

INSIDE THIS WEEK: Jane Birkin, Blind Faith, Fat Mattress, Tamla, Barry Ryan, Blodwyn Pig, plus Bee Gees exclusive



DID Davy Jones deliberately lie about his marriage during the period before the information was released—or escaped? It looks that way. Was he justified in misleading his fans for so long? The life of an important person can be threatened to the point of destroying his personal affairs and perhaps this was what Davy Jones feared.

Dixie Linda Haynes married David Jones in December, 1967, after meeting him a year before at a party in Hawaii. The lovely Linda, who towers an inch over the shorter Monkee, is spending a few weeks in London with Davy and Talia, their little girl. She revealed from the Savoy, that fans had been very understanding when the delayed facts were finally made known. "No one really knew we were dating back in 1967, because we were just friends for a long time. About eight or nine months later, he asked me out on a real date and things just changed right there at the movies! Each time we dated, I was sure I wouldn't hear from David again, but each time, he rang up and we went out again.

"We had been friends for so long, I simply couldn't explain the strange feeling that was coming over me. At first I wasn't even serious about him, as I was very busy with my modelling career and I also knew that it did no good to get over-excited about things, because that only makes it worse when you are let down. Then it happened. When you have

'DAVY THE FAMILY MAN' by his wife . . .

looked at it that way and it works, it's always so much better.

"The main reason for keeping it down was Davy's already hectic schedule. He was always being interviewed and asked questions, but we wanted to keep our private life private. Not too many actually queried it anyway, so there was no reason to deny anything. Now he's older as well and it will be viewed differently."

American born Linda is naturally proud of her Mancunian husband, but there are inconvenient sides to having married a pop star.

"I knew there would be disadvantages to being married to David. I was aware that he would be away a lot and busy much of the time, but I knew what I was doing. I just have to keep busy while he is away, which isn't hard since I have Talia and the house to look after, plus a load of animals. When he's home, he's home for at least two weeks at a time. I like to travel, but not short visits where I see only the insides of hotel rooms.

"This is perfect—two weeks in London. Talia was born in Wimbledon in October, 1968, so I have been here before

and I know a little about the city. David had decided he wanted her to be a British subject long before the event. Talia is a big draw for Davy. He cancels all appointments that are really unnecessary so that he can be home more with us. He hasn't exactly said he wanted thousands of kids, but I plan to have a family of six. He won't say that, but I will and when I mention it to him, he doesn't say no. David is really good with children—much better than I am. It was his idea to have one.

"Everything is working beautifully right now. We're happy, my parents are happy, when Davy goes away with the Monkees, we wives (Phillis Nesmith, Sammy Juste Dolenz) get together and make clothes or something, and Davy and I have our dream to work on. We hope to have a ranch or a farm with lots of land, animals and kids. He wants to live in Yorkshire. That's a long way from Texas, but I don't mind."

Little Talia voiced the cry of the jungle from the next room, meaning that the afternoon bottle was late. Those big Jones eyes said, "Mummy, when will daddy be home?"

LON GODDARD

YOUR PAGE

RECORD MIRROR - EVERY THURSDAY - 116 SHAFTESBURY AVE, LONDON, W.1. GER 7942/3/4

The re-issue game

Readers' defend Stevie's hit

MAY I reply to Miriam Battersby's letter and explain that the current Stevie Wonder hit has neither been re-released, nor deliberately re-promoted. Far from there being any "ulterior motive" behind this record, if anyone is responsible for the B side becoming a hit it is the general public.

After having dropped from the chart as the flip of "I Don't Know Why", "My Cherie Amour" was requested on Family Choice and Family Favourites, both of which have very high listening figures. These airings undoubtedly attracted the record buying public, who probably didn't even know the song existed previously, and retailers all over the country reported increased demand for the disc. So the record re-entered the lower half of the chart and in turn the radio disc jockeys started to plug the disc.

Public interest arousing from "accidental" airplays has accounted for many of the recent so-called re-issues. "This Old Heart of Mine", "Nowhere to Run", "Get Ready" and others were never actually deleted and could be ordered from most record shops. "Harlem Shuffle" was available on Sue and on several LPs, but probably the most striking example was Wink Martindale's classic "Deck of Cards". Due solely to one play on "Two Way Family Favourites" one Easter Sunday the record shot into the charts after lying dormant in the shops for five years!

Anyway, in the long run a record company issues a record for one reason only — to make money! — Trevor Hall, Senior D.J., The Golden Palms, St. Peter Street Blackburn, Lancs.

IN reply to the letter from Miss Miriam Battersby (August 9th), the history of Stevie Wonder's "My Cherie Amour" hit is as follows.

After the comparative failure of "I Don't Know Why" in the American charts (it reached 41), Motown decided to re-promote the flip "My Cherie Amour" with the result that it made number 4 on Billboard's chart.

Meanwhile on this side of the Atlantic, "I Don't Know Why" had reached number 14. EMI, having no new release available, decided to wait rather than re-issue some other track. The Radio One DJ's played "My Cherie Amour" on the strength of its American success. The public (those who didn't buy "I Don't Know Why") presumed that it was Stevie's latest release and bought enough copies to place it in the top ten.

Surely Miss Battersby wasn't suggesting that there are people who don't play the B sides of records, and that they have now bought a second copy of TMG 690! If this has been the case, perhaps those people now realise what a great "sound" they have been missing! — Brian Fooks, Secretary, The Official Stevie Wonder Fan Club of Gt. Britain, 72 Corston View, Bath, BA2 2PQ.

TWINKLE!

THANK you, Record Mirror, for reviewing the new Twinkle single (Instant). I'm sure with some exposure this record "Micky" could enter the top 50. The flip "Darby and Joan" is brilliant and a credit to Twinkle, who penned both sides, and Michael D'Abo, the producer.

Could anyone help me to obtain Twinkle's 1965 follow-up to "Golden Lights", "Tommy", as my copy has been damaged? — A1, 10 Churchill Crescent, Stanford-le-Hope, Essex.

EL DENIAL

I SHOULD like to make it clear, following the front page feature on Elvis in last week's RM, that the readers of El News Magazine and the members of the South London Branch of the Elvis Presley fan club have no knowledge of a big campaign against the new single "Clean Up Your Own Back Yard".

We think, in fact, that this side is far superior to the flip side "The Fair Is Moving On". In the States the "B" side did not receive one play over the radio, whereas "Clean Up Your Own Back Yard" has reached number 31 in the Billboard charts.

Incidentally, in November it was stated that the fan club was expected to reach membership of 5,000, so it must have grown rapidly. — Jim Ellis, Editor, Elv's News Magazine.

HARMONY GAS

I WOULD like to say a big thank you through your letters page for a great night at the Marquee, given by Harmony Grass, Tuesday, August 12.

What a group! All this talk of the so-called underground scene and blues, and yet a group who couldn't be further away from this sound got such a wonderful reception. I have been going to the Marquee for over a year now and

Janice Whyte, 2c Naylor Lane, Airdrie, Lanarkshire. — Wanted desperately, any info. or photos of Cream. Would any RM reader who has any they wish to sell please write.

P. Lock, 15 Wickford Drive, Harold Hill, Romford, Essex. — I will give London cast version of "Hair" (perfect) for "Days of Future Passed" (must be in good condition), by the Moody Blues, mono or stereo.

I have never seen a group get so much applause as they did. And they really deserved it! I am now an ardent fan of Harmony Grass and will be for a long time. — Annie Carlson, 12 Princes Road, London, S.W.7.

SHORT DAY

WITH Joe Dolan and Clodagh Rodgers doing so well now it looks as if the Irish musical stars are at last getting the recognition they deserve. This month Houston Wells and the Trident, who are Co. Roscommon's top Showband, are cutting a record in London which should really set the charts alight, so Joe and Clodagh—watch out. Houston Wells is coming! — Ken Blyth, Carling Park Donamon, Co. Roscommon, Eire.

STRINGS ATTACHED

ONE recent development in contemporary pop which seems to have been overlooked is the increasing number of violinists who are cropping up in various groups.

We have Ric Grech (Blind Faith), Richard Koss (Third Ear Band), John Welder (Family), Jet Zaphalia (Pegasus) and Dave Swarbrick (who recently teamed up with Fairport Convention).

I wonder if this heralds a less violent, more wistful trend in new music? — Margaret Foxall, 17 Cheson Road, London, W.14.

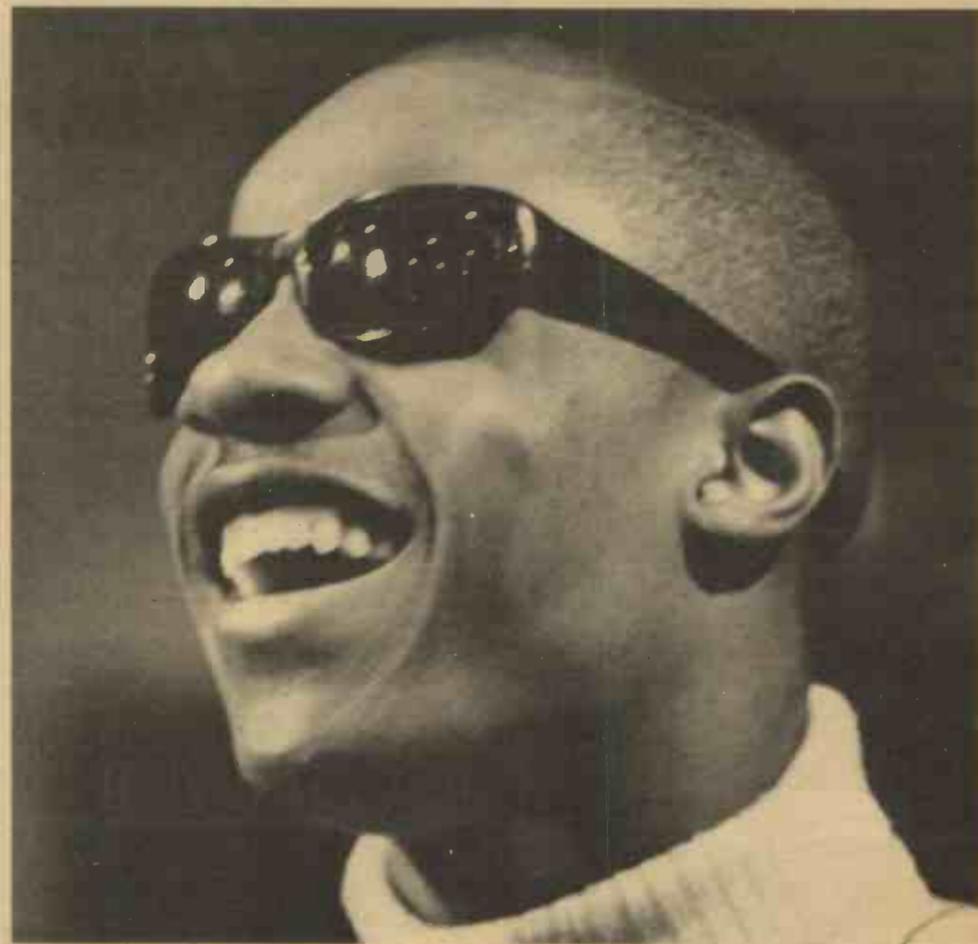
HIPPIES

RECENTLY while in Belgium I listened to "Oh Happy Day" in a juke box. I was surprised to learn that the version was longer than the copy I have. Does this mean that the British public have been cheated? If we have I would like to know why? — Stephen Alexander (age 11), 2 Maddox Road, Adestfield, Hemel Hempstead, Herts.

TAMLA PARTY

THE secretaries of the Jimmy Ruffin fan club would like to thank all those who turned up and helped to make a success of the Tamla Motown United party. Everyone at the party seemed to enjoy themselves and inquiries as to when the next party will be held have already been received. Much as yet unreleased material includes Gladys Knight and the Pips' "The Nitty Gritty", Edwin Starr and Blinky's first duet disc "Oh How Happy" and the Temptations' "Don't Let The

Joneses Get You Down". Among the celebrities who attended were Clodagh Rodgers, Johnnie Walker and Jimmy Ruffin, who mingled with the crowd, answering ques-



tions and signing autographs. Films were shown of Edwin Starr, Blinky, The Originals and the Temptations "Run Away Child Running Wild". We must here express our sincere thanks to John Marshall of EMI for the loan of these films and for his great help. Unfortunately at the end of the evening, a few individuals refused to leave, and some damage was done, as a result of which we fan club secretaries have been presented with a fairly hefty bill which will have to be paid out of

our own pockets. This means we may well discontinue such events as, frankly, we couldn't afford another such night. We were really shocked that this kind of behaviour could happen at a get-together of Motown fans, and we think Jimmy Ruffin summed up our feelings exactly when he said: "This was supposed to be Motown United—not Motown Divided." — Phil Symes, Jimmy Ruffin Fan Club of Great Britain, 101 Stansted Road, Bishops Cleeve, Herts.

ESTHER NEWS

I'M writing to inform readers of the formation of the Official Esther Phillips Appreciation Society. I hope to bring out a monthly magazine, which will feature other soul singers, with a general slant on R&B/Soul music, new releases, etc. So anybody who likes Esther and R&B music please write to: Terry R. Capper, 13 Pitt Road, Horfield, Bristol BS6 8TY.

GUERCIO-A SUCCESSFUL IDEALIST

JIM GUERCIO is an honest man. And this is a strange sort of person to come across in the pop business. He believes in music, and doesn't really want to know about the snide associates of the music scene.

He acknowledges the fact that there are few people in the business purely for the money. Yet he is that rare sort of bird who has his ideals; and is also very successful.

Having been a musician and playing with the Mothers of Invention, Jim turned his hand to producing records and has done very well. The current Blood, Sweat and Tears album he produced and this is one of the success albums of the year; so far it has sold over a million copies.

"I became interested in producing records the minute I played a solo and heard it back in the control room," Jim stated. "The guy there said 'yeah, that sounds all right', and it wasn't to my mind. So then I decided to do it myself. I studied guitar from the age of six then played with a back-up band after I left University. When I was doing that, I felt a strangled effect from the agents, managers and so on who are part of the business."

