

# record mirror

January 2, 1971

1s./5NP

## BURDON:

## WHAT I



JIMI HENDRIX

## SAID

## ABOUT

## JIMI

"ANYONE who thinks I meant I could fill Jimi Hendrix' shoes, either as a stage performer or as a guitarist, has got to be out of their mind."

With these words, Eric Burdon hit back at those who attacked him over his statement that he was the late guitarist's "heir apparent."

Speaking to the Record Mirror in London recently, Burdon cleared up the misunderstandings which arose from his controversial interview on BBC television's "24 Hours" programme shortly after Hendrix' death in a London hotel room in September last year.

Said Eric: "Music has been my terminal medium - it was Jimi's and he took it further and better than anyone else in the field."

"What he did for me and what I learned from his death was that I can fulfil myself by pursuing that objective."

"His last piece of poetry was left to me, and I intend to use it as

the climax of a film I intend to make in his memory.

"Hendrix was the mongrel who became a prince, and we were closely involved both musically and personally."

"I want him to be remembered in the best possible way for what he gave me and others."

"Anyone who thinks

this is just an emotional capitalisation on his death should listen to the track I wrote about Jimi two years ago - "Yes I'm Experienced" from my "Winds Of Change" album."

● Eric talks about his plans for War in an interview with Keith Altham on page 3.



## A Lulu of a new year

SO out of the Scotch mist comes a Scottish miss - Lulu. Her terms of reference were straightforward. To wish you a Very Happy New Year.

If she spoke in her native tongue it'd come out something

like "A Guid New Year Tae Yin an' A'." But Lulu is now completely international, not to mention lovable, and what she says is: "A Very Happy New Year".

## MAVE... the Droopy Groupie



The great new FRANK DICKENS strip - this week and every week only in RM.

51 Rocklife

# Mirrormail



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

## Hits that should have been

NOW THAT 1970 is drawing to a close, let us remember in silence some of the year's great singles which passed unnoticed.

'My Woman's Man' by Dave Dee, 'No Love At All' by John Rowles, 'By The Way' by the Tremeloes, 'Waiting On The Shores Of Nowhere' by Helen Shapiro and 'The Day Will Come' by Kiki Dee head a too-long list of hits that should have been, but never were. — HARRY MORRISON, 131 Salisbury Avenue, Barking, Essex.

IN replying to Mr Taylor's letter on the subject of 'J. Brown Sex Machine' you say it's his best effort to date. If that's so, then what is his worst effort! The only good part about the whole disc was the continuous piano riff running in the background, otherwise it was tedious and boring.

Surely it would have been better if it had stayed purely instrumental instead of Mr Brown trying to sing — if you



DAVE DEE

could call it singing. I'm surprised discs of this sort get put on wax at all.

I've been watching the record scene since '59, so I think I know what I'm talking about. — P. ADAMS, 3 Standen Road, Southfield, London SW18.

IN answer to Stephen Robinson's letter of the 12th December concerning our low priced Hendrix single, Track would like to add that we are continuing to give value for money.

Our latest effort is 'Wild Country' by Thunderclap Newman, which costs six shillings, and a four track 'Tommy' single, of course by the

Who, which costs nine shillings and sixpence. — MICHAEL SHAW, Mammoth Records Ltd, a Division of Track International, 70 Old Compton Street, London W1.

RADIO Sovereign will, I feel sure, soon be Britain's number one music station, broadcasting twenty-four hours a day, seven days a week.

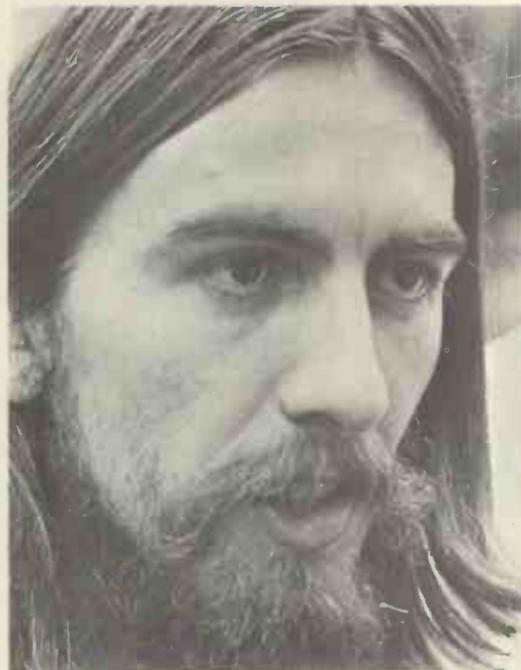
Our transmissions will begin late on Thursday 24 December from the M.V. Obiap which will anchor ten miles off the coast of Eastbourne, Sussex on December 18 or 19. We will broadcast on 226 metres, medium wave, and on 103.5 MHz in the VHF band. A second antenna has been fitted to the ship in order to ensure a good VHF signal.

I hope that you will be listening to us during our early days of operation, thereby helping to make the history of what we intend a long-staying and popular part in British life. — GUEUZE VAN SCHAERBEEK, Press Officer, Radio Sovereign, Schipperstraat 1, Scheveningen, Holland.

NOW, I think George Harrison is okay. What I've heard from his triple album is equally okay. Particularly 'My Sweet Lord' which, when it is released as a single may bring a nostalgic tear to the eye of even the most dedicated of James

Hamilton's 'Soul Group Freaks'.

By the way, why don't Decca re-issue 'He's So Fine' by the Chiffons? Think about it... — THOMAS BARCLAY, 30 Devon Street, Leigh, Lancs.



GEORGE HARRISON

## No one — hit wonder

PEOPLE have said before that Gerry Monroe would prove to be a one hit wonder — and he certainly disproved that idea with yet another chart hit 'My Prayer'.

No doubt Gilbert O'Sullivan feels that he might follow in the footsteps of Gerry — as they both have a strong gimmick of sorts. But doesn't he realise you have to have something else apart from a gimmick, when it comes down to making a follow up single. For Gerry it's fine, he

does have a good voice, and is highly original when presenting numbers. O.k. so Gilbert does write his own material, but how inane that has proved to be!

The sight of a man dressed up like a little schoolboy is just to much — especially when there's no justification for it. — TERRY CONWAY, 22 Old Church Street, Chelsea.

WE are arranging a meeting to take place in Chatham next month,

concerning Radio Medway (the unwanted BBC local station) and the future of sound broadcasting in general. The meeting will begin at 8.00 on a Friday evening, either the 8th, 15th, 22nd or 29th of January.

It is not desired that the meeting should be completely one-sided and we are arranging for local MPs and BBC officials and DJs to sit on the board. However, more speakers are needed, so could you please help me to contact

Simon Dee and anyone else who may be interested, so that they may express their views and comment on the questions and ideas put forward by the public. — Mr A. J. SMITH, Free Radio Campaign, 46 Montgomery Avenue, Wayfield Estate, Chatham, Kent.

● VAL: I thought the best way to find interested people. Mr Smith, was to print your letter. I hope you get a good response.



SIMON DEE

ERIC CLAPTON: ONE OF THE BIG THREE

TO young brush-head teds, who were skinheads in the boom days of reggae and who are now growing into full blown fourth generation teddy boys, the name of the Wild Angels can be little more than that of a remote transport cafe rock band, often mentioned by their older friends, and always with acclaim and enthusiasm.

But students of rock and roll and social history might like to note that the Wild Angels are finding time to carry out some social work in Conservative controlled boroughs in London.

Inspired by splendid Socialist ideals, their good deeds include clearing up flooded premises, rescuing cats in trees, towing cars out of ditches, clearing snow, and helping old people who lock themselves out of their houses. But you shouldn't need me to tell you what you should already know yourselves. — REGGIE CLARK, 112 Springfield Road, Colliers Wood, SW19.

● VAL: There really has been snow in London, Reggie, and floods?! Life must be pretty eventful down Colliers Wood!

'SHAZAM' is a great programme for the nostalgics. However, it is unfortunate that Johnnie Moran's knowledge of the records he plays does not match up to the required standard. The other week he played 'I Hear You Knocking' by Gale Storm and told us that it was the original version.

As real oldie music fans know, Smiley Lewis made the original in 1955. It is by saying stupid things like this that Moran lets himself down. In the 'Scene and Heard' show he is excellent but, alas, out of place, when it comes to playing graveyard golden goodies. — ERNEST FULLMAN, 673 Sewall Highway, Courthouse, Green, Coventry, Warks.

## Salute to the greatest

I would like to convey my best wishes to the three greatest musicians in the world. I refer to Ginger Baker, Jack Bruce, and Eric Clapton.

Although I would like them to re-form and forward progressive music even further, I give way to their own personal ambitions.

I wish them all the best with their groups; Ginger with Airforce, Jack with Lifetime and Derek with his Dominoes. Keep putting the records out, lads. — D. P. KEAN, 51 Overtoun Road, Clydebank, Dumbartonshire.



GINGER BAKER

## Pen friends wanted

I am an eighteen year old Polish boy and would like to correspond with young people who are interested in music. — PIOTR FABJANSKI, todz, Astronantow 7, m.25, Polska.

I want to correspond with an English girl or boy. I'm eighteen years old. — WOJCIECH DZBROWSKI, Opole, ul. Katowicka 58/6, Poland.

SOMETHING ON YOUR MIND?

TELL MIRRORMAIL ABOUT IT!



**Eric Burdon tells Keith Altham about his...**

THAT well known Transatlantic commuter Eric Victor Burdon was in town last week with the news that a little light is entering the heavy world of War who are launching their next battle on the album market with a little number entitled 'Blackman's Burdon' (MGM).

The sneak preview of the second album convinced me that War are at least in this country the most publicly underestimated band on the American front at present. The LP starts with the last of Eric's shades of grey 'Paint It Black' goes through the lighter shade of pale which is Justin Hayward's classically beautiful, 'Nights In White Satin' and ends up into 'Pretty Colours', presenting a happier whiter lighter EVB.

**UNPATRIOTIC**

There were also two other sensational tracks — super-Church on 'They Can't Take Our Music Away' which must be the next U.S. number one and a rocking fox-trot titled 'Home Cooking' which, should there be any justice could be the next British number one.

Owing to the fact that an eminently respectable young coloured lady had been refused admission to come up and join us in his room — apparently she was not wearing a tie or something — Eric was feeling distinctly unpatriotic.

"I used to love this city and the people but they are getting more mixed up and confused each time I come — it's becoming like a little America. All the different races coming together and all suspicious and misunderstanding each other. It's no good trying to apply a tourniquet with immigration bans — you have to heal the wound eventually."

Out in the United States at present there is one particular company — Mr Burdon's particular recording company which has launched a massive anti-drug campaign as their contribution towards better understanding. Mr Burdon has reacted to this by launching a campaign to clean up venereal disease which he considers more important and could reach epidemic proportions in the States.

**SERIOUS**

"It's almost considered a part of the American way of life," said Eric, "There is not enough research and medical attention being given to the problem and one reason is that it is 'Mother America's' attitude that if a man gets it then it's retribution."

"I'm very serious about this campaign — we've even had car stickers printed labelled 'Curb The Clap'. After that my next attempt will be on the VD of the mind over there which is even more serious over there."

Less clinical is Eric's attitude towards the

band — War who have been establishing themselves by dint of personal appearances in the States.

"We've had a standing ovation everywhere we've been," said Eric, "except one concert with Grand Funk Railroad in Philadelphia where they pulled out the plugs and turned out the lights because we had over run our time. I still think the

Faces turned up late deliberately to precipitate that situation."

**HAPPY**

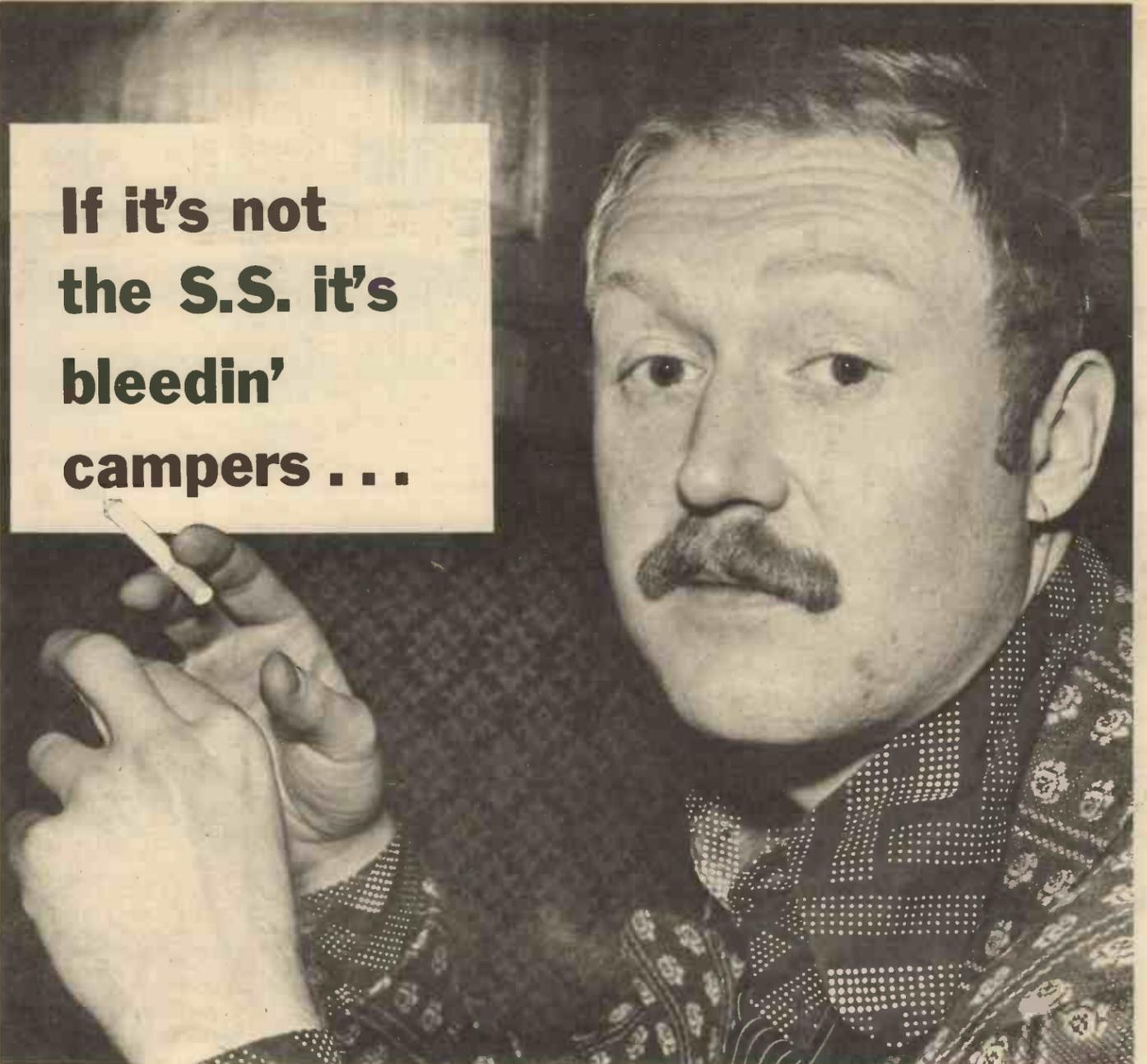
In spite of the fact that Eric's last single 'Spill The Wine' did not happen in Britain it was a number one single in the U.S. and together with the success of the album it has created a new but

some schizoid public in America.

"We still get some youngsters turning up expecting to see Eric Burdon and the Animals," said Eric. "Fortunately we've been able to turn most of those on and the others who have come to see the band that was on the album are happy with the little light relief provided by a hit single.

"In a sense that was a very heavy single although people were able to put their own interpretations upon the song. I wrote it about the taking of a girl's virginity and it's worth!"

Eric still believes that his ultimate future lies in the film world. He has the ideas and the conviction now all he needs is money and luck.



**If it's not the S.S. it's bleedin' campers ...**

**U.S. campaign to 'Curb the Clap!'**

VIV STANSHALL: WEMBLEY PICNICKER

THE absurd strikes back. This time it's the Fuhrer and his faithful SS attendant dancing in one of London's Beer Kellers. Before that, it was two intrepid campers pitching their tent in a suburban Wembley street.

In short, Viv Stanshall and Keith Moon. The new loon partnership fighting the bleak conformity of everyday life.

It's been a good summer for them. Their camping expedition for instance. "We were just going out into the country for a real picnic, but somehow we didn't make it" explained the still-shaven-headed Viv Stanshall, "Instead we had a fresh look at Acacia Gardens."

"It was a bit difficult trying to get the poles into the cobble-stones, but the only reaction we received was people pretending we weren't there."

And then the Adolph Hitler. "Keith was the Fuhrer and I was an SS general. We went down to a couple of Beer Kellers and started to dance — until some people of immense size threw us out."

"It's amazing the reaction the uniforms created. People get furious — their veins stick out of their necks. It's the 'we fought for your freedom but you can't dress like that' reaction. It's good to get people furious though — people need to involve themselves in something."

The latest venture is Viv Stanshall's rendition of Terry Stafford's 'Suspicion' — not, perhaps, one of pop music's lasting classics.

