

record mirror

Week ending March 21, 1970.

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GOLDRUSH!



OFF TO AMERICA on Saturday go Led Zeppelin. And with the group will be a film production unit which is making a film of the month long tour. The team has been trailing the group since their appearance at the Albert Hall in January. So far in the can are shots of their European tour, Jimmy Page in the recording studios and Robert Plant at home on his farm. Not to mention the presentation of gold discs to the group for million mark sales of their albums 1 and 2. The film, which has already been sold in America but has yet to be sold here, is to tie in with the release of their next LP at the end of this year. Which could easily sell another million. And which is why some people are nicknaming it "Goldrush".

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**'FAMOUS
LAST
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PEN
712



Lincoln Black

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top 50

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

Week ending March 21st

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

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Karen Young

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THE HEADQUARTERS of Radio-Tele Luxembourg at Villa Lougvy in the Grand Duchy. From this building, programmes are beamed to Britain, Germany, Holland, France and Luxembourg throughout the day and evening.

BUT WHERE IS LUXEMBOURG? HERE!

by
RODNEY COLLINS

The Grand Duchy is an independent sovereign state and the city itself is one thousand years old.

The headquarters of Radio-Tele Luxembourg look rather ancient in a nice way. The disc jockeys out there — four for the English service, Tony Prince, Paul Burnett, Bob Stewart and David Christian — all live in the city. Three are married and all find the Luxembourg people friendly even if they are inclined to “keep themselves to themselves”.

Perhaps, though, these people resent thousands of visitors descending upon their small, quiet country each year. The disc jockeys, however, because of their personalities make friends easily. Paul Burnett has married a Luxembourg girl, Nicole. Tony Prince has recently married his Oldham-born childhood sweetheart, Christine. Bob Stewart moved to Luxembourg last year with his wife and new baby Daren Mark.

“Luxembourg is a wonderful place to live but it is incredibly expensive here. A tin of baby food for instance costs four shillings here whereas it would be about tenpence at home,” Bob Stewart told me.

“All food is more expensive but things like cars and cigarettes are much cheaper. But you can’t live on fried cars,” he smiled.

Some of the disc jockeys feel the biggest drawback of Luxembourg is being about 400 miles from London where, they believe, it all still happens. One music paper last year described them as the four forgotten men of pop.

“To a certain extent I suppose that’s true,” said Paul. “It’s great fun working for 208 because it is commercial radio and that is something we all believe in very strongly indeed.

“The only problem is that our head office for the English service is so far away. We really look forward to our mail which comes each week because we obviously tend to lose touch with England. We get about one month a year back there but it obviously isn’t the same.”

All the DJ’s however, enjoy working for ‘208’. They have settled down to the slow pace of Luxembourg life. “There’s something rather romantic about life here”, said one of the team who then asked me not to quote him on that. I won’t. Are there any language problems.

“A few but a lot of people speak English here, said Tony Prince, Oldham’s ‘Royal Ruler’. “When my wife Christine came over here, she couldn’t speak a word of the language but she managed to get along fine. I think it’s really a question of adapting yourself to a slightly different way of life, that’s all.

Tony admits that he has undergone a change of style since joining ‘208’. “I’ve had to mature a little with Luxembourg. When I started here I said a few silly things but we’re through all that now. Out on the pirates you could say anything and get away with it.”

Because they tend to feel cut off from England, the disc jockeys all value fan mail. Each of them can get anything up to 200 letters in a really good week.

“Then there are the priority request cards,” said David Christian. “We get a couple of hundred of those a week, too — and we try to play all the requests.”

Any member of the Radio Luxembourg Fan Club — it costs ten shillings to join — can get a ‘priority’ request on ‘208’. They get six cards a year for free requests and disc jockeys give these priority over the air. Additionally, the club has its own newspaper which is sent free to members. This includes more request coupons.

Tony Prince sums up Luxembourg’s policy in a few words. “We talk to the listener and not at him. And Luxembourg involved the listener in the station. That’s it.”

The policies of ‘208’ from their villa in the Grand Duchy. When you think of the top DJ’s, don’t forget the Luxembourg men. You’ll be reading more about them in RM in the coming weeks.

THERE ARE four regular announcers on ‘208’ out in the Grand Duchy. Here they are — Tony Prince, Paul Burnett, and Bob Stewart. All four broadcast six evenings a week dee-jaying shows, and reading the national and the pop news compiled by RM.



SO THIS was Radio ‘208’ Luxembourg or, as it used to be called, ‘The Station Of The Stars’. Somehow it wasn’t what I was expecting at all.

This station that has been broadcasting regularly to Britain for years now, is located at the Villa Lougvy in the city. All the services of Radio-Tele Luxembourg are transmitted from there — a large rambling building with white marble floors set among the trees in one of Luxembourg’s many parks.

It snowed almost continually during our visit and the city appeared as one of those dream worlds you read about in the colour magazines or see annually in pantomime at the London Palladium.

Earlier, at Brussels, while waiting for a plane connection that never came, I had wondered exactly where is Luxembourg. We’ve all listened to the station, probably know the names of the disc jockeys off by heart . . . but where is it?

If you asked the average American tourist where Luxembourg was he would probably tell you it was a stopping-off place for the Bahamas (you can fly to the Bahamas at a cheaper rate from Luxembourg) . . . others would say it was situated bang slap in the middle of Europe.

That’s the trouble with Lux, you see. Nobody goes there unless they are going on to somewhere else. The local children leave home after schooling, because they cannot really train to be anything there.

But where exactly is Luxembourg? Well, it is a small country — about 1000 square miles — with about one third of it covered with forests. Population is about 335,000. From the city, you can drive to Germany or Belgium in just a few hours. It is in the centre — so it is an ideal situation for a radio station aiming for a large European audience.

COMMERCIAL CUFFLINKS



JUST BECAUSE you sing bubblegum doesn’t mean you have to chew it. The Cuff Links have had to chew some bubblegum in their time, but a lot of it stuck in their throats.

“First of all,” said lead singer Joey Cord, “we prefer to think of it as ‘Sweetrock’ rather than bubblegum. We’ve done a few songs that we don’t really like — there are two that I hate on the LP. ‘Tracy’, but we’re getting to the point where those disagreeable numbers can be eliminated. Each of our singles is a little more complex and says a little more than the last one. This transcendence will carry us out of the ‘Sweetrock’ image and into more worthwhile and lasting music — we hope. That doesn’t mean to say that our past stuff was bad, there is a place for simple music. As long as it brings enjoyment to people.”

I pointed out that the majority of bubblegum groups have one hit and fade away. They also have a tendency to remain anonymous — appearances by such groups are rare and no image is ever attached to their records.

“Decca wanted us to come over so the same thing wouldn’t happen to us. They felt that by letting it go unattended in Europe, ‘Tracy’ would never become an international hit.

We wanted to come anyway,

because we’re curious. I’m a fanatic on antiques and old things in general and this country is full of aged buildings and products of a long heritage. The cobblestones here and there, Big Ben and the palace. In the States, it’s nothing but ‘George Washington slept here’ plastered on a wall. We aren’t disappointed with the U.S., it’s our homeland, but it really is thrilling to visit other places. Every country has its faults, but we’re just tourists and workers. We aren’t involved in any politics. The people are our concern. I want to try and deal with people as individuals and not as crowds. I like to meet as many different persons as I can wherever I go. I am an outspoken person myself, which helps in getting to know people. I am not shy. I am what I am, not what people like me to be — that’s the definition of a friend.

“This attitude has been part of me most of my life, as I came from a very close family. We used to sing a lot — whistle while we worked. I carried that into music and dealings with people. The whole group is interested in people and being accepted. Nobody wants to be rejected. We like to please and we’re pleased in pleasing.

“Musically, we have varied tastes that you wouldn’t think possible from what we do on record. I like things from ‘La Boheme’ to the

Stones to Frank Sinatra. I even dig the 1910 Fruitgum Company. Music is really only one bag — professional and artistic. It’s purpose is to relay a thought or a feeling, but if you’re going to say something, you’d better believe it, or the feeling won’t be there. Like those two tracks I mentioned that I never liked. We did those tracks when we were session men. We didn’t like them then and we don’t like them now, so we never include them in our concert repertoire. You can tell when someone doesn’t believe in what he’s singing; it becomes an obvious overstatement. However, there is no harm in doing it, because some of the tunes are catchy and listeners like to hear them. We’re very commercial and we don’t believe in some of the things we do, but some people like it, so it’s worthwhile. Music is a way of giving vent to feelings. Our way of doing things for people is the way Disney did it — escapism. Giving people a moment of happiness. Music is ninety per cent of my life. I whistle tunes when I’m walking down the street. When I see another performer, my foot taps to his music and I envy him. Music is a pathway to the people. You’d like to get to know everyone, but you can’t, so you try to know everyone that you can.”

A fair bit of philosophy.

LON GODDARD

Trems, Fairport for Extravaganza '70

THE TREMELOES, Fairport Convention, Tyrannosaurus Rex, John Peel, and Simon Dee have been booked for Extravaganza '70 — Britain's first ever pop and fashion festival.

Negotiations are going on to secure Arlo Guthrie, Sandie Shaw and Clodagh Rodgers for the show which is being solely sponsored by Record Mirror.

The festival — which will feature the latest and greatest in progressive music, hard rock and pop — opens at Olympia on Friday, May 29.

It will run for eight fun-packed days. Extravaganza '70 is fast becoming the shop window for the trend, fashion and music you can expect to hear this year.

Apart from the legion of record companies who are queuing up to take part in the festival, Britain's leading fashion houses will be showing off their latest designs.

Take Six — one of the leaders in the field — are taking a stand at the festival to reveal their secret plans for fashion in the summer.

Other artists booked through NEMS to appear at Extravaganza '70 include: Matthew's Southern Comfort, the Pretty Things and the first London appearance of Syd Barrett.

Each day there will be personal appearances by top artists and djs. More news of this pop event of 1970 next week... only in Record Mirror.

Terrell dies

AMERICAN SINGING star, Tammi Terrell died this week in a Philadelphia hospital. She was 24 and had been ill for some time. The cause of death is not known but she suffered from a brain tumor some time ago.

Tammi replaced Kim Weston as Marvin Gaye's singing partner and had such hits as 'Good Lovin' Ain't Easy To Come By' and 'The Onion Song.'

Roundhouse New from the pop proms Hollies

THE POP PROMS at London's Roundhouse, will take place each evening from Monday, April 20 — Saturday, April 25.

The line-up is as follows: April 20, Traffic, Mott The Hoople, Bronco, If; 21, Tyrannosaurus Rex, Spooky Tooth; 22, Johnny Winter, Juicy Lucy; 23, Fairport Convention, Fotheringay, Matthew's Southern Comfort; 24, Fleetwood Mac, Mighty Baby; 25, Ginger Baker's Air Force, Zoot Money, Toe Fat, Jody Grind.

It is hoped Frank Zappa will make an appearance and negotiations are in progress for the event to be televised by the BBC for a TV special later in the year.

The second Cambridge Jazz Festival takes place at the Corn Exchange, Cambridge and lasts three days. Among the artists appearing on the opening day (August 29) are: Ken Colyer, Sammy Rimington, Steve Lane's Southern Stompers and the possibility of Percy Humphreys from New Orleans. August 30 features Alex Welsh, Alan Eisdon, George Chisholm and Beryl Bryden. The last day has the Maynard Ferguson Orchestra, Swingle Singers and Kathy Stobart.

THE HOLLIES follow-up to the huge hit, "He Ain't Heavy, He's My Brother" will be "You Can't Tell The Bottom From The Top" and issued on April 19.

The group, who have just completed filming an appearance for the "Julie Felix Show", fly to Germany next week for a concert tour, which closes on April 7.

A college tour of America is in line for the end of April. The Hollies "Heavy" single received a gold disc in the States and their new album has already entered the chart there.

The Hollies will play a week's cabaret in Birmingham in May.

WHO DATES

THE WHO play a series of concerts in Britain before leaving for their American tour in June. The dates are as follows.

April 18, Leicester University; 25, Nottingham University; 27, Civic Hall, Dunstable; May 1, Exeter University; 2, Sheffield University; 8, Liverpool University; 9, Manchester University; 15, Lancaster University.

A new album is being prepared for release later this year. It will consist of material hitherto un-released and taken from concert performances.

Traffic

TRAFFIC AND Spooky Tooth will both give a benefit concert for their road manager Albert Heaton at the Market Hall, Carlisle, on May 21. Heaton at the Market Hall, Carlisle, on May 21. Heaton was involved in a road accident in February and has since been unconscious.

Seeker; new group

ANOTHER FORMER Seeker is returning to pop with a new group. Athol Guy is forming the 'Young Australians' which will debut at the Worlds Fair in Japan next month.

