

BLOOD, SWEAT

& TEARS U.K. DATES

FIXED

Union snubs musicians

THE MUSICIANS UNION has refused to reply to last week's article in Record Mirror in which some musicians criticised the union.

Instead a union spokesman said: "We will not be able to have any comments available as there is an executive committee meeting this week and that is far more important than the statements made by people in this article."

"We cannot say when our comment will be ready."

In effect the union is snubbing its members by saying that it has no time to answer those who are critical of it, even though the dossier of discontent was given to the union ONE WEEK before it was published.

In the article a number of allegations were made against the MU by pop musicians. And it has since become the major talking point of the industry during the week.

Record Mirror believes that it is important that pop musicians should have a platform to air their views about the union, since it appears to ignore them.

So, if you have any criticisms or points of view about the union, and you are involved in pop as a musician, Record Mirror will give you a platform. Write to us at 7, Carnaby Street London.

Jump!

AN AGENCY deal between Aquarius Artists and Marquee Martin Agency was this week agreed for Judas Jump, and guarantees them £15,000 over the next twelve months. Marquee Martin will now have sole agency representation for Judas Jump, as well as Sampson. Organist with Judas Jump, Andrew Bown commented: "We feel it is time we got out on the road. Initially we will be doing smaller clubs, but not ballrooms at present." The group make their first live public appearance at the Plumpton Festival during the Bank Holiday weekend.



TEN YEARS AFTER are home again. And back from America with their latest single — an eight and an half minute live version of 'Love Like A Man', recorded at New York's Fillmore East.

What makes the record so different is that it plays at 33 1/3 r.p.m. — and on the other side is the same song at 45 r.p.m. The studio version of course.

The group's fifth tour of America ended in April — since then they've been in Germany — and the single was recorded at New York's famous rock centre at the end of February — and now it's going up the charts

SAME SONG— DIFFERENT SPEED

in America like a rocket.

On Friday the band started their current British tour at London's Lyceum Ballroom. They will be visiting Southampton, Birmingham, Manchester and Scotland before their next tour of the States due in June.

And then there's their album,

'Cricklewood Green' which is currently in the top five album charts.

This makes three in a row for TYA — their two previous albums "Stonedhenge" and "Sssh" have both made the top five.

Which, as someone must have said before, can't be bad.

BLOOD, SWEAT AND TEARS are DEFINITELY coming to Europe for their first ever tour! They are being brought over exclusively by Radio Luxembourg who hold all interview and performance rights for the group.

'208' programme director Tony Macarthur told RM: "The two British concerts will be presented in conjunction with a major London promoter on the 24th 25th September. Together with CBS Records we are planning a giant reception for the group."

Highlights of the concerts will be broadcast over Radio Luxembourg's

by
**Rodney
Collins**

English service during the group's two week stay in Europe. They will play dates in Germany, France, Holland and Belgium in addition to the London concerts. Blood Sweat and Tears will not appear anywhere in Europe before they fly in for '208', the station's first promotion of this kind in 37 years.

The first of each concert will feature contemporary folk blues artist Casey Anderson. The group themselves will be on stage for one hour. Blood, Sweat and Tears, who were responsible for the original fusion of rock, jazz and classical music, had their first British hit, "You Made Me So Very Happy" last year. Their album, "Blood, Sweat and Tears" was a million dollar seller in America.

Rolling Stones Into Cassettes

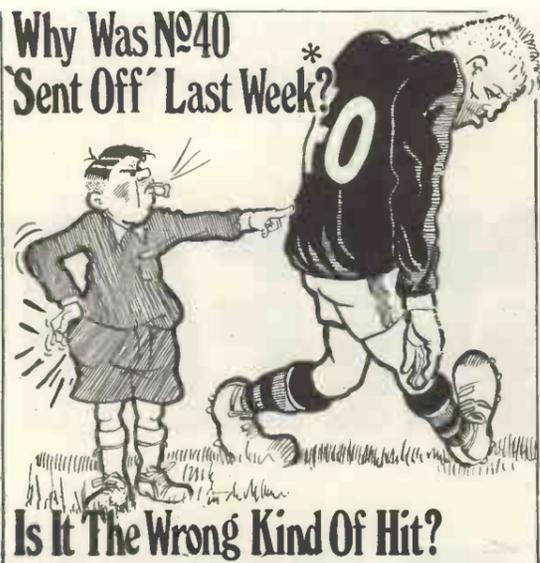
SEVEN ROLLING STONES cassettes head Decca's entry into the tape market this autumn. More and more disc companies are going into the tape market and Decca is planning its entry in a big way with nine Tom Jones titles and four from Engelbert.

And there will be material from the Moody Blues, two cassettes from Ike and Tina Turner, a collection of Decca hits plus John Mayall, Mantovani and the Bing Crosby album, "Hey Jude, Hey Bing."

Decca now follow EMI, Philips, Polydor, Pye, CBS Warner-Reprise and Ember who have already made inroads into the tape market. All this material will be issued on cassette and retail price is still to be finalised. The tapes will be introduced in the autumn — probably in August or September — with an initial release of 60 titles.

RNI MOVES

THE POP pirates Radio North Sea International are moving next to the BBC! Their new medium wave frequency will be 244 metres medium wave and test broadcasts will begin "almost immediately" said a spokesman for RNI. Full story — PAGE FIVE.



**NO! Cheer Up...
'DO
YOU
LOVE
ME'**

by
**DEEP
FEELING**

Was No. 40 Then - It's Gone Up To
**number
34
this week**



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*See Last Week's R.M. Chart

top 50

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

Week ending May 16th

- | | | | |
|----|----|--------------------------------------|--|
| 1 | 2 | BACK HOME | England World Cup Squad |
| 2 | 1 | SPIRIT IN THE SKY | Norman Greenbaum |
| 3 | 20 | QUESTION | Moody Blues |
| 4 | 6 | HOUSE OF THE RISING SUN | Frijid Pink |
| 5 | 3 | ALL KINDS OF EVERYTHING | Dana |
| 6 | 28 | YELLOW RIVER | Christie |
| 7 | 10 | I CAN'T TELL THE BOTTOM FROM THE TOP | Hollies |
| 8 | 5 | DAUGHTER OF DARKNESS | Tom Jones |
| 9 | 8 | TRAVELLIN' BAND | Creedence Clearwater Revival |
| 10 | 14 | BRONTOSAURUS | Move |
| 11 | 7 | CAN'T HELP FALLING IN LOVE | Andy Williams |
| 12 | 4 | BRIDGE OVER TROUBLED WATER | Simon and Garfunkel |
| 13 | 12 | WHEN JULIE COMES AROUND | Cuff Links |
| 14 | 16 | FAREWELL IS A LONELY SOUND | Jimmy Ruffin |
| 15 | 17 | I DON'T BELIEVE IN IF ANY MORE | Roger Whittaker |
| 16 | 9 | NEVER HAD A DREAM COME TRUE | Stevie Wonder |
| 17 | 19 | RAG MAMA RAG | Band |
| 18 | 11 | GIMME DAT DING | Pipkins |
| 19 | 24 | THE SEEKER | Who |
| 20 | 22 | I'VE GOT YOU ON MY MIND | White Plains |
| 21 | 13 | GOOD MORNING FREEDOM | Blue Mink |
| 22 | 15 | KNOCK KNOCK WHO'S THERE | Mary Hopkin |
| 23 | 25 | IF I COULD | Julie Felix |
| 24 | 18 | YOUNG, GIFTED AND BLACK | Bob Andy and Marcia Griffiths |
| 25 | 26 | DO THE FUNKY CHICKEN | Rufus Thomas |
| 26 | 23 | WANDERIN' STAR | Lee Marvin |
| 27 | 30 | GOVINDA | Radha Krishna Temple |
| 28 | 38 | HONEY COME BACK | Glen Campbell |
| 29 | 21 | I CAN'T HELP MYSELF | Four Tops |
| 30 | 39 | UP THE LADDER TO THE ROOF | Supremes |
| 31 | 41 | DON'T YOU KNOW | Butterscotch |
| 32 | 27 | WHO DO YOU LOVE | Juicy Lucy |
| 33 | 35 | ABRAHAM, MARTIN AND JOHN | Marvin Gaye |
| 34 | 40 | DO YOU LOVE ME | Deep Feeling |
| 35 | 31 | YOU'RE SUCH A GOOD LOOKING WOMAN | Joe Dolan |
| 36 | 37 | GROOVIN' WITH MR. BLOE | |
| 37 | 43 | DOWN THE DUSTPIPE | Status Quo |
| 38 | - | KENTUCKY RAIN | Elvis Presley RCA 1949 |
| 39 | 29 | THAT SAME OLD FEELING | Pickettywitch |
| 40 | - | EVERYTHING IS BEAUTIFUL | Ray Stevens CBS 4953 |
| 41 | - | ABC Jackson 5 | Tamla Motown TMG 738 |
| 42 | 32 | BELFAST BOY | Don Fardon |
| 43 | 44 | MY WAY | Frank Sinatra |
| 44 | - | KITSCH | Barry Ryan Polydor 2001-035 |
| 45 | 49 | AMERICAN WOMAN | Guess Who |
| 46 | - | COTTONFIELDS | Beach Boys Capitol CL 15640 |
| 47 | - | CHELSEA | Stamford Bridge Penny Farthing PEN 715 |
| 48 | 47 | MONKEY MAN | Maytals |
| 49 | 45 | OUT DEMONS OUT | Edgar Broughton Band |
| 50 | 33 | RAINDROPS KEEP FALLIN' ON MY HEAD | Sacha Distel |

WE APOLOGISE FOR THE OMISSION OF No 40 "DO YOU LOVE ME" by DEEP FEELING FROM LAST WEEKS TOP 50

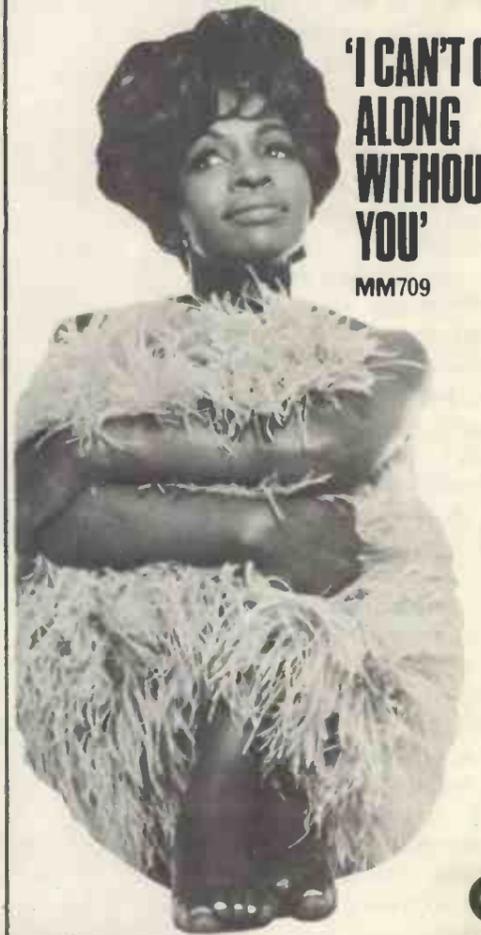
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LOVELY WATER MELON



MM708

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

RECORD MIRROR, May 16, 1970.

LEON RUSSELL— SUPER GROUP?



THERE ARE GROUPS, super-groups and super-super-groups. But there must be a new name for a combination of Ringo Starr, George Harrison, Bill Wyman, Charlie Watts, Stevie Nicks, Eric Clapton, Chris Stills from the now defunct Grease Band, Delaney and Bonnie Bramlett, Merrie Clayton — fresh from her performance on the Stones 'Gimme Shelter', B. J. Wilson from Procol Harum, Jim Gordon and Bobbie Whitlock.

There is a name. It's called 'Leon Russell' and it's an album from the gent of the same name.

He's a song-writer — he wrote Joe Cocker's Top Ten hit, 'Delta Lady' last year — and a pianist and, occasionally, a vocalist.

At the moment he's with the biggest group since the London Philharmonic Orchestra — Joe Cocker's Mad Dogs And Englishmen, complete with umpteen drummers, a soul choir, children, one or two dogs, and oh...Joe Cocker.

He started in music when he was at school — and by the age of fourteen he had a band of his own, working, highly illegally, in a Tulsa night-club.

Eventually he made Hollywood where he built up a reputation as a session musician working on, for instance, Glen Campbell records and nearly all of Phil Spector's biggies — from the Crystal's, "He's A Rebel" right through to "You've Lost That Lovin' Feeling" by the Righteous Brothers. He was also on the Byrds, "Mr. Tambourine Man" and Bob Lind's 'Elusive Butterfly'.

He quit session work to try business as the vice president of a small record company — trying to get people interested in Delaney Bramlett to no avail. And when that didn't get too well, he stopped all together and did nothing for two years.

And then he began building his own studio, which, by last year, had reached four-track proportions. Nothing unusual about building a recording studio. Except that Russell's was in his own home.

Today it's reached 16 track proportions. And friends of Russell's, like Joe Cocker, come around and record in his house.

That's where 'Delta Lady' was made. And much of Booker T and the M.G.'s latest album was also recorded in Russell's front room.

The next step for Russell was to form his own record company, together with Denny Cordell, Joe Cocker's producer. So the idea of Shelter Records was gradually conceived — as a refuge for artists who found a little difficulty with the larger record companies (Shelter — refuge. Get it?).

The first record on the new label was Russell's first solo album which has just been released in Britain on the A & M label.

On the phone from the States last week, Russell said: "We cut five songs on the album over there in England. Denny and I just happened to be over there at the time, and an engineer friend of Denny's Glyn Johns — suggested a few people to record with. We'd just gone there to relax, but anyway, we got some people together and cut a few

tracks."

Thus Messrs Harrison, Starr, Wyman, Watts, Clapton etc.....

Russell continued: "We've just recorded an album with Mad Dogs And Englishmen. It sounds fine and we're mixing it right now. It should be out shortly.

"Mad Dogs and Englishmen came about because Joe had this tour of America already booked. And then the Grease Band split and he didn't have a band. He tried to cancel, but there were lots of complications, so he decided to fulfill his engagements with a new band.

"Mad Dogs is a 10 piece band with a 10 piece choir and some other people. It was up to about 45 people at one time and now its down a few. There are people who dance and things like that...

"There's a possibility of bringing it over to Britain at some stage. I don't know yet."

I asked about the concept behind Shelter Records: "It's an attempt to try and give artists the vital things they need. It's different to other record companies because we're a small company who can devote time to each individual artist.

"So far we've had my own album out and now we're working on a guy called Jin Horn — a horn player.

"And I hope to start recording myself soon. I've got stacks of songs."

Added the the fact that he hopes to come over personally very shortly, that might mean yet another Leon Russell superstar album.

ROBERT PARTRIDGE

NOT A RASH MOVE!



JEFF CHRISTIE looks like a serious young man. Until he tells you that he was so nervous about singing in public that he had to practise

in the loo.

He chuckles quietly. And then adds seriously that he has waited ten years for a hit record. But he's only twenty three now.

"What I mean is that I have been wound up in music ever since the year dot and now, after a long struggle music is suddenly interested in me. It's made my year."

He almost missed having the hit, though. For the song 'Yellow River', which he wrote, was due to be the Tremeloes single after "Call Me Number One".

"The Tremeloes were working at Batley," said Jeff, who comes from Leeds (and is sorry they didn't win the cup), "So I went to see them with some of my songs.

"The tape recorder overshot a song I wanted them to hear onto 'Yellow

River'. They said they liked it and would like it as their next single.

"But in the end they chose 'By the Way' which they wrote themselves. I was disappointed at the time but now I realise that it was the biggest favour they could have done me."

Sometime later Jeff met Mike Blakely (brother of the Tremeloes Alan) and Vic Elmes and they recorded 'Yellow River' together, called themselves Christie and the rest is history.

"I always knew I had to make music my career," said Jeff, "Ever since the day I left school and took a job as a carpet salesman.

"I came out in a rash. So I quit the job and went into music."

And he hasn't had a rash since! D.S.

RECOGNIZED AT LAST

SACHA DISTEL

TALKS TO VALERIE MABBS



MUCH OF SACHA DISTEL'S early publicity was based on speculation over his relationship with Brigitte Bardot. But as Sacha says, he never wanted to become Mr. Bardot, and with justifiable talent it's hardly surprising. Now he counts his greatest companion as "My guitar".

