

record mirror

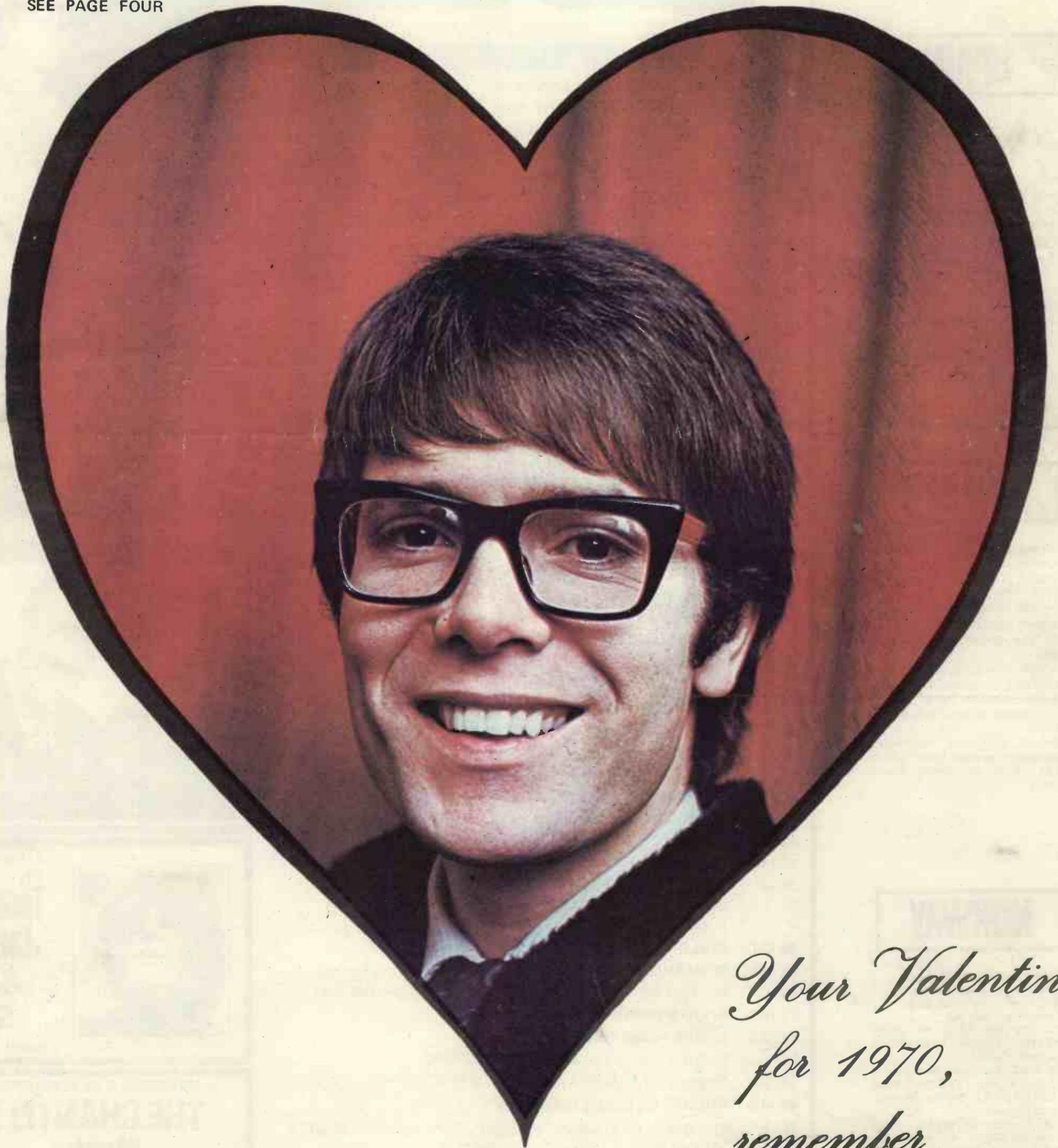
Week ending February 14, 1970

A Billboard Publication

Price 1/- Every Friday

PIRATE RADIO RETURNS TODAY!

SEE PAGE FOUR



*Your Valentine
for 1970,
remember
'69 - 8 - 7 - 6 - 5 ?*

DENMARK

from Danish Group of IFPI
 HER KOMMER PIPPI LANGSTRUMP, Inger Nilsson, Philips
 DU BURDE KOEBE DIG EN TYROLERHAT, Johnny Reimar, Philips
 SUGAR SUGAR, Archies, RCA
 SAN QUENTIN, Johnny Cash, CBS
 SUSPICIOUS MINDS, Elvis Presley, RCA
 PROEV OG DROEM NOGET SMUKT, Ole, Polydor
 SOMETHING, Beatles, Apple
 ONE MILLION YEARS, Robin Gibb, Polydor
 DEN GULE FLYVER, Bjoern & Okay, Polydor
 BAD MOON RISING, Creedence Clearwater Revival, Palace

SPAIN

from El Gran Musical
 PAXARINOS/EL ABUILO VICTOR, Victor Manuel, Belter
 LOOKY LOOKY, Girogio, Belter
 HIMMO A LA ALEGRIA, Miguel Rios, Hispavox
 EL BAUL DE LOS RECUERDOS, Karina, Hispavox
 SUGAR SUGAR, Archies, RCA
 CENICIENTA, Formula V, Fonogram
 SUSPICIOUS MINDS, Elvis Presley, RCA
 VENUS, Shocking Blue, RCA
 COME TOGETHER, Beatles, Odeon
 O TREN, Andres Do Barro, RCA

SWEDEN

from Radio Sweden
 EN MAN I BYRAN, Lill Lindford, Polydor
 SIMPLE SONG OF FREEDOM, Tim Hardin, CBS
 VENUS, Shocking Blue, CBS
 SUGAR SUGAR, Archies, RCA
 AT SAN QUENTIN, Johnny Cash, CBS
 ROSEN, Arne Quick, Karusell
 CORNELIS SJUNGER TAUBE, Cornelis Vreeswijk, Metronome
 SUSPICIOUS MINDS, Elvis Presley, RCA
 WILLIE AND THE POORBOYS, Creedence Clearwater Revival, Liberty
 LET IT BLEED, Rolling Stones, Decca

NORWAY

SUGAR SUGAR, Archies, RCA
 SOMETHING, Beatles, Apple
 JE T'AIME, Jane Birkin, Serge Gainsbourg, Disc 'AZ
 I'LL NEVER FALL IN LOVE AGAIN, Bobbie Gentry/Glen Campbell, Capitol
 OH WELL, Fleetwood Mac, Reprise
 YESTER-ME YESTER-YOU YESTERDAY, Stevie Wonder, Tamla Motown
 (CALL ME) NUMBER ONE, Tremeloes, CBS
 RUBY DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers & First Edition, Reprise
 ROSEN, Arne Quick, Karusell from .Verdans Gang

TOP 50

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

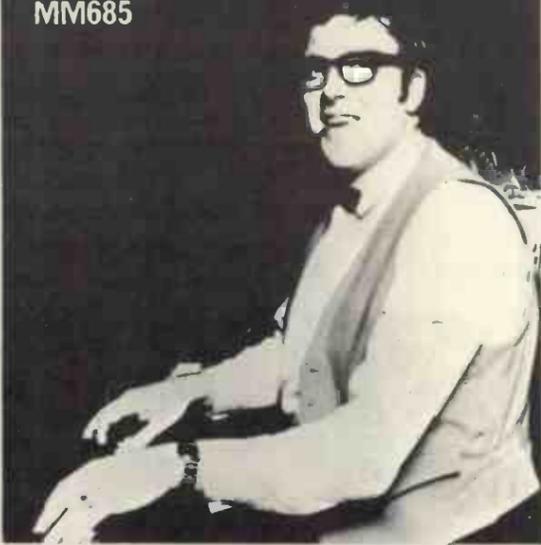
Week ending February 14th, 1970.

- 1 (1) LOVE GROWS Edison Lighthouse
- 2 (4) LEAVIN' ON A JET PLANE Peter, Paul and Mary
- 3 (15) LET'S WORK TOGETHER Canned Heat
- 4 (6) WITCH'S PROMISE/TEACHER Jethro Tull
- 5 (5) COME AND GET IT Badfinger
- 6 (3) REFLECTIONS OF MY LIFE Marmalade
- 7 (2) TWO LITTLE BOYS Rolf Harris
- 8 (10) TEMMA HARBOUR Mary Hopkin
- 9 (8) I'M A MAN Chicago
- 10 (21) VENUS Shocking Blue
- 11 (9) FRIENDS Arrival
- 12 (30) I WANT YOU BACK Jackson 5
- 13 (7) RUBY DON'T TAKE YOUR LOVE TO TOWN K. Rogers/First Edition
- 14 (13) I CAN'T GET NEXT TO YOU Temptations
- 15 (11) ALL I HAVE TO DO IS DREAM Bobby Gentry/Glen Campbell
- 16 (28) WEDDING BELL BLUES Fifth Dimension
- 17 (12) SUSPICIOUS MINDS Elvis Presley
- 18 (36) WANDERING STAR/I TALK TO THE TREES Marvin/Eastwood
- 19 (17) SOMEDAY WE'LL BE TOGETHER Diana Ross and Supremes
- 20 (16) HITCHIN' A RIDE Vanity Fare
- 21 (14) TRACY Cuff-Links
- 22 (49) MY BABY LOVE'S LOVING White Plains
- 23 (25) BOTH SIDES NOW Judy Collins
- 24 (32) YEARS MAY COME AND YEARS MAY GO Herman's Hermits
- 25 (20) THE LIQUIDATOR Harry J. All Stars
- 26 (19) SUGAR SUGAR Archies
- 27 (18) GOOD OLD ROCK 'N' ROLL Dave Clark Five
- 28 (22) MELTING POT Blue Mink
- 29 (27) LET IT ALL HANG OUT Jonathan King
- 30 (24) BUT YOU LOVE ME DADDY Jim Reeves
- 31 (26) LEAVIN' (DURHAM TOWN) Roger Whittaker
- 32 (41) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel
- 33 (29) WITHOUT LOVE Tom Jones
- 34 (33) ELIZABETHAN REGGAE Byron Lee
- 35 (46) NA NA HEY HEY KISS HIM GOODBYE Steam
- 36 (31) JUST A LITTLE MISUNDERSTANDING Contours
- 37 (-) DOWN ON THE CORNER Creedence Clearwater Revival (Liberty LBF 15283)
- 38 (34) GIRLIE Peddlers
- 39 (48) SOMETHING'S BURNING Kenny Rogers and First Edition
- 40 (-) UNITED WE STAND Brotherhood of Man (Deram DM 284)
- 41 (40) GOOD MORNING Leapy Lee
- 42 (23) COMIN' HOME Delaney and Bonnie
- 43 (-) LIGHT FLIGHT Pentangle (Big T BIG 128)
- 44 (-) SYMPATHY Rare Bird (Charisma CB 120)
- 45 (47) AUGUST OCTOBER Robin Gibb
- 46 (-) BE YOUNG BE FOOLISH BE HAPPY Tams (Stateside SS 2123)
- 47 (-) VIETNAM Jimmy Cliff (Trojan TR 7722)
- 48 (45) TRY A LITTLE KINDNESS Glen Campbell
- 49 (35) SHE SOLD ME MAGIC Lou Christie
- 50 (43) WITH THE EYES OF A CHILD Cliff Richard

To Follow Up His Hit
'ROBIN'S RETURN'

NEVILLE DICKIE BUSYBODY

MM685



A wonderful record of a wonderful song

MIKI & GRIFF

Two Little Orphans MM677



From High In
The U.S. Charts



**Tommy
James**
AND THE
SHONDELLS

She
Roulette R0513

AN ORIGINAL R. & B. MASTERPIECE

THE CHANTELS Maybe

R0514

Roulette

MAJOR MINOR RECORDS
Gt. Marlborough Street, London W.1.

It's good news week—for Buddy Holly fans

Record Retailer's Philip Palmer with news of a new Holly track

GOOD NEWS for Buddy Holly fans this week. British Decca is preparing the release of two albums, one of which will include a hitherto unreleased track.

London label manager Geoff Milne — the man at Decca head office who knows the American Decca catalogue like the back of his hand — is currently finalising the complete list of tracks — and reveals that the new track is 'I Tried To Forget'. It is understood that the song, which was never recorded in a studio, was made by Buddy at home, singing into his Ampex tape machine. Milne is awaiting the tape from recording manager Norman Petty for inclusion on one of the albums.

Decca hopes to be able to release both albums this year, the first of which is expected to be issued within the next few months. Both LP's will be issued on the 19s 11d Coral line.

One album is expected to be called 'Buddy Holly's Greatest Hits' Vol. 2 and the second LP will feature tracks which have never appeared on LP form before, only singles and EPs. The 'hits' album will include 'Baby I Don't Care', 'Peggy Sue Got Married', 'Heartbeat', 'Wishing', 'What To Do' and 'Brown Eyed Handsome Man'. Holly fans will be interested to know that this latter track, written by Chuck Berry, has recently been issued on the RCA label in America by country singer Waylon Jennings who backed Holly as a member of 'The New Crickets' along with Tommy Allsup, on the ill fated tour which ended in tragedy.

Geoff Milne told me last week that he would also like to include on the album 'Real Wild Child' originally issued here on Coral by Ivan — who was the Crickets drummer — Jerry Allison.

The track features Buddy Holly on guitar and Joe B. Maudlin on bass. The single was issued at the same time as the Crickets hit, 'It's So Easy'. Geoff Milne believes that this track has great historical interest to Holly fans. Incidentally the song was coupled with a novelty version of 'Oh You Beautiful Doll' which featured Buddy on the vocal backing.

The other album, as yet un-titled, will be highlighted by the appearance of 'Fools Paradise' and 'Lonesome Tears', (two items which appeared on the 'It's So Easy' EP on Coral FEP

2014). Milne is currently going through the back catalogue of material and is selecting other songs which have only previously been available on singles and EPs.

Since Buddy Holly's death eleven years ago last Tuesday, American Decca (MCA) as an independent has re-packaged several of the old albums in new and unimaginative sleeves but when British Decca took back the American catalogue the firm promptly re-issued 'Buddy Holly's Greatest Hits' previously available on Ace Of Hearts, 'The Chirpin Crickets' on the Coral line.

Also coming out is the re-issue of the 'That'll Be The Day' album, which includes the original version of the title track and other early material issued here on the Decca subsidiary — Brunswick.

The sleeve of the album pictures one of the very rare colour photographs of the singer which was first printed in this country on the cover of the Feb. 6, 1965 issue of 'Record Mirror'. It is a shame that this classic picture was used on such a mediocre album and not kept for these new and exciting packages. However the LP had been scheduled before the initial plans for the issue of the two new items had been made.

Crickets fans may be interested to know that Sonny Curtis currently has a new album out in America on the Viva label called 'The Sonny Curtis Style' and includes some songs written with Jerry Allison and Glen D. Hardin. Although the group has long since been disbanded, they did get together recently to cut 'Million Dollar Movie' for the MGM Music Factory label, but the single was never issued here. Hardin actually was the arranger on 'Ruby Don't Take Your Love To Town' by Kenny Rogers and the First Edition. Jerry Allison used to work on the coast for a music publishing firm but the whereabouts of Joe B. Maudlin; Jerry Naylor and others remains a mystery.

CHARLIE GILLETT discusses a new book on popular music

LIKE IT OR NOT—POP MUSIC IS ART

WATERED DOWN, SOUPED UP, OR RAW — IT'S ART

Popular music is art.

This idea upsets a lot of people, who like popular music because it is not art, as far as they are concerned. Art, to them, means being serious, having to concentrate, making philosophical statements, analysing how "the work" was put together. Art, to them, is poetry, painting, and classical music. Popular music, to them, is an escape from all of that, relaxing, distracting, undemanding. Popular music is entertainment, not art.

Yet it is surely undeniable that popular music is a way of expressing feelings — and therefore must be defined as art. True, most people who turn on the radio, or hand over their cash in the record shop, don't consciously think, "I'll get me an artistic experience." Equally true, most singers, musicians and producers who make a "new" record with a soul voice, a freaky guitar, and "I love her, she loves me, we gonna be together," would be embarrassed by the suggestion that their product was art.

Yet art it all is, most of it shamelessly copying the work of a few genuine creators, who worked out new ways of expressing feelings. In his book, "The Story of Rock," an American writer Carl Belz has made an interesting attempt to identify who have been the most important artistic creators of rock.

His choices are predictable — Chuck Berry, The Beatles, Bob Dylan — but his method is unusual, and helps to explain some of the differences between the music that used to be called "rock 'n' roll" and the music that is now called "rock".

Belz distinguishes three kinds of art: folk-art, fine-art, and popular-art. Folk-art should not be confused with folk-music (skiffle, protest songs, and the rest); folk-art is made by people who do not think of themselves as artists, but who describe their experiences and express their feelings in the way that seems most natural to them.