The group consists of 26 boys and girls aged between 16 and 21. The 'Young Australians' first single may be "Let There Be Peace", written by Australians Alan Slater and Dean Baulerstone.



TAMLA MOTOWN recording star Stevie Wonder, with two girls, patients of the Eye Institute of the Columbia Presbyterian Medical Centre in New York. The centre examines and treats thousands of children a year with eye trouble. Stevie, who received the Fight for Sight 1969 Show Business Inspiration Award, for his compelling achievements in the world of entertainment, gave away hundreds of his records to the kids before his debut engagement at the famous Copacabana Club.

Lennons pull out of Toronto fest

JOHN AND YOKO Lennon have pulled out of the giant Toronto Peace Festival set for July 3 to 5. The couple have disagreed with Karma Productions, the festivals organisers, about making the festival into a profit-making venture.

Originally they agreed that people should be charged admittance, but later John and Yoko decided they would like it to be a free festival.

The organisers, however, have been advised against free concerts because of the need to control the audience. However, they have invited John and Yoko as guests.

Already booked for the three day festival are Johnny Winter, Chicago, Procol Harum, Youngbloods, B. B. King, Booker T and the M.G.'s, Spirit and Taj Mahal. The Beatles, through Allen Klein, are reported to have asked for two million dollars or 75 per cent of the takings to appear at the festival.

Country label

A NEW record label — devoted entirely to country music — is being started by Major Minor Records. Called simply "Country", the label is being launched with a competition to find the best man and woman country singers and the best country group in Britain. The winners will be given prizes of £100 each and offered contracts on the new label.

Bob and Marcia

BOB ANDY and Marcia Griffiths, in RM's Top 50 with "Young, Gifted And Black," arrived in Britain this week. They are here for an 8-week promotional tour which includes ballroom and club dates. While in Britain, the duo will record an album and a single for release before they return to America.

Pitney tour

GENE PITNEY'S current tour of Britain has been extended. Pitney will play an extra week of dates — April 14 Gaumont, Ipswich 15 — ABC Northampton; 16 — Granada, Shrewsbury; 17 — Granada, Bolton; 18 — Odeon, Derby. Gene will re-visit the Batley Variety Club for a further week's cabaret from April 19 — 25.

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New discs for Easter

AMONG THE singles for release on Thursday, 26th March, due to the Bank Holiday, are those from Rick Nelson, The Bachelors, Richie Havens, Cupid's Inspiration and Long John Baldry.

The list of records is: DECCA The Bachelors — 'All of a Sudden My Heart Sings'; Peter Gordeno — 'Let Me Go'; LONDON AMERICAN Wilbert Harrison — 'Staggerlee'; MONUMENT Tony Joe White — 'Groupie Girl'; MCA Rick Nelson — 'Red Balloon'; REX The Sandmen — 'Mr. Sunshine'; The Memories — 'Exodus'; WAND B. J. Thomas — 'Everybody's Out Of Town'; TAMLA MOTOWN The Originals — 'Baby I'm For Real'; VERVE Richie Havens — 'There's A Hole In The Future'; PARLOPHONE Wilfred — 'Candle In The Wind'; CBS Jimmy Crawford — 'I Can Make Do With You'; Ray Conniff — 'The Power Of Love'; Skid Row — 'Sandy's Gone Pt. 1'; Cupid's Inspiration — 'Are You Growing Tired Of My Love'; PHILIPS Gerry Butler — 'Hey Western Union Man'; David — 'I'm Going Back'; PYE Dick Emery — 'With Ageing' Long John Baldry — 'Well I Did'; (Metro Media) Bobby Sherman — 'Easy Come Easy Go'.



CPS investigate Stones pirate LP

THE SOURCES of the Rolling Stones Pirate album 'Liver Than You'll Ever Be' are gradually being uncovered by the mechanical Copyright Protection Society — whose job is to protect copyrights.

Mr. R. C. Ellis, thy society's security officer commented "We are gradually progressing in our investigations — although I don't want to say anything more definite at this moment."

The albums are believed to be produced in this country — like Dylan's 'Great White Wonder', which was stopped by the society recently — although some copies of the legal Stones' album are being shipped in from Holland.

Very few of the copies, in fact, originate from America although most of the other pirate albums currently available are still imported from the States — such as 'Stealin' and 'Troubled Troubador' by Bob Dylan.

The English version of the album comes with plain black labels with the name stamped on the sleeves. 'Live In Vain' — included on the American label — is missing.

The Stones' music publishers and record company in America have issued writs to try and stop the widespread distribution of 'Liver Than You'll Ever Be'.

Meanwhile work is finishing on the Stones' official live album taken from their recent U.S. tour.

This is reported that it will be a double album including as well as cuts from Ike & Tina Turner, the complete Stones stage act with 'Jumpin' Jack Flash', 'Sympathy For The Devil', 'Street Fighting Man', 'Carol', 'Love In Vain', 'Little Queenie', 'Stray Cat Blues', 'Midnight Rambler', 'Live With Me' and 'Satisfaction'.



FOLLOWING IN Ian Anderson's footsteps, Jethro Tull's bass guitarist Glen Cornick has just married. His bride is Judy Wong, an American boutique owner Glen met on the group's first trip to the States. Judy intends to return to her university course — she was studying to be a physicist before she started her boutique — at San Francisco later in the year.

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REGGAE TOP TWENTY

This Week	Last Week	Artist	Title
1	2	CLINT EASTWOOD	The Upsetters Punch 21
2	1	BIRTH CONTROL	Lloyd Tyrell PM 792
3	17	IN THIS WORLD	The Federals Camel 40
4	-	MR POPCORN	Laurel Aitken Nu Beat 048
5	18	SOME DAY WE'LL BE TOGETHER	The Marvels Gas 139
6	3	SENTIMENTAL MAN	Ernest Wilson Crab 45
7	6	MOON HOP	Derrick Morgan Crab 32
8	6	JESSIE JAMES	Laurel Aitken Nu Beat 045
9	4	LOOK WHO A BUSS-STYLE	The Mediators Success RE 901
10	15	DRY ACID	The Upsetters Punch 19
11	7	PRETTY COTTAGE	Stranger Cole Escort 810
12	12	GIRL WHAT YOU ARE DOING TO ME	Owen Gray Camel CA 25
13	16	COPY CAT	The Clan Bullit BU 419
14	7	RETURN OF THE UGLY	The Upsetters Punch 18
15	9	DERRICK THE POP	Derrick Morgan Unity 540
16	17	WITHOUT MY LOVE	Little Roy Crab 39
17	11	CAT NIP	The Hippy Boys Camel 29
18	14	SOCK IT TO ME SOUL BROTHER	Bill Moss Pama PM 765
19	5	SENTIMENTAL REASON	The Maytones Camel 27
20	-	A NIGHT AT THE HOP	Derrick Morgan Crab 44

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HIT ME ON THE HEAD!

Music... ...what music?



SACRIFICE TO MUSIC?

MERCIFUL HEAVENS! Receptions just ain't what they used to be. No more exciting chatter and rollicking booze-ups; now it's dangerous female exposure bent on turning innocent reporters into drooling sex fiends. What will our parents think? Absolute afFRONTery? I for one

was most appalled throughout the duration, finding myself not at liberty to get up and acquire a drink or some Hors d'Oeuvres. Being of a conservative nature, I found Black Widow's entire performance a strain as I tried desperately not to look at the rude offerings on stage. However, the devil in me won out and tearing my hands from my eyes what did I perceive? Other glassy eyed journalists, previously undefiled, gaping as the censors had wrought ethics were stripped bare and sinful protrusions bulged forth.

Black Widow were presenting their act, which revolves around witchcraft, for the first time to the press and such licentiousness obviously embarrassed wholesome writers of this highly respected trade. Also submerged in the utter depravity were scores of London's witches and the king, Alex Sanders, who observed with lustful glee as his wife (pictured) Maxine cavorted starkers through devilish rituals. Representing Astaroth, she was symbolically raped before our virtuous eyes and then pranced sans apparel until being sacrificed by sword in the final 'hair raising' scene.

It was apparent that pressmen, myself included, felt that their eyes had beheld a sight so unabashed that the proper tradition of receptions had been dredged away and gorged with profligacy.

Friends, I feel I am no longer worthy of the companionship of my fellows after having succumbed to viewing this flagrant display of pagan ritual and oh gosh, sex. Even now I am desperate to find a method of cleansing myself and resuming my role as a world renowned news reporter.

Incidentally, there is talk of hiring a theatre so Black Widow can present their act to the public. Actually, if I left the 'L' out of public, it would be an accurate description. The music — what music? Hoo hah ...!



SYMBOLIC RAPE

New £1 series from Warner-Reprise Beatles slip

ON MAY 15, Warner-Reprise release the first of a new label series called 'Valiant'. The Valiant label will feature well known artists and include some tracks never before released in this country. Each various artists' LP will sell at 19/11 and the first one will contain selections from

Sammy Davis Jr, Count Basie, Fats Domino, Bill Haley, Duane Eddy, Trinj Lopez, the Everly Brothers, Keely Smith, Buddy Greco and Duke Ellington.

CBS Records will handle the manufacture and distribution of the albums and the plan is to release four groups of 20 records 80 LPs per year.

THE BEATLES are going down the charts this week — two weeks after their 'Let It Be' was released. The record entered last week's charts at No.2 and looked like knocking Lee Marvin's 'Wanderin' Star' from the top this week. However, 'Let It Be' has moved backwards to third position while Simon and Garfunkel's 'Bridge Over Troubled Water' moves to No. 2. Only two other Beatle records in the group's history — 'Love Me Do' and 'Something' have failed to reach the No. 1 spot.

Airforce top holiday fest bill

GINGER BAKER'S AIRFORCE ARE to top the bill on Sunday, May 24 in a Bank Holiday Festival at Plumpton Race Course. The festival is being staged by Maurice King, John Hammett and Mike Rispoli, and £8,000 is now being spent to prepare the grounds. Full refreshment and toilet facilities will be provided.

Richie Havens will head the bill on Saturday, May 23 and other artists to appear during the weekend include, Julie Driscoll, with Keith Tippett, Judas Jump, Chicken Shack, King Crimson, Black Sabbath, Savoy Brown, Fairport Parlour, Steamhammer, Christine Perfect and the Gun.

Maurice King is currently negotiating for Blood Sweat and Tears and Peter Paul and Mary to join the Festival. Tickets for the full weekend are available from the Mike Rispoli Agency, 4 Gerrard Street, London W1, at a cost of 50/-, each.

Jensen for Luxembourg

RADIO LUXEMBOURG springs a major surprise on its listeners this week.....by bringing BACK one of the former announcers, Kid Jensen.

Jensen left '208' last December after working on the station as a resident staff announcer. He is flying back from Canada this week.

Radio Luxembourg was persuaded to ask Jensen to return to the station after receiving thousands of signatures on a petition organised by Fab 208 magazine. Geoffrey Everitt, British Luxembourg boss, told RM: "We are very pleased to have Kid Jensen back with us once again." Jensen had originally left the station to complete his college education in Canada.

Orbison to tour Britain

ROY ORBISON starts an extensive tour of Britain on April 24 in Torquay. He will be backed on the tour by The Art Movement. On the 26th, he appears for two weeks at the Fiesta Club, Stockton and plays Batley from May 10-16. His tour is expected to finish mid-way through June.

Zoot Money has re-formed his band and is currently in the studios recording an album and a single. The sessions are being produced by Alan Price. The band, which includes Mick Moody, guitar; John Dean, bass; Barry Wilson, drums, has been recording material by Leonard Cohen, the Beatles, Julie Driscoll, Keith Tippett and Philip Goodhand-Tait.

Radio One Easter spot for Beatles

THE BEATLES are returning to Radio One at Easter for a special programme, which may include some 'live' material from the group!

And that's not all. Ringo is booked for a 'live' dee-jaying spot on the top-rated "Open House" request show.

THE BBC special — 'The Beatles Today' — will replace "What's New?" on Easter Monday afternoon. It has been planned by 'Scene and Heard's' production team together with George Harrison, who has visited Aeolian Hall for discussions with the programmes' producer, Ted Beston.