"It's just a song I've liked for some time. It has absurd, awful lyrics and Keith and I went in and sung all the parts — it was just a good clear out."

"I sang the patently silly lyrics slightly off key and Keith's on drums with Johnny Entwistle on bass". The single is Viv's first solo effort — although when the Bonzo's split up he briefly formed his own band

Big Grunt. What happened to that venture?

"I wasn't very well for a lot of the time. I just plunged into Big Grunt, and besides, one of the blokes in the band had foul breath."

"Right now I need a much more flexible approach. The stuff I've written needs a choir, nuns and trained mandrills."

"I'm writing quite a lot, there are two or three librettos lying around somewhere — with or without music — and Keith and I are doing a Dick Barton type LP called Colonel Kunt, using the phraseology of those old radio series, like when Phil Archer always says 'stranger things have happened at sea'. It's going to be full of home grown maxims where nothing ever happens — just an interplay of remarks."

And there's a follow-up single planned "I've got two or three strange things planned; I'd like to record Charlie Drake's 'Please Mr Custer' — an infinitely better song than the one by Don Fardon. I've also been listening a lot to those surfing advertisements; I'm enchanted by those Australian ads where the man surfs in holding a tin of peaches."

And the Stanshall is not limiting his activities to record. "I'm doing a spot at the ICA during their exhibition of comics — I used to like Jimmy Watson, the wonder boy with a magic patch on his trousers. I think I might get a patch like that on my trousers."

"And I've been seeing Adrian Henri on and off and we might get together for poetry readings — plural — around January and February. The trouble is that poetry readings tend to be attended by ferocious Scotsmen."

**Rob Partridge**

**In RM Next Week — CLIFF RICHARD**

## 20,000 LEAGUES UNDER THE FACE



Will CLIVE DUNN take a Grand ad with Record Mirror? Good gawd, y'all! . . . . . TONY BARROW'S Christmas party a great success. CILLA BLACK'S slot machine did not read, "boy-girl-boy" on the wheels . . . . . is SIMON DEE really hunting a job that bad? What about the fees for all those articles?

Face fans who enjoy the Q & A spots here every week may like to know BBC-TV's "Quizball" features a high percentage of popbiz questions . . . . . nice edition of 'Scene and Heard' last Saturday . . . . . still a few more RECORD MIRROR stickers and some VERONICA stickers available free if you'll send an S.A.E. to MRS MACKIE'S TELEPHONE c/o MERCURIAL BEN CREE, THE FACE, RECORD MIRROR, 7, CARNABY STREET, LONDON W.1. . . . .A51: LEE MARVIN (he was born there)

BRIAN POOLE now has steaks in a new line of business - he runs a butcher shop in ESSEX . . . . .Q52: Who originally a) went ape, and b) did the ape call? . . . . .rumours of MICK FARREN'S new Underground radio station on the Circle Line . . . . . did you all know that NORMAN JOPLING wrote the first national piece on the Stones and RM's PETER JONES was the first pressman to notice them? . . . . .

Merry Christmas, SANDISON - you're my B.O. . . . . GEORGE HARRISON seen at recent recording of ASHTON, GARDENER & DYKE . . . . . RAY DAVIES only 20 minutes late for his latest flight to the States. KINKS' film "Percy" premieres in West End in February . . . . . ORSON WELLES arrived at the first floor offices of Spot Studios for a session, but when he found the actual studios were on the second floor, he went down and took a cab home .

RADIO SOVERIEGN? Who's kidding who? . . . . . rumoured that DEAN MARTIN has recorded "Cracklin' Rosé" with vocal backing from the Winos. . . . . perhaps we just thought "Julie Do Ya Love Me" was being played at 33 r.p.m. . . . . "Heaven Help Us All" by TED HEATH and the CABINET? . . . . . "Amazing Grace" by JEFFERSON AIRPLANE? . . . . . the top rooms at Island have to be seen to be believed!.

STEVE MARRIOTT could probably make a fine solo album . . . . . FAIRPORT'S DAVE PEGG to be a father soon. . . . . PETE TOWNSHEND and the WHO played "TOMMY" for 'positively the last time' at the Roundhouse last week, dedicating it to ELTON JOHN . . . . . INCREDIBLE STRING BAND'S MIKE HERON planning a solo LP, but contents top secret at the moment.

What looks like an ordinary photo of BURNIN' RED IVANHOE on their Warners LP becomes more mysterious with intense study - there are extra hands, fingers and legs, plus a transparent newspaper . . . . . forthcoming CLAGGERS LP from DJM mindboggling.

# Musical maggots in the Apple

AND so to recent thoughts of Christmas falling gently, leaf-like, around our hooded gaze - thoughts of records: record deaths on the road, record spending sprees and record sales of Clive Dunn records. In fact Mr Dunn unfortunately sums up the state of the music business at festive times - eugh!

In fact were I affluent enough I would fly away from London and its pop people and bury my puny bones in some far-off place that is forever Hawaii.

## IEWS

Probably by the time that you have feasted your eyes upon this sacred Record Mirror I will have turned down a record number of business parties, luncheon and 'binge' invitations, and have withdrawn even further into my hermit-like existence.

You see I belong to that clique which believes Christmas to be a celebration for people and not objects, and I find greatest enjoyment if I fraternise with close friends and not business associates. Such a comment no doubt angers the lovers of office parties for whom the annual 'hair-down' is very much



NOEL EDMONDS

the orgiastic climax of the year - to you I send greetings, pity, and a self-destruct pill.

I originally thought that being the owner of a very wide field of musical appreciation was a distinct advantage when playing the role of the disc jockey - however I have recently proved that of late my opinions have been outdated by the views of others.

By that I mean that records that I feel strongly for, have been picked up by other writers and spinners before I've had time to unleash my views - such is the case with George Harrison.

## FINEST

I hesitate to say anything about this triple album because so much hath been spoke before.

However, please allow me to indulge myself for a few brief words and commend this sonic

experience to you as a must not to avoid.

The six sides of plastic emit a mood that is simply a complete musical unit - indeed I find it very difficult to programme individual tracks for my show and justify my choice. I will resist all attempts at pseudo-intellectualism and humbly suggest that this LP set is probably the finest penny for decibel value that the British music market has ever offered.

## APATHY

Of course there's always two sides to the Apple and two musical maggots in the form of Lennon and Ono are currently eating their way through the hard core of Apple talent - I lavish apathy on their work, as criticism might be thought too good for two such chronic albums; still it takes all sorts!

I have just applied for membership of the

Her arrival with such sentiments means that once again my opinions have to be revised and yet surely it is only the sincerity of Melanie's that saves her from a career of anonymity.

## SENTIMENT

Anyway 'Peace Will Come' is probably a good enough sentiment as any with which to sign off for Chrissy. I send you the seasons greetings because tradition says I must - I sent you wishes for an enjoyable and happy termination to 1970 because it is the very least that you deserve - HAPPY NEW YEAR from Bones et moi.

NOEL

## STALE

With the possible exception of "WAR" the whole scene is so stale and then up pops Melanie with a beautiful record - 'Peace Will Come'.

## LIVE!

IT was, when I thought about it afterwards, virtually make-or-break night for Elton John in this country, when he appeared at Implosion's charity concert last week.

Coming back, as he has done, from a phenomenally successful first U.S. tour, Britain might seem a pretty small fish. But acceptance here means a lot to him, as was proved by his grateful thanks to a rapturous audience at the end of a long and exciting set.

He has made the right decision in making his live act a full-blooded assault on the senses. The trio - Elton on vocals and piano, Nigel Olsson on drums and backing vocals and Dee Murray on bass and backing vocals - while displaying remarkable virtuosity, has its limitations. The depth of the Elton John/Bernie Taupin compositions, if you have become anywhere near acquainted with the man's album work, is such that a trio MUST take a radically different approach on stage. They do this superbly, packing every ounce of energy they have into each note, making each nuance stand out for closer examination.

Although troubled initially by PA problems (the raspy, tinny sound hardly helped to settle the band) they moved into some tight, swinging arrangements with 'Amoreena', 'Take Me To The Pilot' and 'Honky Tonk Women'. Many critics seem bemused by the fact that for most of his career Elton John has been regarded as a composer; they cannot, apparently, accept him for what he is on stage. He is extrovert, you see, so the gaudy clothes and extravagant gestures go against the grain in some cases. But is all works once you accept the premise that once again we have an artist who loves being on stage working for people, working to entertain them.

It was not the best Elton John gig I've seen, but it certainly beat many by more highly-touted acts. Only one act (the Faces) rivals the band for sheer excitement and enjoyment . . . and, think, Elton John, the group, has been together only six months.

The Who were, of course, intensely virile in their performance, mixing stage antics and music, a little too familiar now, to a palatable level. A change of act will provide the much needed shot-in-the-arm.

BILL MCALLISTER

## record mirror

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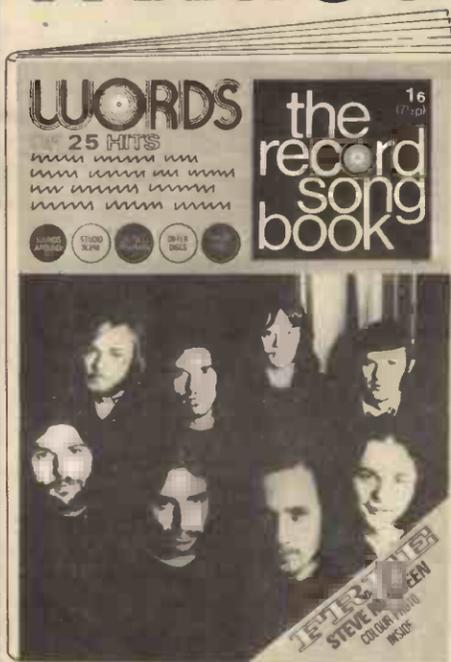
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# DO SINGLES COST

**SINGLES** — you either love them or loathe them. To some they are a means to get their favourite numbers while by-passing the cost of an album; to others, a way for record companies to charge extortionate prices for very little effort.

The record companies, of course, take completely the opposite view and maintain that the recent price increases are entirely justified. Ten shillings, they argue, is the only economic price in today's market.

Yet the fact remains that Mungo Jerry, Jimi Hendrix and T. Rex have proved successful in recent months with a new form of single . . . the maxi-single. And 1971 will be the stage setting for the making or breaking of this new concept.

## Views

There was, of course, back in years gone by, the old EP, which sold for just under double the price of a single (which at that time was a modest 6/8) and gave the buyer four tracks usually never available on an LP. Singles now, however, in many cases, only serve as a viable means to get radio plugs and further newspaper reviews for artists.

RM talked to a cross section of record buyers and got an almost unanimous yes to the idea of maxi singles superceding today's one track per siders.

Said JOHN NEVILLE (28) of Kensington: "I don't think I buy more than one single a year, because they're just too expensive. I used to buy EPs, but that's an old fashioned name now isn't it, maxi-single sounds much better. The French always have maxi-singles, so why can't we? I'd certainly buy more if I thought I was getting better value".

## Disgusting

And his sentiments were echoed by OLWEN FIELD (18) of Suffolk, who commented: "I think the price of singles is disgusting. I mostly buy LPs, but not very many. I would buy more than a single a month if a lot more were maxi . . . I bought the Hendrix".

JEFFREY MANNING (21) of Finchley, North London, brought up the point of singles often repeating album material. "I don't think I would tend to buy more singles, even if they were maxi, than I do now, because you find the songs are on LPs anyway.

# TOO MUCH ?



JOHN NEVILLE

Lower prices would be better, if you ask me."

Discretion in choosing singles may be an important factor in the coming year, too, as pointed out by HEATHER JAILLETT (26) of Kennington, South London. "Oh, I never buy singles, they're just a waste of money. If they were maxi I might be tempted to buy one or two, but only by artists I really like. EPs used to give you some value".

## Prices

PETER McBRIDE (20) of Uxbridge, emphasised an earlier point about singles material often appearing on albums, but claimed he would "consider maxi-singles seriously if they did have new tracks on them I couldn't get on albums. I buy mostly albums, because the artists I like put out most of their work on those. Yes, I suppose you could say I like mostly progressive music. I like jazz, too".

SUSAN SMITH (17) of Cambridge, however, mentioned that it would have to be lower prices. "I buy about three singles a month, I think, and I couldn't afford any more. I can just get by on the price as it is now".

And, from the youngest buyer we talked to, ALAN ENDERSBURY (16) of West Drayton: "I can't afford them really. I'd buy more if they were a lower price, though".

Yet, 16-year-old Alan, still a schoolboy, revealed that he bought, on average, a single per fortnight, a high rate considering the buying rate of his older and richer compatriots. Alan's expenditure on singles in '70 emphasises the view taken by most record companies that singles buyers, young or old, will accept the new prices and continue buying at their present rate.

Said an EMI spokesman: "The kids today have got enough money, and the parents certainly have. The worst price rise for singles was raising the level to 9/6d, which we had to do for the



OLWEN FIELD

dealers. The new one is to account for increased manufacturing costs, like label centres. Printing is very expensive these days.

"Looking back on things, the price of singles has not risen as steeply as a lot of other commodities. When you consider that 20 years ago the price of a 78rpm record was 6/10, and that it is only 3/2 more now, it is pretty reasonable."

EMI also emphasised the point that since much of



JEFFREY MANNING

only act we have who is into a single thing, but that will change with his new album.

And this is true of very few companies. Most enter the singles market with a view to getting chart hits and, of course, like all large concerns, great pains are taken to cut costs and increase profitability. Thus,



HEATHER JAILLETT

the slowness they have shown over even "thinking about" entering a maxi market.

Decca, for instance, say: "We don't schedule our singles very far ahead and there is nothing in the maxi line planned for the future. I suppose if something came up that fitted the maxi



ALAN ENDERSBURY

format then we would consider it."

Despite the majority of companies' thoughts that singles will be unaffected by the new price increases there are dangers ahead in the coming year. Albums are still on the up and show no signs of decline. And the tape market will unquestionably



SUSAN SMITH

improve its standing by the end of '71. Since albums and tapes make demands on buyers to have more sophisticated equipment there will be less money for the singles market unless a much-needed shot in the arm is found. The maxi-single could go some way towards providing a solution.



PETER McBRIDE

their product was derived from the States, and that America did not seem inclined towards maxi-singles, there seemed no possibility of the group's heading towards that direction. "We have got a new Cliff Richard single coming out soon, though", they added, "which has two tracks on the flipside".

## Complacent

CBS commented that they "haven't talked about it yet, but if you're asking for an initial reaction I would say no, we will not go into a maxi market. Everyone will live with the new price rises".

It is this complacent take care of ourselves attitude which seems to mark most record companies' approach towards both singles prices and concept. Only Island Records came up with a feasible reply. "We're not", they said, "a singles company, so it doesn't really affect us. The singles we do release are just trailers for albums. Jimmy Cliff is the

# TOM JONES

## His Great New Single

# SHE'S A LADY

F13113

DECCA

The Decca Record Company Limited Decca House Albert Embankment London SE1



**BALLS ARE OUT 8<sup>TH</sup> JAN ON WIZARD**



DAVE MOST

# Making it Most

TWENTY-FOUR-year-old Dave Most is a record promotions man, or a 'plugger', who has been responsible for helping a fair number of records entering the charts during the past five years. He's now joined Rak Records, the company owned by his brother Mickie and, so far, every release on the label has entered the charts.

"The function of a promotions man is to get the records played and to get as much TV exposure as possible. Some people like some records, others don't like them, we have to prove to them that they are good records and they're going to be hits.

## RESPECT

"The way I've dealt with the job is by taking producers the discs which I've thought to be hits and through this have built up a rapport with producers and DJs and they treat me with respect because of the product I've brought in. "The hits I've been involved in include all Tamla Motown during the past four years, all Herman's records, Beck's 'Hi Ho Silver Lining', Amen Corner's 'Bend Me Shake Me' and dozens of others.

"I never get involved unless I think that the artist or the record can happen in some way. The artist has to have potential. I saw Amen Corner at Tiles. There were only about a hundred people there but I happened to think that Andy and the group had a great rawness, it was fresh.

"I promoted their first record 'Gin House'

## THE 70's SOUND

this week  
Dave Most

and then gave them 'Bend Me, Shake Me' and 'High In The Sky' 'cause I published both numbers.

## WRITING

"I've even written three numbers of my own. The first published number was 'Goodbye, recorded by Barry Ryan. It did well here with plays and it got into the 50, but never really went big. It got to No. 1 in Italy. My second number was 'Le Blon', recorded by Anita Harris. It did very well. Then I wrote 'How The Web Was Woven'. Percy Sledge was the one I had in mind when I wrote it. George Harrison recorded it, played guitar on it and Leon Russell played piano. Jackie Lomax sang and did it as an up-tempo number. Elvis has now recorded the song and it's on his new album 'Elvis - That's How It Is' and it's also in his film of the same name.

## KIND

"The BBC producers have been very kind to me and Alan Keen and Ken Evans of Luxembourg were very important milestones in my career.

"I've really enjoyed being with Rak as it's given me an opportunity to promote a number of new British artists, including Hot Chocolate and CCS."

