

# record mirror

Week ending January 31st 1970

A Billboard Publication

Price 1/- Every Friday

Simon and Garfunkel:  
Ten day 'wonder' album

Horror concert 'not my  
fault' says organiser

## FROM BACH TO BRUCE



**C**HICKEN SHACK, Jack Bruce and his new group, Colloseum, John Peel, Free, Yes, Atomic Rooster, Mott The Hoople, Roland Kirk, Roy Harper, the Edwin Hawkins Singers, Principal Edwards Magic Theatre, and Roger McGough . . .

One gigantic bill for the second Lanchester Arts Festival.

But on top of the rock and jazz music, the Festival, in Coventry ending on Sunday, has successfully fused together all the aspects of contemporary art — including Indian music, Flamenco, poetry, Jake Thackery, theatre, films, classical music and even a puppet show.

The Festival's big attraction was the first appearance of Jack Bruce's new band on Saturday. Also on the bill were Colosseum and the New Jazz Orchestra.

This was a major break-through for the Festival's organisers — the students at Lanchester Polytechnic College. It has meant that the Festival is now regarded as one of the most important cultural events of the year.

And it is also the first Festival, featuring rock music, which has gained sponsorship from the Arts Council of Great Britain.

Said the Festival's Organiser, Ted Little: "Last year, when we started the idea of the

Festival, we had a £3,000 budget. This year we've managed to get over £12,000. The main sponsorship has come from the Arts Council, from industry and from the local press. The Student's Union also loaned us some money.

"My general concept for the concert is to have a wide approach to the arts.

"Although the college is a mixture of both sciences and arts, it is the arts side which has generally organised the Festival — and their tastes are very varied. Consequently, we aim to have a bill in which the audience can see and hear as wide a variety of arts as possible — including pop music and classical music.

"There is a great deal of room for expansion, of course. Next year, the Festival might even be spread over two weeks and within the next few years it could well be the largest festival in the country.

"We have so many advantages. One of which, of course, is the geographical location of Coventry. We're within easy reach of both London and the North."

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## ULSTER

TWO LITTLE BOYS, Rolf Harris  
 SUSPICIOUS MINDS, Elvis Presley.  
 TRACY Cuff-Links  
 DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and First Edition  
 BEFORE THE NEXT TEARDROP FALLS, Gene Stuart/Might Avons  
 ALL I HAVE TO DO IS DREAM Bobbie Gentry/Glen Campbell  
 REFLECTIONS OF MY LIFE, Marmalade  
 GOOD OLD ROCK 'N' ROLL Dave Clark Five  
 BOX THAT IT CAME IN, Philomena Begley and Old Cross Ceili Band, Dolphin  
 COME AND GET IT, Badfinger  
 from Cityweek

## FRANCE

### INTERNATIONAL

ONCE UPON A TIME IN THE WEST Soundtrack, RCA  
 VENUS Shocking Blue, DiscAZ  
 FIFTH SYMPHONY Ekseption, Philips  
 SOMETHING Beatles, Apple-Path, Marconi  
 LOOKY LOOKY Giorgio, DiscAZ  
 JE T'AIME Jane Birkin and Serge Gainsbourg, Disc AZ  
 LET ME LIVE' LET ME LOVE Aphrodite's Child, Mercury  
 HAIR Original Version, RCA  
 DAY DREAM Wallace Collection, Odeon  
 LE PARTISAN Leonard Cohen, CBS  
 HONKY TONK WOMEN Rolling Stones, Decca from CIDD

## NORWAY

SUGAR SUGAR Archies, RCA  
 SOMETHING Beatles, Apple  
 JE T'AIME Jane Birkin and Serge Gainsbourg, Disc AZ  
 (CALL ME) NUMBER ONE Tremeloes, CBS  
 OH WELL Fleetwood Mac, Reprise  
 I'LL NEVER FALL IN LOVE AGAIN Bobbie Gentry, Capitol  
 VI VIL GI Gluntan, Odeon  
 ROSEN Arne Quick, Karusell  
 DON'T FORGET TO REMEMBER Bee Gees, Polydor  
 YESTER-ME YESTER-YOU YESTERDAY Stevie Wonder, Tamla Motown  
 Verdens Gang

## SWEDEN

SUGAR SUGAR Archies, RCA  
 ROSEN Arne Quick, Karusell  
 EN MAN I BRYAN Lili Lindfors, Polydor  
 SIM PLE SONG OF FREEDOM Tim Hardin, CBS  
 CORNELIS SJUNGER TAUBE (LP) Cornelis Vreeswijk, Metronome  
 AT SAN QUENTIN (LP) Johnny Cash, CBS  
 LET IT BLEED (LP) Rolling Stones, Decca  
 SUSPICIOUS MINDS Elvis Presley, RCA  
 VENUS Shocking Blue, Metronome  
 OH WELL Fleetwood Mac, Reprise  
 Radio Sweden

## SPAIN

SPAINPAXARINOS Victor Manuel, Belter  
 SUGAR SUGAR Archies, RCA  
 HIMNO A LA ALEGRIA Miguel Rios, Hispavox  
 EL BAUL DE LOS RECUERDOS Karina, Hispavox  
 MI PEQUENA ANITA Los Payos, Hispavox  
 CENICIENTA Formula V, Fonogram  
 LOOKY LOOKY Giorgio, Belter

# top 50

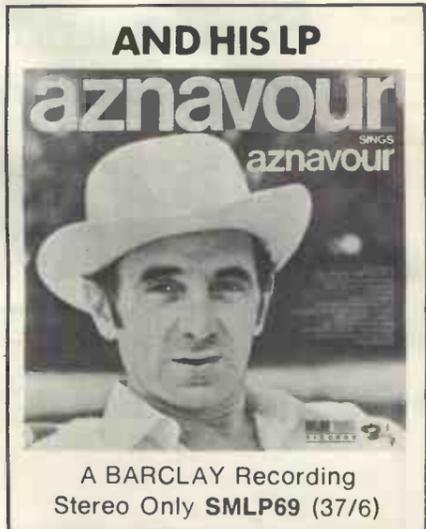
Week ending January 31st 1970

- 1 (12) LOVE GROWS Edison Lighthouse
- 2 (1) TWO LITTLE BOYS Rolf Harris
- 3 (3) REFLECTIONS OF MY LIFE Marmalade
- 4 (8) COME AND GET IT Badfinger
- 5 (4) ALL I HAVE TO DO IS DREAM Bobbie Gentry/Glen Campbell
- 6 (6) SUSPICIOUS MINDS Elvis Presley
- 7 (2) RUBY DON'T TAKE YOUR LOVE TO TOWN  
Kenny Rogers and the First Edition
- 8 (11) FRIENDS Arrival
- 9 (13) LEAVIN' ON A JET PLANE Peter, Paul & Mary
- 10 (30) WITCH'S PROMISE/TEACHER Jethro Tull
- 11 (5) TRACY Cuff-Links
- 12 (20) I'M A MAN Chicago
- 13 (7) GOOD OLD ROCK 'N' ROLL Dave Clark Five
- 14 (9) SUGAR, SUGAR Archies
- 15 (14) SOMEDAY WE'LL BE TOGETHER  
Diana Ross and the Supremes
- 16 (10) MELTING POT Blue Mink
- 17 (15) THE LIQUIDATOR Harry J. All Stars
- 18 (19) LEAVIN' (DURHAM TOWN) Roger Whittaker
- 19 (18) BUT YOU LOVE ME DADDY Jim Reeves
- 20 (26) I CAN'T GET NEXT TO YOU Temptations
- 21 (16) COMIN' HOME Delaney and Bonnie
- 22 (-) TEMMA HARBOUR Mary Hopkin Apple 22
- 23 (23) HITCHIN' A RIDE Vanity Fare
- 24 (17) WITHOUT LOVE Tom Jones
- 25 (33) WEDDING BELL BLUES 5th Dimension
- 26 (31) LET IT ALL HANG OUT Jonathan King
- 27 (25) SHE SOLD ME MAGIC Lou Christie
- 28 (43) BOTH SIDES NOW Judy Collins
- 29 (44) LET'S WORK TOGETHER Canned Heat
- 30 (37) VENUS Shocking Blue
- 31 (24) YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder
- 32 (22) WINTER WORLD OF LOVE Engelbert Humperdinck
- 33 (29) GOOD MORNING Leapy Lee
- 34 (39) RUB A DUB DUB Equals
- 35 (42) JUST A LITTLE MISUNDERSTANDING Contours
- 36 (-) GIRLIE Peddlers CBS 4720
- 37 (35) VICTORIA Kinks
- 38 (21) IF I THOUGHT YOU'D EVER CHANGE YOUR MIND Cilla Black
- 39 (-) ELIZABETHAN REGGAE Byron Lee Duke DU 39
- 40 (32) HIGHWAY SONG Nancy Sinatra
- 41 (36) LOVE IS ALL Malcolm Roberts
- 42 (-) I WANT YOU BACK Jackson 5 , Tamla Motown TMG 724
- 43 (28) ONION SONG Marvin Gaye/Tammi Terrell
- 44 (34) (CALL ME) NUMBER ONE Tremeloes
- 45 (41) WITH THE EYES OF A CHILD Cliff Richard
- 46 (40) LONLINESS Des O'Connor
- 47 (47) RAINDROPS KEEP FALLING ON MY HEAD Sacha Distel
- 48 (48) LOVE'S BEEN GOOD TO ME Frank Sinatra
- 49 (-) MY WAY Frank Sinatra (Reprise RS 20817)
- 50 (-) NA NA HEY HEY KISS HIM GOODBYE Steam Fontana TF 1058

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

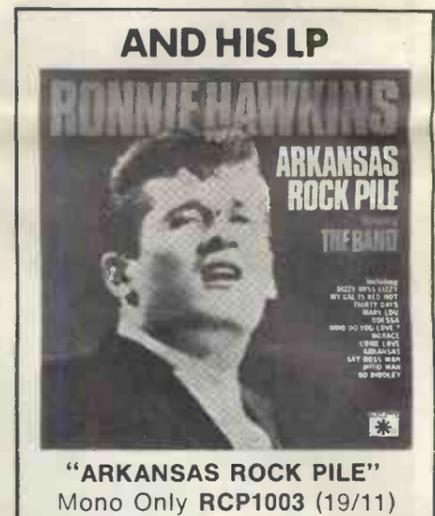
## Charles Aznavour

To My Daughter <sup>9w</sup>  
 Yesterday When I Was Young  
 MM682



## Ronnie Hawkins

Who Do You Love <sup>9w</sup>  
 Bo Diddley  
 RO512



## Golden Earring

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STAN WEBB

They had a difficult job. The well integrated Colosseum had been blasting the audience with some tremendous music just fifteen minutes before.