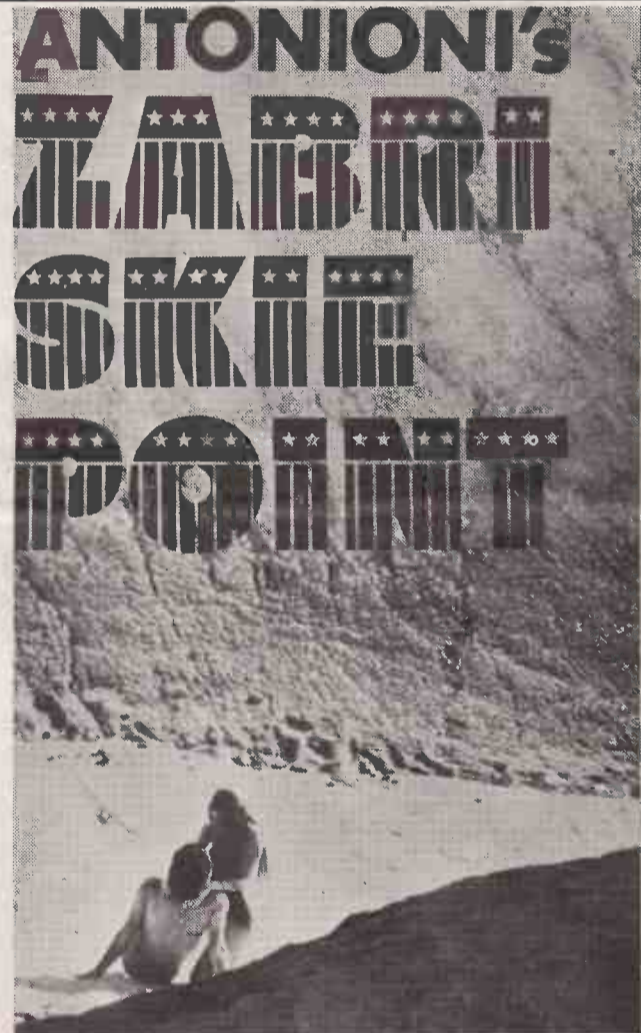
The possibility of the Beatles making some tapes available to the BBC for broadcast over one of Radio One's daily programmes is one of the industry's main talking points this week.

Mark White, the network's chief assistant told RM this week: "We have heard nothing about this. It is true, however, that the BBC has made suggestions in the past that

groups such as the Beatles, Stones or Who could perform 'live' on Radio One by making their own tapes for inclusion in our programmes."

Ringo Starr will broadcast on the March 31 edition of "Open House". The show will be compered as usual by Pete Murray. Ringo approached the BBC's "Open House" team through Apple earlier this year offering to appear in the series.

The RM understands that the Beatles are anxious to involve themselves more in radio and TV in the future. This could mean further broadcasts later this year, and, it is also rumoured, a 'live' concert from the group at a London venue.



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HAPPY MOVE

WHEN A GROUP CHANGES its line-up and, most of all, its style 'old' material tends to be a thing rather best forgotten. But the Move's latest album 'Shazam', which features Carl Wayne, has proved to be something of a mixed blessing. The Rolling Stones were so impressed with it that they sent a telegram to the Move telling them it was the best LP they'd heard for five years! Praise indeed.

But having worked on the material for the album for almost a year and considering their new fiery approach to their music, the Move find it all a little tiring. As Rick Price explained: "Since Jeff Lynne joined us it's made a great difference. And it's certainly altered the sound entirely."

"I don't really like the album," added Roy. "But perhaps that's because Carl is on it. Mind you it's a good album sleeve."

The cover is certainly different. The colours are stark and the Move are depicted as 'Supermen' cartoon-type characters, with their faces super-imposed. The cover was in fact designed by a friend of the group, Mike Sheridan, who is also involved on a new project with Rick.

"We're working on an album together," he revealed. "Which will consist of all our own compositions. We each sing the numbers we wrote, some times duetting on those we co-wrote. It will probably be released on President's new label and is to be called 'This is to Certify That'. And you can mention that I'll be producing it!"

Rick is able to venture into different recording fields as he is not personally contracted to anyone. "I'm smart," he laughed, and well he may as he is also planning to record a group album with fellow musicians and friends.

"I'm planning to use a five piece band with brass. All the musicians will be well-known names, and I'll be stealing them away from their groups for about a month for rehearsals. The outcome of that will be an album, and then we'll all go back to our own groups. As I worked with a vocal harmony group Sight and Sound before, I'd like to include a lot of harmony work on the album. As the Move is basically an instrumental unit you



Left to right: Bev Bevan, Rick Price, Roy Wood, Jeff Lynne.

can't experiment so much with vocals. It takes a lot to arrange six different parts for voices, but with three voices only you can't get enough power."

Jeff Lynne, new member of the Move, who had previously worked with a highly respected though commercially unsuccessful group, the Idle Race, joined us at this point, having broken away from an ever increasing number of interviews... He's still passing through a phase of 'settling in', but is obviously happy with the reactions both within and without the group.

"The first date we've played together was the Belfry at Sutton Coldfield and the reaction was quite good. Naturally I was a bit worried, not so much about the audience, as whether I'd learned all the numbers well enough."

"With the group before," added Roy Wood. "We had one person who wasn't an instrumentalist, so now we have to adjust. With three guitarists you have to remember to hold back a little to let someone else have a bash."

Although Roy and Jeff have not really had time to concentrate on their songwriting, Jeff's lyrical powers added to the Move will obviously become a large influence upon them. The group's current single 'Brontosaurus' is a Roy Wood composition, but we can well expect to see combined efforts in the future.

"All the stage numbers we do in future will be entirely original," Jeff told me. "Both Roy and I particularly like classical music, and I personally love to listen to sad songs. I always feel happiest when I listen to them! I have written jolly songs though, like 'The Skeleton and the Roundabout'." The last statement was added with a grimace.

"I like some typical pop though," added Roy. "I think the best number the Move have recorded is 'Blackberry Way'. But we want to include more of our classical influence now too. I really like pieces of music like '2001 A Space Odyssey'."

In the meantime, the Move recognise they must fight to be accepted on a different musical plane. As Roy Wood said.

"We would very much like to do a John Peel Show, but we weren't quite his cup of tea before. I think we would be now, but of course we have to prove it. And you can't really appear on the other people's shows, like we might have in the past, because then John Peel wouldn't want to know."

When group members change, regardless of their quality, there must always be a transitory period. But the Move have one big advantage. As Bev Bevan summed up:

"It's the happiest the group's been for ages, and it's great."

VALERIE MABBS

FLYING HIGH

THERE WAS A TIME when a progressive group wouldn't dream of putting out a single — their music was album material only.

Rare Bird made our charts with "Sympathy" (one of the numbers from their album), and bassist/singer, Steve Gould had this to say about the single situation: "The hit has really helped to break us with audiences. I don't think there is anything wrong with doing a good 'single' song at all even though we might be referred to as a progressive band. In our act we do the song because the audience expects it, but we go straight into the next number without waiting for any

applause.

"Basically, we're an album and performing group and singles are just a trailer of what we can do. If we went on making singles, I think we'd become too chart conscious. Even if "Sympathy" made number one, it wouldn't affect our musical policy."

Rare Bird's musical policy contains a good sense of dynamics — which is what good progressive music is all about. In the old pop era, dynamics didn't play much part. But the musicians involved these days are more aware of their musical background and infinitely better musicians compared

with those ten years ago.

Rare Bird played their first gig at the beginning of last December at Mothers in Birmingham. When their manager, Tony Stratton-Smith saw them in the first place, he couldn't believe they had been working together for three months and hadn't been on the road before.

They got a residency at London's Marquee Club and the prestige that went with it. This was possibly the best thing that happened to them. They were able to experiment and improvise and the main thing the Marquee taught them was to SWING. Apart from Steve, Rare Bird has organist

Graham Field, Dave Kaffinetti on electric piano and ex-Turnstile member, Mark Ashton on drums.

"This is the first group I've sung with," Steve said. "I joined Rare Bird last October when it was known as 'The Bed Sitting Room Group'. This was because we were rehearsing in Graham's room in London. The whole concept of the group was Graham's. He's known to us as 'The Major' and has done over 2,000 sessions on keyboard instruments in recording studios. Everything we play is written and arranged by us and each of us contribute ideas to a number. 'Sympathy' is an example of this. We weren't really keen to release it as a single because it doesn't represent what we're all about. It's indicative of only a small part of what we can do."

Despite the hit, Rare Bird will still continue to work such clubs as London's Marquee, Mothers in Birmingham and the rest of the 'heavier' places. In concert, they will only perform with heavy acts. Some of the concerts they are playing in the near future will be with groups like Flock and Taj Mahal.

They are recording another album this month and in April which is scheduled for release in May. Although they feel there is no pressure in putting out a follow-up single, it is possible one of the tracks will be released from the album.

Steve summed up the group's aim thus: "We want to be a group of constant status, whereas on record it can be purely coincidental."

IAN MIDDLETON

reviews

Zabriskie Point: Poignant

The boy in Antonioni's 'Zabriskie Point' is played by Mark Frechette. A student and part-time truck driver, he is besieged by the enormity of his surroundings and frustrated by his generation with their clumsy demanding pursuit to conform against conformity. Outcast by all for his refusal to join sides, he skirts the perimeters of both the revolutionary and the police state until nearly driven to murder during a college takeover bid at his university. Witness to the killing of a policeman, he finds himself captured by a TV camera and seeks to escape the whole dehumanizing vat by 'borrowing' a small aircraft and soaring above it all.

Simultaneously, a young girl snaps loose from her father and all that his myriad billions represent. In a battered jalopy, she turns towards the desert and drives-looking for a mythical haven of meditation and a chance to think.

Buzzed by Frchette in his light aircraft, the couple meet in the endless desert where one of the most poignant, symbolic and revealing love scenes takes place — at Zabriskie Point. Realising that relief and contentment in such circumstances can only be temporary, Frchette soon decides to return the borrowed plane and try to lose himself in Los Angeles while the girl, Daria Halprin, sadly returns to her lonely desert road. Switching on her radio, she is able to follow the news on events at the airport and hears that the boy is hot and killed by an 'unidentified officer' as he lands the plane.

In a daze, she returns to her father's multi-million dollar desert home imbedded in a cliff and as a symbol of industrial and social suffocation, she imagines it exploding into fragments over and over again. Following the house come visions of beach tables, refrigerators, libraries, wardrobes and groceries disintegrating in her mind. In fantastic slow motion photography, cornflakes packages and halves of chickens come floating forward. The tension builds to screaming pitch as a whole society, it's history and heritage are whittled down in the biggest emotional surge of desperation ever attempted by a film.

A direct descendant of 'Easy Rider', the film undertone is paranoia and it's medium is the hopeless battle against the system. Drenched in the violent frenzy of the American way of life and smeared with the mythical dream of advertised paradise, the message is fakery polluted by dollars and murdered by a bullet. An ominous sunrise closes with premonitions of perpetual disaster.

LON GODDARD

Lewis Carroll
tells lies ~ but
**TAM
WHITE**
tells the truth!





THE CRAWLING EYE

(CONTINUED)

ONCE UPON A TIME, Mick Farren was a social deviant. Then he became a Deviant. Not satisfied, young Mick decided to deviate and dispensed with his position as a Deviant. To be more precise, he left the group while they were in the States and began to think for himself.

Aside from being one of the most bizarre individuals on any street, he also has a non-existent waist and the lowest belt ever worn. That, however, has nothing to do with anything, but will be of interest to active lovers of the baroque. On first glance, he may appear to be a shocking reconstruction of Peter Wyngarde or a fuzzy fence post, but he is in reality Mick Farren peeping out from behind Mick Farren. Last week he wafted into the RM offices in search of the Morbid Module for top level conferences on recent events.

"What I'm trying to do is explain to people that they are part of a much larger thing and that they no longer need to express themselves through violence", he explained from behind his all-systems-go moustache.

"People will relate to others if they relate back and music can be a

great help in stirring this. Too many bands depend on their technical standard and people go to see them just to watch some fast fingerwork so, I'm getting a thing together with Steve Took and we hope to carry a really good rock and roll show to the stage. We won't be up above the kids, we'll be wanting them to join in any way they can. I want them to get drunk, pull birds and make noise. After five days in a factory, nobody really wants to sit and gape, they want to have a good time and get layed. There won't be any vacuum in this band; no decisions on what we're doing right and what we're doing wrong, we'll explode everything and turn a gig into party time. It's a basic communication and the only difference between us and audience will be that we are making just a little more noise. Nobody should have to be embarrassed to yell because they don't know the person next to them — they will all relate to one another and these rock concerts won't be like an hour on the tube."

Mick discovered a gap too big to be ignored when he was in the States. Kids were reacting with violence instead of taking time to think. On the outside was a whole

THE DEVIOUS THOUGHTS OF MICK FARREN

adult business world in a killing mood.

"The American situation is paranoid. It's full of executives with peptic ulcers and bent on removing those who wish to disagree. The police are an armed gang.