IN RM NEXT WEEK  
- RATTLES

# the 50 record mirror

THIS WEEK	LAST WEEK	WEEKS IN CHART	singles		albums	
1	(1)	6	I HEAR YOU KNOCKING	Dave Edmunds MAM 1	1	(1) ANDY WILLIAMS GREATEST HITS CBS 63920
2	(6)	5	GRANDAD	Clive Dunn Columbia DB 8726	2	(3) BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS 63699
3	(2)	6	WHEN I'M DEAD AND GONE	McGuinness Flint Capitol CL 1562	3	(4) MOTOWN CHARTBUSTERS Vol 4 Tamla Motown STML 11162
4	(4)	6	IT'S ONLY MAKE BELIEVE	Glen Campbell Capitol CL 15663	4	(2) LED ZEPPELIN III Atlantic 2401-002
5	(5)	6	I'LL BE THERE	Jackson Five Tamla Motown TMG 758	5	(6) SOUND OF MUSIC Soundtrack RCA SB/RB 6616
6	(3)	8	CRACKLIN' ROSIE	Neil Diamond Uni UNS 259	6	(9) FRANK SINATRA'S GREATEST HITS Vol 2 Reprise RSLP 1032
7	(7)	6	HOME LOVIN' MAN	Andy Williams CBS 5267	7	(13) CAN'T HELP FALLING IN LOVE Andy Williams CBS 64067
8	(8)	5	NOTHING RHYMED	Gilbert O'Sullivan MAM 3	8	(8) EMERSON LAKE AND PALMER Island ILPS 9132
9	(9)	6	MY PRAYER	Gerry Monroe Chapter One CH 132	9	(38) MY WAY Frank Sinatra Reprise RSLP/RLP 1029
10	(12)	10	RIDE A WHITE SWAN	T. Rex Fly BUG 1	10	(14) LET IT BE Beatles Apple PXS 1
11	(15)	5	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and His Bandwagon Bell BLL 1128	11	(7) JOHNNY CASH AT SAN QUENTIN CBS 63629
12	(10)	7	YOU GOT ME DANGLING ON A STRING	Chairmen of The Board Invictus INV 504	12	(22) SWEET BABY JAMES James Taylor Warner Bros WS 1843
13	(17)	7	LADY BARBARA	Peter Noone and Herman's Hermits RAK 106	13	(-) ALL THINGS MUST PASS George Harrison Apple STCH 639
14	(13)	12	INDIAN RESERVATION	Don Fardon Young Blood YB 1015	14	(16) DEEP PURPLE IN ROCK Harvest SHVL 777
15	(14)	7	I'VE LOST YOU	Elvis Presley RCA 1999	15	(24) I WHO HAVE NOTHING Tom Jones Decca SKL 5072
16	(16)	10	JULIE DO YA LOVE ME?	White Plains Deram DM 315	16	(11) NEW MORNING Bob Dylan CBS 6900
17	(18)	4	BROKEN HEARTED	Ken Dodd Columbia DB 8725	17	(10) ANDY WILLIAMS SHOW CBS 64127
18	(26)	35	MY WAY	Frank Sinatra Reprise RS 20817	18	(23) OVER AND OVER Nana Mouskouri Fontana STL 5511
19	(11)	8	VOODOO CHILE	Jimi Hendrix Experience Track 2095 001	19	(17) PAINT YOUR WAGON Soundtrack Paramount SPFL 257
20	(32)	3	APEMAN	Kinks Pye 7N 45016	20	(5) LED ZEPPELIN 2 Atlantic 588 198
21	(50)	3	YOU'RE READY NOW	Frankie Valli Philips 320 226	21	(21) GLEN CAMPBELL ALBUM Glen Campbell Capitol ST 22493
22	(24)	12	NEW WORLD IN THE MORNING	Roger Whittaker Columbia DB 8725	22	(27) BEACH BOYS GREATEST HITS Capitol ST 21628
23	(29)	10	SNOWBIRD	Anne Murray Capitol CL 15654	23	(15) AIR CONDITIONING Curved Air Warner Bros WSX 3012
24	(22)	9	WHOLE LOTTA LOVE	C.C.S. RAK 104	24	(-) OLIVER Soundtrack RCA SB/RB 6777
25	(25)	18	MY WAY	Dorothy Squires President PT 305	25	(36) MOTOWN CHARTBUSTERS Vol 3 Tamla Motown STML 11121
26	(27)	10	WAR	Edwin Starr Tamla Motown TMG 754	26	(-) 2001-A SPACE ODYSSEY Soundtrack MGM MGMCS/MGMC 8078
27	(20)	7	IT'S A SHAME	Motown Spinners Tamla Motown TMG 755	27	(12) SOMETHING Shirley Bassey United Artists UAS 29100
28	(31)	17	BAND OF GOLD	Freda Payne Invictus INV 502	28	(-) GOLDEN HITS OF SHIRLEY BASSEY Columbia SCX/SX 6294
29	(28)	12	PATCHES	Clarence Carter Atlantic 2091 030	29	(31) WORLD OF JOHNNY CASH CBS 66237
30	(34)	4	AMAZING GRACE	Judy Collins Elektra 2101 020	30	(18) JOHNNY CASH SHOW CBS 60489
31	(45)	2	BLACK SKIN BLUE EYED BOYS	Equals President PT 325	31	(50) DAUGHTER OF TIME Colosseum Vertigo 6360 017
32	(21)	14	WOODSTOCK	Matthews Southern Comfort Uni UNS 526	32	(20) ABRAXAS Santana CBS 64087
33	(23)	11	SAN-BERNADINO	Christie CBS 1569	33	(25) BEST OF THE SEEKERS Columbia SCX/SX 6268
34	(19)	11	IT'S WONDERFUL	Jimmy Ruffin Tamla Motown TMG 753	34	(47) MAGIC OF VAL DOONICAN Philips 6642 003
35	(43)	8	IN MY CHAIR	Status Quo Pye 7N 17998	35	(19) ANYWAY Family Reprise RSX 9005
36	(33)	6	DEEPER AND DEEPER	Freda Payne Invictus INV 505	36	(39) JUNGLE BOOK Soundtrack Disney BBS 4041/ST 3948
37	(39)	8	BABY I WON'T LET YOU DOWN	Pickettywitch Pye 7N 45002	37	(48) SUNFLOWER Beach Boys Stateside SSL 8251
38	(37)	14	THE TIP OF MY FINGERS	Des O'Connor Columbia DB 8713	38	(49) ELVIS GOLDEN RECORDS Vol 1 RCA SF 8129
39	(30)	6	HEAVEN HELP US ALL	Stevie Wonder Tamla Motown TMG 757	39	(32) HERB ALPERT & THE TIJUANA BRASS GREATEST HITS A&M AMLS 980
40	(35)	16	ME AND MY LIFE	Tremeloes CBS 5139	40	(-) WITH LOVE Des O'Connor Columbia SCX 6417
41	(46)	2	MAN FROM NAZARETH	John Paul Joans RAK 107	41	(29) PARANOID Black Sabbath Vertigo 6360 011
42	(47)	20	BLACK NIGHT	Deep Purple Harvest HAR 5020	42	(40) EASY RIDER Soundtrack Stateside SSL 5018
43	(49)	17	CLOSE TO YOU	Carpenters A&M AMS 800	43	(34) THE MAGIC OF CHRISTMAS George Mitchell Minstrels Columbia SCX 6431
44	(36)	4	LONELY DAYS	Bee Gees Polydor 2001 104	44	(-) ON STAGE Elvis Presley RCA SF 8128
45	(-)	-	RUPERT	Jackie Lee Pye 7N 45003	45	(42) ATOM HEART MOTHER Pink Floyd Harvest SHVL 781
46	(-)	-	THINK ABOUT YOUR CHILDREN	Mary Hopkin Apple 30	46	(-) GOING PLACES Herb Alpert A&M AMLS/AML 965
47	(-)	-	JERUSALEM	Herb Alpert & The Tijuana Brass A&M AMS 810	47	(-) SOUNDS OF SILENCE Simon and Garfunkel CBS 62690
48	(-)	-	FOOL ON THE HILL	Shirley Bassey United Artists UP 35156	48	(-) MY CATHEDRAL Jim Reeves RCA SF 8146
49	(48)	14	BALL OF CONFUSION	Temptations Tamla Motown TMG 749	49	(-) ON THE THRESHOLD OF A DREAM Moody Blues Deram SML/DML 1035
50	(41)	13	THE WITCH	Rattles Decca F 23058	50	(-) TEMPTATIONS GREATEST HITS II Tamla Motown STML 11170

● Due to the Christmas break the Top Albums chart is repeated from last week.

## top producers

- 1 Dave Edmunds
- 2 Cameron/Dunn
- 3 Glyn Johns
- 4 Al de Lory
- 5 Hal Davis
- 6 Tom Catalano
- 7 Dick Glasser
- 8 Gordon Mills
- 9 Jackie Rae
- 10 Tony Visconti
- 11 Tony Macaulay
- 12 Holland-Dozier-Holland
- 13 Mickie Most
- 14 Miki Dallon
- 15 -
- 16 Greenaway/Cooke
- 17 John Burgess
- 18 Don Costa
- 19 Jimi Hendrix
- 20 Raymond Douglas Davies
- 21 Bob Crewe
- 22 Denis Preston
- 23 Brian Ahern
- 24 Mickie Most
- 25 Nicky Welsh
- 26 Norman Whitfield
- 27 Stevie Wonder
- 28 Holland-Dozier-Holland
- 29 Rick Hall
- 30 Mark Abramson

## 5 years ago

- 1 (1) DAY TRIPPER Beatles
- 2 (3) WIND ME UP Cliff Richard
- 3 (6) THE RIVER Ken Dodd
- 4 (2) THE CARNIVAL IS OVER The Seekers
- 5 (7) TEARS Ken Dodd
- 6 (10) MY SHIP IS COMING IN The Walker Brothers
- 7 (5) MY GENERATION The Who
- 8 (4) 1-2-3 Len Barry
- 9 (9) A LOVERS CONCERTO The Toys
- 10 (-) LET'S HANG ON The Four Seasons

## 10 years ago

- 1 (1) POETRY IN MOTION Johnny Tillotson
- 2 (3) I LOVE YOU Cliff Richard
- 3 (2) SAVE THE LAST DANCE FOR ME The Drifters
- 4 (4) IT'S NOW OR NEVER Elvis Presley
- 5 (6) PERFIDIA The Ventures
- 6 (10) COUNTING TEARDROPS Emile Ford
- 7 (-) PORTRAIT OF MY LOVE Matt Monroe
- 8 (-) PEPE Duane Eddy
- 9 (-) BUONA SERA Acker Bilk
- 10 (5) LONELY PUP Adam Faith

AMERICA

# 'WERE NOT INVOLVED IN POLITICS' — TULL

MARTIN Barre, the 23-year old guitarist with Jethro Tull, thinks he'd like to play more "thoughtful and quiet."

"You can put a lot more thought into your playing," he says. "You can also get a more controlled sound by playing more quiet. Get subtle. That's a good thing."

Martin and Ian Anderson and pianist John Evans, bassist Glen Cornick and drummer Clive Bunker had just completed a hot, smashingly successful concert at the Forum and Martin was giving me his thoughts on how he felt about playing in America.

**Simple**

"Our music has to be on a simple pop rock 'n' roll musical level. But if you can introduce little subtleties, eventually they'll become the important things in your music. We're playing worthwhile music now, but we don't over-estimate what we're doing. It's nowhere near perfect for us. But you can't aim for constant perfection."

"Playing is both fun and work. If you go on stage feeling bad, it comes out. It's a battle with your conscience. If you play badly you thank God that all those people have paid to see you, but you have to have the show business standard to go out and play no matter how you feel. It gets better when you get used to all the travel and you know how to cope with that kind of life."

Jethro Tull will be recording another album at Island during the Christmas holidays. The band hasn't recorded anything in six months. "Ian has written songs for the album, but things always change. All of the band's three LPs which were cut for Island have been released in the United States on Reprise. The band cut one single in the States, "Living In The Past", which was done in New York, Los Angeles and San Francisco.

**Incredible**

Martin says the studios in these cities weren't very good. "There was a time when everyone said the American studios were incredible. Now people say the British studios are incredible. At home we can get a nice cup of tea between numbers. It's nice recording in England. You can go home and sit down and think. While you're on tour you're dashing about madly. It's difficult to get relaxed and you have to when you're recording."

Martin has been with the band two years. He joined it on Christmas eve. "I called my mum and dad and told them I wouldn't be home for Christmas.



JETHRO TULL: MARTIN BARRE TALKS ABOUT THEIR MUSICAL AMBITIONS

There were tears but they didn't know who the band was."

Now his parents know. Of Jethro Tull, Martin says: "You can't afford to play the same way. You have to keep one step ahead of what people expect you to do, otherwise you get bored. I want to progress, not change. We don't like any one particular kind of music."

**Drugs**

Martin admits to not liking hippies in America. "They make me uncomfortable because their whole life seems to be revolving around drugs. I can sympathise because America is a pretty unstable place to grow up in. England is a more stable place."

In America young people associate being a musician with being a supporter of the "revolution," Martin says. "When you listen to them they have nothing solid to believe in, so they expect you to say some doctrine. But we are not involved with politics." Martin is involved in his music.

He likes to play acoustic instruments on records. "It's good to play finger style. It gives the guitar so much more depth and sounds. But I'm not too sure we want to get too far away from booming, heavy music. You have to have a good balance between loud and heavy numbers and light melodic ones."

# Tremms plan to break big in States

CONSIDER the Tremeloes. Big in Britain, a smash in Europe, Brazil applauds them ... but in America: nothing. Nothing, at least, since "Silence Is Golden" four years ago.

Their records get released and reviewed but apart from that nothing much happens.

Manager Laurence Myers is currently in New York trying to change all that.

He's miffed that the Tremms have missed out on the current wave of British adulation and has now arranged for Epic Records (the Tremms American outlet) to get behind a major push on the group.

Incidentally he reports that the recent statements about the Tremms regarding their previous records and their fans with amusement have made little difference to the group's appeal.

He doesn't deny that they made the statements, considers it unfortunate and would like to forget it all.

He'd like the Tremms to be regarded as a hard working sincere group, which they are.

**Janis, Raquel and Chuck**

JANIS Joplin was on TV the other night. It was a taped show that she did just before she died that was held back at the time.



THE TREMELOES: SINCERE AND HARDWORKING

Sadly, Janis came over full of life and was laughing about the high school reunion she was going to attend back in her Texas home town.

She was going back, she said, because "they laughed me out of school, out of the town, out of the county and out of the state."

There was also a brief discussion about women's lib with Raquel Welch. Ho hum.

Chuck Berry was also on television, with long sideburns and a sneaky moustache.

He sang his new single, "Tulane" which sounds like "Go Johnny Go" and deals with getting busted for grass and how to avoid it.

He also named his influences in music, which included Glenn Miller, Charlie Christian (guitarist with the Benny Goodman orchestra) Muddy Waters, Nat 'King' Cole and — wait for it — Bing Crosby.

**Neil Diamond talking ...**

"I look back towards childhood in my songs. I guess because it was so simple and naive — it's not a conscious thing. 'Shiloh' was just a lonely kid, embellished to make some points.

Neil is really excited about his latest release here in America, and African

mass which is contained in his "Tap Root Manuscript", Neil calls it his "soap box and stage for spreading my wings. I just love African music and gospel music because they're the only two kinds of music that I'm aware of that are both sophisticated and sensuous. African music is far from primitive — it's very complicated. It's immensely gutsy. There's no prettiness in it. If you translate the lyrics you find it's a very basic kind of folk thing.

"I thought I'd got away from the childhood thing but the Mass, or the focal point around which it's written, is childhood and simplicity of it and, I'd like to think, the honesty of it."

Neil has come a long way from the days of the Factory. That was about eight years ago when he worked with Jeff ("Sugar Sugar") Barry and Ellie Greenwich, who also worked with Barry Mann and Cynthia Weil, and Jerry Goffin and Carole King in the same building under the eye of Don Kirshner, who discovered the Monkees, Archies etc etc.

About Jeff Barry, Neil simply says: "Jeff is a genius."

Pick of the Hot U.S. releases

THE WHISPERS: There's A Love For Everyone; It Sure Ain't Pretty (Hard Core Unemployed) (Janus). Presumably this superb male Soul Vocal Group is the same that cut the outstandingly beautiful 'As I Sit Here' (and a version of 'Doctor Love') on the Dore label a few years back. In any case, this Sugar Pie De Santo-penned slowie is the follow-up (on yet another label) to the group's recent big hit on Soul Clock, 'Seems Like I Gotta Do Wrong'. Lovely singing on this good side, yet the prettily-constructed lurching slow flip, with its strong message, is even gooder!

THE MAIN INGREDIENT: I'm So Proud; Brotherly Love (RCA). Yet, the Impressions' oldie slowie done with exquisite harmonious taste, to help make this column a real Soulful treat for Christmas. Both sides are beautiful, restful gems of vocal music.

GLADYS KNIGHT & THE PIPS: If I Were Your Woman (Soul). The best from Gladys in ages is a great gritty bluesy slowie that, thankfully, owes nothing in its concept to Motown. Tough words, tougher singing.