If they are lucky, an audience is convinced by their presentation of reality, and they become popular. Chuck Berry, says Belz, was the best of the folk-artists; his style has remained almost unchanged for fifteen years, presenting the "ordinary realities" of the youth culture — "cars, girls, growing up, school, or music."

His subjects are never treated self-consciously, and his lyrics reveal no effort to find special "meaning" or "significance" in the activities they describe.

Almost all of rock 'n' roll was folk-art, but now — since 1964 — audiences and artists have become more sophisticated, tending to prefer fine-art.

Fine-art does not try to present "reality" direct. The artist admits his work is a representation of reality, and is conscious of the different techniques that are available. He may try several different techniques, and so may not have a completely consistent style.

Bob Dylan and The Beatles, who began by imitating folk-art styles, have become fine-artists, constantly moving on from one technique to another — and even when they appear to "return" to a previous technique, they seek different effects.

In seeking a style that suits their needs, both folk-artists and fine-artists tend to leave their audiences behind, providing popular artists — without original styles of their own — with the chance of modifying the folk or fine art and producing a style that satisfies the mass audience. The vast majority of popular music belongs in this category — popular art that is inspired not by an ambition to express a personal feeling or idea, but by the determination to please the audience. As art, it's bad, in the sense that is not creative. As entertainment, it may be effective. (I hate "Love Grows", but I can't stop singing that stupid chorus line to myself.)

A curious effect of the new role of popular music as a fine-art is noted by Belz. The audience of rock now listens much more attentively than any previous popular music audience has done, encouraging singers and musicians to experiment and improvise as if they were fine-artists.

But few of the performers have the necessary intelligence and imagination to be fine-artists, and in trying too hard to "say something" become pretentious.

The distinctions between folk-art, fine-art and popular-art are relevant because the popular music audience tends to be divided into three equivalent sections. Collectors of blues, R & B, C & W and rock 'n' roll share an interest in folk-art — and often intensely dislike fine-art.

Followers of progressive rock (which either is, or tries to be, fine-art) find pre-1964 music too unsophisticated. And the mass of popular-art fans cannot take either folk-art or fine-art and prefer the souped-up or watered-down forms as presented by the Archies and Marmalade.

(Carl Belz' "The Story of Rock" is not yet available in Britain, but is published in New York by Oxford University Press.)



what do you mean?

linda lewis

'can't stop now'
ferris wheel

polydor
56366

'ferris wheel' is ferris wheel's first album on polydor 583066

photo · ben jones

Tom Jones TV show moved from peaktime on London ITV

TOM JONES has been dropped from peak viewing hours by Thames Television — London's weekday ITV station.

The viewing figures for 'This Is Tom Jones' have been so poor that the show is no longer in the national top 20 ratings list. It's replacement at the peak 9 p.m. viewing spot on Thursday will be the American series 'I Spy'.

'This Is Tom Jones' — the most costly light entertainment show on ITV at £80,000 per show — will now be shown at 11 p.m. on Thursdays.

No other ITV regions have been affected by the change.



AMERICAN ACTOR/SINGER, Lou Rawls, flies into London this Sunday for a two week visit, his fourth to Britain. He appears as a guest star on the Tom Jones Show and the Young Generation. In addition he will discuss on the David Frost Show work he has done with black student groups in America.

Record company in search of Christ!

ONE OF BRITAIN'S independent disc companies is spending February searching for . . . Jesus Christ. MCA this week initiated a "search for Christ" to find them a cast of relatively unknown names to play Jesus, his Apostles and Mary Magdalen. Why? Because MCA is staging a rock opera titled "Jesus Christ". And disc fans have already had a taste of this via the Murray Head single 'Superstar', issued last year.

The operas' authors Tim Rice and Andrew Lloyd-Weber are anxious to assemble a cast for the opera — which will be presented live as well as on an album.

MCA is asking for demonstration tapes or discs from applicants auditioning for the part of Jesus Christ in the opera. They want photographs too, and auditions will be held in London in the near future.

In MCA's "search for Christ" the disc company is also inviting the public to submit album sleeve designs for the LP.

The Rahda Krishna Temple have their follow-up single to "Hare Krishna" released on March 6. Called "Govindam", it is another traditional chant, but producer George Harrison has included a full orchestral backing.

Chart toppers set for London date

EDISON LIGHTHOUSE, at number one in the charts again this week, make their first London appearance at the Ilford Palais on Tuesday (February 17). Also possibly on the bill will be Six Foot Under.

Meanwhile, session singer Tony Burrows who sang on Edison Lighthouse's 'Love Grows' has two other records in this week's chart 'My Baby Loves Loving' at 22 by White Plains and 'United We Stand' by the Brotherhood Of Man at number 40.

NORTH SEA PIRATES ON THE AIR TODAY

by RODNEY COLLINS

PIRATE RADIO IS BACK IN BRITAIN TODAY! After almost two years of silence a new offshore radio station is scheduled to begin broadcasting to Britain on 186 metres medium wave. It's called Radio North Sea International. And the line-up of disc jockeys is headed by Roger 'Twiggy' Day, former Caroline and Luxembourg staff man. The transmissions are expected to start at 5 p.m. today (Friday) and the broadcasts WILL reach England, and it is possible that RNI will pick a better spot on the medium wave for English transmissions later this month. The station's disc jockeys will have a "fairly free choice of the discs they play." Alan Clark reports from Amsterdam: "The station has been broadcasting regularly in German on the FM band for three weeks now. The broadcasts have included a few English announcements but no direct transmissions. "It is likely that Roger Day will have his own show late afternoon or in the evening. Nordsee, as it is known in Europe, will broadcast in English from 5 p.m. until 1 a.m. each day.

"Other English and American disc jockeys will join the ship although no other names are available as yet," added Clark. Originally, Nordsee intended to employ only American announcers for the station, avoiding problems with the British Government's Marine Offences (Broadcasting) Act. The appointment of Roger Day as a senior announcer, however, seems to suggest a switch in policy.

Day began his career in broadcasting with Radio England, one of the pop pirate ships operating in 1966 from the 'Laissez Faire' ship. He later joined Radio Caroline International where, along with Robbie Dale, Johnnie Walker, Ross Brown and Carl Mitchell, he presented the programmes from the South ship, after its broadcasts were made illegal by the Act.

When Caroline closed, Day applied successfully for a job with the English service of Radio Luxembourg and joined the station '208' compering the midnight programme. He joined the Radio Nordsee International directors at the beginning of this week and went out to the ship on Monday for test broadcasts.

The ship, 'Mebo II' is carrying 30 days supply of food and water "in case of any emergencies". RM understands the station is taking these precautions in order to fight any opposition from the Dutch Government. The GPO, however, will take no action in Britain against Radio Nordsee.

The story of the arrival of the new offshore pirate was revealed exclusively in Record Mirror as long ago as December 6 in a story by Billboard's international editor, Mike Hennessey. Since then, RM has carried regular reports on the station's progress.

Once again, broadcasts begin today (Friday) on 186 metres to Britain. The station will also broadcast its programmes on FM. And if you want to write to any of the RNI disc jockeys, here's the address in Switzerland for all letters:

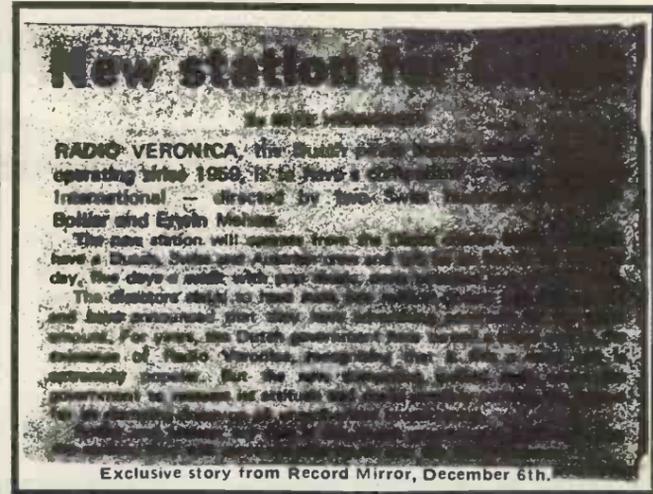
Radio Nordsee International, Mebo Ltc., (Telecommunication), Albiesriederstrasse 315, 8047 Zurich.

Tull's Ian marries

JETHRO TULL'S Ian Anderson married Jenny Franks last week in Watford it was announced on Saturday. Miss Franks was a secretary at the Chrysalis Agency which manages the group. Ian has been going out with Jenny for over a year but the relationship had to be kept secret due to a Chrysalis ruling against musicians dating any of the office staff.

The marriage was also kept secret to give the couple a chance to nip off to a country hotel for a few days. At present they have a flat in Belgravia and they are looking for a house. Ian and Jethro Tull leave for America on Friday to film a Jack Good pop spectacular.

Rock and roll star Ronnie Hawkins has a single, "Down In The Alley" released today (Friday) to coincide with his arrival in this country for a weeks promotional tour. The single was released in the U.S. at the insistence of John Lennon, who is a friend of Hawkins.



Exclusive story from Record Mirror, December 6th.

Cilla expecting baby—world tour cancelled

CILLA BLACK has cancelled her world tour for the late Spring and Summer . . . because she's expecting her first baby in July. But there is no possibility that Cilla will retire professionally said her husband-manager Bobby Willis this week. Cilla will return to work in October after a five-month break. This means that the proposed tour of South Africa, New Zealand, Australia, Japan, the U.S. and Canada is now OFF.

She will however, undertake a series of European TV appearances later this month and in early March.

The world tour was to have included television and cabaret in six countries. Plans to release a follow-up single to 'If I Thought You'd Ever Change Your Mind' will go ahead for March. Cilla, who is 26, married Bobby Willis one year ago.

A National Company of the American musical "Hair" has been formed after auditions held in Liverpool, Manchester, Birmingham and Cardiff. The Company will open at Moss Empires' Palace Theatre in Manchester on March 3.

Pioneers LP

THE PIONEERS have their first album 'Long Shot' released on 27th February on the new Trojan Target label. The LP will feature their hit single 'Long Shot Kick The Bucket' and self-penned tracks by the group, recorded in the U.K. and Jamaica.

Millie Small also has an album released on the Target label, scheduled for March 13th. Which will be preceded by a track from the album released as a single. Millie's current release 'My Love and I' is to be released throughout the Carribean.

reviews

concert: Pink Floyd

FROM RHYTHM and blues to where The Pink Floyd are now took them four years. It also took in a vast change of musical direction as witnessed at Saturday's concert at London's Royal Albert Hall.

The watershed in their music was when Syd Barrett left. He had written their hit parade songs and was the influence behind material such as "Corporal Clegg" on the "Saucerful Of Secrets" LP. Now the Floyd have left the stage far behind as "Ummagumma" and Saturday amply demonstrated.

They started with a number never before performed called "Embryo". Augmenting their basic group sound of lead and bass guitars, drums and keyboard was a mass of electronic equipment, gongs, triangles, cymbals and a whole Stonehenge of amplifiers.

The music was tight and controlled yet very free in its concept. It is probably nearly as far away from orthodox pop music as Stockhausen, from which it borrows so much atmosphere. Their second number was the

score to the film "More" — with an incredible amplifier which produced a 360 degree stereo effect in the hall. Not their most successful composition, "More" nevertheless demonstrated how close the group were to producing an extended work in the European symphony tradition with extensive use of collective improvisation.

The blues traces of the group have been well assimilated and produce the soul of the Floyd's music — never any direct influences.

The second part of the concert started off with a quiet, rambling piece written originally for Antonioni's "Zabrisckie Point" film.

It was a dignified and moving piece of music — written apparently for a riot scene! The band followed it with one of their best known pieces "Set The Controls For The Heart Of The Sun" — from their "Saucerful Of Secrets" and "Ummagumma" albums.

Almost a religious piece, it started out with the gongs creating a broad-base for the key phrase of the composition. It was met with rapturous applause. Perhaps this is the Floyd's most successful song with Dave Gilmour chanting the lyric out in a background of a science fiction sounds.

They followed it with an untitled piece they have performed only a few times before which led to a demand for an encore — which they performed for twenty minutes using every aid they could lay their hands on.

So the concert came to an end. And Pink Floyd have shown once again that they are one of the most significant groups in the country.

All in all, a very worthwhile concert and a great audience pleaser. I.M.

concert: Nice

THE NICE'S concert last Saturday at London's Royal Festival Hall, proved beyond a shadow of doubt they are one of the most musically inventive of British groups.

At one time, critics talked of the 'classical' influence in their leader, Keith Emerson's playing and writing. But he showed he and the group have absorbed far more than classical music. What is happening now is a complete assimilation of existing musical modes coupled with the contemporary rhythmic feel in pop music.

Emerson was the star of the show. Clad in a shiny silver space type suit with boots to match, he made 'love' to his organ from the opening number — Berlioz' Symphony Fantastique. This was followed by Dylan's "My Back Pages" with Keith starting on piano and bassist Lee Jackson taking the vocal. Keith switches to organ (he moved from one to the other throughout the evening), and laid down a swinging straight 4/4 jazz solo.

The Nice's popular number, "She Belongs To Me", was played 'with a difference'. One of the refreshing things about the Nice is they can surprise one musically. It was on this number Keith moved over to the Moog synthesiser (programmed by Mike Vickers, ex-Manfred Mann member). The sounds this instrument can obtain are almost unlimited and he made it literally talk.

The group, unlike so many

bands playing more than out-and-out pop, are not without humour. "Hang Onto A Dream" began with Emerson playing a cod version of "Shine On Harvest Moon" on piano before settling into a classical intro. After Lee's somewhat strained vocal, Keith did a fast jazz improvisation before a segue to "Summertime".

This was really an excellent number — Emerson using a mike on the piano keys to obtain sound effects before going into a stomping blues/boogie piece played on the dominant chord. Drummer Brian Davison added rhythmic support with just tambourine and hi-hat.

Their "Five Bridges Suite" contained both jazz and classical influences. It was also the first time I've seen a group drummer using brushes in a performance. But then the Nice are a cut above the ordinary pop group.

For their last number of the set, they played the Karelia Suite despite repeated cries for "Rondo", to which they responded, "How about 'Sugar Sugar'?" As on previous occasions, Lee Jackson used a bow on the strings of his guitar to produce a novel effect. The Moog was again used and Emerson returned to the organ which he violated to produce electronic effects.

The capacity filled theatre wouldn't let them go and for their encore "America", Keith played an intro on the Festival Hall organ before running down to perform

record mirror

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

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RM PRESENTS LUX NEWS

RECORD MIRROR'S contribution to the pop music scene reaches a special milestone this week. Ever since the paper dramatically revolutionised its format special tribute has been paid to its extensive news coverage. And this week Record Mirror joins with Radio Luxembourg to present the most up the minute pop news service on radio.

Every Tuesday and Thursday evening at 10.27 p.m. on 208 metres medium wave the reporters of Record Mirror will present the latest headlines on the pop news scene.

Catch up with the details of what's happening in pop with a subscription to Record Mirror every week.

Lennon promo film for 'Kama'

JOHN LENNON has made a new film . . . to promote the Plastic Ono Band's new Apple single, "Instant Karma". The film, which includes a meeting between Lennon and Radio Luxembourg's programmes manager Tony MacArthur, will be featured on "Top Of The Pops".

Peter, Paul and Mary due in Britain for concerts

PETER, PAUL and Mary, currently in RM's Top Ten with "Leaving On A Jet Plane" are coming into Britain for concert appearances within the next six weeks, a spokesman for Warner-Reprise Records said on Monday.

The group will fly to Britain for a concert at the Royal Albert Hall, and there is a possibility they will undertake other personal appearances, including "Top Of The Pops" TV promotion on their current disc releases.

"Leaving On A Jet Plane", the trio's first British hit for a number of years, topped the American Hot 100 last month. No follow-up single has as yet been scheduled by Warner Brothers and exact date of the concert appearance will be confirmed shortly.

Free concerts this year

BLACKHILL ENTERPRISES will present another series of free concerts in London's Hyde Park this Summer.

Their aim is to put on the best of the new acts, plus American artists. Blackhill don't want to feature the same acts as last year.

A spokesman for the company said: "We're very keen to get some Tamla Motown acts to appear like Smokey Robinson and the Miracles. We haven't had this sort of sound in the past and this would fit into our aim to present a wider range of good pop music."

Jones set for UK tour

by IAN MIDDLETON

Super solo singer Tom Jones is set for a 10 day one nighter tour of Britain in March - his first tour since the sellout tour of almost two years ago.

Immediately Jones finishes filming the last of his 26 television shows called "This Is...Tom Jones" he goes to the Liverpool Empire for two nights, March 12/13.

Next stop is Cardiff Capitol, March 14/15; Hammersmith Odeon, March 17/18; Birmingham Odeon, March 19/20; Manchester Odeon 21/22.