The whole clash between forces is allowed to survive because some people see the profit in it and make money out of it. It's different here, because we haven't got that history, we haven't got that war and we aren't geared to tension that results from the super-patriot machine. We both shared a period of violence in the 50's, but we grew away from it and they grew into it. I struck up a friendship with the Hell's Angels while I was there, because we had the same kind of upbringing — the rocker thing where you had to give off an air of menace when you walked. The great John Wayne masculinity brigade. The Angels seem to be the only thing that is virtually unchanged despite the awareness that came in with Dylan and that age, but the whole population is prone to react the same way we did in the 50's.

"Most kids have now realised that trying to be tough is not the way to act all the time and that by being shrewd they can avoid

mind-killing factory jobs and get ahead. At the same time, another generation is trying to stop them. This gap has existed ever since survival ceased to be the main problem in life. All they really need is a way to let off steam and a little psychological security. Steve and I are going to try and fix the steam side of it by providing a scene that will be so good people will be exhausted afterwards.

Social deviants, ecstatic music fans, orgy enthusiasts and recluses will be pleased to hear that both Mick and Steve Took will continue to produce solo LPs and will often be seen alone on the streets. Mick has just released his first LP and it is not called 'Inconspicuous In Piccadilly', but is instead titled 'Mona, The Carnivorous Circus' and is on Transatlantic. The album is full of ferocious rock and roll in the form of the electric 'Mona' and various chats, discussions and wrangling that reeks of paranoia — which is what was intended. So if you feel like screaming, put this record on. If you see a frizzy bewhiskered fellow chain smoking and glaring at passing police vehicles, go up and ask him what his name is. It could be Peter Wyngarde!



TRIBUTE

CHARLIE GILLETT made fitting tribute on the death of Roy Hamilton one of America's finest soul singers, mentioning that he had just started recording for the AGP label, and his first single was to be 'The Dark End Of The Street'. Mr. Gillett remarked that it would be a fitting tribute to Roy if the record was released in this country.

The record is now available on the Deep Soul label, number DS 9106. Unfortunately Mr. Gillett hasn't (and I thought he would have, after giving it so much praise before), mentioned the fact that it's been released. — TERRY R. CAPPER, 13 Pitt Road, Horfield, Bristol, BS4 8TY.

ELVIS FANS

CALLING all Elvis fans in London and the South East. The South East London branch of the Elvis fan club is opening a monthly 'Elvis Discotheque', where we'll spin El discs, show El films etc. Membership is five shillings. For details please send a stamped addressed envelope. — JIM ELLIS, Branch leader, 31 Norman Road, Greenwich, London, S.E.10.

IGNORANCE

I AGREE with W. & M. Garrett's letter Ignorance on Radio One, which appeared in RM.

Maybe it would be of interest to many readers who probably don't know about the rock oldies show on AFN Radio every Saturday evening between seven and eight o'clock. The DJ in question is Jim Pewter who does know what he's talking about! He not only gives the date of the records he plays but will quite often give you a bit of the artist's history etc. — PETER FEAST, 8 Fallowfield, Chesterton, Cam bridge.

ROCK RELIGION

SEEING THE picture of Tony Blackburn with a choir girl in Record Mirror reminded me of a

recent LP I heard, 'Hymns Tijuana Style'.

Although at first hearing my reaction was ugh! But then I'm not all that religious but if they're trying to interest the younger element of the population in music. It doesn't seem such a bad idea to record hymns with a nice bouncy beat.

It doesn't say on the sleeve whose band recorded these Tijuana hymns perhaps you could tell me, but not a word to my brother... (he's a Lay Preacher!) — RUBY ACKERMAN, 16 Kymberley Road, Harrow, Middlesex.

VAL: The band featured on the album are known as the Torrero Band. They are session musicians, but the same line-up is usually featured on all the tijuana series albums on Music for Pleasure. They are under the guidance of MD Alan Moorehouse.

MISTAKE

HAVING BOUGHT Mary Hopkin's record 'Goodbye' I played it to find it was Marvin Gay's 'Grapevine' with the flip side to 'Goodbye' on the other side. So could you tell me how the Apple people recorded a record like this? Could you also tell me if it's worth anything? — D. BEDDER, 146 Sturdon Road, Leicester.

VAL: The mistake here obviously occurred when the record was pressed at EMI's factory, since Apple and Tamla records are distributed by them. I wouldn't think the single is worth more than the retail price, though!



GUESS WHO

THE GUESS WHO are the latest example of a group to achieve three consecutive top ten entries in America, and precisely nothing in Britain. They are a long established Canadian group, whose discs were frequently played in the discerning days of Radio London.

Last year they sprang back into prominence and the U.S. top three with 'These Eyes' a beautiful song by two of the group, Backman and Cummings, who penned all their recent successes. Junior Walker and the All Stars have recently revived the song, losing all the aching sadness and gaining more airplay than the original.

The Guess Who's latest single 'No Time' is currently number four in the States and is their most commercial offering to date. I hope it gains recognition for the group before more of their songs are ruined by grotesquely inferior versions. — DEREK HARVEY, 8 Ramsay Road, Headington, Oxford.

INTERESTING

IT WILL BE interesting to see how many listeners Radio One will lose now that Northsea International has begun its full transmissions. In my opinion it will make very little difference to the BBC's audience ratings, not because Northsea is lacking in any way, but because of the station's poor signal, which mars many listeners' enjoyment of the programmes. — COLIN FENN, 35 Bradgate, Cufflev, Herts.

BLACK WIDOW

BLACK WIDOW

SACRIFICE

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The Top of Pops

A new series by Rob Partridge

Part 1: Getting it all together

BREAD. The vital commodity to start your very own career as a teenage rock star idol. But only the sons of the very rich have escaped the tough money hassles of starting a group.

There's a long financial chain from thinking how good you'd look on 'Top Of The Pops' to actually making it. You need money for equipment, buying a van, petrol, rehearsal rooms, roadies wages, buying greasy chips in M.1 motels, and, to begin with, your own publicity. And then there's everyone, from your manager to your agency taking their cuts. Your very own teenage rock star idol is likely to end up broke.

So many of the groups on the road are existing at near poverty level with the hope that one day they are going to be right up there with the Who, the 'Stones, and maybe, even the Beatles. But only the Roy Harpers and Al Stewarts have avoided the crippling initial

outlay. Their only expense was an acoustic guitar. But as they've become known they've had to add to their basic equipment with replacement guitars and P.A. systems.

Rock groups — with the usual guitars, drums and a ton of amplification — need something more. They need faith. And they need bread.

Sound City is one of London's largest musical stores. Said a spokesman: "It all depends on how much gear a new group wants. For instance whether they wanted something like 200 watt amplifiers or 100 watt ones. I should say it would be as well for a group to have 100 watt amplification on the drums and 200 watts P.A. All together, I reckon it'll cost a new group, in amplification alone, £300 for each musician. "For the guitars an average price for good new ones would be £200 each. Three microphones would cost about £100 and the P.A. £450. A drum set would

cost in the region of £400.

"Of course a group can get the same stuff for second hand which would be at two thirds the price.

"We can also arrange hire purchase. It requires a 15 per cent deposit. The person, of course, has to be over 18-years-old and must be a house-owner. He can get a guarantor to sign for him if he's not qualified to sign an H.P. agreement — and with most groups the usual guarantor is either the group's manager or agent."

So, to equip a new group it could take as much as £2,300. And that's only the basic costs. Add another £200 to £500 for a fully functional P.A. system and you are in the £2,500 to £3,000 mark. With a hire purchase agreement it will cost a group up to £400 as deposit. Second hand it could cost a group between £1,400 to £2,000. Which is still a lot of bread. Pete Dunton is the drummer with a new group called Morning — who have recently signed a recording contract with Decca Records.

He started off six years ago with a local London group and a £30 drum kit. He was still at school and worked at odd jobs to pay off the money. He moved from group to group, gradually acquiring more equipment as the gigs improved. But Pete was always very careful to avoid paying hire purchase agreements. They soak a group of all its earnings. Eventually he was able to buy his present kit outright — and then the rest of the group were rescued by Decca who gave them a five figure advance on the contract.

All their financial problems were solved. They were able to buy a new £750 van and pay off the debts from the rest of the group. Morning are a group who are serious about their role as entertainers and have agreed upon the minimum equipment necessary for the impact they require. This includes two 200 watt amplifiers.

Both of these cost them £350 each. Andy they bought them before the Decca advance. In addition they have smaller, 100 watt amplifiers at

£200 each.

The guitarist, Keith Cross has bought a new £350 Gibson guitar. The P.A. system cost them in the region of £750. In addition they have a piano for £200. The total cost of instruments alone has been around £1,000. But Pete Dunton has emphasised that Morning have duplicate equipment — for broken guitars and snare drums. So the cost of instruments could be as much as £1,500 to £2,000.

Their van, for hauling around the equipment, is extravagant because of the money advance. Another new group, like Quintessence for instance, paid £250 for theirs. But then they found it needed an extra £300 to get it road worthy. With six musicians Quintessence have a lot of basic equipment to haul around — from Penzance one night to Newcastle the next. The instrument insurance alone costs them £125. Their manager, Stanley Barr, put the costs as "Five years off everyone's life and up to £1,800 for the basic equipment. I reckon it costs an average of £1,000 a month to keep the band on the road."

Getting the band off the ground wasn't easy. Apart from some money saved by Raja Ram, the group's flutist, the group had to piece it together, bit by bit.

They were lucky because they are a community band — serving the 'hip' people around London's Notting Hill district. So friends of the band helped out by giving money and a lot of time and patience to getting the band on the road. But with all the equipment a band is nothing without transport — and that costs, usually, in the £250 to £300 mark. A broken-down van means another gig busted and a steady decline in a band's reputation. So the average costing on the van — during one week is: Insurance, £2; tax, £1; hire purchase, £8; petrol, £15 - £20.

On top of that there's van repairs, which cost in the region of £5 per week and at least £10 for hotel bills. But assuming a group has got their gear, and their van, there's still the problem of where they're

going to play. It's no use for a small, new group hawking themselves around agencies hoping for bookings — as Australian group Eureka Stockade found out. Instead, they have built themselves a reputation in Europe and use that as their outlet.

For less ambitious groups, the local church hall is usually the first step into pop.

If they manage that first booking there's still the problem of persuading people to come along. Andy that usually falls to the group. Publicity has to be well organised — it's no use sticking a few handbills on walls a day before the bop and expect a packed house. Especially if the 'Stones are playing up the road.

Quintessence spent £200 in advertising in the local press, handbills and posters. There was no-one financing them, but they managed to break-through. Their publicity was thorough. As groups get bigger, of course, they can get an agency to look after their bookings. NEMS, one of the top agency's in the country, charge Quintessence ten per cent of their gig fee for their services. For their money the band have automatic protection against unethical promoters — it is in the agency's interest to get the most reputable bookings — as well as a quick gig-finding service.

Agents are usually the first people to know about concerts and promoters look through agents lists of artists for the best groups for their event. As a result Quintessence are to go to Holland shortly.

And then the only other major expense is the group's road managers.

These are the invaluable people who set up the group's equipment on stage and deal with all the problems of loading and unloading the van. With Quintessence they are paid the same amount at the group — £15 a week. With other groups it can vary, according to the group's status, from £15 to £40.

But once you've met all these costs, all your teenage rock star idol needs to do is earn some money.



IN THIS AGE OF ELECTRICITY, NUCLEAR POWER, THERE IS STILL ROOM FOR STEAM!

"WE PREFER to stick to commercial sounds", says bassist Michael Daniels and as the picture demonstrates, Steam don't try to hide much.

Steam are a six piece unit, based in Stratford, Connecticut, U.S.A., but their music is not the least bit foreign to British listeners. Their record 'Na Na He Kiss Him Goodbye' has lurched into the RM top ten, barely noticing the lower forty. From their far off abode, Mike Daniels speaks.

"We prefer to stick to commercial sounds, although when we play live, the music is much heavier. 'Na Na' is a sort of mixed bag. Some people call it bubblegum, but we want to get away from that as fast as possible. Bubblegum is just a little too simple. We enjoy playing songs like 'Na Na' and they give us the chances we need to play heavier stuff on live dates".

Steam weren't always Steam...

"We've existed as a group for about four years. Most of that time we were known as 'Special Delivery', but our management didn't care for the name and came up with Steam. All of us liked it as well, so it was changed around seven months ago. Our musical policy didn't change at all when this occurred, but we secured a writing and production team that we could really work with. The result was 'Na Na', which was written back in September. Since that time, we have released a second single called 'I've Gotta Make You Love Me' and we're working on another one at the moment.

