; Mojo Man; Bo Diddley.

Wow! Ronnie Hawkins is one of the last of the classic rockers and this LP is a celebration of vintage rock 'n' roll. None of these tracks have been released in this country before and date back to 1959 and 1963. Backing him are The Hawks — later to back Bob Dylan as The Band. Side one is vintage '59 with Hawkins singing frantic and high pitched on such classics as "Dizzy Miss Lizzy" and Chuck Berry's "Thirty Days" while the tracks on the other side show his style four years on — a much more sophisticated treatment which includes "Who Do You Love?" and "Bo Diddley". It's all tremendous stuff — and it's nice to see RM's Charlie Gillett credited for helping to compile the LP. R.P.

SIMON AND GARFUNKEL: Bridge Over Troubled Water — Bridge Over Troubled Water; El Condor Pasa; Cecelia; Keep The Customer Satisfied; So Long Frank Lloyd Wright; The Boxer; Baby Driver; The Only Living Boy In New York; Why Don't You Write Me; Bye Bye Love; Song For The Asking (CBS Stereo 63699).

It's been a long wait for new material from the pride of New York, but as usual, it was worth the delay. The LP contains stereo versions of "The Boxer" and its 'B' side, "Baby Driver," plus both sides of the latest single to be released on the 13th, 'Bridge Over Troubled Water' and 'Keep The Customer Satisfied'.

For the title track, the least expected route is utilized as Simon moves into gospel territory. Garfunkel sings the lead and there is no guitar, only rolling southern piano which builds to an orchestral crescendo.

'El Condor Pasa' has a Greek flavour although the title is Spanish. Simon re-wrote only the words here and it's in the simple village folk tradition. Very heavy percussion and acoustic guitar open 'Cecelia', a light-hearted song with a terrific production behind.

Another of his upbeat views on society's injustices on 'Keep The Customer Satisfied'. Still light of mood, the song is riddled with brass and rock sax. 'So Long Frank Lloyd Wright' is a quiet personal song backed by a Jose Feliciano style guitar. A very strange lament to a dead architect and the work he left behind. 'The Boxer' was one of 1969's best singles and the stereo version is even better. 'Baby Driver' is another upbeat fast lyric with special rock and roll effects. Interesting family life depicted.

Of all the new material, the prettiest and most moving of the songs is the soothing 'Only Living Boy In New York'. A poignant, lilting number, this one is as 'America' was to 'Bookends'.

Electric guitar and symbol beat as Simon sings tongue in cheek on 'Why Don't You Write Me'. A frivolous comment and more great percussion. The only live track is the Everly's 'Bye Bye Love'. Straight rock and roll version with atmosphere and an audience that claps like the dickens. Last is Paul singing from the heart on 'Song For The Asking'. A song that asks for a smile in return and seeks to shed the complexities that seem to latch on to our lives.

Another brilliant achievement from a talent that simply refuses to falter. L.G.

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AMERICA AWAKES
by James Hamilton

Gut-level commerciality from CCR

CREEDENCE CLEARWATER REVIVAL: Down On The Corner; Fortunate Son (Liberty LBF 15283). Already much imported and raved over in clubs, CCR's latest American chart-topper is much more direct than the surprisingly unsuccessful (though undeniably popular with dancers) "Green River". The beat is basic, and without much instrumental support it is emphasized by the clipped chanting delivery of the lyrics. An immediate gut-level seller, I should think. Noisier flip. **CHART CERT.**

BOBBIE GENTRY: Raindrops Keep Falling On My Head; Seasons Come, Seasons Go (Capitol CL 15626). Well, I like the B. J. Thomas version! (I also liked the Burt Bacharach version of his other song, "I'll Never Fall In Love Again" — and we all know who had the hit with that!) It seems fair to say that for as long as the BBC keep on giving Bobbie TV series they are likely to plug her records on the radio, with the result that whenever she makes a version of a good song she is likely to beat her competition, no matter how good they may be. Self-penned flip. **CHART CERT.**