But Jack Bruce and friends did well.

The only trouble was that many people expected too much from them. It's difficult when you're tagged a 'super-group'. But as first appearances go, the music was very good.

On drums was Mitch Mitchell — the former drummer of Jimi Hendrix's Experience and Georgie Fame's Blue Flames. Larry Coryell was the lead guitarist. He arrived in the band after playing jazz guitar with the Gary Burton group. Blind Canadian Mike Mandel was on organ.

Their first number was a long, rambling song which threatened to go on forever. The trouble was that Coryell was playing superbly — but he wasn't playing with the rest of the band.

## LANCHESTER '70



JACK BRUCE

Bruce's bass lines were, at times, reminiscent almost of Bach. His harmonica playing came over well.

A number introduced as a "Scottish-African blues" was much better. Coryell, looking very weird with baggy, dark pin-stripe trousers, played some immaculate improvisations with Bruce.

Mitch Mitchell who, unfortunately, will always be compared with Ginger Baker because of Bruce's past associations was restrained. Almost too restrained.

### Superb

But never mind. Bruce and Coryell knew what they were doing. Their playing was superb.

Mike Mandel on organ wasn't very effective because the volume on his instrument had been turned down. What was heard sounded very pleasant, and rather ecclesiastical.

But then the band reverted back to the old Cream days for their next number. "Politician" was guaranteed to raise a cheer from the audience. And that was why it was played, presumably, as something familiar for people to identify with.

Bruce's strange nasal voice sounded the same as ever. But Coryell's guitar turned the number into something new — with long improvisations totally unlike Eric Clapton's version of the song. Coryell's approach was much more complex and relied on sounds rather than on



DICK HECKSTALL-SMITH

— a large, occasional group featuring many of Britain's foremost jazz players. It also had Jon Hiseman on drums and Tony Reeves and Dick Heckstall-Smith, both from Colosseum, on bass and tenor sax.

The orchestra was formed a year or so ago, and it's original bass player was Jack Bruce.

Their material ranged from John Coltrane's "Naima" to Michael Gibb's "Rebirth" — but the largest applause went to a Tony Reeves bass guitar solo which showed him to be a very intelligent and creative musician — and well at ease in the jazz field.

But it was Colosseum the audience were waiting for. They blasted off with a group composition "Lost Angeles" — with fine understanding between the organ player, Dave Greenslade and the young guitarist Clem Clempson.

Their second number was Graham Bond's "Walking In The Park" — a rockin' up-tempo number which hurtles along. And it took the audience with it. They went wild. From that moment onwards Colosseum were guaranteed a receptive audience.

The band is one of the few which has successfully managed to merge rock with jazz — and in so doing they've ended up with something which is neither — it's just electric music. Hiseman himself is a superb drummer. His technique has reached a high stage of perfection. He's not the greatest in the world. But he's trying.

Heckstall-Smith has been associated with jazz for many years. It was Graham Bond who brought him into the pop field, and that's led to Colosseum.

But his music with Colosseum is different in approach to the music he plays with the New Jazz Orchestra. Perhaps that's the secret of his success. He knows which music fits.

For their last number the group played the "Valentyne Suite" from their last album. For this they were joined by the NJO — who also played on "Butty Blues", the number just before the Suite. This was a twenty minute showpiece for the band's talents.

It was the climax of the evening which blasted its way through the audience. And made it a very hard job for Jack Bruce to follow fifteen minutes later.

blues phrasing. Mandel on organ came through occasionally and sounded good.

"Sunshine Of Your Love" followed. This ended up with the police switching the electricity off at midnight leaving Mitch Mitchell in the middle of a drum solo. His trouble was that he couldn't get any help from the rest of the band, yet he couldn't finish the solo.

It wasn't very inspired stuff — especially when Jon Hiseman had given a tremendous drum solo earlier in the evening.

The first public performance of the Jack Bruce band was over. It wasn't an inspired set, but it was good enough for the first time out. If they stick together, presumably they'll grow as a band rather than as a set of individuals. Rather like Colosseum have done. R.P.

### Jon Hiseman

THE AUDIENCE had come to see Jack Bruce and his new band. But it was Jon Hiseman's Colosseum who made it at the Lanchester Arts Festival in Coventry on Saturday.

First on the bill was the New Jazz Orchestra

THE LANCHESTER Arts Festival kicked off on January 23, with an evening of blues titled "Priory Street Blues," before a near capacity audience.

The real hit of the evening was the one-man blues band Duster Bennett. Put on last, presumably to calm everyone down, he had the crowd roaring for more. Duster literally stole the show and his fans wouldn't let him off the stage, shouting for their favourite numbers. In his act, he did a very good version of "I Chose To Sing The Blues" and his up-tempo performance of "My Babe" went down a storm. But it was at the end of his spot things really started happening. Bennett was called to do three encores — the best being "Bright Lights, Big City". This had an all-star jam with Jo-Ann Kelly, Dave Kelly, Stan Webb and friends joining in the singing and Bob Hall playing more of his excellent piano.

Chicken Shack were a little disappointing. In the main they did fast numbers and it's the slow numbers like "Tired Eyes" where they really shine. Their version on Friday night was about the best number of their set. Leader Stan Webb is always good to watch and his singing and guitar playing came over as well as usual. Shack received a good response from the audience but one felt it was because of their reputation more than anything. From the opening number, "Midnight Hour" (by Gatemouth Brown) to the closer, "Worried About My Woman", they played quite well but as though they were tired.

Solo artist, Mike Cooper opened the evening's music and went over nicely with such numbers as Janis Joplin's "Turtle Blues", and "Think She Knows Me Now", "Journey To The East".

Jo-Ann Kelly's best number was the John Lee Hooker song, "Tease Your Mama". A bawdy number, this is the sort of thing she does so well. Dave Kelly on guitar and pianist Bob Hall helped out on some of the other numbers.

Mike Raven, as compere, was very witty and did his job with his usual flair.

### Jack Bruce

MANY MONTHS later Jack Bruce has formed his own band. Since the break-up of Cream, Bruce has recorded a solo album and made one public appearance. But on Saturday at Coventry's Lanchester Arts Festival he again took the limelight with the debut of his new band.

## from page one

The Festival is also using Coventry Cathedral for two concerts. One was on Wednesday with America's Edwin Hawkin's Singers — in the charts last year with the gospel song "Oh Happy Day" — while on Saturday there is a complete change of emphasis with Sir Adrian Boult and the London Bach Orchestra.

Contrast seems to be an important thing. For instance, on the closing night, Sunday, Jazz musician Roland Kirk appears on the same bill as Roger McGough, as a poet this time and without the rest of The Scaffold, and Jake Thackery.

Tonight's (Friday) rock concert is another departure from the Arts Festival syndrome. The concert will be held in conjunction with the Mother's Club, Birmingham — one of the heavies of the club circuit. Appearing are Mott The Hoople, Free, Yes and Atomic Rooster.

The festival has, in two years, established itself as one of the major cultural events in the country. It is also the first general arts festival to recognise rock music as a valid musical expression. And that's what makes it an important advance on any other Festival.

Which makes next year's Festival an even more exciting prospect. R.P.

DERRICK MORGAN WAS THE FIRST MAN ON THE MOON AND HE BROUGHT BACK A NEW DANCE CALLED THE **MOON HOP**

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NOW IN THE CHARTS

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MOON HOP

DERRICK MORGAN



JOHN LENNON and Yoko Ono pictured after their hair cuts. The photo was taken by Anthony Cox, Yoko's former husband, at the centre of peace in North Jutland where they are living in meditation.

## Spector relaunches label

AMERICAN DISC producer Phil Spector who was in London this week is planning to launch his own Philles label in America and the U.K. RM understands that Spector had discussions with George Harrison at Apple about Philles.

## Walker gets daily show

HERE'S THE pattern of week day listening on Radio One. Into daily broadcasting for the first time with the BBC comes former Caroline pirate Johnnie Walker — and Tony Brandon returns with the new afternoon show.

The programmes, Monday to Friday from April the 4 on Radio One will be: 5.30 am — John Dunn's Breakfast Special, 7 — Tony Blackburn Show, — 9 Johnnie Walker, 10 — Jimmy Young, 12 — Radio One Club, 2pm Tony Brandon, 3 Terry Wogan Show (on both Radios One and Two), 5 Whats' New, 6 — New Progressive Show (until 7 p.m.).

Phil Spector, the maker of hits from Ike and Tina Turner, the Ronettes, the Crystals, Darlene Love, Nino Tempo and April Stevens, returned to the record business after a two-year break last spring when he joined A & M records, and produced U.S. hits for the Ronettes and Checkmates — 'Love Is All I Have To Give' and 'Proud Mary'.

Now the man who brought the public's attention to the role of the record producer plans to relaunch his own label in America and bring it onto the British market for the first time — previously all Philles' material was issued here on London American through Decca.

## Festival dates

AFTER THE SUCCESSFUL Lanchester Arts Festival in Coventry (which finishes on Sunday) here is a list of other major festivals to be held in Britain this year:

Bradford Festival — February 28, Newcastle Festival — end of Feb, Exeter University — end of March, Warwick Castle Festival — over Easter, University of Essex Arts Festival — April 28 — May 3, Mayflower Festival — May 2 — September 30, Nazing Festival, Essex — August Bank Holiday, Corby Arts Council Festival — late June early July, Bath Festival — 1st June, Cambridge Folk Festival last week July.

10th L.J.F. Jazz and Blues Festival, Plumpton Racecourse — August 7, 8, 9, Isle of Wight Festival — August 26-30, Pop Proms, Royal Albert Hall, London — 3rd week of September, Newcastle Festival — mid October.

# How CBS broke all the records with new Simon and Garfunkel LP

by RODNEY COLLINS

A NEW SIMON and Garfunkel album — "Bridge Over Troubled Waters" — is being rushed into record shops early next week by CBS. The LP, which will be issued simultaneously in America, contains a stereo version of the "Boxer" plus new material from the duo.

And there's also a new single from Simon and Garfunkel for release on February 13.

The album is being rushed in the fastest ever distribution system set up by CBS and the disc will be available just ten days after the tapes reached Britain — last Friday. Here's a track by track account of what happened!

## Edison to sing title song of Sellers' film

TOP OF the charts stars, Edison Lighthouse will perform the Tony Macaulay-Barry Mason title song on the soundtrack of the new Peter Sellers film, 'Simon Simon'. Shooting is already completed for the film, which also stars Michael Caine and Morecambe and Wise.

The group, whose recording of 'Love Grows' has topped the RM charts in just 18 days, will also be featured on an ITV commercial for General Motors.

And in next week's RM — a souvenir front page cover portrait pic of the group who came from nowhere and hit the top in 18 days flat! PLUS AN IN DEPTH INTERVIEW.