"I suppose our strongest influence would be Crosby Stills and Nash, although we aren't trying to sound like anyone else. Our main interest is harmony and the

patterns you can develop with it. We play heavy rock, too, and some of the group members are starting to write themselves, so there will be even more in the act."

What has the content of their act got to do with readers here in Britain, you might ask...

"We were looking forward to being over there right about now", Mike said. "but something didn't go according to plan and we're still here. However, we're in the stages of changing agencies and the new one has offices in England, so we should be there very shortly. I hope so, because we were really disappointed about not making it the first time."

If they time it right, they just might ride in on top of the chart. Which will prove that in this age of electricity and nuclear power, there is still a place for... you guessed it. L.G.

NEW SEEKERS VERSATILITY



POTGER: Seeker old and new.

SINCE THE disintegration of the Seekers, guitarist Keith Potger has not been idle. He has formed a jingle and background music company and done a solo single, but the lure of the group has caused another phenomenon to occur — the formation of the New Seekers.

"We had been looking for a group to call the New Seekers for a long time," said Keith, "we wanted a combination that could handle solo singing, harmonies, dancing and comedy sketches. When it was clear that no group suited this format, we had the idea of forming one ourselves. Through word of mouth and friends of friends, I found five people who fit together like a glove and have varied backgrounds of show business experience.

"We've done two London concerts, a tour of Germany, the northern club circuit and filmed a colour TV series in Scotland. After that it was major clubs, Australia and cabaret in Las Vegas. We've done big gigs and small ones, had good audiences and bad ones, but by and large the reception has been very good. I think the spirit of the Seekers is still there, yet this group

has far more scope than the original line-up. We could never have held an audience for 2 hours because we didn't have the versatility to carry it off. Now we do."

The New Seekers comprise Eve Graham, Sally Graham, Chris Barrington, Marty Kristian and Laurie Heath. Keith himself has been appearing for several numbers at the group's venues, but plans to phase himself out soon and with his partner David Joseph, concentrate on managing the group.

"Laurie and Marty write quite a lot and I write as well, so there will be some new material for LPs and singles. The old Seekers started out as a chart group relying on singles. After two or three substantial hits, our LPs started carrying us and we could think in those terms instead of follow-ups and things like that. I hope to spearhead the New Seekers with singles in the same way."

Audiences who heard the New Seekers at, among other places, the Queen Elizabeth Hall gave a very enthusiastic reception. Is this just the group to fill the gap left by the Seekers? Now that's a dumb question, isn't it.

LON GODDARD

THE SEVENTIES SOUND

by
CHRISTINE PERFECT



CHRISTINE PERFECT, Britain's leading female blues singer now has her own band and her first album "Christine Perfect" is due for release in May. Since leaving The Chicken Shack she has embarked on a hectic schedule of club and college dates throughout the country and, in the meantime, has collected numerous awards as one of Britain's top female vocalists.

"Blues has undergone a change in Britain, it's broadened out a lot. This is mainly due to the musicians themselves who realise the limits of this particular sphere.

"I don't think that people are quite so Blues conscious as they were. At one time, if you didn't play original authentic Chicago Blues then people used to slight you because as far as they were concerned you weren't "a Blues band". About six months ago audiences tended to get a lot more broadminded and accepted music if it was good. That applies today. If music is good, people will appreciate it.

"A lot of bands today are Blues-orientated, although they've shot off in their own particular directions. I put myself in this category. The sort of things I write now are fundamentally Blues-based, but I'm trying to get away from 12 bars and 3 chord structures.

"There are such a lot of new bands cropping up that are so excellent and the audiences realise as well as the musicians that there's only so much you can do with pure Blues bands after a while. A lot of musicians, about a year ago, accepted Blues as the only music to consider. Unfortunately, they used to copy instead of creating, copying Freddie King and B. B. King and not giving of themselves. Audiences realised this and their tastes broadened, although they could still appreciate a good Blues guitarist.

"As far as my own gigs are concerned — the kids listen and

they are prepared to like me if I'm good, not necessarily because I do Blues material.

"I don't think Blues music is valid unless it's from oneself. If you're going to be a Blues artist then create from oneself, that's the whole point because it's such a personal thing. You just can't copy someone else, you've got to bring your own feelings into it. By all means play your own particular version of someone else's number as long as you put something of yourself into the playing. It's no use copying, it wouldn't be original. If you saw a copy of a Picasso painting you'd appreciate it because it was a good copy, not because it was a good painting.

"I don't think audiences like badly-played B. B. King phrases all over the place, particularly as there are now some very good British Blues artists who put originality into their music. John Mayall is an example and Peter Green plays the Blues quite naturally. Peter went through a phase of playing B. B. King, but now he plays purely from himself. Duster Bennett is superb and the material he writes is really good. When I was with The Chicken Shack we used to copy Blues and got a real, authentic Blues sound — but it wasn't us, it was a copy. But now the Shack have veered away from all that and play their own thing, which is really great. I think that with the introduction of Paul Raymond, The Shack have changed completely and they're one of my favourite bands.



HOME LOVING TOMMY



TOMMY ROE: millionaire next year.

TOMMY ROE stubbed out a cigarette in the nearby ashtray, and almost before it had time to cool was lighting up another one.

"I never usually smoke," he told me, "but I've worked my way through four interviews this afternoon, and somehow it helps if I've got something to do."

Despite being happy in the knowledge that by next year he will be a millionaire, Tommy appears to be a highly sensitive, retiring yet friendly personality. He sat wringing his hands and added:

"I've been lucky today, the people I've spoken to have brought up a number of different subjects for me to talk about and I don't feel too much like I've been repeating myself."

Tommy is happiest at home away from show business influences, and though he loves to drink, he rarely spends much time in clubs. He owns a thirty acre farm, which his family keep going when he's away. He says he has little to do with fellow artists, and considers his greatest friends to be, his musical director, who has been with him for three years, his bass player and his next door neighbour.

"He's a really nice person," said Tommy. "But he has a strange job, selling napalm and things. To him I guess it's just a job. I don't think America is as violent as some people imagine. They may see a picture in the newspapers and they think that America is all like that. But that picture

covers such a small area of the map. I think the United States is the greatest country in the world."

A recent visit to South Africa had helped to emphasise this point for Tommy.

"It's quite unbelievable there, it's like being in a different world. They don't have any world press coverage. The front pages of their newspapers are covered with news of car accidents and births, deaths and marriages. And of course they have no television. Everywhere we worked we had a good attendance because that's all the entertainment the people have got. So in that way it's good, but generally I was glad to get away."

South Africa would seem to be a healthy unexploited market, but apparently there are many restrictions against musicians working there. This took our conversation around to Tommy's thoughts on Unions.

"In theory I think it's good to have a union," said Tommy. "But it can make things difficult. For my visit the exchange group for America was the

Moody Blues. Despite that restriction, I don't think the British union is at all bad. I have to belong to four unions in America before I can work fully. That's to enable me to play guitar, sing and appear on television. And that means eight hundred to a thousand dollars a year in fees.

"There's no restriction on miming for us, but you do get paid a higher fee if you perform live. If we don't get paid the correct fees for work we do, the union are there to collect it."

Tommy Roe may well find himself joining yet another union shortly, since he hopes to enter into acting.

"I know I've said that for the last couple of years," he told me, reaching for his whiskey. "But this time I hope it will materialise. Before I've been offered typical pop star roles, since the hit with 'Sheila'. But I'm glad now I didn't do any of them, because it would have ruined any serious career I might have as an actor."

In the meantime, though, Tommy will be working in cabaret in the North of England, and promoting his latest single on EMI Stateside 'Stir It Up and Serve It'.

"I co-wrote it with Freddy Wheller of the Raiders," Tommy told me. "The Raiders are now working under just that name as Paul Rever has left to go into management. Of course Freddie has his country and western interest, and Mark Lindsay did well in the States with his single 'Arizona'. Keith Allison the bass player has cut an old single of mine 'Everybody'."

One of the distinctive points about Tommy's singles is the drumming, and he explained to me why.

"I've always used the same drummer on my records. He works on tour with Simon and Garfunkel, and is on all their recorded material. He's so much in demand for sessions that he won't work unless he's paid double the scale, which is one hundred and sixty dollars. He can make something like three hundred thousand dollars a week, just like that."

VALERIA MABBS

smalltalk

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SENTIMENTALISTS

TO the list of cult figures in the music world, hippies, rockers, progressives and the rest, add a formidable new force — the sentimentalists.

As the underground surfaces, as reggae heads towards grey, all-embracing anonymity, the power of pop's lachrimose hidden majority asserts itself ever strongly.

The sentimentalists are probably over 40 and under 15, not so much the hard core of the old-established mumsanddads market, more a grandparent-grandchild manifestation. As such, chances are that they are unaware of their importance, and probably wouldn't care anyway. But signs are that the record companies are taking increasing notice of their requirements and contributions towards records sales.

Broadly speaking, the more maudlin the sentiments (some might say touching), the better they like it. Give them a chance to wallow in blindness, orphanhood, death, childbirth, and other examples of human suffering, and they are in their element.

Undoubtedly the most significant example of the power of the sentimentalists has been the success of Rolf Harriss' "Two Little Boys." Granted the timing of its release, just before Christmas, was superb and was guaranteed to touch the hearts and pockets of those indulging in a seasonal excess of goodwill towards the family circle. How else can you account for a song, with origins attributed to the pick of the pops circa World War One (or was it the Boer War?) selling close on one million copies in Britain.

"Two Little Boys" was released by EMI. There was also the case of "Do You Love Me Daddy?" by Jim Reeves and some ingratiating brat with a voice of almost saccharine innocence. That was an outstanding example of RCA being bang on the sentimentalists' target.

But leaving both these big organisations behind in the

sniffing stakes is Major Minor, a small independent run by an Irishman called Philip Solomon. And as we all know, after a fight and a drop of the hard stuff, the Irish like nothing better than to have a really serious cry.

Major Minor must take the credit for uncovering the sentimentalists. First there was Karen Young's "Nobody's Child", a positive flood of a tearjerker. It took "The Deal" by Pat Campbell to better that one. For pure, distilled schmaltz, it has to be the all time winner — or loser, depending on how you look at it. It didn't do quite so well as "Nobody's Child", but for those who missed out, it concerned a dubious arrangement made between the Almighty and a father, offering his life in return for his wife and unborn child being spared. They were. He wasn't.

If the tear ducts were stimulated by "The Deal" then sentimentalists will surely shush about in a surfeit of dampness with the release of Pat's album later this month. "Just A Quiet Conversation" it's called, and among the gems contained therein are "Mother Went a' Walking," "The Last Goodbye" and the King Weepie, "Deck Of Cards."

Somehow the pop world failed to appreciate the sentiments of a lusty effort by Derek Christien entitled, "When A Woman Has A Baby." But if that one flopped, then there are signs that the cosy couple Miki and Griff are on the way to a winner with "The Little Orphans" which hovers on the edge of RM's Top 50.

When even the mighty Elvis foresakes his current return to the straight and narrow rocky road to pander to the sentimentalists with "Don't Cry Daddy" then things are really getting serious. But then, El was always a bit of a softie at heart. We shouldn't take that curling lip too seriously, you know. **BRIAN MULLIGAN**



TONY BLACKBURN justly jubilant that no less than six of his "Records of the Week" are currently in the Pop Thirty.....Mike Smith of the Dave Clark Five has done it again — this time he slipped a disc in his neck playing soccer.....Four Tops too engrossed in their card playing hobby to talk to journalists; maybe they don't need the publicity.....Victoria Hay (ex-press office at Liberty/UA), assistant press officer to British Girl Guide Association believe it or not.....Mick Abrahams of Blodwyn Pig, sure to be delighted with a 'laughing box'.....after being reprimanded by promoter for turning up late for a gig; Shepherds Bush Comets roadie, Phyllis Croke said: "What do you expect for a crate of Brown and a jar of pickles;".....A11: they supplied the songs "Somewhere" and "More" which introduce the Gerald and Arnold spot.....heard about the skinhead who uses after-shave on his haircut? — he just loves putting the Brut in.....

I say, I say, I say. What is the American equivalent of Harley Street? — Medicine Avenue.....WANTED: Roadie for Brett Marvin and The Thunderbolts who can sing and play guitar when the band is too drunk to perform.....Gang Bang also thinking on the same lines.....Q12: who enjoyed big hit success with "I'll Never Fall In Love Again", "Alfie", "I Say A Little Prayer", and "Anyone Who Had A Heart" (one answer only)?.....Smokey Robinson & the Miracles' follow-up to their UK Top Ten smash "Tracks of My Tears" long, long overdue.....publicist Bill Harry turning a bit Beastial in the evenings.....Foundations album "Digging The Foundations" issued in South Africa in a plain cover, the authorities don't allow mixed groups to be seen.....



