

record mirror

Week ending March 28, 1970.

Vol 17 No 13

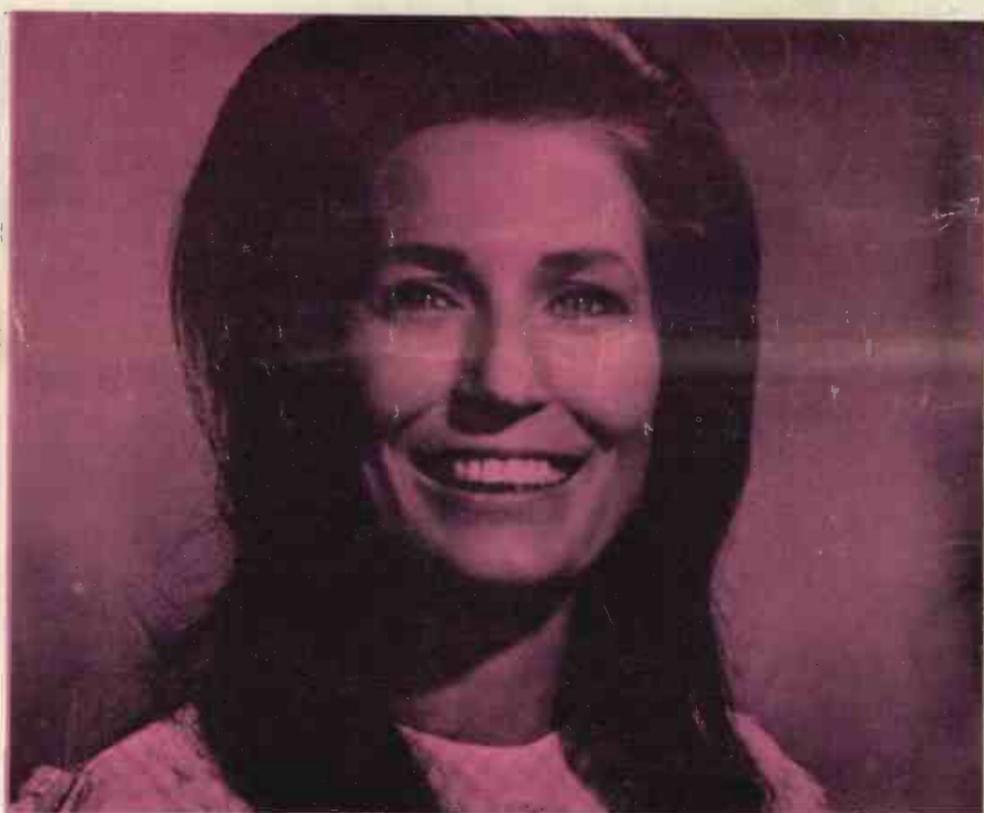
A Billboard Publication

Price 1/- Every Friday

C & W SPECIAL SHOCK ROCK POLL



GEORGE HAMILTON IV



LORETTA LYNN



DON GIBSON



SKEETER DAVIS

SPAIN

VENUS, Shocking Blue, Poplandia-RCA
 ISIA DE NIGHT, Kercuacs, Poplandia-RCA
 PAXARINGS/EL ABUELO VITOR, Victor Manuel, Belter
 EL BAUL DE LOS RECUERDOS, Karina, Hispavox
 CENICIENTA, Formula V Fonogram.
 TODO TIENE SU FIN, Modulos, Hispavox
 LOOKY LOOKY, Giorgio, Belter
 JEAN, Oliver, Ekipo
 HIMNO A LA ALEGRIA, Miguel Rion, Hispavox
 GOOD MORNING STARSHINE, Oliver, Ekipo

SWEDEN

MONIA, Peter Holm, Riveria
 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel, CBS
 VENUE, Shocking Blue, Metronome
 TRAVELLIN' BAND, Creedence Clearwater Revival, Liberty
 DROMME ON ELLA, Tommy Koerbert, Sonet
 ALL I HAVE TO DO IS DREAM, Bobbie Gentry/Glen Campbell, Capitol
 AT SAN QUENTIN, Johnny Cash, CBS
 TAKE OFF YOUR CLOTHES, Peter Sarstedt, United Artists
 WILLY AND THE POOR BOYS, Creedence Clearwater Revival, Liberty

IRE

THIS IS IT Jim Tobin and Firehouse, Honey
 YOU'RE SUCH A GOOD LOOKING WOMAN, Joe Dolan, Pye
 BEFORE THE NEXT TEARDROP FALLS, Gene Stuart and Mighty Avons, Dolphin
 THINGS YOU HEAR ABOUT ME, Maxi, Dick and Twink, Columbia
 ALL KINDS OF EVERYTHING, Dana, Rex
 BOTH SIDES NOW, Charlie Matthews, Pye
 TAKE A LETTER MARIA, Roly Daniels, CBS
 DON'T LET ME CROSS OVER, Larry Cunningham, Release
 GOODBYE MY DARLING, Cotton Mill Boys, Target
 PRISONER, Paddy Day, Pye
 Above chart features local discs compiled by Irish Marketing Surveys for Spotlight

ULSTER

WANDERIN' STAR, Lee Marvin
 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
 LET IT BE, Beatles
 I WANT YOU BACK, Jackson 5
 SAME OLD FEELING, Pickettywitch
 DON'T CRY DADDY, Elvis Presley
 GOOD LOOKING WOMAN, Joe Dolan
 LET'S WORK TOGETHER, Canned Heat
 LOVE GROWS, Edison Lighthouse
 GOODBYE, Steam

TOP 50

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

Week ending March 28th

- 1 1 WANDERIN' STAR Lee Marvin
- 2 3 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 3 2 LET IT BE Beatles
- 4 4 I WANT YOU BACK Jackson 5
- 5 8 THAT SAME OLD FEELING Pickettywitch
- 6 17 CAN'T HELP FALLING IN LOVE Andy Williams
- 7 9 YEARS MAY COME YEARS MAY GO Herman's Hermits
- 8 11 DON'T CRY DADDY Elvis Presley
- 9 13 NA NA HEY HEY KISS HIM GOODBYE Steam
- 10 6 INSTANT KARMA Lennon/Ono with the Plastic Ono Band
- 11 20 EVERYBODY GET TOGETHER Dave Clark Five
- 12 7 LET'S WORK TOGETHER Canned Heat
- 13 18 SOMETHING'S BURNING Kenny Rogers and the First Edition
- 14 10 RAINDROPS KEEP FALLIN' ON MY HEAD Sacha Distel
- 15 22 YOUNG, GIFTED AND BLACK Body Andy and Marcia Griffiths
- 16 12 UNITED WE STAND Brotherhood of Man
- 17 5 LOVE GROWS Edison Lighthouse
- 18 14 MY BABY LOVES LOVIN' White Plains
- 19 15 LEAVIN' ON A JET PLANE Peter, Paul and Mary
- 20 21 TWO LITTLE BOYS Rolf Harris
- 21 24 ELIZABETHAN REGGAE Boris Gardner
- 22 16 VENUS Shocking Blue
- 23 29 FAREWELL IS A LONELY SOUND Jimmy Ruffin
- 24 19 TEMMA HARBOUR Mary Hopkin
- 25 26 TILL Dorothy Squires
- 26 28 YOU'RE SUCH A GOOD LOOKING WOMAN Joe Dolan
- 27 27 SYMPATHY Rare Bird
- 28 25 JOY OF LIVING Cliff and Hank
- 29 44 WHO DO YOU LOVE Juicy Lucy
- 30 32 MY WAY Frank Sinatra
- 31 23 BOTH SIDES NOW Judy Collins
- 32 29 BE YOUNG BE FOOLISH BE HAPPY Tams
- 33 (-) NOBODY'S FOOL Jim Reeves (RCA 1915)
- 34 47 WHEN JULIE COMES AROUND Cuff Links
- 35 38 SUGAR SUGAR Archies
- 36 (-) WHY (Must We Fall In Love) Supremes/Temptations (Tamla Motown TMG 730)
- 37 50 STREET CALLED HOPE Gene Pitney
- 38 31 WITCH'S PROMISE/TEACHER Jethro Tull
- 39 48 EVERYBODY'S TALKIN' Nilsson
- 40 (-) BY THE WAY Tremeloes (CBS 4815)
- 41 34 BUT YOU LOVE ME DADDY Jim Reeves
- 42 45 MY WOMAN'S MAN Dave Dee
- 43 36 I'LL GO ON HOPING Des O'Connor
- 44 35 DOWN ON THE CORNER Creedence Clearwater Revival
- 45 41 HITCHIN' A RIDE Vanity Fare
- 46 30 RUBY DON'T TAKE YOUR LOVE TO TOWN K. Rogers/First Edition
- 47 (-) I CAN'T HELP MYSELF Four Tops (Tamla Motown TMG 732)
- 48 (-) SPIRIT IN THE SKY Norman Greenbaum (Reprise RS 20885)
- 49 33 I'M A MAN Chicago
- 50 40 COME AND GET IT Badfinger

NEW THIS WEEK

Hot From The German Charts

JERONIMO

'HEY YA'

MM695



DEE ELDRIDGE

'JOY OF ALICIA'

MM690



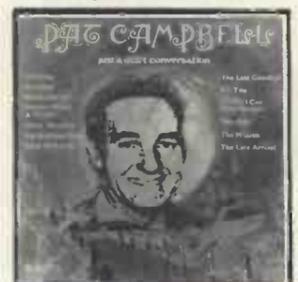
EASTER LP ROUND UP

NEVILLE DICKIE
'I LOVE A PIANO'



SMCP5054

PAT CAMPBELL
'JUST A QUIET CONVERSATION'



MCP5051
Mono Only

MANITAS DE PLATA



MMLP77
Mono Only

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

MAKING THE JAGGER CLASS

HE'LL BE BROKE. He'll owe a few hundred pounds. And all he'll have to show for it will be a Stonehenge of amplifiers and a guitar. And a few screaming groupies if he's lucky.

What your teenage rock star idol won't have is money. And unless he strikes it rich and manages to get an advance from a record company, there won't be any immediate prospect of making the Jagger class for a long time.

It will cost the average pop group anything up to £2,500 in equipment costs alone in order to get started — unless they choose second hand equipment. And then they'll have to pay nearly £2,000. And, unless they're made of money, or can claim a Texan millionaire as a distant relative, they're likely to be paying for that equipment on the 'never-never' — hire-purchase. HP on £2,500 means a £400 deposit. Which means at least another £2,000 to pay. Get earning, boys.....

Quintessence started early last year. Once the band were formed — and it took two months to 'get it together' — it took a stroke of good luck to get their first gigs. Raja Ram, the group's flutist, knew Jim Haynes, the person behind the London Arts Laboratory. And Quintessence found themselves as the Lab's resident band — for a share of the door money. And the end of the evening the group were on to about £3 each.

For the average four member group, that would still leave them with about £1,980 worth of debts. But most groups have to hustle for the first break into show-biz. For provincial groups, the best bet is to stay there and build both reputation and experience before making the journey to London. That's the way the Beatles did it. And the Family — who were once called The Roaring Sixties and had a great time in Leicester.

But after the initial gigs — at youth clubs and wedding receptions, it's time to get serious. For underground groups this means getting into the increasingly shrinking club circuit. The main clubs at the moment are Mothers, in Birmingham, the Marquee, the Speakeasy and the Revolution in London and The Van Dike in Plymouth.

The Van Dike Club pays a group anything between £30 and £350 — according, of course, to status. The club's policy is strictly on the progressive side of the music — in recent weeks the club has had Matthews Southern Comfort, the Fairport Convention, Marsha Hunt, Moot The Hoople and Yes.

But to earn the £350 you must be in the big league. The average working group, on the road, needs a fee of between £50 to £100 to meet their expenses and live. And, of course, prices escalate. Quintessence went on the road last September for £50. Today they're charging £250. Their first album — a moderate success — has helped, of course. But the real rise in their charges has been because they're prepared to make themselves known. It's meant months of treading from one side of the country to the other, but they're now in the position to demand their own fees.

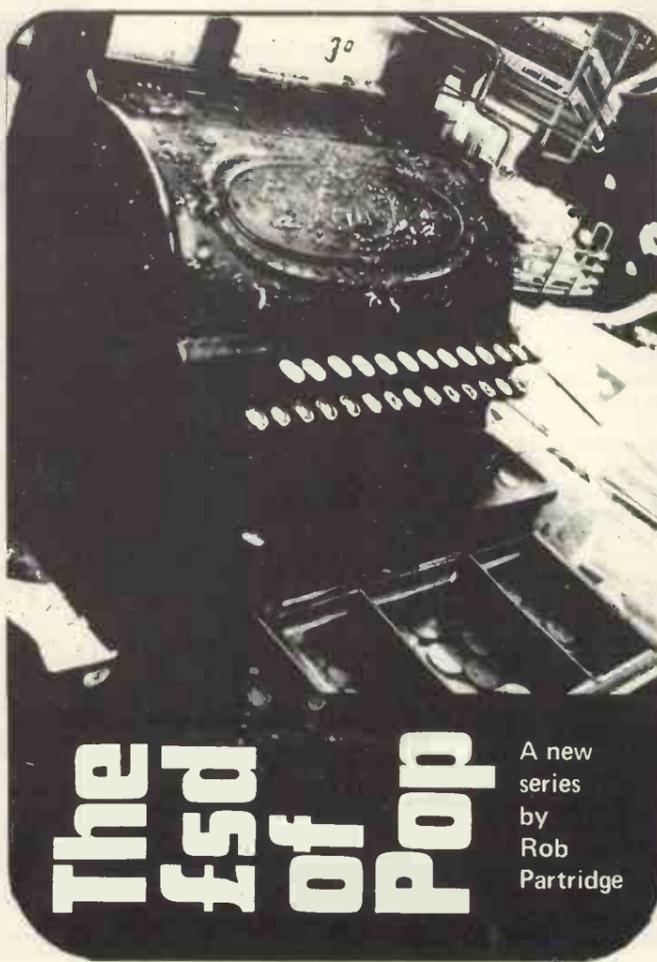
The only other major circuit for progressive groups in Britain is the university circuit. Here, groups can charge the same amount as the club circuit, but the audience is virtually guaranteed. The largest single market for the underground is the universities. Coliseum, for instance, are probably the richest working band in the country. And solo performers such as Al Stewart and Roy Harper earn the major proportion of their living working the universities.

The advantages of the universities are obvious. A large apparently intelligent young audience, large, cheap halls and the funds of the student unions to draw upon.

Besides the club and the universities the only other outlet for progressive pop is the occasional Underground event — and the more regular concerts such as Implosion. But the money from these concerts is given to various charities and the teenage rock star idol is not likely to get too rich — groups play for expenses only.

For other groups, the cabaret and normal club circuit — not catering for the underground, is the normal scene. A group can hope to get between £50 and £75 a night doing the clubs — mostly Northern working men's clubs. At this price groups are still struggling, but the money is fairly regular.

The reputation of the group, could escalate their earning power to about £125 per night. At that stage it depends very



PART 2

much on a hit record. Without the hit the group will probably spend years touring the clubs earning the same fees. But that hit record can push an extra £125 onto their fee — making their earning potential about £250. And with a number one hit record a group earns anything between £350 to £500.

It's at this stage that the non-underground group runs into difficulties. Underground groups make money on their reputations — and other groups on their hits. Once a group has its initial hit it must maintain the hits to keep the fees high.

But any group can price itself out of the market. Some pop stars, for instance, are now going from gig to gig by first class aircraft. They are expecting fees to rise covering their expenses — and they are getting it. Consequently many of the big acts appear at the Albert Hall. And that's it. No-one else can eventually afford their prices. Certainly not the small clubs where they started to gain their reputations. And the outcome of it all is, of course, America. That's the only place which can afford the higher prices. One major group, for example, turned down an offer of playing five nights a week in Canada for 20,000 dollars but demanded 100,000 for a one night concert.

But besides playing live, of course, there is still the record scene. Some groups have so much hit potential they can afford to wait until a record company pays out a fat advance. This covers all their expenses and means, usually, that they can finally pay off their equipment.

Morning, for example, the new Decca group, were signed to the label with an advance of "a five figure sum" — says their manager.

The amount of royalty for each record is a matter of negotiation between the group and the company. The percentage is usually anything between three and five per cent. Some groups accept a lump sum before making the records in place of the profits it will earn. For example, a group might accept £3,000 between them. If their first record fails, the profits they would have received from it are deducted from the lump sum. And then, if they have a hit, and make, say four thousand pounds, then that too, is taken from the original £3,000. The difference is theirs. And if they write a hit song the money is theirs. Not all of it — just a small percentage. This is, again, decided between the publishing company and the writer.