OVERTON VERTIS WRIGHT: Ace Of Spades (Backbeat). O.V. has got himself a hit with this powerful chugging slowie, the pithy words of which he spits and growls out so you can't contradict the stuff he's strutting about being the 'Ace of Spades'. The dead slow flip, 'Afflicted', sees him back in his old style setting Soulful mood. A really good record.

JOE SIMON: Your Time To Cry (Spring). Here's Joe, sounding great again at last, on his new label and with his new emotional slow hit. I see my old mate Norbert De Coteaux keeps getting busier — he did the charts for both this and the Main Ingredient.

THE SUPREMES & FOUR TOPS: River Deep — Mountain High; Together We Can Make Such Sweet Music (Motown). In America, where Tina Turner's classic was the classic bomb, this song is finally a big hit in an approximation of the original's treatment — the girls start it, then the Tops come in halfway, and they all go out. Pretty, plodding flip, a bit Radio 1.

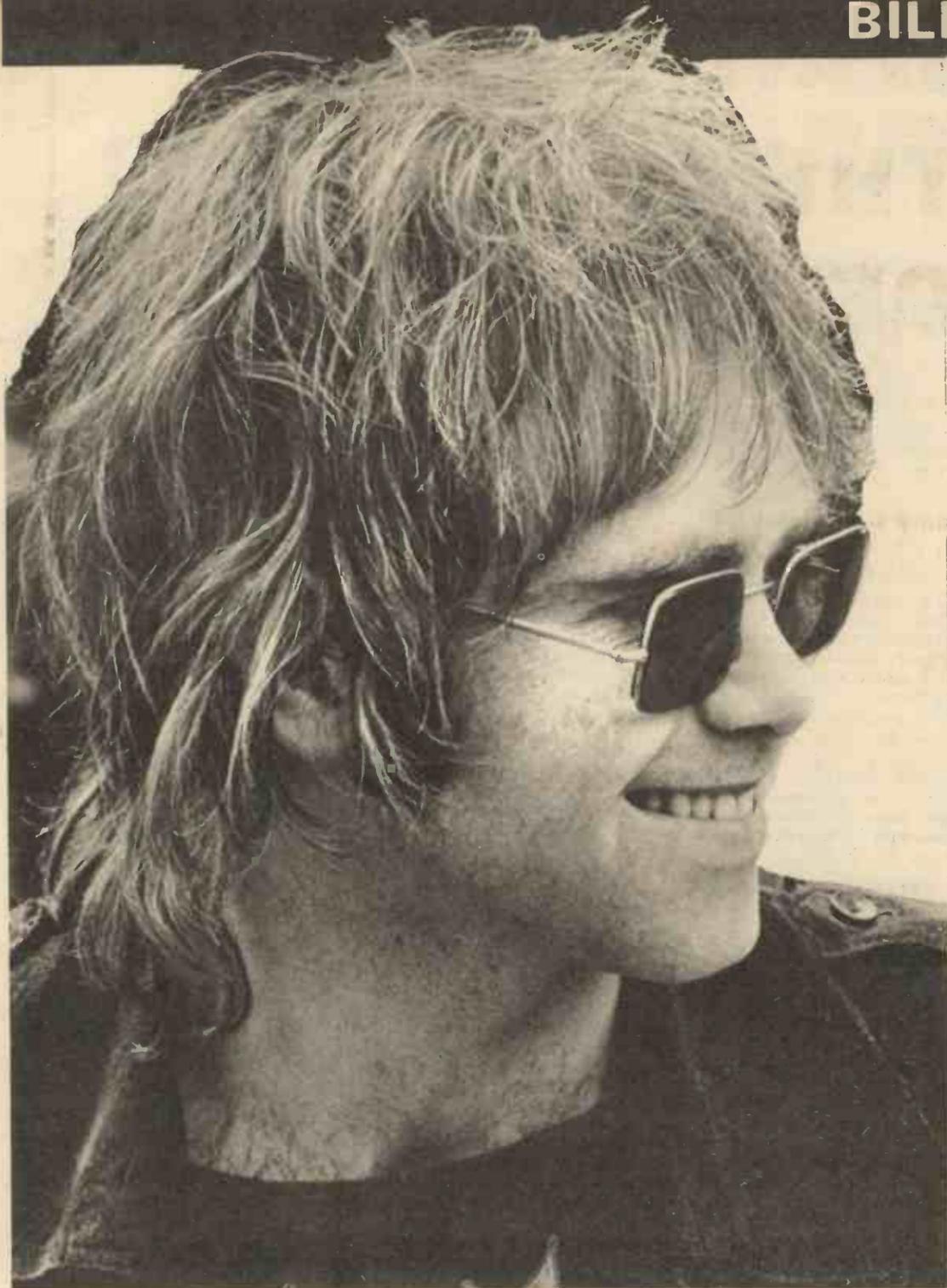
ARTHUR CONLEY: Da-O. Nobody's Fault But Mine (Atco). Actually, it's 'The Banana Boat Song', given a heavy Souling that don't quite make it. Tricky unmoving flip.

DIONNE WARWICK: The Green Grass Starts To Grow; They Don't Give Medals To Yesterday's Heroes (Scepter). The fact that this is a Bacharach & David song is hardly surprising, neither indeed is the song. Slow starting, it develops into another of their perky bits of fluff, as easy on the ear as ever. Nice version of their old flip.

JOSE FELICIANO: Feliz Navidad (RCA). Merry Christmas, y'all! Great leaping bouncing jolly music, full of joy.

REPORTERS: New York, Ian Dove; Los Angeles, Eliot Tiegel

BILL McALLISTER talks to Britain



ELTON: U.S. TRIP MADE 25,000 DOLLARS PROFIT

# Elton brings it all back home

HE ESTIMATES his first American tour has made him 25,000 dollars profit. "And the next one should bring in around 250,000 dollars. You know, I think I could retire now and not have to worry about money for the rest of my life."

But he won't. Elton John's life is too much wrapped up in his music, the money has now become an incidental. And if he ever stops personal appearances — a possibility, he claims, if he thinks he's getting stale — then it would not affect his composing.

## HYPE

The Elton John Story, on first impressions, seems like one big hype — a vast Hollywood extravaganza. They're already saying that no-one can be talented enough to live up to the kind of publicity Elton has been getting.

In America, however, they've discovered what he is capable of and the mammoth set of dates planned for Elton here during the next few months will substantiate this.

All that's been said about him is only, to an extent, of his own making. For we have really needed to be convinced of it, too. In our search for someone to replace fallen heroes, we picked on an extrovert pianist from Pinner, North London.

And, for once, we've made the right choice.

Three albums, "Empty Sky", "Elton John" and "Tumbleweed Connection" have shown his growing maturity as an artist. Each adds a little more to its predecessor.

They are, without question, the most sensitive and musically accomplished works yet spawned from British contemporary music.

## KNOCKS

Yet... yet now the knocks are coming. In America, where he has a Top Twenty album and single, some critics have disliked his stage act, maintaining it is not complementary to the music. This stems from a performance he gave where he stripped off his trousers to reveal a pair of purple tights (outrageous!).

Explanation? "It was a dare. Bernie's girlfriend got me to do it, so I did...just for the hell of it. The kids enjoyed it, it was just part of

the fun of the show. But I won't be doing it again."

Part of the trouble seems to be that most people as yet have still to reconcile Elton John the songwriter — the man who has drawn all that serious critical appraisal — with Elton John, the fun-loving extrovert. The one who sings medleys of "I've Got A Lovely Bunch Of Coconuts"/"Boiled Beef And Carrots etc.", when the amplification breaks down halfway through his set. It seems hard for them to believe that such a personality exists.

He wasn't quite as breezy when we met a few days after his arrival back here, though. Elton looked and sounded tired, despite the brave front he put on things. For the first time in five years real pressure is being exerted on him and he finds himself pulled from all sides.

During January, February and March he will not only

# Old Lon's Almanac

## AN IMPROBABLE LOOK AT THE YEAR AHEAD

THEY say that all things occur in cycles — or that most of us are running around in circles anyway. Sherlock Holmes, notable gumshoe from a bygone era, taught us that certain things can be deduced by a casual observation of existing facts — that maybe things are working in some sort of clumsy pattern? Eh? Well, it's been quite a year, he said wiping his greasy brow. Maybe we can deduce a little about the next one and thus be prepared for the shocks? Based on the pop events of the past twelve, we might just be able to predict the coming month's happenings early. Never mind Maurice Woodruff — that's peanuts. We'll drink the old and drag in the new with one big gurgle. So here's what is bound to happen from Jan 71 in relation to Jan 70. Remember, a bird in the bush is worth twelve in the bar...

re-form for a fantastic Toronto bop festival and weenie roast!

Bee Gee Maurice denied that his brother Barry plans to add 84 new members to the group and tour the States as "Mad Dogs and Bee Gees". Said Maurice, "I am the Bee Gees. This fellow Barry is an imposter with delusions of grandeur."

After Altamont, the U.S. Senate has sent an invite to Britain's Rolling Stones for a free festival to be held in the House of Representatives. Noted officials will have front row seats reserved and drunken Green Berets will police the event.

In yet another comeback attempt, Jonathan King sells his Daimler and buys a 1950 Riley with built-in megaphones. "That way", says King, "the fans won't recognise me so easily".

### FEBRUARY

ANDY Fairweather-Low disbands 'Fairweather' and re-forms the old Amen Corner, this time calling it "Coronation Street". "My voice has dropped", says Andy, "we'll blow the hell out of the Midlands".

Session man Tony Burrows introduces his new group, "Orbison's Eathouse", then quits to join 17 other groups at the same time. Anxious public dissection reveals that he is really the singer on the Dave Clark Five's "Good

Old Dusty Miller Hornpipe and Fugue".

Dave Clark Five's Record company, "Baffle" announce that the group will play live at a Hong Kong Rice Festival and Seance.

Bee Gee Maurice Gibb admits 83 new Bee Gee members. The 84th, Conway Twitty, is rejected as a figment of Barry's imagination.

### MARCH

NEWSPAPERS are riddled with the threat of Black Magic pop groups. In a shock statement, singer Eddie Grant of the Equals warns the witches, "This is very close to reggae, mon, you don't know what you fooling wit".

Balladeer Alex Sanders makes a recording bid with "Magic Broom". Two copies sweep the country and an official pox is levied.

Eurovision winner John Lennon replies to chat show celebrity John Peel's accusation that his peace antics are insincere; "peace peace peace peace peace and more peace, you big twit!"

The price of albums rises from 12/6 to 84/11, but a spokesman for the Dave Clark Five announces their new single, "Good Old Prelude for Washboard and Piccolo" will sell for only 83/9d.

The Beatles announce

they have bought London's Speakeasy Club for a one-night spectacular to convince the BBC they are still in demand.

### APRIL

RECORD Mirror announces a fabulous "Meet Tex Ritter" contest. Mrs Tex Ritter enters.

Evening Records announces plans for new "Maxi Singles", stating that they will be ankle-length and roomy enough for record players to be worn underneath.

Former U.S. teen idols Sonny & Cher admit they are really hillbillies Delaney and Bonnie Bramlett and reveal the discovery of new bassoonist Harvey Clapton.

Dave Clark Five to play live rumours circulate, but Dave, on location in Siberia filming "Ride The Wild Surf" denies this.

### MAY

PROMOTER Roy Guest announces this year's Pop Proms, after being thrown out of the Albert Hall and the Roundhouse, will be held at Blaises Club. "There will be three million groups in continuous cabaret", says Roy, "we can seat over 200 people or 1000 at a push".

New "Woodstock" soundtrack LP is issued at £125 a copy with no advance orders.

The announce cassettes, spokesman good place

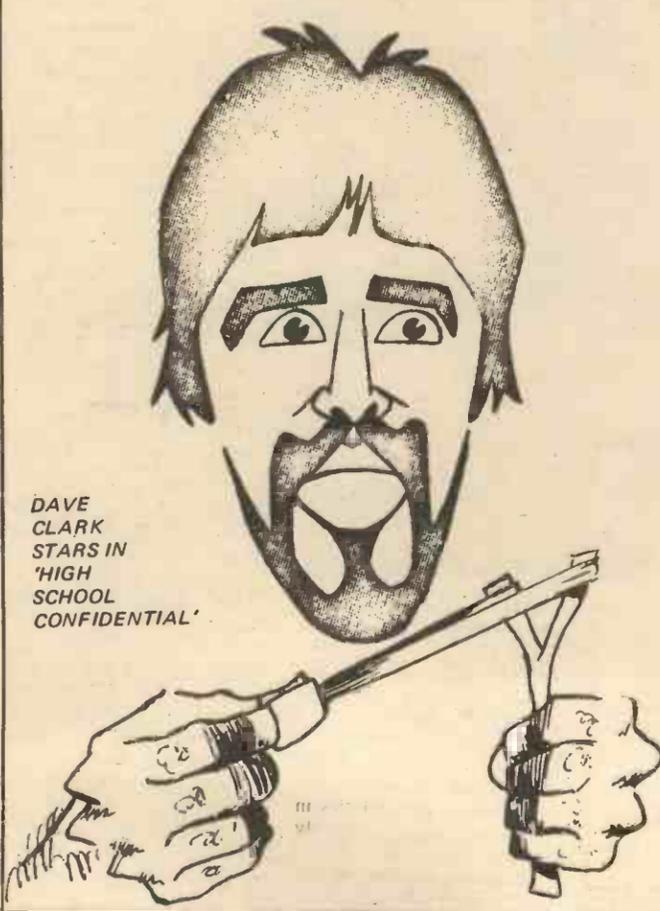
Dave C Mike Sm saying 'W please Dav and his se on local filming Confidential they want be over spokesman Family F comment.

### JUNE

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DAVE CLARK STARS IN 'HIGH SCHOOL CONFIDENTIAL'

### JANUARY

MOST of us will emerge from large numbers of office, communal and wife-swapping parties to the hot news that the Dave Clark Five will play live! Although all members of the famous group are filming teen hot-rod pictures and Dave is doing a solo bongo album, it's rumoured the group will

# n's hottest export

# ings



BERNIE TAUPIN

tightness is just ridiculous. I'd put them up against anyone else in the world at the moment. And Nigel, Nigel's drumming is so good. You know, at first he wasn't very confident of his ability, but now he just plays his heart out.

"We went into playing with an orchestra over there and Nigel thought he could never do it, but once he started everything went smoothly.

## AMAZING

"There was also an amazing radio session which we recorded 'live' before an audience. What they did was hire out a studio, complete with eight-track machine and we just played for one and a half hours non-stop. They didn't break in with news or adverts or anything, which is really unusual for the Americans.

"It won't be a double album, but we will use material from it and probably it'll be a single some time next year. There's a 25-minute version of 'Burn Down The Mission' which is completely different from the other one on 'Tumbleweed'. That'll take up one side of the album.

"We've also got 'Honky Tonk Women' down on tape, but I won't use the new song, 'Indian Sunset', because I think we can do it better using the studio as a proper recording facility."

Other highlights of the States tour appear to have been a pie-fight which was transmitted 'live' on radio.

"This radio station asked me if I'd take part in a pie fight and I agreed. What I didn't know was that they invited about 300 people to the field and armed them with lemon meringue pies.

"I was a bit scared and they didn't just throw them at me, they came right up and pushed them into my

face and hair. There was also this commentator screaming madly, trying to make the whole thing sound incredibly exciting."

With the U.S. single, "Your Song" (a track taken from the "Elton John" album), having sold over 300,000, there seems a good chance that this will be the one the British public take to. "I don't have any say in what is released on singles," Elton said, "but I have never yet disagreed with what has happened."

Understandably, he didn't write any new songs while in America, but Bernie Taupin wrote "lots of lyrics, so I'll have to get to work on those. I'm not against the idea of old material being put out if it's still justifiable and valid.

## FUNKIEST

"I'm also for the idea of maxi-singles, they have to be a good thing. But only if there is new material to put on them, otherwise it's a waste of time."

Elton's next album is not an official follow-up to "Tumbleweed Connection," but on an initial hearing it sounds his best yet. It's the soundtrack of the film "Friends", and John/Taupin songs intersperse the orchestral scoring.

Funkiest and finest is "Can I Put You On" which has an ending comparable to the marathon "Burn Down The Mission" and, in fact, betters it. Other tracks Elton played me included the beautiful "Michelle's Song" and the rocking "The Honey Roll."

But it will, I think, be his live appearances in this country during the coming weeks which will decide whether Elton breaks in this country as big as he has in America. And you can't really afford to pass him by.

# WAITING FOR THE 'COME AND GET IT' DAY

## DON WARDELL looks back at radio in 1970 and to the future.

LET THERE be no mistake. Despite the glamour which surrounded them, pirate radio transmissions to this country were illegal! Fun yes; entertaining yes; but - ILLEGAL!

If the radio entertainment we receive in the British Isles is to be altered then it must be changed democratically and its constitution amended within the law.

1970 saw the last of the off-shore stations. Heralded as a floating "superstar", Radio North Sea International began transmissions in February and was sunk by September without a trace.

## Mistaken

The crew of RNI came a little late to the pirate party. Their predecessors on the high seas had realised a year before that the odds against running a commercially successful ship were stacked high, and these pirate pioneers were safely ashore forming even larger companies to await land-based commercial stations.