PAUL ANKA: Happy; Can't Get You Out Of My Mind (RCA Victor RCA 1904). Anka sings Bubble Gum! It's nothing special, but already fuss is being made over it and since really anything seems to go in the Chart today it must have a chance. The good slow flip rambles on a bit "MacArthur"-ishly. **CHART CHANCE.**

SLY AND THE FAMILY STONE: Thank You (Faletinme Be Mice Elf Agin); Everybody Is A Star (Direction 58-4782). An instantaneous smash in America, this percussive repetitive dancer hits me very hard indeed... we all know what my tastes are, so that's not much of a guide, but I do think that this could well get through to people in much the same way as C.C.R.'s "Down On The Corner" is likely to! I think it's a gas! (Yes, Cynthia, the title is spelt that way). Unusual slow brassy flip. **CHART CHANCE.**

JIMMY RUFFIN: Farewell Is A Lonely Sound; If You Will Let Me, I Know I Can (Tamla Motown TMG 726). I don't see it, but my accountant digs this so it must have something for the public. Very much in the mould of his past hits, it's a semi-slow sentimental swayer, to the well-tried formula. Nice flip. **CHART CHANCE.**

ARTHUR CONLEY: They Call The Wind Maria; Hurt (Atco 226011). That's only The West Wind, mind. (The hot, passionate South Wind is called Gladys.) String-backed and ever so classy, Arthur (the mighty midget) makes quite an un-clichéd stab at this unexpected material — from his present disc-jockey support, he could do well. Lovely soulful flip (penned by Jackie Avery). **CHART CHANCE.**

Break-up!

Val Mabbs talking to the Ryan twins just before they announced the split

SOME PEOPLE'S 'mornings after the night before' tend to be a little harder to bear than others. Paul and Barry Ryan, together with their newly appointed manager Clive McLean, whose wedding was the cause of the night's revelries, seemed at first sight to be bearing up fairly well. The only apparent side-effects being a more subdued Barry and a chill of fragile air in the room.

But it soon warmed up! "My albums don't really sell well here," said Barry reflecting on the commercial failure of his current album. "Though they're number one, or in the top five in every Continental country. I don't think people will have something like a Herman's Hermits album in their 'progressive' collection. Mind you, it was really funny, I saw a weird guy leaving a record shop in the Kings Road with several underground albums together with mine!"

"It was probably for his sister," chipped in Paul, stonily. "The problem is my compositions are just too good for England."

"Paul!" exploded Barry in horror. "That sounds terrible, you don't mean that. You don't have to be so cynical."

"Surely," Clive ventured hopefully. "You mean that they're better than the public would expect from you?"

"No," said Paul adamantly. "That would sound big-headed. They just don't want to listen to good orchestrations."

So now Paul and Barry have aimed at a simpler sound with their current single 'M.a.g.i.c.a.l. Spiel.'

"I'm happier doing this kind of number now," said Barry. "I think 'Eloise' was a hit because it was different, but this sound may be more commercial generally."

If the single proves successful here it will probably be Barry's next American release, as Polydor

is already planning a major promotion campaign there.

"They paid a million dollars for Barry," explained Paul. "And they want it back." At which remark everyone present reeled in horror and Barry laughed. "Paul's making some great statements today. What he means is I have to earn it back!"

Perhaps the hangovers were beginning to show after all!

"I want to bring 'Eloise' out in America," said Clive, pacing slowly up and down by the coal-glow fire.

When M.G.M. brought it out over there before, they cut it to two minutes," Barry told me. "We wouldn't have let that happen had we known before. Los Angeles was the only place where the uncut version was released and it was at number one for five weeks."

"So that answers the question about what 'Eloise' could have done in the States," said Paul conclusively, glancing across to Clive.

Before I left, I asked Paul if there was a possibility that he might pursue a composing career more into the realms of the classical music he loves, and perhaps there would be a split between Barry and Paul.