NEGOTIATIONS are currently underway between the BBC and Eyeball Films about a 26 minute colour film "Getting It Straight In Notting Hill Gate." The film has music by Quintessence and was named after the group's latest single.

B. J. THOMAS, whose single 'Raindrops Keep Falling On My Head' topped Billboard's chart in America, will make a short promotional visit to Britain next week. Thomas has strong opposition on the song here from Sacha Distel and Bobby Gentry, with a British version by Graig Douglas.

## Herb album

HERB ALPERT and the Tijuana Brass, who recently announced that they would make no more live performances, will have a new album, called 'The Brass Are Coming' released on February 6.

FRIDAY, 12 MIDDAY: Tapes for a new album "Bridge Over Troubled Waters" arrive at Heathrow Airport, London. They are immediately rushed by motor-bike to CBS' head office in Theobald's Road, London where the master tape and sleeve design were checked for release.

FRIDAY, 4.30 p.m.: Just four hours later the sleeve design is complete for the new LP and the album is rushed to CBS' pressing plant.

FRIDAY, 5.30 p.m.: CBS executives order 100,000 copies of the new album to be pressed. Copies will begin to come off the company's presses on Monday.

MONDAY, 10 a.m.: Pressing begins on the new Simon and Garfunkel LP. The pressing plant will work 24 hours a day reading copies for issue to record dealers. CBS have three shifts working to keep the tight schedule.

MONDAY, MIDDAY: CBS decides to release two tracks from the LP as a single on February 13. The title track "Bridge Over Troubled Waters" will be backed with "Keep The Customer Satisfied".

TUESDAY, A.M.: CBS gears massive promotional campaign to back the copies being shipped to dealers next week. The company estimates all dealers should have stocks by February 6.

Tracks from the LP include: "The Boxer", "Baby Driver", "Bridge Over Troubled Waters", "Keep The Customer Satisfied", "Only Living Boy In New York" and "Bye Bye Love".

CBS Press Officer Keith Howell told RM on Wednesday: "We are going all out on this LP which we obviously believe will be a massive seller. Many people have asked us when the next Simon and Garfunkel album is being issued and I think we are giving a particular service to the fans in rushing it out simultaneously with the U.S.A."



SIMON AND GARFUNKEL: fastest ever system

## Chapter Three for U.S. tour

THE NINE-PIECE Manfred Mann Chapter Three is set for their first American tour.

They open at San Francisco's famous Fillmore West on April 2-5. Additional dates as well as Radio and TV are being negotiated and the band plays a string of college dates throughout the States.

Manager for the band, David Joseph, reached an agreement with Mr Sydney Bernstein etc., to represent his groups here in Britain with a reciprocal deal for Manfred Mann Chapter Three in America.

The co-leaders of the band Manfred and Mike Hugg, fly to America on February 1 for a five-day trip to promote their new album which will be released to coincide with their visit.

They return for a short Scottish tour commencing on February 20 at Aberdeen University and continuing at Aveimore Osprey Room February 21; 22, Usher Hall, Edinburgh; 23, Palais De Dance, Dundee; 24, City Hall, Glasgow.

One other major concert date for the band is March 15, at the Newcastle City Hall. A European tour is projected for the June-July period.

Their next album on Vertigo is scheduled for release in early May. It is also hoped they will release their first single at the same time.

## Gould is Famous boss

LESLIE GOULD, formerly Managing director of Philips Records, has been appointed chairman and managing director of Famous Chappel Music in the United Kingdom. Also to the position of director to International Operations, Famous Music Corporation, USA.

The Famous Music Corporation, which owns Paramount pictures and Records, Dot Records, Steed Records, and Stax Road Records.

Gould will be concentrating on the record complex and will acquire new material from producers, management and agencies for promotion in America and throughout the world.

## REGGAE TOP TWENTY

This Week	Last Week	Title	Artist
1	2	SOCK IT TO ME SOUL BROTHER	Bill Moss Pama PM 765
2	1	CLINT EASTWOOD	The Upsetters Punch 21
3	6	PRETTY COTTAGE	Stranger Cole Escourt ESC 10
4	3	MOON HOP	Derrick Morgan Crab 32
5	9	SENTIMENTAL REASON	The Maytones Cambel 27
6	12	HOOK UP	Bunny Lee All Stars Unity UN 533
7	4	THE WARRIOR	THE Sensations Camel CA 31
8	7	DERRICK 'THE POP'	Derrick Morgan Unity 540
9	5	GIRL WHAT ARE YOU DOING TO ME	Owen Gray Camel CA 25
10	8	WITHOUT MY LOVE	Little Roy Crab 39
11	10	BONGO NYAH	The Little Boys Camel 36
12	14	RETURN OF THE UGLY	The Upsetters Punch 18
13	16	DRY ACID	The Upsetters Punch PH 19
14	15	KEEP THAT LIGHT SHINING ON ME	Unity 537
15	17	LANDLORDS AND TENANTS	Laurel Aitken Nu Beat 046
16	13	JESSIE JAMES	Laurel Aitken Nu Beat 045
17	19	WHAT'S YOUR EXCUSE	Hippy Boys BU 413
18	18	TOO EXPERIENCE	Winston Francis Punch PH 5
19	25	IN THIS WORLD	The Federals Camel CA 40
20	29	SENTIMENTAL MAN	Ernest Wilson Crab 45

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Keith Prowse, London; Clyde Factors,  
Glasgow; Symphons, Belfast.  
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## record mirror

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## concert: Soul together

IF SOUL MUSIC expresses any philosophy, it is one of cultural assimilation rather than estrangement. Mood is almost entirely jubilation. Theme is almost always sex or love, winning or losing.

And so it was not entirely surprising that when Joe Tex and his band burst into 'Someday We'll Be Together' in the second half of the soul revue, the stage was swamped with members of the audience who had danced up from their seats.

After an instrumental prelude, the concert really got underway with a comparatively weak showing by Clarence Carter singing 'Too Weak To Fight' and 'Making Love (at the Dark End of the Street)' among other numbers.

Arthur Conley's highly memorable performance was excellent in every way. His inspired version of the old warhorse 'They Call The Wind Maria' was simply superb and his work on 'Respect', 'Funky Street', 'Dock Of The Bay' and his own big hit 'Sweet Soul Music' was similarly flawless.

Finally came the stars of the evening. Sam (Moore) and Dave (Prater) together with their 14-piece band — the funkliest soul aggregation ever to see a Memphis studio.

## reviews

The 'Dynamite Duo's' slickly paced set began with 'Hold On, I'm Coming' and continued with other hits 'When Something Is Wrong With My Baby' and 'Soul Man' closing off with 'Soul Sister, Brown Sugar' as an encore. Again, the forthright members of the audience clamoured at the feet of the entertainers, clutching hands in a semi-hysteria.

## tv: John Davidson

JUST AT a time when I felt light entertainment shows were getting better, ATV had to come along and shatter my faith with a second series from John Davidson.

From next weekend, the series will be fully networked by ATV at the supposedly peakviewing time of 8.45 p.m. It should be made clear however that the series is produced in Britain for British audiences. I say this because I found it difficult on this week's show to notice one British star — apart from France's Mireille Mathieu, we were treated only to a large helping of American comedians, and pretty bad they were, too.

Of course, the series will be shown in America, say ATV (that's

a surprise). It's in colour and runs for a full 50 minutes; although John Davidson thanked the British audience for joining him for the "entire hour" on Saturday evening. If you were puzzled where the extra 10 minutes went to, they go to American adverts. If we must have these series made in Britain, is it necessary to have them shown at peak viewing times? I think we all still remember the Liberate Anglo-American series, but that succeeded in that it provided entertainment. Perhaps ATV should remember that, although a series such as the 'John Davidson Show' will make them a lot of money in America, they are primarily catering for the British audience.

I can only assume that the 'entertainment' angle got lost in that vital ten minutes that the British audience is not treated to. Did someone ask who John Davidson is? He's a singer, they tell me. RODNEY COLLINS.

## concert: Richie Havens

THE ALBERT Hall was full of good vibration when Richie Havens delivered his usual

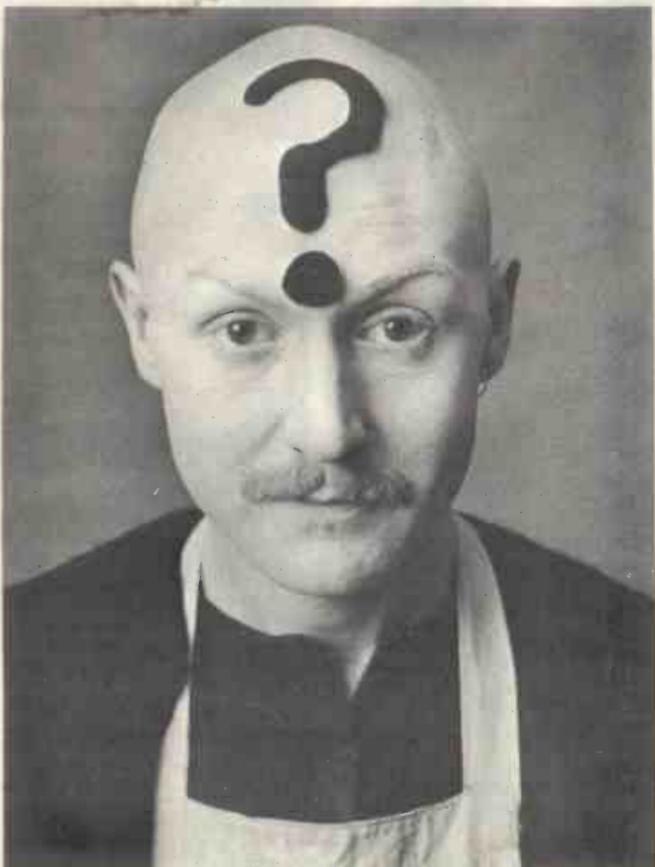
beguiling mixture of good music and amiable velocities before near capacity audience last Friday.

Even if the meandering chat sometimes appears to take precedence over the music, its difficult not to warm to Haven's engagingly hip personality. Although he didn't set any records with the number of songs contained in his one hour performance, the audience seemed disposed to be patient with his talking and there was only one audible complaint from the Hall.

While the programme content was on the short side, there was always much to admire in the extended interpretation of those songs he chose to feature. Not least among the delights was the acoustic brilliance of the back up group, especially guitarist Paul Williams and congo drummer Joseph Price. Along with bassman Eric Oxendine, they wove joyous patterns not only around Haven's voice, but also provided subtle counter-points to the flood of complex rhythmic lines steaming from his own richly inventive playing.