"The avant garde in pop was just starting then and I met up with Frank Zappa. We were both serious composers at that time, I knew him then on a musical basis, but I don't think he's functioning on a musical basis now." To look at Jim with his relatively short hair and respectable appearance, it's hard to think that he played Bach and Ravel on acoustic guitar with the Zappa freak show.

"I first met Frank when he had short hair," Jim admitted. And let's face it, that must have been some time ago, as Jim is now only 23.

Jim, as a musician/songwriter, first went in as a producer with the Buckinghams. They had had a hit but no follow-up. Jim put that right for them. He then went on to produce their next five hits. Then, of course, there's that fantastic



production on the Blood, Sweat and Tears album which he did and has been top of the American charts for so long.

"Blood, Sweat and Tears broke down a lot of doors," Jim said. "They've opened up many things for jazz musicians for example. In fact they've opened up the whole musical scene. They are very good musicians in the band. But I'll tell you something, I don't think you'll see Blood, Sweat and Tears appear in this country. There are so many hang-ups with various people associated with them which would prevent them coming."

"I'm a composer, arranger and player basically. And I creatively function as a composer. As a producer, I'm aware of the nature of social change which in turn is represented in music."

"My goal is to expand musical freedom

and this is one of the reasons why I took on the job of producing the Blood, Sweat and Tears album. I like to see new forms of music introduced to the mainstream of contemporary music."

"It's not important how much money a group makes per night, or who looks best in a picture — anything like that. It's the music that counts and I felt there were more meaningful things to be done in the field of music."

Don't get the impression that Jim Guercio is doing a moody-like I wrote at the beginning, he is one of the few honest people in the business. It's just a question of his knowing where he wants to go and how to get there. And believe me, he's got there as far as money is concerned. Yet he's not hung-up on money — he is simply interested in music and the expansion and involvement of same.

Jim has recently completed an album with Moondog. He is a blind musician who used to play on the sidewalks of New York and was popular with the modern jazz enthusiasts in the late fifties and early sixties. Moondog had a way of life which one thought would have been taken up by the so-called hippies. But over the years, he's been neglected by jazz producers and hippies alike. That is until Jim recorded "Symphonies Of Moondog" which has been issued in the States on the CBS Masterworks series (their classical line).

"Moondog is a contemporary American composer," Jim affirmed. "He's a master of rhythm and rejects anything which is non-acoustic. This symphony he's written runs into many pages and was done in braille. It cost 6,000 dollars to have it transcribed."

"The thing I'm working on now is the Firesign Theatre. They are like a Repertory Company—four people who are just like the Marx Brothers. So far they have two albums out and are in the middle of writing a screen play."

Jim Guercio is an innovator and he makes records which are excellent BUT, they might not be appreciated by the majority of people before the next five years. You see, in his way he's a real musician and also a perfectionist.

The standard of musical appreciation is rising and that can't be at all bad.

IAN MIDDLETON.

'MY THREE SONS'

by Hugh Gibb

IT IS a wise father that knows his own son. Given the opportunity. "It's been virtually impossible for me to speak to him for thirteen weeks."

Hugh Gibb is tall, greying and worried. "The people round Robin have cut him off from everybody—including his own mother and father."

"We first read about the split in the papers. Then when we tried to find Robin he had vanished. By then I was in a bloody fury."

He telephoned his son's Belgravia home. Robin "wasn't available". So his wife and Lulu, their daughter-in-law went round to try and see him.

HE WASN'T HAPPY

The door was slammed in their faces. That was three months ago. Since then Hugh has spoken to Robin once. For about ten minutes.

"We hardly had a chance to say hello. But I could tell from the way he spoke that he wasn't happy."

Not that Hugh Gibb claims he knows best for Robin. He hasn't interfered in any of his sons' careers since the heady day three years ago that they signed with Robert Stigwood.

But he knows his sons. He encouraged Robin to sing when he was a boy, even though he "sounded like a mad Arab". He put up with Barry nicking his fuse wire to make a guitar when he was ten. And he helped Maurice to try and write songs.

And he frankly admits that when they are together, his three sons "are a bit of a handful". They have had their rows too.

"Of course there were rows. They are three brothers, there are bound to be some problems. It would be unnatural if there weren't."

HEART-THROB

"But they never came to blows." They never came to blows, said Hugh, because the three brothers Gibb are very close. They need each other.

They started out together as a musical group back in 1957 when Tommy Steele was somebody's heart-throb. It was in Manchester.

Their father was the drummer in a band on the Northern Mecca circuit. He had a fatherly eye open for musical talent and quickly realised their potential.

On Barry's 11th birthday his father gave him a guitar. In the spring of the follow-

ing year the family emigrated to Australia. Said Hugh:

"They entertained everybody on the boat going out. It was a tremendous success. They were only doing it for fun but everybody loved them."

In Brisbane the media jumped on the boys. They were given their own half-hour television programme, which was so successful that it caught the eye of the local Welfare Dept.

Clutching Dickensian regulations designed to dissuade unscrupulous fathers from shoving their children up and down chimneys, the authorities closed the show.

SALESMAN

That didn't stem the demand. By day Hugh was a lawnmower salesman collecting about £80 a week—"they have a lot of grass in Australia, you see"—and by night Hugh was looking after his sons as they appeared across the country.

Eventually something had to go. The boys were required up and down the country which involved driv-



MAURICE, HUGH and BARRY GIBB seen together — in their early days Hugh cut grass before the sons shone

ing, flying, travelling up to 3,000 miles for a show.

Hugh wasn't going to let the grass grow under his feet, so he left his job and concentrated on looking after his sons.

ZENITH

"My ambition was to get them with a good agent in Australia but at that time there wasn't anybody around," he explained. So he ran the whole show virtually singlehanded.

Within a couple of years they became the top group in Australia. They had reached their zenith. So Hugh and the family set sail for England.

They arrived with £300 and a lot of enthusiasm. Three days after they found a house Robert Stigwood, an Australian, telephoned Mr. Gibb.

"To this day I still don't know how Robert got my number," said Hugh. They

group, he was caught up in the demanding turmoil of success.

He seemed to friends to be quiet, to the point of being reserved. And some people he talked to say he built up some strange feeling of resentment about what was happening.

"Robin had some feeling against Robert Stigwood for some reason. I don't know even now what it was. I don't understand it at all."

CUT OFF

"Robert doesn't understand it either. We both want to talk to Robin to find out what was going on in his mind. But he has been completely cut off from us."

"I am his father... I had hoped that he felt he could come and talk to me about anything that was bothering him. I've always tried to bring the boys up to confide in me."

PRAY

"Perhaps I am partly to blame... I don't honestly know."

He is an extremely saddened man. His wife is heart-broken. And, deep down, says Hugh his brothers are upset. But he is hopeful.

"The door is wide open. We all hope and pray that Robin will come back. You've no idea how worried we are about what is happening to him."

"But I believe that he will come back."

Perhaps the family's feelings are best summed up by the first line of the Bee Gees' new single:

"My heart won't believe that you've left..."

as told to David Skan



"We just want to lose this 'supergroup' label"

met, liked each other — "although I think Robert thought we were going to be interfering parents"—and signed the deal.

PUBLIC

From that day the Gibb story went public. Except for the fact that they have a daughter, married and living in Australia and another son, Andy, 11, who might become the fourth Bee Gee when he grows up.

Barry captured the hearts of a million girls across the world. Maurice captured Lulu and Robin? Yes, Robin. Like his brothers in the

BIG SOUND SINGLES

'Tell It Like It Is'
AARON NEVILLE

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EDDIE HOLMAN



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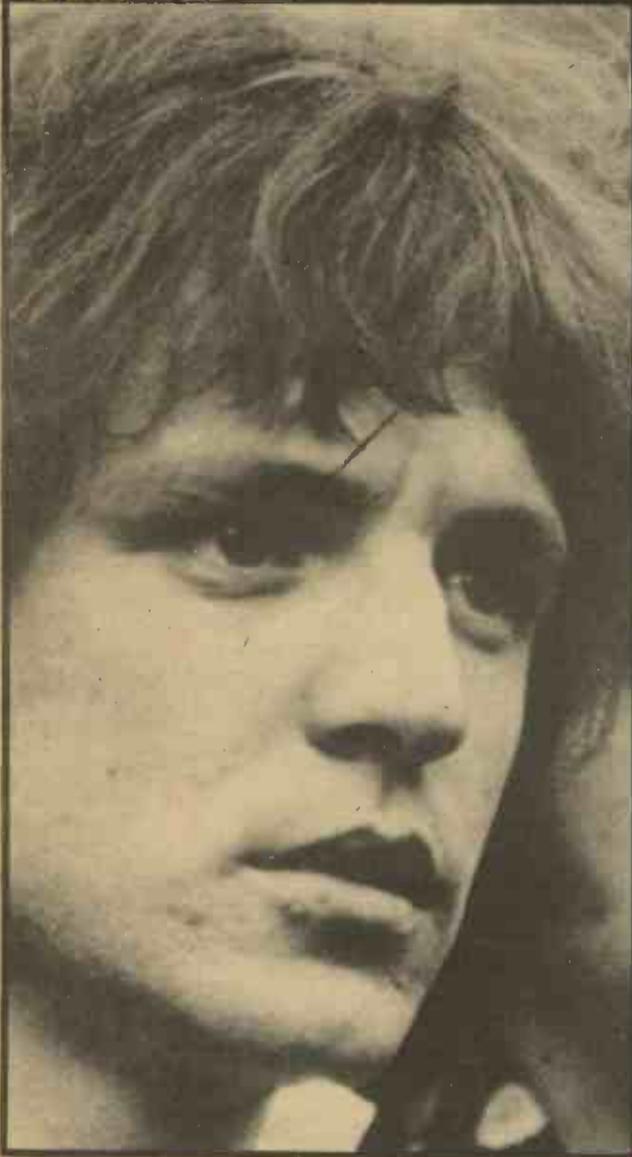


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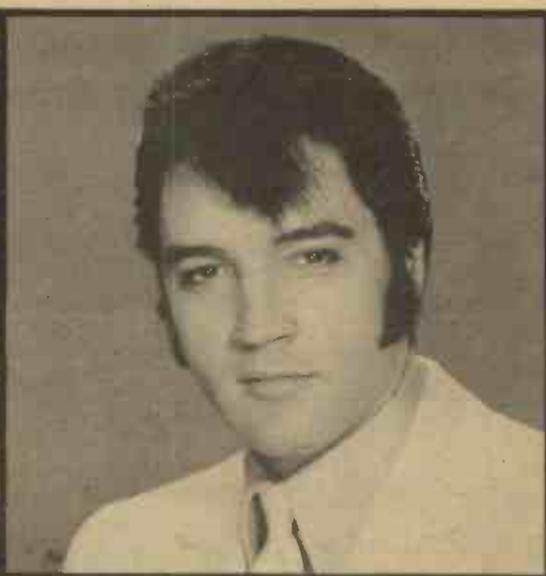
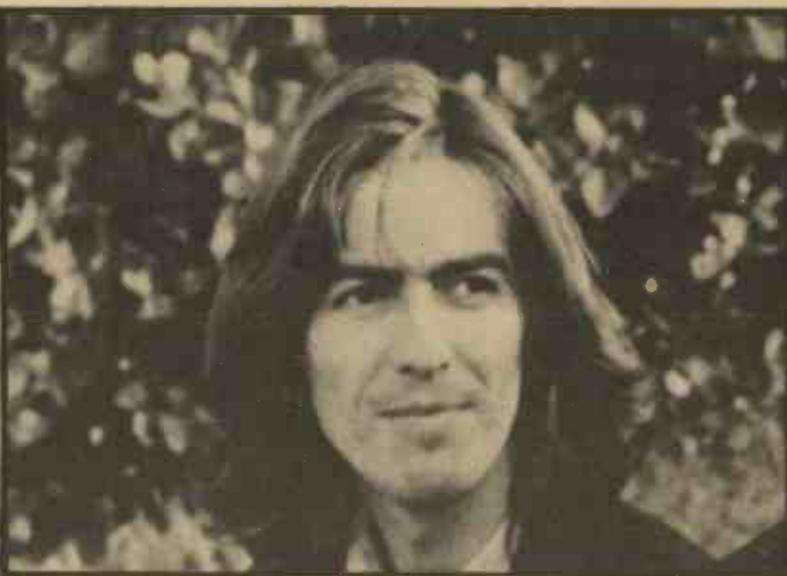
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from NEW YORK
the **CHAWK** REPORT



JACK BRUCE and GEORGE HARRISON (pseudonymously) play on "Songs For A Tailor". And Elvis creates a storm with his comeback.



Bruce into jazz, & top US club closes...

JACK BRUCE was in New York last week on various kinds of business. Mainly it was to play with jazz guitarist Larry Coryell (ex-member of the Gary Burton group and beloved of the New Generation as a bridge between jazz and rock).

Why Jack Bruce, known best for his work in the Cream?

"I don't know either," says Jack. "I met Larry when the Cream and Gary Burton played opposite one another in New York. We dug each other's playing, no doubt about that. Anyway the other week I got this call

from New York asking me to come over and do some gigs with him. I had a great time — we seemed to get on together, especially considering it was the first time we had actually played together."

Another thing that Jack did in New York was promote his new album, "Songs for a Tailor" which Atlantic are releasing in the States in about three weeks.

The album consists of pick up men like Dick Heckstall-Smith (of Colosseum) and a pseudonymous George Harrison. Now Jack wants to go back to Britain and form a group with a prospective November tour of the US in mind. As well as playing Britain where, he says, "the scene is still strong although it's hard to promote records on the radio."

CALL IT FRED

Said Jack: "After all I have to get my own group together. The people on the album all belong to other groups and it's a bit hard asking George Harrison to leave his lot to join me!"

Bruce has another album recorded and ready for release — "This is all instrumental and mainly I play acoustic bass. If you could call it anything I suppose you'd say it was a jazz album. I dunno — call it Fred. This also has Jimmy McLaughlin, a great British guitarist on it. It's really amazing how Jimmy had to come to America to get any kind of recognition. He has gigged with Tony Williams, a really fantastic drummer who played with Miles Davis, as a member of Tony's Lifeline group. He is even on a new album by Miles Davis—that's how good he is!"

With his new group, when he forms it, Bruce wants to play a Festival Hall concert. "I want to show off what I can do," he says.

