

record mirror

PETER JONES, CHARLIE GILLETT,
JAMES HAMILTON review the decade
JOHN AND YOKO- Adam and Eve updated

CAN YOU OUTSMART
THE EYE?--Christmas
quiz to blow your
mind over the holiday

Week ending December 27th, 1969

A Billboard Publication

Price 1/- Every Friday



**3
BIG
ONES**

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**Malcolm
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**Love
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MM637



**AND
HIS
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Merry Christmas

AS IT'S the Season of Goodwill and lots of our friends were bursting to send their best wishes to RM readers we've decided to donate the readers page, for this week, to them.

So now the stars take the stand, and the tables are turned. Here's what they have to say to you . . .

"Dear readers, on behalf of my fellow Birmingham Baddies, we would like to wish all the readers of the only factual record newspaper in circulation a very Happy Christmas and a prosperous New Year. Hope you will continue to support the Move and the Record Mirror in the same way during 1970." – Carl Wayne, Move.



MOVE

"We'd like to wish you all a Merry Christmas and to thank you for making it a good year for us, and we hope we can make it a good year for you next year." Rob Townsend, Roger Chapman, John Weider, Polly Palmer, John Whitney. (Family).

"While you're stuffing yourself on Christmas Day kindly remember that we footballers have got to play on Boxing Day and because of the calendar we have got to play again the following day, so there's no over-eating or drinking for me and I'm not even going to get home to Belfast to see my family. But at least there's a lot of pop music on radio and television and in a sense I'll be enjoying the same sort of swinging Christmas as you will be." – George Best.

"Our good wishes go to you,
For making 'Number One' number two,
Hope your Christmas is a rave,
Thanks to all, Alan, Rick, Chip and Dave." (Tremeloes).



TREMELOES

"Wishing you a Happy Christmas and Happy New Year, and thanks to everyone who bought my records, and for making '69 such a good year." – Clodagh Rodgers.

"I hope all the RM readers have as much fun and consume at least half as much alcohol as Marmalade will consume between Christmas and New Year's Eve. I'll guarantee we'll drink everyone under the table! Thanks for all the good times we've had with the various fans over the country. Land may yer lum reek." – Alan Whitehead, Marmalade.

"Like to wish everyone a Merry Christmas and prosperous New Year, and to say thanks to all my fans for their support in the past year." – Georgie Fame.

"Happy Christmas!" – Zoot Money.

"You never know they might bring back National Service, and this could be the year of the Air Force. Happy flying!" – Ginger Baker.



'Peace' – Leapy Lee.

Just to be different, we'd like to wish you a HAPPY Christmas." – Scaffold.

"Have a Colossus Christmas." – John, Dick, Dave, Tony and Clem.

"I'd like to wish RM readers a great Christmas and a Happy New Year on behalf of myself and the Shack. Thanks for everything in the past year, see you around the country in the New Year." – Stan Webb, Chicken Shack.

"Thank you to all those who made 1969 so successful, and let's hope 1970 is just the same. Happy Christmas." – Barry and Maurice Gibb.

"Happy Christmas and all my best wishes for the New Year to all RM readers." – John Rowles.

"Keep your spirits up by pouring spirits down. Hogmanay's my scene, but a Happy Christmas to you!" – Jack Bruce.

"Happy Christmas to my soul brothers and sisters." – P. P. Arnold.



P. P. ARNOLD

"My Dream' this Christmas will become a reality, for I intend going on a three week vacation to Kingston, Jamaica, to see my family. I'd like to thank RM readers for helping make 1969 my successful year and I know everyone in Kingston is proud of my success in England." – Max Romeo.

"This year to keep clear of the race relations board I'm dreaming of a coffee coloured Christmas." Stuart Henry.

**LOVE
FROM
DUSTY**



for
**Christmas
and always.**



ALMOST as a satirical parody of Adam and Eve, John and Yoko Lennon have appeared naked before the world, casting out inhibitions and as if showing how they can survive anything together, us against 'them'. Although both John and Yoko have been married before they appear to have found in each other the perfect foil. As John says, "Let's call it love. You could say that."

"When we met," explained Yoko, "I just got a genuine beautiful feeling about him." Mrs. Lennon's not sure that she would have accepted John so easily, however, had she known he was a Beatle. "I was such a rebel, you see. Perhaps I would have reacted against it if I'd known who John was. I knew of the Beatles. Ringo means Apple in Japanese, so that's easy to remember. John's been rebellious in his own way though, maybe being a Beatle helped. John's work is very surrealistic and conceptual and that's what I was doing. Both of us are Jacks of all Trades."

"I've only found out since we met, but John and I are astrologically suited too. I'm Aquarius and John's moon is in Aquarius. We're both terribly jealous people and we're very possessive."

In our position I think we're both particularly vulnerable, because when we stick our necks out people will hammer us. That makes you particularly insecure."

Being married to John and having him constantly at her side, has obviously helped to subdue this feeling of insecurity, though throughout our meeting Yoko cast glances at John, assessing his feelings.

"John was always freaky before he met me," she told me, "but he was keeping it to himself. I helped to bring that side of him out. We both conceive the ideas for our albums and projects though."

"I'd kept the freaky stuff to my books before," explained John, "Or on the Beatles Christmas records. When the Beatles were on tour we made some completely insane tapes which I played at home."

When they're at home now John and Yoko prefer to relax.

"We get in and leap into bed and watch TV, which is now in beautiful colour," said John. "I've been watching TV since it started so I explain to Yoko who's who, and I say 'He's a queer'."

Yoko smiled and changed the subject. "We've got a superb intelligent girl who's a secretary and cook. John and I cook for ourselves some times, but not often."

"We don't always do things the accepted way," added John. "I don't believe I have to be the gardener and she has to do the housework. We share things between us."

One aspect of their home life that makes Mr. and Mrs. Lennon rather sad, is that they no longer have their children Julian and Kyoko with them. But they're happy to identify with each other, noticeably to the point of dressing.

"We dress naturally," explained John. "It's just that when we get up in the morning we pick out something that's easy to wear and we usually choose something similar. Yoko dresses up on occasions, but I think women only feel that need if they have an inferiority complex. With emancipation they don't need to worry."

"We get Vogue and Nova every month and we get clothes for her from there. We'll be going to Paris soon to see Ted Lapedus. He designed Yoko's wedding outfit, and we're hoping to get a maxi-coat for her."

"I used to wear make-up when I was about twenty," added Yoko,

"But now I don't bother. It feels all horrible on your face, and it's bad."

She doesn't need it," John said loyally. "Men could wear make-up, in fact I know Keith Richard does. But I like to be natural. Most people find it hard to be. We don't think that dressing simply is important to our cause though."

John feels that for his own peace of mind, and for the peace of the world, the retuning of his MBE was a valuable action.

"I was very embarrassed about it in the beginning," John told me. "I felt as if I was selling out, and it was humiliating. Brian made me accept the MBE though. I don't know what would have happened to the others if I'd have refused mine. I don't believe in Government and these kind of things anyway."

For that reason John would like to see the Government abolished, and each community having its own laws. In the day of easy communications, and little or no division between areas, this at present seems impractical. Nevertheless, John is not perturbed.

"To my mind there's no such thing as good or bad," he told me. "There's only comfortable or not so comfortable. Our peace events

have made Nixon adjust. On Twenty Four Hours recently he had a negro there in a smart suit. Politicians will do anything to keep influence."

"There are people in all walks of life who are trying to bring about peace as much as we are, but this is simply our way. Someone called Geoff Stirling, who owns several radio and a TV station, which broadcast to Canada and North America is letting us use his outlets any time we like for our peace events."

As Yoko says, John can cover the whole media of her interests for music (she once appeared on stage with Ornette Coleman on entering the avant garde field), art, peace events, and even the latest addition, howling.

"We're going to do some more howling," she explained, cupping a warm mug of tea in her hands, "but on the next album I'm going to get John to do it instead." At which she glanced at John, who smiled agreeably.

"You know there's one thing I must say about John," Yoko began. "Yes I know," quipped John. "He takes over all the interviews." A smile, then Yoko added seriously; "The greatest thing is that I'm not lonely any more."

Adam and Eve - 20th century style

by Val Mabbs



BEATLES TV SHOW OFFER

THE BEATLES may be approached to star in their own 50-minute spectacular for Independent Television in the new year. No details were available at presstime but it is understood that one ITV company wants the group to perform numbers from 'Abbey Road' and the forthcoming 'Get Back' album. The show would be pre-recorded.

WORLD-WIDE HOLLIES



THE HOLLIES' country-by-country domination of the pop-listening world goes a stage further as from January 7, when they start a three-week cabaret season in Australia, followed by Honolulu and then the college circuit in Canada.

Timing of the trip is not exactly right for newest Hollie Terry Sylvester, an ardent Liverpool FC fan. "We leave", he said, "at the same time as Liverpool go to Coventry for the third round of the F.A. Cup. It'll cost a fortune phoning through to find out the score - but I'll have to do it, otherwise I'll wait ages for the English newspapers to arrive telling me how the lads go on."

"And I'll be away for the fourth round, too. It's a foregone conclusion that Liverpool will whack Coventry."

The other Hollies are unmoved by Terry's criticism of the arrangements. Only bassist Bern Calvert is really interested in football - and he supports Burnley.

"Still", said Terry, brightening up a bit, "It'll be the cricket season in Australia. Maybe I'll go and see a Test match."

Footnote: next Hollies' single will not be released until March, when they arrive back in Britain.

the news

Radio 266 set for St. Valentine's launch

by RODNEY COLLINS

SATURDAY, FEBRUARY 14, - better known as St. Valentine's Day - is the confirmed launch date for the pirate offshore project Radio 266. The station's organisers are working to a January 31 deadline to get the ship, as yet still unnamed, positioned four miles off the Frinton, Essex, coast.