"My wife (ski champion Francine Breaud), doesn't mind that," says Sacha. And he obviously worries about the impressions she receives. On hearing that a photo session had been arranged with two of the Savoy dancers and himself for an Italian magazine, he became very worried.

"Oh, if I'd known it was for an Italian magazine," Sacha said. "I wouldn't have agreed to it. They're very good at faking photographs. They cut everyone else out and make it appear you're with a woman. They've done that to me before."

Since Sacha spends "almost every other week" in Britain his concern is easy to understand: This time he was working with an old friend, Burt Bacharach, also composer of 'Raindrops'.

"Burt is doing two of the summer replacement shows for the Krofft musical, which I consider to be one of the most important shows in America," Sacha told me. "I went into the studio while he was doing a recording session the other day. Burt is amazing he

hears everything that is happening, sometimes he gives the musicians a hard time.

Considering the number of groups emerging from and the interest shown in pop by many European countries it's strange to find that very few young people in France bother to form their own groups.

"French people, perhaps wouldn't be professional enough," said Sacha. "From a group one person usually emerges and then they break away. So everything would end. It's an individualist country and people like to be on their own. In France the young people usually buy English records. They don't really need a group of their own. Any that exist are usually based on comedy.

"I don't think an interest in music gets too much encouragement in schools, they don't teach it seriously. I remember when I was at school I was the only person to go to the music lessons."

For Sacha his early interest in music has proved profitable. Rising from playing guitar along with top jazz names, Stan Getz, Dizzy Gillespie and more, Sacha first established himself as one of France's top male vocalists, later progressing into the British market.

His hit success with 'Raindrops Keep Falling on My Head' finally proved this, if proof were needed; considering Sacha has already hosted his own BBC 2 spectacular.

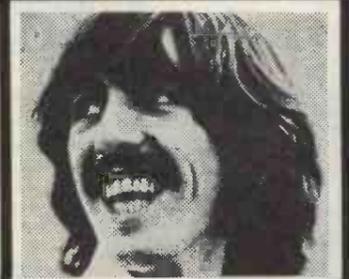
"'Raindrops' sold two million in the States, I can't understand what happened," Sacha told me. "Considering there were so many versions recorded. I wasn't sure that I wanted to record the number, but Warner Brothers in America liked it and so they decided to release it. It took four weeks to press the single and by the time mine was released B. J. Thomas' version was already in the charts. I don't like to step in on someone else, but it had already been decided.

"It's made some difference to me since the record was successful, more people recognise me. You see them pointing and whispering behind their hands in the street. That has never happened here before!"

"Dionne Warwick came down to see my act this week," said Sacha. "And she said the number 'Is That All There Is', that I sing, would make a good single. It's a standard but I think my having an accent makes it sound rather different. I saw Dionne's concert at the Albert Hall. I thought Johnny Harris was tremendous."

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FROM THURSDAY MAY 21st CONTINUOUS PERFORMANCES

"SUPER GROUPS" ALBUMS FROM POLYDOR

by RODNEY COLLINS

JIMI HENDRIX, Otis Redding, Who and Aretha Franklin feature in the first bumper album issue on Polydor's new 99 series. Three albums from the Who/Jimi Hendrix, plus Ben E. King's "Greatest Hits" and the Bee Gees "Sound Of Love."

The Bee Gees offering contains nine tracks — some taken from their double-album "Odessa". They are — "Lamplight," "Sound Of Love," "Give Your Best," "Seven Seas Symphony," "With All Nations," "I Laugh In Your Face," "Never Say Never Again," "British Opera" and the single hit "First Of May."

"Remembering Otis Redding" includes several hit singles: "Mr Pitiful," "My Girl," "I've Been Loving You Too Long," "Day Tripper" and "Sad Songs." Another Atlantic offering is "I Say A Little Prayer" by Aretha Franklin.

Maynard Ferguson, Joe Tex, Doris Troy, Booker T and the MG's and Buffalo Springfield are also featured. "Ben E. King's Greatest Hits" contains "Stand By Me," "Spanish Harlem," "What Now My Love?" and "Amor." Another chart contender is Percy Sledge's "When A Man Loves A Woman" with the stand-out track "Warm and Tender Love."

The "Supergroups" album contains offerings from Blind Faith, John Mayall, Jimi Hendrix and Julie Driscoll/Brian Auger Trinity.

Hendrix joins the Who for three albums which feature a set of numbers from each group and the tracks here read like a collection of best recordings. From the Who — "Substitute," "I'm A Boy," "Happy Jack," "Pictures Of Lily," "Magic Bus" and "Pinball Wizard". From the Hendrix group — "Voodoo Chile," "Hey Joe," "Purple Haze," "Wind Cries Mary," "Burning Of The Midnight Lamp," "Are You Experienced?" and "All Along The Watchtower."

Jimmy Young's LP includes "Pocketful of Miracles" and "Red Roses For A Blue Lady." "The Best Of Brian Auger and the Trinity" features "The Road To Cairo," "This Wheel's On Fire" and "Indian Rope Man."

Other bargain priced albums issued next month include the Jim Reeves LP "A Touch Of Velvet" and a World Record Club album, "Frank Sinatra". This contains 16 tracks with backing from the Nelson Riddle Orchestra. A collection of hits on the WRC label includes material from Kenny Lynch, Alma Cogan, Hollies and Billy J. Kramer.

Some of these tracks are bound to bring back some memories — "What Do You Want" by Adam Faith, "Just One Look" (Hollies), "Walking Back From Happiness" (Helen Shapiro) and "I'm Telling You Now" (Freddie and the Dreamers).

NEWS IN BRIEF

DUTCH GROUP Tee Set, who had a hit in Europe and America with "Ma Belle Amie," have completed their first album, which will be released in Britain (probably by Major Minor) next month ... another Dutch group Shocking Blue are to have their first album, "Venus" issued on cassette by RCA Victor next month.

DERV GRODON of the Equals makes his first solo appearance on disc on June 5, with a number titled "Every Step I Make." This was written by Eddie Grant, and originally intended for the Equals. The Equals tour Germany from June 11 to 29.

CROSBY, STILLS, NASH AND YOUNG: Steve Stills has completed his three tracks for the next C, S, N & Y album, plus his own solo LP with Backings from Jimi Hendrix and Ringo Starr. He has bought Ringo's mansion. No release dates for either LP. Group NOT splitting, just meeting occasionally.

TONY JOE WHITE visits Britain this weekend for a six day promotional visit. He will star in his own half-hour show for BBC-2 TV and will appear on 'Top Of The Pops'. Other TV dates to be arranged.

FRIGID PINK have sold one million copies of their single "House Of The Rising Sun" in the U.S. The success of the single in Britain has prompted EMI to re-issue the original version by the Animals, a British hit in 1963.

RUSS CONWAY makes a return appearance to television this week following a two year illness, on the Young Generation Show, (BBC 2) on 16th May. The following day he guests on the ATV show, 'Golden Shot'. Immediately after the show Russ will be travelling to Farnham in Surrey to make his first live appearance for two years, at a charity show. On each show he will be promoting his current Decca single — the first to be released in stereo by them — 'Polonaise'.

HUMPERDINCK FOLLOW UP

ENGELBERT HUMPERDINCK'S follow-up to "A Winter World Of Love" will be a Tony Macaulay — Barry Mason song "My Marie" and issued May 22. Flip-side will be "Our Song" and the number — Decca F 13032.

Presley TV Film series

INDEPENDENT YORKSHIRE Television will be showing a series of Elvis Presley films throughout July and August. The six musicals will be shown only on Yorkshire TV at that time.

They are — "Jailhouse Rock" (July 7), "Kid Galahad" (14), "Follow That Dream" (21), "Roustabout" (28), "Viva Las Vegas" (August 4) and "Girl Happy" (August 11).



ELVIS PRESLEY in a scene from "Follow That Dream," one of the series of six films being screened by Yorkshire TV in July and August. With him is one of the co-stars in the picture Anne Helm.

BOBBY DARIN IN U.K.

BOBBY DARIN flies into London on June 11 for a series of TV appearances — plus concerts at the Royal Albert Hall and the Free Trade Hall, Manchester.

And Major Minor Records issue two LP's to co-incide with the visit. They are "Walden Robert Cassotto" and "Commitment". TV appearances for Bobby are — "Disco-2" (June 13), "Golden Shot" (14), "Late Night Line-up" (16), "Roy Castle Show" (20) and "Morecombe and Wise" (July 9).

His concert at the Royal Albert Hall will be held on June 17, with a further concert in Manchester the following weekend. Bobby Darin visits Spain between June 26-28 and Sweden on July 1-2.

RM SHOW ON VERONICA

RECORD MIRROR takes another important step forward this week. Radio Veronica, the Dutch offshore station which celebrated its tenth anniversary two weeks ago, will be launching a 'RECORD MIRROR SHOW' this Saturday lunch-time.

AMATEURS ONLY, PLEASE

MONTHLY MAGAZINE 'Beat Instrumental and International Recording Studio' are currently running a song contest for all songwriters. The only condition involved is that no professional songwriters who have had any of their compositions in the top twenty charts may enter. Otherwise all writers, amateurs, semi-professional or those who only write for the purpose of the competition, are welcome to enter their work. The material must be recorded on a 45 rpm demo disc and be submitted for judging no later than July 1st, when the best ten songs will be picked by a special panel.

All the ten chosen songs will be offered to record companies, and any material which is not used by these outlets, will be independently recorded on a masked tape, suitable for sale at a later date. In addition all winners of the contest will be awarded £1,000. Progress of the competition will be announced in the magazine's May issue.

HOLLYWOOD MUSIC FESTIVAL LINE-UP

by LON GODDARD

THE HOLLYWOOD MUSIC FESTIVAL promises to be one of the best laid plans of mice or men ever. The huge event takes place over the spring bank holiday, May 23rd and 24th at Leycett, Newcastle, Staffs.

Among the offerings are an all-night discotheque, group drama, stalls, boutiques, bars and tons of food. Continuous films will be shown in special tents and they include 'Chelsea Girls' (Andy Warhol), 'Dirty Work' with Laurel and Hardy, 'Easy Street' with Charlie Chaplin, 'Dreams That Money Can't Buy' (Richter) and many more. Lights will be by the Pale Green Limousine Show and Simon Stable and Jerry Floyd will handle the discotheque.

On Saturday the 23rd, on stage will be Family, Demon Fuzz, the Radha Krishna Temple and Lord Sutch plus heavy friends. The Heavy Friends are likely to be Mickey Waller (Jeff Beck's Group), Nick Simper (Deep Purple), Dave O'List (ex-Nice), Viv Stanshall (ex-Bonzos), Jeff Beck, Keith Moon and Spencer Davis. Other acts on the evening session that day will be Mungo Jerry, Mike Cooper (with John Surman), Titus Groan, Ginger Baker's Air Force and Golden Oldies.

Golden Oldies will consist of

Dick Taylor (Pretty Things), Bill Barclay (Rare Bird), Tony Shelton (session man), Mike Tobin (Big Fix), John Steel (Animals), John Glover (Slug), Chris Thomas (Cat), Twink (Fairies), Phil May (Pretty Things), Zoot Money and John Glasscock (Toe Fat).

As if that's not a mouthful, on the Sunday (24th), the afternoon show includes Black Sabbath, Colosseum, Free and the Grateful Dead (with Peter Green).

The evening of that day complete things with Trader Horne, Traffic, Jose Feliciano and James Gang with their heavy friends. Heavy under estimates their friends, which include Eric Clapton, Jimmy Page and Pete Townshend.

Such heaviness you have never envisioned.

Tickets can be found at Musicland, Harlequin or Keith Prose shops, plus the Roundhouse, Chalk Farm.

In the Midlands, Mother's, the 'Place' club, Habley, One Stop in Manchester, Night Ferry 47 Clarence St., Lancaster or Triad Promotions, Didsbury, Manchester 20.

For Scots everywhere, go to Bruce's Record Shop, Edinburgh or the 23rd Precinct Record Shop, Glasgow.

MFP venture STAGGERING RESPONSE

MUSIC FOR PLEASURE make their first venture into the budget price singles market on May 22nd with fourteen records featuring children's songs. Under the series name of 'Surprise Surprise' the singles will retail at 5/11d each and feature titles such as 'Chitty Chitty Bang Bang/Food Glorious Food', 'Spoonful of Sugar/Whistle While You Work', 'Winnie the Pooh/Teddy Bear's Picnic' and more modern tunes including 'Sugar Sugar/Boom Bang a Bang'. A further nine records are expected to be released before December.

ON APRIL 25, we reported that the Free Radio Association received, in one day, more than 75 replies to a classified advertisement in RECORD MIRROR.

Replies to this single ad, continued to pour in until the total topped the 200 mark. A spokesman for the Association described the response as "staggering".

SMALL TALK brings big results. Prove it for yourself by placing an advertisement next week. Telephone Anne-Marie Barker at 437 8090.

New Releases

INCLUDED IN the single releases for May 22nd are those from Billy Fury, B. B. King, Wilson Pickett, Ronnie Hawkins, Chris Farlowe, Thunderclap Newman and James Brown.

This list of records is: DECCA Pipp — 'Otaki'; EMI COLUMBIA Vince Hill — 'Here we Go Round Again'; PARLOPHONE Billy Fury — 'Why Are You Leaving'; Luke Martin — 'The Preacher'; STATESIDE B. B. King — 'So Excited'; Eddie Holman — 'Since I Don't Have You'; CAPITOL — The Bob Seeger System — 'Lucifer'; TAMLA MOTOWN Kiki Dee — 'The Day Will Come Between Sunday and Monday'; BELL Ireen Sheer — 'Big Yellow Taxi'; CBS Mike Leroy — 'With a Little Love'; Philmore Lincoln — 'The County Jail Band'; So What — 'Flowers'; PLYDOR James Brown — 'Ain't it Funky Now Pt. 1'; Tin Tin — 'Toast and Marmalade for Tea'; Chris Farlowe — 'Black Sheep of the Family'; TRACK Thunderclap Newman — 'Accidents'; ELEKTRA Crabby Appleton — 'Go Back'; BUDDAH The Tokens — 'Don't Worry Baby'; ATLANTIC Ronnie Hawkins — 'Bitter Green'; Wilson Pickett — 'Sugar Sugar'; FONTANA Prue and Dy — 'Dedicated to Love'; PYE Nirvana — 'The World is Cold Without You'; DAWN Mike Cooper — 'Your Lovely Ways/Watching You Fall/Your Lovely Pt II/Watching You Fall Pt II' (maxi single); Mungo Gerry — 'In the Summertime'.

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A SHINING LIGHT AT THE ALBERT HALL

— Leonard Cohen concert review

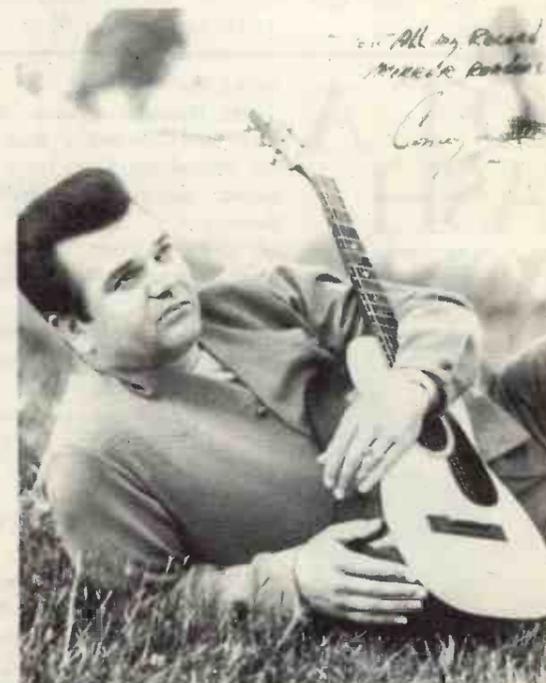
"JESUS WAS A SAILOR when he walked upon the water and he spent a long time watching from his lonely wooden tower; until he knew for certain only drowning men could see him; he said all men shall be sailors then until the sea shall free them; but he himself was broken long before the sky would open; forsaken, almost human, he sank beneath your wisdom like a stone."