And with the inevitable question, what does he think of Blind Faith, Bruce states: "I haven't heard the group or even their record. But with the people concerned they must be into something nice."

The Scene Club has closed. A small underground (literally) place in New York's West Side it occupied the same kind of esteem in the pop world that the first

Speakeasy did in London. It featured various and varied groups chosen by the off beat and occasional brilliant hand of its owner Steve Paul (Now guiding the fortunes of blues guitarist and possessor of more front-money-from-record-company than anyone else, Johnny Winter).

The Scene Club was also home for all the many British rock groups passing through and working in New York—an unofficial headquarters.

More important it gave the so-called taste-makers of New York a chance to pronounce and pontificate on new groups. Word soon got round about the status of a group playing the Scene, underground papers wrote them up, occasionally Time of Life would pick up on them, record executives dropped in... and so on. A pop music life style, went on down the Scene until that Saturday evening when a fight closed the place.

At first the place was closed for redecoration to open up as a better showcase for rock talent. But then Steve Paul, heavy into the Winter scene, decided to swallow the Scene scene. Now it's for sale — liquor licence intact, apparently.

At first there was a spontaneous movement to Save Our Scene. The Fillmore East was organising a benefit for the place, record companies (faced with losing a good, if not the best, showcase for their new talent) were willing to support the deal financially, those British groups with the big bills on the slate behind the bar (you could sign for drinks if you had certain status down there) were willing to help SOS... But it's for sale.

Some of the action has moved some 30 blocks uptown to Unganos, where groups like Spooky Tooth, Collesseum, Terry Reid, Muddy Waters, John Lee Hooker, etc., have played or are booked. However, the most potent liquid served in the place is a sour drink made of lemon. No liquor licence.

Which may be why the British groups have moved to a pub just around the corner from the Scene. A

straightforward drinking place, no music. It's a home from home, because it's called the Haymarket and serves draught ale.

Many an evening resounds with a merry chorus of "What we want is —"

EROTIC EL

Reaction to Elvis Presley's Las Vegas opening has been fantastic — critics and educated viewers are calling it the most impressive re-launch of a decade. And apparently the erotic magic of Presley live is still undimmed. Ain't nobody turned his damper down...

One of the more impressive sights of week: Atlantic's top producer Jerry Wexler getting right into his first ever recording session with Sam and Dave (Previously produced by Isaac Hayes and Sam Porter down in Memphis). In New York Wexler worked like a demon running through lyrics, singing along on and off mike with the dynamic duo and leaving with the conviction that he had a couple of good sides...

When Aretha Franklin was fined for careless driving in Detroit with charges of being abusive in the police headquarters thrown in, it was found she was on leave from a local hospital. No reasons were given.

BOYCOTT

A farmer who lent his property for the Festival has been threatened with a boycott by local people opposed to the promised arrival of 100,000 music fans in the area for the weekend Festival. He may not be able to sell his produce locally.

Dylan said that he had been invited to the Festival and may show up. But his main worry, as he sat in his mansion was—lack of water.

"The pump motor has broken down and its been three days now. We pay a lot of taxes and buy a lot of food here. We expect better service than this," he said. My children need water."

Anthony Newley, unveiling his brand new night club act, received a lot of acclaim and applause. It's the first time he has worked live in cabaret or concert since his British teenage idol days. They threw roses in Vancouver.

LEAPY LEE - 'STUFFING FISH IS EXPENSIVE!'

"I FELL out of a coconut tree," exclaimed Leapy Lee. "I had some of the most amazing times of my life when I visited Florida a few weeks ago. To start off with, I had to get drunk on every plane flight, because I can't stand to be up there."

"We were all very exhausted when we landed, and that night, after a few parties, someone dared me to climb up a ridiculously high tree and get a coconut. Feeling as good as I did, the tree didn't look as high as it was, so I went to it with great confidence. It hit me about halfway up that this was a stunt best left for the natives, but I kept going, arriving at the top in a state of collapse.

"Then I found the coconuts were hanging out on limbs. I could hardly hang on with two hands, but I reached out in a dangerous fashion trying to knock one of them down. Unfortunately, all parts of nature's wonders are built to last; I lurched once too far and took a nose dive downwards without my coconut. There wasn't any serious injuries, so I got up determined to score some sort of triumph during the visit.

"Next, I decided to do some ocean fishing, being a fan of the sport. Some of my cash went towards hiring a fishing boat and I was off to challenge the deep blue. Not long out, I began to feel something toying with the bait so I cleverly waited until I thought it had a good hold and jerked sharply.

"Whatever it was tore me up out of my seat and nearly landed me in the drink, but I kept control and started playing it in. It was a hard battle, but eventually the fish was drawn to the boat and hauled in. I had no idea the thing was that big and the skipper, whose business was cruising for fisherman, said it was a fantastic catch; that he hadn't seen a swordfish like that for a long time.

"He then informed me that I had to pay so much per inch to have the thing stuffed. I don't know what I wanted with a stuffed fish, but I laid out another 200 dollars for that and we headed back. Then I had to pose with the thing and pay for trophy photographs with a lot of pot-bellied dock people. Now I have to pay for the stuffed fish to be sent over to England so I can put it in my house. I went away trying to figure out how much it cost me to go fishing and decided I had fallen into it, hook, line and sinker."

That wasn't the real reason Leapy went to the States—he had just been added to the Country Music Hall Of Fame, the only British artiste ever awarded that title.



"It's fantastic," he declared. "I don't know how many artistes are inside the enclosure in Nashville, but there are 30 or 40 gold stars along the path leading to it, and I have been put in the line-up. There are people like Jim Reeves and Tex Ritter there."

"The records seem to sell strongest in the southern United States. You can hear them from hillbilly shacks out in the mountains. Country music is very big in the States, because it has a long history in their heritage. When you look at the music, you find it's really only variations of the particular country's folk music.

"That is why it has trouble getting off the ground in England. Ireland has its own folk history, but England is a sort of hybrid collection of borrowed trends. Modern C&W hits here, but authentic stuff wouldn't stand a chance; it would drive them mad. I know there is a hard core of authentic country and western music fans in Britain, because I've had a lot of rows with them revolving around a futile argument—they say I'm not an authentic C&W singer and I say they are right.

"I don't go out to copy real Country and Western sounds from other artistes—this is modern stuff based on an early concept of the music. South Africa is a good market for Country music, as is Australia, but of the English speaking nations, Britain is the last on the list. The authentic stuff is at its peak right now and these fans are satisfied. The ordinary stuff never stops—it will go on and on.

Leapy's name has been spread across the globe, thanks to "Little Arrows".

It was the "jump off" for him in this and other countries. Leapy went "from nowhere to everywhere" as it reached number one in 12 of the 22 countries of its release. And it made the charts in every one of them. He is currently choosing one of three possible songs for his next effort due very soon.

LON GODDARD

An unusual Mattress & the Hendrix break-up!



NOEL REDDING—Emphasis on melody.

THE name "Fat Mattress" springs from the rolling hills of Africa almost seven years ago. A man took a truck with a mattress on the back for a long rambling tour of the dark continent. At night, he slept on the mattress in the sweltering tropical heat.

He met his friends on his return home and declared to them, "Hey, I've brought back a really fat mattress here", whereupon the bulging upholstery was opened to display no small amount of those eastern substances our authorities dislike.

Seven years later, the bass player for Fat Mattress, Jim Leverton, remembered what the phrase was and it became the title for Noel Redding's new group. While he was frantically rehearsing, Noel explained how long the group had been formed and what, as opposed to his days with the Hendrix Experience, it would stand for.

"We've actually been together about three and a half months, though the inception was back in the summer of '68. We all knew each other from the days before the Experience and each had been writing songs during the time we were apart.

"We decided to get together and record some songs purely for the sake of a recording combination; no one had any ideas about going on the road. When we went into the studio, the first number clicked just like that. We recorded an entire album and thought, why don't we do a gig? I was still working in the Experience, so Mitch, Jimi and myself decided to do something different at the coming Albert Hall gig.

GOING NICELY

"Each of us would get together a little band, do our separate spots and finish off as the Experience. On the day, nobody had anything together except us, so we did the Fat Mattress spot and it turned out beautifully."

"After that, I thought it might be nice to take the band to the States with the Experience. We did ten or twelve gigs with Jimi and everything was going along nicely. I would play with Mattress and then with Mitch and Jimi.

"The clinch came in Denver at a tour date. I arrived early at the venue and some fellow came up to me and said, "Oh, you're not still playing with Jimi Hendrix are you? I thought he had gotten another bassist." Then I heard that he had asked another bass player to do the recording sessions, so I quit right then and there.

"I could never record in the studio with Jimi anyway, because he is impossible to get along with. He wasn't interested in the songs Mitch or I were writing because that would take some of the image away from him. He tried to domineer everything that went on in the studio."

"Following that, there were rumours that Mitch and I were forming a group together, but that would never have worked. He is a fine drummer, but I can't cope with his timing. Mitch will be a great jazz drummer and he is well into that, but for my songs, I prefer simple and exact drumming. Our drummer, Eric Dillon, and myself get along very well."

"The style of music from Fat Mattress will be much apart from what I did with the Experience. There, the emphasis was on a wild stage act and heavy lead guitar work. Our aim is to be appreciated for the music without all the cavorting about. The emphasis is on melody.

"It is happier music—a bit countrified, a little jazzy, a touch of the rock and roll and a pinch of the Byrds. A lot of harmony and I'll be playing guitar for the first time in three years. Between us, we have a piano player, saxophonist, vibes player and the usual guitar, bass and drums.

I thought the Jimi Hendrix Experience products were partly inferior, so this will be what I think is good music without any member of the group trying to rule the studio.

"We all write and all of our stuff is original. Often, we work in sections—one of us writes a tune, another writes a verse, another writes the second verse and I may put a middle eight in it. This is a team and the limelight won't be centered on one person to the point it was before."

LON GODDARD

THE WORLD OF HITS Vol 2

SPA/PA 35



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Gold discs, Basie and the Ryans

AT the Ryan household they're currently awaiting a new arrival. Another delivery of gold discs. Five such sought after records already adorn the walls of Paul and Barry Ryan's flat, but this time they're to mark a million European sales of 'Love is Love'.

Mind you, when I arrived, the thought uppermost in the Ryan twins' minds was how to get thirty pounds' worth of a Scalextric racing circuit working.

"I have to have something to keep me occupied when I'm at home," Paul explained. "We had the thing working last night, and I can't see what's wrong with it now."

Paul is usually kept pretty busy with his songwriting, though, and has now become greatly in demand. Among the artistes who are soon to record his compositions are Tom Jones, Jack Jones, Amen Corner and even Count Basie has put in a personal request for a number from Paul.

NOT ALIKE

"We met Bill Basie when our father, Harold, invited him to the house for a meal," Barry explained. "He heard some of Paul's compositions and asked if he could write him a number. Even if Paul doesn't do it, it's still great to have Count Basie interested."

While he crawled about the floor adding extra 'boosters' to the racing circuit and attempting to trace the fault, I asked Barry why he felt 'Love is Love' had not been as successful here as on the Continent.

"I think it was too soon and too similar," Barry told me, "I have become very big on the Continent, whereas here, although I'm popular, I'm just another name."

I asked Paul if he had intentionally written 'Love is Love' in the same vein as Eloise.

"Of course I did," he replied abruptly. "No



Barry Ryan — calls Count Basie "Bill".

really that would be ridiculous. They're not that alike anyway, simply that there's the big build up and a break in the middle. If 'Love is Love' was released first it could have been the number one, then people would have said 'Eloise' was a copy of it."

"My new single, 'The Hunt' comes out in four weeks' time," Barry told me, then played me an acetate.

The number is based on a hunt, with cries of "Tally-ho", and brass hunting horn sounds. It's a dynamic and striking song, which really could make a big impact here. One of the most outstanding points is that since Barry has gone solo, his voice seems to be very much stronger.

"I haven't had any training since then," Barry told me. "My voice has just got better. Now that I'm on my own I don't have to think about fitting in with someone else."

Barry then played me a track from his album which should be completed in two months. It was titled 'Sea of Tranquility'.

"I wrote that before the Americans landed," Paul remarked, and pointed out an uncanny line which refers to seeing somebody else trying to get there first.

Barry is soon to return to the Continent for several TV appearances, accompanied by Paul, who is tipped to collect the Bravo gold award for composing. Barry is also to tour Germany in September with Amen Corner. But while he is there he'll keep well away from photographers and their gimmicks.

"The accident created a lot of sympathy for me," Barry told me. "I think it was a shock to people, and especially me! I should have stopped the whole thing sooner, but on the Continent they're really keen on gimmick photos, and it gets out of hand."

With that I left Paul and Barry still trying to get the car circuit working, though when they finally do it may well have to be uprooted, as the twins hope to move into a house away from the noisy London streets.

VALERIE MABBS

Mot Mag

TAMLA are releasing such in September — six in to be worth a special fe the Temptations (STML 1113), "25 Miles" — E Back To Chuck Jackson" Ended" — David Ruffin (STML Gaye (STML 1119).

"Cloud Nine" is tagged after the until last week was held up f success with re-issues. Much of already been scraped off by Marv States, the nouveau Tamla soun The side is a rollicking social ce backdrop — very un-Tamla — a pace, far removed from the us rhythms. The song, a Tamla mi by their version of "Grapevine", which isn't quite the definitive version as James Hamilton would have it, but is certainly very different to the versions by Gladys and Marvin. The boys sing in strong unison to a Latin backdrop, and a lead voice wails soulfully in an intruding manner — most effective. I had the idea that this number is a stage showcase for the boys. Last number on side one is a nine-minute song called "Run Away Child, Running Wild", and this is another ambitious social commentary. It's a progression, with the Temps coming out using everything available, and producer Norman Whitfield twisting and turning the backing to keep interest high. This is probably the most interesting single side of any Tamla LP to date, and all the numbers are by Whitfield and Strong.

The second side is much more ordinary Temps, with no really outstanding tracks. Mostly well-performed, rather uninspired songs obviously lacking David Ruffin's saving vocals—best items are their version of Freddie Scott's "Hey Girl" and a song called "I Gotta Find A Way". The reason why Ruffin isn't missed on side one is because of the change in material while on the second side there's not much difference to standard Temps songs.