Then Jones flies to Puerto Rico for a concert before starting his mammoth American tour, as reported in RM last week.

Stones single due plus pirate album

A NEW ROLLING STONES single should be out in about four weeks time. Two songs being considered for the A-side are 'Brown Sugar' and a western-style number, 'Wild Horses'. Both singles were written by the Stones while they were relaxing in the American countryside. Meanwhile, underground agents in London are planning this mass import of the Stones' pirate LP, 'Live-R Than You'll Ever Be'. American record buyers have given the LP critical acclaim for the almost perfect sound reproduction under what could only be described as dubious recording circumstances.

The record is in a white sleeve with the title stamped on it in and blue. Inside the label reads Oakland Records and states the title as 'Live-In Again Out Again'. All track titles are printed on the label.

The tracks are 'Carol', 'Gimme Shelter', 'Sympathy For The Devil', 'I'm Free', 'Live With Me', 'Love In Vain', 'Midnight Rambler', 'Little Queenie', 'Honky Tonk Women' and 'Street Fighting Man'.

The sound is nearly as good as could be expected from a legitimately produced live LP and although the depth of the studio technique is missing, it remains a good slice of atmosphere. Price? It could cost you anything.

'Venus' hit group to tour UK

THIS WEEK negotiations for a tour of Britain by Dutch group Shocking Blue, currently number 10 in the charts with 'Venus', were finalised by Amos Levi of Commercial Entertainments. The group will tour Britain from 17th to 25th March, and have signed an exclusive UK agency deal with Commercial.

Dates for the group are; 19th March, Revolution Club, London; 20th Boathouse, Kew; 21st Boston Gilderdrome; 23rd Chesford Hotel, Coventry; 25th Rebeccas, Birmingham.

■ Vintage Carl Perkins, Jerry Lee Lewis and Roy Orbison tracks are featured on a newly-released album from Ember this month titled "Rock Blast From The Past." Other issues from the same company include a bargain-priced reggae LP, "In Reggae Time" and a Checkmates' album, "Live At Caesar Palace."

The LP's are released in Ember's biggest release issue for some months. "Rock Blast From The Past" features: "Rock Around The Clock" and "Shake Rattle And Roll" by Bill Haley, "Only You" by the Platters, "Poly Rock" by Carl Perkins and "Down The Line" by Jerry Lee Lewis.

Merrilee Moore is also included on the LP singing "Red Light." Release date is today (Friday).

■ Billy Preston's next single release after his current "All That I've Got" will be "My Sweet Lord", a George Harrison song with the Edwin Hawkins Singers as a backing group.

Arthur Brown

Arthur Brown, who topped the charts in 1968 with "Fire", has reformed his group. The Crazy World Of Arthur Brown now consists of Arthur, vocals; Dennis Taylor, bass; Andy Rikel, intra-cosmic electric tones (guitar); Drachen Theaker, rhythmic monstrosities (drums); John Mitchell, organ.

The new group has been rehearsing for the last two months in Puddleton, Dorset. Their debut at London's Country Club today, February 13.

Presley idol

THE IRISH Blues Appreciation Society present Arthur "Big Boy" Crudup in concert at Maher's Public House, Moore Street, on February 15. Elvis Presley has named Crudup as one of his earliest influences.

New Otis single

FEBRUARY 20th hails the release of a single from the late Otis Redding, as well as the follow-up to the Cufflinks big hit 'Tracy'. Other American releases include the Byrds, the Band, the Isley Brothers and the Dells. And for Britain, dee-jay Tony Blackburn has a stab at the charts.

The list of releases is: DECCA Howard Walker featuring the Bombthrower - 'Love Will Find A Way'; DERAM. Frijid Pink - 'House Of The Rising Sun'; The Naked Truth - 'Two Little Rooms'; MCA Cufflinks - 'When Julie Comes Around'; EMI PARLOPHONE Love Sculpture - 'In The Land Of The Few'; Buggy - 'The Roley Pole Coaster'; CAPITOL The Band - 'Rag Mama Rag'; BELL Dr. Marigold's Prescriptio - 'Breaking the Heart Of A Good Man'; STATESIDE Isley Brothers - 'Was It Good To You'; CBS The Byrds - 'Jesus Is Just Alright'; Elaine Delmar - 'Every Little Livin' Dream'; John McNally - 'Jean'; The Velvet Opera - 'Blackjack Davey'; NEMS Hayden Wood - 'Sixty Years On'; BLUE HORIZON Bacon Fat - 'Nobody But You'; POLYDOR Otis Redding - 'Look At The Girl' (Atco); ATLANTIC Cold Blood - 'You Got Me Hummin'; ELEKTRA Love - 'I'm With You'; POLYDOR Dickie Valentine - 'Primrose Jill'; PHILIPS FONTANA Tony Blackburn - 'Don't Get Off That Train'; Tin Biscuit - 'The Last Time You Go'; PYE Jimmy James - 'Better By Far'; CARNABY Mandarin Kraze - 'How Long Does It Take To Explain'; CHESS The Dells - 'Oh What A Day'.

'Blow-up' director drugs charge

FILM DIRECTOR Michaelangelo Antonioni, 57, was arrested at Heathrow airport late on Monday evening accused of possessing cannabis. He had flown in from America where his latest film 'Zabriske Point' (see centre pages) had opened in New York. Antonioni was responsible for the film 'Blow Up'.

Beatle George writes music for Western

Beatle George Harrison will be writing songs in collaboration with the cajun fiddler Doug Kershaw for the western film "Zachariah". The film was to have starred Ginger Baker until he was admitted to a Harley Street nursing home last week suffering from exhaustion.

Baker's role may be taken by Jerry Lee Lewis, who is being considered for the part. Co-star of the film will be Doug Kershaw, and the outlaws will be played by Country Joe And The Fish.

■ John And Beverley, with a new LP out this week, make their concert debut at London's Queen Elizabeth Hall on February 21.

Titles set for Backtrack

NEW "BACKTRACK" budget LP's, to be issued by Track Records in March, include most of the big hits from The Who and Jimi Hendrix.

The finalised titles for the six albums date from "Hey Joe" by Jimi Hendrix and "Substitute" by The Who. They include: "Pictures Of Lily", "I Can See For Miles", "Under My Thumb", "Magic Bus", "Pinball Wizard", "The Last Time", "I'm A Boy", "Happy Jack" and "Mary Anne With The Shaky Hand" by The Who and Jimi Hendrix's "All Along The Watchtower", "Purple Haze", "Stone Free", "The Wind Cries Mary", "Burning Of The Midnight Lamp", "Are You Experienced" and "Voodoo Chile".

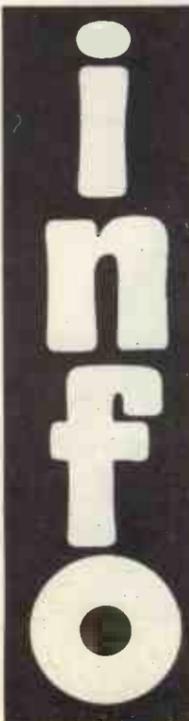
In addition there is "Fire" by Arthur Brown, "Something In The Air" by Thunderclap Newman, "If I Had A Ribbon Bow" by Fairport Convention and two versions of "Desdemona" - one by Marsha Hunt and the other by John's Children.

The LP's cost 19s. 11d. each.

JAMES GUERCIO, producer of American group, Chicago (in RM album chart with their first LP and the Top Fifty with "I'm A Man") has been negotiating with promoter Arthur Howes for the group's second European tour. The tentative opening date is May 8 at London's Royal Albert Hall. It is believed Chicago will tour Britain for ten days before doing an 8-10 day tour of the Continent. It is reported they are anxious to play dates in Poland and Czechoslovakia as well.

CBS plan to release their second album "Chicago" with again will be a two-record package selling at 43/9 the first week of March. Guercio will organise a new single which will probably come from the second album.

ADVERTISER'S ANNOUNCEMENT



JOHN L. WATSON, as you surely know, used to be the lead singer with The Web, but has now decided to branch out and pursue a solo career. His first solo single is a song that will be familiar to any B.B. King fan, 'A mothers' love'. It's a big, tender, emotional ballad made even more meaningful by John's soulful voice. Hope we'll soon be hearing an album from him, and meanwhile the single is on Deram number DM 285.

There's no denying that EUREKA STOCKADE is a big name - in fact it's the new name of one of Australia's very top groups. They were recently voted the winning group in an Australian nation-wide music festival which about one and a half thousand groups enter, so they've got to be good. There's a lot of radio promotion lined-up for their single, 'Sing no love songs' so you should have plenty of chances to hear it. It's on Decca F 22996.

TONY JOE WHITE'S new album is released today, and it is quite truthfully one of the best albums I've ever heard in my life. His last had one side of his own songs and one of standards, and I loved it, but 'Tony Joe White' continued is entirely original, and the whole thing is a knock-



out. The arrangements are a bit, more elaborate this time, with horns and organ, but so subtle that they complement perfectly Tony Joe's warm natural voice, his incredible guitar-playing, and his songs about real people and real feelings. Everybody on earth ought to have a copy of this - it's on Monument, SMO/LMO 5035.

On Sunday 22nd February we are holding a concert at the Lyceum in The Strand. It's to give you an idea of what's happening on our Nova series - come along and you'll be able to hear about five groups. I'll tell you the names next info, because a couple have still to be finalised.

Many thanks to all the people who've been sending me info on reggae clubs and DJs, it all helps - and I hope everyone who sent in for the Stones posters is happy with them.

love



45 r.p.m. records
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AMERICA AWAKES by James Hamilton

Ike and Tina on a Delaney and Bonnie kick

LUTHER INGRAM: My Honey And Me; Puttin' Game Down (Stax 142). Two outstandingly GREAT funky terp sides, a Stone-Soul CHART CHANCE!

JR. WALKER & THE ALL STARS: These Eyes; I've Got To Find A Way To Win Maria Back (Tamlam Motown TMG 727). The Guess Who's recent U.S. hit, a pretty song, done up the semi-slow Walker way. Punchier flip. CHART CHANCE.

IKE & TINA TURNER AND THE IKETTES: Come Together; Honky Tonk Women (Liberty LBF 15303). With less "production" than the originals, Tina and the gang do a Delaney & Bonnie on this commercial coupling, an obvious interest arouser. CHART CHANCE.

DELANEY & BONNIE AND FRIENDS: Someday; Dirty Old Man (Elektra EKSX 45078). (NOT featuring gr.) The best two tracks from their Elektra album: a tempo-changing brass 'n' chant dancer and a distinctly Tina Turner chunky flip. CHART CHANCE.

BILLY PRESTON: All That I've Got (I'm Gonna Give It To You); As I Get Older (Apple 21). To producer George Beatle's credit, two un-"commercial" American-sounding R&B sides — pounding heavy vocal top, busy electric piano and gospel organ instrumental flip. Maybe a CHART CHANCE?

RAMSEY LEWIS: Julia; Do What You Wanna (Chess CRS 8104).

This lush string-backed reading of the Beatle song hasn't left my turntable since I got it — thanks to Ramsey's subtle jazzy pianistics. Great. Funky dance flip.****

CARMEN McRAE: I Love You More Than You'll Ever Know; Just A Dream Ago (Atlantic 584317). Doyenne jazz-pop singer dons a heavy soul-blues cloak and emotes two superb dead slowies, not unlike Mabel John.****

EDDIE HOLMAN: (Hey There) Lonely Girl; It's All In The Game (Stateside SS 2160). Exquisite upper-register wailing on a U.S. smash slowie designed especially with S.G.F.s in mind.****

B. B. KING: The Thrill Is Gone; You're Mean (Stateside SS 2161). Blues Boy's got a big U.S. hit with his gentle souling (bluesy guitar, smooth strings) of the slowie. Five minute blues work-out on flip, just to show how it's really done!****

CLARENCE CARTER: Take It Off Him And Put It On Me; The Few Troubles I've Had (Atlantic 584309). Disappointingly ordinary "Soul", but with a really nice slow monologue flip (copied from a 1964 Clarence Ashe hit blues — can you get to that, Freaks?!****

JOE TEX: You're Alright Ray Charles; Everything Happens On Time (Atlantic 584318). A funky big sound with documentary lyrics, as debuted on "Top Of The Pops". Messy BS&T-type flip...why?****

ALLEN TOUSSAINT: We The People; Tequila (Soul City SC 119). Nice rolling, rumbling New Orleans slow beater — unusual. Rousing oldie flip.***

THE SHOWMEN: Action; What Would It Take (Pama PM 767). Already on a Bell L.P., "Action" is fast and great — now S.G.F.s can also dig the lovely slow flip!****

ROY HAMILTON: The Dark End Of The Street; One Hundred Years (Deep Soul DS 9106). Roy was just re-activating his career along a more soulful street when he died. This, his American Group Production swan song, compares favourably with all the other versions of the slowie, without adding anything fresh.***

BETTY LAVETTE: He Made A Woman Out Of Me; Nearer To You (Polydor 56786) Betty's "Lovin' Man" has made a soulful chick out of her, to a vibrant slow beat. Produced by the "Silver Fox", Lelan Rogers — he's Kenny's brother.***

ELLA FITZGERALD: I'll Never Fall In Love Again; Savoy Truffle (Reprise RS 20875). A straight, relaxed version. Beatle flip.***

GARY SHERMAN AND HIS ORCHESTRA: Alice's Restaurant Massacre; The Let Down (United Artists UP 35055). One of the best R&B arrangers here instrumentals two of the movie's themes — his own ponderous slow flip is the better.***

WILLIAM BELL: Bring The Curtain Down; Born Under A Bad Sign (Stax 143). Two album tracks — and the Ben E. King-like "Curtain" has already been on a single. Bill's own soul version (he wrote it) of Albert's blues on flip.***

AL GREEN: You Say It (London HLU 10300). (Yes, no third "e") Family stone noise from Hi.*

SO THERE I was at the BBC's Radio One Club last week with Barbara Windsor (we can't go on meeting like this — people will begin to talk!) when, as usual, the kids clamoured round for autographs.

Well, I thought that was what most of them wanted, but I was amazed. It seems most of them had realised I was writing a column in Record Mirror and, instead of writing, they wanted me to answer their questions there and then on the spot.

I felt like a freelance probation officer, and it was obviously impossible to talk there.

But I did get a chance to talk to 16-year-old Georgina, who lives in Hatfield, Herts. For obvious reasons she would like her surname and address kept secret, and really her problem is a continuation of the letter Barry received last week. (You will remember he was talking about office "romances.")

It would seem that Georgina works in a big office in North London and she made the unfortunate mistake of falling for a married man in the office. The affair, for want of a better word, went on for some time, but as Barry pointed out, it's OK for the man. He has got the best of both worlds and remains unfaithful to both his wife and the girlfriend.

I will give Georgina her due. She did not just leap into bed with the man at the first opportunity, but eventually she did — and now she is expecting a baby.

And the problem is: how does she tell her parents?

She asked me if I would go

Maurice at the Beeb— advice unlimited!

home with her and help her, but I am afraid this is something she has got to sort out for herself.

I suggested that the first thing she should do is to tell the man himself because she apparently has not done so because she is afraid of his reaction too. She is afraid of losing her job because thy man is an executive and could have her fired.

I hate to say it, but there are probably a lot of girls in this predicament but to Georgina I would strongly recommend that the first thing she does is to tell the man concerned.

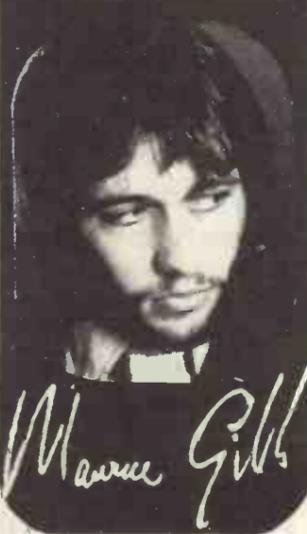
He is responsible for what has happened and if he refuses to do something she could always go and

see his wife. I don't think he would like that too much, especially if he has children anyway. So really, Georgina, you have a good trump card there.

The guy will also have to do something about it — get you to see a good doctor and it may be that this can be done without either your parents or his wife knowing anything about it. From what I read in the papers these days, abortions seem to be very easy to obtain.

I would never advise someone to be deceitful to her parents under normal circumstances, but I think your parents would obviously be very hurt if they were aware of what has happened.

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



I imagine that you could make an excuse that you are going to stay with a girlfriend for a few days and that way your parents would know nothing about it.

You are only sixteen, so you have your entire life before you. It would be a terrible shame to do something now that you are going to regret all your life, but now that I have had the chance to think things over on your behalf I really think what I suggest is best.

And I hope you have learned your lesson!

Ladies and Gentlemen, may we present for your pleasure—

The Flirtations — not the Flirtations

AFTER four singles — all tipped for the chart — the Flirtations are thinking of changing their style. Said Viola Billups, who, together, with sisters Pearce (Ernestine and Shirley, that is) makes up the group:

"If we do change, the only way to do it is do more pop stuff like Reperata. If we were in America we'd probably do more soul material.