And programme director Paul King puts 266 chances of success as high as 80 per cent. "As each day goes past we are in a stronger position. I just pray that the advertisers support continues to roll in. That will be the main deciding factor for us."

Details of the Radio 266 project, caught in the earliest planning stages, were exclusively revealed in the November 15 issue of RM.

"I never realised this type of story could have so much effect on people."

"I have received about 60 letters from RM readers wanting jobs as djs on the station since the whole thing started. God knows how they got an address, but some managed it," said King.

King, a 29-year-old Manchester born disc jockey has been given the job of running the station from the programming side but he's still not issuing any names. "We do have some disc jockeys already, but I'm not giving any information out at least until the new year and possibly later than that."

Answering rumours that some Radio 1 disc jockeys had been approached to join the station, King replied "That certainly is not true. We have not talked to any big name disc jockeys yet." He would not comment as to whether he intends to draw programming staff from the BBC.

RM was told on Friday that one of Radio 266's major backers, a European disc company, had dropped its offer to sponsor programmes. King declined to comment on the decision.



IT COULD ONLY happen in America! Where else could a newly married couple step off the altar right into a studio and onto one of the nation's top chat shows - Johnny Carson's 'Tonight'? Where else would the groom write the wedding ceremony himself including immortal phrases like "I promise not to be all puffed up"? But that's just what 42-year-old Herbert Khaury did when he wed his 17-year-old bride Victoria Budinger. Other vows included "no sex" but "we'll have as many children as the good Lord wills". Really? Tiny Tim, we love you, come out - whoever you are.

record mirror

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Second time around for Phil's 'Christmas Gift'

PHIL SPECTOR'S 1963 Christmas album featuring the Crystals and the Ronettes and titled "A Christmas Gift For You", is being re-activated by Decca this week.

And the original soundtrack from the film "White Christmas," starring Bing Crosby and Peggy Lee - shown on BBC TV on Sunday evening - is also being revived on Brunswick.

Supremes last could be 'Jude'

FINAL SINGLE from Diana Ross and the Supremes - and follow-up to "Someday We'll Be Together" - may be their own version of the Beatles' "Hey Jude". Song was recorded for the group's final album before Diana Ross split from the Supremes to pursue a solo career.

The "White Christmas" LP features selections from the Irving Berlin musical. Title track from the film is also re-issued on a single on MCA International.

The Spector album "A Christmas Gift For You" includes material from some of the producer's most famous acts - Ronettes, Crystals, Darlene Love, Bob B. Sox and The Blue Jeans. Tracks include "Frosty The Snowman", "White Christmas", "Silent Night" and "Winter Wonderland."

Beatles top in Billboard chart

THE BEATLES were the top album artists and Creedence Clearwater Revival the top singles artists on 1969 in the United States.

That was the result in the end of year charts compiled by Billboard.

The Beatles were also top in the vocal group (album) section and Creedence Clearwater Revival top in the local group (singles) category.

James Brown was the top male vocalist and headed the soul artists (singles) section. Aretha Franklin was the top female vocalist. Booker T and MGs led the instrumental artists and Three Dog Night were voted number one in the new artists (singles) category.

Glen Campbell came first in three categories. Top Male vocalist (albums), top country album artist and top easy listening (singles) artist.

Val, Cliff shows in new year

NEW YEAR PLANS on BBC Television include new series' from Val Doonican and Cliff Richard. Beginning on January 3, Val Doonican returns with a ten week series, starring the Cliff Adam Singers and the Gillian Lynne Dancers, plus Julie Felix and Michael Flanders and Donald Swann.

Mary Hopkin will be a regular guest for Cliff Richard's new BBC-1 series which will run for 13 weeks. Other regulars for the programmes include Una Stubbs (of "Til Death Us Do Part" fame) and Hank Marvin.

info

This is the last info you will read this year, and also in this decade. So I really ought to be saying something very weighty and suitable for such a historic occasion, but all I am going to say is that I enjoyed 1969 and I'm looking forward to 1970. Lots of new things will be happening at Decca which will be very interesting to those of you who like out-of-the-ordinary music; but you'll get to hear all about that next year.

1969 was the year THE MOODY BLUES started their own label, signed up TIMON and TRAPEZE, had a standing-room-only tour of Britain and a hanging-from-chandeliers tour of the States, and made a brilliant album. Trapeze made their first single, 'Send me no more letters' on Threshold TH 2, and it's selling very well.

1969 was the year ARRIVAL arrived from deepest Liverpool and set several important music business people on



their heels. Their first single, on Decca F 12986, is called 'Friends' and it's about people liking each other; if any one record is suited for the dawn of a new decade, this is it.

THE MARMALADE joined Decca

and made a single on F 12982 called 'Reflections of my life' which they



wrote and produced and which is utterly different from anything they ever did before.

ROY ORBISON released his first made-in-England single, 'Break my mind' on London HLU 10294, and it turned out to be one of his best ever. So much has been happening, and so

much more is about to happen. But right now all that remains for me to do is to wish everybody a happy and peaceful Christmas and a wonderful New Year.

DECCA group records

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

And what the reporters say...

FROM LONDON TO — CAMBRIDGE

OH the perils of being a pop journalist! Some people might think it is one long social whirl of meeting the stars — but think of the trouble one sometimes goes to.

Usually it's great. You meet the person; have loads of drinks; stagger back to the 'word machine' and write a beautiful story. Then there're the times you hang about waiting. Waiting in a pub for the publicist and his prodigy. Waiting and drinking. When they arrive, you ask intelligent questions and get; 'yes' or 'no' as an answer.

Wild goose chase

The best stories come from an interview which has the artist saying — 'yeah, well, I'm going to find a place in the country and get it together. Then I'm goin' blow everyone's mind'. It's true. They still say that.

The times I've gone on a wild goose chase (and what better than a wild goose! Whatever turns you on baby) to find George Harrison, Donovan, Elvis Presley and Mantovani aren't really jamming together. There was that memorable drive from London to Cambridge. 'Graham Bond is back and is going to have Jack Bruce, Ginger Baker, Eric Clapton and all the other heavies sitting in with him', the publicist said. Get to Cambridge — nothing! People even try and make journalists pay for their own drinks — a cardinal sin!

He's a boozier

But on the happier side have been the interviews with Keith Moon. Uncomplicated, one of the fellas, Keith is always good for a laugh and a story. He doesn't get mixed up with drugs and certain mind-blowing substances. He's a boozier!

You get used to going around to an hotel to see a visiting American artist to be told he's not yet up. You can even get used to seeing an American artist who's trying to be funny. The journalist has the upper hand. If the guy's really trying to put it on, he gets slagged!

But to be serious, it's a great job and one gets to meet and make genuine friends with a lot of nice people. (It might sound corny but true — Anysley, I'll still see you!).

Ian Middleton

ZINC AWARDS FOR ZEST!

I must admit to having a reputation with publicists. They don't like me. I don't really like them too much, either.

But there are a number of press officers and publicists who HAVE contributed something to the record industry during 1969.

And to them, I, Rodney Collins, hereby award the ZINC AWARDS FOR ZEST ('69).

First, for his services to Decca records, John Wilkes. A tall, thin gentleman, with bags of drive and enthusiasm, not above blackmail, who has taken the P out of promotion.

Second, the stunning Marion Rainford, who has been instrumental in establishing Deep Purple as a top musical attraction, and for being charming, witty and ever helpful on the end of the 'phone.

Third, for Vivien Holgate, for her work in setting up the highly successful PR side of Liberty/UA, for her efforts with Island Records. Now sadly missed from the popscene.

Fourth, to Brian Gibson. An excellent fellow, always willing to buy a drink, and, despite this failing, must rank as Pye's best-ever PR man.

Fifth to Des Brown of Warner Bros Records. For his subtle argument on the telephone on behalf of Fleetwood Mac and his, dare I say, incredible ability, in hunting out news stories.

The next five are difficult. As they are not all immediately involved in publicity, I intend awarding them the Henrietta Award for Helpfulness.

They are Jimmy Henney for niceness, Pat Pretty for injecting a personal approach to the initials EMI, Vernon Brewer for putting the B into promotion, Douglas Muggerridge for asking the question WHY Radio One, and to Chris Blackwell for being Chris Blackwell!

Rodney Collins

'HYPE' IS A 4 LETTER WORD

NO awards — no rotten apples. Nothing. The Partridge Man of The Year Ward will not be enacted this year.

The reason is that during the three months I've been on Record Mirror I've learnt that 'hype' is a four letter word. Short for 'hyperbole', the dictionary definition is "Rhetorical exaggeration". They're not kidding. I've had more people claiming "The record of the year" than I've had hot dinners.

But how do you tell? I'm slowly sussing myself through the music industry finding those who hype. So maybe next year I'll make my award.

In the meantime, I've found one or two people I trust, so I'll send them my Christmas greetings. There's Derek Taylor and Mavis Smith at Apple, for instance, and John Wilkes from Decca.

On the management side there's Tim Sharman and Stanley. And as far as artists go there's Gary Wright and Mike Harrison from Spooky Tooth and Raja Ram from Quintessence. There's also Keith Relf.

Thanks, Beatles

And I'd also like to thank all those girls at Island Records for all looking so gorgeous and The Who for recording "Tommy". Then there's The Rolling Stones and Blackhill Enterprises for the summer Hyde Park concert which kept me in the park from 2 a.m. until 7 p.m.

But most of all, thank you to John, Paul, George and Ringo for altering my decade, the 1960's.

Robert Partridge

WHO ARE THE 21st CENTURY PEOPLE?

record mirror

IN THE two months since Record Mirror revolutionised its format the paper's newsteam has proved itself the brand leader amongst the pop press. Week after week our reporters have produced worldwide exclusive stories. Record Mirror was

FIRST with news of

PIRATES TO RETURN?

by RODNEY COLLINS

A group of European business men are planning the return of pirate radio for Britain. A station, modelled on the lines of Radio Caroline and Radio London is being ready to begin test broadcasts shortly before Christmas or in the New Year.