In fact, it was the instrumental work that stole the honours early on, for apart from the vigorous 'Lord I'm Gonna Die,' Haven seemed in a very reflective mood and didn't really open up until he interpolated 'You Never Give Me Your Money' with 'Golden Slumbers.' This was an abrasive assault on the two Beatles songs, less personal perhaps than the way he can completely reconstruct a song to his own requirements, but along with his passionate call for freedom on 'Motherless Child' the best item of the evening. BRIAN MULLIGAN

# Aretha, Dusty and CSNY in Atlantic release line-up



IF YOU WANT to go the whole hog, have a Viv Stanhall. The completely shaven head of the Bonzo Dog Band's leader is available for advertising purposes or roosting gannets. Advertising placed towards the forehead will naturally be more expensive because of the maximum viewing.

NEWLY RECORDED material from Aretha Franklin, Dusty Springfield, and Crosby, Stills, Nash and Young headlines the February releases in America from the Atlantic label. No British release dates have as yet been set for the product.

"This Girl's In Love With You" is the title of the seventh Aretha Franklin album, which includes her recent single "Eleanor Rigby" and a new arrangement of the Dusty Springfield hit, "Son Of A Preacher Man". Once again, her material is produced by Jerry Wexler.

Long awaited second album from Crosby, Stills, Nash and Young is "Deja Vu". This LP contains new songs and Atlantic expects the LP to be one of the biggest 1970 sellers.

The new Dusty Springfield release, "A Brand New Me", named after the recent single, is also in line for U.S. release.

The company is also issuing a new set of jazz albums in the 'Best of...' series. They are — John Coltrane, including "My Favourite Things", "Mose Allison", including "Seventh Son", 'Ray Charles' including "How Long Blues", 'Herbie Mann' with "Coming Home Baby" and "Memphis Underground" and the 'Modern Jazz Quartet' including "The Golden Striker". Rounding off the new releases is a new Les McCann LP, "Comment".

The new Dusty Springfield single in America is titled "Lost" and is released there this weekend. Philips will issue the disc later in the year, RM understands. Aretha Franklin's follow-up will be "Son Of A Preacher Man" with Wilson Pickett's new single being "Groovy Looking Woman".

Arthur Conley has chosen a number from the film "Paint Your Wagon" as his new disc — "They Call The Wind Maria".

Philips will issue the new Dusty Springfield LP in Britain in March. It will be re-titled "For You... Love Dusty" and contain ten new tracks.

## New Dylan pirate album due in UK

DYLAN FANS in Britain may soon expect yet another 'Pirate Album' of Dylan's. Titled 'The John Birch Society Blues', this is the fourth boot leg album of Dylans' and contains 12 previously unavailable or rare tracks and has appeared in record stores across America.

## Danish groups may appear on Peel's label

JOHN PEEL is to visit Denmark shortly to discuss the possibilities of recording some Danish groups on the Dandelion label.

"It's time this Anglo-American monopoly was broken up," he said, "there are a lot of bands in Denmark that are equal instrumentally to many English bands.

"Their vocals may need a little work, but there are groups who could give people like the Colosseum a run for their money. I'm also thinking about some Finnish groups, although I haven't really looked into it yet."

John is at present trying to audition all the people he can for the label because: "There are lots of groups that need the chance. The trouble is that the spirit of enquiry is dead right now. Audiences aren't interested in turning out to hear a new band.

"Personally, I like new experiences. I'd rather hear a mediocre new band than go to see a well known band, playing well known numbers. Three years ago new groups were the great rage, but not now."

Both sides of Dylan's CBS single 'Mixed Up Confusion, 'Corrina Corrina' are on the album together with two demonstration records he made for Whitmark company. Two tracks originally intended for his 'Freewheeling' album, three cuts recorded in a hotel room in Minnesota in 1963, two tracks from the 'Piano Tape' believed to have been recorded in late 1963 and a song recorded at one of Dylan's concerts in 1964. The album has a plain white jacket with the title stamped over the cover.

## Pentangle tour dates

THE FINAL DATES for the Pentangle's February tour are as follows: Philharmonic Hall, Liverpool (6th); Mother's Club, Birmingham (7th); Sofia Gardens, Cardiff (14th); Fairfield Halls, Croydon (15th); Assembly Hall, Tunbridge Wells (18th); Manchester University (21st); Town Hall, Oxford (23rd); St George's Hall, Bradford (26th); Sheffield University (27th); Queen's Hall, Burslem (28th); Town Hall, Leeds (2nd March).

The group also guest on the Simon Dee Show for London Weekend Television on the 1st of February.



ON THE STRENGTH of "Let It All Hang Out", Jonathan King has bought a white Daimler Limousine. At a cost of £5,000, the car is fitted with a TV set, stereo radio and record player, telephone, freezer, cocktail cabinet and air conditioning. King will be using the car — chauffeur driven because of his driving suspension — on his plugging journeys to promote the record.

## New pirate radio station ready for broadcasting

RADIO NORDSEE International, Europe's newest pop pirate station, has begun test broadcasting and will start regular English transmission in about one month's time!

## Isleys label for release through EMI

THE ISLEY BROTHERS are in the centre of a new campaign launched this week by EMI to launch the group's own label and newly-recorded material in Britain. The Isleys, whose old Tamla Motown hits include "This Old Heart of Mine", "I Guess I'll Always Love You" and "Twist And Shout", formed their own label, 'T Neck' Records last year.

Now EMI will issue all the material via Stateside here. The Isleys have had only one British hit through their own 'T Neck' label titled "It's Your Thing", issued when the label's product was distributed through Major Minor.

But the majority of the group's hit material has come from the old Tamla catalogue and some of the 1968 and 1969 hits such as "Behind A Painted Smile" were recorded as much as four years ago. A recently issued track from an old album titled "Put Yourself In My Place", reached RM's Top 20.

Controversy surrounded the group's first Major Minor release, 'It's Your Thing', which Tamla Motown claimed the Isleys had recorded before their contract with Motown had expired.

Only one LP was issued under the Major Minor deal: "It's Your Thing", which also featured two other U.S. successes "I Turn You On" and "Tune In Turn On and Drop Out" LP's still available through Tamla include "Soul On The Rocks", "This Old Heart Of Mine" and "Behind A Painted Smile."

First Stateside release from the Isleys is not yet fixed, but it is likely to be the group's current American hit, "Keep On Doing".

The station started broadcasting to Holland and Germany on Friday evening. As yet, there are no English dj's on the ship. Mebo 11 which is anchored twenty five miles west of Radio Veronica in the North Sea.

For the European market, Nordsee will compete with Veronica — the oldest pop pirate in the business.

Broadcasting to Britain, however Nordsee will compete directly with Radio Luxembourg's commercial programmes with special English language pop shows between 5 p.m. and 1 a.m. each day.

RM understands that the stations' programmers will be holding auditions for British and American disc jockeys in London next week, although this was unconfirmed by representatives in Holland.

Radio Nordsee International programmes are said to be of fairly poor quality. "But these are only test broadcasts in Germany and the music is very varied."

"There's no clear format as yet — they are playing everything from Chicago's 'I'm A Man' to tracks from the James Last LP," said a listener on Wednesday.

The stations present test transmissions are confined to VHF. Radio Nordsee should begin broadcasting on the medium wave band withing the next three weeks.

The present test broadcasts ask listeners to write to the company's office in Zurich, Switzerland, with details on the strength of the broadcast. So far, broadcasts have been fairly regular — especially over the week-end — with the station transmitting pop programmes most of the day and with only the occasional announcement in English.

"The station has been received enthusiastically and everything is going well for them," said a listener.

## Temptations meet the Archbishop

ON THURSDAY, January 22nd, the Temptations and their manager Don Foster were received by the Archbishop of Canterbury. The Temptations had asked to visit Dr Ramsey to tell him of their work for better racial relations in the United States and expressed admiration for the Archbishop's progress in England.

## TOTP date for hit duo

FORMER HITMAKERS with "Deep Purple", Nino Tempo and April Stevens, are in Britain this week for a short promotional visit for their new single "Sea Of Love/Dock Of The Bay." TV dates include "Top Of The Pops" and, tentatively, "The Tom Jones Show."

April Stevens will record a solo album of Rod McKuen material to be issued in America later this year. The duo are great fans of McKuen and Nino Tempo was featured on the Frank Sinatra album, 'A Man Alone', backing on the McKuen track, "I've Been To Town."

During the conference in the Archbishop's study, they discussed things like the Temptations work with various children's groups in the Detroit area; the effect on Americans on the death of Martin Luther King and the problems of school segregation in the state of Mississippi.

Dr Ramsey was interested in learning as much as possible before his visit to the States soon. He said, "Singing is a means of universal communication.

"No doors are closed to those who can sing." He explained that singers had a great power that could be a tremendous help towards better race relations.

Afterwards, there was a moment of mutual prayer before Dr Ramsey gave the group his personal blessing.

Advertisement announcement

info

Still wading through piles of posters and postal orders here; apart from that many new things are happening, like Nova, which you should have read all about by now, and Sugar. That's a new reggae label, and if you want first chance to hear Sugars, you can help out by sending me the names of your local clubs that play reggae.

Now, about 'Raindrops keep fallin' on my head'. There are several cover versions of this, which often happens with a thoroughly good song, and some of the covers are excellent. But you can't beat the original version, which is the one you'll hear when you go to see the movie 'Butch Cassidy and the Sundance Kid', and which has been number one in the States forever. It's by **B. J. THOMAS**, it's on Wand number WN1, and it's the best — accept no substitute.

When I first heard **THE BROTHERHOOD OF MAN** single 'United we stand' I loved it. Now that I've heard it lots of times I'm quite ecstatic about it, it really is beautiful, and ought to be a smashing great hit. It's on Deram, number DM 284.



If you're in Middlesbrough you can go and see **THE FANTASTICS** this week, and wherever you are you can hear their single, 'Waiting round for heartaches'. Listen to the flip side too, which is a tremendous version of a song that will be familiar to Four Tops fans, 'Ask the lonely' Also on Deram, the number of this one is DM 283.

**WHITE PLAINS** have a very good and also highly commercial song in 'My baby loves lovin'. Well, it was written by Rogers Greenaway and Cook, and they certainly do know about writing hit songs. This particular hit song is on Deram DM-280.

Funny to think that three gorgeous American girls came over to England before they really started being successful in the States. **THE FLIRTATIONS** have had several singles made here and issued there, and now America loves them, the Continent loves them, and the U.K. adores them. It just goes to show. What can you expect if they make records as good as 'Keep on searching'? That's their latest super single, on Deram DM 281.

And didn't I tell you **ARRIVAL** are beautiful?