DANCE TO THE MUSIC

THE BEST dance record for a long time is Sly and the Family Stone's "Thank You (Falettin Me Be Mice Elf Agin)" — despite the mad spelling. Sly, who wrote, produced and arranged the record, hardly sings at all, but a few times manages to gasp "I want to..." before he apparently staggers to the ground, stuck by some dumbing disease. The rest of the group carries on without him, chanting lines that don't all fit together yet but which do, I'm sure, make a lot more sense than they seem to. The arrangement makes brilliant — economical — use of bubbling wah-wah guitar, and proves that rick, complicated sounds can be harassed to mee the demands of dancers.

There doesn't seem to be another group in the world that can draw from R & B and rock and put together a mixture that will satisfy the majority of both audiences. Everybody else is either bound in by arrangements that are too tight, repetitive, and predictable for the rock audience, or else so anxious to be "free" that they give nothing for the R & B audience to recognise and relate to. Yet the two kinds of music are not so different as their supporters insist, and share a vocal style that is based on the same source, gospel.

So we get Mighty Sam or Tyrone Davis singing with arrangements that say, this is soul, and Chicago singing with arrangements that say, this is new. Soul City's compilation of Mighty Sam's singles of the past three or four years ("Mighty Soul," Soul City SCM 004) showcases an excellent singer who has never had a song or an arrangement that drew attention to him, although "Papa True Love," "Talk To Me", and "Badmouthin'" — particularly the last — are good soul performances. The weakness is in the stereotyped productions, the Memphis sound at its least inspired.

Tyrone Davis' LP ("Can I Change My Mind," Atlantic 588 209) has the great advantage of arrangements that are not so familiar, several of them influenced by the rhythms of the Horse, all of them light and helpful in highlighting Davis' technique of dropping his voice almost to a whisper. The LP confirms a singer of individual character — despite debts to both Sam Cooke and Bobby Bland — who should have become a major figure, if only he had been given better songs for his singles.

The most striking feature of the Chicago LP (CBS 66233) is the struggle that the singer has to go through in order to come close to achieving the effects that Mighty Sam and Tyrone Davis — and hundreds of other black singers — could have got without even trying. And by some strange process, the audience of Chicago for some reason admire the attempts of this group's white singer to be soulful much more than they admire the achievement of Tyrone Davis.

Like a large number of other rock groups, Chicago is essentially an instrumental group. Its aim seems to be to assimilate as many diverse kinds of music as possible, so while the bass guitarist plays the familiar Duck Dunn figures, a sax section plays jazz riffs straight out of Shorty Rogers' 1950 charts (cool big band jazz) and solos that are of slightly more recent vintage — 1962 modern. The flute is 1964 Herbie Mann, guitar — of course — eternal B. B. King. And in all this, the singer goes for soul, and achieves a style that is reminiscent of the Stevie Winwood one second, Tom Jones the next.

REVOLUTION

This kind of criticism may do an injustice to the double LP's suite of songs, which is advertised in an American music paper with the following statement, signed by all the members of the group: "With this album, we dedicate ourselves, our futures and our energies to the people of the revolution... And the revolution in all its forms."

Surely there is more to revolution than simply grabbing bits out of the past and mixing them together. For my ears, the result is not only unconvincing, but dishonest. Chicago the group and "Chicago" the record seem like another stage in the depressing history of American music which has seen so many white singers and musicians claim and receive credit for stylistic changes that were initiated by black people. One of the most thorough analyses of this process is provided in the chapter "A Concise Natural History of Soul" in Phyl Garland's "The Sound of Soul" (available from Billboard Bookshelf, New York, for 5.95 dollars plus postage).

Phyl Garland — a staff writer for "Ebony" magazine — shows how "serious music critics have consistently ignored black music — original, American — while praising American derivations of formal European writers, and she sketches in the missing history of black popular and religious singing. Unfortunately she does not deal with the post-war phenomenon of professional gospel groups such as James Cleveland and the Five Blind Boys of Mississippi. But she does have a marvellous 50-page chapter, "Recording in Memphis," that gives a good feeling of how records are put together in the city.

Inevitably, given the recent developments in the political history of the black American, the book deals with black music as a separate, distinct section of American culture. But Smokey Robinson believes — and I agree with him — that music is now "American," and can't pretend to be pure black — or white — if it is to advance.

So why doesn't producer James Guercio recruit Tyrone Davis to do his singing, instead of ruining the larynxes of the singers with Blood, Sweat and Tears and Chicago? (There are a couple of hundred other white groups that could use a good black singer too; and a couple of hundred good black singers looking for jobs.)

Not so Dusty

DUSTY SPRINGFIELD: "From Dusty . . . With Love". — Brand New Me; Joe; Silly Silly Fool; The Star Of My Show; Let's Talk It Over; Lost; Bad Case Of The Blues; Never Love Again; Let Me Get In Your Way; Let's Get Together Soon (Philips SBL 7927).

The great lady on a ten-track set. There is love here, and warmth and some great songs. But there are also some disappointments . . . notably when Dusty seems to be striving too hard for effect. On-song, phrasing-wise, she's the gov'nress, but sometimes gets so involved that the full weight of the lyrics gets tucked away. Still, it's a minor point in the sea of Springfield superiority.

"Brand New Me" we know. "Joe" is plaintive, slower; "Silly Fool" is superb, crackling along with pace and style — with a self-analytical approach. Romantic choral-type track next, but the side-one closer "Let's Talk It Over" hits the heights again . . . great work from the backing group.

Then "Lost" — a punchy piece, with a curious deliberation in the selling. Beauty of an arrangement. "Bad Case" tends to lose direction, specially early on, but it's back to form again for "Never Love Again", hauntingly direct styling. Next track is another change of style, a bit monotonous melodically, but it's an all-out finale, again with chorus.

Not Dusty's best, maybe. Even so, streets ahead of most. — P.J.

ROY ORBISON: "The Big 'O' Backed By The Art Movement". London Stereo SHU 8406. Although Nashville's always been Roy Orbison's recording base in the past, he now issues an album recorded in London last year. Orbison's success story is an incredible one — he remains on top after ten years and it's sheer professionalism that keeps him there.

This is not his best album, but an ambitious one because here Orbison has tried something different in his presentation and has broken away from a successful format.

The new format, though, will also be successful. Gone is the full lush orchestra to be replaced by a pop group augmented with strings. Here, he turns his hand to a different type of pop number — there's Wilson Pickett's "Land Of 1,000 Dances", the Platters oldie "Only You" (12 years old??) and the Beach Boys "Help Me Rhonda."

Orbison's performance throughout is faultless and I am sure this LP will not disappoint any of his many followers. Thoroughly entertaining. R.C.

FRANK ZAPPA: "Hot Rats". — Peaches En Regalia; Willie The Pimp; Son Of Mr. Green Genes; Little Umbrellas; The Gumbo Variations; It Must Be A Camel (Bizarre RSLP 6356).

According to a recent chat with Frank, he and the Bizarre label ran around a while back and this is material that he left to them. Still, it's hard core Zappa. As expected, it's like the living theatre of record. Very freaky and often a strain to relax with. Not bedtime stuff, but "Peaches En Regalia" is a very good instrumental. *** L.G.



THE FUGS: "The Belle Of Avenue A" (Reprise RSLP 6359).

A sickly cover in the wonderful old Fugs fashion houses yet another fine gutter satire on everything within reach. Parts of it could be compared to the Dubliners gone mad in the streets of Laredo, the Doors suffering from tracheotomies and tin ears and Berlin marchers with severe colds and nasal twang. A most rewarding effort is Tuli Kupperberg's composition with the sophisticated title of "Bum's Song". An enthusiastic melody for nights on the lonely prairies. **** L.G.

GRATEFUL DEAD: "Live Dead". — Dark Star; Saint Stephen; The Eleven; Turn On Your Love Light; Death Don't Have No Mercy; Feedback; We Bid You Goodnight (Warner Bros. WS 1830).

One of America's top rock groups present a double album set of near symphonic proportions. Over one hour's playing time and only seven tracks. Most of it is slow, emotional vocal exercises with moody and often vague backing. Occasionally the long musical storyline builds to an organ and crying guitar interlude that inspires. Most of the vocals are slightly rough, but the Dead never really depended on voices. The set should be looked at as an atmospheric unit rather than a series of tracks to be objectively defined. When you finish, you feel as if you've been through something — an effect you can't get from a single, kids. Very strange studio effects that may grind your nerves. *** L.G.

MIKE COOPER: "Do I Know You?" (Dawn Stereo DNLS 3005). The Link; Journey To The East; First Song; Theme In C; Thinking Back; Think She Knows Me Now; Too Late Now; Wish She Was With Me; Do I Know You?; Start Of A Journey; Looking Back.

A good album from the young folk singer. Cooper wrote all the songs — and is a good guitarist ("The Link") and a reasonable singer. The only fault is the lack of variety in this otherwise excellent collection of songs. Especially good as "Journey To The East" and "Wish She Was With Me." D.F.

PEGGY SCOTT AND JO JO BENSON: "Lover's Heaven" (Polydor 583 756). Lover's Heaven; Over The Hill Underground; Magic Fingers; Money Don't Satisfy; Knee Deep In Clover; I Want To Love You Baby; Sugar Makers; True Soul Lovin'; We're Gonna Get Back Together; Show It; Big City Blues.

One of America's best soul duo's — and one which is curiously neglected in Britain, — go through an almost textbook exercise in what soul is all about. One of the best soul albums for a long time, with some beautiful songs, such as "Lover's Heaven" and "I Want To Love You Baby". Well produced. Hope it makes it. T.L.

TRADER HORNE: "Morning Way" (Dawn Stereo DNLS 3004). Jenny May; Children Of Oare; Three Rings For Eleven Kings; Growing Man; Down And Out Blues; The Mixed Up Kind; Better Than Today; In My Lonliness; Sheena; The Mutant; Morning Way; Velvet To Atone; Luke That Never Was.

The first album from a new duo of Judy Dyble — who was with the Fairport Convention and ex-Them member Jackie McAuley. Soft, almost gentle songs — far removed from the roughness of Them or the growing ethnic quality of Fairport Convention. Slight references to other tunes in their songs ("Children Of Oare" sounds slightly like "We Three Kings") but nevertheless, this album has been compiled with care and effort. Intelligent arrangements which include use of clarinet, auto-harp, organ, piano, celeste and harpsichord. A good introductory album.

THE GRASS ROOTS: "Leaving It All Behind" (Stateside SSL 5012).

Very steady and staunch pop with brass and competent vocals. Not meant to provoke thought, but easily distracts. Sid Feller, whom everyone recognises as a wonderful, whimsical feller, arranged the brass and strings that support sturdy songs lacking nothing except depth — and that's no crime in some circles. *** L.G.

SOUL GOLD VOL. 1 (Polydor Stereo 583 757). Release Me; Shout Bamalama; Lover's Holiday; The Train; Pledging My Love; Danny Boy; Pickin' Wild Mountain Berries; Honey; I Have No One; Flat Foot Sam; I Almost Called Your Name; There's A Break In The Road.

A collection of soul goodies which vary from Bobby Goldsboro's old hit "Honey" played by saxophone man Sil Austin to Mickey Murray raving with "Flat Foot Sam" and Shout Bamalama". Some great material including Peggy Scott and Jo Jo Benson's "Pickin' Wild Mountain Berries" and Betty Harris's "There's A Break In The Road". A good album for soul freaks. R.P.

THE BEST OF TOMMY JAMES AND THE SHONDELLS (Roulette Stereo SRLP 4). Ball Of Fire; Crystal Blue Persuasion; Mony Mony; (Baby, Baby) I Can't Take It No More; Hanky Panky; Crimson And Clover; Sweet Cherry Wine; Sugar On Sunday; Mirage; I Think We're Alone Now.

As the titles tells you, this is the BEST of Tommy James And The Shondells. It includes the chart topping "Mony Mony" as well as the curiously underrated "Crystal Blue Persuasion". The group are undergoing reassessment by some underground circles in America who are beginning to see that James is a great rock 'n' roller. Every fan will want to get all of James's biggie's all on one album. T.M.

THE RAMSEY LEWIS TRIO: "Another Voyage" (Chess Stereo CRLS 4557). If You've Got It Flaunt It; Wandrin' Rose; How Beautiful Is Spring; Do What You Wanna; My Cherie Amour; Bold And Black; Opus Number Five; Uhuru; Cecile; If You've Got It, Flaunt It (part two).