The strange thing about writing songs is that the B side is counted as a hit as well. So the writer of the B side can expect to make as much as the person responsible for the hit. And if you're really big you don't even need to spend money on equipment. Companies are usually only too willing to give hit groups equipment for advertising purposes.

So it's the life of Riley (whoever he was) for the hit group. A tour of the States by the Rolling Stones has netted them millions of dollars. The Beatles, Elvis Presley and Frank Sinatra can ask their own price for a concert.

And of course, Bob Dylan can come to the Isle Of Wight and get £35,000. And he started out as a teenage rock star idol.....

SINGER, ACTOR, FATHER, FRIEND



THE QUALITY of Lou Rawls voice was somewhat proved by a recent American poll in which he was voted top male vocalist, over Frank Sinatra.

And who does Lou Rawls rate? "Well the Beatles," he says "Go without saying. And for me Tony Bennett is great. He has a good feeling about his voice, but he lacks something. Perhaps it's down to management.

Lou is also a great admirer and friend of the great man of music, Louis Armstrong. In fact Lou was personally chosen by 'Satchmo' to play his life story in a full length film.

"Unfortunately the filming came to a stop when Louis' manager, who had been with him for fifty years, died. But it should begin filming again shortly," Lou told me. "I won't be doing any trumpet playing in it, though, I need to split my lip with a bottle to get all that feeling in!"

Lou and his wife Lana, who now have two young children, Louana who is eighteen months old, and Lou Jr. who is six, have come a long way from days of living in a run down flat. Lana worked as a secretary to earn enough for food and rent, while Lou made the usual tour of radio stations and promoters.

"I insisted that if Lou really wanted to make a career from his voice, he should carry on until he succeeded," Lana, who now models for commercials and hopes to become an actress, explained. Her faith, which was strong considering that she was born in Houston, Texas, where the majority of people frowned on mixed marriages, was obviously justified. Lou Rawls is now the owner of a beautiful house in Los Angeles, as well as owning property on Sunset Strip, which he lets. Lou has also been responsible for beginning a company which helps talented young people. He helps to finance them and to get them bookings.

"I go along to a lot of schools," Lou told me. "They invite me down to speak to the children. I try to help them to develop their music and to talk to them on their own level. Kids today know so much you can't treat them as children anymore. So many adults don't realise this. Children can see anything on television and all around them, they grow up so fast.

"I also try to deter children from dropping out of school, because it teaches you all the basic and important facts about life, how to write your name, how to add up and handle money. There's much more beyond that, but they must be taught to develop that side also.

"It's hard to explain life to a young kid, but I try to teach my son by practical methods," Lou explained. "I say if you pick up a match and light it, then it's either going to burn your fingers, or you'll have to put it down. Now what are you going to do? Now he says 'put it down.' So I say right, so it would be sensible not to pick it up in the first place! It's like my grandmother used to say, other people put obstacles in your way, but you don't have to run straight into them!"

A philosophy which has obviously taken Lou a long way! And for a good sampler, he has a single, 'You Made Me So Very Happy' on release here.

VALERIE MABBS

ALL WE NEED IS JUST ONE HIT RECORD



Left to right: Peter Williams, Rod Stone, Jeff Bridgeford, Tweed Harris, Jamie Byrne.

EUREKA STOCKADE are one of the few. With Bob Dylan and The Band, the Rolling Stones, the Rolling Stones again and, believe it or not, The Seekers, Eureka have drawn a massive audience to one of those enormous open concerts. But the bulk of the pop world have still to hear of them.

As The Groove they were one of Australia's big groups with five hit singles and an album released. And then came a fantastic pop festival where they topped the bill. They claim that 200,000 came. And that sort of audience has only been beaten in Australia, by The Seekers.

Then they won a pop contest — the first prize England. The group took it and came. Rod Stone, Peter Williams, Jamie Byrne, Jeff Bridgeford, Tweed Harris (yes, really) decided that Britain was the scene. Explained Jamie Byrne: "A group's got no hope in Australia. There are only 12 million people and you can get tired of touring the country. You can only get so big — and no more. And living there we could see all the things which were happening and London seemed to be the place. So we came. You really can't make it from Australia.

"But curiously enough living away from Australia has made us realise how much our music owes to Australia. Our influences are

Australian. For instance, in America right now, everyone is being influenced by country music. We're influenced by Australia.

"Our name, for instance Eureka Stockade, comes from Australia's own version of the Alamo, when everyone held out against the government troops in protest against paying taxes.

"I'm very interested in Australian history. My Great Great Grandfather was Joe Byrne who was Ned Kelly's right hand man.

"And in any case, our experience in Australia has meant that we're now well equipped to play anything. In Australia you can't get into a purist thing at all. You're lost if you play just one thing. So we've been playing soul, bubblegum and heavy stuff. We've found out how to play. We've also had a lot of television experience — the only trouble is that we can't make use of it here because we can't get on.

"So we play a lot in France. And we're hoping the new single becomes a hit. That's all we need. A hit. It would make things so much easier."

Their new single "Sing No Love Songs" has just been released. And just to make sure people notice them they've written a song to be the new single by Dream Police. It just depends on that one hit record.....R.P.

PRICE OF LPs TO GO UP

MORE MAJOR RECORD COMPANIES are announcing price increases this week, while others are still waiting for budgets at the end of the fiscal year (April 4th).

Following EMI's increases some weeks ago, Polydor's new marketing concept, effective April 1st, involves two steps: price increases in most ranges and the shift of some artists on full price records to cheap price divisions. Their sampler category moves from 14/6 to 19/10, albums selling at 25/- move up to 29/10 and full price LPs selling at 37/6 go up to 42/6. In contrast, some artists in the full price ranges will be moved down to the new 29/10 section. The Privelege series of classical music advances from 25/- to 29/10 and the Deutsche-Grammophon product rises to 47/6. Singles and musicassettes remain the same.

Philips and it's labels also make their price increases effective from April 1st. Vertigo albums move from 37/6 to 42/6. Philips, Mercury, and Nashville LPs go from 37/6 to 39/11. Budget priced LPs and singles remain the same.

From March 30th, CBS pop albums move from 37/5 to 39/11, original cast soundtracks from 43/9 to 45/-, lower priced classical records from 28/6 to 29/11. The Realm LPs rise from 25/11 to 29/11 and samplers with PR catalog prefixes go from 15/- to 15/11. Double album sets jump from 43/9 to 49/11 with

the exception of Bob Dylan's 'Blond On Blond' and Frank Sinatra products, which do not increase as much.

CBS classical double sets go to 89/11 and triple sets to 139/11.

Affiliate labels of CBS, Dandelion, Straight, Blue Horizon and Milestone rise from 37/5 to 39/11. Some samplers selling at 19/11 will remain at that price and tape cartridges and singles are not altered.

LON GODDARD

Cilla's next LP

CILLA BLACK'S next album will be titled "Sweet Inspiration" and released by EMI after Easter. Cilla is now recording tracks for the next LP and a single for early May release. Cilla Black makes a special guest appearance in the 'Cliff Richard Show' on Saturday evening.

RADIO COLUMN

RECORD MIRROR — Always first with the news — has proved itself to be the leading news authority on what is happening in the world of pop radio, where it's happening and at it's happening. RM's news team has proved this time and time again with exclusive news stories during recent months. Stories like — The arrival of Radio Nordsee International. Jimmy Savile's return to Radio Luxembourg.

The new Radio One changes for April — revealed in RM in January.

Your letters have proved that YOU are interested in pop radio and, beginning next week, RM will bring you a weekly radio column written by Rodney Collins.

It will include ALL the news from Radio One, Radio Nordsee and Veronica, '208' and the BBC's local stations. Remember, RM has had the exclusives EVERY time.

Catch up with a subscription to RM now and keep in tune with all the happenings in pop radio.

Luxembourg survey results

by RODNEY COLLINS

ON AN AVERAGE evening almost three and a half million people tune to Radio Luxembourg. This is the main fact that emerges from the newest '208' audience survey conducted by Gallup Poll.

And the station's audience is predominantly young — almost six out of every ten listeners are under 24. Says the report: "The average listener to Radio Luxembourg stays tuned for about one and a half hours each time he listens."

It is estimated that 49.2 per cent (that's about one in two) of the audience listen to '208' when they are alone. 83.3 per cent listen in their own homes — 8.4 per cent in cars.

The survey was undertaken on Friday, December 12 to check the audience rating for the previous day.

The survey also asked listeners whether they bought any of the products advertised on Radio Luxembourg. The report says that this part of the survey is "only exploratory in nature, but we may well conduct the research in more depth at a later date".

Just over 14 million people say they now listen to Radio Luxembourg at some time or another. In the course of any week well over 50 per cent of this number tune in to the services on 208 metres.

The report shows that the audience is inclined to drop in numbers during the weekend transmissions. This is to be expected as the English service deals only with weekend broadcasts — and many regular '208' listeners spend their weekend evenings out of their homes.

All the interviews for the survey were carried out three months' ago and a total of 2,757 people were interviewed. 300 interviewers were used for the poll.

Sinatra's new LP

FRANK SINATRA'S forthcoming LP has been produced by the Four Season's Bob Gaudio. Titled "Watertown" the album has been rush released in America and is in line for British release in the Spring. A track from the "Watertown" album is likely to be issued as Sinatra's next single release.

HIT ME ON THE HEAD!

Elvis Times

ask for your free copy!

the only El's paper in the world

C.P. 561 Roma, Italy

New releases

INCLUDED IN THE new releases for April 3rd are singles from White Plains, Jonathan King, Joe South, the Cowsills and Gary Puckett and the Union Gap.

The list of records for that date are as follows: DECCA Peter Gordeno — 'Let Me Go'; Mapleak — 'Son Of A Gun'; Jonathan King — 'Million Dollar Bash'; Hrtach — 'Bare Back Rider'; DERAM White Plains — 'I've Got You On My Mind'; LONDON AMERICAN Kool and the Gang — 'Kool and the Gang'; EMI CAPITOL Joe South — 'Clock Upon The Wall'; MGM Cowsills — 'Two By Two'; HARVEST Edgar Broughton Band — 'Out Demon Out'; BELL Rumpelstiltskin — 'Squadron Leader Johnson'; STATESIDE Country Coalition — 'Time To Get It Together'; CBS Gary Puckett and the Union Gap — 'Let's Give Adam and Eve Another Chance'; Percy Faith and His Orchestra — 'The Time For Love Is Any Time (Cactus Flower Theme)'; Penny Lane — 'Heartbreak House'; Christie — 'Yellow River'.

No other releases were available at the time of going to press.

Congratulations

DANA wins

The 1970 Eurovision Song Contest

with

ALL KINDS OF EVERYTHING

REX

R 11054

DECCA group records

45 rpm record Rex Records Decca House
Albert Embankment London SE1

in Europe: Decca F 13004

FAREWELL THE NICE NORDSEE STARTS FM BROADCASTS TO LONDON

AFTER TWO and a half years, the Nice played their farewell concert at the Fairfield Hall, Croydon last Sunday. With three best selling albums behind them, the trio brought creative ideas and musicianship to basically a pop audience.

Drummer Brian Davison explained the reason for the break-up. "Basically it's because Keith (Emerson) in a sense feels he wants to re-think his personal playing. Each one of us is going to end up doing something on his own. My idea is to have a holiday for a while in Turkey and have a group with a softer sound. Lee (Jackson) will probably play acoustic guitar and sing more, not playing the bass guitar quite as much. I don't really know what Keith wants to do.

"Once we've all rested, the Nice could re-form. I would personally like the Nice to continue."

Manager Tony Stratton-Smith: "I would have preferred for them not to have broken-up until December as I feel there is still a lot for them to say. I have so much respect for them as individual musicians I feel on their own they can enrich the music business."

BO DIDDLEY FOR EXTRAVAGANZA '70

BO DIDDLEY has been booked to appear at Extravaganza '70. He will open his summer tour of Britain with a performance at the Festival on June 3.

This surprise booking is just one of the major attractions for the festival which opens at Olympia on Friday, May 29, at 2 p.m.

Sponsored solely by Record Mirror the festival is bringing together the best of today's pop music in fashion all under one roof.

During the eight-day festival, dj's like Dave Cash, John Peel and TV personality Simon Dee will be making personal appearances.

Groups booked through NEMS to appear include the Tremas, Fairport Convention, T. Rex, Matthews Southern Comfort and Pretty Thing. Syd Barrett is also making his first London appearance at the festival.

Negotiations are still going on to finalise the details... Record Mirror will bring you the news on Extravaganza '70 as it happens.

LONDON is to have its first FM (VHF) pop station. Radio Northsea International, the pop pirate which moved its base motor vessel Mebo II to the English coast on Tuesday morning, is beginning FM broadcasts to the London area on Channel 50 (102 megs) this weekend.

The station will also continue on 186 metres Medium Wave and 49 metres short wave. Decision to move the ship to Britain was taken by Mebo's director 33-year-old Edwin Bollier. He told RM on Tuesday: "We are increasing our signal to give us better coverage of Europe and we will continue to broadcast in both English and German." RNI will anchor outside British territorial waters to avoid trouble with the British Marine Offences Act.

British disc jockey Mark Wesley told listeners the ship was moving to Britain during transmissions on Monday. "We are coming over. We will stay on the air throughout the night as we prepare to anchor off the Essex coast."

Northsea's directors had originally intended to move the ship to the Belgian coast on Friday and then on to Britain if the signal from Belgium was not strong enough.

Family end tour

FAMILY end their American tour with a concert at New York's Carnegie Hall on April 28. They are the only British group appearing. Others on the bill are Peter, Paul and Mary, Arlo Guthrie, Pete Seeger and Shocking Blue. The concert is in aid of Peace.

5th Dimension new singles

THE FIFTH DIMENSION, who currently have two new singles on release in Britain - "Blowing Away" on Liberty and "The Declaration" on their new label, Bell - have picked another Jim Webb song for their next U.S. release.

"The Girls' Song" is released in the States this week. The Fifth Dimension recently won a Grammy award for the 'best contemporary vocal performance'.

Other new releases in the U.S. include an album from John B. Sebastian, who wrote "Do You Believe in Magic" and "Summer In The City". The LP is on Reprise.

Clodagh Rodgers' new American single is titled "Wolf" and the disc is released by RCA Victor and backed by a massive promotional campaign in the musical trade press. And Chicago have a new single release, "Make Me Smile" on the CBS label, taken from the "Chicago" album.

Progressive investment

SEVERAL CITY BUSINESSMEN have invested a quarter of a million pounds to buy a property about a mile away from Tottenham Court Road where progressive music concerts will be staged three nights a week. Three other venues are also being negotiated for, and publicist Rod Harrod will be in control of each one. All acts to appear will be supplied by First Class Agency, including such groups as Warm Dust, the Greatest Show on Earth and Black Sabbath. First Class also intends to bring American acts over to appear in the Summer.

Live Canned Heat album

RELEASE of Canned Heat's live album, recorded at London's Royal Albert Hall on the group's last visit - is tentatively set for release in May. Duke Ellington's live album, also on the Liberty label and recorded at Bristol and Manchester is also set for May release.

John Mayall tour in May

BRITISH BLUES STAR, John Mayall is set for a 13-concert tour in May with his new band. The line-up is now, John, Jon Mark (acoustic guitar), Johnny Almond (saxes and flute), Alex Dmochowski (bass). A featured artist will be one-man blues band Duster Bennett whose wife Stella Sutton helps out on vocals.

The tour opens at the Fairfield Hall, Croydon, on May 1. It finishes at the De Montfort Hall, Leicester on May 17.

Baker on film

GINGER BAKER'S Air Force concert at the Lyceum Ballroom in London on March 29 will be recorded and filmed. The recording will be produced by Jimmy Miller. The filming will be directed by John Haugh (of "Avengers" fame) and produced by Paul Manslankey. The recording will be used as the soundtrack of the film of the concert.

Reviews

NICEST OF ALL

HAD ALL THE AUDIENCE known that the Nice's concert at the Fairfield Hall, Croydon, was their last, there would have been even more of their fans on stage at the end. Even so, the trio were completely hidden by the many rapturous followers dancing in front and around them.

In one way it was a very sad occasion - especially back stage after the concert when manager, Tony Stratton-Smith, gave a brief speech close to tears - but the music that Nice was about the best I have ever heard them play.