**DECCA** group records

45 r.p.m. records  
The Decca Record Company Limited  
Decca House, Albert Embankment, London SE1



Tom Jones and Raquel Welch filmed a medley of Rock and Roll numbers at London's Revolution Club last week for a sequence in a Raquel Welch full-colour TV spectacular.....Scott Walker recently opened his door, and In come Tax.....Larry Page sen riding a Penny Farthing round Cannes.....It's reported a film version of "Portnoy's Complaint" being planned. Freelance writer, David Griffiths thinking of applying for the lead part.....correction to a recent Face item: Jonathan King isn't Got according to Press Officer Francis Baars. Phil Solomon has held the title for years and years and years.....A4: music by Tony Hatch.....

Led Zéppelin's "Whole Lotta Love", published by Super-hype in America.....Bob 'The Bear' Hite of Canned Heat is REALLY enormous.....Casual, 'Plug' Taylor, seen at the bottom of London's Staircase Club mum bling incoherently about the virtues of Guinness with Joe Dolan.....total of six U.S. chart-topping singles currently in our Pop Thirty must be some kind of record.....journalist box provided for Air Force concert at London's Royal Albert Hall most convenient for seeing Ginger Baker's left ear-hole.....



Writer On The Wall writing song for a TV play by Middle Earth's PR, John Marshall.....Tokens could well take over where the Beach Boys appear to have left off.....those seeking instructions to fire Howitzers, contact Mick Abraham of Blodwyn Pig — he was in Royal Artillery.....will publicist Rod Harrod soon be impersonating Toulouse Lautrec?.....Q5: which U.S. star first fingered the 'hit' button with the title "Come And Get It"?.....skinhead motto: 'Hair today, gone tomorrow'.....when interviewing secretaries for Chrysalis, Chris Wright first asks, "what sign are you?".....Wellington Fargo emulating Duke of Edinburgh at play.....Keith Altham does the amazing disappearing act every Friday night and can't remember where he ends up.....given that "Top Of The Pops", is one mad whirl, does it operate at 45 minutes per revolution?.....

Tamla fans rejoice! It's rumoured the writing team of Holland — Dozier — Holland are returning — but with a new label.....May Blitz leader, Tony Newman, celebrates his 8th wedding anniversary to Breakaways member, Margo, on Saturday.....RM's Val Mabbs though Jumbo jet coming to London Airport was the Beast arriving.....obviously there's a fortune awaiting the fashion designer who brings out a micro skirt called the 'Mici' (Mini, midi, mici — get it?).....

Anyone catch Andy Williams on the "Ray Stevens Show" last week?.....seriously though, everything Ray does is edged with greatness and his beautiful beautiful rendition of "Help" should be issued here as a single.....registration on Dave Lee Travis' new car is 1DLT.....which journalist told Ginger Baker he should never have left Traffic?.....son of Al Addin perfecting magical tricks with bananas.....Beach Boys in Los Angeles studios completing their next album.....can we now expect "Venus In Shocking Blue Jeans" by the Shocking Blue Jeans?.....



Andy Fairweather-Low's new sound a revelation of his musical ability.....new Immediate Records set-up wining hands down in battle to distribute Nice album in America with CBS.....Beast had his trunk tweaked by a nymphet at his secret watering hole.....Steve Marriott and Mick Abrahams are good muckers.....for their next single, Johnny Cash and wife June Carter, revive Tim Hardin's "If I Were A Carpenter".....where did CBS stamp 'Promotional Copy Not For Re-sale' on the Peddlers latest album?.....Writs were served by Manfred Mann on former manager Gerry Bron this week in respect of moneys allegedly owing from the Chapter 2 days.....David Symonds: you're a good dj — but try and get your facts straight. Shocking Blue is a Dutch group not American, and they were already in the UK charts with 'Venus' when you made your 'no hit' prediction.....

The Face congratulates Tony Brandon on making a fine job of the Jimmy Young Show.....who said Philips had clipped it's 'Wing'?.....whole of Page International locked out when key broke in lock at their office last week.....what does a skinhead keep as a pet? — a crocodile.....Lulu rates Maggie Bell of Stone The Crows as one of the best female vocalists in the world.....progress report on Face's 'boveril' the skinhead's drink' joke. First heard by RM's Rex Gomes, it was used by the BBC in a radio plug and now quoted as a Noel Murphy original somewhere else.....'live' recording at London's Marquee Club may result in one side of Daddy Longlegs new album.....



RM's Crawling Eye says Doctor Who won't be so lucky next time.....the pirate album craze has spiralled in America since Dylan's "Great White Wonder." Now available is a Rolling Stones album, two more by Dylan and a Plastic Ono Band disc.....Blinky Davis and Lee Jackson of the Nice looked fragile after returning from their gig in Paris over the week-end, but the Beast carried on as usual.....Albert King played the blues with an 87-piece Symphony orchestra — mind blowing.....Robert Stigwood threw a party at his house after the Jack Bruce concert at London's Lyceum last Sunday. Those present included Jack Bruce and the rest of the group.....Jeff Beck and Noel Redding seen drinking and rehearsing together — a new super group on the way?.....Stan Webb of Chicken Shack in good drinking form for opening night of Lanchester Arts Festival, but he was 'pressed' for a few of his pints.....Marmalade approached for an American tour but as yer genuine Scottish group. Complete with kilts and haggis?.....Val Doonican reputed to get 1,500 letters a week.....

# Now Maurice is to join the skinheads!

Well, this is the last week I'll be writing this column — with a beard and long hair. For I'm afraid all my lovely barnet has got to go this weekend.

As you have probably read by now, I am going into a new musical, "Sing A Rude Song," at the Greenwich Theatre opening on February 17 before we come into the West End. It is a musical story of Marie Lloyd, the olde-time music hall artiste and she is played by Barbara Windsor.

But one of the things I have got to do in order to fit in with the fashion of the day is have a haircut. I think I'll ask Lulu to help with the beard, she's really heartbroken that it's got to go.

It will be interesting to see how people react when I have shorter hair because — as I am sure a lot of you have found out already — it is sometimes difficult to get into restaurants and places if they

think you are a hippie or something.

I always wear a suit wherever I go and more often than not a collar and tie, but it still makes no difference.

When the Bee Gees last toured Germany, we were banned from a whole string of top hotels because of the fans the hotel owners thought we would attract. That's fair enough, I suppose, because there was a lot of damage done the time before that. Not by us — by the fans outside.

## Right to protest

But to throw somebody out of a restaurant for his appearances is going too far. Disc Jockey John Peel had this trouble last summer in Torquay. Apparently he was

asked to leave half a dozen places before he even had the chance to order anything. Still, the chances of Lu and I going to Torquay for a holiday are pretty remote, but I side with John and I think he was right to make a public protest.

This leads me on to a letter from Valeria Newport, of Leeds, near Maidstone, Kent. She writes: "For weeks I have been on at my boyfriend about getting a haircut. 'It's not that I mind so much, buy parents are goint to stop me seeing him if he doesn't do something about his hair soon. It is halfway down his back.

"Admittedly he keeps it extremely clean but as far as my parents are concerned that's not the point.

"He is not trying to keep up with a particular fashion at all. I think he really does like long hair, but he is going to break up friendship if he doesn't do something soon."

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



*Maurice Gibb*

I am afraid I fell about laughing when I read your letter, Valerie, but I suppose his hair does present something of a problem. Perhaps you could get round and get him to have just a trim or something just to keep your parents at bay.



OLIVER

THE ANNUAL MIDEM festival, held in January, in Cannes, is designed principally as an international market place for music publishers and record companies. But when the business of the day is over, there has to be an opportunity to relax and Midem has developed as an important showcase for talent as well.

The evening galas attract many top acts from America, Europe and Britain. Some come purely because of the prestige value of appearing before the big names of the music industry, while for others a successful performance can make the difference between clinching and losing a distribution deal for a record label.

A professional audience is the toughest in the world, as the performers at the opening gala discovered . . .



LESLEY GORE

THE MOST SURPRISING aspect of the opening show of Midem's three galas was the behaviour of the audience.

Even from a predominantly business turnout — never the easiest people to please — the apathy which greeted the efforts of a star-studded line-up was quite remarkable.

This lack of interest manifested itself at its worst during the closing performance by Martha Reeves and The Vandellas. In less blase surroundings the performance by the Motown act packed enough punch to have the audience on its feet. But the girls' reward for a set in which they strove mightily to enthuse the crowd, was to see a steady drift out of the hall as they pulled out all the stops for a rousing Dancing In The Street.

It may have been an indication of how little liking the Europeans have for American soul sounds, for a slick and effortless set from O. C. Smith didn't meet with the appreciation it deserved either. And Smith at least had the benefit of his own rhythm section to put some spark into the house orchestra, which all but gave up playing during the Vandella's closing song.

As well served as any by the musicians was Lesley Gore, depping at the short notice for absentees Kenny Rogers and the First Edition. To those who remember her only as the petite teenager who shrilled "It's My Party" a few years back, the Crewe Records thrush is now a sophisticated and compelling entertainer, with formidable attack on up-tempo items like "Hello Young Lovers" and a wistful way with a ballad such as "Why Doesn't Love Make Me Happy."

Particularly impressive was the interpolation of "I Could Have Danced All Night" with "Natural Woman."

from Ian Mulligan in Cannes



MARTHA REEVES AND THE VANDELLAS

# Midem--- a hard time for the artists

She was, incidentally, in even better form, as was her label companion Oliver, at a Tuesday night party hosted by Bob Crewe, when she had the guests calling enthusiastically for more.

At the gala, Oliver inspired of the recent success of "Good Morning Starshine", didn't impress and made the cardinal error of trying to persuade his blase audience sing along with him.

America's other representative on the bill, Jackie De Shannon, proved she's a better writer than

singer, although her husky tones grew more positive and effective as her act progressed. By the time she closed with "You Keep Me Hanging On" it was difficult to believe that she had failed to establish any emotional rapport with her listeners.

The rest of the bill comprised Russia's Edith Piehka, and Heintje, a precocious 12-year-old from Holland. Miss Piehka, undoubtedly owner of the finest voice of the evening, sang with unsmiling intensity and high drama, a song

about two airmen deciding whether to save themselves or allow their damaged plane to crash on a town — which proves that pop is a serious matter for the Russians.

Heintje, full of well-scrubbed appeal and juvenile stridency, sang songs about his mother, with the Europeans enjoyed as much as anything all evening. One of them, "Just Your Little Boy," performed in English, would probably have strong commercial possibilities over here.



## THE CRAWLING EYE

(CERT. 'X') By Lon Gussard

Six months out of the Fairports and nobody's noticed. So the question is—

### When is a vocalist not a vocalist?

WHEN IAN MATTHEWS left Fairport Convention and a new lead singer had to be found, he was afraid nobody even noticed he was missing. "I was bumping into people six months after the split and they say, hi Ian, how are things with Fairports? I said I left six months ago. It gave me a funny feeling."