PROGRESSION

"The Four Tops Now" shows the boys' progression from the thumping teen-oriented chart numbers to more sophisticated material, and although this is obviously a question of hobson's choice, due to the absence of Messrs. Holland-Dozier-Holland, it has made the Tops fit themselves into another bag. Their bouncily emotional version of "Little Green Apples" contrasts with an impassioned "Eleanor Rigby" — neither to my taste, but their beautiful "What Is A Man" matches up to an orchestral and ambitious "Mac Arthur Park" — both superb. They do "Fool On The Hill" without too much histrionics, and the other tracks are all beautifully recorded and performed. They are: "The Key", "My Past Just Crossed My Future", "Don't Let Him Take Your Love From Me", "Do What You Gotta Do", "Don't Bring Back Memories", "Wish I

info says Genesis is

You don't need to take anybody's word for it, you can go and listen and form your own opinion—I think 'From Genesis to revelation' is the best album to be made by a young English group in ages. Miles ahead of it's time and also downright enjoyable to listen to. The number is SKL or LK 4990.

style the vocal is utterly Roy. This is great for anyone who was ever bitten by the one-arm bandit bug.

ROY ORBISON'S new single is a completely new departure for him. He generally records his own songs, but 'Penny arcade' is by an English songwriter, Sammy King. It's a zippy; up-tempo number, full of the fun of the fair, and in spite of the change of



OWN pic?

an interesting batch of albums all — that we considered them a... They are: "Cloud Nine" by 11109), "Four Tops Now" (STML 11115), "Goin' (STML 11117), "My Whole World 11118) and "M.P.G." — Marvin

U.S. hit single of last year which or release here due to Tamla's the glory of "Cloud Nine" has in Gaye's "Grapevine", but in the d started with the Temptations. mmentary, set to a freaky Latin id moving at an excited nervous ual heavy and sluggish Motown estone, is followed on side one

Wesley Laine reviews new Motown LP's



David Ruffin

Didn't Love You So" and "Opportunity Knocks".

Edwin Starr's "25 Miles" is an unambitious slab of pure dance beat and rhythm. It falls thin in places, but Edwin's distinctive an evokative vocalising is always far too good for the songs and arrangements he is given, most of which are typical churned-out Tamla. Best tracks are "I'm Still A Strugglin' Man" and "24 Hours" but you can forget his version of Mary Wells oldie "You Beat Me To The Punch".

"Goin' Back To Chuck Jackson" is interesting, in that Chuck hasn't quite succumbed to the Tamla machine. Not quite, but he's on the way. Certainly, the atmospheric and tender Jackson of "Any Day Now" and "If I Didn't Love You" has given way to a generally harder and less distinctive figure. The first track, "Are You Lonely For Me Baby" sounds forced, but the record's producers have chosen a good selection of material — none of it quite good enough for Chuck's potentially beautiful voice. Best are

Continued on page eight.



● JANE BIRKIN (above) on her own, gulp! And (above right) walking with Serge Gainsberg.



'Serge

knew exactly what he wanted'

a force for good.

and should add to Roy's already vast horde of devoted fans. The number is HLU 10285 London.

LES REED is a busy man, writing and arranging and producing and things. Fortunately not too busy to make records himself. His latest single is a song he co-wrote with Geoff Stevens titled 'Rain of love'. It's a lovely slow sad ballad and he sings it with great sensitivity. On Chapter One, the number is CH 108.

be amazingly graceful

DECCA group records

The Decca Record Company Limited
Decca House, Albert Embankment, London SE1

IF more people could understand the whispered sweet nothings of a French Romeo, more uproar might be expected.

As it is, the vocal version of "Je T'Aime, Moi Non Plus" has crept quietly into the British charts, though it hasn't escaped the notice of the B.B.C. Establishment.

But how did Jane Birkin, a young actress, become involved in what can only be described as the recording of love-making to an appropriately "moody" backing.

Serge Gainsberg, the man who wrote it, is featured on, and produced—or is it directed?—the recording, has become an almost constant companion to Jane.

"Serge has written 'Je T'Aime, Moi Non Plus' and he asked me to record it," Jane explained. "It was released on an album in France, as well as a single. They couldn't play it there any more than they can here."

As a translation, if it is not already apparent, reveals some rather dubious "lyrics". I asked Jane if she regretted having recorded the song.

"No, not at all," was the prompt reply. "I wouldn't have thought it could do any harm, especially as it's French. For most part it has got a beautiful melody, and instrumentals of 'Je T'Aime, Moi Non Plus' have been made, which proves that. It has an unmistakable atmosphere, which is what some people object to, it's very warm."

It seems that little harm can be done to those who recognise the atmosphere anyway, but what about the younger record-buyers, who will naturally want to know all about the new chart entry?

"If they think it's as romantic as the record makes it, then that's good," Jane told me, though strangely enough during our conversation she always referred to "it", rather than love, sex, or whatever.

"Je T'Aime, Moi Non Plus" was recorded in a British studio, as Serge apparently prefers to work there.

"And you know what a studio's like," Jane said pointedly. "There was nothing of anything else, and it was cleverly done. Serge knew exactly what he wanted, and I watched what he told me to do, and spoke and breathed as he directed."

"As far as television appearances in France go," Jane confessed, "I sing other numbers from the L.P."

People who bought the album may well have boosted interest in the now successful track and, as Jane says, "It's nice to succeed despite the B.B.C."

But does the actress-turned-singer intend to pursue her vocal success any further?

"It depends on Serge, what he finds that is good," Jane told me. "We like to make something intellectually good. We're going back to France soon though, as I have just completed work here on 'May Morning' and the next film, which features Serge, is soon to be made. The record is a bonus."

A bonus that could be repeated in America.

"Maybe for America 'Je T'Aime, Moi Non Plus' will be translated," Jane added. News that should please the Daughters of the Revolution, no end!

VALERIE MABBS



Super Album? Well, here are some interesting things from Blind Faith

CENSORSHIP from somewhere here prevents us from reproducing the cover pic — a freckly red-headed pouting eleven-year-old with well-developed breasts holding a supposedly phallic model of a Comet jet plane. It's somewhat surrealistic and seems completely meaningless, except to attract attention to the record inside.

First track, "Had To Cry Today" by Stevie features a strong rock-blues riff running throughout with plenty of wailing vocal, and the instrumental passages become very interesting towards the end. Nothing original here though — it does actually sound like an amalgam of Cream and Traffic.

Second track "Can't Find My Way Home", again by Stevie, is completely different and far better, with his vocal coming out in almost ethereal tones, and light acoustic work behind him, and plenty of changes going on. The lyrics are superb, and the total atmosphere is beautiful.

Next comes their version of Buddy Holly's "Well All Right". It was always a powerful and evocative piece by Holly, and Blind Faith bring out many qualities in the song, and generally update the arrangement, which was originally highlighted by powerful acoustic work from the Crickets. Stevie wraps himself around the strong lyrics which become a statement of attitude, and Eric's bubbly guitar work overflows on this.

The beat is complicated and everything is happening—Ginger excels on the song's cres-

dos—"you know our lifetime love will be all right", ". . . you know we'll live and live with all our might". They update the lyric in one place—instead of Holly's original "Well all right so we're going steady", it changes to "Well all right so I'm not working". A sign of the times. . . . The cacophonous instrumental passage at the end will blow your head off.

"In The Presence Of The Lord" is a gospel-tinged song by Eric, reminiscent of Dylan's original "I Shall Be Released"—powerful percussion with that "Day In The Life" feel, and some guitar work that beautifully sums up the atmosphere of the plaintive song. Very deep feeling throughout here, and Eric's guitar break surpasses his usual excellence in technical ingenuity and freakiness.

On side two, "Sea Of Joy" has a simple feel, with pretty guitar work, mainly acoustic at first, and the song—Stevie's—is bound with that rather moody feel that so many groups are getting, despite the material. Again, the song builds until everybody comes in, with the expected guitar work, some nice bass and ambitious percussion.

Last track is the long "Do What You Like", a Cream-y number from Ginger, that develops into a strong vehicle for their instrumental solos which come across superbly on this track. You can really listen to this one, and the progressions are terrific.

The LP needs to be listened to a few times, but once you see the direction the group are going in, things become clearer, and enjoyable. The overall sound isn't distinctive or original—the combination hasn't formed anything distinctly new—but the overall sound is perhaps better than this type of thing has ever been done before.

WESLEY LAINE



NRBQ "NRBQ" (CBS 63653 stereo)

AMERICAN rock group—lots of loud and wild sounds—listen to their ear-splitting version of Eddie Cochran's "C'Mon Everybody"—or their wailing "Hey Baby". But they're versatile. Their "Rocket No. 9", a Sun Ra jazz progression is interestingly dissonant, and most of the other items are varied and well performed. Underground but good underground.

★ ★ ★ ★

GLENN MILLER "The Nearness Of You"—The Nearness Of You; April Played The Fiddle; A Nightingale Sang In Berkeley Square; Fools Rush In; Missouri Waltz; My Blue Heaven; Alice Blue Gown; Faithful Forever; Old Black Joe (RCA International INTS 1019)

NOSTALGIA flows in waves from the record player as this LP sounds. The second cheap release in a short time which proves that the Glenn Miller sound is selling, and selling heavily.

★ ★ ★ ★

CHICAGO TRANSIT AUTHORITY (CBS 66221 stereo)

AFTER the sophisticated nouveau rock of Blood Sweat and Tears, it was inevitable that other groups would expand their musical ideas and make some good records. This is one of them. It's

a double-LP set selling at 43/9d featuring many musical aspects of this group. They employ brass arrangements which are used effectively and make you listen to the record—their songs can be exceptional, especially "Does Anybody Really Know What Time It Is", and their improvisation and live performances—"Free Form Guitar" and "Liberation" respectively, are superb. Presumably this is classified as underground, but it's high in the US album charts and should easily make it here too.

★ ★ ★ ★

DON GIBSON "I Love You So Much It Hurts"—I Love You So Much It Hurts; Born To Lose; Foggy River; After The Heartache; Almost; Sweet Dreams; Driftwood On The River; The Streets Of Laredo; It Makes No Difference Now; My Hands Are Tied (RCA International INTS stereo 1024)

DON Gibson has had a considerable influence on the music scene in general—especially on his popularisation of country music with Ray Charles, etc. This LP is a nice deep-voiced item, with plenty of appeal.

★ ★ ★ ★

BRIDGET ST. JOHN "Ask Me No Questions" (Dandelion 63750 stereo)

BRIDGET has a warm, late night folk voice and her songs are pretty and deep—a nice combination. Shades of Jon.

Mitchell intrude in the song construction, but that's no real criticism. Cleanly produced by John Peel—I hope he keeps on making worthwhile records like this.

★ ★ ★ ★

ANDWELLAS DREAM "Love And Poetry" (CBS 63673 stereo)

RATHER a good underground LP this—plenty of versatility shown, and some nice sounds—especially on "Lost A Number Found A King", an acidic piece of instrumental, with little vocal. The LP has a nice continuity and can be carefully listened to. They run the whole current pop gamut—clever folk, freaky guitar sounds, neo-jazz workouts. The vocals are too British—that's the only criticism.

★ ★ ★ ★



BONZO DOG BAND "Tadpoles"—Hunting Tigers Out In 'Indiah'; Shirt; Tubas In The Moonlight; Dr. Jazz; Monster Mash; I'm The Urban Spaceman; All Baba's Camel; Laughing Blues; By A Waterfall; Mr. Apollo; Canyons Of Your Mind (Liberty stereo LBS 83257).

TACKLE the toons you tapped your tootsies to on Thames TV's "Do Not Adjust Your Set" says the cover. Songs range from vintage horror-rock—"Monster Mash", through the camp raj comedy number "Tigers" to the cod Elvis—"Canyons Of Your Mind". Not as John Peel oriented as their last album and nearer to their fantastic "Gorilla".

★ ★ ★ ★

CHAMPION JACK DAUPREE "Scooby Doo" (Blue Horizon 7-63214 stereo)

BLUE Horizon and blues album from Jack who makes some good sounds here—listen to "Puff Puff" or his "Ain't That A Shame". Can't say the effect on "I Want To Be A Hippie" was too good though—rather off-putting in fact. But mostly a fine blues record, for 1969 anyway.

★ ★ ★ ★

FAT MATTRESS "Fat Mattress"—All Night Drinker; I Don't Mind; Bright New Way; Petrol Pump Assistant; Mr. Moonshine; Magic Forest; She Came In The Morning; Everything Blue; Walking Through A Garden; How Can I Live (Polydor 583 056 stereo).

AN ambitious and beautiful album cover. My expectations were completely shattered by the sound of this album which is nowhere near the Hendrix bag. It's pop—and very very good pop. The songs are mostly musically simple, but the lyrics have a certain depth which is pleasing and varied. Vocals are good but not too distinctive and the instrumental work comes over well. Certainly with enough radio exposure Fat Mattress will justify Polydor's faith in them.

★ ★ ★ ★

THE NICE: Nice—Azrael Revisited; Hang On To A Dream; Diary Of An Empty Day; For Example; Rondo; She Belongs To Me (Immediate Stereo IMSPO26).

THIS LP will be a monster anyway, but the thing that makes their albums an even stronger draw is the fact that every track is so well known long before release. The Nice have been pounding through numbers like Dylan's "She Belongs To Me" and their own "Rondo" for some time and these fantastic numbers have been sought after on record for just as long. Four of the six tracks are self-penned, the sixth being Tim Hardin's: "Hang On To A Dream". Emerson's amazing classical-jazz style is so intriguing and the three-man group manage to create entirely new songs out of old with such taste, the listener tends to view the original as inferior.

Side two is recorded live at the Fillmore East, while the first is a studio production and begins with "Azrael Revisited", a rock-influenced composition with a definite honky tonk piano effect. An immediate switch to jazz piano and scat chorus towards the end. Keith Emerson again on piano for "Hang On To A Dream" but quieter and gentler. The choir is there in the cathedral depth and a bowed string bass cries just before it upbeats into one of the most incredible piano solos of all time. On to the organ for "Diary Of An Empty Day", a complex progression that involves entire octaves. Lee Jackson's bass is particularly good here and use of a Spanish acoustic guitar marks a gorgeous ending. Full orchestration and choir produce organised chaos in "For Example". Keith pushes the organ to its limit, then stops to preach a little religion on it. Very advanced patterns.