Many of these hopefuls are under the impression that there will be big profits in commercial radio and that when transmissions start it will be in the words of the

song, "The great come and get it day."

They are mistaken. Profits will not be vast and stations will have a difficult time initially if their transmissions are confined to VHF.

However, as it's the season of goodwill a Christmas pat on the back for the RNI team for a darn good try. They certainly proved that half a million pounds and a Swiss-based company will get you precisely nowhere when the law is against you.

I have never been an ardent fan of pirate radio, mainly because my loyalties lay for so long with Radio Luxembourg but it's an unhealthy situation when men with money can erect radio masts at will and being responsible to no-one force their programmes on the majority.

Radio has to be supervised and controlled and above all it must be responsible.

Freedom of the airwaves - yes. Reform - yes, but only democratically.

So much for the flops of 1970 - what were the successes?

I'm not being one-sided when I say that Radio Luxembourg should get a round of applause.

Young Kid Jensen has upped his late night audience by over 30 per cent with his "Dimensions" programme.

## Mature

I hosted the show's forerunner "Music in the Night". My brief was to go for the late night nurses and lorry drivers, (musically, of course) and I served up top 40, golden replays and masses of Sinatra and Fitzgerald.

Anyway, Savoy Brown and Creedence are the order of the day right now and the Kid brings a mature, professional approach to the show and he'll go far.

About to go far in the geographical sense is Tony Prince. The Royal Ruler has abdicated from his throne and he is going to seek fame and fortune in America.

I've seen what Tony can do to audience ratings and fan mail when he takes over a programme and he's going to be an enormous loss to British radio.

Perhaps those at the 'Beeb' will entice him back to England before too long - and they couldn't make a better New Year's resolution than to "send for Tony Prince."

## Retired

Another name to bow out of radio in 1970 - I hope temporarily - was David Symonds. Some few years ago David Symonds was the hottest property amongst the BBC staff announcers and he brought new life to Sunday mornings with his "Easy Beat" show and great success followed him as a freelance.

Now, after ever decreasing airtime, he's retired completely. One can only remember the old show-biz (terrible word) truism that the wheel always takes a full spin and he will be back.

With the coming of commercial radio, broadcasting will open up and professional's who for many years have lived from quarter to quarter will know a new freedom and hold bargaining power when negotiating contracts.

The BBC and Radio Luxembourg realise only too well their responsibilities in this area - to be the only employers of radio professionals and to be fair

to all is a massive task and a responsibility they have always faced fairly.

But inside twenty four months the asking price for deejays and radio professionals is going to rocket and the schedules on all stations will have some large gaps in them when professionals defect to record shows which are to be syndicated on commercial channels.

Meanwhile back to 1970. Tony Blackburn took a holiday this year from his daily journey through the musical rice crispies and Radio One let Stevie Merike wake up the nations pop fans.

Tony shouldn't be afraid of taking a long holiday every now and again - he is an established professional.

## Giant

The giant "Don Wardell Big Zero Award of 1970" goes to Caroline Television.

We all waited, some of us rather cynically, for the great switch-on day when we were promised lashings of pop and old movies beamed like manna from heaven.

Nothing happened - but it did provide good copy for some music paper while it lasted.

Radio Geronimo by its very name promised something blood curdling and rebellious - and that's what we got.

Hard rock - even acid rock - washed down with the odd four letter word. Someone once wrote an article whilst I was P.R. for Radio Luxembourg headlined "You Can Trust Your Daughter with 208," and old fashioned or not we were proud of that.

No four letter words on Luxembourg, just good Radio Entertainment. Conservative perhaps, but you can be moral without being square and you can swing without being obscene.

## Greatest

The greatest personal highlight of the year for me was to watch the R.T.L. Grand Prix grow in importance and attract 22 entries from producers as opposed to five in 1969.

To Alan Keen and Douglas Muggidge, the guardians of radio pop in Britain, good luck from me, the listeners, in 1971.

Don't be afraid to experiment with the potential of Radio One, and 208 has not even begun to be tapped.

It's all yours till Easter 1972, when the others arrive.

# mac

Rolling Stones they will go into a Decca says this is a for them. Clark's lute player with slams him, e're not out to ve and his in-laws ssion men." Dave, ion in Detroit "High School al", replies, "If to play live, it'll y dead body!" A for Farnsworth nerals declined to

new Tory converts, an idea suggested by my friends at the BBC."

Baffle announces that the Dave Clark Five will definitely play live or put out a record or something before businessman Allen Clean takes away all the group's savings.

On location at Camber Sands filming "Gangbusters", Dave relayed, "Nonsense - why, I just bought him a hamburger last week."

## JULY

SMASH story from a remote island stated that promoters Fiery Cremations had booked an all star line-up for this year's Isle Of Borneo Festival. Included on the bill would be Hendrix, Who, Doors, Richie Havens and Joan of Arc. Topping the bill, at the phenomenal cost of £12 fare, eight coconuts and a banana for his monkey, will be Tarzan and his Apemen, currently number four in the Congo.

Creedence Sodawater Upheaval release "Born In The Bog" for the 29th time and ban it themselves.

Incredible exclusive admits the Dave Clark Five documentary on the group's career should be released next year after it is made and that the group may re-form to tour Tanzanyika. It is believed Dave, on location in Balham filming "Teenage Rumble", has made several attempts to contact his tuba player, Stubby Valves.

## AUGUST

TAMLA Motown announces it has taken over the America Mafia and will form a new label. The label, to be called "Criminal Records", will feature a new beat, known as the Boys Town Sound. A spokesman for the label said, "Aw come on - don't be a brownie ... there's room for all of us in this game and if there ain't, somebody's gonna take a little ride."

There has been some confusion with catalogue listing and Tamla are investigating this 'numbers racket' which has interfered with their first disc, "Reformatory Rock" by Big Al and the Taxmen.

Back in London, Bee Gee front man Maurice revealed that the group will get together again for recording. "It was Barry who first taught me to play the recorder" said Maurice, "how could we remain apart?" "I'll toot his whistle", said Barry from his Moscow Road penthouse.

Lost brother Robin, who left to start a family act on his own, is said to have realised that blood is thicker than Polydor and been given permission by the courts to come home.

## SEPTEMBER

NEW Dutch pirate Radio Whoopee, anchored off the coast of Venezuela was asked by the British government to 'move on'. The ship, said the Minister of Sea Life, interferes with the breeding and general welfare of prawns in the area, who obviously do not care for heavy music.

After an absence of five weeks, national headlines



EUROVISION WINNERS JOHN LENNON

reveal "Scott Breaks Out!" In a dramatic press interview, Dr Wattanoble, a Westbourne Grove practitioner, said "Yes, it's true. Mr Walker has contracted the worst case of measles I have seen since I returned from-Afghanistan. He is absolutely dotty".

Even worse news concerns the French as "Stones Fever Grips Paris" and thousands of French grocers are bedridden. The fever, which often results in acute deafness, seems to be linked with rocks used for pelting British bands on tour.

## OCTOBER

FURTHER developments in the Radio Whoopee oceanic

disturbances as the Dutch Ministry of Marine Well-Being claims lobsters have now been affected by consistent plays of Norman Greenfly's "Sprites On The Sly" and are attempting to cross-breed with shrimps in their beat-crazed panic. Pop star Mr Enoch Powderpuff lashed out at the governments: "I think we should escort all these illegal lobsters back to the New England style chowder they came from. I wouldn't want my prawn to marry one."

CONTINUED ON PAGE 12

# ALL RIGHT GRANDDAD!



CLIVE DUNN: 'You only release a record in the hope it will be a hit'

CLIVE Dunn's success with "Grandad" can only be described as surprising, but Mr Dunn, better known as the bewildered and bewildering Lance-Corporal Jones of Dad's Army fame is taking his high chart position very philosophically. "After all," he commented quite sensibly, "you only release a record in the hope that it will be a hit."

"Of course," he added, "I wasn't really thinking of something as big as this when I made it, but I did like the song so much when I first heard it that it just seemed natural to put it out."

## Personal ambition

The story of how "Grandad" came about stretches back some years when Clive first got the idea for a song with an old-man-plus-children storyline.

"It was an ambition of mine for ever so long. Then, one night after a David Frost Show, I was talking to Herbie Flowers of Blue Mink and told him about it. As far as I know Herbie and Ken Pickett wrote 'Grandad' specially for me and they brought it round some weeks later."

The suggestion that perhaps sales of "Grandad" have been helped more than a little by the general goodwill and mad present buying of the Christmas season, was met with a cautious: "Well, you know the record business better than me!"

But Clive affirmed his belief in the song. "I love the number. I call it a modern antique. The words are thoughtful and poetic, it has an old charm about it and that seems to be the way of things, doesn't it?"

By **BILL McALLISTER**

So much of today's music is influenced by the past."

But not only is there the "Grandad" single, Clive has an album on release, too.

Appropriately titled, "Permission To Sing" (with the sleeve depicting Clive in his familiar Jones Home Guard outfit) it consists of eleven numbers Clive particularly liked.

## Pleasure

"If I like it, I record it, that's what I say. There's something for everyone on it, you know. A family record. I do things like 'Boys Of The Old Brigade' and on the other hand the Bacharach song 'What The World Needs Now'."

"So, although some people may not like several of the tracks there's bound to be something there to please them."

And pleasure is what Mr Dunn is intent on giving. He views his singing career as a sideline, one that's fun

for him and, he hopes, for everyone else.

"When you're in the entertainment business then you're out to please as many people as possible, and singing is another way for me to do this. The singing will augment my acting career and it makes a marvellous change from being in comedy and other acting things."

## Trouper

But his current fling is not the first time that Clive has stepped into the recording world. "I did some records years ago, but none of them had me as a singer on them. There was one with Tony Hancock, 'The Radio Ham', which was comedy, of course."

And, anyway, Clive is by way of being an old trouper ('orrible pun), since he comes from a staunch musical tradition. "My grandfather," he said in his curious mouthy voice, which is not too far removed from his acting part, "was Frank Lynne and was quite a famous music hall comedian in his time. He also wrote songs, and one of them was 'Trifling Occurences', which I sing on the LP. I like that number, too. Pure nostalgia."

## Natural

"My mother and father were both on the boards - that's where they met. So it was only natural that I should become an actor. I went to the Italia Conte drama school and straight into repertory from there."

"I've done practically everything in the acting line, but I do seem to have got type-cast as an old man."

"I suppose because I specialised in it no-one ever thought I could do anything else. But I remember once I got into an ice-skating show and broke my leg in front of 3,000 people! I was the only one who didn't laugh that time."

With "Grandad", however, a big step for Clive, Lance-Corporal Jones seems for once to have landed fair and square on his feet.

# Gerry's one-hit wondering

FOR a one hit wonder, Gerry Monroe hasn't done too badly! Proving most people wrong, he has managed to find another two chart entries and, at the same time, has seen the money pouring in.

But has our Gerry changed? Not a bit. It's almost disconcerting finding him to be just the same amiable Northern lad as he always was. And provoking questions will lead just nowhere!

"I haven't changed at all," says Gerry happily, despite having his lunch interrupted for an interview. "The only thing I've splashed out on since my first hit is a new coat! Apart from that I've bought really nothing, but I could be getting a bit greedy!"

A weakness is showing perhaps?

But no, Gerry still lives in the same rented house he had before 'Sally' ever burst on the scene, and he

still doesn't drive, so has no status symbol car!

"I'm a great saver, I suppose," Gerry explained. "I would like to get some property of my own, but not until I feel that things are really safe."

"I wouldn't move down to London, though. I think the nearest I would get would be Newport. That's very handy to get to London - when this new motorway is built you could do it in an hour and a half."

When we first met, Gerry arrived in the company of a relative, and seemed somewhat naive of the workings of showbusiness - in the nicest possible way. But three hits later he is still adamant that the business hasn't proved to be a disappointment.

"It's all certainly lived up to what I thought it would be," Gerry told me. "I used to watch Top Of



GERRY MONROE: NO PROVOCATION

The Pops and think how great it would be to be on there, and now it's happened. It's a nice feeling.

"And of course it's nice to have had three hits in a row.

"I must admit I thought 'Cry' would have got higher than it did, though. I had great hopes for it, because I liked the Johnnie Ray version, and at the time I felt like giving it an up-tempo beat. After that,

though, I had a fascination for doing a ballad."

Most artists when covering big hits meet a great deal of opposition and unfavourable comparison. But with his strangely original vocal handling it is difficult to compare Gerry Monroe to the originals.

"I've got a friend who is a collector of all the Platters' LPs, and he thinks the beauty of my record of 'My Prayer' is that I'm not impersonating the Platters. In that way it doesn't upset their fans."

"I love the Platters myself, their numbers like 'Only You'. I don't mean to con anybody, I just do my own thing!"

Do my own thing? The influence is definitely making its mark.

"It's very easy to pick up!" laughed Gerry.

"Getting back to recording though, I'm expecting to record a brand new single, between

January and February. It's been specially written by Les Reed. He's a great guy, and is very patient and a fantastic arranger. I have a lot of faith in him."

Before he goes into the recording studio Gerry is going to undertake his first visit to Scotland, sacrificing part of his Christmas leave.

"I heard that in Scotland 'Sally' was selling very well and they're now buying this one, and they'd never had the chance to see me. So I'm taking part of my Christmas holiday to introduce myself to them."

"My wife doesn't mind that because she feels it's only right that I should cover the country."

So Gerry will be off to gather more fans, but at the moment he classes Tony Blackburn and Jimmy Savile as his greatest admirers.

Val Mabbs

IN RM  
NEXT  
WEEK -  
THE KINKS



# Quincy is making it happen

QUINCY Jones is going through a musical cycle. He started out as a trumpeter, then got into arranging, recording, producing and now he's back recording as an artist. His two recent A&M albums have brought his name out from behind the motion picture screen where he has been successfully working writing film scores (26 pictures in the last four years).

Quincy's tag has been his wide usage of jazz and rhythm and blues and his music has enlivened a variety of films ranging from "Slender Thread" to "Bob and Carol, Ted and Alice" to "Cactus Flower."

**BY ELIOT TIEGEL**

So when he began writing scores four years ago, he brought to that medium attitudes about songs and sounds.

"You can't go into film writing worrying about a hit song. To me it's sacrilegious to write a score and think you have to write a hit song.

"When you're writing for films you have to try to relate to what's happening. On records you write for that medium.

"Music is becoming more important in films because there's more of an awareness of music around the world. A hit record has to come after the fact."

Quincy has done a lot of scores for dramatic films and he freely admits that kind of score hasn't sold. "It's rough for a producer or director to talk to a composer. It's like a game of Russian roulette. They have no idea about what's going on in music."

Quincy is quick to associate himself with jazz which has been his background. "It's a way of life; an attitude. It's a flexibility which singers like Ella Fitzgerald have."

Quincy knows the recording field is the "spawning ground" today for new composers. And he mentions Randy Newman who has done his first film. "It's crazy for a 19-year old to come in and say to a producer, 'We have our own ways and styles.' Yet it is happening.

Quincy is making it happen. One of his favourite writing projects which he has been working on between recordings and thinking about forming a band, is a 20-minute composition which Ray Charles is supposed to perform next February with the Houston Symphony and a 60-voice gospel choir.

"We've talked about this for 20 years and it will celebrate Ray's 25th anniversary in the business."

The success of Quincy's big band jazz albums ("Walking In Space" and "Gula Matari") has prompted him to think about getting back into concerts.

The fact that he has recorded two albums is in itself a significant development. Money in America is to be made in film scoring. A name composer can earn from twenty thousand dollars to thirty five thousand dollars.

Quincy is in that range. He is doing three to four films a year but says he'd like to "chop it down to two next year so he can do more writing."

He is also building a recording studio on his property in Benedict Canyon, one of the rustic areas in the Los Angeles environs.

He plans to record some acts for his own Symbolic Productions, and these people are Tom Scott who plays woodwinds and Valerie Simpson, a vocalist who has been featured on his recent LPs.

She is a songwriter who has been singing solo parts for two years and one of her recent hit was "Reach Out And Touch Someone".

Quincy wants to reach out and touch her talent, he indicates. "You can't be in the record business and get out of production," he admits. "It's like a disease."

It's been four years since he last recorded for Mercury. His first two A&M albums are the first on which he has used voices, which he calls a "lyrical medium. They've come down front more than ever before. Melodies nowadays are starting to match the quality of lyrics."

While he was with Mercury during an 11-year period (seven on the administrative side) he estimates he produced from 75 to 100 albums.



# CHARLIE GILLETT

THE trouble with record critics and reviewers is we hear too much, and not enough.

Whereas the average record buyer will probably play each record a hundred times, or more, because he or she only has a few records at any one time, the record reviewer is likely to grant each record a much shorter life. It's much rarer for a particular record to become part of his life over several months, because, out of duty, or greed, he is constantly listening to something new. Out of duty, because he needs to be able to make objective comparisons; out of greed, because he wants to have the record.

Yet, if the reviewer hears too many records to give any particular one the chance it deserves to get across to him, it is also true that he doesn't hear enough; there probably are not enough hours in the week to play every record all the way through, so out of laziness, and prejudice, the reviewer eliminates various kinds of records.