Following that break-up, the Fairport Convention seemed to drift strongly into the traditional folk vein they're in now and away from country rock influences. The Crawling Eye immediately figured Ian left because of this difference in musical tastes.

"We weren't actually split up on stage — me doing my thing at one end of the stage and them at the other, but it was that way in thought, so I felt it was time to leave. In the beginning it was Tyger who showed me what country music was really all about. But he kind of left me there. I guess the others just didn't get as involved with the music as I did. Tyger told me who to hear and what to listen for and I went right into it, though I haven't got as far as Roy Rogers or Tex Ritter yet."

### Had to be careful

When Ian left, he was completely on his own. The Fairports were still on their way to notoriety, so they hadn't left him with too much in the way of funds for a solo venture.

"I needed some money to get started with and I knew I had to be careful who I got involved with on the management side of things. I also knew I was going to start a group, because I couldn't face a solo career and I couldn't stand up there on stage all alone. I wanted the thing to be country flavoured and I wanted it to be a close knit unit."

The odd thing is that 'Matthews' Southern Comfort', as the collection is called, consists of a lot of Fairport Convention. Ian has returned with the formation of his new band after a year's absence. Their first LP is called simply 'Matthews' Southern Comfort.'

"I'm doing the vocals, Richard Thompson (Fairports) is on electric and acoustic guitars, Tyger Hutchings (ex-Fairports) is on bass, Simon Nichol (Fairports) is on electric guitar, Gerry Conway (Election) on drums, Gordon Huntley on steel guitar and Marc Ellington on finger cymbals, plus a host of other assorted people on assorted things. We're really a group — not just me with a lot of backing musicians that will change all the time. We all get together like a group and we all suggest things like a group — the only difference is that I pay them. It just so happens that my first gig is with the Fairports as well and it will be a capacity crowd even without my help. It's Mother's on February 1st — the ideal debut. If I blow that, I really have blown it, so I'm rehearsing frantically."

Ian wanted country and the Fairports wanted folk. In this case, country has really met folk, for the two factions remain so close they might as well be one large band, but for the difference on records. 'Matthews' Southern Comfort' is a more than fair first effort from Ian and friends, with quite a few of his own compositions, some from Steve Barlby, who co-produced the LP and one from Richard Thompson. It's a nice easy country flow with cascades of steel guitar, then turns to 1958 vintage crooning and sobs are heard as death draws near on 'The Watch'. Crawl out to your little record stall in the hamlet and steal a copy. It's even worth paying for.



"I haven't got as far as Roy Rogers or Tex Ritter yet."

# Three-month talent search. result — disappointment

THE WHOLE pop scene in England is a complete and utter drag." Frank Rodgers, the Decca label manager, is a disappointed man.

For the past three months he has toured Britain looking for new talent to sign to the Decca label. But he has returned empty-handed.

None of the tapes sent to him — he receives four or five a day — have shown sufficient promise either. He explained: "The pop scene is built around Superstars — so there is no new talent getting

through. What I wanted when I started the search was some good, commercial groups — the scene's wide open for teenybopper groups with the break up of Amen Corner and Steve Ellis leaving Love Affair.

"But all the groups I heard were going progressive. They all tried to sound like the Cream. But, as label manager, I've listened to them all.

"I don't mind going anywhere — I've been up north to have a look and I must have seen a fair selection of the present pop scene.

"The only thing which is happening is reggae music with the skinheads. As the Rolling Stones

and The Beatles were our music, so the music of today's teenagers is West Indian. They don't even mind it not being played on Radio One.

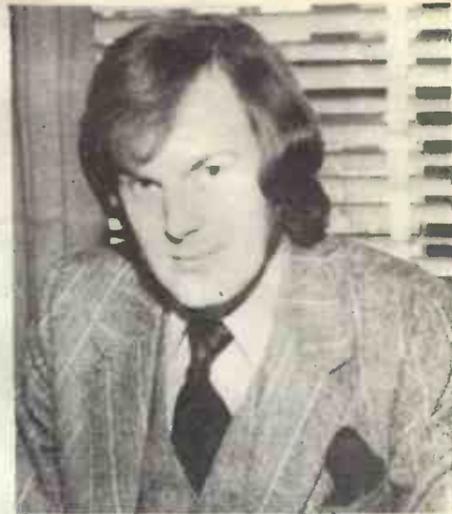
"But what they are looking for is someone to identify with. A white reggae group perhaps. If I could find a bunch of genuine skinheads who played reggae I'd sign them up."

Frank Rodgers has been to most of the ballrooms throughout the country looking for THE new group. And not only the groups. He has been asking the audience what

they would like to see. "Let's face it, no-one in show-biz buys records, so how do we know what the kids want."

"The one way to find out is to go and ask them. As far as I can see the scene is similar to when rock and roll was stagnant. Then the Beatles happened. I am determined that I will find the new Beatles.

"So what I want are the really raw material — the amateurs. I'll listen to any tapes which are sent to me at Decca head office — no-one will be overlooked."



FRANK RODGERS: pop scene a drag

## Time to give European groups a hearing

HAVING ALREADY reached the Top Ten in Holland, France, Germany and America, Shocking Blue's 'Venus' has at last crept into the British Top Fifty.

It's time conservative Britain and Auntie BBC turned its gaze from America for just a moment to see what the rest of Europe has to offer. (RM's new continental charts section is an excellent step in this direction).

Many European groups, like Shocking Blue singing in English, for example The Petards and the Lords in Germany, and Aphrodite's Child, whose success in Britain has been minimal, although they are consistent top-toppers in France. Europe even has its underground groups, Krokodil in Switzerland and Amon Duul II and Ihre Kinder (Your Children) in Germany.

Wake up record companies, wake up BBC. British records are bought and played in the rest of Europe, it's time we returned the compliment. — ALAN STEWART, 76 West Cromwell Road, London, S.W.5.

## Rosko and the NDO? Crazy!

RADIO ONE to be extended and separated from Radio 2? Fantastic, scream the bored pop millions in disbelief. But there had to be a catch, and sure enough, the Musicians' Union has provided it!

They've refused any increase in the present twelve hours needle time shared between the two networks each day. So, with no 'joint' shows, Radio One will have just six hours of records to be spread over more broadcasting hours! This means that some of the DJs who pride themselves on having record-only shows, e.g. Blackburn and Everett, will now be obliged to include live bands!

Will we now be hearing Rosko raving over the NDO? — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

## New club for Motown

WE'RE WRITING to inform all Motown fans that "Motown Ad Astra" is the New Tamla Motown Club of Great Britain. It caters for all the Motown artists without an official fan club here, including the Four Tops, Temptations, Marv Johnson, and Jimmy Ruffin.

The subscription is ten shillings a year and on joining members will receive an assortment of biographies on and photos of Motown artists, plus a copy of 'TC2' — the official magazine. — THE SECRETARIES, 34B Sherborne Gardens, Ealing, London W.13.

## Is this a reward?

THIS EVENING I took my two youngest children to see Herman's Hermits in Aladdin at the Odeon Streatham. It was a really lovely show, all the stars worked very hard.

But, when my children went round the back to get Herman's autograph, some lunatic had let both his back tyres down. This spoilt our evening. And the group are so natural both on stage and off, nothing big-headed about them whatever, I can't understand why anyone should want to do such a thing. — Mrs. J. LAWRENCE, 69 Norbury Avenue, Thornton Heath, Surrey.

## Help, please

CAN ANY readers help me with two problems. I am at the moment compiling a booklet on the history of the Chess-Checker label. Can any of the readers sell, lend or hire out any soul and R & B magazines, especially 'Chess Full Of Goodies' and Atlantic label fan club magazines.

Also are there any readers in Liverpool, Manchester, Bristol and N.E. England who can tell me of the shops in their areas that sell cheap, deleted and secondhand singles. All letters will be answered. — CHRIS SAVORY, 10 Edwina Avenue, Minster, Sheppey, Kent.

# letters

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

## Good value

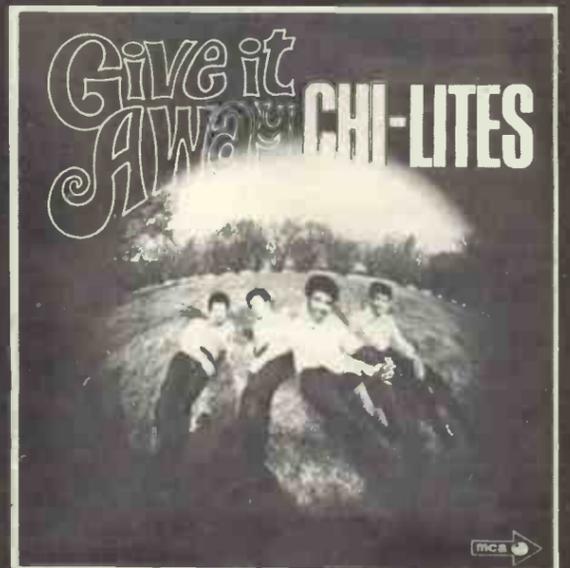
I WOULD like to praise Marble Arch Records for releasing a super value LP, only 14/6 — called '101 Strings Play Hits Of Today featuring songs of Simon and Garfunkel'.

The album treats us to seven great Simon and Garfunkel compositions, plus three compositions by 101 Strings leader Monty Kelly, which do not discredit this album. — ANDREW EGLETON, 93 Twyford Road, West Harrow, Middlesex.

# THE CHI-LITES

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THE NEW L.P. COVER FROM CUPID'S INSPIRATION

## INSPIRATIONAL - BUT A BIT TOO COMPLICATED

**A** LOT of commercial pop groups go 'underground'. But Cupid's Inspiration claim to be one of the VERY few groups who turned from underground to commercial pop!

That's not to say they took a retrogressive step, because they reckon they are a lot better these days, musically. They had a hit with "Yesterday Has Gone". But now those hit days have gone — the last disc failed to make the Top 50 — or have they?

"Our first hit was produced by Jimmy Duncan and now we're back with him and we all have a lot of faith in the new single, "Without Your Love". Sure, it's difficult to break back into the charts, but I think it is easier with us than with a completely unknown group."

Lead singer, Terry Rice-Milton speaking. "I know that our last disc didn't make it. I think it was a little too

complicated, actually."

Why didn't Cupid's sustain that early success with the material that followed "Yesterday Has Gone"? I don't know really," said Terry. "Except that we certainly were not prepared for that hit record. When it came, we had to go out and do live dates afterwards and we were not good enough. We just didn't expect it all to happen so quickly."

But that's all changed now and Cupid's have been spending the last year or so building up a new and strong reputation on the road. "We'd like to do a package tour, if we could find the right sort of act to tour with."