"No, not at all," said Paul. "Barry's got more sense than that!"

Barry groaned once more. And in view of the troubled air that now prevailed — I left!

I think it must have been a pretty-telling party after all!

TOP U.K. ALBUMS

1 (2)	LED ZEPPELIN II (Atlantic)
2 (3)	MOTOWN CHARTBUSTERS VOL. 3 Various (Tamla Motown)
3 (1)	ABBEY ROAD Beatles (Apple)
4 (—)	A SONG FOR ME Family (Reprise)
5 (7)	JOHNNY CASH AT SAN QUENTIN (CBS)
6 (6)	EASY RIDER Soundtrack (Stateside)
7 (4)	LET IT BLEED Rolling Stones (Decca)
8 (5)	LIVE IN LAS VEGAS Tom Jones (Decca)
9 (14)	CHICAGO (CBS)
10 (15)	BEST OF SEEKERS (Columbia)
11 (8)	BASKET OF LIGHT Pentangle (Transatlantic)
12 (11)	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)
13 (9)	SOUND OF MUSIC Soundtrack (RCA)
14 (10)	ENGELBERT HUMPERDINCK (Decca)
15 (22)	IN THE COURT OF THE CRIMSON KING King Crimson (Island)
16 (24)	GLEN CAMPBELL 'LIVE' (Capitol)
17 (—)	GOING PLACES Herb Alpert and the Tijuana Brass (A & M)
18 (12)	BEST OF CREAM (Polydor)
19 (18)	2001 - SPACE ODYSSEY Soundtrack (MGM)
20 (16)	OLIVER Soundtrack (RCA)
21 (—)	SOUNDS GENTLE Val Doonican (Pye)
22 (—)	JOHNNY CASH AT FOLSOM PRISON Johnny Cash (CBS)
23 (13)	THROUGH THE PAST DARKLY Rolling Stones (Decca)
24 (20)	LED ZEPPELIN (Atlantic)
25 (29)	HAIR London Cast (Polydor)
26 (—)	BIRTHDAY Peddlers (CBS)
27 (—)	BEST OF THE BEE GEES (Polydor)
28 (19)	ON THE THRESHOLD OF A DREAM Moody Blues (Deram)
29 (—)	ON THE BOARDS Taste (Polydor)
30 (—)	VALENTINE SUITE Colosseum (Regal Vertigo)

5 YEARS AGO

1 (3)	YOU'VE LOST THAT LOVING FEELING Righteous Bros.
2 (6)	TIRE OF WAITING FOR YOU Kinks
3 (1)	GO NOW Moody Blues
4 (5)	COME TOMORROW Manfred Mann
5 (2)	YOU'VE LOST THAT LOVING FEELING Cilla Black
6 (—)	KEEP SEARCHIN' Del Shannon
7 (10)	CAST YOUR FATE TO THE WIND Sounds Orchestral
8 (4)	YEH, YEH Georgie Fame
9 (8)	GIRL, DON'T COME Sandie Shaw
10 (7)	TERRY Twinkle

10 YEARS AGO

1 (1)	WHY Anthony Newley
2 (2)	A VOICE IN THE WILDERNESS Cliff Richard
3 (3)	STARRY EYED Michael Holiday
4 (4)	WAY DOWN YONDER Freddie Cannon
5 (6)	POOR ME Adam Faith
6 (5)	HEARTACHES BY THE NUMBER Guy Mitchell
7 (9)	PRETTY BLUE EYES Craig Douglas
8 (—)	SLOW BOAT TO CHINA Emile Ford
9 (7)	WHAT DO YOU WANNA MAKE THOSE EYES AT ME FOR Emile Ford
10 (—)	BEYOND THE SEA Bobby Darin