Ramsey Lewis's mixture of jazz with pop and soul music never varies from his own well-developed style — and on this album there are another ten examples of his piano playing. Lewis always keeps a subtle emotional pitch on his music which makes it good for grooving to at parties. But as a serious attempt at jazz, Lewis falls down. He's strictly middle-of-the-road. But he's good at what he does — and he's got a lot of fans who think the same. R.P.

THE ALAN BOWN! (Stereo Deram SML 1049). My Friend; Strange Little Friend; Elope; Perfect Day; All I Can Do; Friends In St. Louis; The Prisoner; Kick Me Out; Children Of The Night; Gypsy Girl.

When I was a young lad down in the depths of Plymouth in Devon, our three monthly treat was the visit of one Alan Bown Set to you local discotheque. In those days it was "Extraaa! Extraaa! Read All About It! . . ." Then they made a radical change to more progressive scenes culminating in their latest album. A very pleasant and inventive group, they have the talent and the writing power to break through. R.P.

THE MUSICAL THEATRE: "A Revolutionary Revelation" (Pye Janus NSPL 28128). Revolution; We Want; Computer World; You Only Reap What You Sow; Reflections In The Life Of An Assassin; There Must Be A Better Way Of Life; A Love Pill; Before The Apple; I've Seen God In Many Places; A Revolutionary Revelation.

As the social climate of America deteriorates, rock music is increasingly becoming a weapon of protest. Steppenwolf's latest album "Monster" and Jefferson Airplane's "Volunteers" both concentrate on the theme. And now The Musical Theatre. Unfortunately they lack all subtlety and have produced a propagandist album of minimal effect. Sample lyric: "Mrs. Pellegrini gets drunk on a Martini, but forbids her child to get high on marijuana." So what? Whatever the purpose behind this album, it has succeeded in bringing a number of undistinguished tunes to some banal lyrics. Perhaps in America where the problems are more immediate it means more. C.A.

MISSISSIPPI JOE CALLICOTT: "Presenting the Country Blues" (CBS Blue Horizon 63227). a 69-year-old expert in this field — a voice well-worn, long-time retired, but now coping with falsetto exercises with authentic skill. Extremely specialist, naturally, but interesting.

VARIOUS ARTISTS: "The Best Of Bacharach" (Fontana Special SFL 13193). Dusty Springfield, Walker Brothers, Frankie Vaughan, Madeline Bell, Julie Rogers, etc., plus a splendid Dee Dee Warwick reading of "Alfie". Puts in perspective the melodic and lyric talents of the composer. And he's married to Angie Dickinson, too!

FRANKIE LAINE: "The Great Years, Volume 1" (Fontana Special SFL 13184). Ole leather-lungs himself, and it's back to 1947 when he launched himself loudly with "That's My Desire". Some rate him just as a very vocal cowboy, but there is a wider range to his talent. Try: "Exactly Like You", for instance.

SHIRLEY AND JOHNNY: "This Is . . ." (Philips SBL 7919). Good arrangements here for a duo still in search of the big single. Best samples of this young British duo: "Don't Make Me Over", and a surprisingly re-adjusted "River Deep" and some unfortunate schmaltz.

MIGHTY SAM: "Mighty Soul". (Soul City SCM 004). A Papa Don production and one which sustains interest for the specialist addict but loses out for the real mood-switch fans. A hard, live-in, but basically elastic voice. Fifteen tracks, some lyrically wild.

MAVIS STAPLES: "Mavis Staples". (Stax SXATS 1026). Now here's a highly promising new gal, warmly bluesy and controlled from the production box by Steve Cropper. "Son Of A Preacher Man", "Chained", "A House Is Not A Home" show up best her eloquent phrasing and her subdued sense of emotion. This one is worth trying.

THE CREAM OF THE COUNTRY CROP

DON GIBSON
Don't take all your loving
HLE 10305 London

GLENN BARBER
She cheats on me
HLE 10306 London

LORETTA LYNN
Wings upon your horns
MU 1118 MCA

JACK GREENE & JEANNIE SEELY
Wish I didn't have to miss you
MU 1119 MCA

CONWAY TWITTY
That's when she started
to stop loving you
MU 1120 MCA

BILL ANDERSON & JAN HOWARD
If it's all the same to you
MU 1121 MCA

WILMA BURGESS
The sun's gotta shine
MU 1122 MCA

BOBBY LORD
Rainbow girl
MU 1123 MCA

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ANOTHER HIT FOR THE WHO?

THE WHO: The Seeker; Here For More (Track 604036). Tough enough, basically a simple formula . . . the seeker after truth, searching low and (falsetto) high. Usual heartiness, drum-wise, from the Moon . . . that tough, tight, tense basic rhythm. By no means their best, in terms of happening things, but it's all there. Pete Townshend song, natch. **CHART CERT.**

ANNIE BRIGHT: Stand Up And Be Counted; I Think I'll Be Leaving Tonight (Columbia DB 8666). I actually just after this voice. It's got a touch of the huskiness, a lot of the phrasing ability and this is chart-worthy material, what's more. Annie starts bluesily but quietly, then fair explodes into a chorus. I think it, and she, stands out. Do try it. **CHART CHANCE.**

SHOCKING BLUE: Mighty Joe; Wild Wind (Penny Farthing 713). Potentially as big as "Venus" and, to my mind, more directly commercial. Rolling rhythm, instrumental, then more excellences from the fantastic Mariska Veres. Disc already moving, clapper-wise on the continent. Nice tight sound, riff-based. Watch it. **CHART CERT.**

HARRY SECOMBE: The Song Of Santa Vittoria; To Learn To Love (Philips 1841). Sub-titled "Stay", this is a movie theme and one of those big, big tenor jobs that suits chubby Harry more than neatly. No rampaging chart-buster, but a steady seller which could easily make it. Sympathetic backing. **CHART CHANCE.**

SLADE: Shape Of Things To Come; C'mon, C'mon (Fontana TF 1079). Very powerful and rather intuitive production here. Group has strong basic attack and fairly go beserk through the vocal chorus. It's persistent music, heavy enough,

but doesn't get out of hand. Something pretty saleable here. **CHART CHANCE.**

KING CRIMSON: Cat Food; Groom (Island WIP 6080). Re-jigged personnel, stereo single and one for the club devotees of this so-promising team. It's involved, powerful, gimmicky, outer-spacey, but it doesn't really lose direction. An acquired taste, actually, but a possible. **CHART CHANCE.**

TAM WHITE: Lewis Carroll; Future Thoughts (Middle Earth 104). Good lyrics here for the soft-voiced talent. He has an urging way with this, his own material . . . somehow reminiscent of "Feelin' Groovy" melodically, but with a string backing and a great deal of charm. But it only needs a nudge to make it. **CHART CHANCE.**

FAMILY DOGG: When Tomorrow Comes Tomorrow (Bell 1100). This is gentler, more directly tuneful, than some of their earlier efforts, but chartworthy for all that, Male lead, cleverly laid down harmonies, and one of those straight romantic, sometimes schmaltzy little songs. Bit disappointing, actually. But surely a hit. **CHART CERT.**

DANNY RAY AND THE FALCONS: The Scorpion (MCA 5037). Instrumental of fair catchiness, mostly organ, pipe, shuffly rhythm. Sak-ish.**

KENNY YOUNG: Shine On Ruby Mountain (CBS 4870). Hit-writer on a typically commercial piece . . . sing-along really. But samey.**

JACKIE TRENT: I'll Be Near You (Pye 17918). Okay ballad from the musical "Nell" which stars Jackie. Very pleasant in show-tune style.**

VALVERDE BROTHERS: With A Girl Like You (CBS 4868). Still not quite the right material for this talented team. Minor-key start but it builds.**

RICHARD BARNES: Take To The Mountains (Philips BF 1840). Harp and acoustic guitar, gentle voice but more power in the chorus. Well-rounded.**

JOSEPH WARD: Go My Love (Columbia DB 8665). Produced by Hollie Tony Hicks and Justin de Villeneuve, no less, this is a big-voiced ballad which has family-fave-rave appeal. Nice lyrics.**



BILL NILE'S GOODTIME BAND: I Try Not To Laugh (Deram 290). Happy-go-lucky sing-along, creating just that . . . a good time.**

SAVWINKLE AND TURNERHOPPER: Your Mother Thinks I'm A Hoodlum (Pye 17913). Okay duo, writers too, on a pretty urgent sort of song. But not really distinctive enough.**

TONY HATCH AND THE CHERRY CHILDREN: Yoko (Pye 17912). Could make it, this saga of the lady from the Orient. Kiddie-winkies and sing-along.**

SWEET RAIN: Gonna Get Along Without Ya Now (Pye Int. 25516). Great little song, this. Revival by girlie group who make with the charming sounds.**

JAMES WILSON: The Auction (Pye 17917). Good singer, this Irish lad. Suitably impressive big ballad, lushly arranged and smoothly sung.**

THE BULLRING: Birmingham Brass Band (CBS 4881). Novelty gimmicky piece, very Midland, with an overall catchiness and drive. A toe-tapper, indeed.**

DREW ROSS: Close Your Eyes And Go To Sleep (CBS 4880). No lullaby, more a big beater. Fair vocal violence.**

BLACK VELVET: African Velvet (Beacon 129). Re-release of some hefty organ-ic material . . . it's a hard-pushing instrumental, worth spinning.**

BRENDAN SHINE: Tumbling Water (Rex). Irish ballad - tuneful.**

ALLAN SHELDON: Mirror Of My Mind (Plexium). Pacey, rippling ballad.**

VAUGHAN THOMAS: Need You Girl (Page One). Nice building beat-ballad - worth hearing.**

BUTTERSCOTCH: Don't You Know (RCA Victor). Gentle group scene.**

SHEKANE: Big Step (UPC) Good guitar-vocal scene; so-so song.**

LOOKING GLASS: Can You Believe (Philips). Gospelly and great.**

YELLOW: Roll In Down The Hill (CBS). Pretty massive production.**

JOE CARSENI: Why Did I Fall For Love (Chapter One). Gentle ballad.**



DREAM POLICE: I'll Be Home In A Day Or So (Decca F 12998). Marmalade man Junior Campbell produced: big strings, very good lead voice and song which registers first time. Commended.**

THE FLYING MACHINE: Hanging On The Edge Of Sadness (Pye 17914). Big chunky beat forces this along. Good harmonies eventually but takes time to register. Good production.**



ANNIE BRIGHT: Chartworthy.

JAMES HAMILTON

CREEDENCE CLEARWATER REVIVAL: Travelin' Band; Who'll Stop The Rain (Liberty LBF 15310). I know that people go quacking on about C.C.R. being an old-style Rock 'n' Roll group, but even so I was completely unprepared for this record - "Travelin' Band" is an unabashedly straight copy of Little Richard! As such, they have done it very cleverly, considering their restrictive instrumental line-up - the drumming especially is really good. Great fun, and sure to get the kids jiving in the aisles (yes folks, the Rock Revival IS here!). Jangling "significant" flip. **CHART CERT.**

LOU CHRISTIE: Love Is Over; Generation (Buddah 201081). Yes folks the Rock Revival is REALLY here, as, to a jittery fast backing, Lou Sacco reverts to his "Lightnin' Strikes" sound! On current form, a **CHART CERT.**

OLIVER: Jean; The Arrangement (Crewe CRW 1). First offering here on Bob Crewe's own logo (a sickly green label) is the U.S. smash version of the "Miss Jean Brodie" theme. This was William Oliver Swofford's follow-up to "Good Morning Starshine", and despite the time-gap between them it should do well since he sings the much-plugged Rod McKuen slowie perfectly pleasantly. Slightly "Middle Eastern" flip. **CHART CHANCE.**

FRATERNITY OF MAN: Don't Bogart Me; Wispy Paisley Skies (Stateside SS 2166). Along with Steppenwolf's "Pusher", this brilliant bit of cod-Country music is one of the most note-worthy and

popular songs in "Easy Rider". Presumably the BBC will be hip to the great drug-digging lyrics, but even without radio plays it must sell well. Git along home, little dogies - yi hah! Perky flip. **CHART CHANCE.**

STEVIE WONDER: Never Had A Dream Come True; Somebody Knows, Somebody Cares (Tama Motown TMG 731). Obviously another smash for Stevie, ultra-commercial hum-along bits and all. Now - expand your minds a mite, and dig the Mothers of Invention "Burnt Weeny Sandwich" album; not only does it have two great "oldies-but-goodies" that are more "for real" than anything on "Ruben & The Jets", but also there is some superb blues fiddle by Sugar Cane Harris (of Don & Dewey fame)! Dig? **CHART CERT.**

THE DELFONICS: Didn't I (Blow Your Mind This Time); Down Is Up, Up Is Down (Bell BLL 1099). Although both this and Eddie Holman's "(Hey There) Lonely Girl" are huge hits in America, they will mean precisely nothing here. This is slow sweet wailing Soul Vocal Group music, fit only for **SOUL GROUP FREAKS** such as myself, Pete Wingfield, Tommy Barclay, Trevor Churchill, and a handful of others. **BEAUTIFUL**, I can't stop playing it, and Oi'll give it foive.****!