Last year I heard very little progressive rock, hardly anything from Island, for instance; virtually no jazz (although the BBC-2 programme, "Three Faces Of Jazz," was a brilliant compilation that made me wonder why I wasn't still playing anything of the great Jelly Roll Morton's Hot Peppers, and why I hadn't at least tried to listen to Cecil Taylor, the avant garde pianist) and not much country music, Nashville brand.

So with this admission of ignorance and in competence, here are the people I was glad to hear last year.

The group of the year was Creedence Clearwater Revival, but although "Willy And The Poorboys" (83338) got played a lot in our house, the hit singles were what counted, moments of real excitement in Radio One's mass of contrived sensation: "Down On The Corner," "Fortunate Son," "Travellin' Band," "Up Around The Bend".

The Sir Douglas Quintet started the year with an LP, "Mendocino" (Mercury 20160) that was really the definitive downhome country/rock record, but the magic had drifted a little on their next LP,



JOHN FOGERTY: SINGLES WERE WHAT COUNTED

# Walking backward into 1970

"Together After Five," and their last album, "1+1+1 = 4" hasn't been released here and may never be issued. Pity.

Otherwise, solo singing has been the thing to do, and listen to, although much of it has been the same old group personnel disguised as session men, whose influence has made a lot of the records sound like each other. Randy Newman and Van Morrison have sounded distinctive, though, Newman in his strange, undemonstrative style on "12 Songs" (Reprise 6373), and Morrison more adventurous on "Moondance" (Warner Brothers 1835).

Tony Joe White and Joe South, about whom I raved in 1969, did nothing last year to justify my enthusiasm; ironically, Joe's current single in the States is "Rose Garden," from "Introspect," which I still believe to be one of the few

truly progressive LPs, while here EMI have issued "Hush" as a 45, which, by the sound of it, was made at the same time as "Introspect" and is much better than his recent stuff.

Neil Diamond, who has been around for years, has only just broken through to me, and I eagerly await the release here by London of his "Greatest Hits" from Bang! The Uni LP, "Gold", is forced, and doesn't have the flow of his studio work.

Annoyingly, a lot of good records on release in the States have not been issued here. The fine Epic LP by the Johnny Otis Show "Cuttin' Up," has been ignored by CBS here, but Blue Horizon are planning to issue it around February this year; meanwhile, if you haven't got my favourite record of 1969, Otis' "Cold Shot," that's still available on Sonet; satisfaction guaranteed.

Also unissued here, from Epic in the States, anything from Charlie Rich, and a very attractive rock LP by Louie and the Lovers, "Rise." This group sounds like a combination of the Sir Douglas Quintet, Buffalo Springfield, and Creedence. Nothing forced or fuzzy, just good singing, well-knit harmonies, and free riding rhythms.

Meanwhile, whole catalogues continue to be without licensees here, Canyon/Soul Clock (Doris Duke, Irma Thomas, the Whispers), Happy Tiger (Paul Kelly), and the huge complex labels owned by Shelby Singleton (apart from Sun, of course).

Early last year, there was a good compilation of "old-fashioned" but recent R&B from Singleton from Polydor, "Soul Gold, Vol 1" (583 757), but since Polydor's rights ran out, we've had nothing. So we missed several really good blues, soul, and country 45s; and an LP which combines all three styles in one remarkable voice, "Heart And Soul" by Johnny Adams (Shelby Singleton International 5).

Maybe the most memorable feature of 1970's output of records was the amazing number of collective LPs, which enabled us to catch up on the past, often for relatively little outlay.

Polydor's controversial price scales, while creating inflationary pressure by charging 45/- for rock LPs, made after-the-event collecting a pleasure, with their 99 series, in which Percy Sledge's "When A Man Loves A Woman" (Atlantic 2464 002) stood out.

Considering the wealth in their archives, Decca and EMI provided relatively little to rock 'n' roll, R&B, or soul fans through their budget lines, and Pye did even less; Philips gave us six LPs from Sun, all we could ask for.

This year we'll get the start of the Speciality compilations, which will amaze a lot of people who may think that Little Richard was all the label had worth speaking of. Just wait till you hear a little thing called "Lights Out" by Jerry Byrne (you might well ask, who's he?); with piano by Art Neville, for sheer excitement it beats anything on Sun.

So, still resolutely walking backwards, on into 1971.

## INSIDE STRAIGHT NEWS, ENQUIRY, OPINION

● **WHO PUT THE BOMP:** Robert Spinner, who asked all those obscure questions a couple of months back, writes to say thanks to all who sent him replies, from Sweden and Australia as well as all parts of Britain.

● **IT WILL STAND:** Geoff Simpson from Kendal, Westmoreland, sends notes on his five all-time records;

1. "Heartbeat," by Gloria Jones. Uptown 712 in the US, Capitol 15429 here, but long deleted. 2. "Open The Door To Your Heart," by Darrel Banks.

Revolit in US, Stateside here, then reissued on Atlantic here but now unavailable. 3. "Willy Nilly," by Rufus Thomas. Issued here on Atlantic in 1966, well worth a re-release. 4. "Like Long Hair", by Paul Revere and the Raiders. First out here on Top Rank, then Sue, will probably never see daylight again. 5. "I Need A Woman Of My Own," by Tommy Hunt. Lead singer with the Flamingos when they were on End. This was on Direction 58-3216, now deleted, and was quite a beaty disco-type dancer.

● **ALL MY FRIENDS ARE BOPPIN THE BLUES:** Remember when you first saw a record with a Sun label? They LOOK as if they'll sound good. Not all of them do, but it used to be expensive trying to find out which were which.

Now they're not so hard to find, and those who can't wait for Philips to bring everything out here, or don't trust them to bring out everything, or just want something on the authentic, original Sun label, should write to Danny Reddington

for his list (31 Leafield Road, Solihull, Warwickshire.

He sells the 45s at 12/6 or five for £2/10-. He has many of Carl Perkins' Sun 45s, most of which will probably come out here on LP, and some Charlie Rich sides which probably won't, including his first single, "Whirlwind"/"Philadelphia Baby" (Philips International 3532) which sounds horrible to me but which some fans of wild records think is his best.

"Reconsider Baby"

by Billy Adams (Sun 394) has what must be one of the earliest distorted guitar solos, and a strong band arrangement that really gets through.

Other curiosities from Reddington's include the first Dale Hawkins LP, "Suzy Q", and a hotch-potch LP from Canadian Roulette by his rather over-rated cousin Ronnie, "Mojo Man," which has a song about Cyril Chessman which is interesting, and two tracks with Levon Helm singing which I prefer to Ronnie's tracks.

# smalltalk

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**RECORD BAZAAR:** 50,000 from 2/-. Send 1/- for lists of 45s and LPs to: 1142/6 Argyle Street, Glasgow.

**DO YOU LIVE** in Sweden, Norway, Finland, Denmark, Germany, Holland, Yugoslavia, etc., then try TANDY'S famous mail order export service and get all your records quickly and cheaply. Details and free lists of new releases from: TANDY'S (RM), 20 Wolverhampton Road, Warley, Worcestershire.

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## IN NEXT WEEK'S RECORD MIRROR

# KINKS RATTLES JIMMY CLIFF CLIFF RICHARD

**Start the New Year Swinging With Record Mirror! ORDER YOURS NOW!**

## OLD LON'S ALMANAC

CONTINUED FROM CENTRE PAGES

### DECEMBER

Meanwhile, the Press ask the question, "Will The Dave Clark Five play live?" The group's new single, "Good Old Oboe Sonata and Sardine Sandwich" bubbles under.

Dave, currently on vacation in Macedonia filming "Beach Party" with Annette Funicello, is believed to be planning a solo album with the rest of the group.

### NOVEMBER

**TED "Sex Machine" Heath** to tour Zambia! This startling development follows the amazing success of Heath's new single, "Get Up I Feel Like Throwing A Spanner In The Works".

There is also to be a full length cinema film of "The Ted Heath Story" in which James Brown will play Heath.

In Brazil, reclusive songwriter/tycoon Paul Simon appeared briefly to judge a village talent contest. Asked why he picked such an event, Simon exclaimed, "I used to run a tortilla stand in the Bronx". The winner, mule trader Alfredo Vasquez, said Please senor, to thank the man in the beeg beard".

In New York, top producer Bobby Halvah announced that he had been offered \$200,000,000 for a Melanie pirate album and had taken the offer immediately. "For that kind of money", he said, "I'd sell my mother's bagels".

Teen star Stevie Marijuana cut off all his beautiful hair last week in a rush decision. Steve said he was having difficulty seeing on several occasions in the week. "Then I found out we were having power blackouts" said a rueful Steve.

EUROVISION winner John Lennon's solo album was described by his PR, Kyoko Tanamuchi as "Bitter and angry and awful". In retaliation, Miss Tanamuchi has produced her own album, copying Lennon's sleeve. "The whole record", she explained "is made up of my reaction to hearing his, hence the screams, moans and general tortured wailings. Quite frankly, it's put me off chow mein."

Bee Gee front man Maurice Gibb revealed that all three members, including himself may leave the Bee Gees and that their manager Stiggy may go on tour as the group.

Yesterday's television debate between pop star Mr Enoch Powerpuff and pop group the Equals resulted in uncontrolled slanging as Mr Powerpuff argued that his snail had crossed the line first. Mr Eddie Grant, leader of the group, withdrew from the race, claiming a limited knowledge of garden pests.

The last piece of hot news to hit the stands at Christmas was a rumour that the Dave Clark Five may play live in the new year. The rumour came from Kuala Lumpur, where Dave, filming "Gunga Din", is searching for his playboy reed genius 'Clarinet' Perkins. "When I find the little blower, I'm gonna ruin his lip", said Dave.

● WELL, this sounds like it will be an exhausting year. Of course, none of it may happen - but then you never know do you? Old Lon doesn't.

# Mirrorpick



PETER JONES ON THE NEW SINGLES

## Birthday winner for Elvis

**ELVIS PRESLEY:** You Don't Have To Say You Love Me; Patch It Up (RCA Victor RCA 2046). Beautiful string section behind Elvis here. Verse first, then into that distinctive chorus.

Some addicts rate it a sub-standard Presley, but I think it's a magnificent song — Continental in origin, with English lyrics. Dusty Springfield did it, of course, but that won't stop Elvis moving up to 1, 2 or 3 with it.

Something a shade dated about the overall arrangement, with shuddering drum build-ups, but Elvis is at his most commanding — which is saying something.

It'll be up there for his 36th birthday. Flip is a fast beater, brassy. — **CHART CERT.**

**THE OAPs:** Give Us The Right To Live (Parts One and Two) (Famous FAM 103). A plea for a better standard of living from an anonymous bunch of old age pensioners.

Basically it's not pop, but there's been so much publicity action on it that it could easily make the grade.

A straight singalong chorus with quaveringly old voices, male and female, taking turns. — **CHART CHANCE.**

**RICK PRICE:** Top Ten Record (Gemini). Produced by Rick himself, this is very much in with chances.

Just misses a "tip" because it's almost a talkie job. An attractive basic riff, with echo-y chorus and Rick doing a deep voiced reading.

It's pretty urgent stuff without really taking off.

But it's so insistent that anything can happen to it.

**RUSS CONWAY:** Love Is All; Lara's Theme From Doctor Zhivago (Chapter One). Russ's following has by no means diminished during his absence.

This piano feature, arranged by Alan Tew, has a thoughtful charm about it which could sell very well indeed.

Excellent use of french horn, strings and so on make it very easy listening.

**THE SHOW STOPPERS:** Ain't Nothing But A House Party (Beacon). First out in 1968, the first release on this label, is part of the golden-oldie history of British pop.

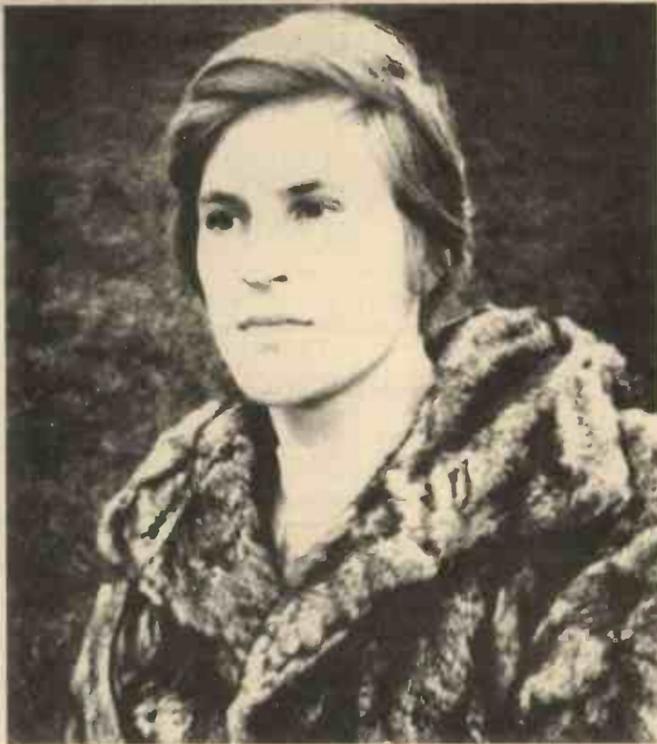
Played again now, it doesn't seem to have dated at all.

A hard edged builder, repetitive and driving furiously. Who knows?

**BRUCE RUFFIN:** Bitterness of Life (Summit). Reggae and a fairly strong song with some worthwhile lyrics.

Not the sort of thing to do me any personal favours, but there is rather more attack than usual in this kind of thing.

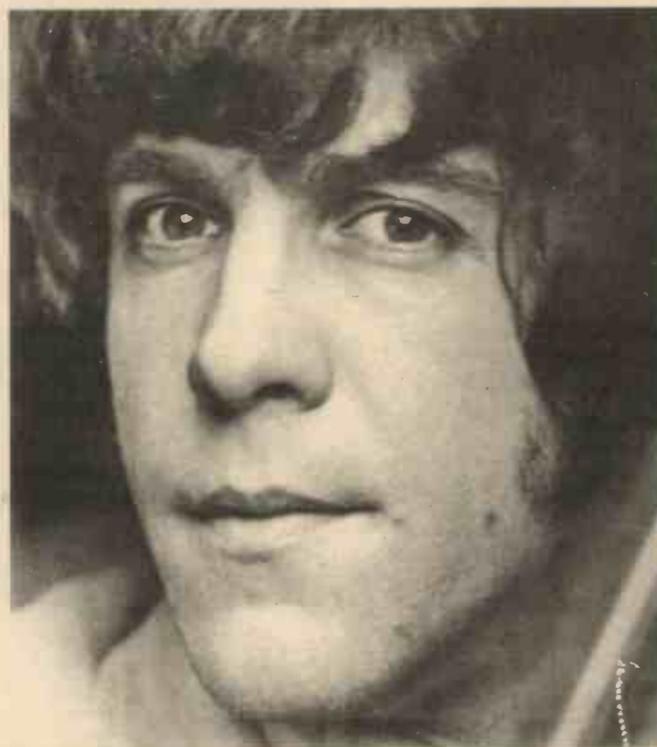
And Bruce does a pretty convincing job, chug-a-chug.



ALAN PRICE: DISAPPOINTMENT



ANNIE BRIGHT: REAL TALENT



DAVE DEE: AN AMBITIOUS SINGLE

## My hits that never were

**MUST** be marvellous to be a record reviewer. I mean, you get all those records — hear them early.

We ordinary mortals have to BUY our singles. But you get them free, and imagine getting PAID to just sit there and listen.

It's the sort of job most people would do for nothing.

So runs the popular theory. Of course, it's a load of bunk.

Stand by for some baffling statistics. Count them as my contribution to the New Year celebrations.

Take the average number of singles released as 60 per week. Assume that the dedicated reviewer hears both sides of each record. Average each side out at three minutes.

Add in one minute for flipping each and for un-jacketing then re-jacketing each. Total: seven hours' non-stop joy each week.

### JOY?

In a year: 364 hours. Or fifteen 24-hour days.

Or a total of nearly EIGHT weeks of normal eight-hour working days. Of non-stop joy!

Only the joy wears thin.

I'm not griping. Just commenting that the percentage of records justifiably released, as opposed to those that merely escape, isn't getting any higher.

Another misconception creeps in from those who fancy themselves as record reviewers. "Not only is an easy job", they say, "but we're amazed at the number of obvious hits that the actual reviewers miss out on."

Like me and the Pipkins' 'Gimme Dat Ding', for instance. I was lightly lambasted by producer John Burgess for hailing this one as just a catchy gimmick. 'It's a hit', said he.

But I'd reviewed it cold. He had the knowledge of radio plays which built interest which built sales...

Of course we're bound to miss hits. Promotion, air-play, gimmickry — anything that could help promote an apparent loser into a winner is not known by the reviewer at the time of reviewing.

Besides, if we could pick all the winners, we wouldn't HAVE to be reviewers. We'd be millionaires.

But there are a lot of records which appeal to me and then fail to see a glimmer of the light of day. We've already recapped, in Record Mirror, on the artists and

### PETER JONES casts a fond look back at 1970

records which come out best in our 1970 chart survey.

I'd like to put forward a few personal theories on artists I felt should have made it, but didn't. With the hope that their luck will change in 1971. Mostly, they're British.