"We don't do soul material in Britain because the backings aren't right," added Ernestine. "I'm not putting British musicians down, they are very good. But I don't think they can get the 'feel' coloured musicians have.

"Our biggest difficulty is finding the right material. The problem is the music publishers give their best songs to the big artists and we have to hunt around for a suitable song."

Success

The point the Flirtations want to make is they are the Flirtations. "Everybody connected with us has to think Flirtations," said Vi, "otherwise we won't get to the top.

"Ernestine and I are both born under the sign of Cancer," Vi continued, "and we are supposed to be in for a seven year run of success. The trouble is Shirley is on the cusp of Leo and Virgo — so she might hang us back!"

The Flirtations came to Britain from America to escape the 'just another Supremes' tag. And received with great enthusiasm they were too. Yet their ambition is to be in the same position as the Supremes.

"We're not like the Supremes at all, but we would like to do all the top clubs they've played," said Vi. "We had a hit record in America with 'Nothing But A Heartache' although it didn't make the charts over here. But we wouldn't go back there to live and work just on the strength of one record.

Popular

"If we did work in America, we should have a good audience as we were voted the number 1 girl group to succeed in the 70's. Another reason why we'd like to work there is because there is more money than in England."

Although very popular on the Continent as well as in America, the girls haven't yet broken through to the mass British audience. They do well in cabaret (having performed at most of the major clubs in the country) but record-wise the Flirtations have just missed the magical chart entry.

"Everyone thought 'Someone Out There' was a Top Five record," Vi stated, "but it bubbled under the chart for three weeks and then bubbled out! One of the problems in Britain is the government controlled television.

It really is a stumbling block. They only seem interested if you've got a hit record. The producers in television have the last say. If they don't like you, there's no chance of going on."

Wherever they are, the Flirtations MUST eventually break through to a wider audience — be it Britain, America or Europe. As their latest record says, Keep On Searching. It may take a little time but it'll be worth it.

IAN MIDDLETON



FLIRTATIONS: want the same success as Supremes

REGGAE TOP TWENTY

This Week	Last Week	Artist	Record
1	2	CLINT EASTWOOD	The Upsetters Punch 21
2	21	BIRTH CONTROL	Lloyd Tyrell PM 792
3	1	MOON HOP	Derrick Morgan Crab 32
4	3	JESSIE JAMES	Laurel Aitken Nu Beat 045
5	6	GIRL WHAT ARE YOU DOING TO ME	Owen Gray Camel CA 25
6	5	SOCK IT TO ME SOUL BROTHER	Bill Moss Pama PM 765
7	6	CAT NIP	The Hippy Boys Camel 29
8	14	DRY ACID	The Upsetters Punch 19
9	12	RETURN OF THE UGLY	The Upsetters Punch 18
10	10	DERRICK 'THE POP'	Derrick Morgan Unity 540
11	9	SENTIMENTAL REASON	The Maytones Camel 27
12	15	PRETTY COTTAGE	Stranger Cole Escourt ESC 10
13	8	SENTIMENTAL MAN	Ernest Wilson Crab 45
14	13	WITHOUT MY LOVE	Little Roy Crab 39
15	19	IN THIS WORLD	The Federal Camel CA 40
16	18	LOOK WHO A BUSS-STYLE	The Mediators Success RE 901
17	11	THE WARRIOR	The Sensations Camel CA 31
18	16	HOW MUCH IS THAT DOGGY	Doreen Schafer Unity UN 538
19	20	COPY CAT	The Clan Bullit BU 419
20	17	BONGO NYAH	The Little Boys Camel 36

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THE CRAWLING EYE

(CERT. 'X') By Lon Goddard

Sweet jolly Roger changes the mood

CLOSE SCRUTINY reveals that another of those curious but pleasant chart phases in progress. From the midst of the beating, bopping and banging comes the odd mood record. Not to be confused with the bleating ballad that wrings the sweat from your armpits, these records are simple, tuneful, pretty and seldom graced by more than the odd guitar plunk or a subdued orchestral accompaniment.

Let's see, we had Rolf Harris fooling around at the top with those two little guys and a horse or whatever, there's Peter, Paul and Mary not far off with leavin' on a jumbo jet and splashing up the teens is Rog Whittaker singing 'I'm Leavin' (Durham Town)'. Some of us carry on our own little private war against beat.

"Seems to me the public is beginning to buy the gentle sort of song now — which is good for me, because I have an LP coming that's full of it", says Rog to the Onerous Eyeball. "I'm delighted and like old Rolf, I didn't expect to get into the charts. I was in Helsinki when they released the record, so I didn't know anything until it had been there for a month or two. There's a group of us who make these kind of records — the same people who buy my songs buy stuff by Ken Dodd, Roy Castle and so on. They are usually my own age group, which is around thirty, or the very young kids."

Knew the words

"I saw something the other day which demonstrated the whole thing. I was watching some kids listening to the radio and when Rolf's record came on, they ran to the radio and sang along. When mine came on, they did the same thing — they knew the words off by heart. During the songs in between, they went off and played with blocks or something. It's an extraordinary audience."

"The trouble with music today lies in the producers and the mixers. There is this trend to hide the voices on records — to cover them up with loud backing scores. The thing about 'Two Little Boys' was the presence of the voice; the closeness of it to the listener. Of course, what is selling the record is a different matter when compared to beat music."

"The two are like salt and sugar. You make a lot of noise in a special way and it sells as a rock song. This isn't always true — there are some pure sounds that are original and do have merit. I loved the Phil Spector sound on the Righteous Brother's records; it was done in a way that invited you to imagine things into it — you kind of sail away in a dream world."

"Sound is limitless, but you've got to have some good vocal work too. I suppose it's down to pushing that part of you that you feel is your character. Use the type of songs you think suits you. The trouble is that I sing so many different types and I think that has been a hang-up. I am not identified with anything."

Sing what I like

"Most of my things are either humorous and light, or soft and serious. The lyric means a lot to me and since I want to get the voice across, there must be meaning in them. I sing the songs I like, whether they are mine or not. I never even used to have any faith in the songs I wrote, but lately I've grown to like one or two of them. That's lucky, because the next LP is also all my own songs. I hope that with records like Durham Town and songs I'm doing now, that I can build a character — an identification."

Sometimes the music goes round and round, but it just comes out in a loud buzz. It really is soothing to find a soft sound here and there, between the blows. You can sit back, relax and close your Eye... yes sir, and then there's old Tony Blackburn feeding you swanky punch-lines while you're trying to brush your teeth. Have you ever laughed with a mouth full of foam? No? You don't brush after 9 a.m.? Here is this week's recipe — by Jimmy Old. Take four eggs, two sardines, a spoonful of caster oil, mix, marinate with treacle and serve on sheet music. Now you have taste, pudding.

WHO IS JOHN DAVIDSON?

I HAVE JUST read your review of the John Davidson TV show with great interest because I too have been wondering just who John Davidson is, and why he merits a major show at the week's top viewing time.

Now I learn that the show is really meant for the American market, so we must have it too, whether it's particularly suited to us or not.

I'm all in favour of exports — but if ATV wants to kill two birds with one stone in this way, surely they could use those American stars who have a genuine place in the affection of the British public. People like Johnny Cash, or Roy Orbison, for example, whose appeal is truly international.—ROBERTA NICHOLAS, 38 Kenway Road, S.W.5.

WHITHER STEPPENWOLF?

WHAT HAS HAPPENED to the American group Steppenwolf? They are never in England now, and I find it very hard to obtain their records.

Surely, 'Born To Be Wild' was their greatest hit, and must still be selling steadily. So why can't it be re-released? I would also like to hear from anyone who has Steppenwolf records for sale.—MISS D. GUDGEON, 838A Christchurch Road, Bascombe, Bourne, Hants.

letters

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

STOP WONDERING

ANYONE BUYING the LP 'Magic Christian Music' by Badfinger, who did not know them as the Iveys are probably wondering why the name Ron is after some of the songs when Badfinger are Pete Ham, Tom Evans, Mike Gibbons and Joey Molland.

Well, most of the LP was recorded when they were the Iveys and consisted of Pete Ham, Ron Griffiths, Mike Gibbons and Tom Evans. Ron Griffiths is on eleven out of fourteen tracks, except for 'Crimson Ship', 'Midnight Sun' and 'Rock Of All Ages'.—PAT POSTLEWAIT, 109 North Road, St. Helens, Lancs.

HITTING THE HEIGHTS

SUPERB, talent at its height. I refer of course, to the appearance of the King of Rock, Little Richard, on the Tom Jones show. His piano

playing and singing still have the vitality of the early days. I wonder if Mr. Jones will be the same in fifteen years time.

Richard also proved that he can sing a ballad as well, although true fans knew that anyway.—KEITH ROGERS, 79 Greville Road, Cambridge.

FAST DECISION

BETWEEN 1955 and 1959 TV consolidated its role as our principle evening entertainment. Noticing the loss of their audience, BBC radio concentrated the tremendous weight of their knowledge and expertise to puzzle out why. Soon (in 1969), they reached a decision; it was obvious that there was a need for a changed form of radio.

The BBC's brainwave 1970 plan of rationalisation will fit radio for its special audience potential. The BBC are to let us have one all talk stations and three various all day

music stations. And so BBC radio will enter its TV age role of giving "topical data" and music while people are getting dressed, driving the car, working, or just taking a break from TV.

The fact that the Americans, driven by commercial necessity, arrived at the same formula ten years ago without the advantage of the BBC's help, must have been due to incredible good luck. The fact that Radios Caroline, London, 390, Scotland, 270, Essex, 227, City and British radio between 1964 and 1968 demonstrated with multi-million audiences the long latent demand for all day music before the BBC decided upon it is undoubtedly just one of those remarkable coincidences.—J. G., 12 Kensington Road, Muttley, Plymouth, Devon, PL4 7LU.

WORRIED ABOUT ROY

AS A VERY fanatic Roy Orbison admirer I'm a little bit worried about his singles, especially in Britain.

What's wrong with Roy? What's wrong with his records? I don't believe people in your country let him down. He's still as popular as in his 'Oh Pretty Woman' period.

Even his latest single the great 'Break My Mind' didn't reach your top fifty. Can you give me the answer, or maybe Record Mirror readers? Can they tell me what they think about the Big O and his future.—AL ROOS, Leyweg 1436, Den Haag 14, Holland.

J.J.'s dilemma

J. J. JACKSON'S dilemma is he's knows as a Soul singer — and a very highly rated one at that. But this is an image he wants to leave behind.

What he's involved in now is more of a progression of Soul music. "The first word in 'progressive' is 'progress', which means, 'to move forward,'" said J. J. "Soul music is a mixture of rock and rock 'n' roll and it hasn't progressed musically at all.

"Cats like Bach and Beethoven and all the others were progressive for their time when most people wanted to hear waltzes and things. So why should I sit back and go 'yeah baby!?' My back ground was in Gospel — but even that's progressed over the years."

J. J.'s backing group used to be known as 'The Greatest Little Soul Band In The Land'. Now because of his wish to get away from the 'Soul' tag, it's been re-named 'J.J.'s Dilemma'.

"The point we're trying to prove is you can mess with all the different types of music together and come up with something good. Sometimes it takes the public a long time to understand what's happening," he explained. "But we're not going to force things on them. It's like the salesman who says, 'come and dig my wares — you don't have to buy'. You've got to be your own judge."

"Although we're going away from the straight Soul music, this doesn't mean we don't give people a show. This is something I think is very important. I clown about a lot when somebody is playing a solo but I don't detract from what they're playing. When a guy's soloing, we don't blow for ourselves like those underground cats — we blow for the people."

Moving away from the Soul tag, yes. But when J.J. says he's going to be more progressive he doesn't mean he's going to do a Blood, Sweat and Tears. J.J.'s bias is towards the groove in the rhythm rather than playing interesting figures in the lines. This is basically the difference — not that what the band plays is uninteresting by any means. When Blood, Sweat and Tears' rhythm section starts, they swing. When J.J.'s Dilemma's start, they really COOK.

"The guys in the band may be jazz musicians, but they dig rock," says J.J. "This is the difference between a lot of jazzmen in America who are playing rock and don't feel it. This doesn't work."

J.J. could be a threat. He's got one dilemma, but the J.J.'s Dilemma is something else. His nine-piece band still lays it down. Then that's to be expected when you have people like tenor saxist Dick Morrissey and guitarist Terry Smith in it.

IAN MIDDLETON.



J. J. JACKSON... leaving the soul behind

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Follow up smash hit! Now on the charts!

"ANYONE CAN find a hit record on the shelves of the publishers if they just look. I know we could go in and pick out another hit tomorrow, but we wouldn't go back to doing that."

Marmalade have taken their gamble and pulled away from a well-worn path in the 'teenybopper' market. And now it is the point of no return. But 'Reflections of My Life', the first single to be released under their newly signed Decca contract, and their own composition, made the commercial 'grade'.

"Junior said that it was going to be a smash hit, but inside I don't think he was very sure," a quiet Dean Ford, told me, thoughtfully gazing into his coffee and passing over all ideas of food.

"I'm genuinely worried about following this single up though. But I think the very fact that we're nervous will help us to follow up with something possibly better. An artist who has nerves before going on stage will always give a better performance. And he can recognise his mistakes and learn by them."

"Being our own composition 'Reflections' meant something more to us. We chose it from five tracks completed for our forthcoming album, which were our own numbers. C.B.S. put out an album of our hits before Christmas and that's still selling well. We changed companies, mainly because our contract had run out and we were put up for sale. So we took the best offer. With Decca we get studio time when we want it. Under our particular contract with CBS studio fees were deducted from our record royalties."

With the success of 'Reflections of My Life', Marmalade will be rearranging their stage act, gradually introducing more varied compositions, though possibly retaining some of their old hits.

"We're not going to take a month off to rehearse or anything, when we could be working," said Dean. "But we'd like to try out a few numbers from the Band's LP. We still include 'Ob La Di', but quality-wise we made a bad job of it. Now we do a mock reggae

Point of no return for Marmalade



DEAN FORD: 'Reflections' meant something more to us

version, with a West Indian accent. Actually I hate reggae, though I quite liked Jimmy Cliff's 'Wonderful World'."

Thinking of all the hits that Marmalade have enjoyed since 'Ob La Di' first broke into the charts for them, took us around to the

importance of money.

"Basically I live for the day," Dean explained. "But I want a house and to be well off." he

smiled and looked a little 'sheepish'. "Some people genuinely don't seem to be bothered about money. I know Peter Green is giving away his money to charities. We're all communists at heart, but in practise we're capitalists!"

"If John Lennon didn't have all the money he has, nobody would take too much notice of what he says. I agree with his basic ideas. He has to be a bit of a clown about putting things over, because the minute he starts to get too serious he's going to get a bullet through him. I think half of Lennon's ideas are really Yoko's though."

Dean admits that his own wife, Jane, is an influence on him and she takes a great interest in the group. But with the birth of their first baby in August there'll be a lot more to keep both Dean and Jane busy.

"We'd like to have our own house, as we live in a flat near Hampstead. But I want to wait until the lease is up on the flat, so that I can renew it and sell it again, because we had to pay a lot on fixtures and fittings. If we planned to move into the house it would be in effect about the time the baby would be born, so that wouldn't work."

Dean is hoping for a son, a possibly new lead singer! Though he, himself is none too happy about life on the road.

"I make a point of sitting in the back seat when I'm not driving the car," Dean admitted. "I always think the front would get the worst. And I try to sleep, and lie in the most relaxed way possible. It's like when I get on a plane, I always sit with my hands clasped in front of me. I went to church as a child and I think it's an in-bred thing. I must admit the thought of dying does worry me, though."

"I believe in re-incarnation, but I'm not really educated on that subject at all, I wish I were. I think there's an intelligence from someone else, perhaps from someone who dies, that is transferred. There's got to be a spark that started everything off. I think that life cell is God, as far as you can define it."

Pondering that thought, Dean was suddenly jerked back to earth and the reality of parking meters, which called for a hasty departure!

VALERIE MABBS.

In search of films a concert with music Pink Floyd others in Zabri



Mark Frechette

Stevie plans studio group for album

STEVIE WINWOOD may possibly record with Mike Giles and Ian McDonald, the former drummer and mellotron player with King Crimson and Chris Woods, the flautist from Traffic.

The four of them have been playing together during the past weeks when they met at Stevie's cottage in the depths of Berkshire. Since then, they've discussed recording plans and have decided it might be possible to have a joint album. But there will be no live appearances at all. It will be strictly a studio group.

Their plans together were reluctantly revealed after an hour of conversation at Mike Giles' London flat. Close secrets usually become vague rumours and neither Mike nor Ian could deny their involvement with Stevie.

Said Ian: "Yes, we played with Stevie at the cottage and we'd like to work together. I've always personally liked Stevie and I met him for the first time at a New Year's party. We talked about what we were doing and that sort of thing — but we didn't discuss the possibility of playing together."