Wherever you look, there are religious references in Leonard Cohen's songs, but the religion is not biblical. It would appear to be a personal escape, manufactured as an aid to the pressures of misunderstanding, which Cohen obviously feels deeply. Something to fall back on and an explanation to grasp and protect. From the moment he walked on stage, the Canadian singer's radiance shone brighter than all the pouting innocence you ever thought you had. He could not have emanated more golden purity if he had been conceived and born in front of our eyes. His songs and his conversation are built on a theological righteousness that seems to touch flesh with disdain. The persistent use of such words as 'body' and 'naked' are encased in a cautious attempt to unravel the physical without losing the romantic lonely halo he chooses to wear.

"These are my songs — I put all I have into them," he said as he put all he had into the Albert Hall concert. Leonard Cohen recites more than he sings, yet shatters his listeners with devastating imagery. Pleas so gripping they evoke self pity as well as sympathy for Cohen himself. He brings to earth a hidden dimension that we all live in — one that is visible only in times of solemn depression or individual longing. A satisfying sadness that glides you safely over mistrust, misuse, misery and misfortune.

After selections from his two albums he ended the concert with his only unoriginal lyric. One that was taken from the sandwich-board placard of a blind man on a New York street corner. "You may not have to sing it now," he said, "but someday you'll have to get down on your knees and sing this ... Don't pass me by, for I am blind and you can see. I have been blinded totally. Don't pass me by." A lesson in awareness, you are forced to admit all you try to hide and left to ask shelter, stripped of pride. Cohen is a poet with one simple tune and a book of intense thought that will mutilate you softly and without pain.

LON GODDARD



CONWAY TWITTY arrives in Britain today (Friday) for a series of personal appearances here. He appears at the London Palladium on May 17 and other dates are: Birmingham Town Hall (May 15), Liverpool Empire (May 16), Dublin Stadium (May 20) and Belfast Ulster Hall (May 21).

FAIR WEATHER AHEAD



PICTURED IN London during an appropriate spell of sunshine are Fair Weather. But take a closer look - seen the faces before? Hardly surprising they should need little introduction, and there's no prizes for guessing the answer! Just look at that name for one. With a little twisting it could just indicate a certain Mr. Andrew Fairweather Low. In fact Fair Weather consists entirely of ex-Amen Corner members, although Alan Jones remains with Judas Jump and Mike Smith left to manage Mayfield's Mule.

Amen Corner, you'll remember no doubt, caused something of a riot among the young teenagers, and though they may remember those days and be glad, Fair Weather would like to get away from it all. They're hoping to concentrate on music, and to enable them to produce more varied and full-bodied sounds Fair Weather will augment with further musicians for some of their live appearances and recording sessions:

A now very long-haired Andy Fairweather Low explained:

"After a series of major hit singles with Amen Corner we felt restricted musically, Fair Weather is flexible in concept and we hope the music will get into people's heads on its own merits." Fair Weather also hope to avoid

the continual round of ballrooms, and are hoping to concentrate on club dates.

Andy Fairweather Low still remains very much the leading light of the group, since he aims to produce their records and will be writing most of the group's material. All the numbers will be original compositions, if not Fairweather Low numbers, they will be contributed by the other group members. Not only will Andy be taking these important roles, but he will still be featured as lead vocalist and also guitarist.

Under a new long term contract, Fair Weather's records will be reaching the public via RCA Records, and their first release is "imminent". The group are in fact expected to go into the studios next week. Ian Gillespie, (RCA's General Manager) said Fair Weather have been guaranteed a "substantial sum" under the contract, though he did not wish to reveal exactly how much. Indeed after a somewhat black and dismal spell it looks like there could be Fair Weather ahead!

Pictured above, left to right are: Neil Jones, Blue Weaver, Dennis Bryon, Andy Fairweather Low, Ian Gillespie, Clive Taylor, and Derek Green (manager or RCA's special projects).

VAL MABBS

PIRATE WAR HOTS UP

THE PIRATE album war is hotting up with at least one source of the illicit Rolling Stones' album "LIVER Than You'll Ever Be" being discovered.

Two months ago the Mechanical Copyright Protection Society discovered that unwittingly a Dagenham pressing plant had been manufacturing copies of the album for a fictitious company called "Red Lightnin' Records." The pressing

company were given a guarantee by the pirates that the tapes were original material, and since the discovery by the MCPS has been completely co-operative with the authorities.

It is understood that the MCPS are now looking for a person named Solomon Soertzer - who gave the pressing plant the original order. Altogether the order was for 1,500 copies of the album but only about 1,200 were released.

Another Beatle Epic

ANOTHER full length Beatle film - after 'Let It Be' - will be released later in the year.

The film will trace the group's history back to their beginnings in Liverpool and Hamburg, and it will include filmed interviews, newsreel shots and a collection of their old hits. It is hoped to get the film ready by Christmas.

Meanwhile, 'Let It Be' will be premiered at Liverpool's Gaumont - not the Odeon as was originally planned - and London's Pavilion on May 20.

Jackson Heights, White Plains and Leonard Cohen for Extravaganza 70

LEE JACKSON ex-Nice bass guitarist and his new group Jackson Heights make their world debut at Record Mirror's Extravaganza '70 on Saturday, June 6.

White Plains currently in the RM record charts at number 20 with 'I've Got You On My Mind' have also been added to the bill and will appear on Thursday, June 4.

Also to be featured as part of the film shows which will be

running during the exhibition will be the first British showing of a film entitled 'Ladies and Gentlemen, Mr. Leonard Cohen.'

The full list of artists so far booked to appear (in alphabetical order) now reads: Syd Barrett, Black Sabbath, Caravan, Colosseum, Simon Dee, Bo Diddley, Pete Drummond, Fairfield Parlour, Julie Felix, Fortunes, Foundations, Harmony Grass,

Jackson Heights, Matthews Southern Comfort, Panama, John Peel, White Plains, Tony Prince, Procol Harum, Rare Bird, Mike Raven, Status Quo, Steamhammer, and Meic Stevens, Trader Horn, Tremeloes, Tyrannosaurus Rex, Wild Angels

Be sure to read next week's Record Mirror for details of dates on which the artists will be appearing and how to save on the price of admission.

Woodstock Film-Soundtrack Album

THE WHO, Crosby, Stills and Nash, Ten Years After, Jimi Hendrix and Joe Cocker are among the artists on the still-to-be released triple-album set of 'Woodstock' - the giant festival held in America last year.

The album, released in the States this week at 14.98 dollars - between £5 to £6 - is the soundtrack of the film 'Woodstock', which again has no release date in Britain, although the press were able to see it in London this week.

Among the artists in the film are Joan Baez, the Butterfield Blues Band, Joe Cocker, Country Joe And The Fish, Crosby, Stills and Nash, Arlo Guthrie, Richie Havens, Jimi Hendrix, Jefferson

Airplane, Santana, John Sebastian, Sha-Na-Na, Sly and the Family Stone, Ten Years After and the Who.

In the States, however, a row has blown up about the film - between Warner Brothers, the film company, and the film makers themselves.

The original film has been edited down to its present three hours, three minutes by, claims the producer, Bob Maurice, arbitrary cuts. Among those whose acts have been chopped about are the Who, Country Joe And The Fish, Ten Years After and Jimi Hendrix.

The film of the 1967 Monterey Pop Festival opens in London at the end of the month.

RADIO NORTH SEA BACK-NEXT TO RADIO ONE

AFTER MORE than two weeks of silence on medium wave, the pop pirates Radio North Sea International are ready to go again... this time on 244 metres - right next to Radio One!

Test signals on 244 were broadcast throughout the weekend as the station continued to beam programmes on channel 43 FM/VHF. The station's co-owner, Mr Edwin Bollier told me: "We are moving onto 243 metres as this is a good frequency for our broadcasts."

"I hope that this will finally end our medium wave problems and that we will maintain a strong signal on the English and German services." Mr Bollier admitted that the decision to use 217 metres earlier this month had probably not been the right one: "but we have kept our listeners informed as much as possible by announcing any changes on FM".

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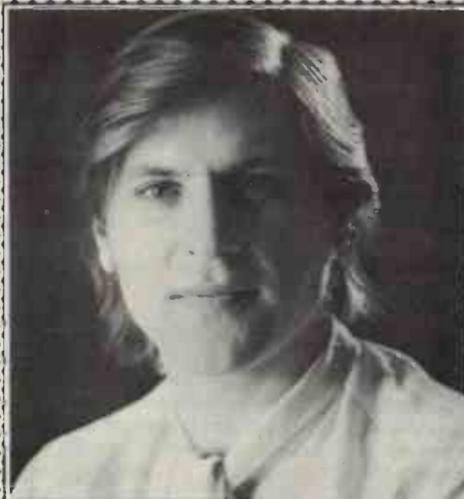


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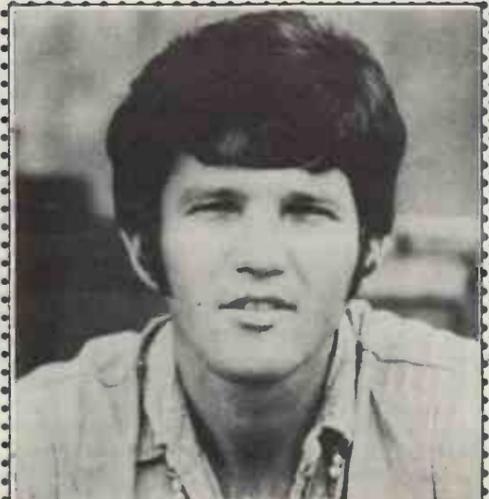
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CHARLIE GILLETT'S COLUMN

GRIPES AND HYPES

AS IF he didn't know soul is supposed to have one of a few particular sounds, Albert Jones sails into "I Do Love You" with a style like nobody else's. The song has only a few words; the rhythm is quick but relaxed, organ, guitar and bass, hardly any drums. It's a record to be played ten times in a row and never grow tired of: a mood, not a message, a man saying he's happy, generous, glad.

The record is just out in the States, on a label called Tri City which is based in Saginaw, Michigan (north of Detroit). The company, like Albert Jones, is obscure, but this is a stereo single that was arranged and produced by Choker Campbell, formerly on Motown's staff. If Tri City have the right kind of distribution, "I Do Love You" (which is Jones' own composition, not the Billy Stewart song) should make the American top ten. We'll be lucky if it gets released in Britain this year.

There's a slightly better chance for the British release of another fantastic R & B record, "Mama's Baby - Daddy's Maybe," by Swamp Dogg. This is (for me) the best of an excellent batch of singles released by a Hollywood company, Canyon Records (and its subsidiary, Soul Clock). John Abbey in "Blues and Soul" acclaimed "To The Other Woman" by Doris Duke as "THE soul single of the 70's." Both singles (and the albums they're culled from) were produced at the Capricorn Studios in Macon, Georgia. Judging by the quality of the arrangements, and given the extra bonus of being the birthplace of both Little Richard and Otis Redding, Macon will surely become the new Mecca of the South for the soul music industry, succeeding Memphis and Muscle Shoals.

Instrumentally, Swamp Dogg's "Mama's Baby" is in the B. B. King talking soul-blues bag, but the singer's voice is more impassioned and builds to a crescendo that outshouts even King's "Sweet Sixteen." Like most of the material recorded by Canyon, the song was written, produced and arranged by Jerry Williams, Jr., who seems to be obsessed with presenting marriage as a time bomb that is about to blow apart any second. Some of the songs are desperate - Irma Thomas offers to take herself and the kids out of her husband's life in "We Won't Be In Your Way Anymore" - but although the situation of "Mama's Baby" (co-written with Gary Bonds, like several other songs) is potentially tragic, the overall effect is hilarious as Swamp Dogg wonders whether his wife's kid is his - "he's a little lighter, a little brighter than anyone in our family."

The sad thing is, these records may never get issued here at all. The British record industry has come to view its business as a game of BBC Roulette. The companies sling a load of home-produced junk at BBC producers each week, seethe and squirm in indignation as most of it is justifiably ignored, but still grow fat on the few that get the plugs and sell.

With success and failure apparently determined more by luck than by musical quality, the system favours the big companies which can afford to keep going through a period of bad luck, confident that their stars will shine again. Little companies, unconnected either to American parent companies or to businesses outside the record industry, can't afford to put out a batch of singles in the hope that one or two will hit; they depend on each record's success for their survival.

More than any other kind of music, R & B is suffering from this system. "Progressive" music was in a bad way for a time, until the companies realised that it didn't have to be marketed as "pop," but could be promoted through specialist shops in a different way from the standard pop product, advertised in the underground press, sold mainly on albums.

But R & B, which is crying out to be treated differently from "pop," still gets shoved onto the BBC producers' knees with the rest of the week's hot crap. And, unless its on the Tamla Motown label, it never gets noticed. The BBC producers say it sounds like something they've already heard, the companies say what's the use of putting it out if it never gets played, and that's the end of the R & B for you. If you want "I Do Love You" (Tri City 313) or "Mama's Baby" (Canyon 30), you'll have to get it as an import for 13/6 from Record Corner (see the Smalltalk ad).

In the years 1965 to 1967, there was a lot of good soul on Motown, Atlantic, and Stax, and now people seem to judge the quality of R & B on what those labels produce. But Motown's gone pop or Family Stone, Atlantic's turned to jazz and progressive, and Stax has lost its creative flair (although I'm told I must listen to Mavis Staples). R & B thrives on the new and little labels, where it always did.

Ideally, these labels would make arrangements to be released in Britain on small, specialist labels, who would market the product sensibly and with care, and would not delete it. But the American companies ask such high advance royalties - "front money," as the industry calls it - that only the big companies can afford to pay the price. So they get the product, but then are afraid to play BBC Roulette with it, and the public is starved. (It's nice to see Wilbert Harrison on London, though, with "Let's Work Together," and also Kool and the Gang.)

R & B is the source of the world's pop, where ideas and feelings, musical styles, and language forms originate. We've been through the farcical situation where British groups like the Beatles and the Stones were credited with inventing styles and songs they took from R & B, because nobody knew about R & B in Detroit and New Orleans. Is the industry trying to beat us back to the stone age?



'I prefer the American way'

says Lulu

LULU, IN New York between Miami (where she records for Atlantic) and Toronto (where she will be recording her segments for the Andy Williams summer replacement television show) was happy with the direction her career is going.

She will be back in Britain to start her fifth TV series for the BBC. "They have given me a much bigger budget this time," she said. "It means I can get some really strong guest stars from America, people like Wilson Pickett, the Chambers Brothers and so on. Oh, and Billy Preston again. I had him

on my other series and that was where Paul McCartney saw him. He signed him, there and then for Apple and came out with his big hit, 'That's The Way God Planned It.'"

Filming the TV series in Toronto will be harder work for Lulu. "They do two shows a week over there," she said. "Back in Britain you only do one show, from rehearsals to filming, in a week."

Making records is also different in America, Lulu finds. "It is not

so constricted as it is in Britain. I record in Miami now and we have the Dixie Flyers as the backing group. We all get together in the studio and work it out then, change things, experiment. Very relaxed.

"I remember in Britain it was a case of working out things beforehand and then doing it. I prefer the American way, I know that sounds disloyal but I'm also recording more the kind of music I want to - LaVerne Baker numbers, a Drifters thing, even some Bessie Smith material for my next album."

Dave The Rocker

IT WAS rock and roll music, any old way you choose it: it was 'Memphis Tennessee' and it was Dave Berry - Sheffield's original rocker.

The slow spider movements, the demented face, the removed vocals, the black leather suit... Berry was one of the best.

That was 1964. Today he's coming back - after a year away from the recording studios.

He started as a rocker. It was Sheffield in the early '60's and the city was throbbing to the sounds of forgotten rock - crushed in the national rush towards smaltz. Joe Cocker and Chris Stainton were also working the club circuits - including the famous Mojo Club - with their peculiar localised versions of the American originals.

Then history happened. The Beatles from Liverpool did what they did and rock came rushing back. Dave Berry and The Cruisers came to London and recorded Chuck Berry's 'Memphis Tennessee'. It was that song which set his image.

He had made the Top Twenty when the original was released. Dave's record went no higher. But his black leather crawling on 'Thank Your Lucky Stars' set him with an image - which lasted through his big hit record some years later, 'The Crying Game'.