Those flirtations, for instance, with Diana Ross solo-ing it away from the Supremes, I'd have thought we'd have leapt at the chance of boosting the Flirtations to the top.

Yet records like 'Keep On Searching' and 'Can't Stop Loving You' didn't break through. Both deserved better fates.

Group splits can cause upsets. The Tremeloes did great things away from Brian Poole. Brian is now looking after a Poole family butchers' business.

Dozy, Beaky, Mick and Tich made the charts without Dave Dee — but Dave, surely, should have made it with 'My Woman's Man'... an ambitious single, but surely commercial.

### TALENT

There's Annie Bright. This girl has real talent. Jazz-tinged, full of fire — a load of support from within the business. But what happened to the excellent 'Stand Up And Be Counted' and the only slightly less excellent 'Peaceful Mountain'?

John L. Watson, once of the Hummelflugs, then of the Web, is a distinctive song-seller. 'A Mother's Love' should have made it.

So should Marsh Hunt, with 'Keep The Customers Satisfied'.

And Long John Baldry, he of the varied career, once he got his hooks on a highly commercial 'Well I

Did' — written by Less Reed and Geoff Stephens.

And Chris. Farlowe, now with Colosseum and likely to reverse his fortunes — but 'Black Sheep Of The Family' was a great single.

On a different level, there was Matt Monro with 'We're Gonna Change The World' — a natural, I'd have thought.

There was the magnificent Linda Hoyle, with Affinity, first with 'I Wonder If I Care As Much' — followed by the much more commercial 'Eli's Comin'.

Same disappointment seep through when I think of Alan Price's 'Sunshine and Rain'; P. J. Proby's vibrato-vastness on 'It's Goodbye'; Judith Durham's 'Let Me Find Love' — and two from the Peddlers, 'Tell The World We're Not In' and 'Thank God'.

### PLEA

More? Doris Troy's 'Jacob's Ladder'; Philip Goodhand-Tait's 'Jeannie'; the Les Humphries' Singers' 'In My Father's House'; J. Vincent Edwards' 'Long Live Love', a sing-along certainty I thought;

I can understand Samantha Jones' 'My Way' not clicking here — a Mr Sinatra and a Miss Squires intervened. But Sam will make it in 1971.

It's all a personal assessment of the ones that I felt sure would make it. And there's no point going into a list of previous hit-makers who just didn't get a look in all through the year.

I'd like to put in a plea for fewer records this coming year — and better ones. Raise the standards a bit.

But it just can't happen. The pop singles' chart is such an unpredictable business — there always has to be room for the apparent rank outsider to clamber up.

Which is why the life of a record reviewer is also unpredictable. Not to mention busy.



# U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

## soul albums

- 1 (2) **T O B E CONTINUED**
- 2 (1) **SLY AND THE FAMILY STONE'S GREATEST HITS**
- 3 (4) **CURTIS** Curtis Mayfield
- 4 (3) **THIRD ALBUM** Jackson 5
- 5 (7) **EVERYTHING IS EVERYTHING** Diana Ross
- 6 (5) **ABRAXAS** Santana
- 7 (6) **SEX MACHINE** James Brown
- 8 (9) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 9 (10) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 10 (8) **CHAPTER TWO** Roberta Flack
- 11 (-) **VERY DIONNE** Dionne Warwick
- 12 (12) **SPIRIT IN THE DARK** Aretha Franklin
- 13 (13) **TEMPTATION'S GREATEST HITS** Vol 2
- 14 (14) **WE GOT TO LIVE TOGETHER** Buddy Miles
- 15 (-) **BURNING** Esther Phillips
- 16 (16) **IN SESSION** Chairmen of The Board
- 17 (-) **INTO A REAL THING** David Porter
- 18 (19) **NOW I'M A WOMAN** Nancy Wilson
- 19 (15) **LAST POETS**
- 20 (18) **NEW WAYS BUT LOVE STAYS** Supremes

## singles

- 1 (2) **MY SWEET LORD** George Harrison (Apple)
- 2 (3) **ONE LESS BELL TO ANSWER** Fifth Dimension (Bell)
- 3 (1) **TEARS OF A CLOWN** Smokey Robinson (Tamla)
- 4 (6) **KNOCK 3 TIMES** Dawn (Bell)
- 5 (5) **BLACK MAGIC WOMAN** Santana (Columbia)
- 6 (4) **I THINK I LOVE YOU** Partridge Family (Bell)
- 7 (7) **STONED LOVE** Supremes (Motown)
- 8 (8) **DOES ANYBODY REALLY KNOW WHAT TIME IT IS?** Chicago (Columbia)
- 9 (9) **GYPSY WOMAN** Brian Hyland (Uni)
- 10 (10) **NO MATTER WHAT** Badfinger (Apple)
- 11 (13) **5-10-15-20 (25-30 Years of Love)** Presidents (Sussex)
- 12 (15) **DOMINO** Van Morrison (Warner Bros)
- 13 (27) **STONEY END** Barbra Streisand (Columbia)
- 14 (19) **FOR THE GOOD TIMES** Ray Price (Columbia)
- 15 (12) **WE'VE ONLY JUST BEGUN** Carpenters (A & M)
- 16 (14) **I'LL BE THERE** Jackson 5 (Motown)
- 17 (30) **RIVER DEEP - MOUNTAIN HIGH** Supremes & Four Tops (Motown)
- 18 (28) **GROOVE ME** King Floyd (Chimneyville)
- 19 (29) **IT'S IMPOSSIBLE** Perry Como (RCA)
- 20 (20) **HE AIN'T HEAVY HE'S MY BROTHER** Neil Diamond (Uni)
- 21 (17) **BE MY BABY** Andy Kim (Steed)
- 22 (23) **ONE MAN BAND** Three Dog Night (Dunhill)
- 23 (25) **PAY TO THE PIPER** Chairmen of the Board (Invictus)
- 24 (32) **IF I WERE YOUR WOMAN** Gladys Knight & Pips (Soul)
- 25 (26) **CAN'T STOP LOVING YOU** Tom Jones (Parrot)
- 26 (41) **LONELY DAYS** Bee Gees (Atco)
- 27 (22) **MONTEGO BAY** Bobby Bloom (MGM)
- 28 (31) **IMMIGRANT SONG** Led Zeppelin (Atlantic)
- 29 (38) **YOUR SONG** Elton John (Uni)
- 30 (11) **SHARE THE LAND** Guess Who (RCA)
- 31 (39) **LOVE THE ONE YOU'RE WITH** Stephen Stills (Atlantic)
- 32 (24) **YOU DON'T HAVE TO SAY YOU LOVE ME/ PATCH IT UP** Elvis Presley (RCA)
- 33 (40) **ROSE GARDEN** Lynn Anderson (Columbia)
- 34 (35) **I'M NOT MY BROTHER'S KEEPER** Flaming Ember (Hot Wax)
- 35 (21) **FIRE & RAIN** James Taylor (Warner Bros)
- 36 (36) **DO IT** Neil Diamond (Bang)
- 37 (37) **BORDER SONG/YOU & ME** Aretha Franklin (Atlantic)
- 38 (18) **AFTER MIDNIGHT** Eric Clapton (Atco)
- 39 (45) **GAMES** Redeye (Pentagram)
- 40 (44) **WE GOTTA GET YOU A WOMAN** Runt (Ampex)
- 41 (16) **HEAVEN HELP US ALL** Stevie Wonder (Tamla)
- 42 (42) **IF YOU WERE MINE** Ray Charles (ABC)
- 43 (33) **ONLY LOVE CAN BREAK YOUR HEART** Neil Young (Reprise)
- 44 (46) **MR BOJANGLES** Nitty Gritty Dirt Band (Liberty)
- 45 (-) **SILVER MOON** Michael Nesmith & 1st National Band (RCA)
- 46 (-) **GREEN GRASS STARTS TO GROW** Dionne Warwick (Scepter)
- 47 (49) **MORNING** Jim Ed Brown (RCA)
- 48 (-) **(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GONNA GO** Curtis Mayfield (Curton)
- 49 (-) **MOST OF ALL** B. J. Thomas (Scepter)
- 50 (-) **STOP THE WAR NOW** Edwin Starr (Gordy)

## albums

- 1 (1) **ABRAXAS** Santana (Columbia)
- 2 (5) **ALL THINGS MUST PASS** George Harrison (Apple)
- 3 (2) **GREATEST HITS** Sly and the Family Stone (Epic)
- 4 (4) **STEPHEN STILLS** (Atlantic)
- 5 (7) **LIVE ALBUM** Grand Funk Railroad (Capitol)
- 6 (6) **CLOSE TO YOU** Carpenters (A&M)
- 7 (9) **VARIOUS ARTISTS** Jesus Christ, Superstar (Decca)
- 8 (3) **LED ZEPPELIN III** (Atlantic)
- 9 (11) **THE PARTRIDGE FAMILY ALBUM** (Bell)
- 10 (10) **SWEET BABY JAMES** James Taylor (Warner Bros)
- 11 (12) **TO BE CONTINUED** Isaac Hayes (Enterprise)
- 12 (8) **THIRD ALBUM** Jackson Five (Motown)
- 13 (13) **TAP ROOT MANUSCRIPT** Neil Diamond (Uni)
- 14 (-) **JOHN LENNON/PLASTIC ONO BAND** (Apple)
- 15 (-) **PENDULUM** Creedence Clearwater Revival (Fantasy)
- 16 (18) **NEW MORNING** Bob Dylan (Columbia)
- 17 (23) **ELTON JOHN** (Uni)
- 18 (21) **NATURALLY** Three Dog Night (Dunhill)
- 19 (19) **STEPPENWOLF 7** (ABC)
- 20 (15) **CHICAGO** (Columbia)
- 21 (29) **WORST OF** Jefferson Airplane (RCA)
- 22 (14) **COSMO'S FACTORY** Creedence Clearwater Revival (Fantasy)
- 23 (24) **BLACK SABBATH** (Warner Bros)
- 24 (25) **WOODSTOCK** Soundtrack (Cotillion)
- 25 (37) **THAT'S THE WAY IT IS** Elvis Presley (RCA)
- 26 (27) **WHALES & NIGHTINGALES** Judy Collins (Elektra)
- 27 (16) **LAYLA** Derek & The Dominoes (Atco)
- 28 (28) **NO DICE** Badfinger (Apple)
- 29 (-) **DOORS-13** (Elektra)
- 30 (36) **WATT** Ten Years After (Durham)
- 31 (33) **FOR THE GOOD TIMES** Ray Price (Columbia)
- 32 (32) **TOMMY** Who (Decca)
- 33 (22) **GOLD** Neil Diamond (Uni)
- 34 (17) **AFTER THE GOLD RUSH** Neil Young (Reprise)
- 35 (-) **BLOWS AGAINST THE EMPIRE** Paul Kantner & The Jefferson Starship (RCA)
- 36 (-) **PORTRAIT** Fifth Dimension (Bell)
- 37 (31) **GREATEST HITS** Vol 2 Temptations (Gordy)
- 38 (41) **A QUESTION OF BALANCE** Moody Blues (Threshold)
- 39 (-) **AMERICAN BEAUTY** Grapefruit Dead (Warner Bros)
- 40 (-) **HIS BAND & STREET CHOIR** Van Morrison (Warner Bros)
- 41 (35) **CLOSE TO HOME** Grand Funk Railroad (Capitol)
- 42 (47) **EVERYTHING IS EVERYTHING** Diana Ross (Motown)
- 43 (40) **(UNTITLED)** Byrds (Columbia)
- 44 (45) **JOHNNY CASH SHOW** (Columbia)
- 45 (30) **SHARE THE LAND** Guess Who (RCA)
- 46 (26) **CURTIS** Curtis Mayfield (Curton)
- 47 (-) **EMITT RHODES** (Dunhill)
- 48 (34) **DEJA VU** Crosby, Stills, Nash & Young (Atlantic)
- 49 (39) **MAD DOGS AND ENGLISHMEN** Joe Cocker (A&M)
- 50 (43) **WITH LOVE, BOBBY** Bobby Sherman (Metromedia)

## soul singles

- 1 (2) **STONED LOVE** Supremes
- 2 (3) **GROOVE ME** King Floyd
- 3 (5) **IF I WERE YOUR WOMAN** Gladys Knight and The Pips
- 4 (4) **PAY TO THE PIPER** Chairmen of The Board
- 5 (1) **TEARS OF A CLOWN** Smokey Robinson
- 6 (10) **BORDER SONG/YOU AND ME** Aretha Franklin
- 7 (7) **HEAVEN HELP US ALL** Stevie Wonder
- 8 (9) **(Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO** Curtis Mayfield
- 9 (14) **ALL I HAVE** Moments
- 10 (15) **(Do The) PUSH AND PULL** Rufus Thomas
- 11 (11) **I CAN'T GET NEXT TO YOU** Al Green
- 12 (-) **ARE YOU MY WOMAN?** The Chi-Lites
- 13 (8) **ENGINE 9** Wilson Pickett
- 14 (6) **SUPER BAD** James Brown
- 15 (12) **5-10-15-20 (25-30 Years Of Love)** Presidents
- 16 (-) **SOMEBODY'S WATCHING YOU** Little Sister
- 17 (19) **PRECIOUS** Jackie Moore
- 18 (13) **A CE OF SPADES** O. V. Wright
- 19 (-) **THERE IT GOES AGAIN** Barbara and the Unique
- 20 (20) **KEEP ON LOVING ME** Bobby Bland

## country albums

- 1 (5) **THE JOHNNY CASH SHOW**
- 2 (1) **FOR THE GOOD TIMES** Ray Price
- 3 (2) **THE FIRST LADY** Tammy Wynette
- 4 (3) **FIGHTIN' SIDE OF ME** Merle Haggard
- 5 (16) **15 YEARS AGO** Conway Twitty
- 6 (9) **1** Sonny James
- 7 (4) **GOODTIME ALBUM** Glen Campbell
- 8 (-) **A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute To Bob Wills)** Merle Haggard
- 9 (10) **SNOWBIRD** Anne Murray
- 10 (7) **HELLO DARLIN'** Conway Twitty
- 11 (13) **DOWN HOMER!** Janny Davis and the Nashville Br
- 12 (8) **LIVE AT THE INTERNATIONAL, LAS VEGAS** Jerry Lee Lewis
- 13 (6) **CHARLEY PRIDE'S 10TH ALBUM**
- 14 (11) **THE WORLD OF JOHNNY CASH**
- 15 (12) **I NEVER PICKED COTTON** Roy Clark
- 16 (-) **I WOULDN'T LIVE IN NEW YORK CITY** Buck Owens and his Buckaroos
- 17 (19) **ME AND JERRY** Chet Atkins and Jerry Reed

## country singles

- 1 (2) **COAL MINER'S DAUGHTER** Loretta Lynn
- 2 (4) **ROSE GARDEN** Lynn Anderson
- 3 (3) **I CAN'T BE MYSELF/SIDEWALKS OF CHICAGO** Merle Haggard
- 4 (1) **ENDLESSLY** Sonny James
- 5 (5) **15 YEARS AGO** Conway Twitty
- 6 (6) **MORNING** Jim Ed Brown
- 7 (7) **WHERE HAVE ALL OUR HEROES GONE** Bill Anderson
- 8 (11) **COMMERCIAL AFFECTION** Mel Tillis and the Statesiders
- 9 (9) **I WOULDN'T LIVE IN NEW YORK CITY (If They Gave Me The Whole Dang Town)** Buck Owens and the Buckaroos
- 10 (10) **A GOOD YEAR FOR THE ROSES** George Jones
- 11 (8) **SHE GOES WALKING THROUGH MY MIND** Billy Walker
- 12 (12) **ANOTHER LONELY NIGHT** Jean Sheppard
- 13 (19) **WAITING FOR A TRAIN** Jerry Lee Lewis
- 14 (15) **WILLY JONES** Susan Raye
- 15 (16) **SOMETHING UNSEEN/WHAT'S THE USE** Jack Greene
- 16 (18) **AMOS MOSES/THE PREACHER AND THE BEAR** Jerry Reed

## Lux progressive

- 1 (2) **ANYWAY**, Family
- 2 (8) **LOOKING IN**, Savoy Brown
- 3 (4) **TEA FOR THE TILLERMAN** Cat Stevens
- 4 (13) **AIR CONDITIONING**, Curved Air
- 5 (1) **EMERSON, LAKE AND PALMER** ELP
- 6 (9) **DAUGHTER OF TIME**, Colosseum
- 7 (5) **AFTER THE GOLD RUSH**, Neil Young
- 8 (3) **NEW MORNING**, Bob Dylan
- 9 (10) **ALL THINGS MUST PASS** George Harrison
- 10 (12) **ABRAXAS**, Santana
- 11 (15) **BURNIN' RED**, Ivanhoe
- 12 (14) **END OF THE GAME**, Peter Green
- 13 (17) **JESUS CHRIST SUPERSTAR**, Various Artists
- 14 (19) **USA UNION**, John Mayall
- 15 (17) **WASHINGTON COUNTRY**, Arlo Guthrie
- 16 (7) **STEVE MILLER 5**, Steve Miller Band
- 17 ( ) **CHUNGA'S REVENGE**, Frank Zappa
- 18 ( ) **LATER THAT SAME YEAR**, Matthew's Southern Comfort

## Jazz

- 1 (1) **TO BE CONTINUED** Isaac Hayes
- 2 (5) **MILES DAVIS AT FILLMORE**
- 3 (4) **BITCHES BREW** Miles Davis
- 4 (3) **CHAPTER TWO** Roberta Flack
- 5 (2) **GULA MATARI** Quincy Jones
- 6 (8) **THE ISAAC HAYES MOVEMENT**
- 7 (6) **BLACK TALK** Charles Earland
- 8 (9) **DON ELLIS AT FILLMORE**
- 9 (10) **HOT BUTTERED SOUL** Isaac Hayes
- 10 (13) **THEM CHANGES** Ramsey Lewis
- 11 (14) **WES MONTGOMERY'S GREATEST HITS**
- 12 (17) **SUMMUN BUKMUN** UMYUN Pharoah Sanders
- 13 (11) **BLACK DROPS** Charles Earland
- 14 (7) **INDIANOLA MISSISSIPPI SEEDS** B. B. King
- 15 (12) **THE BEST OF JOHN COLTRANE - HIS GREATEST YEARS**
- 16 (16) **THE LAST POETS**
- 17 (15) **BRIDGE OVER TROUBLED WATER** Paul Desmond
- 18 (-) **BURNING** Esther Phillips

● Due to the Christmas break Soul Albums and Singles are repeat charts from last week, and the four bottom charts are repeated from the week before.