"Rondo", perhaps their mascot number, is Emerson's holiday on the organ. Although he can't be seen putting it through every contortion imaginable while maintaining the excellent standard of music, he can be felt. "Rondo" IS THE NICE.

The precise "She Belongs To Me" is a trademark as well. Never has a simple song such as this, been so completely remodelled in so unique a manner. This is the number of numbers. It contains countless movements and phrases that deviate to extremes from the original melody, yet never actually lose it. The finale to a monumental performance, it is the epitome of their musical character and stands magnificently alone in music today.

L.G.
★ ★ ★ ★ ★

CARL PERKINS "Greatest Hits"—Blue Suede Shoes; Match Box; Mean Woman Blues; Turn Around; Folsom Prison Blues; Daddy Sang Brass; Boplin' The Blues; Honey Don't That's Right; Your True Love; Restless (CBS 63676 stereo).

THE best part of this LP is the cover, including Johnny Cash's sleeve notes and his poem. Carl's voice is pretty good, but then it was always good. It's just that these versions of Carl's old Sun hits don't have any kind of excitement or atmosphere—they don't even effectively update them. Best tracks are "Daddy Sang Brass" and "Restless", but Carl's fans needn't discard their Sun stuff for this.

★ ★ ★ ★



CLODAGH RODGERS "Clodagh Rodgers"—Without The One You Love; Arizona, The Colours Are Changing; Together; I Will; Come Back And Shake Me; Get Back; Tuesday Afternoon; Madeline Off His Mind; Captain Of Your Ship; I Am A Fantasy; Under The Boardwalk (RCA SF 8033 stereo.)

APART from the terrible cover, this is a fine pop LP. Credit must go to producer Kenny Young whose own song "Arizona" is a super number with a nice West Coast flavour, but the arrangements of the other songs are all different from the originals yet with distinct appeal. My favourites were "Without The One You Love" and "I Am A Fantasy". Obviously a big hit LP.

★ ★ ★ ★

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BILL BLACK'S COMBO "Black With Sugar" (CBS 63672)

THE instrumental sound of Bill Black was the predecessor to the current Stax-Volt noises, which are much funkier and more soulful than this. This is gritty unimaginative stuff, and their version of "Ob-La-Di" sounds like the Bonzos. OK for nostalgic rockers.

★ ★ ★ ★

FOR those that listened avidly to PADDY ROBERTS "Ballad Of Bethnal Green" and the "Belle of Barking Creek", they're both on his "The World of Paddy Roberts" LP (Decca SPA 37 stereo) together with other dryly amusing items. In contrast those interesting gentlemen LOS INDIOS TABAJAROS come up with their "Sonx Of The Islands" (RCA INTS International 1003) which proves just how versatile you can get through picking up guitars in the jungle. JOHN DAVIDSON (CBS stereo 63678) is vaguely in the Engelbert bag, but his choice of material is more adult—his version of "Both Sides Now" is surprisingly perceptive, and he handles "Apples", "Suzanne" and "I've Gotta Be Me" with vocal grace and feeling. Some deep-voiced stuff for listening to while drinking your vodka and reading Turgenev—"More Folk Songs From Old Russia" by IVAN REBROFF (CBS 63233 stereo)—contains some beautiful Russian songs by Ivan accompanied by the Troika Balalaika Ensemble. Tinkly pianistics from PETER NERO on "If Ever I Would Leave You" (RCA International INTS 1018 stereo) and some very good songs here—"Serenade In Blue", "Scarlet Ribbons", "A Certain Smile", etc. Decca come up with a nice sampler with "The World of Phase Four Stereo" (SPA 32 stereo) and items from Frank Chacksfield, Ronnie Aldrich, Paul Livert, etc. Rare soul items on RCA's "Just A Little Bit Of Soul" (RCA Int. 1014) containing tracks by Sam Cooke, The Exciters, Johnny Nash, etc.

Some good jazz releases from A & M, who are really branching out with some great material. PAUL DESMOND and "Summer-time"—his first ex-Brubeck set (A & M AMLS 946 stereo) is a sensitive LP with some beautiful backing work. Much more upbeat—NAT ADDERLY and "Calling Out Loud" (AMLS 947)—mystical sounds, semi-baroque, all into the deep jazz mould, and very listenable. GEORGE BENSON and "The Shape Of Things To Come" is a progressive set of swinging tunes (AMLS 945 stereo) with lots of delicacy involved. Some familiar tunes on ILLBIE MANN'S "Glory Of Love" (AMLS 844 stereo)—"House Of The Rising Sun" and "The Letter", plus the theme from "A Man And A Woman" and "Hold On I'm Coming". Nice.

Motown Magic? (continued from page six)

"The Chokin' Kind" and "Loving You Is Sweeter Than Ever". Ex-lead singer with the Temptations, David Ruffin has always had a superb voice. It is ably demonstrated on his album "My Whole World Ended", tagged after his big US single. A moody picture of Dave dominates the cover, and the LP is mainly beautiful and emotional songs, performed and outperformed by one of Tamla's all-time great stylists. The only complaint is a slight tendency on David's part to over-sing, perhaps to compensate for the lack of a group. But he doesn't need to do this—his own natural style and phrasing are terrific. Anyone who ever dug the Temos will dig this one, very strongly.

beautifully recorded number, and who said it was like "Grapevine"? Marvin's voice is confident and better than ever before. He handles the songs with ease yet isn't afraid to let rip emotionally in a very controlled and sophisticated way. My only complaint is the arrangements—one is tempted to sing "I bet you're wondering how I knew . . ." to half of the songs, but Marvin picks them out of any previous bag and gives them some distinctive vocal work. His "This Magic Moment" is pleasing, but doesn't match Ben E. King's, but the rest of the tracks are really the epitome of today's soul feeling. Tracks are—"Too Busy Thinking About My Baby", "This Magic Moment", "That's The Way Love Is", "The End Of Our Road", "Seek And You Shall Find", "Memories", "Only A Lonely Man Would Know", "It's A Bitter Pill To Swallow", "More Than A Heart Can Stand", "Try My True Love", "I Got To Get To California", "It Don't Take Much To Keep Me".

Lastly, perhaps the best LP of them all, "M.P.G.", a simple title and a simple cover picture, of Marvin Gaye, who seems to have revolutionised Tamla thinking. They've really got the Marvin Gaye image together, and the set kicks off with the charming "Too Busy Thinking About My Baby", a

reviewed by Peter Jones now singles reviewed by Peter Jones now singles reviewed by Peter Jones

Moody and compulsive blues from Chicken Shack



Stan Webb of the Chicken Shack

LON SATTON: Destiny; Blowing In The Wind (Mercury MF 1117). A very nice performance this — a continental song dressed up with English lyrics, and sung with a "feel" for the romanticism of the piece. ★★ ★★
LES REED: Rain Of Love; Well I Did (Chapter One Ch 108). Songwriter, producer and all-rounder — and this is a sensitive performance of a very good song (by Les and Geoff Stephens), and is in fact a Record Of The Week. Builds beautifully and is sort of anguished. ★★ ★★
ROBIN SCOTT: The Sailor; The Sound Of Rain (Head HDS 4003). Piano - introed bit and a lad who can change his style several times in one record. Not potentially a hit, but there is life here. ★★ ★★
THE 4 O'BRIENS: Sunflower Eyes; Francols (Phillips BF 1803). Rather amazing harmonic work here — and certainly a Record Of The Week. Group goes for a harmonic approach, but there is more. Produced by the excellent Marty Wilde. ★★ ★★
WILD SILK: Help Me; Crimson and Gold (Columbia DB 8611). Quite good — but not really sufficiently different to register. But the vocal sounds are fine. ★★ ★★

CHICKEN SHACK

Tears In The Wind; The Things You Put Me Through (CBS Blue Horizon 3160). First from the team since Christine Perfect left — after a moodily - relaxed opening, they get a somehow heavier sound than before. Stan Webb, who wrote the top deck, handles vocal lead well but a big emphasis in on new man Paul Raymond's piano power. This is compulsive listening, building well and emphatically bluesy. A hit. Flip: Not available at press time.
CHART CERTAINTY.

SPANISH music with the usual flair and fire: "Maria Isabel", by LOS PAYOS (Hispa Vox 307). From the FRANCO-LONDON ORCHESTRA: "Main Theme From Robinson Crusoe" (Phillips BF 1806), music from the television series. A highly-commended treatment of the Beatle song "Here, There And Everywhere" (MCA MU 1095), by the MIKE LEANDER ORCHESTRA — a really imaginative reading and scoring. More telly-theme music: "Theme From Department S" (Pye 17807), by CYRIL STAPLETON and his massed orchestra, pretty lavish arrangement. "Come On Home", by the irrepressible DANDY (Down Town 437) is ska-type material, sung in an interesting way.

A pretty straightish singalong from SEAN DUNPHY and the HOEDOWNERS: "When the Fields Are White With Daisies" (Dolphin 4466), but this is the sort of thing that so often clicks big. JANUARY are two lads and they get fine vocal scenes going on "It Sings For Me" (CBS 4465), with some very good highlights. Movie music from JOHN BARRY: "Midnight

Cowboy" (CBS 4468), a fine film and some pretty expressive music all round — tonal colours here. DEENA WEBSTER is a young talent worth encouraging — her "Joey" (Parlophone R 5798) is an okay song, but she'll surely hit it with something else. All sort of Russki: "Casatschok", by DIMITRI DOURAKINE (Columbia DB 8526), a Jack-booted bit of music.

JUNIORS EYES: Star Child; Sink Or Swim (Regal Zonophone R 3023). Promising group but this doesn't seem to have that hit potential. A bit dirgey and soporific in parts, but the basic musicianship of this team shows through. ★★ ★★
 SAMANTHA SANG: The Love Of A Woman; Don't Let It Happen Again (Parlophone R 5799). A breathy girl, a husky girl, a dynamic girl — this is a Record of the Week. This girl really sounds like being a tremendous talent. This record may flop; Samantha must be big. ★★ ★★
 PRINCIPAL EDWARDS MAGIC THEATRE: Ballad Of The Big Girl Now And A Mere Boy; Lament For The Earth (Dandelion 4405). Lovely. All sort of light and airy and really super-music — a Record of the Week. Incidentally, fine lyrics and fine voice. ★★ ★★
 THE GUN: Hobo; Don't Look Back (CBS 4443). Country blues this time — not too sure whether it can restore the boys to the charts, but there is an air of dynamism about it which could click. ★★ ★★



MARK JASON

Love Is The Name Of The Game; For The First Time In My Life (Fontana TF 1650). A Ken Howard and Alan Blaikley song, which isn't a bad kick-off for a highly-touted new singer. Actually Mark is well above average in style and personality and this is a punchy, brisk, business-like sort of production all round. Could miss out, but it's commended and deserves to get through. Flip: A slower-moving romantic ballad.
CHART POSSIBILITY

BRIAN KEITH

Till We Meet Again; Lady Butterfly (Page One POF 152). This is either going to be a biggie or a dead loss. It's a hymnal sort of thing, with ex-Plastic Penny Brian singing extremely well. But it's also a bit maudlin and sort of end-of-the-war and that kind of bit. It's certainly not to all tastes, but I found it compulsive listening — and the choral effects are very good. Flip: A gentle ballad with some extremely good lyrics.
CHART POSSIBILITY

Cowboy" (CBS 4468), a fine film and some pretty expressive music all round — tonal colours here. DEENA WEBSTER is a young talent worth encouraging — her "Joey" (Parlophone R 5798) is an okay song, but she'll surely hit it with something else. All sort of Russki: "Casatschok", by DIMITRI DOURAKINE (Columbia DB 8526), a Jack-booted bit of music.

AMERICA AWAKES BY JAMES HAMILTON

NICKIE LEE: And Black Is Beautiful; Faith Within (Deep Soul DS 9013). Dave Godin and fellow freaks at "Soul City" have finally got it together and are all set to release a lot of sizzling wax over the next few weeks (including a budget-price Oldies album!). To kick off, they've only released one of the best Soul records of the year, that's all. Actually a U.S. R&B hit about the time of James Brown's "Say It Loud", this slowie takes that most Black music of all, Gospel, as a framework for its message... a logical choice. As chicks repeatedly chant the title statement Nickie interweaves his rallying advice, so that the whole is a powerfully insinuous slab of the best type of Soul there is. Naturally I am prejudiced, as Gospel Soul (along with those Oldies-But-Goodies Soul Vocal Groups!) is my favourite variety, and there hasn't been enough of it during the last four years! (Deep Soul got this beauty from Bell Records, who again have let a small label win a six star review. Sure, it won't be a hit, but then neither was "Soul Deep" by the Box Tops — which has most merit. Bell have got the goods in plenty, so why can't they give us a taste more often?). ★★ ★★

JOHNNY ADAMS: Reconsider Me; If I Could See You One More Time (Polydor 567775). Exactly five years after the late Joe Hinton scored so massively in America with his Souled-up version of the C&W "Funny (How Time Slips Away)", Johnny Adams is enjoying a similar success with his not dis-similar treatment of another C&W song. His voice soars to a high and beautiful falsetto in a way that will delight True Soul Freaks, who should hear this. Great. Incidentally, his last hit was "Release Me" (Modesty Corner: due to a lamentable lapse of my normally reliable I.B.M.-like brain, crammed full with unimportant facts, I forgot in the recent Aretha review that of course both "Pledging My Love" and "The Clock" were Johnny Ace songs). ★★ ★★