"Underground groups don't want to know you because they reckon the pop groups cannot play their instruments. But I tell you, Cupid's started playing their sort of music — before the hit single. And when the hit came, we just were not

geared to commercial pop."

New types of material are creeping into the group's act these days. They do some Blood, Sweat and Tears and Chicago numbers. "We also write some stuff but we haven't used much of it as yet. At the moment, I think it's better that we do material that is known to the audiences."

They won't do reggae though. "I don't really think reggae will last. It became popular simply because it was a good type of music to dance to — like the old Twist thing."

On Cupid's discs, the artists are billed as 'Cupid's Inspiration featuring Terry Rice Milton'. This gives the impression that Terry would like to be a solo performer.

"I'd like to be a solo artist certainly, but not for a while yet. I just want to carry on singing and writing at the moment."

RODNEY COLLINS.

**A**ND the publicity hand-out said: "Deep Purple Are Now!" And they are. They haven't had a hit single in Britain; but one thing established the group — that now historical "Concerto For Group And Orchestra" performed by Deep Purple and the Royal Philharmonic Orchestra at the Royal Albert Hall in September. But that was THEN (in September). Deep Purple don't want to spend all their time touring with orchestras. It was an experiment, it worked: now on to something else.

Such is the philosophy of Ian Gillan, the group's vocalist. He feels 'live' performances are the life blood of any group. This has always been his view, even in the old days when he was a member of Episode Six. Episode Six had a different sound from Deep Purple. They were a group who aimed to make strictly commercial records, but they never had a big hit disc.

"I suppose you could really call the time with Episode Six a sort of apprenticeship or training. I really enjoyed it and the group were a truly professional outfit. I suppose in terms of professionalism, it was better then — and now I might have fallen back a bit."

"I think Episode Six taught me how to cope. Towards the end it got rather bad, though. Episode Six' music was very 'pop-y'. Deep Purple's music however, is much harder than, say, one year ago.

## Deep Purple: changing shades

There's a more definite direction than before. The main thing for any group is to get truly representative material. The group are just not happy with their earlier albums — they were just messy."

Initially, Deep Purple's success came from the States. A top five single there called 'Hush' (which, incidentally, failed miserably in Britain), plus a couple of hit albums.

"The group is still big in the U.S. and I should say that was very good in a way because it made us financially stable," continued Ian.

On the pop/classic evening in London, he says: "The Royal Albert Hall concert was an experiment and it worked. It also got us plenty of publicity and it definitely introduced us to a wider audience."

What about audiences — do they vary from town to town? "Not really: we always know when we do a good show, and we know when we do a bad one as well. The audiences for Deep Purple are

obviously very different from the ones we used to get with the last group — these listen to you."

"We do a lot of dates — we're working five days a week at the moment. I expect many people come along to our concerts for a sort of mini-Royal Albert Hall show. And a few, I suppose, would be disappointed."

"But the group is constantly changing. We're recording a new album that should be ready by the end of next month. It's the best thing we've ever done and the group is thoroughly satisfied with it. I think it's probably the first time you could say that about one of our studio LP's."

Deep Purple, ever predictable. They are moving away from soft rock to a sound that is more commercial. They don't really want or need a hit single and all that goes with it. They are sincere and honest — that's all. And doesn't that make a pleasant change?

RODNEY COLLINS.

Heard it  
on the  
grapevine.....

## THE TIMES?

It's a grape-vine which includes the Times newspaper. But it's still a grape-vine. And it means that Al Stewart can almost be guaranteed capacity audiences for his concert tour of Britain later this month.

He has had tremendous reviews in The Times and The Financial Times, the occasional pop press mention, and he's been exposed on the front page of a Sunday newspaper because of a four-letter word in one of his songs. But that's it. He has been largely ignored by The Great Publicity Machine.

Instead he has relied on the grape-vine. Word of mouth recommendations throughout the university, college and folk-club circuit have assured him of large, receptive audiences wherever he plays.

The young folk-singer is now one of the most popular singers among university students. His MGB sports car is evidence of that popularity.

Drinking afternoon tea in his flat just off London's Royal Albert Hall, Al Stewart said: "I'm touring with the Third Ear Band and we're both unknown among the mass-media. But we're known among the students. And that's an enormous audience. There are five hundred folk-clubs in the country and many people don't even know they exist. But it's all there. Everything is happening there."

"And that's my audience. With the universities it's the same. It's almost an underground communications system. People write about me in the university press and the students soon get to know whether I'm any good."

"At Coventry recently, I had a concert for 400-500 people — but 360 of the 400 tickets were sold at Warwick University. The entire civilian population of the town, so to speak, didn't know who I was — but the students did."

Grape-vines have worked for other artists. For instance, Led Zeppelin have been on British television only once, yet they've managed to sell enough records for two platinum discs. And John Mayall, one of the most influential blues artists in Britain, has yet to appear on television.

"As it is I don't watch television more than once or twice a month because I don't want to be influenced by what's on every night. Sometimes the BBC puts on something really tremendous — such as Peter Watkins' film 'Culloden'."

"But more than usually the Authorities underestimate people's intelligence. But they can be outflanked. A person such as Leonard Cohen has proved this. A serious poet, Cohen has sold 70,000 records of his first album — which means that he has proved there is a market for something of quality."

"Writers can now make records — a much more immediate medium — and reach many people. And in the future serious writers will become involved in opening up the media — they will be combining all of them at their disposal and there will be three things together: visual art, writing and sounds. And that will happen within ten years."

"But now you have media controlled by expediency. For instance some time ago I deliberately listened to Radio One for three days to find out what it was all about. There seemed to be a rigid policy of playing current top twenty songs. I heard a song called "Stop Her On Sight" eighteen times in those three days. Is there anyone who could explain to me why I should have to listen to that song eighteen times?"

In the meantime, safe in the knowledge that he stands a good chance of not making the top twenty, Al Stewart is recording the follow-up album to the immensely successful "Love Chronicles".

Called "Zero She Flies" it will be released, together with the re-release of his first album, in mid-April. Doubtless the word will get around . . .

by Robert Partridge

# SUPERGROUPS, SUPERMONEY

## But the American dream is still a nightmare to Jon Hiseman

you think I am, Mac, some sorta talkin' map or somethin'." It's getting like hell over there. It really is."

Hiseman's management withdrew from the tour because they were not satisfied with some of the last minute changes to the itinerary made by the Bruce side of the package deal.

### Reverted

"I'm very pleased with the arrangements as they now stand. We weren't going to go to the States until October anyway, and now we've reverted back to that original plan. Europe is my scene now. 'Valentyne Suite' is selling very well on the Continent right now.

"We were in Paris last week with the Keef Hartley Band and Keith Relf's Renaissance and we had a standing encore. The audience went mad. They seem to be more willing to accept what's happening — and intelligent music does very well.

"But there's no grafting circuit in Europe. There are no clubs where tours could be organised. Consequently, there are very few European bands who get any kind of recognition. But there are a few who are incredible. There's one called Made In Sweden and a Danish band called 'Day Of The Phoenix' who are staggering. They could be one of the best bands in the world.

An unusual admission from Jon Hiseman, who is so engrossed in perfecting Colloseum that many of the world's top rock and jazz artists can pass by unnoticed. "I don't listen to anybody but us — my music only exists in antithesis to my other interests. But I am one of those people who are self-sufficient — so is my wife — so we can get away from it all. "As far as the band is going I think the major problem is time. It heals all wounds. If a band doesn't age naturally then it's not working well — and I think Colloseum are a thousand times better than we were when we started. It's growing.

"But we've got the environment to work in. We owe the groundwork to Graham Bond. He put jazz musicians in a pop

context — such as Jack Bruce, Dick Heckstall-Smith, Ginger Baker and myself — and he grafted for years shaping the music. The first result was Cream I suppose, and then Hendrix — who went to prove that pop stars could play their instruments. And as soon as that happened you had an environment where our sort of music could be played.

### It's healthy

"So long as this trend doesn't get too big, and swallow up the rest of the pop scene like 'Trad' music did, I think we can go on making a living. The 'Trad' boom burst but I think we can co-exist with the pop scene. It's healthy anyway."

On Saturday Colloseum teamed up with Jack Bruce's new group at the Lanchester Arts Festival before another tour of Europe. Perhaps a new Mythology Land will be the end result. **ROB PARTRIDGE.**



**P**OTS of gold hang from the ends of rainbows. But that kind of rainbow exists only in Mythology Land. Which is why Jon Hiseman is pleased with the decision not to take Colloseum on an American tour with Jack Bruce's new group at the end of this month.

America is the Mythology Land where super-groups make super-money. But Jon Hiseman knows that the myth must remain a myth when it is confronted with the reality.

Explained Jon: "I don't like the U.S. at all. Everybody's mad. The big cities are a mess. They even have Air Alerts when the air pollution reaches a certain level. Even African tribesmen in the bush can breathe!

"During our last trip over there we hired a car and we were trying to find a particular street. So we pulled over to ask some bloke walking down the road. As we pulled in he cowered against the wall as though we were going to machine-gun him.

"Once he'd gotten over that, we asked him where such-and-such a place was and he said to us: "What the hell do

## 'IF THE MILKMAN CAN WHISTLE IT, THAT'S IT' —ROBIN GIBB

**O**NE of the most appealing things about Robin Gibb is the obvious fact that he is a pop-misfit. He is the most unfortunate of all the misfits — a hyper sensitive one — although he might take comfort from the fact that he is not alone and afflicted by the same slings and arrows of outrageous fortune, others are Scott Walker, Pete Townshend, Ray Davies, Alan Price and most unhappily of all the late Brian Jones.

The misfits are those who usually care too much about their work and the World around them — they are hurt and affected mentally and physically by the caprice of life. The lucky ones are those either ignorant or insulated against the tensions and pressures of this business who stride through their careers with elan like well ordered marrows!

I have never met the real Robin Gibb because all I see is the rather tired and pleasant young man presenting his most co-operative and much interviewed face to yet another reporter but it isn't too difficult to read between the lines. He is rumoured to have tablets to put him to sleep and tablets to wake him up. He still relives the horror of the Hither Green rail disaster in which he was involved. His road manager describes him with affection as a 'headache and a heartache' and those songs into which he pours his true self 'I Started A Joke' and 'Saved By The Bell' show incredible awareness for a nineteen-year-old. The voice is as fragile as the person — it is a voice that has been trod on.

It may seem that I have given the impression I am sorry for Robin Gibb but a better word might be a sympathetic — he screwed up our first interview at which I was

supposed to do a BBC interview for 'Scene and Heard' and anyone who lugged a BBC 'Uher' tape recorder around will know how sympathetic you need to be to turn up again next day. Robin had apparently been detained at the solicitors sorting out some of his recent contractual problems. Amongst his other problems at present were explaining away the non-chart appearance of 'One Million Years' the single which most reviewers had tipped as a Top Twenty certainty just before Christmas.