Mike added: "Later we got together at the cottage. There was a good exchange of ideas — and a good overlap of mutual thoughts. We'd like to make an LP with him and he's expressed a desire to do so."

"The music we played at the cottage was with drums, organ, two flutes, two saxes and a bass. It's refreshing to hear alto and tenor sax together."

"But it would be purely a recording thing. Stevie's not so interested in a tight personal commitment to a group. Getting the music down is the most important thing."

Commented Ian: "It's important enough to get it together though. Our blow together wasn't relaxed enough. We didn't know each other."

The arrangement leaves Stevie free to continue his own musical pursuits — including his solo album, due to be released in March, and, of course, Blind Faith.

And it also leaves Mike and Ian free from the tight group scene, which eventually caused the split in King Crimson.

"The group life is very important to young men between 16 and 24 years old," commented Mike. "It's a passport to experience of the world which can't be tried in other professions. It's a very free life, but also one which is highly charged. In any group of six or



IAN McDONALD: played with Stevie

even four people there'll only be two people who get on well together. Part of my intention with King Crimson was to work in the studio — and when the tour of the States came up I thought I'd better do it — but it taught me that that was not what I wanted to do."

Ian agreed. "It was good experience to say that you don't want to do that. I'm not saying I'd never go to the States again, but I'd not go on long tours. A couple of days would be quite nice."

"The music King Crimson were playing was good — but it wasn't the type of music we wanted to play. With four musicians with their own ideas the music is very limited and bound to be a compromise."

Added Mike: "Crimson rapidly escalated and became a god instead of a collective name. It overtook Ian and I."

"And now we've left we can musically all work together without the group commitments."

Which brought the conversation to Stevie Winwood and the duo's new album. Said Ian: "We're in the process of writing an LP record using any musicians. It's much faster musically if you don't tour — that means you don't have to play the same material over again."

"But we can't set a direction in which our music will be going. In broad terms it will be much happier, of course, than King Crimson, which was rather paranoid. Our new music will be more balanced."

Where did pop's Spirit come from?

POP GROUPS have argued about who started pop music since time immemorial (well, not quite). The English say the English did and mention the Beatles, the Stones, etc. Americans say America did and start on about Elvis, Cash and so on. Well, Spirit have their opinions too and bassist Mark Andes began with fervent intent...

"Pop music started in the States. There isn't any question about that when you think back to people like Buddy Holly, Eddie Cochran, Presley and scores of others who instigated the idea of a popular singer. They originated rock and roll. What originated here was hair and the concept of groups rather than solo singers."

"Before that, there was one man who took the limelight; a well known figure who took all the credit and his backing musicians, producers and management simply weren't noticed. Groups had started before the Beatles, but they carried the idea to full strength."

"They put forward the idea of one name, but four or five different personalities that you had to learn about. You had to find out who played what, who wrote what and that made you look into who else had anything to do with it."

"The Beatles caused attention to blues — they helped most toward the popularization of beat music and moved on to experiment with other forms of music that could be converted to pop. This started other people thinking and ideas came to light."

"Now there is a level here and a whole different level in the States. They remain on separate channels, because some groups get the

money to go there and some don't, but not enough to cause any kind of taste merger."

"We've changed our style a lot as we progressed too. We used to be on the improvisation thing where the music was all spontaneous, but I'd rather have a tight act myself. There is still a lot of innovation on stage, but the backbone of our music is tighter now."

"We used to be called a jazz group, but we're really not at all. Jazz plays a heavy part, but it's mixed in with other tendencies. At one time, our act was made up of a series of solos all evening."

"We'd feature one member, then another and never enough of the whole unit together. It took a long time and a lot of effort to mature as a group and not a bunch of soloists, but we've done that now."

"We were attracted to England for a long time, but didn't figure the time was right to visit yet. People had to be ready before we came and our first two LP's didn't seem to be right for the trip. This new one, 'Clear Spirit' seems to be the one. We had to turn down all the tour offers up till now, since it's dangerous to do something like this before you're ready."

"We've been in Europe for awhile just before arriving here, but it's great to finally make it. The plane was an hour late because of some fog or something and I thought we'd end up circling the place for a couple of weeks till we ran out of fuel."

Spirit say their aim is to combine all types of music and put them all together into a new form. Maybe this is the big merger both sides of the Atlantic we have waited for. LON GODDARD.

IF YOU THOUGHT the Bonzo Dog Band were zany and way out, then you're not going to be ready for what their former drummer 'Legs' Larry Smith is going to hit you with.

At the moment he's committed to play with the Bonzos for their existing dates which take him up to March. But after that, watch out!

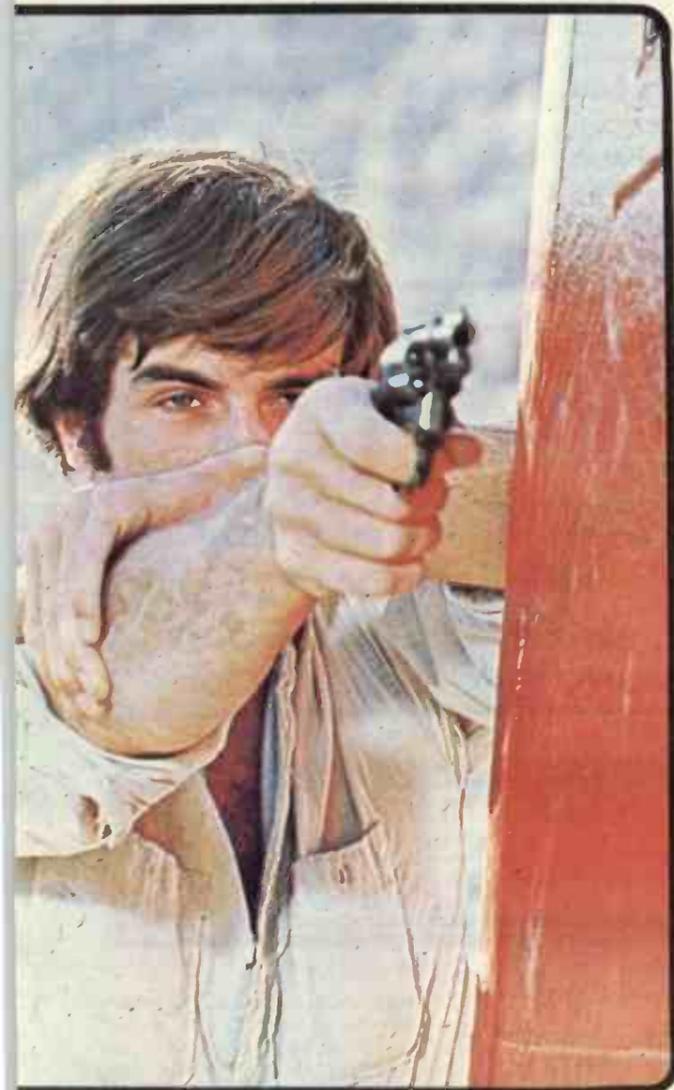
"I'm going to concentrate on TV and live shows," 'Legs' explained leaping about with a quick pas-de-deux. "The shows will be very ritzy posh with incredible people in them. I'm going to do the big time shit and all the glamour like Liberace — they'll be completely outrageous."

"I don't intend going on the road again — I've had enough of that over the last five years. This is why I'm doing shows. Big mammoth productions at the Royal Albert Hall and places like that. If the idea flops, and I don't think it will, then it's me who's responsible rather than six guys. But everything will be much more organised than the Bonzos."

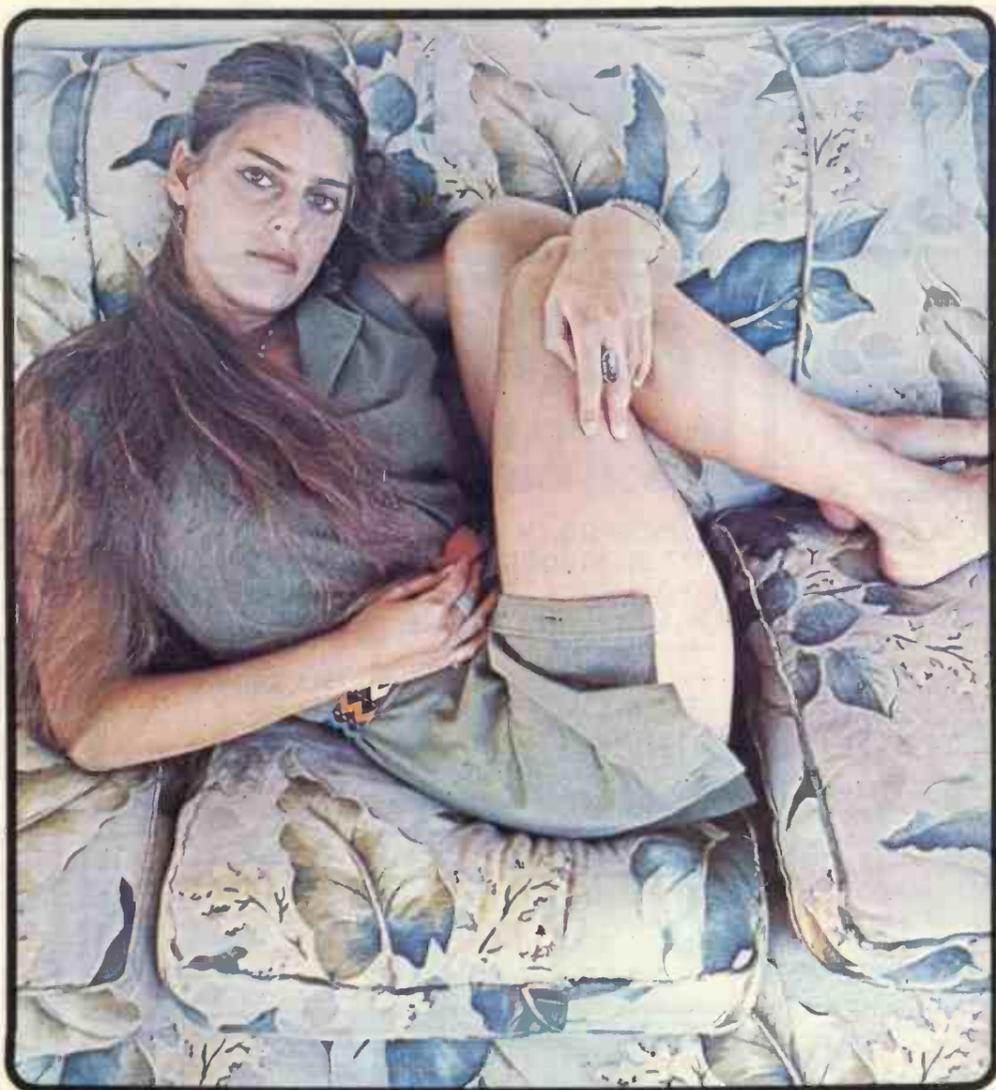
Larry's idea is to do the full 'camp' bit. He's designed everything himself. And some of the costumes and 'gear' is ridiculous. Take the shoes. He plans to have imitation grass on the top of them with little model cows grazing!

When it comes to the clothes, they'll be covered in sequins. 'Legs' also wants to model Mary

f America — Antonioni temporary love affair by the Stones, Grateful Dead and skie Point



an angry lover in Antonioni's new film about America.



From student to film actress . . . Daria Halprin, 19-year-old, makes her debut in "Zabriskie Point."

"ZABRISKIE POINT" is the film of a love affair in contemporary America. And it's a love affair set to the music of the Rolling Stones, the Grateful Dead, the Pink Floyd, John Fahey, Kaleidoscope and the Youngbloods.

Immediately after the release of "Blow-up," film director Michaelangelo Antonioni went in search of America. To express his feelings about what he saw, he chose to film a love story set against the current American scene.

For the music to accompany the film, he chose "You Got The Silver" by the Rolling Stones, "Dance of Death" by John Fahey, "Dark Star" by the Grateful Dead, "I Wish I was A Single Girl Again" by country singer Roscoe Holcomb, "Tennessee Waltz" by Patti Page and "Sugar Babe" by the Youngbloods.

In addition, the Pink Floyd were chosen to

write and perform three original compositions for the film, together with Kaleidoscope, who wrote two pieces and Music Electronic Viva with one composition. Jerry Garcia of the Grateful Dead wrote a song for the film.

All the music to the film will shortly be appearing on the MGM soundtrack album. The Rolling Stones have been included by agreement with their record company Decca.

Stars of the film are two non-professional actors, making their film debuts. After searching the American continent, Antonioni found Daria Halprin (above) a 19-year-old student from San Francisco and Mark Frechette a 20-year-old carpenter from Boston. Co-starring with them will be Rod Taylor, the Hollywood veteran as a real estate developer.

The film opens in London on March 5.

the seventies sound



MARTIN BARRE

THE SEVENTIES SOUNDS is a new weekly R.M. column bringing you a further insight into the minds and music of the artists who are currently furthering the reputation of British music throughout the world — the new ambassadors of the Seventies. Artists such as Jethro Tull, Led Zeppelin, Chicken Shack, Blodwyn Pig and Ten Years After will be discussing their music, thoughts, careers and aspirations.

Throughout the world these artists are communicating via their music, breaking down the language barriers between the youth of different countries. They are as popular in Japan and behind the Iron Curtain as they are in Britain and America.

Whilst Jethro Tull's current single is speeding up the charts, the group themselves are in Hollywood filming a colour T.V. spectacular with Jack Good. We managed to catch the group's lead guitarist Martin Barre before he left for the States. Of the show he says: "It's a very important show for us because Jack Good is the biggest producer over there and he's renowned for doing really good things. The show will be networked throughout the States, but I doubt if it will be shown elsewhere."

"We consider that it'll be really important for us because it'll be seen by the people who don't come to our shows, the people who haven't seen us before. It'll be as valuable to us there as "Top of the Pops" was to us here, but on a much bigger scale.

"For the show we'll be performing two numbers. One will be "Bouree" and the other is likely to be from our next album. The show will have a symphony orchestra and forty dancing girls, but they won't be used during our performance. Our manager Terry Ellis stressed the point that we must perform our numbers naturally, by ourselves, without the dancers and the extra's. We don't need it. If we were performing "Living In The Past" it would be a different matter, they could use strings then because the number was written with strings in mind.

"When we appear on the show our numbers will be done in a spontaneous way, there's nothing planned, we haven't done any special rehearsals for the show or anything.

"The Nice, The Band and Santana will also be appearing on the show. I've seen Santana in the States and they're really good. Their L.P. was big in America. They're a rock band but they use conga drums and things. Their L.P.'s really good.

"Currently we've completed six tracks from our next album, which will be called "Benefit." We'll complete the rest when we return from our next tour of America in March. Personally, I feel that the material we've recorded is really good — and we've plenty of material to spare. It's all material that Ian has written and he's been writing a great deal of first class stuff.

"I feel that "Benefit" will be better than anything we've done before because we've improved as a group and the songs are basically much stronger songs than we've recorded before. They represent what's happened in the year since I've been in the group. The numbers on "Stand Up" were what I learned when I joined them, so those numbers were written a year ago. The new album represents a year of change, new ideas."

IAN MIDDLETON

Cows grazing on shoes? It's all part of the Legs Larry 'glamour' campaign!

Quant girdles and underwear on stage.

"The music won't be Max Jaffa stuff," said Larry playing an imaginary violin, "it's going to be heavy. But there will be so many incongruous things happening. Musically I'll be using a lot of tapes and I'll play drums on a few of the numbers, but mainly I'll be doing the 'camp' bit out front.

"There'll be me and five others in the group and the entourage will be part of the group as well. I've started working on a production folder already and this will be something complete.

"The business is so dull at the moment and people need waking up. When I was in New York with the Bonzos we did very well. I was doing my tap dance which was a bit of a send-up. I couldn't believe it — it went down a storm.

"It really needs shaking up. Look at the groups coming up these days with all the trendy vests, mean moody looks at the

television camera, all over-weight and pimply. Each one has the same sound as the other. I want to change all that.

"The thing I've got to do now is to get financial backing for the show. If I can't get it in Britain, then I'll have to get it in America."

Larry was the producer for "Witchi Tai To" by the 'mystery' group Topo D. Bil. He says he's signed to do two more sides.

"Yes, I'm going to do another mystery one with Keith Moon. It will be an outrageous thing and probably won't sell at all," he said. "Keith and I committed terrible outrages in Plymouth. I went into a store and asked for a strong pair of trousers. The assistant showed me a pair and while I was looking at them, up comes Keith and says with very straight face — 'I see you want to buy a pair of strong trousers.

"Could I assist you?" So he took one leg and I took the other



LEGS LARRY: completely outrageous shows

and ripped them in half. The assistant was flabbergasted. Nothing like that had happened before. Then while managers were sent for up comes another of my team, again with a very straight face, waving a fiver and said: "It's all right. I'll pay for those trousers."