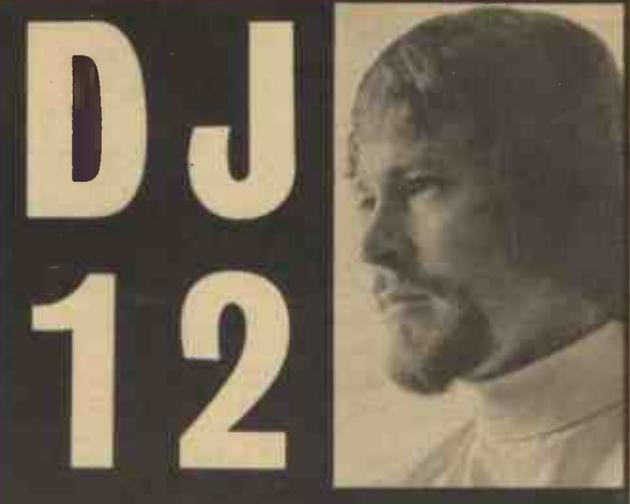
THE WATTS 103rd STREET RHYTHM BAND: Till You Get Enough; Light My Fire (Warner Bros. WB 7298). The Band's latest U.S. hit starts with a trace of Isaac Hayes' "Hyperbolically-labiese-quadalyptic" sound (It's a track off his smash "Hot Buttered Soul" album), before they get into their own jungle rhythm groove. Not every Soul fan's groove maybe, but for "Cue Club"-goers and other funky dancers this is a mesmeric gas! It's sure all got rhythm! Dig the quiet flip too — if you think at first that it's nothing new, have patience. ★★ ★★

THE PERSUASIONS: Party In The Woods; It's Better To Have Loved And Lost (Than Never Loved At All) (Minit MLF 11017). Soul Group Freaks — ignore the very ordinary beater on top, and dig the slow flip (which I think was the U.S. A-side anyway). You will be rewarded for your effort! Also, look out for a new British group called Jellybread, and corner their Pete Wingfield — he's as big an S.G.F. as any! ★★ ★★

OTIS RUSH & HIS BAND: All Your Love (I Miss Lovin'); Double Trouble (Blue Horizon 57-3159). Mighty fine Blues from guitarist/vocalist Otis, as distinctive as ever. These tracks, from his forthcoming L.P. accurately titled "This One's A Good 'un", were recorded by the Cobra label, and, while not his very latest, they're certainly not dated. Beautiful playing, and it's interesting to spot who's been influenced by him! ★★ ★★

BOBBY MARCHAN: Ain't No Reason For Girls To Be Lonely; Instrumental Version (Action ACT 4533). Bobby, of "There's Something On Your Mind", "Get Down With It", "Funny Style", and "Shake Your Moneymaker/Tambourine" fame, has some fun on this slightly sub-standard (for them) Gamble & Huff beater — it's enjoyable and good without being really great. Still, I'm glad I eventually found this (buried at the bottom of a drawer, hence this late review) as I like it and am sure that others do too. ★★ ★★

EDWIN STARR: 25 Miles; Mighty Good Lovin' (Tamlia Motown TMG 672). Tamlia have re-serviced this energetic stomper, which was a U.S. smash for Edwin some time after it was first out here. It's still reminiscent of Wilson Pickett's "Mojo Mamma", and it's still very good. ★★ ★★



this week — dave symonds

This week we have David Symonds as the guest disc jockey. David of the deep voice and bearded countenance, plus being a sportsman extraordinaire. As usual the selection is six of the best of the oldies, six favourites of the current crop and also the all time favourite LP.

David, who has very definite tastes in music, started off with "Alone Again Or" by Love. "I've picked this because I think it's a very pretty number," he said. "Possibly it was a bit ahead of its time and I think there is going to be a return to pretty melodic records — I forecast this. I think the very hairy, freaky, feed-back fuzz-box sort of thing is going to go and acoustic guitars and woodwinds will come back.

"Vanilla Fudge and 'You Keep Me Hanging On'. Having just said things about freaky music, I suppose the Fudge are about the hairiest and loudest group in the world. But it was such an original arrangement and so exciting with that 50-second introduction before they come in with the vocal... building all the way.

"The Beatles and 'Strawberry Fields' because there has to be Beatles in everyone's collection. This one is so artistic.

STEREO SINGLE

"Merrilee Rush didn't have a hit here with 'Reach Out' but I played it a lot. Like the Fudge it was a tremendously good arrangement of a number that had been heard before. It was released as a stereo single and I think all singles should be in stereo.

"The Rolling Stones and 'Satisfaction'. Well I've mentioned the Beatles and the Stones have contributed so much over the years to pop music. They're leading artistes and marvellous entertainers and probably the best exponents of white rhythm and blues. 'Satisfaction' has got to be one of the all-time greats.

"Then, as a complete contrast to that, I've got Scott McKenzie's 'San Francisco'. This was just a one-off thing, wasn't it? It was a number one record in that nice summer of 1967 and I had happy memories of that summer. I liked flower power and it was a hot summer too. Flower power was just a gentle harmless fad, and from that thinking pop has become more gentle. 'San Francisco' was the start of something and it was a nice record.

After putting down one of the big rock names, we come onto the six current singles.

"I'm a tremendous fan of Simon and Garfunkle. I thought 'Mrs. Robinson' was one of the best records of last year, and I've chosen their recording of 'The



Vanilla Fudge

Boxer'. This has everything you could wish for in a single. They're a marvellous song writing talent, Art Garfunkel has an incredibly pure voice and loads of work went into the making of this record. It took over a hundred hours to make and it was reduced down from 32 tracks and it sounds like it. A beautiful song and the production is perfect.

"Next is the Procul Harum's 'A Salty Dog'. There was an album of the same title and this dropped just short of the top thirty mainly because it didn't receive enough attention from Radio 1. It was a marvellous record, a beautiful and emotional song with depth, perspective and meaning. A magnificent record which should have made it and didn't.

"The Who's 'Pinball Wizard'. Again a record taken from an LP. It had to be one of the best hits we've had in recent months. But I would recommend to any of the readers to listen to the whole of 'Tommy' from which it was taken.

"The next one is David Bowie's 'Space Oddity'. This is the second best example I can think of for releasing singles in stereo. The Merrilee Rush being the first. It has a very commercial melody. I don't think it will make it, because it won't get played on Radio 1.

"Then there's Crosby, Stills and Nash with 'Marrakesh Express'. I've always liked Graham Nash

Continued on page 12

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Interior of a Georgia prison camp "quarters" c1937 (from "Story Of The Blues").

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"Pop" is a book by Nik Cohn. Its full title is "Pop; From The Beginning", it's dedicated to Jet Powers, Dean Angel and Johnny Ace, and it's published by Weidenfeld and Nicholson, 238 pages for 36s. It's the best and most irritating book about pop I've read. The book has all the qualities of pop, which has to be a compliment, but it means that it has the same effect as Radio One—keeping its audience on the brink of turning off, but coming up with something good just often enough to promise better things. Nik Cohn get genuinely excited by pop (or communicates the impression that he does), and has some effective descriptions of the rock and roll acts that have been over here. It's hard to argue his conclusion that the most exciting people to watch on stage are Little Richard and Tina Turner.

NEVER BORING

The book seems to have been written at one go, which is in the best pop tradition; it means there is some confusion in its organisation, but very few awkward theories or subordinate clauses to hinder the reader's race across its pages. It doesn't aim to provide a lot of information, or at least won't have much to tell anybody who reads a pop music paper. The author has told his story, named the people he likes and why he likes them (and in a few cases, why he dislikes somebody) and named a couple of records they made.

He's almost never boring, and when writing about the music and singers of California he seems to find a subject which absolutely suits his style, so that images of Lou Adler, Johnny Rivers, the Beach Boys and Sonny and Cher suddenly find focus. But there are times when that style jars, with its magpie

thieving of bright words from too many cultures, so that we're told Tina Turner's arse is "cosmic", and people makes strikes, wipe out, and boss things. But that's pop.

The blues, Paul Oliver could tell you, isn't pop. Or it wasn't. His book "The Story Of The Blues" came out a month ago, 175 huge picture-packed pages for 60s., published by Barrie and Rockcliff. It makes about as much reference to pop as Nik Cohn's book does to the blues, a single disparaging paragraph. If Nik Cohn sees no relevance in the fact that three quarters of the people he likes are singing a version of the blues, Paul Oliver seems to find it sad that black people don't still sing the same way they did before the war.

HOSTILITY

Paul Oliver's refusal to consider the value of contemporary music is particularly strange in view of his own criticism at the beginning of this book of the people who were interested in Negro music when the blues was first being developed. Instead of attending to the blues, those researchers busied themselves with collecting folk-songs that predated the blues. "Occasional verses and fragments were noted but generally the collectors looked upon the blues with hostility, regarding it as a degeneration of the folk-lore they were anxious to save." Yet this describes Paul Oliver's own reaction as he contemplates soul in the last part of the book. So he leaves out — perhaps never listened to — Sam Cooke's "A Change Is Gonna Come", Bobby Patterson And The Mustangs' "Good Ol' Days" and Tyrone Davis' "Can I Change My Mind", three songs which express as much as any blues song, keeping close to the blues tradition of expressing a personal feeling in a style which drew from the singer's culture, using words and rhythms that met the taste of the audience at the time.

Of course, this failure to consider the present does not seriously affect the value of "The Story Of The Blues" as a collection of pictures and information which has no rival. The narrative which runs through the book is perhaps less exciting than LeRoi Jones' "Blues People" or Charles Keil's "Urban

BLUES POWER

Charlie Gillett reviews two books on music 'Pop' by Nik Cohn, and 'The Story of The Blues' by Paul Oliver

Blues"; but it is far more reliable, and will provide exactly the right kind of background a reader needs in order to be able to tackle the complicated theories of Jones and Keil.

Paul Oliver's previous books, "Blues Fell This Morning", "Conversations With The Blues" and "Screening The Blues" have proposed the importance of the blues as a kind of documentary recording of black people's reactions to their culture; the reader has been frustrated by not knowing how important — to their contemporary audiences — some of the songs and singers were. "The Story Of The Blues" at last provides a coherent order, tracing the simultaneous developments of various styles in various places, managing to keep an interesting commentary running through the straight information like date and place of birth, influence, style, success and subsequent fate. The pictures of Northern cities and Southern prisons, road-side juke joints and billboard posters reinforce the message of the commentary, and the photographs of singers arouse curiosity and lead the reader into the text—what did he do?

NO DISCUSSION

One blues singer seems to have been almost ignored — Jimmie Rodgers. Paul Oliver mentions that he toured with some other, black, blues singers with a medicine show in Texas, and that blues singers from the Mississippi Sheiks to Snooks Eaglin have used his material and even imitated his style. But there is no discussion of the inter-relationship between black and white cultures that these references suggest. But



Dancers in a juke joint in Mississippi (from "Story Of The Blues").

that's a small complaint about a marvellous book.

The contract between the techniques of Paul Oliver and Nik Cohn is fascinating, but it's a pity each could not have taken just a little from the style of the other. Paul Oliver to conjure the excitement which people like Bo Diddley and Screamin' Jay Hawkins create, and Nik Cohn to slow down just long enough to assemble a little information we couldn't get from "The Daily Mail Book Of Golden Records". Two things I learned, one that "Rock Around The Clock" was first recorded by Ivory Joe Hunter (did anybody else know that?), the other that on a pub lavatory wall in Gateshead there is the inscription, "Buddy Holly lives and rocks in Tijuana, Mexico."

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UNCHAINED MELODY

Story of the late Roy Hamilton

Roy Hamilton died recently, in New Rochelle, New York. With three or four other singers, he transformed the way black Americans sang for white Americans; but, like Clyde McPhatter and Bobby Bland, he could never force his voice into the exaggerated shrieks and cries of soul, and had not recently had much hit parade success.

Born in Leesburg, Georgia (about 1930), Roy Hamilton grew up in New Jersey, where he sang in church and, like a remarkable number of other singers, was a Golden Gloves boxing champion. (Screamin' Jay Hawkins, James Brown, Jackie Wilson, Johnny Burnette — readers must know of other boxers who saw a better chance of realising fame through singing). In 1954, Hamilton began a series of successful records for Epic: at that time Columbia and its subsidiaries Epic and Okeh had the best roster of rhythm and blues singers among major companies, including Big Maybelle, Chuck Willis and Screamin' Jay.

Potentially, Roy Hamilton's baritone was similar to Billy Eckstein's, but Hamilton's pure church-trained voice avoided the mannered, dragged-out crooning style which major company producers encouraged their black singers to adopt for white audiences in the hope of matching Nat "King" Cole's success. With "Ebb

Tide", "Hurt", "If I Loved You" and "You'll Never Walk Alone", Hamilton established himself in the rhythm and blues market in 1954, one of the first singers with a dramatic ballad style to do well in this market. The following year, his "Unchained Melody" came off third best in the popular market behind Les Baxter's instrumental version and Al Hibbler's similar vocal for Decca. But Hamilton was the most popular with the black audience.

At the end of 1955, the Platters began their series of hits which cornered the market for dramatic ballad singing, and Roy Hamilton came back later with a couple of faster songs, "Don't Let Go" ('58) and "You Can Have Her" ('61), which were among the most exciting pop records of their time. Meanwhile, a legion of baritone singers with gospel influence acknowledged his success by taking up similar styles: Jerry Butler, Ed Townsend, Joe Henderson, Chuck Jackson, Ben E. King, Brook Benton.

Not long before he died, Roy Hamilton was contracted by AGP, the Memphis based company (distributed by Bell) founded by Chips Moman and Tommy Coghill; he recorded the James Carr hit, "Dark End Of The Street" in his strong, sad baritone, ignoring the temptation to imitate Carr's intense style. Maybe Trevor Churchill, in charge of Bell in this country, will pay tribute to an important singer by including a couple of Roy Hamilton's tracks on his next "Cellar Of Soul" compilation.

CHARLIE GILLET

R.M. Dylan Special!

Next week, a special Dylan issue of the Record Mirror will be on sale at the Isle of Wight during the festival. As this issue will not be on sale anywhere else, readers who would like a copy sent to them should enclose a 1s. P.O. to RM DYLAN ISSUE, 7, Carnaby Street, W.1. The standard RM will be on sale as usual.