FIRST with news of

Stones' LP you can't buy!

by RODNEY COLLINS

A new Rolling Stones album is currently being readied by the Stones' office. But this will truly become a collector's item... for there are only 200 copies being pressed!

FIRST with news of MAJOR SWITCHROUND IN RADIO ONE PROGRAMMING

by RODNEY COLLINS

QUART HENRY has been sacked from his Sunday afternoon Radio One spot. He is to be replaced by John Peel with a new Progressive/pop show from January 1.

FIRST with news of Murray plans to quit Top of the Pops

DISC JOCKEY Pete Murray said this week that he is leaving "Top Of The Pops" at the end of the year. Alan Freeman would be coming off the show, too, on December 12.

Pete Murray will leave after the Christmas edition of the programme — "I decided to leave some time ago," he said, "and my idea was to finish at the end of the year. I think the Christmas programme will be a good one to bow out on."

KEEP UP WITH THE '70'S
SUBSCRIBE TO RECORD MIRROR



PRIVATE



EYE

SCORING: Pick chap with long hair who looks unwashed; he will probably have something on him.

HOW TO SCORE THE QUESTIONNAIRE: 1) a - deduct one point; b - 4 pts; c - 2 pts; d - 6 pts; e - 4 pts. 2) a - 1 pt; b - 1 pt; c - 2 pts; d - deduct 6 pts; e - 6 pts. 3) a - deduct 2 pts; b - deduct 2 pts; c - 6 pts; d - 10 pts; e - put the boot in. 4) a - 2 pts; b - deduct 2 pts; c - deduct 4 pts; d - 6 pts; e - see a doctor. 5) a - go back to the beginning; b - deduct 2 pts; c - deduct 2 pts; d - 1 pt; e - 6 pts. 6) a - deduct 2 pts; b - deduct 8 and go sit on the dumb stool; c - 6 pts; d - nothing; e - this does not make sense. Only fools answered this. 7) a - ship off; b - 6 pts; c - 4 pts; d - 6 pts; e - file your head to a point. 8) a - tipshis; b - required all rhythms; c - pipes his; d - 1,000 pts, arghhh; e - smallest on the earth. 9) for a, b, c and d, deduct 10 pts; for e - wash your mouth out with soap. 10) a - deduct 2; b - deduct 4; c - deduct 1 but leave 1; d - watch out, heavy fog; e - add two big ones, then start down. 11) a - take it off; b - ask it out; c - add 4; d - 6 pts; e - turn your head and cough. 12) a - ask your mother; b - join them; c - deduct 12; d - try it; e - wrong instrument. 13) a - deduct 4; b - who?; c - wrong; d - go to college; e - Mickey Mouse. The correct answer is 'Mr. Tim'. 14) add about 8 million, but don't take any notice of them; b - never; c - deduct 3 pts; d - say 12 Hail Marys; e - no privacy. 15) a - sometimes; b - plays no instrument, gives the Black Spot; c - He has two at least; d - among other things; e - give up.

If you scored anything, deduct yourself for actually staying with it that long. If you think you are a winner, send your prize to Lon Goddard or his friend the Crawling Eye at Record Mirror, 7 Carnaby Street, London, W.1. You may be awarded a free holiday abroad with Enoch Powell, M.P., H.P., ETC. Second prize is two free trips with Mr. Powell. Any similarity between the names mentioned in this quiz and living or dead persons in this world or the next is or could be coincidental, maybe.

WELL sleigh riders, it's that time of year again - the streets are alight with decorations, silken snowflakes sifting along the chilly winter breeze, teenagers shoplifting at Selfridges, a Santa in every supermarket; a lot of unscrupulous hyping has decorated this year of pop and now that the north forty has been de-forested and all of us are crooning carols under our trees, the hypers are at rest. As we all sit blissfully bloated, full of turkey, Christmas pudding and sixpences, it is game time.

The Crawling Eye, that Jewel of Yuletide, high tide and anti-apartheid, has devised an amusing little remedy for Xmas droop (a terrible form of December delirium caused by spending all your yearly bonus on your mates and receiving nothing but late cards). This little questionnaire is designed to help you discover how much of a pop personality you are by scoring points on how much you remember on events in '69, how you appear (dress, etc) and how close you are to Frank Zappa. Simply answer the following questions with honesty and integrity. Remember, only ego trippers cheat.

- 1) What famous pop star/cavorter got his face plastered with plastic pie and all over the newspapers at a reception held early this year? - a) Basil Brush, b) Simon Dee, c) Lord Harlech, d) Mick Jagger, e) Fanny Craddock.
- 2) Who was it that finally revealed his secret marriage soon after 25% of his group split? - a) Frank Sinatra, b) Cary Grant, c) Malcolm Muggeridge, d) Peter Jones, e) Davy Jones.
- 3) Do you think that birds go for fellows when they wear their hair - a) most of the time, b) only in the evenings, c) long, d) in other places besides their heads, e) short.
- 4) What delicious young Briton romped starkers for ten minutes in a David Hemmings film, then later made a very palatable record simulating an enjoyable practise? - a) Jane Fonda, b) Javne Mansfield, c) Jane Eyre, d) Jane Birkin, e) Charlton Heston.
- 5) Who consented to do a live concert after two years behind closed doors and attracted thousands of fans to an island site? - a) Donald Peers, b) Napoleon XIV, c) Bernadette Devlin, d) Matt Dillon, e) Bob Dylan.

- 6) Boys who wear flared trousers - a) can't afford cheaper ordinary ones, b) have enlarged calves like Popeye, c) are trendy, d) are not trendy, e) it must be jelly, cos' jam don't shake like that.
- 7) What fab twosome spent a whole week in bed together in aid of peace? - a) Jackie and Aristotle Onassis, b) John and Yoko Lennon, c) Liz Taylor and ---?, d) Richard Burton and Peter O'Toole, e) Mr. and Mrs. Rozzano Rizzotto of Naples.
- 8) Which modest entertainer was accused of whipping out his organ during a concert in Miami, Florida? - a) Keith Emerson, b) Jimmy Smith, c) Reginald Dixon, d) James 'Miranda' Morrison, e) Vivian Stanshall.
- 9) Who said "Proby's Back!?" - a) P. J. Proby, b) P. J. Proby, c) P. J. Proby, d) P. J. Proby, e) Sir Gerald Nabarro.
- 10) What famous twins broke up this year after a string of hits, leaving one to go single and the other to write songs? - a) Don and Phil Everly,

b) Cliff and Keith Richard, c) Paul and Barry Ryan, d) Edward and Hampstead Heath, e) Chris and Raquel Welch.

11) Who wrote the controversial 'Take Off Your Clothes'? - a) Peaches McGraw, b) the girl in the third row at John and Yoko's concert, c) Peter Starstruck, d) Peter Sarstedt, e) Dr. Ralph Switt, M.D.

12) Groupies are - a) a rare breed of tropical saltwater fish, b) individuals who gather together for psychiatric therapy, c) people who have an insatiable desire to congregate in large numbers, d) lots of fun, e) violinists who have a fetish about bassoons.

13) Who has a big nose and plays the ukelele? - a) Andy Wearfeather-Low, b) Little Ned, c) Tiny Tim, d) Bamber Gasket, e) Annette Funicello.

14) What top group could get as much brass as they wanted if they wanted it? - a) The Beatles, b) Guy Lombardo and his Royal Canadians, c) Terry and the Tubas, d) Herb Alpert and the Afternoon Mass, e) the Budapest Philharmonic.

15) Who stands on one leg and plays the flute? - a) the Flamingoes, b) Long John Silver, c) 'Leg' Larry Smith, d) Ian Anderson, e) Ray Warleigh.

Do not attempt to answer the following questions unless you have made or lost a million in the pop industry at least once. Violators will be desecrated.

1) What well known Fleet Street personality left Fleet Street to join Robert Stigwood, left Robert Stigwood to go back to Fleet Street and is still at Robert Stigwood's? - a) Mike Housego, b) Robert Stigwood, c) Michael Housego, d) Bob Stigwood, e) Woodgo Robhouse.

2) What famous journalist has starred as T.V.'s Robin Hood for the last ten years? - a) Don Shorter, b) Chris Welcher, c) Richard Greener, d) Kareff De Grooter, e) Bernie the Boltwood.

3) Tick the appropriate square: a) Julian Ormond, b) Peter Jones, c) Graeme Andrews, d) Mike Hennessey, e) Philip Palmer.

4) Which wise mouth journalist will be looking for a job next week? - a) Ian Middleton, b) Rob Partridge, c) Valerie Mabbs, d) LON GODDARD, e) Philip Palmer.

5) Who will be the first to serve a writ on Record Mirror? Answers next post.

A MERRY CHRISTMAS and a Happy New Year to all.



Cliff Richard

The Shadows

Judith Durham

John Rowles

Olivia Newton-John

Dickie Valentine

Glen Weston

SAVILE ARTISTS SERVICES LTD., 17 SAVILE ROW, LONDON W.1.

RENNAISSANCE hoping their music will start what their name implies

IT WAS THE schizophrenic soul of the Yardbirds which led to their break-up last year. But from the broken remnants have emerged two new bands, both existing as complete entities rather than as warring factions.

The first to rise from the dead Yardbirds' ashes were Led Zeppelin. They had emerged from the heavy guitar-oriented blues side of the Yardbirds; the side which produced Eric Clapton, Jeff Beck and Jimmy Page.

From the more melodic, lyrical side have come Renaissance whose first album was released earlier this month. Keith Relf and Jim McCarthy the singer and drummer are both survivors from the dead Yardbirds.