ALL the charts TOP U.S. SINGLES

1 (2)	VENUS Shocking Blue (Colossus)
2 (1)	I WANT YOU BACK Jackson 5 (Motown)
3 (3)	RAINDROPS KEEP FALLING ON MY HEAD B. J. Thomas (Scepter)
4 (8)	THANK YOU (Fallettin Me Be Mice Elf Agin)/EVERYBODY IS A STAR Sly and the Family Stone (Epic)
5 (5)	WITHOUT LOVE (There Is Nothing) Tom Jones (Parrot)
6 (7)	I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick (Scepter)
7 (13)	HEY THERE LONELY GIRL Eddie Holman (ABC)
8 (4)	WHOLE LOTTA LOVE Led Zeppelin (Atlantic)
9 (17)	NO TIME Guess Who (RCA)
10 (11)	JINGLE JANGLE Archies (Kirshner)
11 (21)	PSYCHEDELIC SHACK Temptations (Gordy)
12 (10)	LEAVING ON A JET PLANE Peter, Paul and Mary (Warner Bros.-Seven Arts)
13 (14)	ARIZONA Mark Lindsay (Columbia)
14 (6)	DON'T CRY DADDY/RUBBERNECKIN' Elvis Presley (RCA)
15 (9)	SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes (Motown)
16 (19)	WALK A MILE IN MY SHOES Joe South (Capitol)
17 (15)	JAM UP JELLY TIGHT Tommy Roe (ABC)
18 (50)	TRAVELLIN' BAND/WHO'LL STOP THE RAIN Creedence Clearwater Revival (Fantasy)
19 (20)	WALKIN' IN THE RAIN Jay and the Americans (United Artists)
20 (12)	EARLY IN THE MORNING Vanity Fare (Page One)
21 (22)	BLOWING AWAY Fifth Dimension (Soul City)
22 (16)	WINTER WORLD OF LOVE Engelbert Humperdinck (Parrot)
23 (18)	MIDNIGHT COWBOY Ferrante and Teicher (United Artists)
24 (25)	BABY TAKE ME IN YOUR ARMS Jefferson (Janus)
25 (30)	HONEY COME BACK Glen Campbell (Capitol)
26 (34)	RAINY NIGHT IN GEORGIA Brook Benton (Cotillion)
27 (31)	THRILL IS GONE B. B. King (Bluesway)
28 (45)	DIDN'T IT BLOW YOUR MIND THIS TIME Delfonics (Philly Grove)
29 (26)	WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (A & M)
30 (31)	SHE CAME IN THROUGH THE BATHROOM WINDOW Joe Cocker (A & M)
31 (39)	FANCY Bobbie Gentry (Capitol)
32 (36)	LET'S WORK TOGETHER Wilbert Harrison (Sue)
33 (—)	MA BELLE AMIE Tee Set (Colossus)
34 (—)	OH ME OH MY Lulu (Atco)
35 (—)	HE AIN'T HEAVY' HE'S MY BROTHER Hollies (Epic)
36 (48)	ONE TIN SOLDIER Original Caste (TA)
37 (—)	GIVE ME JUST A LITTLE MORE TIME Chairman of the Board (Invictus)
38 (37)	SHE BELONGS TO ME Rick Nelson (Decca)
39 (43)	MONSTER Steppenwolf (Dunhill)
40 (—)	EVIL WAYS Santana (Columbia)
41 (42)	HOW CAN I FORGET YOU Marvin Gaye (Tamla)
42 (40)	LET A MAN COME IN AND DO THE POPCORN (Part II) James Brown (King)
43 (—)	BREAKING UP IS HARD TO DO Lenny Welch (Commonwealth United)
44 (49)	LOVE BONES Johnny Taylor (Stax)
45 (—)	TONIGHT I'LL SAY A PRAYER Eydie Gorme (RCA)
46 (—)	ALWAYS SOMETHING THERE TO REMIND ME R. B. Greaves (Atco)
47 (44)	CUPID Johnny Nash (Jad)
48 (41)	WHEN JULIE COMES AROUND Cuff Links (Decca)
49 (—)	BRIDGE OVER TROUBLED WATERS Simon and Garfunkel (Columbia)
50 (—)	THE RAPPER Jaggerz (Kama Sutra)