Today his hair has grown longer. His flat, asiatic face has been softened with a drooping moustache. For the past two years he has concentrated on the European and cabaret markets.

He said: "I haven't recorded recently because I've had producer problems. After my regular producer, Mike Smith left, I had four or five others, but couldn't find the right one. So I left it. Now I'm set-up and I'm recording again."

"I'd like to get back to recording the same stuff that I first recorded - my first LP for instance, had five or six r & b people on it - people like John Mayall and Graham Bond. And my first records were 'Memphis' and 'My Baby Left Me', which was a Big Boy Arthur Crudup song."

"I've still got my stage act, as well. I've always believed in the visual thing - that's why a group like Jethro Tull are so successful. My act has been watered down a bit through cabaret but if I play the odd university or club I go right back to my old style."

"In Europe they treat it completely differently. British audiences think the act is slightly sinister while the Europeans think it's a comedy act."

"The odd thing is that I don't know how the act started. The only thing I can remember is that I used to play a club in Sheffield with a cement pole in the middle of the room. And I had to creep round that - so I made a thing of it."

"But people still think of me with the black leather gear, which is very strange, because I haven't worn that for years. In fact, even then I think I only wore it once on television. Everyone's got to change."

Today he's back in the recording studios - and one of his ideas is to record an album of Big Boy Arthur Crudup material - one of Elvis's early influences. But in the meantime he's playing things a little safer with a ballad, "Change Our Minds." But perhaps the rocker in him will win through very soon.

Miss Who?

CRYSTAL PALACE Race Circuit flashed past! "Not going too fast am I?" yelled my attractive mini-skirted driver, Miss Rae Cowell, above the sound of Bob Dylan's "Nashville Skyline" at full volume.

"No of course not!" I said, slowly turning a whiter shade of...

Seriously, this all happened a week last Thursday. I was being introduced to the sound of the new Philips car stereo cassette player, and I must report it's a completely new experience. "The public needs to sit in a car and hear the effects of a stereo cassette player to really appreciate it," a Philips spokesman said and the object of the new £115,000 promotion campaign planned by Philips on this machine is designed to achieve just that.

For the next five months, twenty "Miss Cassettes" will be touring the country giving demonstrations of car stereo. Not unfortunately on major race tracks like Crystal Palace, but on garage forecourts and at certain big public events.

Take my advice and when she arrives at your local garage - go along and have a listen. I think you'll be impressed.



AIRWAVES

OKAY, SO just what is FREE radio? To the land-based commercial pirates, free radio is Radio North Sea International, Radio London, Caroline and 390. Anything, in fact, that is NOT Radio One.

Accepting that commercial radio is independent radio, is it also free? I think not. Advertisers dictate content of programmes. Take a look at some American commercial radio. That's hardly free.

Douglas Muggeridge head of Radio One once said that Radio One is free radio and in a sense he is right. It does have to continually bow to or satisfy its advertisers. Radio One can cater for an audience without outside pressures from the people who directly finance the station.

Don't misunderstand me. Good commercial radio is good and commercial radio must come to Britain before long. It's inevitable. But commercial radio is not free. Perhaps some of these points nagged at Tony Secunda and Jimmy Miller when they decided not to take advertising on Radio Geronimo. They felt that advertisers wanted too much control over programming. Tony Secunda says the money will be raised by mail order. "We don't want advertisers jingles — our format is sacred" he said.

Which is fair enough. They want to preserve at least some of the 'free radio' aspect. But even Radio North Sea International would not claim to be 'free radio'. Independent, yes, in as much as the station is not directly run along the same lines as the BBC.

As the free radio organisation prepare to fight the Government at election-time, let's make sure they are quite clear on exactly what they are fighting for.

This weekend sees the beginning of the 'Record Mirror Show' on Radio Veronica (192 metres medium wave). The programme will run on Saturdays from 12 midday — 1 pm and will feature new British disc releases and chart material. The address for requests for the programme is: Radio Veronica, PO Box 218, Hilversum, Holland.



RADIO PEOPLE No. 1: SAM COSTA

HANDS UP anyone who has never heard Sam Costa on the radio. Not many? That's hardly surprising since Sam is now entertaining his third generation of listeners. He works a seven day week and gets approximately 1,500 letters and 4,000,000 listeners each week.

Not bad. It all began in Margate 1929 and now Sam is celebrating his 40th anniversary in show business. His tastes in music are largely classical, although he says of the Beatles: "I really believe the Beatles have turned out some excellent music in their time. Some of their songs will last as long as Cole Porter's material. On pop, I must say that I really have passed out of that stage now. Except sometimes I hear a record and think 'I like that one' but generally I still enjoy the classics."

Sam's show is 'Accent On Melody' and that's exactly what it is. He only plays half a dozen records in a two-hour show and he believes his listeners want nostalgia. The few discs he does play are generally by Sinatra, Tony Bennett, Peggy Lee or Ray Conniff.

The show is always 'live'. "I am one of those presenters who doesn't think of himself as a D.J." "who likes to plan his programmes. I come in around ten in the mornings and run through the show. But I would never pre-record it. Live radio is much better."

"Of course, you're much more liable to make mistakes when it's live, but you get out of those problems." Sam works the full seven days sorting through the mail with his wife. "It, may sound corny to say it but the listeners are wonderful. They write and tell me their life stories and their troubles. The point is, I can't really mention the problems over the air as mine is essentially a happy show."

The strain of a daily show means that Sam has virtually no private life while the series is running. And he's on for 13 weeks at a time and that's quite a while to wait for a break. "But it's a marvellous job and I wouldn't swap it for anything," he says.

Sam was thinking about retiring before this new series came along. It was originally planned to run for eight weeks, but the format, Sam and the happy-go-lucky atmosphere has kept it on the air and high on the audience ratings.

Any ambitions? "I think I would like to go on a world cruise on one of these cargo boats and just laze around. I hate dressing up, it's not a holiday then is it? Other than that I'm happy to continue with the show for as long as it wants me."

Sam's one of those people who will probably never retire. Show business is Sam Costa. There will always be a huge demand for his type of programme. Radio has changed a lot during his career, but, basically, Sam has remained the same personality.

An announcer caters for his market and from the days of 'Much Binding In The Marsh' Sam has remained on top and... professional.

RODNEY COLLINS

'I do all the wrong things'

FOLK MUSIC (in the popular sense) is picking up pace. Simon and Garfunkel were rushed by a horde of young ladies at their Albert Hall concert and that leads one to believe that such artists may be turning into idols in the eyes of fans. Tom Paxton has top rating as a singer/songwriter, as proven at last year's Isle of Wight Festival. What would be the outcome if such a thing happened to him? The unexpected is becoming uncomfortably common.

"I never have been the mobbing kind. I'm bald, I smoke a pipe, I'm happily married with two kids... I do all the wrong things. The Isle of Wight was the greatest response I've ever had and I didn't expect it at all, but I could have walked through the crowd without being bothered. I think I'd be more astonished than anything else if it occurred. I wouldn't be pleased, in fact I think I'd find it rather degrading.

"That type of thing is a whole different concept to music which really says the music isn't important; we want you. It accounts for the desire to tear the artist limb from limb. I'm not God or Messiah. My songs aren't even political or social comments. They aren't sung on the march or in gaol. They are a more serious form of entertainment. I am an entertainer, spokesman for myself."

Encores also come under scrutiny. It has become conventional not only to apply for an encore by yelling, stomping and generally gyrating, but for an artist to plan his encore(s) in advance. Do audiences or artists no when to quit? Artists don't 'owe' them anything.

"It's never happened to me, but I've seen audiences that asked too much. No one is going to come out and heal the crippled, cure the sick or save souls. An artist simply has to give all he has. I give all I've got and if that isn't enough, well, tough shit. I'm not getting into a carnivorous situation where they won't let you stop doing encores. Encores should not be planned, either. I like it spontaneous. It's a nice feeling. It gives you a chance to do a little something extra for them and the audience a chance to show a little extra appreciation. I'm not for stealing an encore before you even get off stage and if you came back for too many, people would soon get bored. Besides, I'd get hard up for material.

"I've been writing for ten years, so I wouldn't literally run out of material, but there are songs that I just don't sing any more. It's largely my decision concerning which songs I drop from my repertoire, but I do



TOM PAXTON

Hazard'. I went off the song long ago, but I did it last time I played there. I hope to wean them into my newer things."

One of the best songs Tom has written and his own current favourite is a delicate, moving piece called 'Annie's Going To Sing Her Song'. This track as well as some of the things heard on his last tour here are included on the new LP, 'Tom Paxton 6', released on Elektra

next week. On the LP and with him on this tour is his piano player, Jimmy Horowitz. They can be seen at the Fairfield Hall, Croydon on May 28th and in Tunbridge Wells on June 2nd.

A brief note of interest: after Tom's celebrated performance at the Isle of Wight Festival last year, he has not been invited back. It has been clarified that he will not be asked back. Is ours to reason why?



some requests. There are two fellows in New York that see every concert I do there and they're absolutely desperate to hear 'The High Sheriff Of

From swamp rock to superstar

THE ROCK MACHINE turns you on, rolls you over and churns you out at the other end. "There you are, son, you're a folk-rock/ bayou-rock/ cajun-rock/ country-rock/ jazz-rock/ swamp-rock/ bubblegum-rock star..."

Which still leaves one Bob Dylan, one Leonard Cohen, one Creedence Clearwater Revival, one Chuck Berry, one Who, one Beatles, and one Mick Jagger per million imitators.

And Tony Joe White is still the only Tony Joe White.

The 26-year-old apostle of 'swamp-rock' has one classic record, 'Polk Salad Annie', one two million seller, Brook Benton's 'Rainy Night In Georgia' and a new British single 'Groupie Girl'.

He comes from Oak Grove, in Louisiana — three stores and cotton fields by the mile. And it was there he learnt most of his music — from bluesman Lightnin' Hopkins through to Elvis Presley.

He formed a three-piece rock group and toured clubs in Louisiana and Texas with material mostly gleaned from Big EI, and eventually landed up in Corpus Christi, Texas, where he split from the group.

All he had left were his songs, and he eventually made it to Nashville, eight months later where he made the rounds of the music publishers. And that led him to a record contract.

'Soul Francisco' was the first record of his to attract any attention, but it was 'Polk Salad Annie' which finally established him — "Down in Louisiana where the alligators grow so mean — There lived a girl I swear to the world made the alligators tame" ... he sang. 'Swamp-rock' was born.

In all he sold nearly a million copies of the record — but failed to make it in Britain. 'Rainy Night In Georgia' — one of his songs included on his second album, 'Tony Joe White Continued...' was covered by Brook Benton who made a killing with it, selling two million records.

And now 'Groupie Girl' — the flip side of his American release 'High Sherriff'. Explained Tony Joe at his home just outside Memphis when I phoned him: "A lotta radio stations have banned 'Groupie Girl' because they reckoned it was about sex and dope and that sort of stuff."

'Polk Salad Annie' was a smash in Europe — and 'Groupie Girl' is going the same way. It is already in the Dutch charts. I asked when Tony Joe was coming on tour in Europe.

Tony Joe: "I hope to make Europe sometime in May... June. I believe they've arranged for me to go to Spain, Austria, England..."

"Meanwhile I've bought some property in Arkansas — 1,200 acres where we're goin' to raise some cattle and get away from it all."

He's also recording another album which should be out later in the year.

From 'swamp-rock' to 'super-star'.



SEW

BRINSLEY ~you know who have just released a new single
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TEEN

Robert Partridge from "Rock Around the Clock"

YOU COULDN'T ROCK a boogie birthday rock to Bing and Bob. They were a bit too old for the kids with greasy hair, the drapes and the brothel-creeper boots.

Besides, Bing and Bob had been on the road to everywhere. Instead, rock and roll had happened. And that meant a new audience at the pictures.

And that meant the Teen Film. Right?

No more dancing in the rain. During September 1956 one newspaper reported: "As a sequel to outbursts of hooliganism in various parts of the country during the screening of 'Rock Around the Clock', a number of local authorities have put a ban on the picture. It has now been banned in Wigan, South Shields, Bootle, Gateshead, Brighton and Birmingham'.

'Rock Around the Clock' was the first big culprit in the teenage movie craze. It starred Bill Haley and the Comets, the Platters and Freddie Bell and his Bellhops. Add a few straight actors, a thin plot, some romantic scenes and a load of good, danceable rock 'n' roll songs. And there it was. Success.

And it ushered in a flood of other rock films. 'Don't Knock the Rock' with Bill Haley and the Comets, Little Richard, the Treniers and boss jock Alan Freed — the man who's claimed to have coined the phrase 'rock 'n' roll'.



BILL HALEY AND THE COMETS: *Fathering the Teen Film cult*

'Girl Can't Help It' had Jayne Mansfield, Fats Domino, Little Richard, the Platters, Gene Vincent and the Blue Caps, the Treniers, Abbey Lincoln and Eddie Cochran.

'Go Johnny Go', never released in Britain, included Alan Freed again, Jimmy Clanton, Eddie Cochran, Richie Valens and Chuck Berry.

'Blackboard Jungle' Came to England in 1955 with the foreword: "The scenes and events depicted here are fictional. The U.S is fortunate in having a school system that is a tribute to its faith in youth".

And Elvis Presley made 'Jailhouse Rock' in 1957 — the beginning of his film career.

About the same time James Dean — the only film star who was considered in the same breath as the rock 'n' roll stars — wiped himself out in a car crash. He had been the original Rebel Without a Cause — setting a pattern which was one of the few real influences on teenage culture.

But like rock music itself, the film business couldn't go on with its big, bad image. And when classic rock died at the end of the fifties, it signalled smaltz time — and American-International Pictures were right in there with the smaltz teenage film.

It came as 'Beach Party' with clean-cut all American Frankie Avalon, Bob Cummings, Dorothy Malone and Annette Funicello. And the baddies were really bad, and came in the form of Eric Von Zipper — the leader of a motorcycle gang. And, of course, Frankie boy triumphs over Evil Eric.

The market was suddenly full of wholesome American kids having sand kicked into their faces by the baddies — and, of course, in the end managing to defeat all those evil creeps. In the nicest possible way, of course.

England wasn't without its smaltz, either. Home-grown product included 'It's Trad Dad' with Helen Shapiro, and Cliff Richard taking a 'Summer Holiday' and being really a good kid in 'The Young Ones'.

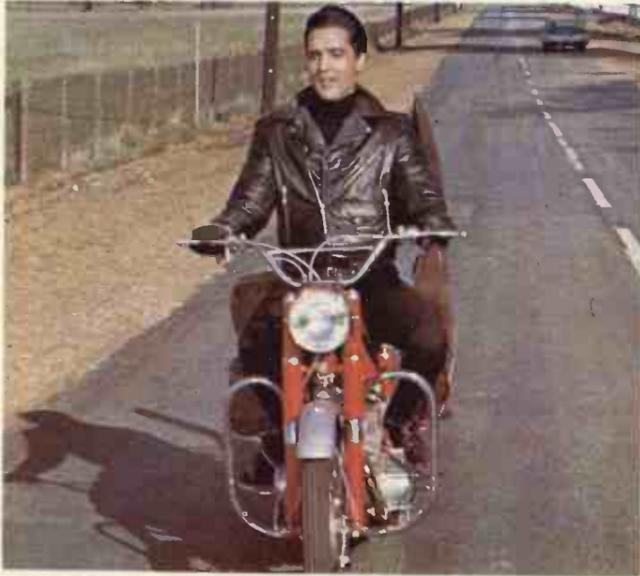
The reaction set in with 'A Hard Day's Night' — opened with a Royal Premiere at the London Pavilion on July 6, 1964. The Beatles became everyone's New Answer to the Marx Brothers.

It was a new type of Teen Film. John was even rude! And he was rude without being a baddie. Rock was back and the cinema had to adjust again — which didn't mean Billy Fury in 'I've Gotta Horse' or those endless American-International pictures about beach parties.

The Beatles followed it up with 'Help!'. And an even more

IMAGE CINEMA

examines the growth of the teenage film, "Under the Clock" to "Easy Rider"



ELVIS PRESLEY: Thirteen years making teenage orientated films dazzling film career was envisaged by the movie moguls.

But it didn't happen. Instead, there was a lot of talk about the Rolling Stones making a film called 'Only Lovers Left Alive' — a story about a youth takeover of the country. But things fell through.