Renaissance were carefully put together nine months ago. Louis Cennamo, the bass guitarist was discovered from a booking agency for artists. His interest in Bach, jazz and Spanish music, have helped the group with its eclectic influences. John Hawken is classically trained, and as the pianist (formerly with the Nashville Teens) gives the group a delicate classical touch. Jane Relf is Keith's sister, who has been singing only six months. Her voice broadens the group into the folk music field.

At his record company's office, deep in Notting Hill, London, a bearded Keith Relf said: "It has taken nine months because all the material is ours and we've painstakingly put it together."

"The end of the Yardbirds in Alabama June '68 was the end of the road. A lot of things have happened

since the beginning and by then I had changed my musical concepts. And, in a way, grown up.

"We had an open awareness of other forms of music - some people have even seen Greco-Afghanistani influences in the new band's music.

"It has also been described as 'head night-club music' if you can have such a thing. We attach great importance to basic melody. If it's not too soppy a thing Renaissance are trying to make beautiful sounds - it's a gentle reverse not a revolution. That's why we're known as Renaissance.

"This was always part of the Yardbirds. As well as the heavy stuff - we were always a guitarist's group - there were things like 'Still I'm Sad' and that's the other side that's in Renaissance."

Jim McCarthy broke in to say: "The thing about Renaissance is that we've changed from physical to mental music. Zeppelin are still physical but that wouldn't be us anymore."

Added Keith: "Maybe if we'd got another band together quickly, like Zeppelin, we'd have been the same as before. But we've taken some time to rethink our musical ideas.

"The mood seems to be changing from the blues. I think our new music is the valid new music."

WHY ARE THEY 21ST CENTURY PEOPLE?



We'd LIKE to wish you Merry Christmas and a Happy New Year from ALL the staff BUT

Lon Goddard has finally freaked out:



David Skan is being

nice to Hell's Angels

for Christmas:



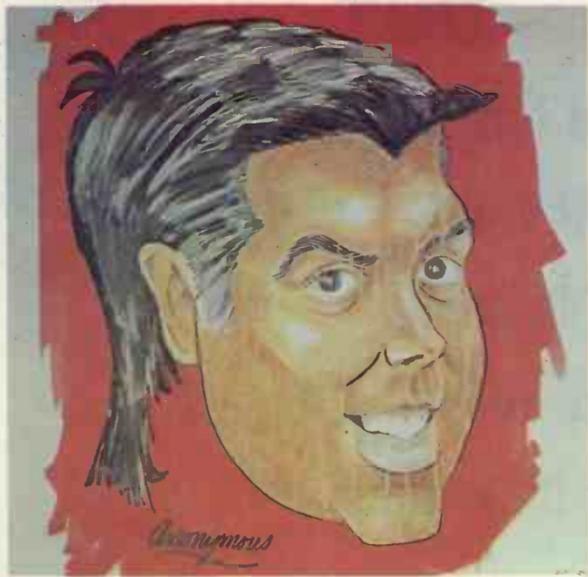
and as for

Peter Jones.....



This Christmas
a nice one
Tom

TEN YEAR



PETER JONES on a decade of British pop

TEN years of pop. In my case, British pop: I've lived it, listened to it, loathed it, loved it. Had fun with it. My decade has been a mixture... of personal involvement with many of the stars, of standing in judgement on their product. Of being wrong, and prejudiced, and misguided.

Sometimes, though, being right. I can't get all that serious about pop. I didn't often get he up, over-heated under the collar. I just enjoyed it. My scene has been British, almost to the core.

The Sixties DID swing. But not immediately. At first, it was Adam Faith and Russ Conway and Cliff Richard and Tommy Steele and Marty Wilde.

Cliff has lasted best of all. A genuine nice guy. But I've always held that Billy Fury was the best on-stage performer of the British bunch. Writhing, twisting, sexily sinister. They kicked up a helluva fuss about his act in Ireland and Bill told me: "It's natural, my movements. I'm upset at the criticism because my mum will think I'm being kinda indecent on stage."

Oh, well... Elvis Presley had the same kind of troubles in the States. That Elvis has a lot to answer for. But his name was his very own - meantersay, who'd INVENT a name like that. We went for the gimmicky names... Eager, Pride, Fury, Power, Fortune, Wilde, Faith, Goode.

And there was a lot of pop on television and it was exciting and well-presented and we thanked Jack Good (which happened to be his real name). BUT... we were largely copyists. America had turned up the



CHARLIE GILLETT on a decade of U.S. music

DONT look now, but that bloke standing next to you flicking through the record boxes labelled "underground," "blues imports" and "West coast groups" is 33-years-old and he should be mending the floor boards at home or watching canned sport on the box. And here he is, one of the mature delinquents who are going to put this world in one hell of a mess in twenty years' time when it's their turn to rule the world and they're still sticking their heads in stereophonic cookers, digging the 27th annual blues and rock 'n' roll revival.

And who's to blame? Nobody but Chubby Checker.

You may be too young to remember, or too old to care, but if you're now between 19 and 29, you might recall the despair of the record buyer in 1960 when there didn't seem to be anything but stuck-pig voices and computer-planned 4/4 beats.

There was a lot of wandering about in the wilderness by people escaping from that tyranny, as people floundered in jazz and folk music and classical music or simply wallowed in the rock 'n' roll that had been good, before 1958. And gradually, from late 1962 onwards, they began coming back - by a curious coincidence, Bob Dylan, the Beach Boys and the Beatles seem to have made their first serious commercial recordings at almost exactly the same time.



JAMES HAMILTON on a decade of U.S. pop

CAN it really have been as long as ten years ago? For me 1960's music still seems amazingly close - frighteningly so, when I consider that I was already sixteen as the decade began (a confession which will now doubtless condemn me in the minds of most of you to the modern equivalent of the "Bring Back The Big Bands" brigade, who I found so boring!) As you may remember, 1960 dawned here amidst the excitement of a new heart-throb, Adam Faith, a new music, Trad, and a new musical movie, "Expresso Bongo". Cliff Richard was temporarily filling someone else's shoes, and Emile Ford (whose then advanced ideas went largely unrecognized) was in the process of selling a million records. However, apart from this home-grown activity, the Pop Charts were still very much the realm of American records - and it is American music that these necessarily very personal reminiscences concern.

New Year, 1960: Freddy Cannon, Sandy Nelson, Preston Epps, Johnny and the Hurricanes - hey! - and Fats Domino! In fact the new year that most people were waiting for began in March with that "Someone else's" demob from the U.S. Army (March 24th was to be the magic date, but with a bit of leave thrown in he was actually out a few weeks earlier), so that by the end of the month we were all eagerly buying "Stuck On You" c/w "Fame And Fortune"... then Phil and Don had to stop it hitting number one by hogging the top with 'Cathy's Clown'. By the end of the year, something new and interesting had happened - the Drifters made number 2, and Maurice Williams and the Zodiacs made the Top Ten. Rhythm and

Loving, loathing - and

originals and by and large they were better than our imitative idols.

Chap named John Barry had a lot to do with the pop development. He, his Seven and his trumpet. "Rotten musician", said many. "Can't even play." Well, maybe. But John is now one of the highest-paid movie-score writers in that highly-paid game. Oh, oh, seven Bond and all that.

But in the early sixties were were so twee. Fresh-faced balladeers like Mark Wynter, Craig Douglas. No guts, just pleasantness. Ever-so-naive. But where was the hard individuality? The Americans such as the Shirelles, Brenda Lee, the Everlys has us licked. Rick Nelson, Del Shannon, Mighty Roy Orbison, Connie Francis, the old twanger Duane Eddy. That's where pop was.

But it was all horribly predictable for the most part. And I achieved my one thousandth interview with a new singer "definitely destined to be the new Cliff Richard". What's wrong with the old one, I kept thinking.

Charlie Gillett has laid a lot of blame fairly on Chubby Checker for his twist-ed influences on the scene. I concur. Chubby, amiable though he was, held us all up. We yodelled along for a while, didn't we, Mr. Ifield! We worried about little Miss Shapiro - SUCH a deep voice for such a young girl. Mr. Acker Bilk interpolated rustic humour in the great trad-jazz

build-up which was soon to collapse.

At pop level, an American named Bruce Channel introduced harmonica into the general singles field - remember "Hey Baby!" or course, everybody copied it. Ad nauseam.

And I got a single in from a new band and wrote: "Harmonica AGAIN starts off the top deck and this strangely-monikered group gets at the lyrics. Fairly restrained in their approach, they indulge in some off-beat combinations of vocal chords. Though there's plenty happening, it tends to drag about mid-way specially that perishing harmonica takes over for a spell."

The song: "Love Me Do". The group, The Beatles. The persistent fellow who got them a hearing when several companies had rejected them: Brian Epstein.

And everything changed. But everything. The four short-haired ever-so-polite Liverpudlians were shuffled into my office for the great ritual of "introducing them to the Press". They shuffled on. Paul was pleasant; George was nostalgic and helpful in remembering their short past; John occasionally grunted; Ringo looked as if he was trying to hide.

I spent several days a month with them - plotting a paperback book, chatting 'em up. Even feeding them. "Meet us at the flat", they said. "Don't be early. Don't tell anyone the address... fans have driven us out of five flats already."

Generation that would

But if these were the people who had the most obvious effect on the music of the rest of the decade, the real heroes were the people who had stayed in pop music through the bad years, doing enough to bring the wanderers back from the wilderness.

Phil Spector and Berry Gordy have been properly acclaimed for their role in showing how real feelings could be expressed in even the worst periods of popular music, but these two were really only carrying on the work of other producers including Luther Dixon and Bert Russell.

Luther Dixon tends to be referred to rather casually these days, as the husband of Inez Foxx. But his major contribution to the sound of the sixties was his realisation that a group of black girls could do more for music than simply back up solo male voices on records.