TOP U.S. ALBUMS

1 (1)	LED ZEPPELIN II (Atlantic)
2 (2)	ABBEY ROAD Beatles (Apple)
3 (5)	WILLIE & THE POOR BOYS Creedence Clearwater Revival (Fantasy)
4 (3)	LIVE IN LAS VEGAS Tom Jones (Parrot)
5 (4)	LET IT BLEED Rolling Stones (London)
6 (6)	WAS CAPTURED LIVE AT THE FORUM Three Dog Night (Dunhill)
7 (7)	ENGELBERT HUMPERDINCK (Parrot)
8 (9)	SANTANA (Columbia)
9 (15)	THE BAND (Columbia)
10 (14)	LIVE PEACE IN TORONTO 1969 Plastic Ono Band (Apple)
11 (12)	JOE COCKER! (A & M)
12 (17)	EASY RIDER Soundtrack (Dunhill)
13 (13)	IN-A-GADDA-DA-VIDA Iron Butterfly (Atco)
14 (20)	TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)
15 (30)	I WANT YOU BACK Jackson 5 (Motown)
16 (19)	BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack (A & M)
17 (8)	BLOOD, SWEAT & TEARS (Columbia)
18 (16)	CROSBY/STILLS/NASH (Atlantic)
19 (—)	GRAND FUNK Grand Funk Railroad (Capitol)
20 (21)	I AM THE PRESIDENT David Frye (Elektra)
21 (10)	PUZZLE PEOPLE Temptations (Gordy)
22 (29)	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas (Scepter)
23 (11)	LITTLE WOMAN Bobby Sherman (Metromedia)
24 (26)	BEST OF . . . Tommy James and the Shondells (Roulette)
25 (—)	MONSTER Steppenwolf (Dunhill)
26 (25)	HAIR Original Cast (RCA)
27 (27)	TWELVE IN A ROE Tommy Roe (ABC)
28 (28)	JOHNNY CASH AT SAN QUENTIN (Columbia)
29 (—)	BEST OF . . . Charlie Pride (RCA)
30 (—)	VOLUNTEERS Jefferson Airplane (RCA)

R 'N' B SINGLES

1 (1)	I CAN'T GET NEXT TO YOU Temptations
2 (3)	SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes
3 (—)	I'M A MAN Chicago (CBS 4715)
4 (5)	COMIN' HOME Delaney and Bonnie
5 (6)	YOU KEEP ME HANGING ON Wilson Pickett
6 (—)	WEDDING BELL BLUES 5th Dimension (Liberty LBF 15288)
7 (2)	SITTING ON THE DOCK OF THE BAY Dells
8 (4)	TO BE YOUNG, GIFTED AND BLACK Nina Simone
9 (7)	DO WHAT YOU GOTTA DO Four Tops
10 (8)	JUST PLAIN BEAUTIFUL Delaney and Bonnie

R 'N' B ALBUMS

1 (1)	TIGHTEN UP (VOL. 2) Various Artists
2 (6)	PUZZLE PEOPLE Temptations
3 (2)	MOTOWN CHARTBUSTERS (Vol. 3) Various Artists
4 (7)	TOGETHER Diana Ross and the Supremes with the Temptations
5 (3)	CLOUD NINE Temptations
6 (—)	SECOND WINTER Johnny Winter (CBS 66231)
7 (9)	RED RED WINE Various
8 (4)	MY CHERIE AMOUR Stevie Wonder
9 (10)	REGGAE SPECIAL Various
10 (8)	MGP Marvin Gaye

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CARL WAYNE: "I'll never go into a group thing again."