# COUNTRY PAGE

## Sorting out the album confusion

IN 1970, far more country albums were issued than ever before. For the long time country fan this is good news, but to the new convert on a limited budget this can lead to a confusing situation.

Here is a list of a dozen albums which would form the basis of a good, varied country record collection. All albums listed have been released in the last year or so, so there should not be too much trouble finding them.

For the beginner, a sampler album is ideal and one of the best is "Made in Nashville", RCA International INT 1128. This features a dozen tracks by 12 major American singers. Standouts are "Talk About The Good Times" by Jerry Reed and "She's A Little Bit Country" by George Hamilton IV. For 19/11 this represents outstanding value, as does another RCA Album.

This is "The Best Of Waylon Jennings" on LSA 3000. This is a full price disc in the USA. RCA have added three tracks to it and yet it is only in the midprice range at 29/10. Waylon Jennings is one of the new breed Country singers and consequently this album is a good example of the Country Music of today.

As a complete contrast try "The Essential Hank Williams" on MGM CS 8114 which features many tracks by the father of modern country music. Hank died in 1953 but his influence lingers on and this record is split into early commercial numbers and sacred material, the majority of which he wrote himself.

Johnny Cash needs no introduction. Perhaps his best album of the year was "The World Of Johnny Cash" a double album for 49/11 on CBS 66327.

In 1969 Johnny Cash won no less than five awards. This year he drew a blank. The main award winner in 1970 was a rising resident of Bakersfield, California, called Merle Haggard. Both a good singer and a talented writer, Merle is very deserving of the four awards he won.

He has two excellent releases in this country.



GEORGE HAMILTON IV

One is the "Portrait of Merle Haggard" on Capitol ST 21531. This album bears little resemblance to the American album of the same name. Instead EMI have compiled an excellent 14 track LP from all Haggard's material.

Also worth a place in all Country music collections is the more recently released "Fighting Side Of Me" on Capitol E-ST 451.

Currently on Television every week with his own TV series is George Hamilton IV. The album most representative of his talent is "The Best Of George Hamilton IV" on RCA LSA 3005. Like the Waylon Jennings, this costs only 29/10 but, unfortunately it contains only 11 numbers. But many George IV hits are here, including "Abilene", "Early Morning Rain" and "Steel Rail Blues".

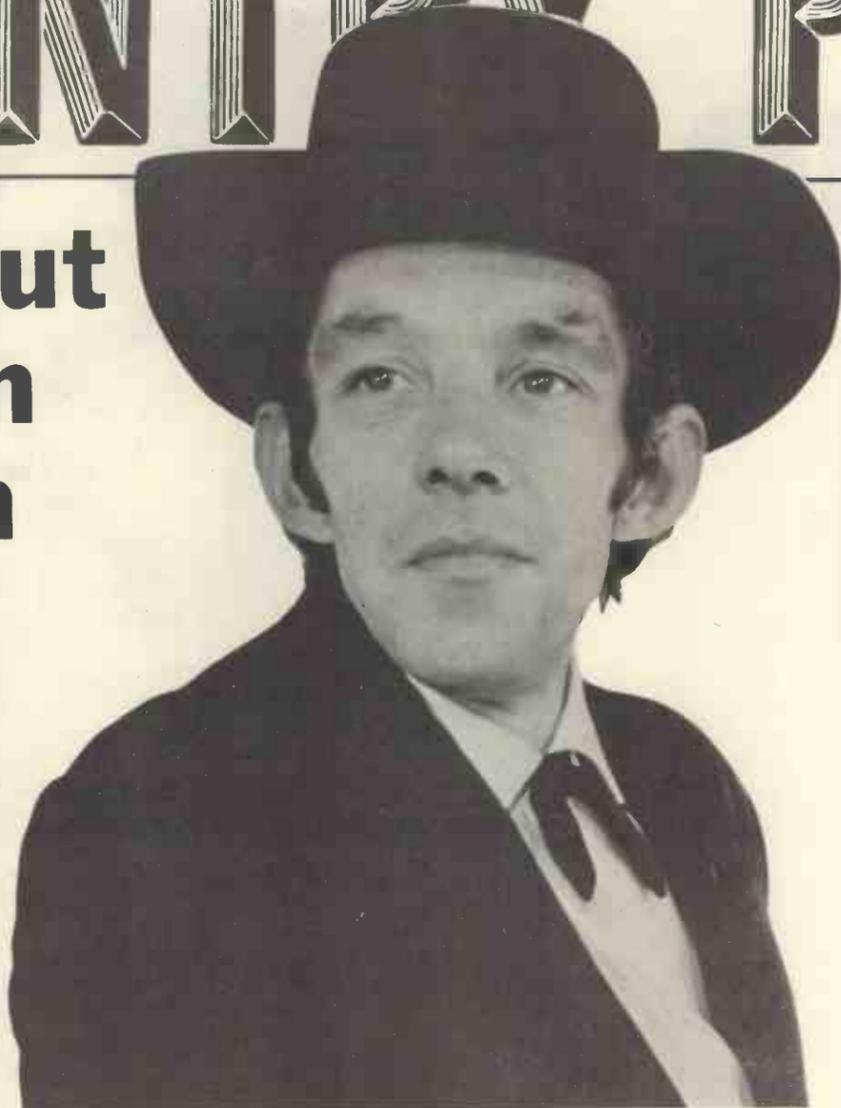
British Country music which has some way to go before it is on a par with the American product. The best examples for 1970, or for any year, are two 19/11 albums on the Lucky Label. "A New Dimension" LUS 3013 is the third album released of the Country Fever, a four-piece outfit who are forerunners of an original-sounding British Country music approach.

The second Lucky album is the "The Old And The New Brian Golbey" on LUS 3010. This artist is in the more traditional style but he has the stamp of originality and his debut album was very well received by country fans, both here and abroad. This is one of the largest selling British country discs and is well worth 19/11.

One man whose popularity never seems to fade is the late Jim Reeves.

Although he was tragically killed in 1964 RCA still periodically release some good material, a recent album being "My Cathedral", all sacred songs. The number is SF 8146. This beautiful album will appeal to all Reeves fans.

One man who has made a huge impression stateside is Charley Pride. Everything seemed to be against this happening as no coloured person had previously penetrated a music often called "The White Mans Blues". However penetrate he did, and now Charley is one of the big three in Country music. To see why try the aptly titled "The Sensational Charley Pride" on RCA SF 8043. Last is the only album issued over here so far of the man I wrote about in detail last time. As I said then this man to me is the most exciting prospect for years. You can sample the wares of Tom T. Hall on "Homecoming" Mercury 6338 004.



TEX WITHERS: 'A GREAT LITTLE ENTERTAINER'

## Tough Tex the country star from West Ken

NEARLY every night of the week at the Nashville Room in West Kensington there is to be seen a very famous character of the British country scene. Tex Withers, although still a young man, has been one of the big names in England for many years and was a professional in the days when country music was very young over here. But as country music grew in popularity he grew with it. His debut LP, on Avenue, has sold sixty thousand copies which is a record for a British country artist. A new single, "Little Soldier" has just been issued on the Phoenix label and has received good reviews in print and on the air. Tex is regularly heard on the air on Country Style and Country Meets Folk and can be seen on the George Hamilton IV TV show on BBC-2 on Jan 8. This is by no means his TV debut as Tex has appeared on such shows as Stars and Garters, Town And Around, and Time Gentlemen Please. Besides being successful in Britain he is also very big in Ireland where he had a very successful tour. Shortly he is off to tour Ireland again. A great little entertainer, Tex Withers truly deserves the success which he had to fight so hard to achieve.

# THE CONN GAME

RECORD companies in Britain have on the shelf millions of dollars worth of tapes of country music which could be sold in Britain if only the companies were to put more effort into promoting country music.

This is the view of Mervyn Conn, the 35-year-old promoter of Britain's annual Country Music Festival and the man who first brought Johnny Cash to this country.

Says Conn: "The country scene is a virgin market in Britain - but it can grow into a mammoth business. Interest and awareness in the music have increased tremendously; Nashville is getting more international in its outlook, and country music will have much more radio and television exposure in the UK in 1971."

And he added: "Already BBC country music programmes have a listening figure of more than 2.5 million."

Conn has done more to promote country music in Britain in the five years since he first brought Johnny Cash here than any other single person; but he readily admits that there is no altruism involved in his sponsorship of Nashville sounds. He is not even a particularly dedicated country music fan.

"I am promoting country music because it makes good business sense," he says. "The country fans know I am not a devoted fan, but



Mervyn Conn is the man who has put most into - and stands to get most out of - country music in Britain. Mike Hennessey reports.

they dig me because I give them what they want.

"I'm not addicted to any particular kind of music - certainly not to an extent which would sway my business sense. If you get into promoting a certain kind of music because you love it so much, you run the risk of losing your judgement as a business man."

Certainly Conn has had his ups and downs as a business man. He has twice lost all his money in business ventures and admits that he was down nearly \$10,000 on the first Johnny Cash tour.

"But the following year Johnny Cash returned for a tour which was a complete smash. Since then he has become a tremendous draw in Britain."

Conn first came into country music when Johnny Cash's manager saw him being interviewed on Canadian television. He was impressed and asked Conn if he would like to promote Johnny Cash in England.

"At that time," Conn recalls, "nobody was handling country music promotion in England and I could see the great potential in Cash, and also

the opportunity to establish myself as the first guy to do something for country music in Britain. It was, I knew, a long-term thing.

"But the fact is that too many people in our business have short-term outlooks. There are groups who were in the charts at the beginning of this year who are already dead and forgotten."

"The great attraction of country music is that it endures. It has extremely loyal fans and its stars maintain their popularity over long periods. It is a market which does not have the yo-yo characteristics of pop. I've seen too many promoters bite the dust because they pinned their faith to pop concerts and festivals."

What Conn is pinning his own faith to is the 3rd British Country Music Festival at Wembley next April which is to be expanded to a two-day event.

The 1969 and 1970 festivals, he says, were complete sell-outs with attendances of 11,000. For the 1971 event he is confident that he can fill 22,000 seats... "and that" he says, "is what counts when it comes to

running festivals - backsides on seats. If you are only thinking in terms of art, you should get out of the business."

Conn's endeavours to be hailed as the great benefactor of country music fans - a sort of Nashville ambassador in Britain - have earned him a certain amount of deprecatory and derisory comment from certain quarters.

And predictably, his surname - which he rather bewilderingly changed from Cohen many years ago - has been seized upon by detractors who cite it as an indication of his integrity.

But Conn, who, to his eternal credit, once coined the memorable reproach: "I wish the knockers would get off my back and stop kicking me in the teeth", is cheerfully indifferent to the snide remarks.

A firm believer in the direct and blunt business technique Conn argues: "Any successful man will be knocked - like the Grades and the Delfonts, although I'm not in their league, yet. But I'll start worrying when people stop talking about me.

And whatever they say, in my organisation everybody gets paid.

"People knock me because I speak my mind. I hate all that show-business gush - 'You were great, baby, beautiful...' - it's so insincere. I like to tell people what I really think. And I also like people to point out MY mistakes. That's how you can really tell your friends. Your enemies let you go on making them."

Conn thinks the great appeal of country music to people lies in its simple approach. "It deals in basic human emotions and situations which everybody recognizes. There is a strong humorous element and much of this humour is cynical. But there is no drug problem with country music; it is good, wholesome stuff and good for the kids. It preaches the simple life."

Conn says he gets on well with the people in Nashville.

"After dealing with industry men in New York and L.A., going to Nashville is like visiting a different country. The people there are unhurried; they won't be hustled. I think they like the English style of doing business - and I certainly like the way THEY do business. They are men of their word."

Conn regards country music as the gilt edged investment of the music industry "and Nashville is the Fort Knox," he says. "It is so affluent now and the market is steadily expanding."

"It is going to grow in Britain and I predict that the 5th British Country Music Festival in 1973 will run for a whole week."

# JACK GOOD TALKS ABOUT 'CATCH MY SOUL'



# The Bard in chaos

JACK Good, artistic director of "Catch My Soul" and a very convincing "Othello" indeed, says of his production:—

"It is really a theatrical collage. We took the various texts of Shakespeare's play and cut them into little bits. Then threw about half of the bits away and stuck the rest together against interlarding lines here and there of other Shakespeare plays, sonnets, 'Rape Of Lucretia' and so on.

"Then we improvised occasionally with modern colloquial speech and kept some of the resulting lines.

"Then we set the text to music. Sometimes Louisiana swamp-rock, sometimes blues, or Gospel, or folk, or Haitian. We even had part of an Aramaic mass.

"The result is a separate entity: related to 'Othello', in a way analogous to Verdi's 'Othello'. It is not, needless to say, an attempt to up-date 'Othello', or heaven forbid, improve it — it's just another thing.

"Van Gogh's re-working of Millais is something of the same kind, although we don't, of course, claim a similar stature.

"The speech patterns are broadly based on those of the south-western part of the States and the delivery is influenced by Southern Baptists who cherish that rare treasure — a genuine, living, unaffected style of oratory — one which could

be closer in feel to Southwark, 1600, than Stratford, 1970.

"We make no claims for this collage. Except the right to have made it. As Simion Rhodia built his towers in Watts out of whatever came to hand and appeared to his tile-setter's eye ... coke bottles, bicycle wheels, driftwood ... so we've not hesitated to pick up whatever we fancied and stuck it all together. And if

our clay is a strange brew, our cast is no less motley.

"A white man plays a black man. A black girl plays a girl called 'White' — Bianca. And we're all somewhat higgledy-piggledy. But, with all of it, we feel pretty well glued together, by mutual respect, friendship, even love.

"Without that 'chaos-is-come-again' which is what it's all about, I suppose."



SHARON GURNEY AS DESDEMONA



P. J. PROBY AS CASSIO AND P. P. ARNOLD AS BIANCA.

## That old Good magic

by

CLIFFORD WHITE

JACK Good, an illustrious member of that rare category of legend who have left their fingerprints all over pop and its presentation without ever playing a note, has done it again with "Catch My Soul."

His selective plundering of the Bard's play about a moody Moor, transplanted to the American South and dressed in hippie-fashion-cum Roy Rogers gear, is all that I ask of a rock musical.

Good always was a master of taste — those old "Oh Boy!" shows should be compulsory education for any producer handling the music on TV — and shows again here.

An old trademark of tension and release is worked skilfully, even through a first act where the complicated plotting of Iago has to be established and explained.

But Good has made things easier for himself by choosing Lance LeGault as his Iago.

This part has to carry the whole show and Lance handles it superbly — stalking the stage with animal grace and arrogance, turning P. J. Proby, as Cassio onto wine, cunningly dropping the pebbles of suspicion into Othello's receptive mind.

But a musical must stand or fall, in the end, by its music. There are more than 20 songs in "Catch My Soul" and while the score is no "West Side Story," let alone a "Hair," Ray Pohlman and Emil Dean Zoghby have written assertive and explosive songs to underline and highlight the action.

Its not the kind of score that will provide many hit records, if any, but Legault and P. P. Arnold revel in their vocal opportunities.

The sight of the great P. J., slimmed down to fighting weight again, is enough

to make an old man happy, but, sad to say, the phenomenal Proby voice of only a few years ago wasn't working on the opening night.

Proby has the right material, especially a song called "Drunk," for his unique brand of vocal melodrama. But it wasn't Jim of old.

There is cause for some minor moans. Sharon Gurney, as Desdemona, doesn't transmit the kind of special aura that drives Moors mad.

Good himself, as Othello, sings competently but no more.

But taken as a whole it's a tremendous show, paced superbly and with powerful help from the Gass, who between them did a communal arranging job on the music.

I loved it. But then I love everything Jack Good has done.

Anyone who could turn Cliff Richard into a sex symbol, as he did on "Oh Boy!" a decade or more ago must have a lot going for him.