The Thematic content of their performances doesn't vary considerably from concert to concert. But its the way they play that made them one of Britain's top group - musically and as crowd pullers. Each member of the trio could musically hold their own in any company. Together, they played as a trio; not just three excellent star musicians with ego trips.

The Nice are all well versed in different forms of music and they used that knowledge to their own advantage. Organist Keith Emerson was really the star of the show, as he always has been. (The Nice believed in visual entertainment as well as musical delight). Whether on piano or organ, his playing never lost its vitality or originality. Incorporating classical and jazz phases, Keith put across his ideas in a manner which never became boring.

Brian Davison on drums, has all the technique of a good jazz drummer and at times plays like one. By that I mean he is sympathetic to what is going on around him. But he still lays down a rhythm in a rock fashion. Bassist Lee Jackson is the rock. His strong base lines are the foundations on which the group improvised. His gravel pit vocals have a peculiarly attractive quality.

It would be difficult to select any one number as the highlight of the evening. Everything the Nice did was good and familiar to their fans. Ranging from 'America' to their more recent 'Five Bridges Suite'. The audience received 'Ronda' as an encore but still would not let them go. The final encore was a fast jam on a twelve bar blues and this was where the Nice went out on a blaze of glory.

All I can say is: thank you Nice. I.M.

THE GIANT GENE PITNEY

HE DOESN'T CHANGE, but the audiences do. Gene Pitney. This inveterate world traveller, back on his umpteenth tour of Britain, does the sort of brisk box office business that has already brought an extension of his schedule. At Finsbury Park Astoria; he sold heavily on the dramas, likened it here and there with asides - the usual run of hits, but with some acoustic guitar material and together-ness with a fine backing group.

The bouncers were there. But not needed. Audiences see Pitney now because they respect him, trust him, admire him. And rightly so. The screams have become warm handclapped approval. It's almost a ritual ceremony, but this brilliant young giant of pop attacks as if it is all for the first time. Pitney will be welcome here in 1980, because he is a complete professional.

So is Arthur Howes when it comes to putting on a show. Delicious Clodagh Rogers exudes both style and high octave personality, does her part hits, indulges in her new stuff - features the Shaw hit to be 'Everybody Go Home The Party's Over', in fact, it was just starting.

Bad Finger, in excellent nick, did sometimes astoundingly loud! Satisfaction, assembled by Mike Cotton, good alone and in backing; Johnny Hackett lugubrious in comparing. Hows that for a big business tour formula? P.J.

MARY AND DANA'S ESSENTIAL HITS

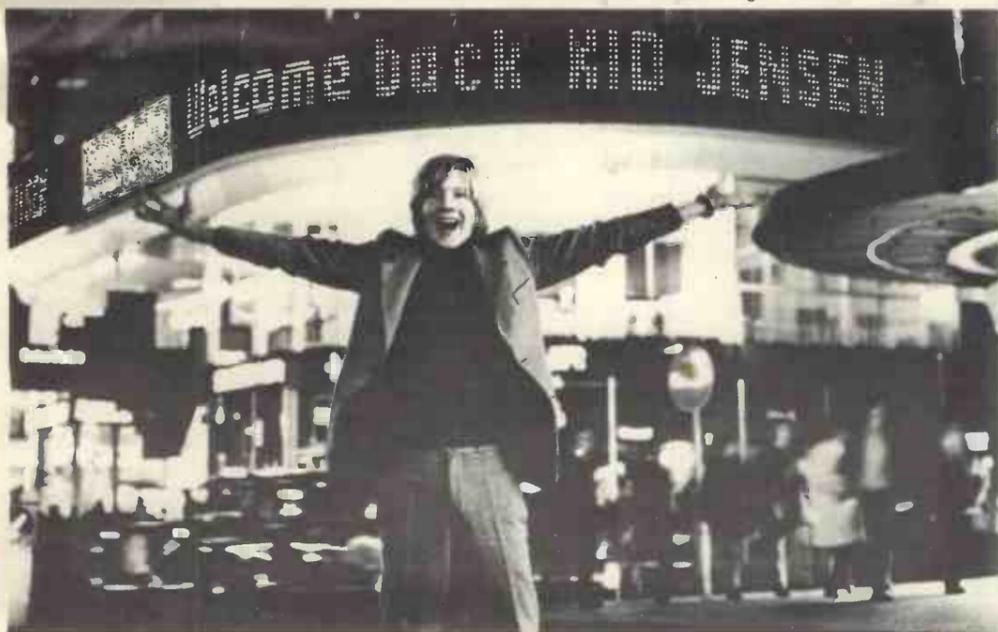
APPLE'S MARY HOPKIN joined the long list of second places after Ireland's sweet Rosemary Brown won the 1970 Eurovision Song contest in Amsterdam.

After being quoted as saying: "If I don't win, I suppose its the song," Mary said after the contest, "I think Dana's performance was tremendous. It became very exciting during the voting. I liked the Irish song very much."

In Ireland, Rosemary, who sings under the name of Dana, said in response to her mother's plea that she was losing her daughter, "Everyone has to grow up. Everyone has to work."

Her business manager, Tony Johnston said: "I have invested a lot of money in her as a singer."

Dana's song, "All Kinds of Everything", on the REX label and Mary's "Knock Knock," on Apple are both bound to be essential hits.



"WELCOME BACK KID JENSEN" said the lights on the Swiss Centre this week... for Kid Jensen, the youngest DJ in British radio, has returned to the Station Of The Stars. Kid flies back to Luxembourg this week and returns to the air on April 1st.

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THE MEMORIES

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R 11053 Rex

PETER GORDENO

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F 13006 Decca

TONY JOE WHITE

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reviews

TOM JONES CAN STILL MAKE THEM SCREAM

NOBODY fainted. Only a few staunch fans rushed the stage. But every movement of Tom Jones' body still brought forth screams of ecstasy from the almost totally female audience. One feels that this rather drab West London cinema is not the place for an artist as versatile as Tom Jones, who can impart his own very personal style to such a varied choice of material, ranging from that ballad that seems very popular with Welsh singers, 'If I Ruled The World', to real rockers like 'Satisfaction', which must have brought forth the loudest screams from the audience, 'See-Saw' and the Creedence Clearwater number 'Proud Mary'.

Tom indulged in a little repartee with some of the more exuberant members of the audience, graciously accepted flowers from two young ladies and imparted his warm personality to the capacity audience, even to the men who must have felt rather like thorns among the roses with the flower of English womanhood surrounding them on all sides.

Tom Jones has grown into a

worthwhile performer, able to turn his hand to all sorts of material, I particularly enjoyed his renditions of 'Fly Me To The Moon' and the chartbusting 'Venus', 'I Who Have Nothing', a rather paradoxical choice which was sung with a broad grin on Mr. Jones' face, and the Otis Redding number 'I've Been Loving You Too Long'.

The removal of Tom Jones' coat and bow tie further roused the audience who screamed for the removal of even more of his clothing. But I fear that the removal of any more would have been a major struggle, so tight does he wear his trousers. Tom closed with a medley of his big hits, 'Green, Green Grass of Home', 'Love Me Tonight', 'It's Not Unusual' and 'Never Fall In Love'.

All in all a very enjoyable performance ably backed by the Johnny Spence Orchestra, who provided some very original arrangements and seem very well suited to Tom's style of singing. One was able to enjoy this fifty minutes of the exuberant Mr. Jones, the audience were appreciative and did not drown him with their screams so that, combined with the clear quality of his voice, one could hear every word he sang. But I do feel that London needs a better showplace than the Hammersmith Odeon, for the top singing stars of today. — C.B.



YOUNG & GIFTED

HARRY J., the man who together with his All Stars, helped greatly to promote the reggae boom, as far back as October last year, is also the great influence behind the current chart success 'Young Gifted and Black'.

'Young Gifted and Black' a beautiful Nina Simone composition has become a great success for a young negro duo Bob Andy and Marcia Griffiths. After flying in from Jamaica the previous day they were busily rehearsing for Top of the Pops when we met. Despite suffering from a bad throat and cold, which kept her rather subdued, Marcia was looking very attractive in a blue chiffon dress, trimmed with silver. The dress had in fact been rushed through the dry-cleaners to make it fit for wearing on the show.

After downing a spoonful of Veno's and completing the rehearsal Marcia, together with Bob, (whose real name is actually Keith), joined me in their dressing rooms.

"This is the second record that we've made together, though we've known each other for a long time," Bob told me, while Marcia curled up in a nearby chair. "Harry J. was really the person who found 'Young Gifted and Black' for us and decided that we should record it. We'd previously heard it on the Nina Simone album. It didn't worry us that Nina had recorded the song. For me she's one of the greatest, but the song is good and the message in ours is still the same."

I asked Bob if he felt the young negroes of his country needed the particular encouragement that the song conveyed.

"I regard it as the cry of the black everywhere. Ninety-nine per cent of the population and the majority of the musicians are coloured in Jamaica, and this is where the natural rhythm and the music stem from. To us it's just a Jamaican beat, not necessarily anything to do with reggae. We haven't cashed in on a trend, it's our natural music."

While Bob and Marcia are in Britain for eight weeks, they will be recording their follow-up single, and planning several album tracks.

"We do write some of our own material," Bob told me. "And I used to write material for Marcia when she worked on her own. She has toured on the Continent with a different group, but we have been with the same recording company since 1963. We're not sure yet what our next single will be, though it could possibly be one of our own numbers."

During their stay Bob and Marcia will be appearing at the Caribbean Festival at Wembley Empire Pool. In the meantime they will be madly preparing a stage act.

"We really haven't had much of a chance to work out our stage act together," Bob explained. "It's not that everything has come as a surprise, I've been expecting something to happen sometime!"

VALERIE MABBS

ALL IN HARMONY



FOUR TOPS with Levi Stubbs on the left.

IT COULD BE REGARDED as strangely ironic, or with a little more than a pinch of cynicism, but at a time when their lead singer, Levi Stubbs is unhappily facing a charge of possession cocaine and rounds of ammunition, the Four Tops have been brimming over with plans for their International Union for Harmony.

Levi was just settling down to eat a sandwich before leaving for the court when we met in his Mayfair Hotel room. Despite obviously being subdued Levi talked enthusiastically about the group's plans.

"No money has to be involved in this Union, it's simply a matter of sparking off the initiative with people to help others," he explained. "Just to encourage people to spare a little time to help others. It doesn't have to be children, though we're particularly worried about them growing up with cold personalities.

"Perhaps by making the people care we can give back to the public some of the things that they have given to us. This doesn't just count for negro people, it's for everybody. And you don't need headlines for it to succeed, it should be from the goodness of your heart."

In Britain to help promote this feeling the Four Tops recently visited and entertained an audience of two hundred and fifty children in hospital. And now Lord Brockway has expressed a wish to become first president of the movement. (Levi stresses it's not an organisation.)

The Four Tops have already entered the charts here with a re-release number 'I Can't Help Myself'.

"I really can't understand why they didn't put 'Barbara's Boy', which has been released

in Europe, out here too," said Levi, shrugging and adding, "but then I'm sure they have good reasons and I won't argue with that. We can always find something fresh from a number when we go back to it, and I'm sure though that 'I Can't Help Myself' is going to be good for us."

On the single, 'I Can't Help Myself' is coupled with the first Tamla Motown single the Four Tops released in 1964, 'Baby I Need Your Loving', which for those who missed it first time round, makes an added bonus.

I asked Levi how the Tops had found the changes in Motown music since the departure of writers Holland-Dozier-Holland.

"I like all types of music and we don't want to get hung up on one bag, but with Holland-Dozier-Holland it was like a marriage. But the people still think of us as the rock-it sock-it group. so I guess the punch is still there. In our cabaret act we include many Broadway show tunes, we don't just stick to our regular material because there are so many other beautiful tunes.

"I often recommend groups to Tamla Motown, and try to encourage musicians in that way, but it's not often you come across a group like the Jackson Five. That's something else! Personally I greatly admire the Beatles, Tom Jones, Aretha and all the Motown artists. That sounds really biased, but I really do think they're great."

And that goes for the majority of fans, who I'm sure will be pleased to hear that the Four Tops will be returning in May for further appearances, and a probably major concert venue, to help promote their National Union for Harmony.

VALERIE MABBS

REGGAE TOP TWENTY

This Week	Last Week	
1	1	CLINT EASTWOOD The Upsetters Punch 21
2	2	BIRTH CONTROL Lloyd Tyrell PM 792
3	4	MR. POPCORN Laurel Aitken NU Beat 048
4	8	JESSIE JAMES Laurel Aitken Nu Beat 045
5	5	SOME DAY WE'LL BE TOGETHER The Marvels Gas 139
6	6	SENTIMENTAL MAN Ernest Wilson Crab 45
7	3	IN THIS WORLD The Federals Camel 40
8	9	LOOK WHO A BUSS-STYLE The Mediators Success RE 901
9	11	PRETTY COTTAGE Stranger Cole Escort 810
10	7	MOON HOP Derrick Morgan Crab 32
11	10	DRY ACID The Upsetters Punch 19
12	14	RETURN OF THE UGLY The Upsetters Punch 18
13	20	A NIGHT AT THE HOP Derrick Morgan Crab 44
14	13	COPY CAT The Clan Bullit BU 419
15	-	PUSSY PRICE Laurel Aitken Nubeat NB 046
16	-	THE WORM Lloyd Robinson Camel Ca 41
17	-	LEAVING ON A JET PLANE Glen Adams & The Reggae Boys Gas 141
18	18	SOCK IT TO ME Soul Brother Bill Moss Pama PM 765
19	12	GIRL WHAT YOU ARE DOING TO ME Owen Gray Camel CA 25
20	-	MELTING POT Max Romeo Unity UN 544

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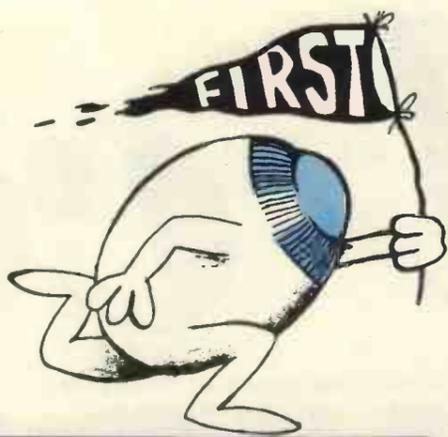
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producer, Sandy Robertson, learned a lot in the process of recording and it came in handy in the making of the next Liverpool Scene LP, 'The St. Adrian Co., Broadway And 3rd'. My LP came out very different than I'd expected. I tried a variety of things I'd wanted to do and some of the tracks I wasn't thrilled with came out beautifully, while others that I had higher hopes for became overshadowed. All in all, I'm really pleased with the outcome and I hope people will give it a listen. It isn't an LP I'd play religiously, but then like the Liverpool scene music, I've been too close to it for so long."

It is a very strong album and excellent for a solo debut (Andy isn't leaving the Liverpool Scene). All his folk dreams revealed plus country and rock sounds are contained therein. The vocals may be a little weak, but the writing, arrangements and production are most deserving. Boris, Bela Lon, etc., would be proud.

THE CRAWLING EYE

Andy Roberts: Doing his own thing

BESIDES BEING A FAN of ancient films and a science fiction addict, Andy Roberts plays the guitar. Not only that, but he plays in a group. If you find that remarkable, then you haven't been around much. A lot of people claim to have the same interests and do the same thing, but Andy really does and does it well. The trouble with doing something well is doing it in a group. If it doesn't lead to a big bolstering ego, you do tend to want to be 'alone' at times. Hence his solo LP 'Home Grown'.

"In the Liverpool Scene, there is no set style of music", said Andy. "I am the only guitar player and I don't have very much confidence in myself as an electric guitarist. However, because we have no 'bag', but are more of a collection of people shouting out in sprawling directions, I have a chance to do some of the things I like doing best. Basically, that's folk with acoustic guitar. I'd done a lot of session work on the outside and worked with the Scaffold quite a bit until I got the idea I wanted to do my own LP. When you have the rest of the group behind you, it isn't noticed and I thought maybe I could do the Albert Hall alone if I wanted to - but when I got round to starting a solo LP, everything hit me and I realised it wasn't all that easy.