Working as A & R man for Scepter Records in New York, he produced records by the Shirelles, wrote material for them, and created an impression of a girl plenty of us could want, breathless if not quite panting, ready to surrender on the strength of a couple of easy promises. "Will You Still Love Me Tomorrow" was more than enough reward for a couple of hours of

trash on the radio.

The Shirelles' lead singer, Shirley Owens, was erratic from one record to the next in her pitch, sometimes achieving the right sense of helplessness as she missed the note she was trying for, but other times just sounding out of tune. It was a tricky thing to calculate, and sometimes the gospel chants helped hide the ones that didn't work.

(Scepter's now going to be released here by Decca on the Wand label, and with luck someone with good ear will pick out the best of the Shirelles, previously available only on two imported LP's of uneven quality.)

Luther Dixon also played a part in bringing Chuck Jackson, Maxine Brown and Dionne Warwick to fame, but the Shirelles are enough to remember him for. Phil Spector pushed the idea in his records with the Crystals and the Ronettes, the Tokens produced the Chiffons for Laurie, and of course Gordy came up with the Marvelettes. Martha and the Vandellas and the Supremes.

In England, John Lennon interpreted Shirley Owens' role in an interesting way and to his surprise was told he'd invented a new style.

Confessions of a So

Blues. (Also, "Poetry In Motion" and "Rubber Ball"!)

Meanwhile, earlier in 1961, two young girls reached the U.S. Top 20 with significant records: Carla Thomas and Aretha Franklin. Carla's was the record with the more immediate effect - her "Gee Whiz (Look At His Eyes)" was the start of the Memphis Soul Sound and the Stax label (Memphis had hitherto been best known for its Rock legends and residents). Aretha had already hit with "Today I Sing The Blues", her first commercial (non-Gospel) recording in 1960, but it was her "Rock-A-Bye Your Baby With A Dixie Melody" smash that first brought her to the pop public's attention - although it was the "Operation Heartbreak" flip which was more indicative of her future direction.

'61/62: a dull period in many trendies' estimation. Really? Joe Jones's "You Talk Too Much", Clarence Henry's "But I Do", Barbara George's "I Know", Cosimo Matassa, and the New Orleans Sound of Joe Banashak's Minit label. Dion, Joey Dee, Ernie Maresca. The Ska-influenced Gary "U.S." Bonds, Bobby Lewis. The Sensations, Marvelettes, Shirelles. Ritchie Barrett (and the Chantels!), Bobby Parker, Ike and Tina Turner, Jerry Butler, King Curtis, the Isley Brothers, the Flares, the Rivingtons ("Deep Water"... wow!), the Mar-Keys, Frank Ifield, the Tornados (just to give this some perspective!) and, admittedly, Bobby Vee, Brian Hyland, Del Shannon and Brenda Lee.

Over all, THE TWIST! and the birth of Discotheque dancing and a teenage night-life. And, thinking of the Twist, these were the Cameo-Parkway days: the Orlons' "Wah-Watusi" and great "The Conservative", Dee Dee Sharp's "Gravy (For My Mashed Potatoes)" and later great "Night", Len Barry and the Dovells' "Bristol Stomp", Don and Dewey's "Soul Motion". Also, let's remember that classic left-over from the '50s, "The Duke Of Earl".

Gradually, a trend had been growing, although until Little Eva's "The Locomotion" it had not attracted much attention - that of the powerful song-writer/producer, either as an individual or as a team, who really made the hits. Carole King and Gerry Goffin; Jeff Barry and Ellie Greenwich; PHIL SPECTOR; Bob Crewe and Frank Slay; Kal Mann and Dave Appell; Frank Guida; Burt Bacharach and Hal David; Luther Dixon; John Madara, Dave White and Aram Boormazian (Len Barry to you!); Bert Berns (Russell); Jerry Ragovoy; Curtis Mayfield; and (about time I mentioned this lot, eh?) Berry Gordy, Jr. and William Robinson, and on into various combinations of Norman Whitfield, the brothers Holland, Lamont Dozier, and others.

'63: the Beach Boys. ("What!" shout the Soul freaks, who are just getting interested!) 1963 was indeed the year of the birth of "Soul", as we know it. Ray Charles (whose influence, C & W recordings

S AFTER

great fun

Arrive at the dormitory which housed Ringo, Paul and George. John lived with his wife. "Sssh . . . nobody's supposed to KNOW about Cynthia." "Could you get us some breakfast, please?" — a tousled Ringo actually spoke.

To the supermarket. Eggs, butter, bread, tea. Breakfast is served, gentlemen. Boiled eggs. "But there are no ruddy egg-cups," complained George. Okay shell 'em and spear them with a fork.

Great days on tour with four uncomplicated characters who were open-eyed and open-mouthed at the hysteria they triggered off.

The Stones were different. They were rough and ready and shaggy and their music came straight from the States. Giorgio Gomelsky conned me into going to the Railway Hotel at Richmond one Sunday lunch-time. He was making a film of "zees terrific band."

Mick and Brian moaned all the way through our pie-and-beer break. "We get the fans down here in Richmond, but we're getting nowhere with a disc contract." I moaned back in sympathy — they really were a good group.

A word to Andrew Oldham, then between engagements. He teamed up with the experienced Eric Easton, and they listened, signed, produced — and "Come On" started a further Exciting Era in British pop. It happened just like I said. It was a long time

afterwards that I hadn't done the good Giorgio any favours!

Poor Brian Epstein. A tragically short career, but one on which he lifted pop, British pop, way up high. His "stable" of the Gerry-Cilla-Billy J. calibre made the world realise that Liverpool was not just a pretty place. And the British actually exported pop and people said that much of it was THE best and it made a change even if it was not to last.

There were good-guy groups (Herman, Dave Clarke, Hollies, Shads) and bad-guy groups . . . groups who got pop talked about and who'd better remain nameless. One-hit wonder groups and long-stayers. So some of them were short on musical ability. Most of them were tall on pulling appeal at the box-office and the touring business was big business.

It's all changed again, of course.

The screams have died down and people go to listen. Which means an inevitable improvement in musical achievement. But surely it's also led to a whole heap of pure pretentiousness. It's brought progress simply for the sake of progression . . . and to hell with anybody who doesn't understand.

Which means, in turn, that a lot of the fun has gone out of pop. British pop was meant to be enjoyed. At one time nobody cared whether we created just so long as we entertained.

It's all become so darned serious.

But fair enough . . . it's also become pretty good.



JAGGER: rough and ready and shaggy

n't grow up

Compared to Dixon, Bert Russell — who died a couple of years ago — is a hard man to describe, because he operated as an independent for several years, and under a variety of names including Russell Byrd (as a singer) and Bert Berns (as a producer and writer) as well as his own. For a time he worked a lot at Atlantic, and had a hand in the gradual shift to soul! at that company during the sixties, with the Drifters (when Rudy Lewis sang lead) and Solomon Burke, for whom Russell wrote the important "Cry To Me."

Three of Russell's most important songs were "Twist and Shout" for the Isley Brothers, "Cry Baby" for Garnet Mimms and the Enchanters, and "My Girl Sloop"/"Hang On Sloop" (for everybody). The beginnings of soul music were much too complicated to be credited to anybody in particular, but Russell certainly played an important part in presenting it to the pop music audience.

Garnet Mimms' "Cry Baby" was far too wild for Britain when it came out in '63, but it made the U.S. Top Ten, despite its shrieking crescendos (more convincing than the 1969 equivalents); the song is one of the tracks in the strange assortment of the best and

worst of the 'sixties on United Artists' "16 of the Best Golden Oldies" (1243).

By proving that something close to real feelings could be presented to the popular music audience, Dixon, Russell, Spector and Gordy gradually attracted other people with messages for mankind out from hiding. They looked around, and Chubby Checker was nowhere to be seen. So, they started singing. And the people who had already gone through one adolescence, to the tune of "I'm In Love Again" and "Why Do Fools Fall In Love," went through it all over again, this time to "I Can't Get No Satisfaction" and "Like a Rolling Stone."

According to Billboard, we're about to go through the first one again with original hits from the '50's back in the Hot 100. I'm ready. So's Fats Domino. Best of the 60's: IKE AND TINA TURNER: River Deep, Mountain High (London) 1966; RONNIE HAWKINS: Who Do You Love (Roulette), '63; OTIS REDDING: Mr. Pitiful (Atlantic) '64; SAM COOKE: A Change Is Gonna Come (RCA), '64; BOB DYLAN: Like A Rollin' Stone (CBS) '65; THE TEMPTATIONS: My Girl (Tamla Motown), '65; MARTHA AND THE VANDELLAS: Dancing In The Street (Tamla Motown) '64; THE SHIRELLES: Will You Love Me Tomorrow (Top Rank) '60; THE BEATLES: Love Me Do (Parlophone) '62; LONNIE MACK: Memphis (President) '63.



REDDING (top), PICKETT (below) major influences on soul

Soul Freak

notwithstanding, was really most important in the '50s) had long been called a "Soul Singer", and the term was already being bandied about quite freely. Now, however, R & B (i.e.: commercial negro pop music) was developing more and more, with two closely allied yet distinctively different styles becoming ever more discernible. One was that influenced by Sam Cooke/the Falcons/James Brown (the Gospel-derived, emotional "Soul" sound), and the other what was rapidly to become famous as the "Motown (or Detroit) Sound" (generally percussive, but also with a refined Gospel influence).

Sam Cooke, thanks to his smooth RCA recordings, is often forgotten when one thinks of Soul, yet the truth is that he alone was the greatest inspiration for a whole generation of Soul singers — an inspiration which started while he was still leading the Soul Stirrers Gospel group in the '50s. His is even now the most frequently heard Gospel style, while secular singers from Otis Redding through Marvin Gaye (who both first came to prominence in '63) to practically anyone you care to name have demonstrated his influence. The lead singer with the Famcons (who also spawned Eddie Floyd) at the time of "I Found A Love" was Wilson Pickett, and, secular lyrics apart, it was the pure Gospel atmosphere that he and the group brought to the Chart in 1961 that was so important. By 1963 he was out on his own, singing "If You Need

Me" — which is the same as the Gospel "If You Need Jesus".