RECORD MIRROR CHARTS PAGE



AIR MAILED FROM NEW YORK

- 1 HONKY TONK WOMEN*
- 2 (5) Rolling Stones (London)
- 3 A BOY NAMED SUE*
- 4 (5) Johnny Cash (Columbia)
- 5 CRYSTAL BLUE PERSUASION
- 6 (10) Tommy James & Shondells (Roulette)
- 7 SWEET CAROLINE
- 8 (8) Neil Diamond (UNI)
- 9 IN THE YEAR 2525*
- 10 (9) Zager & Evans (RCA)
- 11 PUT A LITTLE LOVIN IN YOUR HEART
- 12 (6) Jackie de Shannon (Imperial)
- 13 GREEN RIVER
- 14 (3) Creedence Clearwater Revival (Fantasy)
- 15 POLK SALAD ANNIE*
- 16 (5) Tony Joe White (Monument)
- 17 GET TOGETHER*
- 18 (5) Youngbloods (RCA)
- 19 LAUGHING*
- 20 (5) Guess Who (RCA)
- 21 RUBY DON'T TAKE YOUR LOVE TO TOWN*
- 22 (8) Kenny Rodgers & The 1st Edition (Reprise)
- 23 LAY LADY LAY*
- 24 (4) Bob Dylan (Columbia)
- 25 BABY I LOVE YOU*
- 26 (11) Andy Kim (Steed)
- 27 SUGAR SUGAR
- 28 (3) Archies (Calendar)
- 29 GIVE PEACE A CHANCE*
- 30 (4) Plastic Ono Band (Apple)
- 31 MY CHERIE AMOUR*
- 32 (10) Stevie Wonder (Tamla)
- 33 WHAT DOES IT TAKE
- 34 (12) Jr. Walker & The All Stars (Soul)
- 35 EASY TO BE HARD
- 36 (2) Three Dog Night (Dunhill)
- 37 I'LL NEVER FALL IN LOVE AGAIN*
- 38 (3) Tom Jones (Parrot)
- 39 WORKIN' ON A GROOVY THING*
- 40 (5) Fifth Dimension (Soul City)
- 41 CHOICE OF COLOURS
- 42 (8) Impressions (Custom)
- 43 QUENTIN'S THEME*
- 44 (3) Charles Randolph Grean (Ranwood)
- 45 MOTHER POPCORN*
- 46 (10) James Brown (King)
- 47 SOUL DEEP
- 48 (4) Box Tops (Mala)
- 49 SPINNING WHEEL*
- 50 (11) Blood, Sweat & Tears (Columbia)
- 1 I'D WAIT A MILLION YEARS
- 2 (6) Grass Roots (Dunhill)
- 3 BIRTHDAY
- 4 (2) Underground Sunshine (Intrepid)
- 5 MARRAKESH EXPRESS*
- 6 (4) Crosby, Stills & Nash (Atlantic)
- 7 HURT SO BAD
- 8 (4) The Lettermen (Capitol)
- 9 NITTY GRITTY
- 10 (3) Gladys Knight & The Pips (Soul)
- 11 SHARE YOUR LOVE WITH ME
- 12 (3) Aretha Franklin (Atlantic)
- 13 COMMOTION
- 14 (3) Creedence Clearwater Revival (Fantasy)
- 15 MY PLEDGE OF LOVE
- 16 (9) Joe Jeffrey Group (Wand)
- 17 IT'S GETTING BETTER*
- 18 (5) Mama Cass (Dunhill)
- 19 TRUE GRIT
- 20 (4) Glen Campbell (Capitol)
- 21 DID YOU SEE HER EYES
- 22 (3) Illusion (Steed)
- 23 I'M FREE
- 24 (2) The Who (Decca)
- 25 CLEAN UP YOUR OWN BACKYARD
- 26 (5) Elvis Presley (RCA)
- 27 KEEM-O-SABE
- 28 (1) Electric Indian (United Artists)
- 29 OH WHAT A NIGHT
- 30 (1) Dells (Cadet)
- 31 MUDDY RIVER
- 32 (3) Johnny Rivers (Imperial)
- 33 HOT SUN IN THE SUMMERTIME
- 34 (1) Sly & The Family Stone (Epic)
- 35 YOUR GOOD THING
- 36 (2) Lou Rawls (Capitol)
- 37 JEAN
- 38 (1) Oliver (Crewe)
- 39 GOO GOO BARABAJAGAL
- 40 (2) Donovan & The Jeff Beck Group (Epic)
- 41 NOBODY BUT YOU BABE
- 42 (1) Clarence Reid (Alston)
- 43 ABERGAVENNY*
- 44 (3) Shannon (Heritage)
- 45 I CAN'T GET NEXT TO YOU
- 46 (1) Temptations (Gordy)
- 47 EVERYBODY'S TALKIN'
- 48 (1) Nilsson (RCA)
- 49 YOUR HUSBAND—MY WIFE
- 50 (2) Brooklyn Bridge (Buddah)

TOP 20 LP's

- 1 STAND-UP
- 2 1 Jethro Tull (Island)
- 3 FROM ELVIS IN MEMPHIS
- 4 — Elvis Presley (RCA)
- 5 ACCORDING TO MY HEART
- 6 2 Jim Reeves (RCA International)
- 7 HIS ORCHESTRA, HIS CHORUS, HIS SINGERS, HIS SOUND
- 8 4 Ray Conniff (CBS)
- 9 CYMANFA GANU
- 10 7 Mased Welsh Choir (BBC Radio Enterprise)
- 11 WORLD OF VAL DOONICAN
- 12 5 Val Doonican (Decca)
- 13 2001
- 14 6 Soundtrack (MGM)
- 15 WORLD OF MANTOVANI
- 16 11 Mantovani (Decca)
- 17 FLAMING STAR
- 18 3 Elvis Presley (RCA International)
- 19 SOUND OF MUSIC
- 20 15 Soundtrack (RCA-Victor)
- 1 BEST OF THE SEEKERS
- 2 13 The Seekers (Columbia)
- 3 OLIVER
- 4 10 Soundtrack (RCA)
- 5 HAIR
- 6 17 London Cast (Polydor)
- 7 THIS IS TOM JONES
- 8 8 Tom Jones (Decca)
- 9 JOHNNY CASH AT SAN QUENTIN
- 10 — Johnny Cash (CBS)
- 11 LOOKING BACK
- 12 — John Mayall (Decca)
- 13 WORLD OF BACHELORS
- 14 16 The Bachelors (Decca)
- 15 AHEAD RINGS OUT
- 16 9 Blodwyn Pig (Island)
- 17 ON THE THRESHOLD OF A DREAM
- 18 19 Moody Blues (Deram)
- 19 LED ZEPPELIN
- 20 14 Led Zeppelin (Atlantic)

Bubblin UNDER

- THIS IS SOUL—Various Artists (Atlantic)
 NASHVILLE SKYLINE—Bob Dylan (CBS)
 MY WAY—Frank Sinatra (Reprise)
 BEST OF THE BEACH BOYS VOL. 1 —The Beach Boys (Capitol)
 WORLD OF BRASS BANDS—Brass Bands (Decca)

5 YEARS AGO

- 1 DO WAH DIDDY DIDDY
- 2 1 Manfred Mann (HMV)
- 3 A HARD DAY'S NIGHT
- 4 2 Beatles (Parlophone)
- 5 HAVE I THE RIGHT
- 6 11 The Honeycombs (Pye)
- 7 I WON'T FORGET YOU
- 8 5 Jim Reeves (RCA Victor)
- 9 CALL UP THE GROUPS
- 10 3 Barron Knights (Columbia)
- 11 TOBACCO ROAD
- 12 6 Nashville Teens (Decca)
- 13 IT'S ALL OVER NOW
- 14 4 Rolling Stones (Decca)
- 15 I GET AROUND
- 16 8 Beach Boys (Capitol)
- 17 I JUST DON'T KNOW WHAT TO DO WITH MYSELF
- 18 7 Dusty Springfield (Phillips)
- 19 FROM A WINDOW
- 20 12 Billy J. Kramer and the Dakotas (Parlophone)
- 1 ON THE BEACH
- 2 9 Cliff Richard (Columbia)
- 3 IT'S ONLY MAKE BELIEVE
- 4 10 Billy Fury (Decca)
- 5 IT'S FOR YOU
- 6 17 Cilla Black (Parlophone)
- 7 I FOUND OUT THE HARD WAY
- 8 14 Four Pennies (Pye)
- 9 YOU'VE REALLY GOT ME
- 10 — Kinks (Pye)
- 11 I LOVE YOU BECAUSE
- 12 19 Jim Reeves (RCA Victor)
- 13 WISHING AND HOPING
- 14 15 Merseybeats (Fontana)
- 15 SOMEDAY WE'RE GONNA LOVE AGAIN
- 16 16 Searchers (Pye)
- 17 AS TEARS GO BY
- 18 — Marianne Faithfull (Decca)
- 19 THE CRYING GAME
- 20 — Dave Berry (Decca)

R & B SINGLES

- 1 MY CHERIE AMOUR
- 2 1 Stevie Wonder (Tamla Motown TMG 690)
- 3 TOO BUSY THINKING ABOUT MY BABY
- 4 3 Marvin Gaye (Tamla Motown TMG 705)
- 5 WET DREAM
- 6 4 Max Romeo (Unity UN 503)
- 7 LOVE IS BLUE (I CAN SING A RAINBOW)
- 8 5 Dells (Chess CRS 8099)
- 9 RED RED WINE
- 10 7 Tony Tribe (Down Town DT 419)
- 11 IT MEK
- 12 2 Desmond Dekker (Pyramid PYR-6068)
- 13 I'VE PASSED THIS WAY BEFORE
- 14 10 Jimmy Ruffin (Tamla Motown TMG 703)
- 15 HOW LONG WILL IT TAKE
- 16 13 Pat Kelly (GAS 115)
- 17 CLOUD NINE
- 18 — Temptations (Tamla Motown TMG 701)
- 19 NO MATTER WHAT SIGN YOU ARE
- 20 14 Diana Ross & The Supremes (Tamla Motown TMG 704)
- 1 THAT'S THE WAY GOD PLANNED IT
- 2 6 Billy Preston (Apple No. 12)
- 3 DON'T TELL YOUR MAMA
- 4 16 Eddie Floyd (Stax 125)
- 5 MOODY WOMEN
- 6 — Jerry Butler (Mercury MF 1122)
- 7 SOUL CLAP '69
- 8 — Booker T. & The M.G.'s (Stax 127)
- 9 HEY JOE
- 10 9 Wilson Pickett (Atlantic 584821)
- 11 SHARE YOUR LOVE WITH ME
- 12 — Aretha Franklin (Atlantic 584 285)
- 13 KIND WOMEN
- 14 — Percy Sledge (Atlantic 584 286)
- 15 REACH FOR SOMETHING I CAN'T HAVE
- 16 11 The Marvellettes (Tamla Motown TMG 701)
- 17 BLACK PEARL
- 18 8 Checkmates Ltd. with Sonny Charles (A & M AMS 752)
- 19 WAKE UP!
- 20 — Chambers Brothers (Direction 58 4367)

U.S. ALBUMS

- 1 AT SAN QUENTIN*
- 2 4 Johnny Cash (Columbia)
- 3 BLOOD, SWEAT AND TEARS*
- 4 1 Blood, Sweat and Tears (Columbia)
- 5 HAIR*
- 6 2 Original Cast (RCA)
- 7 BEST OF
- 8 6 Cream (Atco)
- 9 BLIND FAITH
- 10 — Blind Faith (Atlantic)
- 11 SOFT PARADE
- 12 9 Doors (Elektra)
- 13 ROMEO AND JULIET
- 14 3 Original Soundtrack (Capitol)
- 15 THIS IS TOM JONES*
- 16 5 Tom Jones (Parrot)
- 17 CROSBY—STILLS—NASH*
- 18 7 Crosby—Stills—Nash (Atlantic)
- 19 IN-A-GADDA-DA-VIDA*
- 20 8 Iron Butterfly (Ato)
- 1 SMASH HITS
- 2 14 Jimi Hendrix Experience (Reprise)
- 3 BEST OF
- 4 13 Bee Gees (Atco)
- 5 NASHVILLE SKYLINE*
- 6 10 Bob Dylan (Columbia)
- 7 THE AGE OF AQUARIUS*
- 8 11 Fifth Dimension (Soul City)
- 9 LED ZEPPELIN*
- 10 12 Led Zeppelin (Atlantic)
- 11 SUITABLE FOR FRAMING
- 12 19 Three Dog Night (Dunhill)
- 13 BAYOU COUNTRY*
- 14 20 Creedence Clearwater Revival (Fantasy)
- 15 TOMMY*
- 16 16 Who (Decca)
- 17 A WARM SHADE OF IVORY*
- 18 17 Henry Mancini (RCA)
- 19 THREE DOG NIGHT
- 20 — Three Dog Night (Dunhill)

10 YEARS AGO

- 1 LIVIN' DOLL
- 2 1 Cliff Richard (Columbia)
- 3 ONLY SIXTEEN
- 4 19 Craig Douglas (Rank)
- 5 LONELY BOY
- 6 7 Paul Anka (Columbia)
- 7 BATTLE OF NEW ORLEANS
- 8 3 Lonnie Donegan (Pye)
- 9 LIPSTICK ON YOUR COLLAR
- 10 4 Connie Francis (MGM)
- 11 DREAM LOVER
- 12 2 Bobby Darin (London)
- 13 BIG HUNK OF LOVE
- 14 5 Elvis Presley (RCA)
- 15 A TEENAGER IN LOVE
- 16 6 Marty Wilde (Phillips)
- 17 HEART OF A MAN
- 18 9 Frankie Vaughan (Phillips)
- 19 ROULETTE
- 20 8 Russ Conway (Columbia)
- 1 I KNOW
- 2 16 Perry Como (RCA)
- 3 SOMEONE
- 4 15 Johnny Mathis (Fontana)
- 5 RAGTIME COWBOY JOE
- 6 14 Chipmunks (London)
- 7 ONLY SIXTEEN
- 8 — Sam Cook (HMV)
- 9 CHINA TEA
- 10 — Russ Conway (Columbia)
- 11 PERSONALITY
- 12 13 Anthony Newley (Decca)
- 13 GOODBYE JIMMY, GOODBYE
- 14 — Ruby Murray (Columbia)
- 15 TALLAHASSIE LASSIE
- 16 — Freddie Cannon (Top Rank)
- 17 MONA LISA
- 18 20 Conway Twitty (MGM)
- 19 GIVE, GIVE, GIVE/TALLAHASSIE LASSIE
- 20 17 Tommy Steele (Decca)