"When the backing musicians came in, things opened up and we had a good atmosphere. It was like doing session again, except I was supplying the material. As a result, both me and my



Alan Bown! Progressive

Another debut LP really isn't a debut. The Alan Bown have been shifting from zone to zone for quite awhile, but this LP marks a new route and the appearance of a new member. Robert Palmer now sings lead and with meaty zest. A Yorkshireman, Palmer's throaty vocals add much to the brassy sound that has carried Alan this far. The general vein of their music is drifting further from straight, elementary pop and closer to free jazz, marinated with pop progressions. Alan still plays a good trumpet and John Anthony a fine sax - the whole seven man team approaches orchestral proportions on stage. The Deram LP, 'The Alan Bown!' should have no trouble, thanks to radio plays, but it's about time some people got off their rear ends to see some bands around here, instead of spouting the usual, "Oh, them . . ."



KIDOLOGY

I FIND IT HARD to believe that Jim Reeves new single is not in the charts, especially when his old one, which was released in November is still in.

Don't you approve of dead singers getting in the charts or don't you get paid enough to put it in from RCA.

Let's have less of the kidology and more of the truth at least it would be a change in a pop world which apparently has no morals. - ADA DEWHURST, 16 Dounham Gardens, Prestwich, Manchester.

UNNECESSARY SURELY THE LUDICROUS 'reply' from Lennon and Ono (7th March) merely confirms John Peel's article?

Their continual flow of meaningless phrases, empty words, punctuated only by "you know", has become more than a drag!

It is good to know that there are still some people who can, and do, bring facts to the attention of the outside world.

If he (Lennon) has nothing constructive to offer, why does he feel this farce so necessary? What good are words to the poor and the hungry? In Britain alone Lennon and Ono could actively participate in social work, bringing the 'peace' and 'brotherly love' they preach.

Possibly they wouldn't have so much time to talk, then again it is easier to talk - and talk is cheap! - H. GODFREY, 'Old Poynters', Pointers Road, Cobham, Surrey.

UNRECOGNISED TO MOST PEOPLE the name Allen Toussaint conveys nothing. Yet to me he is one of the finest songwriters in his field, specialising in what is commonly known as 'The New Orleans sound'.

Write to Val :-
Record Mirror,
7 Carnaby Street,
London W1V 1PG

As well as being a writer he produces, arranges, plays piano on numerous records and until recently owned his own record label in the States - Sansu records.

He has been the master mind behind all Lee Dorsey's hit records and wrote such numbers as "Ride Your Pony", "Get Out Of My Life Woman", and "Working In The Coal Mine", all in his inimitable style.

Now Allen Toussaint has a single issued on Soul City records last month which all the music journals have chosen to ignore - not a review anywhere! Allen is featured on piano, and the number "We the People", was written, produced and arranged by him, and also features what sounds like the male vocal backing group included on Lee Dorsey's records. - D. G., 16 Ravens Close, Normoss, Blackpool.

EDDIE COCHRAN THIS COMING APRIL will be very important for the fans of Eddie Cochran. Just look and see what his fans will be doing around his tenth anniversary.

First of all the BBC 1 television will show the film 'The Girl Can't Help It' on the evening of the 14th. This is a tribute to Eddie, followed on the 17th by a new album titled 'The Very Best Of Eddie Cochran', which will feature three completely new tracks.

Then on the 18th, the biggest West country social ever mounted anywhere in the country. Then the close. All fans will travel all the way to Saint Martin's Hospital, Bath and present flowers to the marvellous staff. This I hope will be the greatest year for Eddie Cochran and his loyal fans. Would like to hear from you all, so please write. - PETER MORGAN, The Eddie Cochran Memorial Society, 85 Kingsway, Kingswood, Bristol.

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ROY ACUFF: Businessman, singer, philosopher, star of Grand Ole Opry . . . born at Maynardsville, Union County, Tennessee. Originally wanted to be a baseball player, but suffered regularly from sunstroke. But dad, a Baptist minister, encouraged him to take up fiddle and he joined a "medicine show".

In 1934, started recording. Formed Acuff-Rose, with Fred Rose, one of the biggest publishing organisations in the world. Now he's cut down on public appearances, but entertains in Vietnam and has run as Governor of Tennessee on a Republican ticket. Has own plaque in Country Hall of Fame.



TEX RITTER: They say he started the cowboy and C and W trend — and he was born in Panola County, Texas, on January 12, 1906. As a kid he learned to ride, shoot and rope — almost before he could walk. At the University of Texas, he became a folklore authority and singing lecturer.

But show business called. He went to Broadway and then Hollywood. Appeared in 78 films. Was one of the first Capitol recording artists. Now lives in Nashville, Tennessee, owns several mines . . . has string of hits, including "High Noon" and "Boll Weevil".



JOHN WESLEY RIELS 1: A country balladeer, who made his first appearance at the age of seven in a radio show, back home in Bastrop, Louisiana. Learned guitar, then moved to Texas. A regular in "Cowtown Hoedown" at Fort Worth, guesting on most country shows.

In 1965, moved to Nashville, Tennessee. Made debut for Columbia Records in 1968, after a spell as writer and staff musician with Moss Rose Publications — and his first record, "Kay", was a national C and W hit. One of the younger stars; now a prolific writer.



DAVID HOUSTON: By the age of twelve, he was singing on the American radio show "Louisiana Hayride". Born in Bossier City, Louisiana, David was discovered by Tillman Franks, who brought to the fore such artists as Hank Williams and Johnny Horton.

Hits for David: "Almost Persuaded" and "Mountain Of Love", but he's also an actor, having appeared in the John Wayne film "The Horse Soldiers", "Carnival Rock" and "Teenage Kisses". What's more, he is another energetic country star — his hobbies are boxing, swimming and gymnastics. Good guitarist, too.



CHARLIE WALKER: He sings country, but he talks sport — an experienced sports commentator and top-rated golfer. Has also been voted one of the top country dee-jays, which underlines his versatility.

But he says he remains primarily a recording artist and his hits include "Pick Em Up On Your Way Down", "Wild As A Wild Cat", "Close All The Honky Tonks" and "Don't Squeeze My Sharmen". Even so, recording is hard work — he competes regularly in the Sahara Invitation Tournament at Las Vegas, to keep his golf handicap sweet.

IT'S THE SECOND INTERNATIONAL FESTIVAL OF COUNTRY AND WESTERN MUSIC. Last year's event was a sell-out, with 12,000 people crushing the barriers. Again, top names are appearing.

So Country music sells, with all tickets sold for this year well in advance. So Country music is hitting back against the cynics who believe it to be "nasal, anaemic sound."

So listen to promoter

Mervyn Conn. "I believe that by 1971, country music in the United Kingdom will account for one quarter of all record promotion and sales. It's not only here that the music is consistently gaining ground. Scandinavia, for instance, is equally interested.

"So is Germany. Before long, I think there could well be a sort of Common Market in Country music. And I would like us to be in control of it."

Yet Mervyn says he is far from complacent. In fact, he

has formed the Country Music Association "Great Britain".

And he adds: "The more obvious purposes are to co-ordinate country music in the United Kingdom, but also we want to work closely with America's Country Music Association . . . and we have a fourfold purpose in life.

"First we shall make representation to the BBC to allocate more needle time to country music; second, we shall campaign for more television time; third, we will

set up an arbitrary body to act as liaison between artist, record company, publisher, agent and promoter; and fourth, we want to tell the public all about country music."

So we come to the Second International Festival of Country and Western Music. Many record labels exhibit their wares, along with music publishers, instrument manufacturers, newspapers, fan clubs, clothing manufacturers . . . plus those various C and W music associations. — P.J.

WHY I LIKE COUNTRY MUSIC! by Murrey Kash

THERE ARE so many reasons why I'm a Country Music Fan that I find it difficult to know where to begin. I suppose being born and raised in Toronto where I heard a lot of it on Radio had a great influence on me. Roy Rogers used to have a wonderful weekly Country Music Show from Hollywood and then of course there was the Saturday night Grand Ole Opry Show, that featured every major star on the American Country Scene. After leaving school I worked in a radio station CKOX, (about 150 miles from Toronto) in Woodstock, Ontario, in the heart of Ontario Farmland. It was part of my job to comper these Country and Western Shows, every week.

By the time I came to England, in 1955, I had a thorough knowledge of all the Country Artists on the scene, and their output of records. The BBC asked me to do a Country Music programme soon after my arrival, and I've been doing them off and on ever since. My last series "Call It Country Style", had between 4 and 5 million listeners, which is some indication as to the growth of popularity of Country Music with British listeners, over the past decade or so. Why? The appeal for me and for many others is that it contains good basic melodies with accompanying lyrics that tell a story. The Country Songs include Work Songs, (Lumber-jacking, Farming, Train Driving, Truck Driving, etc.), Story Songs (floods, mining disasters, automobile accidents, etc.) Romantic Songs and songs of Broken Love Affairs. The Western Songs usually deal with the life of the Cowboy — on the prairie, in the city — from rounding up the cattle to gambling in the Honky Tonks (drinking bars), gun-fighter ballads and so on.

Back in the Twenties and Thirties, names like the Carter Family, Jimmy Rodgers, Carson Robinson were all the rage. Later it was Roy Rodgers and Gene Autrey. But Country Music developed and maintained a wider appeal

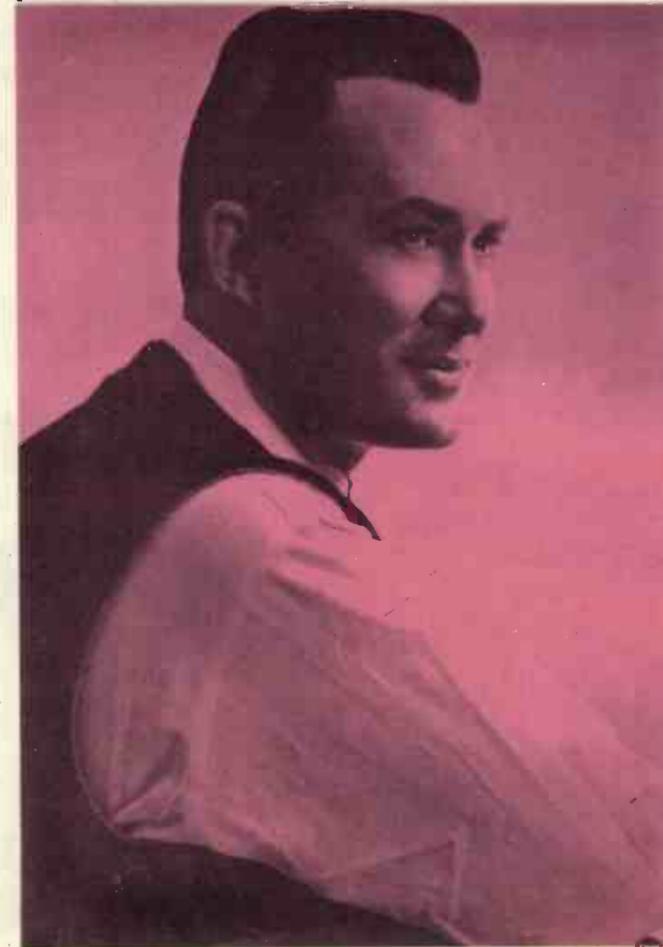
with the advent of Hank Snow, Roy Acuff, Slim Whitman, Eddy Arnold and others on radio and records. With the weekly broadcasts on AFN and BBC, Europeans became familiar with a number of new names, Hank Locklin, Marty Robbins, Jim Reeves and Johnny Cash. The big break-through on an international scale was the phenomenal popularity of the Jim Reeves records, both in America and more so overseas — Britain, Scandinavia and South Africa especially. Reeves record sales are still making the Record Charts around the world. More recently Johnny Cash has made the Pop Charts as well as the Country Charts.

The Nashville Sound, with its superb collection of session musicians, in the most up-to-date recording studios now established in Nashville by all the major recording companies, has contributed greatly to the modern Country Music sound. Now we have the happy combination of Country Music that is attracting more and more of the non-Country Music fans. Country tunes have been arranged to become mammoth hits e.g. I Can't Stop Loving You, Green, Green, Grass Of Home, and Release Me, so that although the general public was not aware of it, they were making hits of established country tunes.

Where does Country Music go from here? The Nashville group of session men, calling themselves, Area Code 615 on Polydor new British groups like The New Decal System on Nashville, the Country Fever on Lucky are all part and parcel of the Seventies — that is both listenable and danceable — from the teenager upwards.

I've said it before and I'll say it again, Country Music is here to stay! Just listen out for it and I'm sure you'll agree. In fact why not make it a point to get down to the Second International Music Festival at Wembley Pool on March 28th to see and hear the greatest collection of Nashville stars ever to appear outside of Nashville.

LONESOME NUMBER ONE: Don Gibson



DON GIBSON is the most original country and western singer of the past 15 years, and that's been his problem. While everybody else has been happy enough to sing with the country whine or western drawl, Don's been singing in a style that has to be called soulful. And although he has had big hits in both C & W and pop markets, he doesn't enjoy the almost guaranteed success of some other singers with more conservative styles.

Don was born in Shelby, North Carolina, in 1932 (April 3), and first played on a local radio station in 1946. After more radio broadcasts he formed a band and established a reputation that attracted the attention of Nashville publisher and agent, Wesley Rose, who secured a contract with RCA.

Under the recording supervision of Chet Atkins, Gibson began a series of c & w/pop hits in 1958 with "Oh, Lonesome Me"/"I Can't Stop Loving You," "Blue Blue Day", and "Give Myself a Party"/"Look Who's Blue." These were not hits in Britain (although they sold well over a long period), but "Lonesome Number One", "Sea Of Heartbreak", "Don't Tell Me Your Troubles" and others did better, and it seemed that Don Gibson would become a major figure in our charts, comparable to Roy Orbison. Instead, he faded, so that when Ray Charles had his world-wide hit with his gospel interpretation of "I Can't Stop Loving You" in 1962, the song's composer seemed like a forgotten figure of the past. RCA have not even bothered to put out a compilation of his greatest hits.

Yet those hits really were great, instantly recognisable through Gibson's troubled voice, the fast, light guitar solos (listen to the long break in "Just One Time"), and the repetitive bass guitar figures that were a particular feature of his biggest British hits.

Although Gibson's songs have been widely used by singers of all kinds, his singing style has not been widely imitated. Yet for the casual listener who is not attuned to the conventions of country and western singing, Don Gibson is the most rewarding of all c & w singers. History may see him as the most important singer/writer since Hank Williams. For now, it's good to have the chance to see him.

CHARLIE GILLET

me!

LYNN ANDERSON: One of the most attractive of Country stars, born in Grand Forks, North Dakota — and several times voted into the top C and W ratings. And yet another Country star who takes part in sport — a championship trainer and horse rider. She won over a hundred trophies, plus six hundred ribbons in horse shows, rodeos and parades.



But vocally she made the chart with "Ride, Ride, Ride" and "If I Kiss You Will You Go Away" — made her first television appearance on the Lawrence Welk show in 1967. Now she sings and writes and does well at both.

TOMPALL AND THE GLASER BROTHERS: Established show-stopping artists. Started with the Arthur Godfrey Talent Scouts Show, moved to Nashville, were regulars on the Grand Ole Opry — and their hits were "Let Down Easy", "Words Come Easy". Many more hits followed.



Tompall, Chuck and Jim are natives of Spalding, Nebraska. They really write good material and have a long list of awards. They also operate a promotion company, and frequently appear in "Nashville Sound" movies. But mainly it's that show-stopping bit.

DURWARD ERWIN: Was born on May 9, 1937, but because the Ohio River flooded the valley where his parents lived, his birth wasn't registered until two months later in Romsey, Kentucky. Durward started singing and guitar-picking when he joined the Navy. At one time, he wanted to sing pop, but switched to country music and recorded his debut disc "So Much Too Much" in Nashville.



Unmarried, he's a fanatical car-driver, a ski expert, a water-ski novice. This is his first visit to Britain and his discs here are through Mervyn Conn's Nashville label.

ROY DRUSKY: Once again the sporting angle shows through — roy was such a good baseball player that he was offered a professional contract. But instead he joined the Navy, learned guitar, and afterwards was trained to become a veterinary surgeon.



He also formed his own country band and landed a daily radio show, became a disc-jockey and cut his first disc in 1953 — "Such A Fool". He then wrote two number one hits, "Another" and "Anymore". Sixty of his songs have since been recorded. He now lives in Madison, Tennessee, and runs a ranch. Spare time is spent breeding French poodles.



The nostalgic P.J. Proby

P. J. PROBY is alive and well and living in Hendon, north London. And he's believed to be awaiting his resurrection of Jett Powers at the beginning of next month.