And when Bob Dylan came to tour Britain, a film-maker called D. A. Pennebaker came with him and made the documentary, 'Don't Look Back' — to be shown at the Record Mirror sponsored Extravaganza '70 next month.

Meanwhile, back at American-International Pictures, they were still churning out Teen Films. But they were films like 'The Wild Angels' — refused a certificate in Britain — about the Hells Angels. No more beach parties, it was the Angels who made good box office now.

Later, AIP were to get into the drug scene with 'The Trip' — again refused a certificate in Britain — and again starring Peter Fonda, the AIP hero.

And that was to lead to the ultimate Teen Film — 'Easy Rider'. The new cinema idol was a young cockney called Terence Stamp — who looked like a pop star. It was the James Dean syndrome all over again. Except, of course, that Stamp hasn't yet wiped himself out.

And David Hemmings made 'Blow Up' with Michaelangelo Antonioni. Complete with the Yardbirds. The first serious film which treated rock with respect.

But a year before 'Blow Up', a documentary was made at a rock concert in America. Called the 'T.A.M.I. Show', it starred the Rolling Stones, James Brown, the Beach Boys, Chuck Berry, and Marvin Gaye. It was an instant success in America, but was somehow neglected in Britain. In fact, it never received a full release and is now shown occasionally at film clubs such as London's Electric Cinema.

It pointed to a new market. No more super-pop-star-idols in acting roles. Just documentaries. The Rolling Stones were featured in a Peter Whitehead film called 'Charlie is My Darling'.

THE BEATLES: The return of rock to the cinema



— a very rare film which includes incredible scenes of a 'Stones Irish tour — complete with Jagger's Elvis Presley impersonation. 'Easy Rider' with Dennis Hopper and Peter Fonda and an incredible soundtrack of some of the best rock music. An international smash hit which has convinced Hollywood that the market doesn't lie with endless Julie Andrews epics.

But pop stars decided they too wanted to be actors. Paul Jones left Manfred Mann and made 'Privilege' and 'The Committee', Ringo Starr made 'Candy' and 'The Magic Christian' and John Lennon made 'How I Won the War' with Dick Lester, the man behind the success of 'Hard Day's Night' and 'Help!'.

John Lennon and Yoko Ono also went in for more personal films. Such as 'Rape', 'Self Portrait' and 'Two Virgins' — none of which have ever made the major cinema circuits. And in the case of 'Self Portrait' probably never will — it shows in glorious technicolour what you can see on the cover of their 'Two Virgins' album.

Mick Jagger went solo and made 'Performance' — due to be released this year — a story about a retired pop star and a crook (played by James Fox) on the run.

He followed that up with the Film the Aussies Never Wanted — 'Ned Kelly'. And apparently did very well. The film is due for its British premiere at the end of June.

The 'Stones also made a film with French avant-garde director, Jean-Luc Goddard, which, originally called 'One Plus One', has now become known as 'Sympathy for the Devil'. The film shows the Stones at work in the recording studios — in fact almost a documentary as far as the group were concerned.

And documentaries are the new big Teen Films. In America, the film of the Monterey Pop Festival in 1967 has done tremendous business — to be superceded by 'Woodstock', a film of the 1969 Woodstock Festival.

Also on release are D. A. Pennebaker's film of the Toronto Rock and Roll Festival, Joe Cocker on tour with his new group, Mad Dogs and Englishmen, 'Celebration: The Big Sur Festival' — about a Californian folk festival, a film about groupies, and another film about Woodstock, this time including groups and



PETER FONDA stars in "Easy Rider," Columbia's contribution to the cult of teenage orientated cinema.

artists not on the original film.

Sooner or later some of them are bound to find their way across the Atlantic — to a ready-made market which made 'Easy Rider' a box office success.

And there's also next month's release of the Beatles' 'Let It Be' — followed later by the film of the Rolling Stones' American tour.

Rock music is also increasingly used for soundtracks — again after the 'Easy Rider' style. Antonioni's 'Zabriskie Point' used tracks by the Pink Floyd, Grateful Dead the the Youngbloods. And now Crosby, Stills, Nash and Young have just completed the score for a new film called 'Strawberry Statement'.

Eric Burden is back — again with a film score — called 'Magic Mountain' from another new film called 'The Magic Mountain of Stanley Sweetheart'. And it that isn't enough, Richie Havens is singing in the sister film, 'The Magic Garden of Stanley Sweetheart'.

And there's a rock western on the way — called 'Zooariah'. It all seems a little different from Fred Astaire and Ginger Rogers...

CHICK CHURCHILL is organist with Ten Years After (our cover stars this week), and is a highly respected musician throughout the world. Largely unpublicised because of his introvert nature, he is nevertheless very outspoken when interviewed. The group began their Nationwide British tour last week and embark on their sixth U.S. tour on July 11th at Cincinnati.

"We are now at a stage in our career when we have a reasonably firm control of our recording career. It's an enviable position to be in and it took some time to achieve. We record in whichever studios we choose, produce our records ourselves and even have a say in choosing the presentation of the final product — record sleeves, advertising etc.

"Alvin writes all the material for the album and we all get together and work on the final result. We wouldn't have it any other way. Our success or failure rests directly on our own shoulders but, fortunately, people seem to like what we're doing.

"We've had a lot of pressure put on us over the past few years to issue a single, but we didn't want to compromise our own policy

THE SEVENTIES SOUND

by CHICK CHURCHILL



and must release the average 3-minute disc. After some thought we decided to issue "Love Like A Man," which is on "Cricklewood Green." However, we wanted to give

the people who buy our records value for money and also express what we feel about music. So we decided on using an 8½ minute version of the number which was

recorded during a stage performance in America. It'll also be in stereo.

"We appear a great deal in America these days. Because of the very large venues and the sheer vastness of the country, we're able to make a comfortable living — but it hasn't come easy. For over five years we virtually starved because we wanted to stick by the music we created and weren't interested whether there were financial gains to be earned at the end. But at every opportunity, we play in Britain. We're currently on a tour covering most of the country and were very pleased at the reception we received when we opened at the Lyceum last week. When we return from our next American tour we'll be travelling more extensively around Britain.

"Wherever we travel we find that people respect British music and the musicians, particularly on the Continent. Our records sell quite well behind the Iron Curtain and we hope to tour there one day.

"Earning money is only a means to an end. It enable us to rent studios over a longer period of time, gives us the opportunity of having more freedom in producing our albums."

smalltalk

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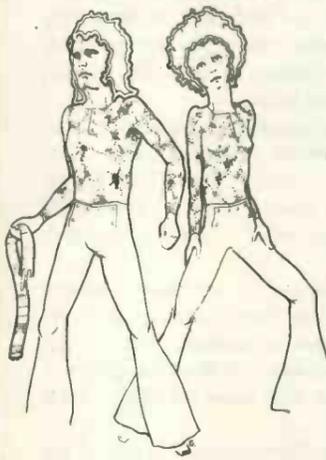
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IN RECORD MIRROR



MAN ALIVE: Jon Voight

THE NAME OF JON VOIGHT has come to mean much since his

appearance in 'Midnight Cowboy' won a British Oscar as 'Best newcomer'. For Voight it has seemed almost overnight success but in fact he has been involved in the film and television business for over nine years. At the age of thirty he has behind him such credits as 'Gunsmoke', a big television hit, and 'Cimarron Strip'. Jon had a year's drama training and after that admits that he felt readily equipped to tackle any stage part. Nevertheless bad

reviews following his appearance in 'Death of a Salesman' changed that view, and he concentrated on working his way steadily to the top. From a small part in 'Sound of Music' on Broadway, to leads in 'A View from the Bridge', on to an award winning appearance in 'That Summer, that Fall'. At one time things looked bad for Jon, as he says; "The television people were very good to me when I was broke and needed to work, I'd always try to go back for a show

if they asked for me particularly." But now at the age of thirty, things are exceptionally bright. 'Midnight Cowboy' in which Jon Voight played a Texas Hustler, who tries to make his way via rich women, helped to ring the changes. He has, justifiably been raised to the stature of an international star, and such films as 'Catch 22' and his next major release for United Artists films 'The Revolutionary' must surely further this reputation.

WHO'S ON? WHERE?



... THE FACE sorry to hear of Sarah Stoddart's exit from Radio One as press officer. Good luck with your new post at the Beeb, Sarah! ... staunch publicist T. Brainsby worried about loss of Beatles as group. Who will set the standards? ... the Beast seen near to eruption over poor liquid and seating facilities at magazine showing of 'Monterey Pop'. RM's Lon Goddard did erupt over Scott McKenzie's non-appearance in the film ... Alec Sanders, King of the witches, to release his own LP titled 'A Witch Is Born'. RM staff awaiting black label copies ... Mott The Hoople getting increasingly paranoid about being shot on forthcoming American tour ... Miriam Makeba's husband, black power star Stokely Carmichael not allowed into Britain. Had to take a raincheck on Miriam's Albert Hall concert last week ... Charles Manson's LP to be released in the States. Even Famepushers would have trouble topping his publicity gimmick ... Martin Sharp cover design on Ginger Baker's Airforce LP sleeve similar to Sharp design on underground mag last year ... Leon Russell has an Ansaphone with unique jingle-composed by Leon Russell ... Tom

Paxton's reception at the top of the Dorchester extremely well done ... wait for it - first glimpse of nudity in Hammer horror films-oops, you missed it ... RM staff robot has been insulted; refuses to give milk ... message to Skin Alley: a pair of boots belonging to someone in the group has been found by Mott The Hoople ... Tony Secunda and Jimmy Miller have some very hot material in their vaults pending the formation of their new label, 'Ringmaker'. On sessions are Trevor Burton, Gary Wright, Steve Gibbons and Miller himself ... what well known journalist dared to mention Paul Simon's 'I Am A Rock' in a derogatory manner? ... tickets to last week's Sinatra concert levelled off at over £300 just before the show. How exquisite that Tony Blackburn was able to make Sinatra's private party after the show ... Blackburn claims Sinatra has never heard of him. Kid us not ...

... A19: 1) J.J. Jackson II) Jay & The Americans III) Screamin' Jay Hawkins IV) Inez & Charlie Foxx ... a goal for the World Cup Squad even before the series begins ... Facially, Don Ho could be Johnny Cash's double ... Q20: Which two song titles complete the following sequence - "Knock Knock, Who's There," "Can't Help Falling In Love," "All Kinds Of Everything," Spirit In The Sky," "Gimme Dat Ding," ...? ...? ... Watch out for Bobby (now known as Robert for films and Bob for discs) Darin giving fine acting performance in "The Happy Ending" ... RM's ace news editor, Rodney Collins, celebrated his 21st birthday last week. In honour of the occasion, he refrained from beating up office telephones, took the staff out for drinks until 'no news was good news' to all of us, then bought a map and set off in search of Liverpool Street Station ...

KING'S ARMS, 242 High Road, Wood Green, N22
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Chosen by James Hamilton

ANOTHER OBVIOUS PRESLEY HIT

ELVIS PRESLEY: Kentucky Rain; My Little Friend (RCA 1949). Now here's an Elvis newbie that I actually don't mind! The tempo-changing slowie's arrangement maintains interest, and E.A.P. sounds in good voice — obviously a huge hit. Fine flip, too. Hey, these ARE all right!

THE BEACH BOYS: Cottonfields; Nearest Faraway Place (Capitol CL 15640). Typical.

THE JACKSON 5 A.R.C.

The Young Folks (Tamla Motown TMG 738). Better than "I Want You Back" (though the flip is no match for "Who's Lovin' You").

FOUR TOPS: It's All In The Game; Love Is The Answer (Tamla Motown TMG 736). The Tommy Edwards oldie, a beautiful slow sure smash. (Fine for S.G.F.s even!).

THE TOKENS: Don't Worry Baby; Some People Sleep (Buddah 2011 011). Best

Buggies' oldie done up in the Tokens' high-flying harmony — rather good. Unexpected knife-twist at the atmospheric slow lullaby flip's end.

MELANIE with the Edwin Hawkins Singers: Lay Down; Candles In The Rain (Buddah 2011013). Our Miss Safka squawks away over the more substantial wailing of the Ed Hawkins lot on a comes-and-goes plopping-beat slowie. The combination has got her heavy air-way, while "Beautiful People" is still what people should hear.

CHICAGO: Make Me Smile; Colour My World (CBS S 4919).

Low on excitement, high on trendy musical competence. Incredibly bad flip.

THE IDES OF MARCH: Vehicle; Lead Me Home, Gently (Warner Bros. WB 7378). Another of those post-BS & T big brassy aggregations — right up top Stateside, their unison blowing is direct enough to cause a stir here too.

THREE DOG NIGHT: It's For You; Feelin' Alright (Stateside SS 8041). Great unusual A-side, about which I raved in February '69 when it was only a flip — do hear it this time. Thy new flip (Traffic's song) is now, however, my new rave!



Reviewed by Peter Jones

GOOD FIERCE VOCAL FROM PETER GREEN



FLEETWOOD MAC: Green Manalishi (With the Two Prong Crown); The World In Harmony (Reprise 27007). Peter Green still on this one and it's a heavy, polished-yet-rough overall sound. Good fierce vocal lines, but the basic guitar drive and drum-thud is what makes it tick. **CHART CERT.**



amiable chap. He's gentle and plaintive on the flip side, but all stops are pulled out for the powerful "Needle And Thread". A good song, with dynamic guitar figures and Schadel really hammers home the lyrics. **CHART CHANCE.**

MATTHEWS SOUTHERN COMFORT: Ballad Of Obay Ramsey; Partin (Uni 521). A near-commercial swing of style — it's a galloping country-rock sort of thing. It hastens, as they say. Anyway, feet will tap to it. **CHART CHANCE.**

SCHADEL: Needle And Thread; Little Red Watering Can (United Artists UP 35113). Lots of things happening for this

HIGH NOON: Old Fashioned Feeling; Drivin' Drivin' (CBS 4972). First, find a basic theme which is instantly catchy. High Noon have done just that. Tack in a string section. They've done that. Then go for a big, well-rounded group vocal line. Result, given sufficient air play (which it is getting) is a hit, even if the group are not particularly well known. Sounds a cert. **CHART CERT.**

- **ROSETTA HIGHTOWER:** The Persuader (CBS). Actually a song from a book, would you believe? Anyway, a fair number, beautifully sung. But dunno about hit potential.
- **TERRI STEVENS:** Forget About Goodbye (Philips). Builder of a ballad. This emotional gal just needs that bit stronger song.
- **THE WALL STREET DIVERSION:** Joey The Lipstick Collector (Concord). A Record of the Week. It's darned catchy, with some great vocal phrasing. All gentle, bubbly — bubble-gummy.
- **THE WAGES OF SIN:** West Virginia (CBS). Raw-edged lead voice and repetitive theme. Good but somewhat patchy; needs attention.
- **KEITH BECKINGHAM:** Women In Love (Ad-Rhythm). Hammond organ feature of the movie theme, slow-smouldering.
- **LINDA KENDRICK:** Faith Hope And Charity (Philips). Great — a Record of the Week. Cooke-Greenaway song and Linda at her most eloquent, which is ever-so eloquent.
- **BERT WEEDON:** Rockin' At the Roundhouse (Fontana). Boogie-guitar, deliberately dated I guess, but it rocks along determinedly.
- **OPUS:** Baby, Come On (Columbia). Heavy enough, but it may sink. Organ, lots of drive, well-drummed. But just one of those things.

- **MACARTHUR PARK:** Taffeta Rose (Columbia). Three promising Liverpoolian brothers. It's straight commerciality, but confidently produced.
- **KATHY KIRBY:** Wheel Of Fortune (Columbia). Old Kay Starr biggie and spot on for Kathy's Big style. Could make the charts.
- **JOHN SHAKESPEARE ORCH:** The World At Their Feet (Pye). Soccer-inspired instrumental, from the 1970 World Cup film-to-be and it swirls well.
- **LON SATTON:** Someone Is Standing Outside (Philips). American recorded here, a massive ballad, piano, chorus, strings — lovely.
- **MOONSHINE:** Just A Little More Line (RCA Victor). Intriguing song and arrangement, really rather outstanding.
- **LENA MARTELL:** For The Love Of Him (Decca). Romantic ballad — pretty strong melody line.
- **MILLICENT MARTIN:** Every Home Should Have One (Chapter I). Movie theme with somewhat cynical lyrics. Unmellow Millie.
- **FRANK IFFIELD:** Three Good Reasons (Decca). Structurally sound Reed-Stephens song which is dead right for Frank and could put him back in the charts.
- **AYSHEA:** Mister White's White Flying Machine (Polydor). Gimmicky sounds and the lovely one singing well but not sold on the song.