THE ARTISTICS: I'm Gonna Miss You; Hope We Have (MCA MU 1117). Re-release of lovely 1966 Soul Vocal Group material - great rhythmic things happening on top, and a more direct big beat on the

flip (which might have made a more commercial plug-side). A very good smooth yet ballsy S.V.G., they started out singing Marvin Gaye songs on Okeh in 1964.****

THE WATTS 103RD STREET RHYTHM BAND: Love Land; Sorry Charlie (Warner Bros. WB 7365). As the Band are one of the best tricky rhythm exponents about, it's a shame that this (from their latest album) is a somewhat ordinary semi slowie. Well sung and played, and (often the case these days) in stereo without label mention. Instrumental flip, from their "Together" album.**

CROW: Evil Woman, Don't Play Your Games With Me; Gonna Leave A Mark (Stateside SS 2159). This noisily unsubtle aggressive "heavy" beater, recently a big U.S. hit, seems to have been held back while an inferior British cover was given a chance. The real thing has one of those catchy, punchy rhythm patterns, some jazzy brass, and lots of effort. Not bad.**

BUDDY HOLLY: Rave On; Umm Oh Yeah (MCA MU 1116). Only two years since this was last re-released (with the more commercial coupling of "Peggy Sue") during the first Rock Revival. "Umm Oh Yeah" is a nice slowie.**

JERRY NAYLOR: But For Love; Angelina (CBS S 4882). The one-time Cricket on a Cashman-Pistilli-West slowie that sounds Glen Campbell-ish: good, if you like that sort of thing. Buzz ("Baby Sittin' Boogie") Clifford-penned flip, with Beatles tinges.**

REGGAE DEPARTMENT

ETHIOPIANS: Hong Kong Flu (J.J. 3303). Saga of the popular ailment. It's lively reggae, too, if repetitive. Could click.**

THE WHALES: Papa's Gonna Kiss It Better (Pye 17916). Fast reggae, but of a rambler but with some excellent vocal touches. A clicker.**

THE JAY BOYS: Jay Moon Walk (Harry J. 6609). Extremely catchy organ-led instrumental which registers from the first poppy phrase. Danceable.**

BYRON LEE AND THE DRAGONAIRES: Squeeze up (part 1) (Trojan 7731). Almost suggestive, I guess. Just a purred phrase and a riff-type basic instrumental phrase. For dancers.**

ALTON ELLIS: Remember That Sunday (Duke 72). Slow ska, rather strident main voice. Fair but takes time to get moving.*

ANSELL COLLINS: Cock Robin (Dan 4401). Organ round a riff - but just another instrumental reggae bit.*

MAYTALLS: Sweet and Dandy (Trojan 7726). Crisp drumming and some extra-lively vocal work. Fast-paced ska, a scurrying sound.**

OW NE GREY: Every Beat Of My Heart (Camel 37). Nice sensitive reading of a fair old romantic reggae ballad. Rather outstanding.**

THE ELDORADOS: Savage Colt (Bullet 428). Organ-dominated instrumental. Fair theme; but does go on a bit.**

ERROLL DANIEL: Live In Harmony (MCA 5038). A yeah-yeah chorus behind a ska-voice urging the usual peace in our times. Nice enough. And well-produced.**

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The Frustrations



Back row: Allen Warner, Pat Burke.
Centre row: Tim Harris, Steve Bingham, Tony Gomez.
Front row: Eric Allendale, Colin Young.

THE BIGGEST PROBLEM for the Foundations, as far as Colin Young is concerned, is the lack of time they've had in which to rearrange their state act.

"We've been doing the same numbers on stage for the past two years", he explained with disgust. "It can get really stale then, but we just haven't had the opportunity to set aside several weeks to rehearse.

"It's situations like this that can lead to groups messing about with drugs, because of the frustrations that build up. We've been using our hits on stage and about the only other number we do that's not our own is Sonny Boy Williamson's 'Help Me'. Really we find the teenybopper scene a drag, and I think ballrooms are dying anyway."

For these reasons the Foundations are planning to take some time out for heavy rehearsals, between visits to the studio to put the finishing touches to their forthcoming album.

"We've been in the studios for a while now completing the album," Colin told me, adding an aside that he didn't like other people to buy him drinks since he always preferred doubles! "All of the tracks are our own compositions. It's mainly myself and Eric Allendale who write, but the rest of the group seem to be taking a greater interest now, particularly Tony Gomez. I wrote 'Born To Live Born To Die', which was released as a single, but didn't do too well. Since then I haven't put my material on an A side. Well a man's gotta live!"

The group's current single is 'Take A Girl Like You', which is a Bill Martin and Phil Coulter composition.

"One of the other problems of working continuously is that you never have time to organise your private life," Colin told me. "Any time you're not travelling is spent sleeping to catch up. I have a few girlfriends, but with all the time we're away I don't think it's really fair to any girl. Naturally there are temptations, and you always get the girls who get 'knocked out' over you at gigs.

"I haven't written to my father for a long time. He didn't want me to go into music, but I'd travelled to Britain with him several times, and I liked the country, so I decided to stay and build up my own career anyway. Now I don't get in touch because if I did I'd have to go into all the explanations of what exactly I'm doing and explain my financial situation. So I don't bother! Maybe when I've got everything organised."

Which is liable to be quite some time, since the Foundations are set for a two month coast to coast tour of America in June and July, and prior to this they will be visiting Sweden, Denmark, Austria and Spain, where they have had four number one hits. Group organist Tony Gomez arrived to join us at this point, and launched into enthusiastic conversation on just some of the people whose influences he has absorbed, or those he has admired.

"We're involving a lot more progressive sounds into our material now. I like Led Zepelin, Love, Chicago and Blood, Sweat and Tears. Naturally I'm particularly interested in organists and that often involves a jazz feel. I saw Roland Kirk down at Ronnie's and he was quite incredible. One evening he went into the street outside blowing away, and he was just like the Pied Piper!"

"I find Keith Emerson to be very interesting, he's got a lot of nice ideas. Vincent Crane, of Atomic Rooster is quite good, but he's not really saying anything new. I find some classical music to be very relaxing, I particularly like Albinoni."

In case he should sound over-confident, expounding his views on other musicians, Tony added. "As an organist I've got a hell of a long way to go. It takes a lot to master."

But it's not just music about which Tony talks at length. During our meeting the conversation progressed from the fact that he was a mere five foot three in height, to the theory that with man's evolution the body is becoming smaller, because brute strength is no longer so necessary, and the brain becoming larger.

"It's very hard to imagine," said Tony. "But an experiment was recently carried out on a dog, keeping its brain functioning by electric impulses after it was dead. Imagine what knowledge could be stored and used if this was done with men."

Tony has also been delving into the realms of the supernatural, and related a story involving a friend who's young son became convinced that someone came into his room at nights, and would actually point out the visiting 'boy'. Then later the family discovered that a young boy had died in the house. At that point the discussion got a little too 'erie' for lunch time listening, and as the barman dipped the lights, we fled to the light of day!

VALERIE MABBS

TOP U.K. ALBUMS

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

ALL the charts

TOP U.S. SINGLES

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

TOP U.S. ALBUMS

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

5 YEARS AGO

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

10 YEARS AGO

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

COUNTRY SINGLES

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

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JIMMY MILLER

SUCCESS STORY

"I'm not a positive producer. I share the artists hang ups. I'm certainly no Phil Spector imposing my will on the artists"



Another 6 of the best



No. 1 SYLVIA McNEILL

SYLVIA McNEILL is a girl of the seventies in every way. Pictured here in a jaunty cap teaming with a brown velvet trouser suit, she still retains a feminine flair. She knows her own mind, and decided at the age of twelve, when she worked with a school folk group, that singing would be her career. Since then Sylvia has worked with Liverpool group, the Escorts, covering much of the world, formed her own group Tricycle and even run her own music agency in Yorkshire. Now, at the age of twenty-two, Sylvia has been acknowledged for her vocal ability by television producer Jack Good, who flew from Hollywood to record her current solo single 'Ugly Man', on RCA 1922.

IT COMES PACKAGED as a success story. Labelled the Rolling Stones, Traffic, Spooky Tooth, the Move... it also mentions Jimmy Miller — producer.

Hit records are Miller's profession. The 'Stones owe him 'Jumpin' Jack Flash', 'Beggar's Banquet', 'Honky Tonk Women' and 'Let It Bleed'. The Traffic owe him everything they've recorded. He's been to the top of the charts with the Move's 'Blackberry Way' and he's looked after the development of Spooky Tooth. And now he's moving into radio — with Radio Geronimo, a legal station operating from Monte Carlo.

Miller is a tall cowboyish American with delicate facial features. He could have been a film actor in countless westerns — as the goodie, of course. Instead he is a record producer. He explains: "I came to England on September 1, 1966 — at 7.40 am.

"I'd been trying to produce records in the States but it was difficult to get record companies interested. The trouble was that I had no track records — no string of hits — so I had to finance my own cut-price sessions by getting some friends in to do session work for me and then sneak off to a non-union studio to make the record.

"Then, when we had recorded it, I'd search through the telephone directory for record companies. I'd pick one and go and try and sell the record to them — asking for about 500 dollars. Looking back I can see that they'd have had more respect for me if I'd asked for 50,000 dollars.

"As it was, of course, the record company had a pile of records — some costing 30,000 dollars — so when it came to plugging mine it came at the bottom of the pile.

"So to succeed you had to first hype your own record company into promoting your record. I suppose about two-thirds of them could have been hits if they'd been pushed.

"Anyway, the first person

who had any faith in me was a guy called Chris Blackwell (the Managing Director of Britain's Island Records). I'd done a record called 'Inscene' by the Anglos and Chris liked it and brought it out in Britain.

"All the pirates played the record, but unfortunately, the distribution wasn't so good as it is now and although it was heard quite a lot it wasn't a hit. But Chris asked me to come over — and so I came.

"The first record I did over here was 'Gimmie Some Lovin' by the Spencer Davies Group. That made number two over here and in the States about ten record companies started bidding for it. For that first year I produced just Island artists. After that I became independent — and the only two Island acts I continued to produce were Spooky Tooth and Traffic.

"Then came the Rolling Stones. People often say that I brought them back from the 'Satanic Majesties...' album. But the 'Stones were responsible for that. I'm not a positive producer. I share the artists hang-ups. In a way I'm the liason between them and the business set-up. I'm certainly no Phil Spector imposing my will on the artists.

"So I'm not the person who brought the 'Stones back. In the beginning of our relationship together they would come into the studio in March and ask how each other's Christmas had gone. They really hadn't seen each other for that time.

"Now, they're back doing tours. It's required courage for them to do that. It used to take them three nights to get one song but now they're doing a song a night. They're playing as a group again.

"But it was after the Rolling Stones that I was asked to do the Move's 'Blackberry Way'. I met Tony Secunda, the group's manager, during that time and we got talking in depth. Our ideas seemed beautifully similar. But in dissimilar areas, if you see what I mean. Tony was interested in the business side of the industry and I was interested in recording.

"So we've formed our own company — called Ringmaker at the moment. Some offices are complete jokes — they don't care about business, while others are completely the other way round and don't care about the artists. We hope to avoid that by having a perfect balance. At the moment we are a production company, music publishers, management agency and publicity agency."

And there's Radio Geronimo. A commercial station — very similar in its business operation to Radio Luxembourg — which at the moment broadcasts in English late on Saturday nights. Miller is very excited about the project.

"The aim of our company is so big that I don't want to sound like blowing steam. But the radio station concept is really an extension from the finished record product. We live in a country where there's one pop station to cater for a nation's pop taste.

"Radio Geronimo hopes to give an alternative. The bread comes from advertisers — but they won't have editorial control over the programmes.

"We've put out check signals on Saturday nights and we're happy with the results. We're not looking to make money. It'll be enough if it just pays for itself. We hope to make money in our record ventures. The musical policy will be rather like the better FM stations in the States. We hope to sense what people want from their letters — and we hope to have jazz, classical music, gospel, r and b. The only criteria will be the music's merit.

"But the whole media has to be changed. You ask me in which direction the change will come. I can only say you'll certainly notice the difference once changes have been made."

Interview over. Jimmy Miller has spared enough time. There was a photo call, the radio station, Ginger Baker's Airforce album and the new Rolling Stones album to deal with.

RECORD MIRROR, March 21, 1970