R & B LP's

- 1 TCB
- 2 4 Diana Ross & The Supremes and the Temptations (Tamla Motown STML 11110)
- 3 GREATEST HITS
- 4 5 Stevie Wonder (Tamla Motown STML 11075)
- 5 TIGHTEN UP
- 6 2 Various Artists (Trojan TTL 1)
- 7 IN EUROPE
- 8 — Otis Redding (Atco 228 017)
- 9 THIS IS SOUL
- 10 8 Various Artists (Atlantic 643301)
- 1 THE ISRAELITES
- 2 1 Desmond Dekker (Pyramid DLN 5013)
- 3 THIS IS . . . DESMOND DEKKER
- 4 3 Desmond Dekker (Trojan TTL 4)
- 5 LOVE MAN
- 6 — Otis Redding (Atco 228 025)
- 7 LIVE AT THE APOLLO, VOL. ONE
- 8 — James Brove (Polydor 583 729 30)
- 9 GREATEST HITS
- 10 7 The Dells (Chess CRLS 4554)

RED NUMBERS DENOTE NEW ENTRY

*AN ASTERISK DENOTES RECORD RELEASED IN BRITAIN



Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 HONKY TONK WOMEN
- 2 1 (7) Rolling Stones (Decca)
- 3 SAVED BY THE BELL
- 4 2 (7) Robin Gibb (Polydor)
- 5 IN THE YEAR 2525
- 6 13 (3) Zager & Evans (RCA)
- 7 MY CHERIE AMOUR
- 8 5 (7) Stevie Wonder (Tamla Motown)
- 9 MAKE ME AN ISLAND
- 10 3 (9) Joe Dolan (Pye)
- 11 GIVE PEACE A CHANCE
- 12 4 (7) The Plastic Ono Band (Apple)
- 13 GOODNIGHT, MIDNIGHT
- 14 6 (7) Clodagh Rodgers (RCA)
- 15 TOO BUSY THINKING ABOUT MY BABY
- 16 12 (5) Marvin Gaye (Tamla Motown)
- 17 CONVERSATIONS
- 18 7 (7) Cilla Black (Parlophone)
- 19 EARLY IN THE MORNING
- 20 8 (5) Vanity Fare (Page One)
- 21 BRINGING ON BACK THE GOOD TIMES
- 22 9 (6) Love Affair (CBS)
- 23 CURLY
- 24 19 (5) The Move (Regal Zonophone)
- 25 WET DREAM
- 26 10 (12) Max Romeo (Unity)
- 27 VIVA BOBBIE JOE
- 28 20 (4) Equals (President)
- 29 I CAN SING A RAINBOW/LOVE IS BLUE
- 30 15 (6) The Dells (Chess)
- 31 IN THE GHETTO
- 32 11 (11) Elvis Presley (RCA)
- 33 JE T'AIME, MOI NON PLUS
- 34 32 (4) Jane Birkin & Serge Gainsbourg
- 35 DON'T FORGET TO REMEMBER
- 36 43 (2) Bee Gees (Polydor)
- 37 I'M A BETTER MAN
- 38 28 (3) Engelbert Humperdinck (Decca)
- 39 BAD MOON RISING
- 40 49 (2) Creedence Clearwater Revival (Liberty)
- 41 SI TU DOIS PARTIR
- 42 29 (5) Fairport Convention (Island)
- 43 BABY MAKE IT SOON
- 44 18 (11) Marmalade (CBS)
- 45 NATURAL BORN BOGIE
- 46 — (1) Humble Pie (Immediate)
- 47 PEACEFUL
- 48 25 (7) Georgie Fame (CBS)
- 49 IT MEK
- 50 22 (9) Desmond Dekker (Pyramid)
- 1 GOOD MORNING STARSHINE
- 2 31 (3) Oliver (CBS)
- 3 TEARS WON'T WASH AWAY MY HEARTACHE
- 4 26 (4) Ken Dodd (Columbia)
- 5 SOMETHING IN THE AIR
- 6 21 (11) Thunderclap Newman (Track)
- 7 WHEN TWO WORLDS COLLIDE
- 8 17 (9) Jim Reeves (RCA)
- 9 HELLO SUSIE
- 10 23 (9) Amen Corner (Immediate)
- 11 WAY OF LIFE
- 12 24 (12) The Family Dogg (Bell)
- 13 NEED YOUR LOVE SO BAD
- 14 35 (5) Fleetwood Mac (Blue Horizon)
- 15 GOO GOO BARABAJAGAL
- 16 14 (7) Donovan & The Jeff Beck Group (Pye)
- 17 BREAK-A-WAY
- 18 27 (11) Beach Boys (Capitol)
- 19 HEATHER HONEY
- 20 30 (5) Tommy Roe (Stateside)
- 21 TIME IS TIGHT
- 22 36 (16) Booker T. & M.G.'s (Stax)
- 23 THAT'S THE WAY GOD PLANNED IT
- 24 16 (8) Billy Preston (Apple)
- 25 THE BALLAD OF JOHN AND YOKO
- 26 37 (12) The Beatles (Apple)
- 27 PROUD MARY
- 28 34 (12) Creedence Clearwater Revival (Liberty)
- 29 SOUL DEEP
- 30 — (1) Box Tops (Bell)
- 31 THUS SPAKE ZARATHUSTRA
- 32 33 (4) Maazel & New Philharmonic Orchestra (Columbia)
- 33 CLOUD NINE
- 34 — (1) Temptations (Tamla Motown)
- 35 NO MATTER WHAT SIGN YOU ARE
- 36 40 (6) Diana Ross & The Supremes
- 37 OH HAPPY DAY
- 38 — (1) Edwin Hawkins Singers (Buddah)
- 39 MARRAKESH EXPRESS
- 40 48 (2) Crosby, Stills & Nash (Atlantic)
- 41 I'VE PASSED THIS WAY BEFORE
- 42 47 (3) Jimmy Ruffin (Tamla Motown)
- 43 IT'S GETTING BETTER
- 44 46 (2) Mama Cass (Stateside)
- 45 BIRTHS
- 46 — (1) Peddlars (CBS)
- 47 DIZZY
- 48 38 (19) Tommy Roe (Stateside)
- 49 MY WAY
- 50 41 (10) Frank Sinatra (Reprise)



Plastic Ono Band



Billy Preston



STUART HENRY, an avid Buster Keaton fan, has booked to see every film of the Buster Keaton season at London's Academy One cinema. **Graham Bond** can't decide what he likes best about being back in England — Whitbread, Flowers, Double Diamond. **A31: Manfred Mann** ("5-4-3-2-1") **Christine Perfect** being launched on a solo career in September... fans broke into **John Morgan's** flat and stole a master tape of their LP... first LP by **Gang Bang** to be called "Ali Bash"... all praise to **RM's** chart team for fearlessly correcting their spelling of the controversial "Je T'Aime"... — of course the disc still has the BBC non-plussed... **Mick Carless** fined £50 for lack of TV licence... will **William** ("Tribute To A King") **Bell's** "Happy" song go far, far, far, far, far, far? **Raymond Froggatt's** first album selling like hot cakes... **Max Baer** and the **Seconds** presented with luxury Transit van from their manager... **Bakerloo** upset that **Harvest** haven't released their album yet — now scheduled for September 5... **Temptation's** "Cloud Nine" must be **Tamla's** most dated-sounding disc ever — isn't it obvious that it was made at a time when the hottest new R&B property on the scene was **Sly** and the **Family Stone**?... **Q32: Who** enjoyed original success with (a) "Young Girl", (b) "The Young Ones", (c) "A Young Girl", (d) "Young Love", (e) "Shuffle In The Gravel"?... **Ian Anderson, Mick Abrahams, Andy Fairweather Low** among pop teetotallers... comedian **Nick Jones** chased round Liverpool at 85 m.p.h. by two "scruffs" who turned out to be fuzzi... **Australia's Marcie** and the **Cookies** greatly admired by **Dusty Springfield** and **John Rowles**... melody-wise, "Early In The Morning" could well be yet another "Hair" inspired hit... **IF — No. 11: If Barry Gibb** also quit the **Bee Gees**, would they be known as the **N.B.G.s**?... publisher **Stuart Reid** looking very sun-tanned after holiday in French cowboy country... **Burnett Rigg** seems to have given up his yen for female dwarfs... will the proposed new grading of film certificates from 1 to 4 mean a comeback future on the cinema circuit for **Janice** ("O'll give it foive") **Nicholls**?... doesn't **Vi** of the **Flirtations** look like **Ernestine** in some musical papers?... a budding **Allan Sherman** of **The Face's** acquaintance goes around singing: "Call out the fumigator, because there's something in me hair"... **Alvin Lee** of **Ten Years After**, voted No. 4 in **World's Top Guitarists** section in major American magazine poll



Mick Abrahams' ambitions for **Blodwyn Pig** are quite simple: "I'd like to see the band going for another three or four years. We want to keep progressing musically and keep doing the things we want to do. What do I mean by progression? Playing better solo's, producing better sounds, writing better songs. How far can we progress? Well, we don't see ourselves becoming the ultimate in musicianship.

We won't go the way of some people who think in terms of progression as playing some higher levels of jazz, an avant garde music. I'm not sure whether that's progression or regression. They get so they don't communicate at all, their music gets TOO personal.

"Of course I'd like the band to be successful, it's the obvious aim of a group anyway. But firstly it has to be really good. As long as we remain friends, stay happy, play good music and continue to do exactly what we want to musically, I think that's great."

EMBARRASSED

Off stage particularly, Mick is modest and introverted and sometimes gets a little embarrassed when discussing the group's success. Their album consists of eight of their own numbers, mainly written by Mick. They recorded it scarcely more than a month after their formation and I wondered how Mick's newer songs were coming along. "As far as my writing abilities are concerned, I think the songs are getting just a little bit better, I'm getting it more together. I think our forthcoming single is the best thing we've done so far. It's called 'Walk On The Water' and everyone's particularly pleased with it. We've also started work on another album."

The Pig don't attempt to categorize their music, although many people label them a Blues band, which puzzles Mick. "I haven't heard a group like us around the British scene — I've heard better bands than us, but none playing the same sort of things we're doing. All the things we play we write anyway. In reviews I've read so many reports saying 'Blodwyn Pig come on playing some hard hit-

NO BLUES IS GOOD NEWS

ting Blues'. We're the farthest thing removed from Blues going. Now, we only play one pure unadulterated Blues number on stage—which we thoroughly enjoy doing.

"As far as Blues in Britain is concerned, **John Mayall**, to me, has been the person who has kept the Blues in front in a very original manner. His new band surpasses anything that I've seen in Blues. He's got something really together. It's very quiet too, he's got away from the blast and sock-it-to-me type of Blues. With his new band it's not a case of 'old father Mayall playing 12 bar', it's something different, something original. **Led Zeppelin** also knock me out. They're not strictly Blues, but they've got the essence."

At a recent Pig recording session, a very prominent guitarist dropped in to listen to them. "I can't mention his name," said Mick, "but he talked to me about making an album with him. This is something the band would like to do in the future—make an album together with guest artistes — other guitarists. It would be something entirely separate from our next album, something to do in a year or two."

During their most recent **Marquee** appearance, 300 people had to be turned away as the club was packed to capacity. "The place was a sell out and **John Gee** told us that people were passing out all over the place. Our drummer **Ron Berg** collapsed. It's heavy work on drums and he was sick and vomiting afterwards.

"Constant travelling and the heat in packed clubs has affected him. He sweats a lot and at places where there are no proper facilities—as in some places around the country—it can be bad for health. We play six nights a week, sometimes seven. We'd like to have nice, clean dressing rooms and when we do leave them nice and clean at the finish. Some groups don't—which is probably why we aren't given nice, clean dressing rooms. But it's terrible when we've been travelling a long way and arrive at a venue feeling dirty from travel and don't have any washing facilities. It's even worse when there's no dressing room at all and we have to change behind a two foot wide piece of sacking."

NOT FUSSY

Despite the inconveniences at some gigs, **Blodwyn Pig** are never happier than when they're extremely busy—and they're particularly happy when they're playing at some of their favourite venues, which include the **Marquee**, **Mothers**, **Cooks Ferry Inn** and **Jimmy's** at **Brighton**. "But we're not particularly fussy about where we play, whether ballroom, club or University. I don't think audiences differ that much. We recently appeared at a ballroom which had a dance band on and was crowded with young kids. We thought we wouldn't go down at all well, but we got a tremendous reception."

but I've never met the other two. I was convinced from the outset he was doing the right thing by leaving the **Hollies**; he had to really and I'm sure he was right. Then when the 'Hollies Sing Dylan' came out I knew he was right! I thought it was awful! To hear Dylan with those hard nasal Hollie voices was ghastly. **Graham Nash** could see it coming and got out. This new group is going to get even better, because they're adding **Neil Young** from the **Buffalo Springfield**. The single contains some great lyrics, some great harmonies, a nice melody and has some beautiful phrasing.

"Thunderclap **Newman's** 'Something In The Air' is one that came in the pile and as soon as I put it on the turntable, I knew it'd be a smash. It was different, exciting, tongue in cheek and it expressed something. Some of us believe there have to be some changes made. It had a nice melody, a groovy piano solo and was a refreshing change."

This now leaves us with the favourite LP which knowing David

had to be **The Moody Blues** and "Threshold Of A Dream." "It's only 'Threshold Of A Dream' because I haven't heard the next one yet!" David explained. "If I had it would be that—it's just been finished. They go on getting better and better. It began for me with 'Days Of Future Past' with the **Festival Orchestra**. The **Moody Blues** provide the most perfect blend of words and music in the whole world, and I don't mind what anybody else says. From there it went onto a very ambitious step—"In Search Of The Lost Chord". Another symphonic LP but playing all the parts themselves. **Threshold**... is the same but moreso. They play something like 60 pieces between them on 'Have You Heard'. The words are important and there's a subtle theme. They're getting ever cleverer and more subtle and more delightful. Their next LP is going to be an absolute knockout and the one after that is already planned and will be completely acoustic. Everybody contributes, everybody writes and has ideas. The **Moody Blues** is what contemporary music is all about. I wouldn't even use the word pop to describe them."

Instead of doing a **Disc Jockey Dozen**, David said he could have done a **Disc Jockey Three Dozen**. He likes mainly melodic and lyrical music although he admits to a few groups who are away from that but have great excitement. Once again there is the problem of not being able to include all the records one wants.

IAN MIDDLETON.

DJ 12

Continued from page nine . . .