- **TONY BACK:** Working In The Coalmine (Ad-Rhythm). Hammond organist on the Allen Toussaint theme — album track and only drums added.
- **THE EXOTICS:** I Don't Nobody (To Lead Me On) (Pye). Bluesy edge but a bit draggy in format and sort of rambling.
- **MARIAN HENDERSON:** Antique Annie's Magic Lantern Show (MCA). A Aussie lady, jazz-experienced, here a bit folksey on an unusual song. Commended.
- **LINDA VAN DYCK:** The Seduction Song (Gemini). Sans heavy breathing, but sultry all the same. Good lyrics, virtually spoken to organ-ic sounds.
- **MONOPOLY:** We Belong Together (Pye). So-so group performance — nothing particularly special, though.
- **THE BLUE MAXI:** Here Comes Summer (Major Minor). Just that — a summery, sunny version of the Jerry Keller old million-seller. Nice.
- **PETER SULLY:** Row Row Row (Pye). Nice use of strings on this pretty straight chorus song with a touch of the sea-shanties.



THE VILLAGE SOUL CHOIR: The Cat Walk; The Country Walk (Direction 58-4969). Oh, oh, ow! Regardless of where you find this review placed on the page, take it from me that "Cat Walk" is my pick of the week, month, and (almost) year! Slow screaming mind-searing Soul at its best!

MIRIAM MAKEBA: Pata Pata; The Ballad Of The Sad Young Men (Reprise RS 20606). '67 R & B hit, popular here with dancers ever since and could even happen now.

THE FRIENDS OF DISTINCTION: Love Or Let Me Be Lonely; This Generation (RCA 1952). A favourite group, yet I find this perky U.S. smash a disappointment after their superlative "Goin' In Circles". Great singing on flip. (Their LP is going cheap in many shops — get it.)

ARETHA FRANKLIN: Let It Be; My Song (Atlantic 2091-008). You know the song, you know the singer. At least it's slow.

LENNY WELCH: Breaking Up Is Hard To Do; Get Mommy To Come Back Home (Major Minor MM 707). Lovely smooth lush version by the sophisticated R & B.

CISSY HOUSTON: He/I Believe; I'll Be There (Major Minor MM 700). The ex-Drinkard/Sweet Inspiration mixes it

with an inspirational double-header. Better flip.

BEN E. KING: Goodbye My Old Girl; I Can't Take It Like A Man (Crewe CRW 2). No! (but so horribly Pop it'll probably be a smash). He does a Jerry Butler on the flip.

THELMA HOUSTON: I Just Wanna Be Me; Crying In The Sunshine (Stateside SS 8044). Like brown shoes, Thelma's the right colour but she don't make it — though this is her best effort yet.

THE 5TH DIMENSION: Puppet Man; A Love Like Ours (Bell BLL 1108). Trendy whining guitar and a staccato mid-tempo trifle. Nicer harmony flip.

DOROTHY MORRISON: Rain; John The Rabbit (Elektra 2101-001). Insignificant phoney surface excitement.

SONNY CHARLES: It Takes A Little Longer; Welfare Man (A & M AMS 787). Joe South-like Pop.

THE DOORS: You Make Me Real; The Spy (Elektra 2101004). Jim sounds like Reg Presley/Ray Davies on this angry beater. Subtler slow flip.

SMITH: Take A Look Around; Mojalesky Ridge (Stateside SS 8042). Nice rumbling slow beater, it builds well.

TOM PAXTON: Forest Lawn; Jimmy Newman (Elektra 2101002). Bright ditty about Evelyn Waugh's "Loved One" cemetery. So this is what Tom Paxton sounds like... doubtless he's big in bed-sit land.

TIM BUCKLEY: Happy Time; So Lonely (Straight S 4799). Pretty new sleeve and label design, and a good bouncy folksy slowie.

NEIL DIAMOND: Soolaimon (African Trilogy II); And The Grass Won't Pay No Mind (Uni UN 522). Maddeningly familiar tune — sort of typical Neil gone Afro/Gospel ("Wimoweh"-ish).

VINCENT BELL: Airport Love Theme; Marilyn's Theme (MCA MU 1125). Bell plays the all-star movie theme just like Ferrante & Teicher's "Midnight Cowboy" — I love 'em both!

TONY BENNETT: Little Green Apples; Something (CBS S 4958). If you can stand the song yet again, this is a good punchy fast version — the band is a gas, especially on its different treatment of the Beatle flip (the U.S. hit side).

- **JOHNNY MATHIS:** Odds And Ends; For All We Know (CBS S 4968). Mr. "Juke Box Jury" breathily does one of Dionne Warwick's recent B & D specials.
- **TOMPALL & THE GLASER BROTHERS:** All That Keeps Ya Goin'; These From "... tick... tick... tick..." (MGM 1495). Pleasant bouncy Country-ish "easy listening". The "tick" movie is the first with an all-Country score.
- **BOBBI MARTIN:** For The Love Of Him; I Fall To Pieces (UA UP 35103). Big U.S. hit beat ballad (Bobbi being a chick) — merely ordinary.
- **THEO BIKEL:** I Love My Dog; The Great Mandella (Reprise RS 23446). Aggressive Cat Stevens oldie, forcefully attacked.



Star Single

ARRIVAL: I Will Survive; See The Lord (Decca F 13026). No, it's not as directly commercial as "Friends", but it's a tremendous slice of advanced-thinking pop. Basically a good song anyway, its been dressed up with a big string section, some great harmonies and it somehow builds with operatic intensity, but don't let that put you off. The orchestration is toweringly magnificent. Good solo moments, too. It's the overall thing that counts though, the sheer quality. As I said, though, it is not blessed with a direct melodic hook — it's too good for such triviality! Flip is a handclapper that goes like the clappers. **CHART CERT.**

THE PURSUIT OF a dream and the sacrifice of two university places en route seems to have paid off for Noel Edmonds. Now at the age of 21, he has joined the BBC as their youngest DJ.

Noel could also be considered as the first of a new era of disc jockeys. Since the rash of dee-jays who came on land to the 'legality' of the BBC, with the Government banning of the pirate broadcasters, Noel is one of the first new names to emerge. At the time of Caroline, London and Co., he was only eighteen, and still studying hard at school. When his first chance to join a pirate ship, Radio 355 arose, the Government stepped in with their Marine Offences Bill.

The obvious next move would have been for Noel to accept a position at Bristol University, but instead he decided to test his luck for another year, after which he was offered a dee-jay and newsreader spot on Radio Luxembourg.

"Luxembourg was the only thing going really after the pirates had closed down," said Noel, "They had some fantastic plans in the offing, but somehow they didn't work out. There was a leave system planned, and that didn't evolve. I couldn't stand being out in Luxembourg all that way from the heart of everything. But instead of being on a ship, Luxembourg was my apprenticeship, I was the first completely inexperienced broadcaster to be hired by them."

'In a way Mebo II is a step backwards'

—says NOEL EDMONDS

After nine months service on Luxembourg Noel left to come back to Britain.

"My ambition had always been to join Radio One, I just wanted to progress," Noel told me. "In July last year they gave me a job compering the Radio One quizzes. I thought that would be a foot on the ladder. I got to know more people doing that than I would have done otherwise. I know Blackburn, Peel, Peter Murray and many more."

The most recent jump up the ladder for Noel has come in the form of his own programme between the hours of one and three on Saturday afternoons. The spot previously occupied by Johnnie Walker, who now holds the hot seat on Radio One in competition to Pete Murray, between the hours of

nine and ten a.m.

"Nobody's quite sure what I'm going to do with my show," said Noel, who seemed at that point none too sure himself. "I'm six years younger than Blackburn, and with the experience behind me already I think I've got three years, in comparison, in hand. Blackburn is predictable and so are most of the dee-jays, with the possible exception of Everett and Peel. I mean if Blackburn told a funny joke there would be a Cabinet meeting!"

So what is the musical policy of Noel, the man who follows hot on the heels of the 'Soul King' Walker...

"I hate the music that he features, but I admire John Peel," he said with honesty. "I'm not really a

soul man myself, though I do like Tamla Motown very much. It's rather difficult problem for me, because on Lux we never choose our own material. Now I get forty-five minutes needle time and the other hour and a quarter is for taped groups. What I play will be what I think people like to hear on a Saturday lunch time. I like a sense of humour too."

Having heard his show, Noel seems to have carried off his debut spot quite happily, despite his problems. And despite being 'caught out' once or twice, he covered nicely, substituting a joke and keeping the continuity going.

Noel had this to say about the Corporation before he went on the air:

"I think they do very well within their limitations. Perhaps that's not a valid point to make, but I think they're fine. There's a great family spirit at Radio One."

And the pirates?
"I don't see how Caroline could keep going. In a way Mebo II is a step backwards. I don't decry what they're doing entirely, but the pirates made their point years ago, and I don't think much more can be said. Radio London finished on August 16th and on that day all responsible people left. Obviously I'd have joined a ship if I'd been old enough at the time, but they became illegal, and also they took on a political aspect."

VALERIE MABBS

WATCH OUT BRITAIN, EUROPOP IS ON THE MARCH!

LETTERS

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

MY CONGRATULATIONS to Robert Partridge for an excellent survey on the continental pop scene entitled 'Europop' (11th April). It's about time the European groups had an equal chance to compete in a market dominated by the Anglo-Americans for so long.

Here in Holland Shocking Blue are national heroes, but they are only one of the many continental groups making it in Holland, Belgium and Germany. For instance there is the Tee Set and the George Baker Selection who are doing very well in the U.S. charts, and also such groups as Earth and Fire, the Bintangs, Brainbox, the Ekseption, the Cats and

Cuby and the Blizzards, who should follow Shocking Blue into the international record market in the near future.

Readers of the Record Mirror might also like to know what has happened to the 'Admiral' Robbie Dale since he left Radio Caroline. Well, he has become a very successful DJ in Holland having mastered the language well he now does a weekly radio programme on Hilversum radio and a monthly TV show called 'Jam'. — JIM BARNES, RAF Support Unit, GQAFCE, Brunssum, Holland.

What about Teeside?

I HAVE just finished reading an article by Peter Jones in your w/e 2nd May issue of Record Mirror. This article 'Hollywood Music Festival Dates' states "Fans in the Midlands and North sometimes get a raw deal over the touring arrangements of British and American contemporary groups."

This must be the biggest understatement of the year. We are always overlooked when a tour is being planned, particularly here in the North.

Only when a group is on the decline are we considered a worthwhile audience. Is there nothing that can be done about this. After all we are interested in good music — very civilised — and feeling very depressed. JOYCE DAVIES, 13 Macmillan Road, South Bank, Middlesbrough.



MAL GRAY ... not so popular?

VAL: It seems a rock group the Outkast are highly popular in the Harrow, Pinner and Edgware districts — judging from the amount of mail that arrived after RM featured the Wild Angels. Some short extracts right....



I WAS reading a book of English poetry the other day, and came across the poem by Thomas Dekker (1575-1641). It's called 'Golden Slumbers' and the first verse goes like this:

'Golden slumbers kiss your eyes, Smiles awake you when you rise, Sleep, pretty wantons, do not cry, And I will sing a lullaby. Rock them, rock them, lullaby. Sound kinda familiar? — JOHN MINNAGH, 22 Kylemore Ave., Ballyfermot, Dublin 10, Ireland. (LP WINNER)

NOW, CHALLENGERS TO THE WILD ANGELS

Far from Mal Gray being the only advocate left of the true R & R sound until the recent so called revival, there were far better groups playing to packed halls and clubs; for example the Outkast. But hurt though it does I must give credit to the Angels. They may not be able to give even a passable performance of R & R but they do know how to pick publicity men, who must take all the credit for the recent interest in them. — Miss D. MURPHY, 21 Church Avenue, Pinner, Middx.

I've just seen them and they're the best. They play rock and roll and wear tatty clothes because they are 'Outkasts' from society. — JOANNA MURCH, (15 yrs), 2b Cunningham Pk, Harrow, Middx.

All my Rocker friends think the 'Outkast' are the leaders of the rock revival scene. — CLAIRE BRAZIER, 10 Greenway, Pinner, HA5 3DR.

The piano player is as good as Jerry Lee himself and the bass guitarist sings as well. The lead is a bit quiet but his music is excellent. As for the drummer, he'd beat Ringo any day. — SHEILA MARTIN, 17 Trevane Gardens, Pinner, Middx.

THE RECORD MIRROR COLUMN

TIME WAS, when a bearded, avant-garde producer would sit you down and try to convince you that electronic music was where it's at and that forty minutes of beeps, buzzes, zonks and groans contained deep personal meanings. Not wishing to sound unhip, you withstood the barrage of tuneless twitterings and exclaimed, 'groovy!' with a wry glance.

You don't have to endure this torture any more. Electronic music buffs and agonized ears everywhere will be delighted to hear that a young man called Adam Best is set to revolutionize the scope of electronic sound with his LP, 'Wall Of Sound' on Philips. Adam utilizes home made gadgets to produce electric 'soul'.

"Electronic music is soul and emotion on tape," says Adam, "It is so pure that it can produce an authentic mood very easily. No more high-pitched wails, toilet sounds and Dr. Who stuff. The idea of this LP was to make well known numbers and create an electronic version of them."

"I play drums, guitar and bass on the album, but everything else is manufactured through my own wires and buttons from machines that I built."

Adam doesn't think this is a freak thing — he feels that this is the beginning of such experiments and quotes Stikowsky as saying that the time will come when any sound will be easier to produce through machines. The conventional instruments will be rendered obsolete.

Whether or not that day will arrive, I don't know, but I do know that after hearing a rough copy of the LP, he isn't overstating the potential. The version of 'I'm A Man' is brash and confident, with a strong organ drone that really isn't an organ. Whatever he uses, he uses it with keen perception and masterful technique. AC or DC, it's shocking.

LON GODDARD

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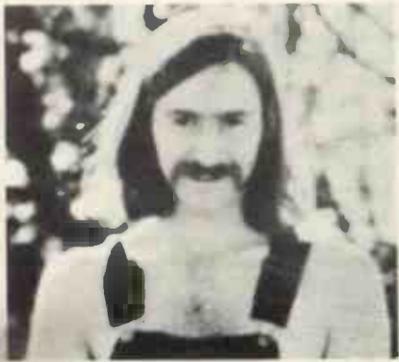
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NORMAN GREENBAUM "Spirit In The Sky" (Reprise RSLP 6365) Junior Cadillac; Spirit In The Sky; Skyline; Jubilee; Alice Bodine; Tars Of India; The Power; Good Lookin' Woman; Milk Cow; Marcy.

One of the nicest things to happen in 1970 has been Norman Greenbaum — with



his superb 'Spirit In The Sky'. His album of the same name keeps up the standard. A mixture of white soul and rock 'n' roll, with Greenbaum's deceptively mellow voice firmly in control, the album bounces along with some of the nicest songs heard for a long time. Much of the material has been heard by us Greenbaum freaks before — for instance 'Spirit . . .', obviously, and the B side, 'Milk Cow', his previous single, 'Jubilee' and the B side 'Skyline' and the American single before 'Spirit . . .', 'Marcy'. But to most people this album will come as new. And a superb treat it is. Beautifully arranged and produced, uncomplicated and happy. R.P.

LEON RUSSELL (A & M AMLS 982) A Song For You; Dixie Lullaby; I Put A Spell On You; Shoot Out On The Plantation; Hummingbird; Delta Lady; Prince Of Peace; Old Masters; Give Peace A Chance; Hurtful Body; Pisces Apple Lady; Roll Away The Stone.

A grand old rave-up featuring Eric Clapton, Bill Wyman, Charlie Watt, George Harrison, Ringo Starr, Stevie Winwood, Delaney and Ronnie Bramlett, Chris Stainton, Joe Cocker and B. J. Wilson of Procol Harum. Oh, and there's also Leon Russell. This is Russell's first album and it runs the risk of being regarded merely for the number of 'super-stars' assembled on

VARIOUS ARTISTS: "Kansas City Jazz". (Coral CP 39). Artists involved are Hot Lips Pace, Joe Turner, Pete Johnson, Count Basie, Eddie Durham, Andy Kirk, and the magnificent Mary Lou Williams. Historical arrangements and readings, specially "Motten's Swing".