Big chief Wayne speak with forked tongue —but sing with strong honest voice

Six of the best



No. 2 Linda Lewis

She bought her Spanish dancing skirt — "it's wool and it's really warm" — in Camden Market for 10s. The silk blouse was a present from Jeff Dexter — "I get all his leftovers". Her red socks were stolen from her brother. And the boots came from "a boots shop". She explained, "I really am no good at clothes. I just have them to wear." Such is the straightforward attitude of Linda Lewis, singer with Ferris Wheel, child of the East End and full of a recent visit to Switzerland with the group. "It's so CLEAN there," she kept saying, almost as if she couldn't believe it. The group appeared on television there and had a date at the Blackbird Club in Geneva on its opening night. "Unfortunately they hadn't finished the club when we arrived so it was all a bit hectic," said Linda who is just 19. She wrote two numbers on the group's latest album "Ferris Wheel". And she enjoys singing "because I like it." But what about that velvet jacket, Linda? "That was a present from somebody or other too!"

LAST WEEK I heard a voice which I rate the most interesting since Elvis Aaron Presley and infinitely preferable to Thomas Jones. But before the wrath of that great fan club in the Welsh skies falls upon me may I hasten to add it is just my opinion.

The voice has a bit of Ritchie Havens about it, a touch of the Scott Walkers and a hint of the Joe Cockers. It is a good voice — a strong voice and it carries in its timbre that elusive ingredient 'conviction' — it is the voice of CARL WAYNE.

Hiding

He of the Move who until the recent split has been hiding his light under the dominating bushel which has been Roy Wood. The voice came my way last week when Carl strode manfully up the four flights to my office with what he mysteriously alluded to as 'a demo disc for some album material' under his arm.

"If it sounds good on our record player it is good", I informed him and without more ado we removed the small attentive dog from in front of the horn and listened to an arrangement of 'Just Like A Woman'.

"Nice voice and a good arrangement," I commented after the first few bars.

"You were right about it being a groovy record player," said Carl. The voice flowed on.

"Who's the singer?" I asked innocently. "He's good?"

"Just a session guy," said Carl. "First time I've heard it". He spoke with forked tongue.

Wasted

"Forget the song," I quoth, "If that guy is not signed up to a label go and get him under a management contract — he's wasting his time doing demos."

"What do you think of the backing?" asked Carl.

"Good, good — sympathetic and intelligent but listen to that guy he can really sing. Listen to that low note — is he coloured?"

"Glad you liked it," smiled Carl. "You're the first journalist to hear it — it's ME!"

Never in the words of the

Keith Altham talking to Carl Wayne

delighted with comparisons to such great vocalists.

"My own preference for vocalists is varied but the kind of approach I admire most is from people like Joe Cocker who sings as though he means it — call it 'soul' call it 'sincerity' it comes out sounding honest. I want to be an honest singer and if I can get together the kind of backing group that Joe has with the Grease Band with perhaps the addition of a meletron it would be ideal."

Difficult

"Cocker could go on stage dressed in a top hat and tails or a kaftan and it wouldn't worry the audience because they come to hear him sing. I want to go on stage dressed in the manner I like — look at me now just an ordinary suit and tie — stand, sing and collect!"

"I'll never go back into a group thing again because it is like a marriage — so difficult to make it work. I'm a 'Leo' and I want things my way. I'm going to do an album of standards and songs my way and maybe a concert with the Midland Light Orchestra and another with the Norman Dovey Big Band."

"The type of material I want to perform would be taken from albums like the 5th Dimension's 'Magic Garden' and Themla Houston's 'Sunshine'."

Mystery

The Move was not a great financial success Carl informed me although they were beginning to break ground in America. He feels sorriest for bass player Rick Price who only joined the group six months ago but thinks he has enough song-writing talent to make out.

There was a mystery reference to something called 'The Electric Light Orchestra' which Roy Wood and Bev Bevan have been thinking of forming and a mention of Carl's having moved down to London from Birmingham to centralise his new solo efforts.

"My contract with my present record company is up shortly and we shall just have to see where we go from there," said Carl. "I would like to release something which is not necessarily geared for the charts but will at least give people some idea of what I can do. I desperately need people rooting for me because I am at present an unknown quantity."

Root. Root. Root.