Berry Gordy/Jr.'s Tamla and Motown labels had been making hits for several years, and many of his acts were already among the most popular of R & B stars. It was in 1963, though, that his most important records came out. The early part of the year was Smokey Robinson's, who wrote, produced, and sang (with the Miracles) "You Really Got A Hold On Me" into the U.S. Top 10 and into the Beatles' hearts.

'64: as far as America was concerned, the year of the Beatles. They so completely shook the traditions of White American Pop that while it was recovering the resultant vacuum in the U.S. Chart was suddenly filled by R & B. (At home, our so-called "R & B" groups were happily playing their Folk-Blues or feebly covering great American singles.) R & B, which had first influenced the Beatles, was now by poetic justice inadvertently helped by the Beatles into the position of importance that it has held ever since.

After the initial shock of the Beatles, White American Pop struggled back to normal. The more adventurous started to follow their own Bob Dylan, who influenced the Beatles, who influenced all America. So the "significant" side of music was born, and entered a vortex. As our lads progressed, so did the Americans, and vice-versa, embracing as they did so in turn the two truly American musical forms, Blues and Country. Now, of course, everyone is on a nostalgia trip, looking back to the '50s . . . how long before it's the early '60s, then?



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face

AFTER THE Record Mirror Christmas Party, nobody was seen the next day.....Ian Middleton is still trying to find his car - he can't remember where he left it!.....Hard Meat's Australian roadie slugged the promoter at a Scottish gig.....A49: (a) Marty Wilde; (b) Phil Philips.....facially, doesn't Jimmy Cliff bear a remarkable resemblance to Bill Haley?.....Presley portrait in the current Radio Times hardly flattering.....Q50: who plumbed the seasonal pudding with (a) "Rockin' Around The Christmas Tree"; (b) "Jingle Bell Rock"; (c) "Rockin' Jingle Bells"?

Where else but in the TV Times would you expect to find a 3-page feature on 'drag'.....the Face wants to thank all the publicists who have contributed to his welfare in 1969.....IF NO. 25: If Long John Baldry took over a firm which manufactured appropriately styled garments, would it be call 'Maxico'?.....almost five months since Kiki Dee joined Tamla Motown.....highlights of the Christmas period tele-viewing should prove to be "Johnny Cash" (BBC-2 8.15 p.m. Christmas Eve) and "The Fabulous Elvis" (BBC-2 8.45 p.m. New Year's Eve).....

Mike Raven to do a 60-minute show on Christmas-Night - it should be ghostly!.....David Essex the under-study for Tommy Steel in "Dick Whittington" at the London Palladium.....CBS Press Officer, Keith Howell, has turned Tony Bennett onto a pipe.....Robert Plant spending £6,000 re-decorating his new house near Kidderminster.....the Face's sad loser award goes to Rod Harrod.....Scots singer Maggie Bell causing a bit of interest on her Chrysalis tour.....roadie Richard Coles has abandoned idea of buying a disused church because of heating problems.....

Zorro makes a come-back at the National Film Theatre this month.....John and Yoko have turned down an offer to travel to Biafra because they don't want to be "Dead saints".....Beast mauled Lionel Bart backstage at the Moody Blues concert.....when Derek Taylor says he's going out for ten minutes does he really mean "I'll see you next week"?

Moody Blues member Justin Haywood attempting to break the world non-stop telephone record.....if you've got three days to spare ask Dick Tatham to tell you the story about Sabrina and Cyril Stapleton.....Keith Moon claims his new house is preserved by the National Trust.....a well-known journalist who remains nameless - called Rodney Burbeck - claims his father was a professional magician with the stage-name Al Addin.....

The Bee Gees column

AMAZING. It's Christmas again already and it only seems like a week ago that we were last filling ourselves with turkey and other goodies - this year seems to have literally flown by.

One way and another it has been an interesting year in the world of pop music - especially for our manager, Robert Stigwood.

"Hair", the musical the Lord Chamberlain refused to allow, went on at the Shaftesbury. This year has proved the show an incredible success for Robert and the box office staff have never had to work so hard.

Then Robert got to thinking about "free" concerts in London's Hyde Park. Blind Faith kicked the ball rolling, others like the Rolling Stones followed up the idea.

Everyone wondered what ex-Cream man Jack Bruce was going to after the break-up of that famous trio. Well, he made an album, "Songs For A Tailor", and that proved an immense success both here and in the States. Jack goes to America for his first solo tour in the New Year under Robert's guidance.

Rik and John Gunnell have been pretty rushed this year, too. Both they and Chas Chandler (remember him from the Animals?) launched Noel Redding's new group, Fat Mattress. There was another John Mayall tour, too, and that was a knock-out. At one point, John had two albums and a single in the charts on both sides of the Atlantic. That's no mean achievement.

It seems funny to recall that John, who is now 36, once lived in a tree house in Cheadle Hulme, Cheshire. Now he has two mansion-sized homes in Laurel Canyon, California.

Georgie Fame, another of our "stablemates," has re-formed his band and he is back with the sound he is famous for. "Seventh Son" looks like being a monster hit for him over this Christmas.

The Bee Gees? Well, it has been a year of change for us, too. We

Barry and Maurice—on the lookout for you(?)

began the year as a foursome and ended as a duo - us two.

The reasons for this have been explained a million times in various publications, including the "Record Mirror," so there is no need to go into details.

But 1970 looks like being a good year and there should be news soon of new releases and the new label we are going to start. The label was to have got under way in November but we had to postpone it for technical reasons.

Incidentally, we are constantly on the look-out for new talent. So if you have written any songs or you have got what we call a "demo" record or tape, we will be only too pleased to hear it. We get hundreds in the course of a month, but we can honestly say that they are all heard by one of us.

We are sure that in this country there is a stack of untapped, undiscovered talent - and we would like to help find it.

Goodness knows where music will go in the New Year. If we knew

that, we would all be incredibly rich!

We are both agreed that the Reggae boom is NOT here to stay, despite what the alleged experts say. "Soul" music? Surely any type of music can be put in that category if it is music with a nice kind of feel to it.

Everyone keeps on about "supergroups" these days. Blind Faith was the first in this category, everyone else seems to have followed suit - just like the "free" concerts in the park.

There will come a time, of course, when the word will fade into oblivion and someone will have to think up a new word.

There have been very few girl singers discovered in the last year or so. Mary Hopkin was one - thanks to a chance appearance on "Opportunity Knocks" when Twiggy was looking in.

Perhaps 1970 will see new girls launched in the pop world.

And other things. Only time will tell...

Write to Barry or Maurice c/o Record Mirror THIS WEEK



REGGAE TOP TWENTY

- This Last Week/Week
- 1 1 MOON HOP
Derrick Morgan Crab 32
 - 2 2 SOCK IT TO ME SOUL BROTHER
Bill Moss Pama PM 765
 - 3 3 GIRL WHAT YOU ARE DOING TO ME
Owen Gray Camel CA 25
 - 4 4 WITHOUT MY LOVE
Little Roy Crab 39
 - 5 5 PUSSY PRICE
Laurel Aitken Nu Beat 046
 - 6 6 THE WARRIOR
The Sensations Camel CA 31
 - 7 7 BONGO NYAH
The Little Boys Camel 36
 - 8 9 PRETTY COTTAGE
Stranger Cole Escort ES 10
 - 9 15 CLINT EASTWOOD
The Upsetters Punch 21
 - 10 17 DERRICK "THE POP"
Derrick Morgan Unity 540
 - 11 8 MINI SKIRT VISION
Max Romeo Unity 532
 - 12 10 LANDLORDS AND TENANTS
Laurel Aitken Nu Beat NB 044
 - 13 11 HOOK UP
Bunny Lee All Stars Unity UN 533
 - 14 20 JESSIE JAMES
Laurel Aitken Nu Beat 045
 - 15 12 WET DREAM
Max Romeo Unity UN 503
 - 16 18 CAT NIP
The Hippy Boys Camel 29
 - 17 13 BIG THING
Winston Blake Crab 40
 - 18 - SENTIMENTAL REASON
The Lay tones Camel 27
 - 19 19 STAGGER BACK
Cannon Ball King Gas 133
 - 20 - KEEP THAT LIGHT SHINING ON ME
Slim Smith Unity 537

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DAY BY DAY GUIDE TO CHRISTMAS TV



CLODAGH RODGERS

BIGGEST-EVER line up of pop talent has been booked for various BBC-TV specials and spectaculars over the Christmas holiday.

There are two special editions of "Top Of The Pops", plus Petula Clark, Cilla Black, Barbara Streisand, Dusty Springfield, Kenny Everett, Rolling Stones, Blue Mink, Rolf Harris and Val Doonican featuring in the Xmas TV package.

Ken Dodd, Tom Jones, Engelbert Humperdinck and Frankie Vaughan figure in ITV's Christmas plans. And for the first time since commercial television was established in Britain, all fifteen independent companies are combining to produce the ITV's £500,000-worth of networked programmes.

Highlights of the shows, which have been pre-recorded in colour, include a two-and-a-half hour comedy carnival introduced by Des O'Connor, plus individual shows from Tom and Engelbert.

Programmes are:

CHRISTMAS EVE:

8.15 (BBC-1): "Cilla Black Show" with Dusty Springfield, Cliff Richard and Kenny Everett. 8.15 (BBC-2) "Johnny Cash - From Rags To Riches" documentary on Johnny Cash's career. 11.10 a.m. (ITV) "Lift Off" with Love Affair, John Walker, Scaffold and Ray Davies. 6 p.m. "With A Little Help

From My Friends" featuring Ringo Starr, Blue Mink, Hollies and Lulu. 10.35 p.m.: "Herb Alpert Show."