TOMMY MAKEM: "The Board of Armagh". (CBS Stereo 64001). Now with his own musicians, notably lead guitarist Ray Durham, the Irish troubadour tackles and album-full of traditional airs and tackles it with spirit. He has plenty fans; this'll sell well.

ROBERT FARNON, TONY COE: "Pop Makes Progress". (Chapter One 804). You take a top composer-arranger and you take one of the finest, most individual jazz talents in Britain (on clarinet and tenor) and you get some great collective ideas, on such as "Wives And Lovers," "Yesterday," and "Walk On By."

THE NEW ELIZABETHANS: "Girl With Golden Hair". (Gemini GMX 5009). A pretty self-explanatory title. Up-dated sounds, yes, but also with an olde-worlde atmosphere. Tracks include the inevitable "Greensleeves", "Strawberry Fair" and so on — and it's refreshingly presented.

WAKE '23-59' (Carnaby CNLS 6005). So after every other track there's a snippet of Auld Lang Syne. And that's about the only thing original about the album. Not a great success and I could have done without the gimmicks. R.P.

JUDD PROCTOR: "Guitars Galore". (Gemini Twin Stereo 5004). Just drums, bass — and Judd on umpteen different kinds of guitar. Multi-tracking gives it the weight and Judd's own technique adds the excitement. He really does go some.

KENNETH WILLIAMS: "The World of . . ." (Decca S/PA 64). A camped-up, broad, blue-tinged world indeed. The comic-actor does his "Not An Asp," "Sound of Children" etc and all for less than a quid.

WARM DUST: Warm Dust (Trend TNLS 700). Jazz flute based rock-jazz influenced rambles on this double LP set. Cover and packaging are superb, but the loose, flimsy content is not helped by rather unprofessional vocals and negligible musical ability of Warm Dust. There is such a thing as free jazz, but for other than the most accomplished players, it is usually embarrassing. This is a case in point. L.G.

BEN WEBSLER: "At Ease". Ember CJS 822. Ben, soft-voiced tenor star, with the Frans Wieringa Trio, and emoting with authority on such as "Sweet Lorraine", which is a knock-out, and his own "Ben's Blues". America plus Holland — equals value.

ORANGE BLOSSOM SOUND: "Orange Blossom Sound". CBS 63971. It's country music, but with an English level of sound, and it's the sort of production which could gain the groups fame in the States, no less. "Candy Man", "Walking Down The Line" good enough tracks to sell sales.

JOHNNY YOUNG: "Fat Mandolin". CBS Blue Horizon 63852. Mandolin used in a blues context. Otis Spann, Sammy Lawhorn and S. P. Leary used in the backing. An authentic sound all the way. Not for general approval, though — and some tracks just seem to be repetitious.

Keeping up the standard

the various tracks. Which would be a great pity. More than anyone, the album belongs to Russell. He's not the greatest singer in the world, but all twelve tracks have a wild enthusiasm which makes up for any of his failings. It rocks along from the delicate 'A Song For You' to the incredible 'Delta Lady' — Russell's song recorded last year by Joe Cocker. Not one dud track — a happy, beautiful album. R.P.

LORD SUTCH: Lord Sutch And Heavy Friends (Cotillion — American copy).

Lord Sutch screams tuneful agony to some very tight backings by some not-so-small names. On the LP are Jimmy Page, John Bonham, Jeff Beck, Noel Redding and Nicky Hopkins. The music is hard, fast rock and almost totally derived from Led Zeppelin's sound. No complaints — a very good cut of raw jive by some experts and even Sutch himself is in there being seen with the heavies. L.G.

INCREDIBLE STRING BAND: I Looked Up (Elektra 2469 002).

They're coming around again. For a long time, Heron, Williamson and friends were out on a mystic limb and unable to get safely back into tune, but they are getting closer. 'Black Jack Davy' is one example where they have returned to the bouncing minstrel style of their earlier days. There is still much time spent on long atmospheric dirges and obscure antique phrasing, but like I said, things are getting better. Now you'll argue that we must progress and you're right, but in their time, they've stretched it somewhat. L.G.

LORD SUTCH now has some very heavy friends indeed.



JORGEN INGMANN: "My Sound Of Music". Gemini 5001. Danish guitarist showing off his paces. Most of the material is instantly recognisable but there is a lack of distinction about some. Actually quite a few stringed instruments are used.

MAGIC SAM: "1937-69". CBS Blue Horizon 63223. Sam Maghett, blues man. Died at the age of 32 from a heart attack. Chicago blues, virtually all self-penned, and a stand-out example of the talent on "All Your Love". But specialist.

HYWEL DAVIES: "The London Record". Marble Arch 1256. All the sounds of London in a kind of sound-level travelogue. The rush hour, Picca-something Circus all the lot. Talkie by the actor chappie. A souvenir.

VARIOUS ARTISTS: "Paint Your Wagon". Fontana Special SFL 13210. The various artists are Marty Wilde, no Jess, Lois Lane, Jonathan James, Fred Lucas and the Pioneers. This of course features the deep-voiced version, well — fairly deep — of "Wanderin' Star". Nice movie souvenir.

DENIS KING: "Easy Does It". Harvard 1002. He was one of the late-lamented King Brothers, and now he arranges and he writes and he here plays, on piano, some of the hits of the day — and some of his own compositions. It's amiable late-type listening.

VARIOUS ARTISTS: "Reggae Chartbusters". Trojan TBLS 105. The various artists include Jimmy Cliff, Desmond Dekker, the Pioneers, the Upsetters and the titles include "Wonderful World," "Israelites," "Return of Django" and the whole lot is packaged up at one penny under a pound note.

JOE SOUTH 'Walk A Mile In My Shoes' (Capitol ST 21548).

Deep-south artist, Joe South, shows why he's such a highly regarded artist in America today. Some immaculately produced material — with great singing and guitar playing. Beautiful album with a tremendous version of 'Walk A Mile In My Shoes' and 'Party People'. HERB ALPERT AND THE TIJUANA BRASS 'Down Mexico Way' (A & M Stereo AMLS 974).

Herb Alpert. What more is there to say? You either love him or loath him. This album is well up to standard with such well-known tracks as 'Tijuana Taxi' featured. Alpert plays with his customary gusto, and makes this another of his thoroughly entertaining albums. Should sell like a bomb to Alpert fans.

THREE DOG NIGHT: Was Captured Live At The Forum (Stateside SSL 5023).

One of America's top vocal-groups, each of the three members of Three Dog Night is a qualified solo singer and together, they are superb. Especially on long notes of three part harmony. Most of the material included can be found on their first two LPs, but the live atmosphere and even the slightly altered renditions make the LP worth buying. For pure vocal excellence, they are seldom topped. L.G.

New Albums

Reviewed by the Panel

TAM WHITE: Tam White (Middle Earth MDLS 304).

Tam's voice is deep, but can adapt impressively to the type of mood required for each song and there is a variety of material for adapting here. His versions invariably differ from originals and examples are the heaviness apparent on Paul Simon's 'I Am A Rock' and Buffy St. Marie's 'Little Wheel Spin And Spin'. He both pleads and growls on such numbers while descending to quiet softness backed only by acoustic guitar on 'Painting'. On four occasions the writing credits go to a chap called Tom White, which leads one to wonder about possible mis-prints. L.G.

LEE DORSEY 'The Best Of Lee Dorsey' (Starline SRS 5023).

Great collection of the classics of Lee Dorsey here, including the still fresh sounding 'Working In A Coalmine', 'Ride Your Pony' and 'Holy Cow'. Delivered in a relaxed and typically funky Dorsey style. A collection piece.

NANETTE 'Nanette'; (EMI SCX 6398).

New Silky-voiced Canadian singer, noted for her recent single 'Flying Machine'. Up-tempo stuff on 'Best of Both Worlds' on to some slightly contrived sounding emotional numbers 'A Woman' and 'Make It Easy On Yourself'.

FAMOUS JUG BAND: Chameleon (Liberty LBS 83355).

Beautifully ornate guitar work mixed with vocal harmony, percussion and a bellowing jug. The nature is quiet and Jill's lead singing is clear and high. Not as much punch as their last with Clive Palmer, but more experimentation with rhythm will be progressing speedily at this rate. L.G.

ROGER WHITTAKER 'Mexican Whistler' (EMI SRS 5022).

Following on his recent hits a live recording. Not on the same standard as his latest recordings, but includes some favourites like 'Lemon Tree' and 'Yellow Bird'. Nevertheless rather detrimental.

MARVELETTES 'In Full Bloom' (STML 11145).

A great album for Motown fans and particularly those fans of the gentle style and delivery of the Marvelettes.

MICHAEL PARKS 'Closing The Gap' (MGM CS 8119).

Already a highly successful album in America. Typical country-style vocals, with some nice electric guitar work, note on 'Pretty Piece of Paper!' Interesting treatment on 'Wayfarin' Stranger'.

DIANA ROSS AND THE SUPREMES 'Greatest Hits Vol 2'.

The last collection of material featuring Diana Ross with the Supremes during what must be their greatest moments. Opens with the cool sensually delivered lyrics, presented as only Diana can, on 'Someday We'll Be Together'. The titles speak for themselves; 'Love Child', 'Some Things You Never Get Used To', 'I'm Living In Shame' and many more. Also includes tracks with the Temptations, 'I'm Gonna Make You Love Me', 'I Second That Emotion' and others. It can speak for themselves, summing up the good and bad years, more than any review can attempt to. Few people can need an explanation anyhow, just a memory, and this is a good one. V.M.

TOM T. HALL: Homecoming (Mercury 6338 004).

Tom sings deep, drawing C & W which measures well up to standard and well above in spots. Tracks like 'Strawberry Farm' bridge the gap between popular and western, forming a grand hybrid, excellently backed by piano, guitar and drums. A very good album by the man who wrote 'Harper Valley P.T.A.' L.G.

TOP 30 UK ALBUMS

1	1	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel (CBS)
2	2	McCARTNEY Paul McCartney (Apple)	
3	7	BENEFIT Jethro Tull (Island)	
4	3	ANDY WILLIAMS GREATEST HITS (CBS)	
5	4	CRICKLEWOOD GREEN	Ten Years After (Deram)
6	5	EASY RIDER (Stateside)	
7	6	TOM Tom Jones (Decca)	
8	11	BLACK SABBATH (Vertigo)	
9	—	WORLD BEATERS SINGING THE WORLD BEATERS 1970 England Football Squad (Pye)	
10	12	PAINT YOUR WAGON Soundtrack (Paramount)	
11	8	LED ZEPPELIN 2 (Atlantic)	
12	13	ABBEY ROAD Beatles (Apple)	
13	10	WILLY AND THE POOR BOYS	Creedence Clearwater Revival (Liberty)
14	9	MOTOWN CHARTBUSTERS Vol 3 (Tamla Motown)	
15	15	GETTING TO THIS	Blodwyn Pig (Island)
16	24	MORRISON HOTEL Doors (Elektra)	
17	26	WATERTOWN Frank Sinatra (Reprise)	
18	37	OVER AND OVER Nana Mouskouri (Fontana)	
19	17	HOT RATS Frank Zappa (Reprise)	
20	27	CHICAGO (CBS)	
21	32	2001 — A SPACE ODYSSEY	Soundtrack (MGMS/MGMC)
22	16	EXQUISITE NANA MOUSKOURI (Fontana)	
23	21	SACHA DISTEL (Warner Bros.)	
24	18	ON THE THRESHOLD OF A DREAM	Moody Blues (Deram)
25	44	PARSLEY, SAGE, ROSEMARY AND THYME	Simon and Garfunkel (Columbia)
26	14	BEST OF THE SEEKERS (Columbia)	
27	38	MEMPHIS TO VEGAS — VEGAS TO MEMPHIS	Elvis Presley (RCA)
28	36	SOUND OF MUSIC Soundtrack (RCA)	
29	33	A MEMORIAL 1944-1969	Glenn Miller (RCA)
30	40	THE BAND (Capitol)	

U.K. SOUL SINGLES

- 1 2 LOVE ON A TWO WAY STREET Moments (Stang)
- 2 1 TURN BACK THE HANDS OF TIME Tyrone Davis (Dakar)
- 3 3 YOU NEED LOVE LIKE I DO (Don't You) Gladys Knight & the Pips (Soul)
- 4 4 ABC Jackson 5 (Motown)
- 5 5 OPEN UP MY HEART/NADINE Dells (Cadet)
- 6 10 SUGAR SUGAR WilsonPickett (Atlantic)
- 7 8 REACH OUT & TOUCH (Somebody's Hand) Diana Ross (Motown)
- 8 12 FARTHER ON DOWN THE ROAD Joe Simon (Stage Sound)
- 9 13 BROTHER RAPP James Brown (King)
- 10 17 I CAN'T LEAVE YOUR LOVE ALONE Clarence Carter (Atlantic)
- 11 6 BABY I LOVE YOU Little Milton (Checker)
- 12 11 CHICKEN STRUT Meters (Josie)
- 13 7 UP THE LADDER TO THE ROOF Supremes (Motown)
- 14 14 SO EXCITED B. B. King (Bluesway)
- 15 15 3 MINUTES 2 HEY GIRL George Kerr (All Platinum)
- 16 9 YOU'RE THE ONE Little Sister (Stone Flower)
- 17 21 SWEET FEELING Candi Staton (Fame)
- 18 18 ONION SONG Marvin Gaye & Tammy Terrell (Tamla)
- 19 27 SO MUCH LOVE Faith, Hope & Charity (Maxwell)
- 20 20 UHH Dyke & the Blazers (Original Sound)

5 YEARS AGO

- 1 2 KING OF THE ROAD Roger Miller
- 2 2 TICKET TO RIDE Beatles
- 3 4 WORLD OF OUR OWN Seekers
- 4 5 TRUE LOVE WAYS Peter and Gordon
- 5 15 WHERE ARE YOU NOW MY LOVE Jackie Trent
- 6 3 HERE COMES THE NIGHT Them
- 7 8 BRING IT ON HOME TO ME Animals
- 8 6 POP GO THE WORKERS Barron Knights
- 9 7 THE MINUTE YOU'RE GONE Cliff Richard
- 10 17 SUBTERRANEAN HOMESICK BLUES Bob Dylan

10 YEARS AGO

- 1 1 CATHY'S CLOWN Everly Brothers
- 2 2 SOMEONE ELSE'S BABY Adam Faith
- 3 3 DO YOU MIND Anthony Newley
- 4 4 SHAZAM Duane Eddy
- 5 9 CRADLE OF LOVE Johnny Preston
- 6 5 HANDY MAN Jimmy Jones
- 7 6 WILLIE AND THE HAND JIVE Cliff Richard
- 8 7 SWEET NOTHIN'S Brenda Lee
- 9 11 THREE STEPS TO HEAVEN Eddie Cochran
- 10 13 FOOTSTEPS Steve Lawrence