For his TV show, Larry wants to film everything on location rather than it being done in a studio.

"The sort of thing I'd like to do is go to something like the Gloucester Amateur Dramatic Society and have a camera hidden

in the audience," Larry said. "Then when they get to a dramatic part creep on stage and join in. In a way there would be a lot of 'Magic Christian' type stuff.

"What I have in mind is a half-hour show with mock commercials. Something like the Cadbury's Flake ad. Only the person's nose would get bigger and bigger — something really strange would happen."

"Legs" feels the trouble with TV shows is you see the same guests appearing time and time again — thus his desire to do something different.

To help promote his 'mystery' record, Larry has acquired some dummies. "I'm going to do diabolical things with them," said he with a maniacal look on his face. "I'll take them everywhere with me, even to the theatre. So people will say, 'oh no here he comes again with his dummies.' It's all part of the campaign."

His ambition is to open a club where literally everything could happen. And believe me, knowing 'Legs', it could. If his ambition is realised, don't go unless wearing a rubber diving suit!

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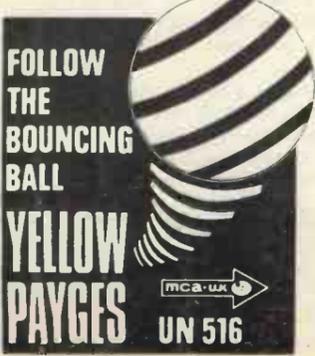
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SMOKEY ROBINSON is more than just a Miracle — he's a living, breathing wonder. Few other people could have started as a singer with a ten man record company, remained one of its top international stars, become the vice president of the firm and helped it grow into a 350 man six label monster. He was able to manage this, because Smokey Robinson is a well adjusted, intelligent man of great insight.

"During the 60's music turned over completely", he mused from the Miracles' London Hotel, "there's no more yesterday music. Young people are getting into it and seeing their songs reach the top of the charts. Before this if you weren't Count Basie, nobody wanted to hear your stuff. Some of the diehards are still in power, trying hard to keep that power, but they're going; they'll be dead soon and I don't think more of them will move in. The old school is gone forever.

"The old ideas are dying just like vaudeville died before they came in. They fell when Sinatra started singing love ballads. People said 'Never mind him, man, he'll only be around for a few days.' Now the great awakening is in gear.

"One of the hardest things to handle though, is the artists that are coming with it. At Tamla we try to build a relationship with our artists over the years. If they show us they dig what we're doing and really take an interest in the music, we look out after them as well as we can. You'd be surprised at the people we're still looking after; you build a relationship so strong you just can't let it go down. But some young people can't control themselves.

'The old ideas are dying just like Vaudeville did'

Smokey Robinson on the current pop scene

"All that sudden money and the glamour get to be too much and they lose their stability. If they haven't got a manager breathing down their necks all the time telling them exactly what to do, they blow it all. Then when the whole thing is over, they're broke and probably in debt. It's one of the biggest headaches as vice president of Tamla trying to tell these people they have to save and pay taxes and manage some of their affairs. Some artists are no trouble at all.

"Diana Ross for example; now she has her life set no matter what. The main source of headaches are artists because they are people. Even producers go berserk too. They start saying, hell — I've produced five hit records man and they get big headed. We have to watch out and try to show them that the music business works certain ways.

"There are some artists on other labels we'd like to have, headaches and all. Aretha Franklin, Sam and Dave, the Beatles — we'll take them. I believe that when a person gets established with a label, they are never the same if they leave. People identify the artist with the label and think of it as a big family inside. I don't think anybody who left Motown has ever had it easy (the Isley Brothers were established before they came to Tamla). Some of them were victims of the fast talkers.

"Mary Wells had a huge hit with 'My Guy', but got pulled down by them. I learned early. Hustlers are always approaching groups — especially lead singers. I can remember when I was twenty years old and we were playing at the Apollo Theatre — the artist's proving ground. We're there behind the curtain waiting to go on and this 'fancy dressed guy with a big cigar comes up to me and says, Smoke, here's what I'm gonna do. You're working with Gordy, right?"

"Well I'm gonna take you to New York where you can start your own company — do anything you like. These cats are riding on your back, man, I've got five million to put you in business. Now I'm only twenty years old here and had only three hit records, so I tell the guy I'll think about it and talk to him after the spot. He came back up when we'd finished and I was getting annoyed. I said, you say I can do anything I want?"

"Well I want to start a company, put Berry Gordy in charge, import all the Tamla staff and their artists into it and run it exactly as Tamla Motown is run right now, only on your money. The cat split. These guys come up constantly, saying Hey man, you can make it on your own. People keep falling for those vipes. They fall under the spell of money.

"I could never understand why a group that is making five dollars a night doing the down and out clubs

is so happy. They love one another. As soon as they get a chance and more money than you could imagine starts rolling in, the trouble begins. They start saying, man — I saw you lookin' at my girl out there. The little things get bigger and the break-up comes quick.

"The whole thing about Tamla's success is the staff's ability to listen to anything new or out of the ordinary and attitudes like these have brought about great changes in music. The awakening and recognition of black music and the negroes. realization of himself as a person has altered Motown music tremendously and still is.

"Guys like Steppinfetchit and the old 'Yassuh boss' images set us back ages were detrimental to this change, but now it's moving. Tamla is still growing — still having growing pains, but like the Miracles (they have never had a group split or member change), it is a tightly knit unit that works as a family.

"We're pretty well off now and we could stop performing and go away somewhere, but I have to keep travelling and singing to stay happy."

LON GODDARD.

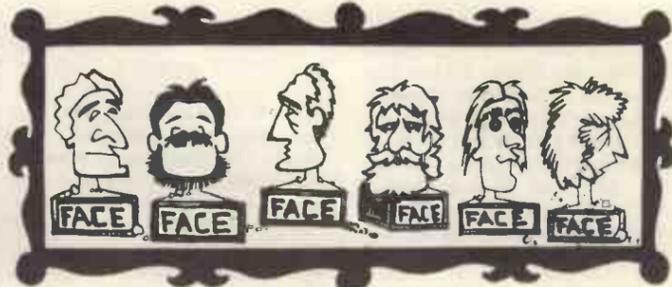


CHART TOPPER, "Love Grows", no relation to the Cooke-Greenaway song which was a 1968 Gene Pitney hit.....Shocking Blue have been given the freedom of the Hague.....is the Beast with his cigarette holder, the Marjorie Proops of the music press?.....Ray Thomas of the Moody Blues has just bought himself a £280 bass flute.....what was the truth behind the legendary Australian whistler Arthur Williams — known to countless fans as The Whistling Wonder?.....now we get it: if "Love Grows" had been on the Beacon label, it would have been by Edystone Lighthouse, but as it's on Bell, it is of course Edison Lighthouse (don't worry too much about that one).....in answer to last week's Face question, "what happened to Cliff's 'Two A Penny' film", reader P. Mulley of Luton suggests the answer may lie in your local church hall.....Donovan's mate, Gypsy Dave, planning an exhibition of his sculptures and paintings.....Smokey Robinson doesn't smoke.....should Bobbie Gentry revive "Ode To Billy Joe Thomas"?.....the Clark-Hutchinson album on the Decca series Nova is really beautiful — hear it.....is that Tony Palmer lurking in the sleeve picture on the Siren album?.....May Blitz' name supposed to be derived from Mabel Blitz who was rumoured to be Adolf Hitler's grandmother.....will there soon be another drinking contest — this time between Chicken Shack's Stan Webb and Tony Newman of May Blitz?.....

Eddie Hardin (of Hardin & York) has had a skinhead hair cut.....has RM's Rodney Collins taken up diving?.....is it 'ding dong wheee' for Zsa Zsa Gabor and son of Al Addin?.....Graham Edge of the Moody Blues claimed to be a male newt in La Chasse (London's 'in' watering hole), last week.....when "Hair" tours Germany, will it be known as "Herr"?.....lucky Steamhammer. They found themselves in a Turkish bath half naked with birds pouring hot water over them as they mimed a French TV show....."Yoko Ono Number Four" (the 'bottoms' film) makes a come-back at the National Film Theatre in London.....A6: Love's "The Castle".....according to the Daily Sketch, the price of singles hasn't risen for five years (don't all write at once).....Q7: which current chart name continues the following sequence — Adam Faith, Sophia Loren, Tom Jones, the Hollies, ———?.....where does Tony Macaulay keep his silver disc for the Paper Dolls? "Something Here In My Heart"?.....if J. Vincent Edward receives a gold disc for a million sales of his current Continental smash, will his reply be: "Is this all the 'Thanks' I get"?.....Cast, the theatre group, unable to perform until Summer owing to an outbreak of pregnancy.....is Rick Nelson the latest American attempting the Lazerus act? He's playing at London's Country Club on February 20.....publicist Keith Altham still trying to remember what happened to him last Friday — if he could find his work-mate Chris Williams he'd be quite happy.....for Arrivals follow-up, how about an answer disc to "The Leaving Of Liverpool"?.....

CHARLIE GILLETT'S COLUMN



Soul's dead? Too bad for Ted Taylor

UNTIL A FEW months ago, soul seemed healthy enough, but the people who make it and the people who buy it have evidently decided they've had all they need. So, depending on what they can most easily do, the singers and musicians have turned to pop (the Supremes), acid-progressive (the Temptations), jazz (Isaac Hayes) or folk (Roberta Flack).

These changes haven't been made just to reach the white audience, but to keep pace with shifting tastes in the black American market. In the top 50 soul LP's two weeks ago, there were 16 pop-soul productions on various Motown labels, and 9 LP's with similar sounds on other labels. Of the other 25, 8 were rock, 7 were jazz, and 1 was by Tom Jones (at number 6 and still climbing!). Take away 1 blues (B. B. King) and 1 political (Dick Gregory) and you have 7 records left that could be called pure soul.

The quality of singing on street corners and in ghetto churches is going to get better, when record companies stop taking all the best singers into their studios. But those neglected singers will surely be no less ambitious than their predecessors, and will come up with something new to challenge pop.

Although it is sad to see a music that was so exciting now drift into repetitiveness, there is the consolation that most of the best black singers achieved unprecedented fame while soul was a dominant force in popular music. James Brown, Percy Sledge, Ray Charles and Smokey Robinson have each regularly made the top ten; Bobby Bland has come close.

But one fine singer has been unjustly neglected, Ted Taylor. During 1968 and 1969, Taylor was one of the few singers who was able to avoid sounding like Brown-Pickett-Fadding-Robinson — Bland, keeping his own high, rather jerky singing style and aggrieved tone.

After a career that was more remarkable for the variety of labels he recorded for than for the number of hits he had, Taylor was contracted in 1967 to Jewel/Paula Records of Shreveport, Louisiana. Towards the end of 1968 he recorded a song written by Memphis/Muscle Shoals composers

Dan Penn and Spooner Oldham, "Strangest Feeling." But although the producers were the Muscle Shoals musicians Roger Hawkins and Jimmy Johnson, the accompaniment was not the typical bass-driven soul arrangement; instead, a simple organ figures bubbled under sax riffs setting a lonely atmosphere for Taylor to moan his nightmares — "I've got the strangest feeling, when I'm gone somebody's sleeping in my bed." Sad, that record was.

Taylor followed up with a composition of his own, "I'm Gonna Send You Back To Oklahoma," which used a more conventional arrangement (reminiscent of that on Albert King's "Crosscut Sam"). Again, the voice was unmistakable, the song good. "It's Too Late," the next record, sold over 100,000 in the South and made the bottom of the soul best-sellers, but didn't impress the national audience. Now with soul gone, Taylor may have to resign himself to permanent obscurity.

And British record-buyers may never have a chance to get those records by Taylor, since Pye neglected to release them despite having the rights to material from Jewel/Paula. (Pye has unfortunately ignored a lot of fine material from the same source, including several great blues records by the Carter Brothers, Big Mac, and Wild Child Butler which could still do well if they were released now, two or three years late.)

Taylor — who was born in Oklahoma — made his recording debut as a member of the Flairs on The Flair label in the mid-fifties. In 1958 he made some fine rock 'n' roll records for Ebb, including "Everywhere I Go" and "Keep Walking On," which were reissued by Jewel in 1967, as singles and on the LP "Shades Of Blue" (Ronn). Later Taylor went to Atco, Top Rank, Duke, Okeh, always retaining popularity in New Orleans and The Deep South, and occasionally breaking out nationally, as he did with the erie "Ramblin' Rose" (Okeh) in 1963.

Will his time ever come?

Geoff Killick supplies Jewel/Paula imports at very reasonable prices; send s.a.e. to 21 Vale Avenue, Patchm, Brighton 6, Sussex.)



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Apple 24 Released 13th February

DAVE CLARK FIVE: Everybody Get Together; Darling I Love You (Columbia DB 8660). Another change of style for the team — no rocking, just a sturdy plea for world and personal peace. Mike Smith, I think, takes lead. All at mid-tempo and swollen with organ, drums, bass. Chorus easy to pick up and hold. Good. **CHART CERT.**

VINCE HILL: Don't Speak Of Love; Jasmin (Columbia DB 8658). Tremendous in the field of lavish, all-in, big-throated ballads Familiar, too. Actually it's adapted from the Pilgrim's Chorus from Wagner, with lyrics by Simon Napier-Bell and Vicki Wickham. Dirty great chorus. A Kenny Woodman arrangement — sounds right for the charts. **CHART CHANCE.**

HELEN SHAPIRO: Take Down A Note Miss Smith; Couldn't You See (Pye 17893). Well why shouldn't Helen make it back to the charts? She's a darned good singer, super-confident, and this is an off-beat sort of song dressed up in some colourful brass figures. Needs plays, of course, but it is a fine performance, ballad-wise. **CHART CHANCE.**

THE TROGGS: Easy Loving; Give Me Something (Page One 164). Softer than of yore, this. Almost murmured, indeed, with woodwind backing sounds. It builds, of course, and there's a sound enough melodic hook. Improves with a few plays, actually. Might miss, horrid-like, but there's

a commercial air of earnestness here. **CHART CHANCE.**

JACKIE LOMAX: How The Web Was Woven; Thumbing A Ride (Apple 23). This George Harrison production of a Westlake-Most song gives Jackie a fair chart-chance run-in, even though he delays his vocal entrance. Nice bluesy feel, with unusual piano-plus backing figures, and choral injections. Jerky but well-worded. But no cert. **CHART CHANCE.**

JOHN L. WATSON: A Mother's Love; Might As Well Be Gone (Deram DM 285). Some will say this is horribly maudlin, some will say. I say it's a tear-jerker, yes — but also a stand-out performance by the former Web spokesman. He takes it slowly, dramatically, with wide-eyed innocence. Or something. Very good ballad. **CHART CHANCE.**

VIVIAN STANSHALL: Labio-Dental Fricative; Paper Round (Liberty LBF 15309). Virtually total nonsense, you know yer Viv, doncha? A tongue-twister, delivered with a naivety which would suit a nursery rhyme... yet there is a hurry-along impact, too. Probably miss, but I rate Viv vividly. **CHART CHANCE.**

HARMONY GRASS: Mrs. Richie; Teach Me How (RCA Victor 1928). Pretty in-and-out sort of team, this. But their vocal harmonies are crisper, more "involved" somehow, than most — and this is a much-requested track from their new album. The missus involved is a landlady wot they ken and she should be a pretty proud landlady. **CHART CHANCE.**

TOE-FAT: Bad Side Of The Moon; Working Nights (Parlophone R 5829). Whisper it gently — wouldn't be surprised if Cliff Bennett was involved in this. But it's a totally different concept... very hard and rough-and-ready and progressive. Hits one twixt the eyes right from the start. Jerky, but very involved and some harsh-hard vocal work. It sort of swirls along. Great. **CHART CHANCE.**

SIR PERCY QUINTET: She's Such A Good Looking Girl (MCA 5031). Glaswegian group with high-pitched vocal sounds — very easy listening and could just smooth in.***

PETER STRAKER: If This Was The Last Song (Polydor 56373). Pretty good reading of the Jim Webb super-smoothie — and Pete's late night telly viewings could help the "Hair" man along.**

BOBBY PATTERSON: My Thing Is Your Thing (Pama 773). Thundering sometimes over-wild rave-up which isn't really my thing.**

MILLIE: My Love And I (Pyramid 6080). Reggae, pure and simple, and somehow losing Millie's real exuberance.**

GRAHAM BOND: Walking In The Park (Warner Brothers 8004). Good fat authoritative blues sound here, with a riff that hits hard. Exciting. Hmm... do try it.***

CHARLIE MATHEWS: Both Sides Now (Pye 17905). The Joni Mitchell song, straight-sung. Really a lovely song.***

KEVIN AYERS AND THE WHOLE WORLD: Singing A Song In The Morning (Harvest 5011). Okay melodically, sort of folksey. But doesn't really grab me this jangly stuff.**