P. J. Proby, alias Jett Powers alias James Marcus Smith has a new British album out under the name Jett Powers — a collection of rock and roll tracks he cut in the late '50's and early '60's. Among the titles are 'Bop Ting Aling'; 'Cherrie Pie'; 'Hound Dog'; 'Mia Amour'; 'Caledonia'; 'Forever My Darling'; 'Tomorrow Night'; 'Daddie's Home'; 'In The Jungle'; 'Rocking Pneumonia' and 'Stagger Lee'.

Which, as someone must have said before, is heavy.

I met P. J., hereafter known as Jim, in his record company's office. His hair is growing back to its former length, and he's lost a lot of his paunchiness. The Mark IV Smith.

"It's kinda socked me right between the eyes to have all these tracks out. They must have dug them up from the archives with cobwebs hanging offa them. You know, I've been really surprised to hear some of them things. It's shown me that I've come helluva long ways since then. And I'm 31-years-old now.

"I guess it's good from an economic point of view and it's kinda nostalgic for older people in my age range to look back at it. But for the kids these days, most of them won't have heard of most of this material and so it won't be nostalgia so much as hearing it for the first time.

"They're bringing back some of Eddie's old things too. Eddie Cochran and I were best friends but by recording career went back further than his on account of me getting on radio back home in Texas when I was 10-years-old. I was 14 when Elvis came along — you know 'Hound Dog'? — well everyone says that was a Leiber/Stoller composition. But I tell you that I heard that song from Big Mama Thornton in the 1940's. Those cats who say they wrote it for Elvis couldn't have written it for Big Mama too, could they?

"Anyhow, then I gotta job doing the demo's for Elvis's film songs. You know, they can sing like each other. They're very

adaptable. So when you're out there on stage and you're singing someone else's songs and everyone's screaming they're not screaming because of you, it's because of the song. Especially if you can sing it the same way as the person who made it famous.

"I could go out on stage and sing exactly like Eddie. But I won't because I couldn't get through a song without crying. Eddie and I were close to each other. I was at his funeral. You know, he hated show business and wanted to get into being a jazz guitarist. Everytime we got together we use to pick out jazz guitar tunes. He was a great guitar player.

"Just like Elvis's backing man Scotty Moore. Now Elvis can't stand jazz but Scotty used to be real good at it. Elvis, by the way, is into Elvis. And Elvis used to come down some mornings and Scotty would be picking out a jazz tune and El would look at him and start stamping on the table with the solt. So Scotty would change into rock and roll.

"It's good that Elvis has got outta those motion pictures.

"It's only been in the last two years that he's been back in the public eye. Two years ago I'd have said he'd never come to Britain. But now I'm not so sure.

"Of course, he's very introverted and he hates travel. But he could come."

Jim wasn't finished with his nostalgia. For another half an hour he rambled on about the mafia, songwriting, Jack Good and the rest of his career. But by the end he came to the new Proby. He's got a 15 piece band together — half country and half soul with himself in the middle. Right now they're beginning to record four singles together. And then there's his business ventures — he's got a company in Holland who are trying to book the Rolling Stones for the biggest Dutch pop concert. And he wants to make movies.

And he wants to get his hair cut — although he's a bit undecided about that point — and become the new Jack Jones.

We haven't heard the last of P. J. Proby as he Jett Powers himself into the '70's.

ROB PARTRIDGE

THE SEVENTIES SOUND

by HARRY SIMMONDS

HARRY SIMMONDS is a 26-year-old Welshman who has been closely associated with the progressive music scene in Britain for several years. Manager of Christine Perfect, Chicken Shack and Savoy Brown, he believes that the American market is far tougher than people think.

"I've just returned from a two-month trip to the States where I travelled quite extensively with Savoy Brown and I found a totally different attitude from my travels there last year.

"No longer is it sufficient for a group to achieve recognition in the States purely because they're British. The market is now far tougher due to the fact that so many really

excellent groups have emerged there. In fact, they have a far higher percentage of good groups than we have. The promoters would now sooner book American acts and when British acts go there these days they usually end up on the bottom of the bill.

"This is not the case, of course, with acts like Jethro Tull, Led Zeppelin, Ten Years After and Savoy Brown because these acts combine a high degree of showmanship with excellent musical ability. This is where they win out. American audiences are not content to see a guitarist just stand there and play, they want visual impact — vaudeville, for want of a better word.

"So a great number of British acts have been failing badly in the States. Unfortunately, the British music press has not been reporting the situation accurately. We read of glowing reports in the papers about certain groups having a highly successful tour of America

when they are, in fact, flops. To save face they manufacture inaccurate reports and the British music papers print them. I wish some paper would make an effort to get at the true facts. This would save a lot of hardship for the newer groups who intend to go to America believing they'll be received with open arms. They'll probably have a hard time and lose a fortune as well unless they're exceptional.

"Another point: because certain groups are big names in Britain, the music press automatically believe that they are fantastic successes in other countries and never bother to question the overblown, exaggerated reports they receive.

"I'm not saying that good British acts are finished as far as America is concerned — just that they have to combine a high degree of showmanship with exceptional musical ability. I'm also pointing out that they shouldn't expect too much.

"As far as the Chicken

Shack are concerned, I prevented them from touring America although I had several offers, because I knew the time wasn't right. I also realised that there were far too many English acts touring the States and they were upsetting the market because they couldn't keep up the high standard set by the original British groups like Zeppelin and Ten Years After who captured the imagination of the American public eighteen months ago.

"Now I've arranged for the Shack to tour the States this summer because they're the right type of act for the festivals and because I think Stan Webb is the type of showman they appreciate over there.

"Whether they are a success remains to be seen, but at least we will keep the right sense of proportion when viewing their tour — and if it is a flop we will admit it.

"Incidentally, my latest discovery is the best find I've had yet. Her name is Valerie Bond."



smalltalk

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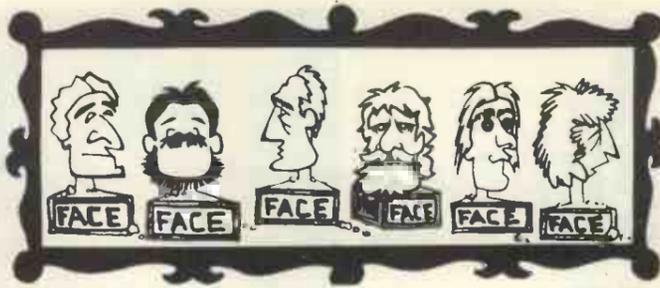
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ROY LYNES, organist with Status Quo, married New Zealander Wendy Fallon last Saturday..... John Gee, (former manager of London's Marquee Club, now managing Spirit of John Morgan and Trevor Billmuss..... interesting confrontation this week at the Fillmore West, when Manfred Mann Chapter Three played opposite Miles Davis.....Elektra's Mike Hales has bought Kenny Everett a Mercedes (matchbox variety).....A12: Dionne Warwick....."Simon and Garfunkel" still about the funniest line on "Laugh-In".....Daddy Longlegs wish to thank Trans World Airlines for their advertisement - "Long Legs Fly TWA".....Vincent Crane of Atomic Rooster claims to have broken all records for towing a van - 266 miles from Sunderland to London.....where did Kit Lambert tell the taxi driver to take Robert Stigwood on their last trip to Tangier?.....one of our readers requests no more skinhead jokes, "We've had quite enough alreghae".....Shepherds Bush Comets so successful at Miss Morris' of Hammersmith 21st birthday, they were immediately booked for her younger sister, Gladys' coming of age in June.....

Steve Mann of Transatlantic looking more like Jim Morrison of the Doors each day. Or is it Donovan?.....is Chas Chandler really 'the germ-bomb'?.....BRINSLEY SCHWARZ! and remember you read it in the Face.....nice feature on Britain's past Eurovision contest entrance in the current Radio Times.....Hopalong Fargo (formerly known as Wellington), letting advertising

space on his plaster cast - first clients were allegedly the Wimbledon Plaster Casters.....Q13: whom do the following have in common - Charlie Rodgers, Mike McCoy, Steve Grayson, Rick Richards, Vince Everett?.....I say, I say, I say. Who conducts the music you hear in supermarkets? - Tesconini.....memo to Sunday Mirror writer Shirley Lowe: most DJs now admit Polly Brown of Pickettywitch sounds like Dionne Warwick, not Diana Ross.....how does Andy Fairweather-Low make out with transatlantic 'phone calls with sixpences?.....in a Radio Times piece, Pete Townsend of the Who reckons "John Peel and Pete Drummond are both incorrigible bores".....Quintessence promise us Jesus walking on the water with an aura behind him coming from his third eye for their album cover.....

Marquee-Dolan has the best P.A. in the business.....the Beat celebrated St. Patrick's Day in Ireland - but were they ready for him?.....is Al Jardino of the Beach Boys, credited with composing rights on the flip side of their new single, any relation of Al Martino?.....DJ Ed Stewart was crowned 'King Dratter' after 'nurdling' contest by the Chelsea Science and Technical College - long live Michael Bentine.....P. J. Proby wants to thank Nik Cohn for the kind references to him in Cohn's book about rock music.....not only Mae West - but Greta Garbo and Marlene Dietrich at London's Electric Cinema.....come home Sutch, all is forgiven.....

Creedence Clearwater Revival COMPETITION

The following 30 people were judged as winners in the recent Record Mirror/Creedence Clearwater Competition and should by now have received their copy of the L.P. 'Willy and the Poor Boys'.

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EMBER RECORDS: HOME FOR ROCKERS

EVERY ROCK 'N' ROLL COLLECTOR has to consider the catalogue of Ember Records, although some may be critical of the way it is presented. The names of the singers who are available on LP's demand attention: Jerry Lee Lewis, Carl Perkins, Esquerita. Yet the presentation is often messy. Recording level of several records is low and uneven, and the presentation of sleeve notes is shoddy. In addition, an erratic pricing policy has some records (in the "Ember" series) selling for less than £1 and other similar records (in the "Speciality" series) going for nearly two quid. All of this puts off both shop-keepers (many of whom decline to stock the label's product) and their customers (who mistrust it).

Several readers have written to say that they cannot find Ember records in their shops - particularly in the West country - and others have written asking for reassurance before they make special orders. M. Diaper writes: "I bought a copy of the Sanford Clark (Ember) album, with "The Fool" on it, and was disappointed to find that it was not the original. I don't want to make the same mistake again.

"Concerning the Johnny Otis LP, "Formidable - Johnny Otis Show," I wonder if you could tell me what numbers are on it, and if they are all rock, like the old "Bye Bye Baby", "Hand Jive," etc. I wonder if you could tell me the contents of the Esquerita LP, "Wildcat Shakeout". I have never heard Esquerita, but I should imagine he has a style not unlike Little Richard and Larry Williams.

"Lastly, do Merrill E. Moore's LP's contain all his original material and not remakes?"

Of these records, the Esquerita LP (Speciality 6603) is in the most interesting to rock 'n' roll fans. Compiled by Wild Little Willie, it comprises all Esquerita's Capitol material (I think), and presents a singer who has clearly heard all about Little Richard and yet could never be mistaken for him. Esquerita's voice is lower, rougher, and closer to older blues styles, but on most tracks jumps up into a falsetto warble that sounds as if he's mocking an opera singer. Unfortunately, the musical support doesn't really do justice to the singer. Esquerita plays piano - again getting a sound that sometimes sounds like somebody with classical training in the middle of a fit - but the rest of the musicians sound as if they've never heard of, still less played, rock 'n' roll before. The result is sometimes chaotic and sometimes very exciting.

QUAINT

The Merrill Moore LP's are compilations of original material, most of it recorded before rock 'n' roll had taken the shape of fierce rhythms and shouted vocals that Haley, Berry, and Richard stamped on it. So Moore sounds a bit quaint, with his jaunty country and western voice, Hawaiian guitar, and brushed drums. The boogie piano's nice enough, but doesn't make the music rock 'n' roll. The man's appeal is a mystery to me.

The Johnny Otis LP (Speciality 6604) is not a collection of his rock 'n' roll singles, but a reissue of a Capitol "live" LP, recorded as Otis was making a transition from featuring a rhythm and Blues Caravan to doing rock 'n' roll. It will probably disappoint anybody who has heard his later singles (although it does include his one British hit, "Ma, He's making Eyes At Me," which featured Marie Adams and the three Tons of Joy").

The Otis rock 'n' roll 45's would make up a really fine LP. There were nine 45's released on Capitol here, apart from "Ma" (which wasn't really rock 'n' roll, but pop/revivalist gospel/R & B). The following seven were all good: "Bye Bye Baby" (not the same song that's on the new Sonet LP, "Cold Shot")/"Good Golly" (which is on "Formidable") (Capitol 14817); "All I Want Is Your Love"/"The Light Shines In My Window" (both featuring Marie Adams) (14837); "Johnny Otis' Hand Jive"/"Ring-A-Ling" (14875); "Crazy Country Hop"/"Wilfie Did The Cha Cha" (14894); "Telephone Baby"/"Castin' My Spell" (15018); "Three Girls Named Molly Do!" the Hully Gully"/"I'll Do The Same Thing For You" (15057); and "Hey Baby, Don't You Know"/"Mumblin' Mose" (15008); and there were a couple more that were not released in this country. Many of the singles featured at least one side with a fine Bo Diddley beat, most of them had witty, ingenious lyrics, and all of them were great for dancing. If anybody wants to see these issued as an LP, write to Jeff Kruger at Ember.

UNWANTED MATERIAL

At various times in the past, Ember have had rights to several good American catalogues, including King and Modern, but now most of the label's releases are options taken up on material that other British companies have rights to but don't want - hence the release of Capitol material ignored by EMI. The recent "sampler", "Rock Blast From The Past", shows the range of singers that have been on the label over the past few years, including Bill Haley (not the original recordings, Mr. Diaper, but still interesting - "Shake, Rattle and Roll" is half-way to soul, and still good), Richard Berry (fantastic atmosphere on "Louie Louie" - listen to the grammar!), and Carl Perkins (with a Deep "R & B" sound on "Dixie Fried").

Although the title suggests otherwise, Ember's "Soul From The Vaults" (Speciality 6606) also has several great rocking tracks, including the Cadets' "Stranded in the Jungle", the Jacks' "Hey Little Sister", Marvin and Johnny's "Ain't That Right," and the Teen Queen's "Rock Everybody" (if you've heard this group's "Eddie My Love", don't worry - this moves!).

Although Ember has now lost the rights to most of its former catalogues, it does still have access to Savoy; now mainly a gospel label, this company (based in Newark, New Jersey) made some good rhythm and blues records, and good LP's could be made from instrumental hits such as Paul Williams' "The Hucklebuck," the material by Johnny Otis with Little Esther and the Robins, and a lot of great commercial blues by Nappy Brown. Brown is making records again - he has an LP for the Elephant V label - so now could be a good time for a reissue of his old hits; does anyone remember "Don't Be Angry"? One of the best non-hits of 1955.

FACES (Warner WS 3000). Wicked Messenger; Devotion; Shake Shudder Shiver; Stone; Around The Plynth; Flying; Pineapple And The Monkey; Nobody Knows; Looking Out The Window; Three Button Hand Me Down.

The Faces are a new group. With a total change of musical policy and the addition of two new members this must be regarded as their debut album. And as such this is more together than any first album I've heard in a long time. A thundering great album ranging from the gospel flavour of "Devotion" to Dylan's "Wicked Messenger" — re-arrange as thumping rock 'n' roll. A superb collection of goodies. R.P.

THE DOORS: Morrison Hotel-side one: Hard Rock Cafe-Roadhouse Blues; Waiting For The Sun; You Make Me Real; Peace Frog Blue Sunday; Ship Of Fools. Side two: Morrison Hotel-Land Ho!; The Spy; Queen Of The Highway; Indian Summer; Maggie M'Gill (Elektra EKS 75007 American copy).

Possibly the best LP the Doors have made, this is split up the middle in it's musical categories. Side one is hard rock from the conventional standpoint of funky, pub piano jives (You Make Me Real), to lengthy, moody Morrison drawls like 'Blue Sunday'. The atmosphere may be "my girl is waiting for me", but our Jimmy is clearly in no mood to drop 'em any more.

In contrast, the 'Florida Flower' comes into his own on the Doors own brand of rock splashed all over side two. Grinding organ and excruciating guitar squeals blend splendidly behind 'Land Ho!' and then to the slinky, suspicious, almost fearful spell of 'The Spy'. James 'Miranda' is even improving his past lack of tone variety in his vocals. You can even catch Lonnie Mack on bass on 'Roadhouse Blues'.***L.G.