ALL the charts

TOP U.S. SINGLES

- 1 1 AMERICAN WOMAN/NO SUGAR TONIGHT Guess Who
- 2 2 ABC Jackson 5
- 3 4 VEHICLE Ides of March
- 4 3 LET IT BE Beatles
- 5 14 CECILIA Simon and Garfunkel
- 6 5 SPIRIT IN THE SKY Norman Greenbaum
- 7 7 EVERYTHING IS BEAUTIFUL Ray Stevens
- 8 9 TURN BACK THE HANDS OF TIME Tyrone Davis
- 9 13 UP AROUND THE BEND/RUN THROUGH THE JUNGLE Creedence Clearwater Revival
- 10 10 REFLECTIONS OF MY LIFE Marmalade
- 11 11 WOODSTOCK Crosby, Stills, Nash and Young
- 12 16 LOVE ON A TWO WAY STREET Moments
- 13 15 FOR THE LOVE OF HIM Bobbie Martin
- 14 12 SOMETHING'S BURNING Kenny Rogers & the First Edition
- 15 6 LOVE OR LET ME BE LONELY Friends of Distinction
- 16 19 GET READY Rare Earth
- 17 23 WHICH WAY YOU GOIN' BILLY? Poppy Family
- 18 8 INSTANT KARMA (We All Shine On) John Ono Lennon
- 19 25 MAKE ME SMILE Chicago
- 20 20 WHAT IS TRUTH Johnny Cash
- 21 26 THE LETTER Joe Cocker
- 22 17 UP THE LADDER TO THE ROOF Supremes
- 23 31 DAUGHTER OF DARKNESS Tom Jones
- 24 22 LOVE GROWS (Where My Rosemary Goes) Edison Lighthouse
- 25 36 COME SATURDAY MORNING Sandpipers
- 26 34 PUPPET MAN Fifth Dimension
- 27 27 LITTLE GREEN BAG George Baker Selection
- 28 30 REACH OUT AND TOUCH (Somebody's Hand) Diana Ross
- 29 18 COME AND GET IT Badfinger
- 30 35 VIVA TIRADO (Part 1) El Chicano
- 31 32 AIRPORT LOVE THEME Vincent Bell
- 32 29 EVERYBODY'S OUT OF TOWN B. J. Thomas
- 33 57 SOOLAIMON (African Trilogly II) Neil Diamond
- 34 28 TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan
- 35 38 HEY LAWDY MAMA Steppenwolf
- 36 42 HITCHIN' A RIDE Vanity Fare
- 37 39 LET ME GO TO HIM Dionne Warwick
- 38 33 LONG LONESOME HIGHWAY Michael Parks
- 39 62 LAY DOWN (Candles in the Rain) Melanie with the Edwin Hawkins Singers
- 40 40 OH HAPPY DAY Glen Campbell
- 41 58 MY BABY LOVES LOVIN' White Plains
- 42 51 UNITED WE STAND Brotherhood of Man
- 43 60 BROTHER RAPP James Brown
- 44 43 GIRLS' SONG Fifth Dimension
- 45 47 THE SEEKER Who
- 46 44 MISS AMERICA Mark Lindsay
- 47 76 IT'S ALL IN THE GAME Four Tops
- 48 48 DON'T STOP NOW Eddie Holman
- 49 67 SUGAR SUGAR/COLE, COOKE & REDDING Wilson Pickett
- 50 49 COME RUNNING Van Morrison

TOP U.S. ALBUMS

- 1 2 DEJA VU Crosby, Stills Nash and Young (Atlantic)
- 2 1 BRIDGE OVER TROUBLED WATER Simon and Garfunkel (Columbia)
- 3 14 McARTNEY Paul McCartney (Apple)
- 4 3 HEY JUDE Beatles (Apple)
- 5 15 HENDRIX BAND OF GYPSYS Jimi Hendrix, Buddy Miles & Billy Cox (Capitol)
- 6 5 CHICAGO (Columbia)
- 7 8 LIVE Steppenwolf (Dunhill)
- 8 18 IT AIN'T EASY Three Dog Night (Dunhill)
- 9 10 AMERICAN WOMAN Guess Who (RCA)
- 10 11 HERE COMES BOBBY Bobby Sherman (Metromedia)
- 11 4 SANTANT (Columbia)
- 12 109 TOM Tom Jones (Parrot)
- 13 12 LED ZEPPELIN II (Atlantic)
- 14 22 CRICKLEWOOD GREEN Ten Years After (Deram)
- 15 19 THE ISAAC HAYES MOVEMENT (Enterprise)
- 16 6 EASY RIDER Soundtrack (Dunhill)
- 17 9 PSYCHEDELIC SHACK Temptations (Gordy)
- 18 13 MORRISON HOTEL Doors (Elektra)
- 19 16 RAINDROP KEEP FALLIN' ON MY HEAD B. J. Thomas (Scepter)
- 20 31 LIVE CREAM (Atco)
- 21 17 CLIMBING Mountain (Windfall)
- 22 7 I WANT YOU BACK Jackson 5 (Motown)
- 23 23 FRIJID PINK (Parrot)
- 24 21 HELLO, I'M JOHNNY CASH (Columbia)
- 25 24 GET READY Rare Earth (Rare Earth)
- 26 26 SOMETHING'S BURNING Kenny Rogers & the First Edition (Reprise)
- 27 34 JOHN B. SEBASTIAN (Reprise)
- 28 30 BUTCH CASSIDY & THE SUNDANCE KID Burt Bacharach/Soundtrack (A&M)
- 29 20 ABBEY ROAD Beatles (Apple)
- 30 28 SPIRIT IN THE SKY Norman Greenbaum (Reprise)

U.S. COUNTRY SINGLES

- 1 3 POOL SHARK Dave Dudley (Mercury)
- 2 2 IS ANYBODY GOIN' TO SAN ANTOINE? Charley Pride (RCA)
- 3 11 MY LOVE Sonny James (Capitol)
- 4 6 I DON'T SWINGING AT HOME David Houston (Epic)
- 5 5 LOVE IS A SOMETIMES THING Bill Anderson (Decca)
- 6 4 TENNESSEE BIRDWALK Jack Blanchard & Misty Morgan (Wayside)
- 7 7 I KNOW HOW Loretta Lynn (Decca)
- 8 12 WHAT IS TRUTH? Johnny Cash (Columbia)
- 9 9 RISE AND SHINE Tommy Cash (Epic)
- 10 10 STAY THERE TILL I GET THERE Lynn Anderson (Columbia)
- 11 16 HELLO DARLIN' Conway Twitty (Decca)
- 12 1 MY WOMAN, MY WOMAN, MY WIFE Marty Robbins (Columbia)
- 13 15 SHOESHINE MAN Tom T. Hall (Mercury)
- 14 8 YOU WOULDN'T KNOW LOVE Ray Price (Columbia)
- 15 13 ONCE MORE WITH FEELING Jerry Lee Lewis (Smash)
- 16 31 STREET SINGER Merle Haggard & the Strangers (Capitol)
- 17 19 DON'T TAKE ALL YOUR LOVIN' Don Gibson (Hickory)
- 18 14 TALK ABOUT THE GOOD TIMES Jerry Reed (RCA)
- 19 20 A WOMAN LIVES FOR LOVE Wanda Jackson (Capitol)
- 20 18 ALL I HAVE TO DO IS DREAM Glen Campbell & Bobbie Gentry (Capitol)

Owing to this weeks chart being unavailable we repeat last weeks

TONY JOE WHITE

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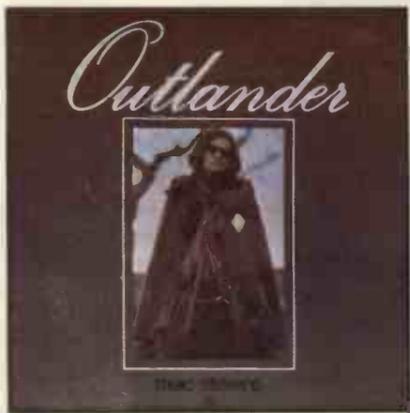


MATTHEWS SOUTHERN COMFORT Uni UNLS 108



NEIL DIAMOND Touching You Touching Me Uni UNLS 110

A BAKERS DOZEN



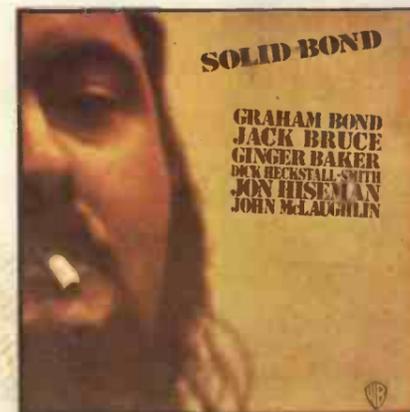
MEIC STEVENS Outlander Warner Bros WS 3005



JONI MITCHELL Ladies of the Canyon Reprise RSLP 6376



NORMAN GREENBAUM Spirit in the Sky Reprise RSLP 6365



GRAHAM BOND Solid Bond Warner Bros WS 3001

BILLIE DAVIS: Billie Davis (Decca SKL 5029)

Fact is: Billie Davis should be in the charts all the time. She did nicely with 'I Want You to be My Baby', included here on this magnificent album. As a chameleon changes its colour, so Billie changes her mood. When she attacks, she runs amok, vocally. When she caresses, she positively purrs. Buffy Saint Marie's 'Until it's Time for You to Go' is great purring; 'Make the Feeling Go Away' is wondrous attacking. A tremendous, musicianly set, in every way.P.J.

TONY BENNETT: Sings the Great Hits of Today, CBS 63962

'MacArthur Park', 'Eleanor Rigby', 'Little Green Apples'... oh gawd, not again! But the point is that Tony has a knack of making even the over-familiar sound bright, fresh, pungent as... well, little green apples; which song swings like mad. There is perfection herein. And some fabulous big orchestrations.P.J.

PAUL McCARTNEY: McCartney, Apple PCS 7102

The controversy that surrounded this release tried hard to detract from its relaxed beauty, but failed. Paul plays everything well except drums and those remain quietly behind in most cases. His voice is light and dances over the melodic tunes nimbly. The guitar work is marvellously refreshing and Linda's harmonies mix in a very original way. This is Paul's own individual statement and it's a sound platform. Although his position with the Beatles may be negligible and his departure a great loss, a solo talent has been gained.L.G.

TOM PAXTON: Tom Paxton 6, Elektra 74066

Paxton is a spokesman for himself. If you want to come along, fine, but if you don't, you're missing a grand time. He ranges from wry satires like 'Forest Lawn' to hypnotic reminiscent elegance as in 'Annie's Going to Sing Her Song'. To acoustic guitar, piano and bass, Tom sings his personal reflections and leaves you to interpret them. In the legion of singer/songwriters, he's well up front due to the soothing or inciting strength of his works.L.G.

DADDY LONGLEGS, Warner WS 3004

One of the brightest debut albums for a really long time. Fully of warmth, humour and spontaneity, the songs range from the beautifully innocent 'Tell the Captain' - written by vocalist and general loon, Moe Armstrong - to the overtly sexual 'Bad Blood Mama'. An immaculate band with excellent musicians equally at home with blues, straightforward rock and country music. A beautiful album. R.P.

NORMAN GREENBAUM: Spirit in the Sky, Reprise RSLP 6364

Greenbaum's subtle mixing of white soul and rock 'n' roll has already produced one of the best singles of the year. His album is in the same vein - mixing the down-home country influences of 'Milk Cow' with the quasi-spiritual 'Spirit in the Sky'. Greenbaum's deceptively mellow voice is totally in command every step of the way - quite a feat considering the extraordinarily high standard of arranging. Included on the album are Greenbaum's first British single 'Jubilee' - one of the stand-out tracks complete with a beautifully fitted harmonica - and 'Marcy', one of his American singles.R.P.

KING CRIMSON: In the Wake of Poseidon, Island ILPS 9127

Crimson have grown up. Their first album displayed their naivety with their almost paranoiac excesses, but now 'In the Wake of Poseidon' shows a tight discipline and a formidable control. The lyrics are again symbolic - Pete Sinfield, the writer, has a flair for Gothic imagery - which blends in with complex musical ideas from, presumably, Robert Fripp. There's a much more subtle use of mellotron, some really incredible drumming - Mike Giles must be one of the best rock drummers around. The album has been impeccably produced and arranged and must rank as one of the most important contributions to progressive music for some time. R.P.

ELTON JOHN, DJM DJLPS 406

At last Elton John has created an album which lives up to his talents. Some of the arrangements are beautiful - with 'Sixty Years On' for instance, but they only serve to enhance some of the best songs being written in the world today. Together with lyricist Bernie Taupin, Elton John has put together a collection of songs which must rank with the Van Morrisons, Neil Youngs and James Taylors of this world. R.P.

CROSBY, STILLS, NASH AND YOUNG WITH TAYLOR AND REEVES: Deja Vu (Atlantic 2401 001)

An incredible feat and far better than their first LP, CNS&Y and friends diversify into a selection of experiments. Each of the major members has created his own particular sound and bent it in his own direction. Neil Young sings 'Helpless' to a near choir backing. His voice is high and clear. Dave Crosby rips out his hair during the vocals on 'Almost Cut My Hair'. The whole mood of this album is peace and solitude - something rare and wistfully captivating. L.G.

THE BEATLES: Let It Be, Apple PCS 7096

After months of waiting, here it is! Retitled 'Let It Be' and complete with a 174 page book, mainly of photographs taken at the sessions - the latest from the Beatles (could it be their last together? Is the predominantly black sleeve symbolic?) - released a few weeks ahead of the film of the same name. Despite Phil Spector's involvement they still manage to produce some great tracks. Also included are different versions of 'Get Back', 'Across The Univers' and the title track. Oldies, newies, flashes of humour! The Beatles! What more need I say. Go and buy it NOW - remember it may be your last chance! B.C.

ALMA COGAN: The Girl With the Laugh in Her Voice, Music For Pleasure MFP 1377

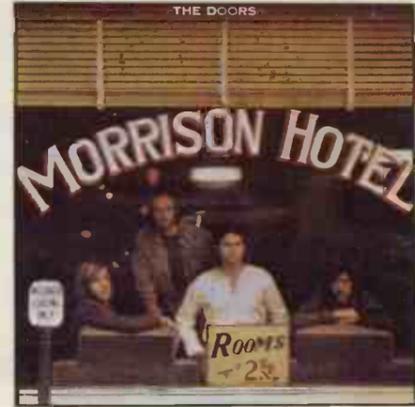
Hardly a pop album in the accepted sense, you may say. And you may be right. But the fact is that a lot of really good material is issued on the MFP budget label and this LP includes 12 numbers which serve as a fine 'sampler' of Alma Cogan's career. The tracks were mostly recorded in the late 1950s - 'Make Love to Me', 'Sugar Time' and 'I Can't Tell a Waltz From a Tango'. Alma Cogan dies in 1966. She would still have been popular now. Most of the tracks don't sound in the least dated. A really fine souvenir of a great talent. R.C.

JOHNNY HARRIS: Movements, Warner Brothers WS 3002

First met Johnny Harris way back when he trumpeted and occasionally clowned with the Ken Macintosh Orchestra. Great arranger, even then. Now brilliant. As a conductor, he's a wild, jumping dervish; as an arranger immaculately imaginative. Different rhythms, styles, melodic developments here on material ranging from 'Give Peace a Chance', to material from the movie 'Fragment of Fear', to 'Paint It Black'. Moods sombre; moods hard-hitting. Excellent big band stuff. P.J.

RANDY NEWMAN: 12 Songs, Reprise RSLP 6763

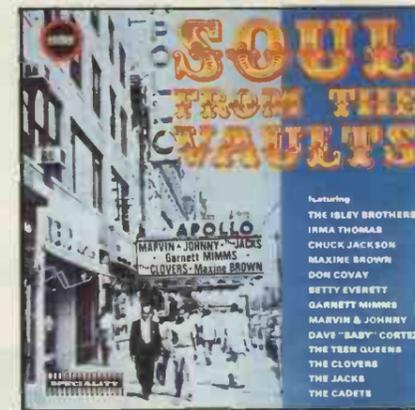
The Society for the Propagation of Randy Newman as Singer as well as Composer is now in session. Pianist, too, if you like a heavy-handed approach. He growls, crawls, enunciates only when he feels like it, but the effect it, to me overpowering. 'Let's Burn Down the Cornfield', 'If You Need Oil', 'Uncle Bob's Midnight Blues' - best tracks, for me. But there's uniform style all the way. Session now closed so you can buy the album.P.J.



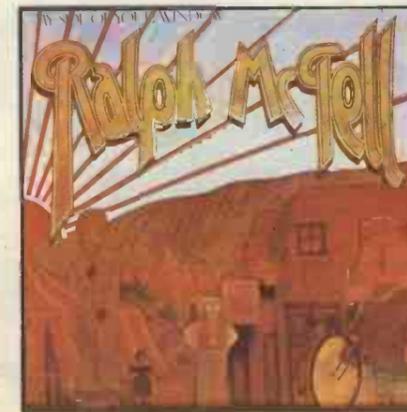
THE DOORS Morrison Hotel Elektra EKS 75007



THE HARVESTERS Country Hayride Joy Special JS 5002



SOUL FROM THE VALTS Ember/Speciality SPE 6606



RALPH McTELL My Side of your Window Transatlantic TRA 209



MARSUPIAMI Marsupilami Transatlantic TRA 213



CLASSICAL HEADS Charisma CAS 1008