BONZO DOG BAND: You Done My Brain In (Liberty LBF 15314). Addicts will probably have the album, but this is vintage Bonzo-ism, now regrettably dying.***

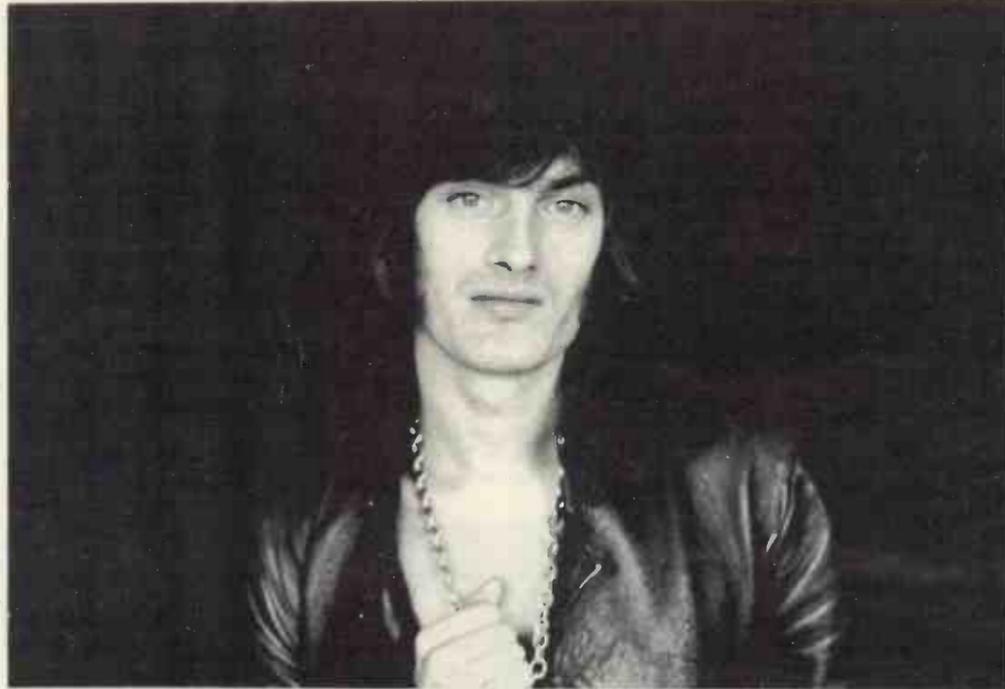
NANETTE: Flying Machine (Columbia DB 8659). Cool-sounding chick, highly touted, talent-wise. Really a light jog-along.**

ANGEL PAVEMENT: Tell Me What I've Got To Do (Fontana TF 1072). Nicely arranged group vocal job. Nothing special, song-wise, just amiable pop.**

EUREKA STOCKADE: Sing No Love Songs (Decca F 22996). Heavy stuff, almost violent opposition to "love songs". Tough lead, hefty organ, a string-filled backing.***

SYLVIA MCNEILL: Ugly Man (RCA Victor 1922). Who is Sylvia? A dish. What is Sylvia? She's great. So is this Jack Good production — and I hope it's a smash.***

Peace plea from the rocking Dave Clark 5



JACKIE LOMAX: bluesy feel with unusual piano backing

FOLLOW THE BOUNCING BALL

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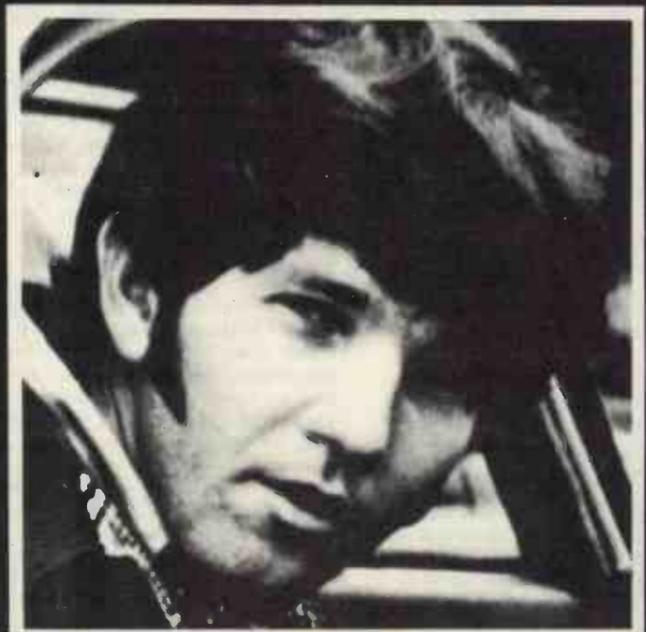
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Super smooth George swings with strings



BOX TOPS: high quality throughout their album

Arlo rocks the restaurant

ARLO GUTHRIE: Alice's Restaurant—(United Artists Stereo UAS 29061). Not to be confused with the Reprise LP, this is the soundtrack from the soon-to-be-released film. A different version of the lengthy title track, plus incidental music and songs from the film. Includes a Joni Mitchell and a Woody Guthrie song. — L.G.

ARLO GUTHRIE: Running Down The Road—(Reprise Stereo RSLP 6346). This newest collection of Arlo's songs ranges from R&B imitations to chorals and back-to-folk melodies. Still full of the Guthrie humour in the light tracks and depth of feeling in the serious songs. Guitar backings are excellent and the stand-out track is 'My Front Pages'. Arlo is definitely not sitting around his backside. — L.G.

JOHN LEE HOOKER: That's Where It's At—(Stax Stereo SXATS 1025). More deep southern blues from Hooker's guttural voice. Authentic stuff for fans of early blues and blues guitar.

STEAMHAMMER: Steamhammer MK 11—(CBS Stereo S 63694). This is their second LP and there has already been a line-up change since it was made. The heavy blues group is getting better at what they do, but still seem to lack the inspiration to lift themselves from the average ranks. Still, this step is positive and certainly adequate for blues preoccupations. L.G.

PEARLS BEFORE SWINE: These Things too—(Reprise Stereo RSLP 6364). This LP seems religious if only in a personal way. The vocals are a little rough, but emotional and the instrumental side is extremely tasteful. Best version of Dylan's 'I Shall Be Released' recorded yet. L.G.

FIFTH AVENUE BAND: Fifth Avenue Band—(Reprise Stereo RSLP 6369). Produced by Zal Yanovsky (ex-Lovin' Spoonful) and Jerry Yester, this has shades of the old good time music in the steel guitar and clean cut backings. Well written songs and could be the group to fill the gap left by the Spoonful.

PAUL SIEBEL "Woodsmoke And Oranges" (Elektra EKS 74064) She Made Me Lose My Blues; Miss Cherry Lane; Nashville Again; The Ballad Of Honst Sam; Then Came The Children; Louise; Bride 1945; My Town; Any Day Woman; Long Afternoon. A collection of delicate, modern country songs, all written by the singer, Paul Siebel. Some tremendous lyrics which branch far away from the traditional country themes. Signs of the new Nashville and very prominent — many of the songs are augmented with bass guitar, drums, harmonica, violin, dobro, piano, organ and pedal steel guitar — the effect is more than a passing acknowledgement to rock music. Siebel's phrasing has depth and subtlety — ranging from the folkish "My Town" to the pure cowboy on "Louise". R.P.

GEORGIE FAME: 'Georgie Does His Thing With Strings' (CBS 63650) 'And I Love Her'; 'Maybe in the Spring Again'; 'In the Wee Small Hours (of the Morning)'; 'What's New?'; 'Woe is Me'; 'A House is Not a Home'; 'This Guy's in Love With You'; 'Girl Talk'; 'Who's Kissing You Blues.'; 'Everything Happens to Me'; 'Guess Who I saw Today'; 'Need Your Love So Bad'.

Though released surprisingly quickly after Georgie's 'Seventh Son' album, this offers yet another facet of his talent. Plucked away from his earthy blues roots Georgie is equally happy singing smoothly along with Keith Mansfield Orchestra on Bacharach/David numbers 'A House is Not a Home' and 'This Guy's in Love With You'. As well as some good old standards there's a particularly interesting composition by J. Lacey and Jeff Alexander Ryan, 'Maybe in the Spring Again', with a touch of swing, and Georgie's own 'Who's Kissing You Blues'. Woeful ballads, tender love songs, they're all there in an easy-listening album and a worthy addition to a collection. A novelty sleeve, with naked ladies and strategically placed string instruments, and listen for the inevitable send-up humour at the end. — VM.

JUDITH DURHAM: "Gift of Song". — Wanderlove; I Wish I knew; There's a Baby; That. How My Love Is; I Can Say; Gift Of Song; Wailing Of The Willow; Tak Care Of My Brother; God Bless The Child; Here Am I (A&M AMLS 967).

The purest voice in pop? Well, it's hard to think of any rivals. With the Seekers, if you'll pardon the expression, Judith found a level of pop success which was based on a mixture of commerciality and folk. Now she can do what she wants. Chad Stuart, who also topped the charts here (Remember Chad and Jeremy?), produced this set which reflects the Durham determination to sing only good songs...and to hell with wether we can all sing along. To be frank, I think Judith is a white gospel singer... "I Wish I Knew" provides the key here.

But she sings other songs so well. "I Can Say" was penned specially for her, so she gives it special treatment. And the way she knocks around the lyrics of "God Bless The Child", that Billie Holliday great, is what is known as somethin' else.

A fine set American-produced, Australian-sung — and world-wide in import. Well varied. And the arrangements are woodwindy, horn-y, percussive, keyboard-y. Judith, yer a good 'un, sport! — P.J.

BOX TOPS: Super Hits (Bell SBLL 129). Letter; Neon Rainbow; Everything I Am; Cry Like A Baby; A Whiter Shade Of Pale; Choo Choo Train; I Met Her In Church; Sandman; Sweet Cream Ladie, Forward March; Soul Deep; I Shall Be Released; Turn On A Dream.

Every track a gem here from the one-time hitmakers. Still big Stateside and hard to tell why not here. Still make excellent singles and always come up with good albums. This latest, a collection of their best offerings to date is possibly their best yet. A high quality is maintained throughout and 'Whiter Shade of Pale' must rank with Procol Harum's version. Also 'Everything I Am' is one of the most soulful performances heard for a long time.

GARY PUNCKETT AND THE UNION GAP (CBS 63794). Home; Stay Out Of My World; Lullaby; Hard Tomorrow; This Girl Is A Woman Now; My Son; Simple Man; Out In The Cold Again; Don't Give In To Him; His Other Woman.

No hit singles from Gary and his crew for quite a while and not really surprising considering their sameness. But they always come up with amazingly good and varied albums. This one maintains the standard and particularly 'Home' and 'Lullaby' are standout tracks.

SERGIO MENDES AND BRASIL '66; What The World Needs Now Is Love (A&M AMLS 964) Wichita Lineman; Norwegian Wood; Some Time Ago; Moanin'; Look Who's Mine; Ye-Me-Le; Easy To Be Hard; Ehere Are You Coming From; Masquerade; What The World Needs Now Is Love.

Oh, too much. Just a perfect group. Wonder if they'll ever go out of fashion. Their sound is very contemporary and yet one cannot imagine ever getting tired of their supersmooth versions of famous songs. 'Wichita Lineman' is a beauty but it's hard to pick out any one track that ranks above the rest here. Just fantastic high quality throughout — and dare one tip it for the charts? Well, maybe, it's a nice dream anyway. So is the album.



NEW ALBUMS
reviewed by
the panel

GEORGIE FAME: yet another facet of his talent

Solid gold musicassettes!

"Solid Gold Soul" — Various Artists (Polydor/Atlantic 916037). The very first solid gold soul musicasset! Twelve big hits here, performed by Solomon Burke, Wilson Pickett, Don Covay, Otis Redding, Joe Tex and Ben E. King. That's not a bad line-up of talent, I think you'll agree.

Best tracks are probably Ben E. King's "Stand By Me", Pickett's "In The Midnight Hour" and "I've Been Loving Too Long" by Otis Redding, although all the tracks are good of their type. Fine for parties: but a warning — the soul sound does not come over well on

cassette, which is a pity.

"Greatest Hits Volume One" — Dean Martin (Warner-Reprise CRP 367). Without a doubt, this is bound to be one of the biggest sellers for Warner-Reprise in the musicasset market. It contains all of Dean's biggest successes here and in America such as: "In The Chapel In The Moonlight", "You're Nobody Til Somebody Loves You" and the sing-along favourite "Everybody Loves Somebody". This veteran of pop handles every track with the type of professionalism we have come to expect from him. A thoroughly entertaining set.

"3614 Jackson Highway" — Cher (Atco 916 063). Cher's first solo album from Atlantic/Atco with Jerry Wexler (of Aretha and Dusty fame) handling production. A complete change of style for Cher — gone is the 'jangle-thump' backing, replaced by the more authentic Memphis sound. Result? A very good LP indeed. Three Bob Dylan songs here — "I Threw It All Away", "Tonight I'll Be Staying Here With You" and a fabulous version of "Lay Baby Lay" — plus "Sitting On The Dock Of The Bay", "For What It's Worth" and

"Walk On Gilded Splinters" which is my particular favourite here.

A new sounding Cher that has found her new popularity in America via the cabaret circuits. We'll have to see whether it can get her back into the charts here. It certainly deserves to.

"Greatest Hits" — Johnny Cash (CBS 40-63062). Johnny Cash, at last a British chart name again via "A Boy Named Sue", presents a fine collection of his U.S. successes re-packaged for musicasset. There's "I Walk The Line", "Five Feet High And Rising", "Ring Of Fire" and, of course, "It Ain't Me Babe" and his wife, June Carter, joins him for "Jackson".

Some of the material dates back to 1956, but this collection provides a useful slice of Johnny Cash's history in country music. Already a big selling album, this is bound to sell on cassette as well.

"Bye Bye Blues" — Bert Kaempfert and His Orchestra (Polydor 911 031). Majority of the big selling cassettes are drawn from the middle of the road catalogue and this is bound to be another monster success for Bert Kaempfert. Title track, "Bye Bye Blues" has been

recorded by many other artists, but it never sounded better than it does here. "Tahitian Sunset", "You Stepped Out Of A Dream" and "When You're Smiling" are three other tracks given the unique Kaempfert treatment — his sound comes over really well on cassette.

Other material newly-released on cassettes:

If you like 'live' albums, then one of the best is undoubtedly Barbara Streisand's "A Happening In Central Park" (CBS 40-63432). Here, you have live versions of two of her most famous numbers — "People" and "Second Hand Rose". "The Best of Dionne Warwick" (Pye CYP 154), includes "Anyone Who Had A Heart", "Don't Make Me Over", "You'll Never Get To Heaven" and the beautiful "Walk On By" — great value, this one. Cilla Black's "Cilla Sings A Rainbow" is one of her earlier LP's re-packaged for tape. "Sing A Rainbow" (TC-PCS 7004) Sounds wonderful, as does "Love's Just Broken Heart" and Leri Barry's "One-Two-Three". Lastly, there's the Beatles' "Abbey Road" (TC-PCS 7088). No need to review this one, except to say that it sounds just as good on tape!

FOLLOW THE BOUNCING BALL
YELLOW PAYGES
mca-uk
UN 516

RAY STEVENS

Have a little talk with myself

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monument

Monument Records
Decca House Albert Embankment London SE1

The Seekers are gone---but the memory is lingering on

JUDITH DURHAM, it has been said, was the Seekers. Though such a statement tends to belittle the talents of the male instrumentalists it is true to the extent that the vocal and focal point of the group was in the main Miss Durham.

"Most people do seem to have the feeling that they wish the Seekers hadn't split up, but I've literally only been in England as a solo singer for three weeks at the Savoy and Stockton Fiesta and so people haven't become accustomed to me as a solo singer." Judith, who's actually more petite than television would have us believe, told me. "They may still be well into the Seekers records and so the image lingers on."

To help to get away from this aid to give herself a fresh approach to recording, Judith has recently signed with A and M Records, and has her first album with them released this month.

"A and M they don't have a pre-conceived idea of what I should sound like. In America they will

accept me as a solo singer, without the past connections," said Judith. "Because with the Seekers we worked mostly in Australia and England. The album was recorded in Los Angeles, and it was pure coincidence that a British producer, Chad Stewart was there to record it."

"The studio is on the old Charlie Chaplin studio lot. I found it very good to be working with other musicians. The LP took only five weeks to make, doing sometimes three songs at a session, whereas with the Seekers we'd be lucky to complete one number. I like the A and M record company very much. I think it helps that Herb Alpert is an artist himself. He's very busy, so I didn't see anything of him after I'd signed with the company, but he obviously takes an interest."

Appearing as a solo artist on stage presents no worries for Judith, particularly as her husband Ron, who also acts as her MD, is often close at hand.

"The only thing I have to overcome," explained Judith, "is the talking bit, because Athol always did that in the group. I haven't really had to change much of my approach, movement or clothes yet. As with the Cliff

Richard show, I was involved in sketches, which meant it was more natural, it was a lot of fun."