CHRISTMAS DAY:

11.45 a.m. (BBC-1): "Rolf Harris Meets The Kids". 2.15 (BBC-1): "Top Of The Pops" Christmas Show starring - Beatles, Clodagh Rodgers, Rolling Stones, Creedence Clearwater Revival, Thunderclap Newman, Blue Mink, Scaffold. 6.45 (BBC-1): "Christmas Night With The Stars" with Val Doonican, Mary Hopkin and Rolf Harris. 11.15 p.m. (BBC-1): "Count Basie and Tony Bennett Join Forces". 6.0 (BBC-2): "Georgie Fame And Alan Price." 10.25 p.m. (BBC-2): "Barbara Streisand In Central Park". 2 p.m. (ITV): "This Is Tom Jones" with Judy Collins. 6 p.m. (ITV): "All Star Comedy" with Des O'Connor.

BOXING DAY:

6.20 (BBC-1): "Top Of The Pops", Boxing Day special with Mary Hopkin, Bobbie Gentry, Rolf Harris, Dave Clark Five, Herman's Hermits and Robin Gibb. 8.35 (BBC-1): Harry Secombe in "Pickwick". 9.20 (BBC-2): "Jazz Scene" featuring Buddy Rich, Gary Burton and the Clarke-Boland Big Band. 2 p.m. (ITV): "Big Band Sound" (networked by Granada): Count Basie, Duke Ellington. 8.30 p.m. (ITV): "The Engelbert Humperdinck Show" with Tom Jones.

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Have a little talk with myself

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the original version of

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WN I ^{*}^{*}wand
a distinctive Bacharach/David song

DECCA group records

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Christmas fare from Tony, but nice LP's by the incredible String Band & Fairport Convention...

TONY BENNETT: "Snowfall - The Tony Bennett Christmas Album" (CBS). Produced by Bob Farnon, this is a year old I believe but naturally stands up to re-issuing. Superb cover and superb choice of Yuletide material - "My Favourite Things", "The Christmas Song", "White Christmas" (of course) and a fine medley at the end of side one. Tony's voice is warmly suited to this seasonal fare and the LP should be a brief yet perennial hit.

ANITA HARRIS: "Cuddly Toy" (CBS). Anita wraps her tonsils around some big hit songs which range from "River Deep, Mountain High" to "Hey Jude". She's backed up by the Mike Margolis Orchestra who do a good job on most of the tracks, which Anita turns into her own. She improves with every record.

KEN DODD: "I'll Find A Way" (Columbia) Ken re-records his first hit "Love Is Like A Violin" here, and brings out eleven other sentimental tracks which will be dug strongly by the housewives. Not a tickling stick in sight, and altogether beautifully arranged and orchestrated by Harry Robinson, Johnny Harris and Les Reed. Must be a good seller.

THE INCREDIBLE STRING BAND: "Changing Horses" (Elektra EKS 74057). The Incredible String Band remind me of an old English folk version of Captain Beefheart and His Magic Band. They share several ingredients - unusually constructed songs, memories of rock 'n' roll, more than a passing interest in metaphysics, and shad of acid. There the resemblance ends. The new Inc's LP is often beautiful, sometimes draggy, always thoughtful, with subtle and delicate backings which gently move through various spectrums of sound and blend perfectly with their voices and those of the girls on this record. For those who haven't yet been turned on to this group (and it takes time, believe me) an open mind is needed, but finally you might realise that it was all much simpler and easier than you thought it would be. - W.L.

GEORGIE FAME: "Seventh Son" (CBS). Georgie launches a few punches at the commercial market on this one, delivering a cheeky Christmas-ditty, 'Ho Ho Ho', all about Santa Claus' naughty 'missus', complete with sleigh bells. In contrast the album highlights a host of good jazz musicians particularly well on a tribute to Charlie Parker 'Bird In A World Of People'. And of course there's return offering to 'Blossom', nicely sung. Other tracks are 'Seventh Son', 'Inside Story', 'Am I wasting My Time?', 'Is It The Same', 'Somebody Stole My Thunder', 'Fully Booked', 'Vino Tequila'. - V.M.

FAIRPORT CONVENTION: Liege and Lief. Come All Ye; Reynardine; Matty Groves; Farewell, Farewell; The Deserter; Medley (The Lark In The Morning; Rakish Paddy; Foxhunter's Jig; Toss The Feathers); Tam Lin; Crazy Man Michael (Island Stereo ILPS 9115).

Released after Sandy and Tiger left the group, this LP would appear to be the last by the Fairports in their most famous line-up, with both personalities on all tracks. The addition of Dave Swarbrick gave their sound the trad folk drone that it needed to bring it to its full and as a result,

this collection is the finest to date. It is the best form of traditional music Britain has ever produced; though some of the songs have been sung and re-sung for hundreds of years, these versions are without a doubt the most magnetic yet conceived.

Dave Swarbrick, long time master fiddler swings with ease through the four part instrumental medley and handles beautifully the linking tones behind most of the vocal tracks. Sandy's voice is better than ever - especially on songs that seem made for her, like the strangely off-beat 'Tam Lin', which borders on a kind of folk-jazz and the beautiful 'Deserter'.

Often folk and trad buffs find electricity hard to swallow, as the electric fans find folk difficult to take. This LP has created its own sphere in between and has no opposition. If the Fairport's quality suffers from their loss, they went out with an unequalled band. - Lon Goddard.

Interesting Underground things out this month. From TOMMY JAMES AND THE SHONDELLES comes their "Cellophane Symphony" LP, another indication of the musical progress that this group has made - listen to tracks like "Papa Rolled His Own" and "I Know Who I Am" and you'll know what they're all about. From the same label (Major Minor) comes another potent offering - "Pulse" by PULSE - but this one is more blues oriented with some down-home sounds and good guitar work.

In complete contrast comes "Sweet Moments With the BLUE VELVET BAND" (Warner) which is a country-based LP, but very hip. Authentic fiddles, cowboy vocals, and a beautifully produced Sweet Reliable item. ASHTON GARDENER AND DYKE is the name of an inventive underground trio on Polydor - some fine work-outs here including a knock-out version of "1941 Mining Disaster". Musicians who back Bob Dylan usually end up with solo hits - take Al Kooper, Mike Bloomfield or The Band. Latest one is a group called AREA CODE 615 which features, among others, Ken Buttrey, Charlie McCoy, David Briggs. It's a collection of country-tinged instrumentals, finely-drawn versions of songs as varied as "I've Been Loving You Too Long," "Hey Jude" and "Just Like A Woman", on Polydor. A bargain sampler on Immediate is "Happy To Be Part Of The Industry Of Human Happiness" which has tracks by Amen Corner, Small Faces, Fleetwood Mac, Humble Pie - a good idea and a chart cert.

LOU CHRISTIE: "I'm Gonna Make You Mine" (Buddah). Around about 1961 or so I really dug Lou Christie's hits titled "A Gypsy Cried" and most of all "Two faces Have I". His new album hasn't advanced musically since then - in fact he even picks up on songs of that vintage like the Major's "Wonderful Dream" and the Miracles "Mickey's Monkey". But it IS a happy sound and although it doesn't make me happy anymore, it seems to sell well. If you like his hits you'll probably dig this LP which is OK, but isn't too good value for money with only ten tracks, four of them from singles, and a lousy cover. - W.L.



THE BEATLES



THUNDERCLAP NEWMAN



CREEDENCE CLEARWATER REVIVAL



TOMMY ROE

TOP OF THE POPS



ROLLING STONES



THE MOVE



PETER SARSTEDT



AMEN CORNER



JANE BIRKIN



MARMALADE



DESMOND DEKKER



BOBBIE GENTRY



ZAGER AND EVANS



MARVIN GAYE



FLEETWOOD MAC



SCAFFOLD



ARCHIES

FIRST THING to state in any survey of the singles' scene of 1969 is that there were so many records released. True, a large number of them were not so much released – more that they actually escaped.

Some horrific figures first, then.

On average, I got seventy singles a week. That adds up to a total release figure of 3,640. Make it an average of three minutes a record, and you have an 'A' side total playing time of SEVEN-AND-A-HALF DAYS. Let's assume that your reviewer is a conscientious fellow, totally dedicated to his job. So he plays the 'B' sides as well. Total now is FIFTEEN DAYS. You could, then, fill a complete annual holiday with non-stop single material – and never have to repeat one disc.

I'll pause while you give the gasps of astonishment.

Of course, the majority of these releases, churned out endlessly and in my opinion viciously, don't stand a chance. Some merely preview albums; some are put out solely to satisfy contractual commitments; and some, as I said earlier, seem to escape under cover of darkness, judging from the lack of promotion they get.

But some are darned good. Our chart-artist points' survey shows the pot-luck scene that is the singles' world right now. The old-timers, the Sinatras, and Martins and Presley's up there with the newer folk. It HAS to be a hit-or-miss business. I mean – the Archies, Jane Birkin, even Zager and Evans – how do you positively predict success for them?

Unfortunately a lot of good stuff gets overlooked. You can't win 'em all and you certainly can't promote them all. Of maybe fifty "outsiders", one may make it big, though a combination of lucky circumstances allied to sheer determination. That percentage, lowly though it is, is enough to make it feasible for recording outfits to bombard us with singles non-stop.

Now just a few names of artists who made good records but didn't really make it – I wish them well during 1970. Miki, Merilee Rush, Kaleidoscope, Kris Ife, the Web, Samantha Jones, Tammy Jones, David Garrick, Peter Gorden, New Faces, Jacky (or Jackie Lee), Louisa Jane White, Raymond Froggatt, James Royal, David Essex, Paul Monday, Tam White – no sort of order, and by no means complete, but a sort of look-ahead hint.