JAMES TAYLOR: Sweet Baby James (Warner Brothers 1843 American copy).

Every bit as good as his first and a triumph after leaving Apple, this collection was again produced by Peter Asher. Taylor's essentially simple guitarwork is backed by slight, but effective arrangements, his voice is cool and light. In no way taxing, this is an LP to calm down to. Yet another worthwhile division of folk music.***L.G.

VAN MORRISON: Moondance (Warner Bros. WS 1835).

Van has one of the voices described as 'white soul', laced with intensity and dripping with feeling. An experienced vocalist, he has chosen his backing well and the lengthy list of session men provide some very credible sounds from jazz to hard rock that appear to be tailored to his unique style of singing. He achieves an exceptionally high degree of brilliance of 'Crazy Love', backed by gospel trio renditions and if you look close at the credits, it seems Judy Clay is in there wailing away.***L.G.

AL STEWART: "Zero She Flies" (CBS 63848). My Enemies Have Sweet Voices; A Small Fruit Song; Gethsemane Again; Burling; Electric Los Angeles Sunset; Manuscript; Black Hill; Anna; Room Of Roots; Zero She Flies.

Stewart's new album is an extraordinary insight into his lyrical depth. Songs such as "A Small Fruit Song" — just a few lines long, carry all the urgency and power of "Love Chronicles" — on his last album. And this cohesive effect is seen on all the songs — especially "Electric Los Angeles Sunset", where not one line is lost or meaningless. He's also a great guitarist as the instrumental "Room Of Roots" shows. With this album Stewart is probably one of the most formidable talents in Britain.

JOHN MAYALL: Empty Rooms (Polydor 583580).

John's finest LP to date with the accent on acoustic guitar, harmonica and general countrified blues. Authentic southern blues are electrified on some tracks to fair effect, but whether it's a long, slow, oozing number of a twelve bar jive, the highlight is John Mark's competent fingerwork. Not only his best LP, but his greatest line-up to date.***L.G.

PETE BROWN'S PIBLOKTO: The Art School Dance Goes On Forever (Harvest SHVL 768).

Hours of fun and digestable parody on the cover plus down home cartoon strips inside depicting fab exploits of Piblokto. As for Pete Brown since the Battered Ornament days, he seems to have Piblokto pretty well in hand. Not much individuality in the outlook, but a credible performance of jazz/blues/free verse splintered by very weird macaroni voices. Sometimes sounds like early Tull. 'Piblokto skids in LP wheely bout!!' Nice sax arrangements. ** L.G.

STEPHENWOLF: Steppenwolf (Stateside SSL 5020).

Still not a clear picture of John Kay without shades, but the Steppenwolf guitar beat is still prominent and quite clear. Strong in the same essentially simple but professional way, Creedence comes across. Individual styling in the guitar riffs and powerful harmonies. Also includes Easy Rider tracks 'Born To Be Wild' and 'The Pusher'.***L.G.

WILD ANGELS: "Live At The Revolution" (B & C BCM 101). Johnny B. Goode; Great Balls Of Fire; Summertime Blues; Jailhouse Rock; Say Mama; Mean Woman Blues; Jeanie, Jeanie Jeanie; Matchbox; Long Tall Sally; Cut Across Shorty; Rock Around The Clock; Whole Lotta Shakin' Going On.

Vintage rock 'n' roll. 1970 style. The Wild Angels are currently knocking out every audience they play to with their guaranteed authentic rock. This album was recorded at London's Revolution Club — and as you can hear from the noise in the background, the group went down a treat. All the old numbers are faithfully reproduced — from Cochran's 'Summertime Blues' to Big El's 'Jailhouse Rock'. Great value for 19s 11d — even with the dodgy production. R.P.

A CHANGE OF FACE



ROD MCKUEN: "New Ballads" (Warner WS 1837). Statement; Before I Loved No One; As I Love My Own; All I Need; Thank You for Christmas; And Tonight; I looked At You A Long Time; I'm Not Afraid; Resolution; Before I Loved No One; Rock Gently; Philedelphia; Gone With The Cowboys; Tomorrow And Today; In Someone's Shadow; Hit 'em In The Head With Love; A While More With You.

Ballad singing today is Rod McKuen. He's brought a breath of fresh air into a scene long dominated with the "Moon-June" syndrome. Already Frank Sinatra, no less, has seen McKuen's Lyrical Talents which are evident on this album. All but one are originals by McKuen — who came to fame as a poet. Some charming, tender songs. R.P.

SANDY NELSON: "Groovy" (Liberty LBS 83302). The drums come to the foreground for "Sugar Sugar", "Tracy" and "Take A Letter Maria" etc. etc. Competent but very boring I'm afraid. And WHAT are the sleeve notes all about?*

GLEN CAMPBELL, BOBBIE GENTRY, TEX RITTER: "Capitol Country Caravan" (Regal Starline SRS 5021). Issued by way of a sampler... an introduction to country music. Some fair material here — like Bobbie's "Cde To Billie Joe", Glen Campbell's "Gentle On My Mind" and "Deck Of Cards" by Tex Ritter. Possibly released to co-incide with the Country festival at Wembley, this bargain-priced disc could sell.***R.C.

AARDVARK: (Deram Nova Stereo SDN 17). Copper Sunset; Very Nice Of You To Call; Many Things To Do; The Greencap; I Can't Stop; The Outing — Yes; Once Upon A Hill; Put That In Your Pipe And Smoke It.

Sounds as if it was put together in a hurry — the production seems to falter in places. But the group itself seem to have lots of original ideas and they seem eager to experiment. This, together with the Clark-Hutchinson and Pacific Drift albums, released a few weeks ago, is the most promising album from the Deram Nova series so far. R.P.

PHIL OCHS: "Greatest Hits" (A & M AMLS 973). One Way Ticket Home; Jim Dean Of Indiana; My Kingdom For A Car; Boy In Ohio; Gas Station Woman; Chords Of Fame; Ten Cents A Coup; Bach, Beethoven, Mozart And Me; Basket In The Pasy; No More Songs.

Phil Ochs Great Hits? Well, as the back of the sleeve explains "50 Phil Ochs Fans Can't Be Wrong". A collection of folk-rock numbers — ranging from social comment to love songs. But the whole thing seems to be of variable production quality — strange because Van Dyke Parks is credited as producer. Backing musicians and singers include James Burton and Mary Clayton. A pleasant album. R.P.

JUKE BOY BONNER: "Things Ain't Right" (Liberty Stereo 83319). Lets Boogie On; Talking' About Lightning; Well, Well; Mr. Downchild; B. U. Blues; Regent Sound; Thing's Ain't Right; Belfast Blues; Trying To Call Home; Mojo Hand; Texas Turnpike; Sun's Going Down; Where I Live; Travellin' Shoes.

A collection of predominantly country blues played electric. Juke Boy's style is based firmly in his country roots and yet his method is absolutely contemporary. A very good example of Bonner's music.

GREAT WESTERN: "Salute The Sound Of Detroit" (Pye Marble Arch MALS 1249). Tamla items like "Dancing In The Street", "Uptight" and all by a musicianly Bristol team — treated instrumentally and differently through Andy Warhough arrangements.

FRANCOISE HARDY: "Francoise Mon Amour" (Pye Marble Arch MAL 1267). Attractive sleeve, material from the 1964-66 era with the husky-voiced charmer liting away like mad, but romantically, in French. Super-smoother for troubled brows.

RUSTY ADAMS AND JERRY SHOOK: "Folsom Prison Blues" (Pye Marble Arch MALS 1210). Material previously big for Johnny Cash and Webb Pierce — treated reverently if not always successfully. Samples: "Frankie and Johnnie" and "Ballad Of A Teenage Queen".

SHEILA SOUTHERN AND MIKE SAMMES SINGERS: "Hello Dolly" (Pye Marble Arch 1266). Top 1960's musical, with Jerry Herman music. Reasonably-priced slice of nostalgia with Sheila in specially good nick on "Just Leave Everything To Me".

DJANGO REINHARDT: "Django" (Pye Marble Arch 1234). Great name from the early days of jazz... material like "Swingde Paris" and "It Had To Be You", recorded back in 1947 for French radio programmes. Historic, almost.

JIMMY JAMES AND THE VAGABONDS: "The New Religion" (Pye Marble Arch 1244). Back To 1966 for rockers from a particularly versatile team. There's warmth along with power in Jimmy's voice — and here is a sort of anthology of rock-pop-soul.

MIKI AND GRIFF: "Tennessee Waltz" (Pye Marble Arch 1241). Husband and wife team who purvey gentle country-styled ballads. Sugary, yes; schmaltzy, usually no. It's charming stuff, in-offensive and extremely professional.



ATOMIC ROOSTER (B & C CAS 1010). Friday the 13th; And So To Bed; Broken Wings; Before Tomorrow; Banstead; Sly; Winter; Decline And Fall.

Arthur Brown's old-backing group have come out with a fine debut album on their own. Vincent Crane's organ is thrustful and assertive without any ego drowning the other two. Nick Graham sounds in good voice and the whole thing has been put together with thought. A very promising LP. R.P.

RIGHTEOUS BROTHERS: "Re-Birth" (Verve SVLP 9249). A little disappointed in this new offering from the 'new' Righteous Brothers, now without Bill Medley. New group features Bobby Hatfield on lead vocals. Material here leans heavily on the 'soul' angle with items like "Born On The Bayou" and the Sam and Dave hit, "You Don't Know Like I Know".

Gone is the smooth, melodic sound of the Righteous Brothers to be replaced by something altogether more basic. Some may like it, but nowhere near up to the standard of previous releases.**

SOUNDS ORCHESTRAL: "Good Morning Starshine" (Pye NSPL 18333). More great piano from Johnny Pearson and the team who gave us "Cast Your Fate To The Winds". They're still churning out darned good LP's — very listenable, this set. "Mrs. Robinson", "Aquarius" and the title track sound good. Best track, though, is "Je T'Aime". Very professional.***

CONNIE FRANCIS: "Sings Les Reed" (MGM CS-8117). I'm Not Connie Francis' greatest fan — but this IS a good LP. Somehow Connie and Les Reed's songs go well together and this is a fine middle-of-the-road LP.

"It's Not Unusual" sounds great — Les has got away from the well-worn big band arrangement on this one — and there's "Delilah" and the recent Ken Dodd single, "Don't Say A Word." Don't just dismiss this LP, it really is very good.***

PAT BOONE: "Golden Hits Volume Two" (Dot SLPD 534). Trouble with this album is that it doesn't contain many of Pat's British hits. Most of those, like "Speedy Gonzales", were on 'volume one'. Still, there is "Quando Quando Quando" (Pat's version is still the best) and "Ain't That A Shame". Pleasant memories!***

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First batch received: MARISOL: "Marisol" (Eclipse R 2023). Continental girl singing star; "Sounds From Rumania" (Eclipse 2031), atmospheric orchestral and vocal tracks; "Lola Tsakiri Sings" (Eclipse 2032), sings along with the Greek Trio Manitaras;

NICK NICHOLAS and "Warm Red... Sentimental Blue" (Eclipse 2017), young London pianist on standards; the Jamaican VAGABONDS on "Skatime" (Eclipse 2028), authentic dance material; "LOS BRAVOS" (Eclipse 2026), the Spanish "Black Is Black" chart-topping team; "Golden Strings" by JOHNNY DOUGLAS and his Orchestra (Eclipse 2019), lavishly-arranged standards; and "The Best Of Old Tyme Dancing", by the SYDNEY BOWMAN famed strict-tempo outfit.

AIR FORCE HAVE A CHANCE

GINGER BAKER'S AIR FORCE: Man Of Constant Sorrow; Doin' It (Polydor 56380). Denny Laine featured vocalist here — and there's a whole lot of talent showing through all the way. Compact basic rhythm, some good wailing — a more-in-sorrow-than-anger reading of a tradition piece. Simple, yet complex — if you get the gist. **CHART CHANCE.**

MARY HOPKIN: Knock, Knock Who's There; I'm Going To Fall In Love Again (Apple 26). We're going to hear a lot of this, he said knowingly. Messrs. Carter and Stephens have hit a happy commercial feel here, with Mary doing her bell-like clarity bit as it jogs along. Probably a number one. And anyway the flip, Eurovision runner-up, is good value, too. **CHART CERT.**

ROMEY CARR: Can You Feel It Baby; What A Lovely Way (Columbia DB 8668). Big launching going for this shapely and talented girl, so let's crack a bottle of bubble. She has a big range, intuitive talent and this Greenaway-Cook song is an extremely good first disc. Catchy chorus, steel guitar chorus, brass — fine arrangement by Ken Woodman. First-rate all the way. **CHART CHANCE.**

CUPID'S INSPIRATION: Are You Growing Tired Of My Love; Sunshine (CBS 4894). One of those stirring, romantic, pleading ballads that suits the tonsils of T. Rice-Milton so well. In swirl the

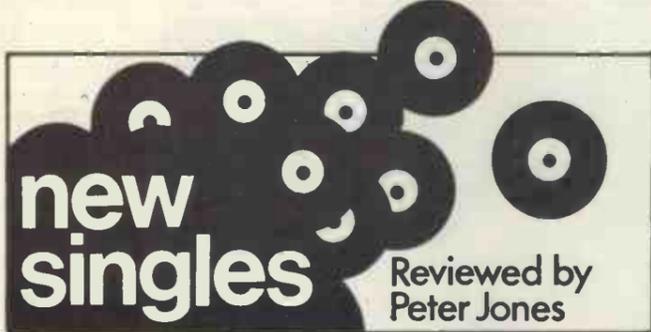
FIRST-RATE DEBUT FROM ROMNEY

ROMEY CARR



strings, touched by horns, and up soars the voice. Sounds commercial enough to me, but could need a couple of spins. Nice chorus hook. **CHART CHANCE**

MARBLES: Breaking Up Is Hard To Do; I Can't See Nobody (Polydor 56378). The old Neil Sedaka hit, justifiably revived and not sounding all that different, despite the passing of the years. Full of the high-flying Marble-topped harmonies... I think it'll make it even though the boys aren't together now. Lively bubble-gum. **CHART CHANCE.**



JULIE FELIX: If I Could; Alone (Rak 101). Julie did this on the Frost Show and my toes curled. As usual. She has a fascinating voice and a dynamic folksey approach that works for me all the time. This is a good-lyric song, with some splendid woodwind sounds behind. Opening a bit overdone. But still. **CHART CHANCE**

ROCK HUDSON: Gone With The Cowboys; Meantime (Warner Brothers 8006). A rock of acting

but not too sure about the singing side. This is a whistle-backed, stringy piece, which honestly is more spoken than sung. A Rod McKuen song, which is guarantee of strong lyrics. Novelty value, then. Don't disregard it — eh, Lee Marvin? **CHART CHANCE.**

KAREN YOUNG: Que Sera Sera; One Tin Soldier (Major Minor 691). Trouble here is that both are 'A' sides. The Doris Day oldie, however, had a middle-eight added by Paul McCartney, which must help. Should be the most-played

side. The other one is a "make-love-not-war" item, with a story-line. Both sung charmingly and with conviction. **CHART CHANCE.**

MARSHA HUNT: Keep The Customers Satisfied; Lonesome Holy Roller (Track 604037). Yes, a hit, at long last, for Marsha. With the aid of rolling backing and some incisive girlie voices, she fair hammers away at this philosophic piece. There is power, but somehow also humour at human best. Should make it. **CHART CHANCE.**

STAMFORD BRIDGE: Chelsea; Ossia (Penny Farthing 715). Could be a girl, could be a football club — on the assumption that it's the latter, it gets a "tip". Song by John Carter and Russel Alquist, both Chelsea supporters, and with a ding-a-dang backing and some appropriate words. And the flip: just a chant featuring perhaps, Chelsea's Peter Osgood. **CHART CHANCE.**

EARTHA KITT: Hurdy Gurdy Man; Catch The Wind (Spark SRL 1039). Now we've heard it all. Earth The Kitt sings the Donovan. Well... own up, it works. She purrs like some ultra-violent cat through this and quite frankly I feel like joining her club. Repetitive, naturally. But so strong. **CHART CHANCE.**

THE BACHELORS: All Of A Sudden My Heart Sings; This Love (Decca F 23003). Give 'em the big ballad, with the soaring dirty great harmonies and it all works. This is an established hit song, but there's a strong chance for it this time round. It's all fulsome entertainment, folks. And should sell. Big. **CHART CHANCE.**

shit-kickin' Country spirit, nifty geetar pickin', a perky beat and a catchy chorus — it fair rollocks along, and could be the most commercial single here. Pleasant slow flip.***