"I'm doing the things I particularly favour now, and I think people will find the album is completely different. I'll be back at the Savoy in March, using a larger band," Judith broke off and turned to her husband to enquire if it would be a ten-piece.

"No, it's an eleven-piece," he said. "And it will be using brass for a different effect."

Thinking of backing for Judith took Ron's thoughts back to the time when he worked in a group, and found himself providing the music for 'The Olive Tree'.

"I remember thinking it was a bit of a lumber at the time," laughed Ron. "At that time Judith and I were just acquaintances and when we first met it was on purely business terms."

"It was a big hurdle for me to start talking to Ron, when I'd broken away on my own," Judith told me. "But I knew he was a good musician and I said we must get in touch. I asked Ron for his 'phone number!'"

Which presents a nice twist to the age-old story!

VALERIE MABBS.



JUDITH DURHAM: doing the things she particularly favours.

AN EXCITING NEW SINGLE
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PETER STRAKER
SINGS JIM WEBB'S
'IF THIS WAS THE LAST SONG'



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As featured in Thames TV's series "IF THIS WAS THE LAST SONG"

Those raindrops keep falling—like four times!

SO NATURALLY, American singer B. J. Thomas has some cause for concern. Because three other artists have covered his original record before it could be released in this country. Worse than that, B. J. has arrived in Britain to the sound of Sacha Distel raking in most of the credit for his version.

"Anybody can cover a song once it's released," explained the soft spoken Texan. "You don't have to get permission once one version is put out. You could cover it if you wanted to. I only hope people don't get sick of the song before they get around to my version. The movie 'Butch Cassidy And the Sundance Kid' from which the song was taken, is opening here so my soundtrack may stand a chance."

For those who are wondering, B.J. stands for Billy Joe — a bit of a coincidence since Bobbie Gentry has also covered the song. The answer to the next question is, B. J. Thomas isn't new to pop music...

"I've had about seven hits in the States and sold about ten million records. I think the biggest was 'Hooked On A Feeling'. Dave Berry covered my record of 'Mama' sometime ago. I was going to become a commercial artist when I was in school, but I joined a high school band as the singer and just went on from there. I became a professional singer almost by accident."

"This is my first time in England and a lot of things are very different to the way they are done in the States.

"Over there it is the radio that sells the record, while here it seems to be the T.V. appearances that swing it. The whole run of the business is much more sophisticated in this country. You even pay more attention to interviews. In America they don't want to see you unless you have a hit. They only want your record. It's hard to get a hit anywhere, but I'd expect it is easier to get one in the U.S., because there is so much good stuff here, things tend to get a little crowded."

Crowded is right! With four 'Raindrops Keep Falling On My Heads' to choose from and each artist hoping you'll choose his (or hers). The man who did the first version is no exception.

LON GODDARD.



B. J. THOMAS: concerned

FOLLOW THE BOUNCING BALL
YELLOW PAYGES
MCA-UK
UN 516

TOP U.K. ALBUMS

- 1 (2) MOTOWN CHARTBUSTERS Vol. 3 Various (Tamla Motown)
- 2 (1) LED ZEPPELIN II (Atlantic)
- 3 (3) ABBEY ROAD Beatles (Apple)
- 4 (5) JOHNNY CASH AT SAN QUENTIN (CBS)
- 5 (8) LIVE IN LAS VEGAS Tom Jones (Decca)
- 6 (6) EASY RIDER Soundtrack (Stateside)
- 7 (4) A SONG FOR ME Family (Reprise)
- 8 (7) LET IT BLEED Rolling Stones (Decca)
- 9 (9) CHICAGO (CBS)
- 10 (13) SOUND OF MUSIC Soundtrack (RCA)
- 11 (12) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)
- 12 (11) BASKET OF LIGHT Pentangle (Transatlantic)
- 13 (10) BEST OF THE SEEKERS (Columbia)
- 14 (-) CANNED HEAT COOKBOOK (Liberty)
- 15 (-) PAINT YOUR WAGON Soundtrack (Paramount)
- 16 (26) BIRTHDAY Peddlers (CBS)
- 17 (17) GOING PLACES Herb Alpert (A&M)
- 18 (29) ON THE BOARDS Taste (Polydor)
- 19 (18) BEST OF CREAM (Polydor)
- 20 (25) HAIR Original Cast (Polydor)
- 21 (20) OLIVER Soundtrack (RCA)
- 22 (28) ON THE THRESHOLD OF A DREAM Moody Blues (Deram)
- 23 (23) THROUGH THE PAST DARKLY Rolling Stones (Decca)
- 24 (19) 2001 - SPACE ODYSSEY Soundtrack (MGM)
- 25 (15) IN THE COURT OF THE CRIMSON KING King Crimson (Island)
- 26 (-) SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles (Parlophone)
- 27 (-) FUNNY GIRL Soundtrack (CBS)
- 28 (-) TOGETHER Diana Ross and the Supremes and the Temptations (Tamla Motown)
- 29 (-) LEIGE AND LIEF Fairport Convention (Island)
- 30 (-) PUZZLE PEOPLE Temptations (Tamla Motown)

5 YEARS AGO

- 1 (1) YOU'VE LOST THAT LOVIN' FEELIN' Righteous Bros.
- 2 (2) TIRED OF WAITING FOR YOU The Kinks
- 3 (6) KEEP SEARCHIN' Del Shannon
- 4 (3) GO NOW Moody Blues
- 5 (-) I'LL NEVER FIND ANOTHER YOU Seekers
- 6 (4) COME TOMORROW Manfred Mann
- 7 (-) SPECIAL YEARS Val Doonican
- 8 (7) CAST YOUR FATE TO THE WINDS Sounds Orchestral
- 9 (5) YOU'VE LOST THAT LOVIN' FEELIN' Cilla Black
- 10 (-) BABY PLEASE DON'T GO Them

10 YEARS AGO

- 1 (1) WHY Anthony Newley
- 2 (2) A VOICE IN THE WILDERNESS Cliff Richard
- 3 (5) POOR ME Adam Faith
- 4 (4) WAY DOWN YONDER Freddie Cannon
- 5 (7) PRETTY BLUE EYES Craig Douglas
- 6 (8) SLOW BOAT TO CHINA Emile Ford
- 7 (3) STARRY EYED Michael Holiday
- 8 (-) RUNNING BEAR Johnny Preston
- 9 (10) BEYOND THE SEA Bobby Darin
- 10 (6) HEARTACHES BY THE NUMBER Guy Mitchell

ALL the charts

TOP U.S. SINGLES

- 1 (4) THANK YOU (Falletin' Me Be Mice Elf Again)/ EVERYBODY IS A STAR Sly & Family Stone (Epic)
- 2 (2) I WANT YOU BACK Jackson 5 (Motown)
- 3 (3) RAINDROPS KEEP FALLING ON MY HEAD B. J. Thomas (Scepter)
- 4 (1) VENUS Shocking Blue (Colossus)
- 5 (7) HEY THERE LONELY GIRL Eddie Holman (ABC)
- 6 (9) NO TIME Guess Who (RCA)
- 7 (6) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick (Scepter)
- 8 (11) PSYCHEDELIC SHACK Temptations (Gordy)
- 9 (18) TRAVELIN' BAND/WHO'LL STOP THE RAIN Creedence Clearwater Revival (Fantasy)
- 10 (13) ARIZONA Mark Lindsay (Columbia)
- 11 (5) WITHOUT LOVE (There Is Nothing) Tom Jones (Parrot)
- 12 (16) WALK A MILE IN MY SHOES Joe South (Capitol)
- 13 (49) BRIDGE OVER TROUBLED WATER Simon and Garfunkel (Columbia)
- 14 (26) RAINY NIGHT IN GEORGIA Brook Benton (Cotillion)
- 15 (8) WHO'S GOTTA LOVE Led Zeppelin (Atlantic)
- 16 (27) THE THRILL IS GONE B. B. King (Bluesway)
- 17 (14) DON'T CRY DADDY/RUBBERNECKIN' Elvis-Presley (RCA)
- 18 (33) MA BELLE AMIE Tee Set (Colossus)
- 19 (15) SOMEDAY WE'LL BE TOGETHER Diana Ross & Supremes (Motown)
- 20 (10) JINGLE JANGLE Archies (Kirshner)
- 21 (21) BLOWING AWAY Fifth Dimension (Soul City)
- 22 (25) HONEY COME BACK Glen Campbell (Capitol)
- 23 (24) BABY TAKE ME IN YOUR ARMS Jefferson (Janus)
- 24 (50) RAPPER Jaggerz (Kama Sutra)
- 25 (28) DIDN'T BLOW YOUR MIND THIS TIME Chairmen of the Board (Invictus)
- 26 (22) WINTER WORLD OF LOVE Engelbert Humperdinck (Parrot)
- 27 (37) GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board (Invictus)
- 28 (19) WALKIN' IN THE RAIN Jay and the Americans (United Artists)
- 29 (35) HE AIN'T HEAVY, HE'S MY BROTHER Hollies (Epic)
- 30 (30) SHE CAME IN THROUGH THE BATHROOM WINDOW Joe Cocker (A & M)
- 31 (31) FANCY Bobbie Gentry (Capitol)
- 32 (32) LET'S WORK TOGETHER Wilbert Harrison (Sue)
- 33 (34) ONE TIN SOLDIER Original Cast (T.A.)
- 34 (33) BREAKING UP IS HARD TO DO Lenny Welch (Commonwealth United)
- 36 (46) ALWAYS SOMETHING THERE TO REMIND ME R. B. Greaves (Atco)
- 37 (40) EVIL WAYS Santana (Columbia)
- 38 (17) JAM UP JELLY TIGHT Tommy Roe (ABC)
- 39 (12) LEAVING ON A JET PLANE Peter, Paul & Mary (Warner Bros.—Seven Arts)
- 40 (20) EARLY IN THE MORNING Vanity Fare (Page One)
- 41 (41) HOW CAN I FORGET YOU/GONNA GIVE HER ALL THE LOVE I GOT Marvin Gaye (Tamla)
- 42 (29) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (A & M)
- 43 (44) LOVE BONES Johnny Taylor (Stax)
- 44 (-) NEVER HAD A DREAM COME TRUE Stevie Wonder (Tamla)
- 45 (-) IF I WERE A CARPENTER Johnny Cash & June Carter (Columbia)
- 46 (-) OH WHAT A DAY Dells (Cadet)
- 47 (-) JENNIFER TOMKINS Street People (Musicor)
- 48 (-) DO THE FUNKY CHICKEN Rufus Thomas (Stax)
- 49 (38) SHE BELONGS TO ME Rick Nelson (Decca)
- 50 (-) THE TOUCH OF YOU Brenda and the Tabulations (Top & Bottom)

TOP U.S. ALBUMS

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

R 'N' B SINGLES

- 1 (1) I CAN'T GET NEXT TO YOU Temptations
- 2 (3) I'M A MAN Chicago
- 3 (6) WEDDING BELL BLUES Fifth Dimension
- 4 (2) SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes
- 5 (-) DOWN ON THE CORNER Creedence Clearwater Revival (Liberty LBF 15283)
- 6 (4) COMIN' HOME Delaney & Bonnie
- 7 (-) THEY CALL THE WIND MARIA Arthur Conley (Atco 226011)
- 8 (5) YOU KEEP ME HANGING ON Wilson Pickett
- 9 (7) SITTING ON THE DOCK OF THE BAY Dells
- 10 (-) THANK YOU (Falletin' Me Mice Elf Again) Sly & Family Stone (Oricon 584782)

R 'N' B ALBUMS

- 1 (1) TIGHTEN UP Vol. 2 Various
- 2 (2) PUZZLE PEOPLE Temptations
- 3 (6) SECOND WINTER Johnny Winter
- 4 (4) TOGETHER Diana Ross & the Supremes with the Temptations
- 5 (9) REGGAE SPECIAL Various
- 6 (3) MOTOWN CHARTBUSTERS Vol. 3 Various
- 7 (5) CLOUD NINE Temptations
- 8 (7) RED RED WINE Various
- 9 (10) MGP Marvin Gaye
- 10 (-) HOME Delaney & Bonnie (Stax SXATS 1029)

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No.3 Christine Perfect

She thinks of herself now as Christine McVie, but Miss Perfect recognises her name's too much of a copy-writer's dream ever to change. And though her name has been exploited many times before, she qualifies for our series as she's now a fully-fledged solo singer with her second offering 'I'm Too Far Gone (to Turn Around)' out on Blue Horizon on February 20th. 'Being surrounded by men, she says, "Has taught me to use my feminine wiles." Feels happiest when she's wearing levis and casual clothes, but the exception to the rule is the beautiful satin and tulle Theo Porter dress she's wearing here. Costing a mere 47 guineas, from an exclusive Greek Street Boutique. "I don't like to wear too much make-up," says Christine. "And I'm forever changing it and experimenting with my eye make-up. I have my hair cut at sissors in the Kings Road."

ONE YOUNG MAN determined to start the New Year with new resolution was Steve Ellis who has spent the last three years cavorting around the stage as the Love Affair's front man.

He was only 17 when the group topped the charts with 'Everlasting Love' and he unashamedly admits that being a teenage idol went to his head. At the ripe old age of nineteen he is now a sadder, wiser man trembling upon the brink of a solo career.

"When I see new groups like Arrival appear on the 'Top of the Pops' I want to leap down there and warn them what it's all about! As soon as you've got that hit record and made your first TV show you feel you've finally made it.

"Groups like the Troggs and the Tremeloes warned us of the kind of mistakes you can make but we never really listened. Our expenses for travelling, equipment and accommodation were huge — hotel bills that should have been quite reasonable we boosted out of all proportion by breaking out the champagne. There would be bottles of scotch in the dressing room to get us in the mood for a performance. It just went on and on. I came out of the Love Affair with precisely nothing!"

Manager John Cockell who also happened to be the ex-manager of the Love Affair was in attendance and affirmed Steve's remarks.

"I didn't come out with much more myself," John admitted. "People just have no idea of the expenses involved in running a group like the Love Affair. There were times when I looked around wondering where I could scrape up the money to get them on the road.

"You've got to keep working in order to stay ahead and sometimes we might milk one good venue half a dozen times in the space of a few months. The result being you become over exposed and the attendances fall off. As a solo artist Steve will not be subjected to those pressures."

Steve made it quite clear that he does not regret his early days as a teenage scream. He looks upon it as an 'apprenticeship' but the time had come for a change. He feels that he has outgrown the scene in which he was so involved.

"I used to go on stage and shriek for three quarters of an hour and come off sweating like a pig. At first all the screaming and the excitement was a novelty but constant repetition alters that and presenting a good lively stage act is not enough.

"My tastes have matured and now I just don't get enough satisfaction from doing my old act. I'm not doing a dive 'underground' or anything stupid. I simply want to be given the chance of being listened to as a singer and not screamed at as an idol.

"The kind of singer I most admire are people like Stevie Wonder who stands on his own two feet and sings. There are a lot of good songs around which I could never sing with the group but can by myself. From now on I am only going to sing the kind of things I believe in myself because I only have myself to consider.

"The crunch with the Love Affair came a few months ago when we played in Ireland and I ended up shouting myself hoarse and wound up in bed with laryngitis. In the beginning it had been a good band playing a kind of white-soul sound to an audience of 50 per cent 'birds' and 50 per cent blokes. Now it was just 'teenybopper' birds and the only thing they wanted to hear were your hits. Even then they seldom listened — it just became a miserable bore.

"I want to do songs like 'Both Sides Now' which I can really



STEVE ELLIS: sadder but wiser

Keith Altham talks to Steve Ellis

believe — I had to be virtually forced to record some of the Love Affair's hits! Strangely enough the records I liked which we cut as singles were never big hits — songs like 'One Road' and 'Baby I Know'.

"Unfortunately another drawback with a group is that you establish a particular kind of sound and anything you try to do to get away from it is criticised and often resented by the critics and the public. You are expected to conform to the popular conception of your first few hits. No one is anxious to take the risk of promoting a new sound.

"I don't know whether I've got what it takes to make it on my own but a lot of people whose opinions I respect have faith in me and that keeps me going. Zoot Money has been helping me out and Roger Daltrey of the Who have both been very kind. The one thing I do feel reasonably happy about is that I seem to project a personality

through my voice which is acceptable to most people."

It was a very subdued Steve Ellis that I met on this occasion and most of these quotes did not come easily — the information had to be dragged out of him. The days when he was known as 'one of those cheeky little sods from the Love Affair' (his words not mine) are over. He is now one of the oldest young men I have met.

Steve deserves to make out for his guts as much as anything else. I think his decision to split did not come easily and I remember some months ago being very impressed by a 'Colour Me Pop' done by the Love Affair in which the group were able to prove they could do that much more than look good in teen magazine photographs. It also brought home the potential of one Steve Ellis as a vocalist.

It would be easy to underestimate the good old young Steve — DON'T!

small talk...

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