You can't have everything in this business. What I DID get was about 3,640 singles. Or about half-a-shelf full of musical memories . . . and a whole pile of potential ash-trays! Actually, the "throw-outs.. all went to hospitals.

And here's a list of the artists and groups who did make it to the number one position this year, taken up to include last week's chart. Number of weeks at the top in brackets:-

- The Beatles (10)
- Archies (7)
- Rolling Stones (5)
- Peter Sarstedt (4)
- Zager and Evans (4)
- Marmalade (3)
- Thunderclap Newman (3)
- Creedence Clearwater (3)
- Marvin Gaye (2)
- Amen Corner (2)
- Bobbie Gentry (1)
- Tommy Roe (1)
- Desmond Dekker (1)
- Move (1)
- Fleetwood Mac (1)
- Scaffold (1)
- Jane Birkin and Serge Gainsbourg (1)

— PETER JONES

Thanks to all our friends
may we wish you a Happy Christmas
and a peaceful new year



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PP Arnold, Babylon, Ginger Baker, Cliff Bennett,
Graham Bonnet, Jack Bruce, Eric Clapton, Cream,
Jachie Edwards, Blind Faith, Georgie Fame,
Chris Farlowe, Barry Maurice Gibb, Rich Grech,
Billy M. Lawrie, Fat Mattress, John Mayall,
Glass Menagerie, Eric Mercury, Zoot Money,
Paul Nicholas, Poet and Out Man Band,
Alan Price, Atomic Rooster, Samantha Sang,
The Slade, Taste, Tintin, Fernis White.

TOP ARTISTS 1969

HERE IS a specially-compiled list of the most successful recording artists during 1969, based on the TOP THIRTY positions in the Record Mirror weekly charts.

A chart-topper received thirty points, moving downwards to one single point for being in thirtieth position. Obviously some artists, for example the Rolling Stones, had fewer singles on release - but the ratings underline individual artists' progress during the year.

Just a few problems to clarify. The Supremes, for example, are separately rated from their chart-success with the Temptations. Same applies to Marvin Gaye, separately rated from his success with Tammi Terrell.

And please remember: it's based on the Top THIRTY only. Here goes:-

1 THE BEATLES	866	41 KAREN YOUNG	236
2 FLEETWOOD MAC	750	42 MARY HOPKIN	216
3 STEVIE WONDER	644	43 JUNIOR WALKER	207
4 MARVIN GAYE	481	44 SIMON & GARFUNKEL	205
5 ELVIS PRESLEY	452	45 THUNDERCLAP NEWMAN	204
6 CREEDENCE CLEARWATER REVIVAL	435	46 THE WHO	201
7 BEE GEES	393	47 LOU CHRISTIE	199
8 CLODAGH RODGERS	376	48 NINA SIMONE	199
9 FRANK SINATRA	375	49 EQUALS	198
10 PETER SARSTEDT	362	50 BOOKER T	194
11 MARMALADE	356	51 SANDIE SHAW	191
12 CILLA BLACK	355	52 OLIVER	184
13 HOLLIES	354	53 LOVE AFFAIR	182
14 ISLEY BROTHERS	348	54 JOHNNY CASH	181
15 DESMOND DEKKER	342	55 TOM JONES	174
16 ROLLING STONES	318	56 EDWIN HAWKINS SINGERS	173
17 ENGELBERT HUMPERDINCK	317	57 NOEL HARRISON	165
18 HERMAN'S HERMITS	315	58 UPSETTERS	164
19 DEAN MARTIN	314	59 HUMBLE PIE	164
20 AMEN CORNER	308	60 MARTHA & VANDELLAS	163
21 THE MOVE	302	61 JOE SOUTH	161
22 PLASTIC ONO BAND	294	62 BOB & EARL	161
23 SUPERMES	290	63 SCAFFOLD	160
24 JANE BIRKIN/SERGE GAINSBURG	287	64 TEMPTATIONS	159
25 FOUNDATIONS	275	65 DAVID BOWIE	156
26 JETHRO TULL	273	66 FAMILY DOG	155
27 BEACH BOYS	268	67 BOB DYLAN	151
28 TOMMY ROE	263	68 DES O'CONNOR	149
29 TREMELOES	262	69 FOUR TOPS	147
30 MANFRED MANN	260	70 JIMMY CLIFF	147
31 JOHNNY NASH	260	71 MAMA CASS	147
32 GLEN CAMPBELL	260	72 JUDY CLAY/WM. BELL	132
33 ARCHIES	260	73 MARV JOHNSON	131
34 ROBIN GIBB	259	74 KENNY ROGERS	127
35 JOE DOLAN	252	75 BONZO DOG BAND	126
36 ZAGER & EVANS	248	76 MIRACLES	117
37 DONALD PEERS	247	77 VANITY FARE	117
38 BOBBIE GENTRY	247	78 CLIFF AND HANK	117
39 LULU	247	79 MAX' ROMEO	116
40 CLIFF RICHARD	244	80 RIGHTEOUS BROTHERS	112

TOP SINGLES 1969

WHICH RECORDS did best, in terms of chart positions and length of stay, during 1969? Don't bother to get out the slide-rules and computers - we've done it for you. As with the artists' chart survey, it's thirty points to a number one song/production, down to one for a number thirty.

Hundreds of titles made the Thirty this year. But the longest chart stayers were as follows (to week ending December 13):

1 HONKY TONK WOMEN Rolling Stones (Decca)	318
2 GENTLE ON MY MIND Dean Martin (Reprise)	314
3 GET BACK The Beatles (Apple)	292
4 JE T'AIME MOI NON PLUS Jane Birkin and Serge Gainsbourg	287
(Fontana version 123, Major Minor 164)	
5 I HEARD IT THRU' THE GRAPEVINE Marvin Gaye (Tamla)	276
6 ALBATROSS Fleetwood Mac (Blue Horizon)	268
7 BAD-MOON RISING Creedence Clearwater Revival (Liberty)	264
8 IN THE GHETTO Elvis Presley (RCA)	261
9 SUGAR SUGAR The Archies	260
10 SAVED BY THE BELL Robin Gibb (Polydor)	259
11 DIZZY Tommy Roe (Stateside)	250
12 COME BACK AND SHAKE ME Clodagh Rodgers (RCA)	248
13 IN THE YEAR 2525 Zager and Evans (RCA)	248
14 PLEASE DON'T GO Donald Peers (Columbia)	247
15 I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry (Capitol)	247
16 THE ISRAELITES Desmond Dekker (Pyramid)	241
17 OH WELL Fleetwood Mac (Reprise)	239
18 MY WAY Frank Sinatra (Reprise)	236
19 DON'T FORGET TO REMEMBER Bee Gees (Polydor)	236
20 NOBODY'S CHILD Karen Young (Major Minor)	236
21 MAKE ME AN ISLAND Joe Dolan (Pye)	234
22 MAN OF THE WORLD Fleetwood Mac (Blue Horizon)	233
23 MY CHERIE AMOUR Stevie Wonder (Tamla)	230
24 FOR ONCE IN MY LIFE Stevie Wonder (Tamla)	228
25 OB-LA-DI OB-LA-DA Marmalade (CBS)	224
26 BALLAD OF JOHN AND YOKO Beatles (Apple)	222
27 GIVE PEACE A CHANCE Plastic Ono Band (Apple)	217
28 WHERE DO YOU GO TO MY LOVELY Peter Sarstedt (United Artists)	207
29 SOMETHING IN THE AIR Thunderclap Newman (Track)	204
30 TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla)	203
31 PINBALL WIZARD The Who (Track)	201
32 BOOM-BANG-A-BANG Lulu (Columbia)	200
33 I'M GONNA MAKE YOU MINE Lou Christie (Buddah)	199
34 SURROUND YOURSELF WITH SORROW Cilla Black (Parlophone)	198
35 VIVA BOBBIE JOE Equals (President)	198
36 TIME IS TIGHT Booker T and the MGs (Stax)	197
37 THE WAY IT USED TO BE Engelbert Humperdinck (Decca)	192
38 MONSIEUR DUPONT Sandie Shaw (Pye)	191
39 HE AIN'T HEAVY HE'S MY BROTHER Hollies (Parlophone)	187
40 MY SENTIMENTAL FRIEND Herman's Hermits (Columbia)	174
41 THE BOXER Sim and Garfunkel (CBS)	174
42 OH HAPPY DAY Edwin Hawkins Singers (Buddah)	173
43 GOODNIGHT MIDNIGHT Clodagh Rodgers (RCA)	173
44 HELLO SUSIE Amen Corner (Immediate)	168
45 WICHITA LINEMAN Glen Campbell (Ember)	167
46 HALF AS NICE Amen Corner (Immediate)	166
47 CALL ME (NUMBER ONE) Tremeloes (CBS)	165
48 SORRY SUZANNE Hollies (Parlophone)	164
49 NATURAL BORN BUGIE Humble Pie (Immediate)	164
50 RETURN OF DJANGO Upsetters (Upsetter)	164
51 I'M GONNA MAKE YOU LOVE ME Supremes (Tamla)	163
52 SOMETHING'S HAPPENING Herman's Hermits (Columbia)	163
53 DANCING IN THE STREET Martha and Vandellas (Tamla)	163
54 GOOD MORNING STARSHINE Oliver (CBS)	162
55 HARLEM SHUFFLE Bob and Earl (Island)	161
56 GAMES PEOPLE PLAY Joe South (Capitol)	161
57 BUILD ME UP BUTTERCUP Foundations (Pye)	159
58 SPACE ODDITY David Bowie (Philips)	156
59 LIVING IN THE PAST Jethro Tull (Chrysalis)	156
60 WAY OF LIFE Family Dog (Bell)	155

LOVE AND PEACE IS THE MESSAGE

"Happy Christmas"

Love Lulu