JACK GREENE & JEANNIE SEELY: Wish I Didn't Have To Miss You; My Tears Don't Show (MCA MU 1119). Another big-name pairing on a jolly, inconsequential song that is made entirely by the good accompaniment and singing. Nice slow flip.**

GLENN BARBER: She Cheats On Me; Who's Taking The Picture (London/Hickory HLE 10306). Glenn's own song, this typical slushy Country slowie is somewhat Elvis-like ("Something For Everybody" era). Similar flip.**

BOBBY LORD: Rainbow Girl; Do You Ever Think Of me (MCA MU 1123). Sing-along chorus beater, with just a trace of the "Gentle/Butterfly" thing...pretty square.*

NANCY SINATRA: I Love Them All (The Boys In The Band); Home (Reprise RS 20890). Nothing to do with that gay play, this is a none-too-special yet bright and bouncy Clodagh Rodgers-like song. As Nancy is always a chart contender (and especially as I goofed badly over Andy Williams's latest!) I'd better be uncontroversial and say **CHART CHANCE!**

SMILEY LEWIS: I Hear You Knocking; Playgirl (Liberty LBF 15337). Oh, yes indeed! From the same label that brought you Fats Domino's "Fat Man", here is his, late great, fellow New Orleans-ite doing two vintage early rockers — Smiley's 1955 smash "Knocking" classic, a powerhouse slab of slow-driving bluesy rock, backed with a 1953 clapping jumper on the "Hound Dog" theme. I only hope that his new "Shame, Shame, Shame" album (LBS 83308), from which these are culled, will also include Smiley's original of "One Night" — then Elvis fans who missed it in the '50s will at last discover the censored words! Well done Liberty, these are truly GREAT.****

EDDIE FLOYD: California Girl; Woodman (Stax 145). Rather an attractive rumble-beat slowie, it is doing quite well in America and could be popular here too. Eddie gets quite Solomon Burke-ish at times, to keep it Soulful. Beatier good album track flip. (I'm sure Soul Freaks will be as sad as I am over the death of Tammi Terrell.)***

LINDA CABLE: It's Gonna Happen To You (President PT 284). Okay ballad, sung rather sexily, with some nice trumpet obligato work. Whatta powerful voice.***

BOBBY KNOX: Kissin' (Penny Farthing 714). Very much in a bubble-gum idiom, with an ultra-strong lead-in. Bit nursery rhymish. Organ. Fair.**

ALAN LAKE: Good Times (Ember S 278). Diana Dors' splendid acting husband, if you get the point... rocking away happily enough, on a big-beater.**

ELTON JOHN: Border Song (DJM 217). One of the best records of this, or any other week. Nearly a "tip", but could be just that shade too much for most. Great writer, good singer.***

NEW WAVE BAND: Cecilia (Major Minor MM 694). Paul Simon song, of course, of course, of course. Really so many different versions... hard to say.**

LENNIE PETERS: Here We Go Again (Gemini GMS 002). Blind singer, nice guy, nice song, nice treatment. Country-styled ballad.***

THE SECOND GENERATION: Ready Or Not Here I Come (Major Minor 692). Mixed-voice choral bit, on a steady enough song, but something lacking, despite the basic vitality.**

ALISON WONDER: Once More With Feeling (Columbia DB 8667). Mid-tempo ballad, with Alison singing out well over a chorus bit. Some good sounds here.***

MARVA HODGE: Thy Ghetto (Polydor 56792). Very heavy arrangement for the girl — one of those moody, piano-boosted hearties, but probably miss. Unusual.***

FRIENDLY PERSUASION: Make A Wish Amanda (MCA 5039). Straight bubble-gum gear, hand-clapper style. Pretty harmless stuff.**

THE MEMORIES: Exodus Main Theme (Rex 11053). Clear-cut vocal version of the familiar movie piece. Slow-moving, building well — good lead.**

SERPENTINE: Powerful Jim (Decca 23001). Jim gets a resolute tribute — a fast-moving, over-urgent bit of selling. A chugger of a production.**

DANA: All Kinds Of Everything (Rex 11054). Light-voiced Irish gal, very young, on the Irish Eurovision entry. Sweet stuff. Could register.***



GINGER BAKER

KATJA EBSTEIN: No More Love For Me (Liberty LBF 15317). German Eurovision entry — organ backed, clearly sung but over-dramatic here and there and a probably loser.***

JIMMY CRAWFORD: I Can Make It With You (CBS 4891). Stereo single by a likeable entertainer who

has had hits way back. This is a catchy Chip Taylor song, sung with masculine musicianship.***

SKIP ROW: Sandy's Gone (Part one) (CBS 4893). Irish-based progressive group, a trio who get a good big sound. Slow, strong guitar.***

REGGAE DEPARTMENT

TIGER: Souls Of Africa (New-Beat 052). Shouted proclamations — sturdy beat. Can't keep a good man down, say they. Fair Enough.**

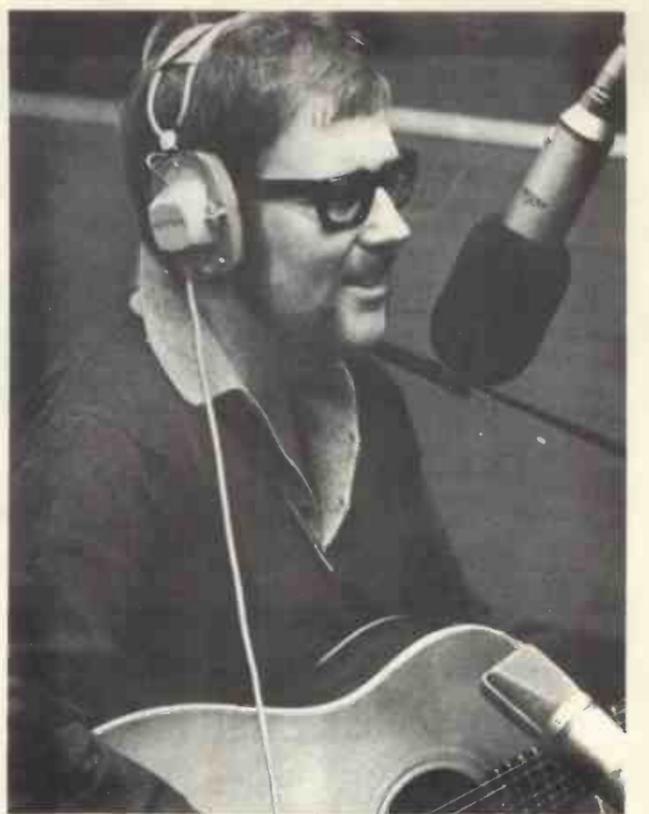
DENZIL DENNIS: I Guess I'd Better Start Believing (Mary Lyn 100). Girlie Choral opening, with the usual staccato-jerky beat. Doesn't really move me much — just another reggae piece. Confused.**

NIYAH AND THE SUNFLAKES: Two Little Boys (Jay Boy 21). The Rolf Harris chart-topper dressed up

in ska style. Experimental, in a way, but it comes off well enough to suggest bigish sales.***

SID AND JOE WITH THE MAHARKS: Down On The Corner (Pama 800). Delayed action, vacally, though the beat is tight and forceful. A bit overstrained, really. Know what I mean?***

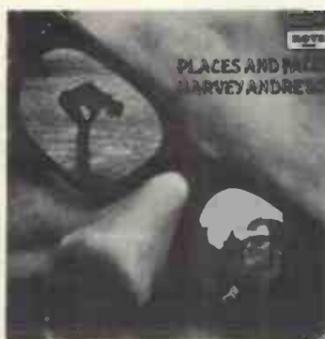
THE BLEECHERS: Adam And Eve (Columbia DB 118). Okay, but, pretty well into the specialist-interest field. Some neat vocal touches and the instrumental side is above average.**



HARVEY ANDREWS

Places And Faces

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The greatest Rock 'n' Roll band ever?



THE POLL was held to challenge the description of the Rolling Stones as the greatest rock 'n' roll band ever. Several supporters of the Stones wrote in defiant protest including Irene Baker of Birmingham: "The Stones are the best R & R group ever. (Yes, Definitely). I'm fed up of them being criticised and hardly ever praised. Little Richard, Carl Perkins, Merrill Moore, Jerry Lee are all great but haven't the personality and talent of Jagger and the Stones."

Dave Leigh of London wondered why it was worth mentioning that the Rolling Stones were rumoured to be the greatest rock 'n' roll band. "I know you probably only did this to get people to write in letters like I'm going to write, but let's face it, people who say stupid things like this are probably spotty-faced 18-year-olds in bell bottom trousers who think rock 'n' roll began in 1962 when the pop groups all really started."

"I suppose to somebody who's never heard good music, the Rolling Stones' early r & b numbers might just be considered to be rock 'n' roll. But to me and the people I know, rock 'n' roll is more than just music. It's the words, the dances, the clothes. And let's face it, how many people who buy your paper know what a Teddy Boy looks like . . ."

"I think it's stupid to have a poll like this, because you'll get all sorts of idiots writing in to say Led Zeppelin or the Animals. I think the real criteria to judge a rock 'n' roll band by is live performance and most people are of course unable to say whether or not Gene Vincent in 1959 was great, because they didn't see him."

P.S. If the Wild Angels come anywhere in the first ten, I'll emigrate to Siberia."

Several readers made the point that it was confusing to call the Rolling Stones a rock 'n' roll group. Keith Pinnell, a committee member of the "6.5 Special Rock 'n' Roll Club" in Harrow, Middlesex, organised a poll among the Club's members and sent in the results with the comment: "As you can see, we did

Results of the poll for the Greatest Rock 'n' Roll Band Ever:

1	Elvis Presley, Scotty Moore, Bill Black, and D. J. Fontana	32%
2	Jerry Lee Lewis and the Memphis Beat	10%
3	Buddy Holly and the Crickets	9%
4	Bill Haley and His Comets	8.2%
5	Gene Vincent and the Blue Caps	5.7%
6	Screaming Lord Sutch and the Savages	5%
7	The Rolling Stones	4.1%
8	The Association	3.3%
	The Beatles	3.3%
	The Wild Angels	3.3%
11	The Band/Ronnie Hawkins' Hawks	2.5%
	Little Richard and his Band	2.5%
13	The Johnny Burnette Trio	1.6%
	Shakin' Stevens and the Sunsets	1.6%

The following received one vote each: the Beach Boys, Danny and the Juniors, the Dave Clark Five, Duane Eddy and the Rebels, Johnny and the Hurricanes, and Johnny Kidd and the Pirates. (Compiled by Charlie Gillett).

not get a single vote for the 'Stones, although in fairness to them we could not find anyone who disliked their music completely. But some objected to them even being referred to as a rock 'n' roll group."

Despite the onset of old age and arthritis among those who attended the first British concerts of Bill Haley, Buddy Holly, Gene Vincent, and Jerry Lee Lewis, there were just enough still alive and able to write for these near-forgotten heroes to triumph over more recent stars.

Barry Webb, describing himself as an "old Rocker aged 28", wrote in praise of Holly and the Crickets, mentioning the three LP's recently issued on Coral-MCA ("The Chirping Crickets," "Buddy Holly's Greatest Hits," and "That'll Be The Day" - all 19/11), which include tracks that have "a real driving rhythm and blues 'feel' about them, and some real LOUD guitar by Buddy, which I think is great . . . They contain the original, GENUINE, old fashioned

rock 'n' roll sounds, which I personally regard as 'Classics' of what they represent."

M. A. Hinchcliffe, who complained that he could not find Ronnie Hawkins' "Arkansas Rock Pile" in any of the eight shops he tried in Bristol, recommended Bill Haley's LP, "Rock Around The Clock" (Ace of Hearts 13) as a source of great rock tracks, and suggested we see the films "Rock Around the Clock" and "Don't Knock The Rock" to see their stage act at its wildest. (Just about everybody except Haley was in "The Girl Can't Help It", which is to be shown on BBC-TV in a week or two; unbelievers should take a look at Gene Vincent, Little Richard, Eddie Cochran, Eddie Fontane . . .)

Several votes were cast for British groups that play, or did play, in a traditional rock 'n' roll style. Members of the Elmer Disco in Bradford wrote to praise the dedication of the Wild Angels, and Steve

Parsons of Gloucester made an interesting comment on Johnny Kidd and the Pirates: "Apart from the excitement generated by Johnny's records, the thing that stands out for me is the obvious influence of Negro blues at a time when British pop stars were more interested in emulating Elvis, Buddy Holly, and the Shadows."

"The influence of blues guitarists is reflected in the guitar solos. The blues influence becomes very prominent in the solo record made by the Pirates in 1964. This was an exciting recording of Little Walter's "My Babe" which featured some dazzling guitar."

"Where Johnny Kidd and the Pirates the first British blues band?"

But still, Elvis won. Tony Neale - who should be commissioned to write a book about Presley - recalled the feeling when Presley first appeared: "Rock wasn't just a music, it was a moment in time, an atmosphere, a mood. I remember seeing 'Jailhouse Rock' in 1958 at a tender age, the atmosphere was different, incredibly exciting because this wasn't a nostalgic flashback down memory lane, this was the new thing, Elvis really wore those glittering suits and snarled at the audience, and "Baby I Don't Care" was the NEW popular song from the film along with the title song. And you didn't know what was coming next."

"But play rock 'n' roll out of context today and it's always compared with what's happening now, which couldn't have happened in '58, when you only compared it with what had gone before . . ."

"My ten best Elvis records would be: Money Honey, Heartbreak Hotel, Trying To Get To You, Mystery Train, Lawdy Miss Clawdy, My Baby Left Me, So Glad You're Mine, Anyplace Is Paradise, Jailhouse Rock, and Milk Cow Blues, roughly in that order. The vocal attack and guitar in Money Honey is fantastic; it was recorded at El's first Victor session of January 10, 1956, along with 'I Got A Woman' and 'You're A Heartbreaker.'"

LONG LIVE ROCK 'N' ROLL.

Friid Rink

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TOP U.K. ALBUMS

- 1 (1) BRIDGE OVER TROUBLED WATER
Simon and Garfunkel (CBS)
- 2 (2) PAINT YOUR WAGON Soundtrack
(Tom Mack) (Paramount)
- 3 (5) FROM MEMPHIS TO VEGAS -
FROM VEGAS TO MEMPHIS
Elvis Presley (RCA)
- 4 (3) EASY RIDER (Stateside)
- 5 (6) *MOTOWN CHARTBUSTERS VOL. 3
(Tamla Motown)
- 6 (4) LED ZEPPELIN II (Atlantic)
- 7 (7) HELLO I'M JOHNNY CASH (CBS)
- 8 (8) ABBEY ROAD Beatles (Apple)
- 9 (15) SOUND OF MUSIC Soundtrack (RCA)
- 10 (26) TOM JONES LIVE IN LAS
VEGAS (Decca)
- 11 (11) FUNNY GIRL Soundtrack (CBS)
- 12 (10) BASKET OF LIGHT
Pentangle (Transatlantic)
- 13 (24) BEST OF THE SEEKERS (Columbia)
- 14 (13) JOHNNY CASH AT SAN QUENTIN (CBS)
- 15 (16) LED ZEPPELIN (Atlantic)
- 16 (18) CHICAGO (CBS)
- 17 (22) OVER AND OVER Nana Mouskouri (Fontana)
- 18 (9) CANNED HEAT COOK BOOK (Liberty)
- 19 (-) GET TOGETHER WITH ANDY
WILLIAMS (CBS 63800)
- 20 (17) HOT RATS Frank Zappa (Reprise)
- 21 (38) SOUNDS GENTLE Val Doonican (Pye)
- 22 (20) THRESHOLD/DREAM Moody Blues (Deram)
- 23 (55) GLENN MILLER STORY Soundtrack
(RCA RD 27068)
- 24 (12) LET IT BLEED Rolling Stones (Decca)
- 25 (43) GRADUATE Simon and Garfunkel (CBS)
- 26 (41) SOUNDS OF SILENCE Simon and
Garfunkel (CBS)
- 27 (27) GOING PLACES Herb
Alpert (A & M)
- 28 (14) BEST OF THE CREAM (Polydor)
- 29 (19) CHILDREN'S CHILDREN
Moody Blues (Threshold)
- 30 (33) THROUGH THE PAST DARKLY
Rolling Stones (Decca)

5 YEARS AGO

- 1 (6) THE LAST TIME Rolling Stones
- 2 (1) IT'S NOT UNUSUAL Tom Jones
- 3 (3) SILHOUETTES Herman's Hermits
- 4 (2) I'LL NEVER FIND ANOTHER YOU
The Seekers
- 5 (7) COME AND STAY WITH ME
Marianne Faithfull
- 6 (13) GOODBYE MY LOVE The Searchers
- 7 (9) I MUST BE SEEING THINGS
Gene Pitney
- 8 (4) I'LL STOP AT NOTHING
Sandy Shaw
- 9 (10) YES I WILL The Beatles
- 10 (5) GAME OF LOVE
Wayne Fontana

10 YEARS AGO

- 1 (-) MY OLD MAN'S A DUSTMAN
Lonnie Donegan
- 2 (1) RUNNING BEAR
Johnny Preston
- 3 (3) DELAWARE Perry Como
- 4 (2) POOR ME Adam Faith
- 5 (5) THEME FROM A SUMMER
PLACE Percy Faith
- 6 (4) YOU GOT WHAT IT TAKES
Marv Johnson
- 7 (10) WHAT IN THE WORLD'S COME
OVER YOU Jack Scott
- 8 (7) WHY Anthony Newley
- 9 (-) FALL IN LOVE WITH YOU/
WILLIE AND THE HAND JIVE
Cliff Richard
- 10 (8) SLOW BOAT TO CHINA
Emile Ford.

ALL the charts

TOP U.S. SINGLES

- 1 (1) BRIDGE OVER TROUBLED WATER Simon & Garfunkel
- 2 (3) THE RAPPER Jaggerz
- 3 (6) GIVE ME JUST A LITTLE MORE TIME Chairmen
Of The Board
- 4 (15) INSTANT KARMA (We All Shine On) John Ono Lennon
- 5 (4) RAINY NIGHT IN GEORGIA Brook Benton
- 6 (-) LET IT BE Beatles (Apple)
- 7 (9) HE AIN'T HEAVY HE'S MY BROTHER Hollies
- 8 (13) LOVE GROWS (Where My Rosemary Goes) Edison Lighthouse
- 9 (10) EVIL WAYS Santana
- 10 (11) DIDN'T I (Blow Your Mind This Time) Delfonics
- 11 (2) TRAVELLIN' BAND/WHO'LL STOP THE RAIN Creedence
Clearwater Revival
- 12 (5) MA BELLE AMIE Tee Set
- 13 (29) SPIRIT IN THE SKY Norman Greenbaum
- 14 (41) ABC Jackson 5
- 15 (18) HOUSE OF THE RISING SUN Frijid Pink
- 16 (17) KENTUCKY RAIN Elvis Presley
- 17 (20) CELEBRATE Three Dog Night
- 18 (19) EASY COME, EASY GO Bobby Sherman
- 19 (21) CALL ME Aretha Franklin
- 20 (12) PSYCHEDELIC SHACK Temptations
- 21 (7) THANK YOU/EVERYBODY IS A STAR Sly & the Family Stone
- 22 (8) HEY THERE LONELY GIRL Eddie Holman
- 23 (32) COME AND GET IT Badfinger
- 24 (25) GOTTA HOLD ON TO THIS FEELING Jr. Walker & the All Stars
- 25 (39) UP THE LADDER TO THE ROOF (Supremes)
- 26 (34) THE BELLS Originals
- 27 (14) RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas
- 28 (31) DO THE FUNKY CHICKEN Rufus Thomas
- 29 (16) NO TIME Guess Who
- 30 (27) THE THRILL IS GONE B. B. King
- 31 (22) OH ME, OH MY Lulu
- 32 (35) IT'S A NEW DAY James Brown
- 33 (24) I WANT YOU BACK Jackson 5
- 34 (36) ALL I HAVE TO DO IS DREAM Glen Campbell & Bobbie Gentry
- 35 (37) SOMETHING'S BURNING Kenny Rogers & First Edition
- 36 (23) ARIZONA Mark Lindsay
- 37 (26) NEVER HAD A DREAM COME TRUE Stevie Wonder
- 38 (61) LOVE OR LET ME BE LONELY Friends of Distinction
- 39 (44) SHILO Neil Diamond
- 40 (38) JENNIFER TOMKINS Street People
- 41 (64) YOU'RE THE ONE Little Sister
- 42 (66) LONG LONESOME HIGHWAY Michael Parks
- 43 (43) TAKE A LOOK AROUND Smith
- 44 (45) WALKIN' THROUGH THE COUNTRY Grass Roots
- 45 (49) GOTTA GET BACK TO YOU Tommy James & Shondells
- 46 (-) AMERICAN WOMAN Guess Who
- 47 (84) TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan
- 48 (46) MY ELUSIVE DREAMS Bobby Vinton
- 49 (47) IF I NEVER KNEW YOUR NAME Vic Dana
- 50 (63) LET'S GIVE ADAM & EVE ANOTHER CHANCE
Gary Puckett and the Union Gap

TOP U.S. ALBUMS

- 1 (1) BRIDGE OVER TROUBLED WATERS
Simon and Garfunkel (Columbia)
- 2 (2) LED ZEPPELIN II (Atlantic)
- 3 (-) HEY JUDE Beatles (Apple)
- 4 (12) MORRISON HOTEL Doors (Elektra)
- 5 (4) WILLIE AND THE POOR BOYS
Creedence Clearwater Revival (Fantasy)
- 6 (3) ABBEY ROAD Beatles (Apple)
- 7 (7) SANTANA (Columbia)
- 8 (5) CHICAGO (Columbia)
- 9 (8) LIVE IN LAS VEGAS Tom Jones (Parrot)
- 10 (6) HELLO, I'M JOHNNY CASH (Columbia)
- 11 (16) GRAND FUNK Grand Funk Railroad (Capitol)
- 12 (15) RAINDROPS KEEP FALLIN' ON
MY HEAD B. J. Thomas (Scepter)
- 13 (10) I WANT YOU BACK Jackson 5 (Motown)
- 14 (13) TRY A LITTLE KINDNESS
Glen Campbell (Capitol)
- 15 (9) ENGELBERT HUMPERDINCK (Parrot)
- 16 (14) EASY RIDER Soundtrack (Dunhill)
- 17 (11) WAS CAPTURED LIVE AT THE
FORUM Three Dog Night (Dunhill)
- 18 (18) LIVE PEACE IN TORONTO 1969
Plastic Ono Band (Apple)
- 19 (23) FRIJID PINK (Parrot)
- 20 (17) LET IT BLEED Rolling Stones (London)
- 21 (22) JOE COCKER! (A & M)
- 22 (20) BUTCH CASSIDY AND THE SUNDANCE
KID Burt Bacharach/Soundtrack (A & M)
- 23 (21) TO OUR CHILDREN'S CHILDREN'S
CHILDREN Moody Blues (Threshold)
- 24 (19) THE BAND (Capitol)
- 25 (25) TWELVE IN A ROE Tommy Roe (ABC)
- 26 (32) STAND Sly and the Family Stone (Epic)
- 27 (27) AMERICAN WOMAN Guess
Who (RCA Victor)
- 28 (37) IN THE COURT OF THE CRIMSON
KING King Crimson (Atlantic)
- 29 (26) CROSBY/STILLS/NASH (Atlantic)
- 30 (24) THIS GIRL'S IN LOVE WITH
YOU Aretha Franklin (Atlantic)

COUNTRY SINGLES

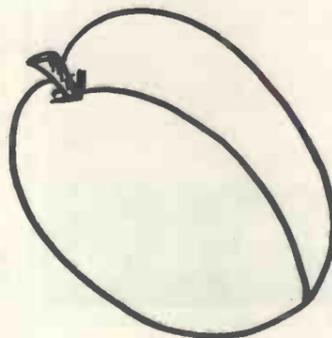
- 1 (1) FIGHTIN' SIDE OF ME
Merle Haggard & the Strangers, (Capitol)
- 2 (2) I'LL SEE HIM THROUGH
Tammy Wynette (Epic)
- 3 (3) IF I WERE A CARPENTER
Johnny Cash & June Carter (Columbia)
- 4 (11) MY WOMAN MY WOMAN MY WIFE
Marty Robbins, (Columbia)
- 5 (7) TENNESSEE BIRDWALK
Jack Blanchard & Misty Morgan (Wayside)
- 6 (9) OCCASIONAL WIFE Faron
Young (Mercury)
- 7 (8) COUNTRY GIRL
Jeannie C. Riley (Plantation)
- 8 (10) ONCE MORE WITH FEELING
Jerry Lee Lewis (Smash)
- 9 (4) IT'S JUST A MATTER OF TIME
Sonny James (Capitol)
- 10 (5) HONEY COME BACK
Glen Campbell (Capitol)
- 11 (10) ALL I HAVE TO DO IS DREAM
Glen Campbell & Bobbie Gentry (Capitol)
- 12 (13) TOMORROW'S FOREVER
Porter Wagoner & Dolly Parton, (RCA)
- 13 (14) WE'RE GONNA GET TOGETHER
Buck Owens & Susan Raye (Capitol)
- 14 (15) A LOVER'S QUESTION
Del Reeves, (United Artists)
- 15 (6) WELFARE CADILLAC
Guy Drake, (Royal American)
- 16 (16) I'VE BEEN EVERYWHERE
Lynn Anderson (Chart)
- 17 (18) NORTHEAST ARKANSAS MISSISSIPPI
COUNTRY BOOTLEGGER Kenny
Price (RCA Victor)
- 18 (24) IS ANYBODY GOIN' TO SAN
ANTONE? Charley Pride (RCA)
- 19 (44) YOU WOULDN'T KNOW LOVE
Ray Price (Columbia)
- 20 (30) I KNOW HOW
Loretta Lynn, (Decca)

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TWO HEADS ARE BETTER THAN ONE

TYRANNASAURUS REX are one again. The double-headed animal has happily been put together again after it had split two ways last year.

Marc Bolan and Steve Took came to an end after their American tour. Steve left to join ex-Deviant Mick Farren while Marc found Micky Finn — and progressed with a new album, "Beard Of Stars". The album is electric rock 'n' roll, getting back to the roots of Marc's influences while still remaining a progression from the T. Rex of old. Marc's wholly individual words are still there. And so is his strange, warbling voice. But he's emerged as an electric rock guitarist — a breakaway from the acoustics of 'Deborah' days.

I met Marc in his Notting Hill flat. He was wearing a patched, coloured waist-coat with long strips hanging knee length, green girls' shoes and his hair in some pre-Raphaelite pose spread across his shoulders. When he was 12-years-old he became the first young generation hero. It was then that Angus McGill and photographer Don McCullin captured Marc as the first of the mods in Town magazine. At 12-years-old. By 1963 he had forsaken his image as Marc The Mod and lived in France.

For a time he lived with a magician before coming back to England and the pop world. He joined John's Children and wrote what was nearly the group's only hit "Desdemona" — a song recently re-recorded by Marsha Hunt. And then Tyrannasaurus Rex. And Steve Peregrine-Took. And then Tyrannasaurus Rex again. And Micky Finn.

"When Steve left I was thinking about stopping T. Rex all together when Nigel Weymouth — he's part of Hapshash And The Coloured Coat — recommended this guy Micky Finn to me. We met in the Seed (a macrobiotic restaurant) and in another couple of weeks he had been accepted. We had three days together in a cottage in Wales. He had never sung before, and I taught him the

techniques of singing. It's difficult, there's a lot of tension there if you've never sung before."

The new album is all-electric compared with 'Unicorn' and 'My Children Were Fair . . .'. Explained Marc: "It's still less electric than the things I recorded with Steve before we parted. But I'm into guitar playing now. I've got a practice room where I work out things for hours. But I still feel the same person I was back in the Marc The Mod days.

"In those days I was interested in superficial things — like clothes — which were the most important things in the world to me. Now, it's not so superficial but it's still overwhelming interests — like the immensity of the universe and guitar playing.

"The music of T. Rex is about what's around us — which has been there for thousands of years, — but which for the past hundred or so has been neglected. Man is completely destroying what was made for him. My way of expressing it is through pop music.

"It's boring to say 'do your thing' because most people don't have anything to do. But most rock musicians really care, and are desperately trying to say something."

Marc expects the inevitable criticisms about T. Rex to be levelled against the "Beard Of Stars".

"People will probably say it all sounds the same. But Bob Dylan's first four albums were just him and an acoustic guitar. And those are certainly never accused of similarity."

Whatever the reaction, Marc is rapidly relating to his new music — the music that exists on his tape recorder and in his head. His new album is already taking shape. And if a preview of one of his tapes is anything to go by, it will be almost a complete victory for electricity. The all-electric Tyrannasaurus Rex.



ROBERT PARTRIDGE MICKEY FINN AND MARC BOLAN

Another 6 of the best



No. 2 IREEN SHEER

ALTHOUGH she's an average five foot five in height Family Dogg girl Ireen Sheer appears to be decidedly delicate and petite. She finds 'Sarah Jane' a boutique near her Billericay home caters well for her fashion tastes, and also likes Fifth Avenue. Ireen is still contracted to Family Dogg for recording, though she finds it rather disappointing that the group haven't made personal appearances; and I'm sure many males would agree with her. Ireen has a naturally pretty face, and she wears little make up, though she likes to experiment with Lancome products and Quant face-shapers. Ireen is looking forward to April when it is her 'turn' to record a solo single, and with Family Dogg she has a single released this month 'When Tomorrow Comes Tomorrow', with an album following Her own solo offering may well be a Roger Cooke, or Albert Hammond number.

THE CONSISTENT STATUS QUO

BY VALERIE MABBS



RICK PARFITT, aged 17 years, pictured above as part of the Highlights vocal trio.

obviously put upon Status Quo, after their follow-up records failed to make the charts, their line-up remains unaltered. Mike Rossi, guitar and vocals; Rick Parfitt, rhythm guitar and vocals; John Coughlin drummer; and Roy Lines, organ.

"We did have a lot of internal troubles, particularly with one member," said Mike, "But we've sorted everything out now."

The group will be leaving for South America on March 25th for a ten day tour. They have previously had three number ones there, and 'Pictures Of Matchstick Men' and 'Ice In The Sun' were big hits in America itself.

"We should have visited the States a long time ago, but for some reason it was always put off," said Rick. "Again our South American tour has been put back because of the single, because the company are so enthusiastic about it."

The single, for release on Pye on March 6th is an up-tempo highly commercial number 'Down The Dustpipe'. The group recently re-signed with Pye Records for another five years. They are also completing an album for release in April.

"Our last album was completed over a period of time, months and months," Mike told me. "And by the end of it we wondered what half the first tracks were doing there. It spoils everything that way. So we hope to complete this album in the next three weeks. There should be a few nice things on it."

In all Status Quo seem quite happy. And Rick and Mike certainly were on the day we met — according to their friend and road manager, they have to have one 'stupid' day per week! Well it's one way to relieve the strain! This mainly involves them in talking twisted back-slang, much of which is their own creation. So beware if caught in the cross-chat. It could be complimentary, but who knows!

Rich and Mike also insisted that their matching striped blazers were given to them by two fans who attended Convent school. Be that as it may, I can easily visualise the Quo collecting many more fans in Britain. And 'Down The Dustpipe', if there be any justice, should give them a welcome return to the charts. They deserve it.

SINCE THEY first entered the charts with 'Pictures of Matchstick Men' and later followed this success with 'Ice In The Sun' Status Quo have consistently had hit records.

How, you might ask, did you miss hearing of them? A good question, but in fact all the singles were massive hits, some number ones, on the Continent. Yet, though all but one were released here, they faded into obscurity.

"We've had a lot of success abroad," explained twenty year old Mike Rossi, who was responsible for penning 'Matchstick Men'. "But because most ballrooms here, certainly the Lyceum, won't book you in unless you've got a current hit single we were rather forced into the college circuit. It turned out to be a good thing, because it's given us the opportunity of developing and changing our music.

"If we were to have a hit record in Britain now we could still go back into the ballrooms without being out of place. Most of the kids come because of a particular hit record not expecting to hear a certain act. So we could play exactly what we want and they would be quite happy."

"It's not that we don't think we should entertain," added Rick Parfitt. "But you always get the crowd of screamers at the front who aren't really bothered about listening. But if we can get past them to the people at the back who are standing around drinking and they like what they hear, rather than what they see, then we're satisfied. If we keep the hard core of people listening by the end of the evening then that's good enough."

Despite the strains that were