### Expected

"I never expected the single to do anything because it was released over Christmas at a time when all

the radio and TV producer had already pre-set their plugs for the programmes over Festive Season. It got lost in the avalanche of record releases over that period which is exactly what I expected.

"The single I intended to release in January was 'August October' anyway. I have said before that I do not like to release tracks from an LP as a single but 'August October' was never intended to be on the album and the principle I was against was of releasing a single from an LP which had been out so long that the particular track was already over exposed. 'Robins Reign' has only been out three weeks so that does not apply to this single.

"It is not a deliberate single — I'm not trying to pull the wool over the public's eyes by releasing something commercial which I don't believe in



myself. It's a very catchy waltzy sort of song and that is just the way it was intended to come out.

"There is no question of my sacrificing quality for commerciality as has been suggested. I apply the same degree

of quality to everything I write and my final analysis is that if the milkman can whistle it — that's it!"

And that was dear old young Robin falling all over himself to explain the amazing disappearing single. Personally I do not believe it

is any more significant of Robin's rise or fall than any other hit single for anyone is at present — he could have six misses in a row and come up with a number one hit next year. Just who or what is Robin's market?

"I don't think you can pigeon hole what I am doing" said Robin. "I can't be categorised — I'm in a more poetic, pathos, melodious — Shepherd's market — that's my market!"

On January 31 Robin flies to New Zealand for just one concert appearance. A long way to go for a one night stand?

"It's a place where I have had about eight number ones," said Robin. "Massachusetts" and 'Saved By The Bell' and other numbers I recorded with Bud Flanagan were number one out there. I ought to put in an appearance but I don't like being on the other side of the world for too long.

### Negotiations

"I'm hoping to get the Royal Festival Hall or the Royal Albert Hall in a few months time with a 30 piece orchestra and negotiations are in hand with Jim Festival and Albert Hall at present. It will be a concert with a 30 piece orchestra of me doing my own songs."

Other business included a reference to a Hungarian Youth Poll which Robin had just won — of which he knew nothing but affirmed — "Writs will be sent" presumably a hang over from Jim Solicitor the previous day and a mention of the Andy Williams Show which he is to do in America shortly after his short run in New Zealand.

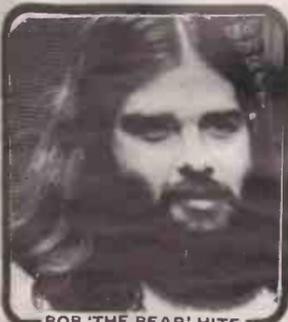
It was interesting to note that Robin now talks in interviews in clipped staccato phrases not unlike Jimmy Saville who is another talented and much underestimated person.

**KEITH ALTHAM.**

**C**ANNED HEAT need no explanation — nor do they offer one. Since their inception in 1965, they have pulled the carpet from under the charts with the cleanest simplest and most professional country blues sound in town.

In their London hotel, Canned Heat demonstrated their unique ability to 'shoot the bull' — an American expression meaning to chat with great vigour. The following is an hour in the life.

"We didn't play that fateful free concert with the Stones at Altamont, but we played the Avalon Ballroom at the same time they did San Francisco. It was still a good turnout for us, because we drew our local



**BOB 'THE BEAR' HITE**

followers as well as those who always go to the Avalon, while the Stones pulled people in from all over the States," said Larry Taylor.

"The Stones ain't THAT big," puffed Bob 'The Bear' Hite.

"The States are becoming more violent," said Al Wilson

## Get your hair cut or get beaten up

with a sadness in his voice, "There is a younger generation coming in and they're all into reds and speed — both extremes. They aren't interested in creating or helping, they want to beat up on long haired people. Then there is this new motorcycle club called the 'Iron Cross', whose members are down on drugs altogether, but still make it their duty to attack long haired people. They are out to

prevent the mongrelization of our race."

"You people have trouble here with skinheads, don't you? What's a skinhead", asked Adolpho De La Parra.

"They cut all their hair off and go around in bands beating up hippies," quoth Bob 'The Bear'. "In the States, it was the thing to grow your hair long. Here it's the thing to cut it all off. Don't give them any publicity and they'll go away."

Bob then turned to Harvey Mandel, who hadn't said a word since I arrived. . . . "By the way Harvey, why don't you shut up and stop talking for awhile. He used to cut hair, you know. I hate him for that. Yeah, he used to be a hairdresser — a faggot hairdresser."

Harvey grinned sheepishly as 'The Bear' rose to his full height and width. "You print that and I'll bomb your paper, man", said Harvey almost audibly. "Not only that", bellowed 'The Bear', "but Harvey is an actual victim of the plaster casters. That's

right man, it's in a trophy room somewhere. . . . Hey, shall we all take our shirts off and really offend the younger readers? Harvey, go get your porno. Harvey has some really good Mexican porno."

While the porno was scrutinized, I asked Al Wilson about the changes that would be in effect since the last British appearance of Canned Heat.

"We were way too loud last time. We've come down at least half volume now and we want to play bigger halls. The last time we were going to do the Roundhouse, but it was condemned or something, so they stuck us in the Revolution. That place was too posh and too small. This time

we want to get all the kids in and we want them to be able to afford a ticket."

"This stuff is the lowest of the low", exclaimed Larry, from the other side of the room, nose pressed to some interesting pictures.

"We didn't have any time at all last trip", continued Al, "but this time we actually get some days off to look around the city. I want to go to Kew Gardens."

"Let's not pose for any more photos unless they're off", belched 'The Bear'.

I have to be getting along now, I explained.

"Don't forget to boogie woogie", said the Hefty One as the door closed behind me.

**LON GODDARD**

# smalltalk

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## CHARLIE GILLETT'S COLUMN

### The night Presley rocked the myth

THERE WAS A moment in that Elvis TV show that must have set the heart of every R & B fan beating a little faster. The man had just given a masterly display of musical autobiography, showing a sense of humour that neither RCA nor Hollywood had let him reveal in fourteen years of synthetic productions.

Even here, on TV, the show was slick and contrived — but at least we were spared the usual greasy master of ceremonies, and it was left to Presley himself to make any introductory comments, casually. And, about a third of the way through the show, Presley sat down and started telling us the story about how it all began, in rhythm and blues and gospel.

And that was the moment. We should have known better, but we wondered — who's he going to talk about. Wynonie Harris? The Five Blind Boys of Mississippi? Arthur Crudup?

Not a chance. Some girl started into "Sometimes I Feel Like A Motherless Child," and we were back with fake, sentimental history that would have us believe that the blues all started in George Gershwin's "Porgy and Bess." "Black and White Minstrels go R & B."

Bones Howe, the producer who has drained all character out of the Fifth Dimension, was musical producer on the Presley show. It figured.

### Oh for Jack Good

Almost a third of the show was wasted on songs that had nothing at all to do with the kind of music that inspired the young Elvis Presley to start singing rock 'n' roll back in 1954. Now if they had had Jack Good produce the show, we might have got something.

Meanwhile, we still have to pick our own way through pieces of the past. Depending on our resources, we find the relevant records in second-hand shops, in the auction lists advertised in RM's "Smalltalk", or on those LP's that British record companies see fit to let us have. Unfortunately, only one British record company — Ember — takes the rock 'n' roll collecting audience seriously enough to make up a considerable number of original compilations for this market.

Managing director Jeff Kruger actually reads the fan club magazines "Haley News" and "Penniman News," and has made available rare material by Merrill Moore, Esquerite (listen to him), Johnny Otis, Jerry Lee Lewis, Carl Perkins, Bill Haley, Etta James (the best female rock 'n' roll singer of all time), and, coming soon, the Jodimers (a group formed by some of Haley's Comets, who left him in 1956).

### Unissued material

The company with the richest supply of unissued material that would interest rock 'n' roll collectors is Polydor, who issue King's material. King had a remarkable proportion of the best blues shouters, screaming saxophonists, and blues big bands in the period 1945 to 1955. But although more than 50 LP's have been issued from this period's catalogue in the States. Polydor offer us two, "Soul Fever" and "Kings of Rhythm and Blues."

Despite its title "Soul Fever" rocks on 12 of its 16 tracks, fantastically on Hank Ballard's "Work With Me Annie," the Charms' "Hearts of Stone" and Bill Doggett's "Honky Tonk, Part 2." (Reader Tony Neale wrote to point out that a couple of tracks are different from those with the same name on Ember's earlier LP, "25 Years Of R & B Hits": the Dominoes' "Sixty Minute Man" has extra voices, and the track called "Long Gone" by Sonny Thompson is something else.)

"Kings of Rhythm and Blues" was compiled in Germany, but has been released here (Polydor 623 273). It has seven tracks each by Tiny Bradshaw and Wynonie Harris. Bradshaw must have been a major influence on Bill Haley's style — there's that same "jolly", almost monotonous voice, a band shouting choruses, marching boogie beat, and sax solos that tear the paper off the walls.

### Well-disciplined band

His tracks are: "Walk That Mess"/Bradshaw Boogie"/"Breaking Up The House"/"T-99"/"Well Oh Well"/"The Train Kept A-Rolling." It's a well-disciplined band, featuring Red Prysock on tenor sax on three tracks, and a fine pianist called Jimmy Robinson who runs in and out of the best in ways few later rock 'n' roll men dared do.

Wynonie Harris had a richer voice than Bradshaw, and invariably had stronger material. "Bloodshot Eyes" might seduce people into buying the record without hearing anything else, a funny, roaring opus that had all the spirit anybody later got in rock 'n' roll.

In contrast to the ballad-singer we have known about from a Blue-Beat E.P. that had been available here, this LP presents the shouter: "Lovin' Machine"/"Shot Gun Wedding"/"Bloodshot Eyes"/"Crazy Love"/"Baby, Shame On You"/"Good Rockin' Tonight." With luck, this record could restore Harris' reputation, until now unjustly overshadowed by Joe Turner's.

There's a lot more where all this came from. But first Polydor has to believe there is a market, which means somebody had better buy one of these LP's.

## Track by track with Family — and one bad ear!

AFTER HEARING of the violent actions during the Rolling Stones concert in America Roger Chapman was looking forward to Family's forthcoming tour, with some apprehension.

"We're looking forward to working there, but all that's a bit off-putting," said Roger, shaking his head. Nevertheless he settled down enough to concentrate on talking me through the group's new album 'A Song For Me'.

"In all," explained Roger, "I think it shows a bigger sound. We're changing a lot gradually. We tried to get the kind of sound we achieve on stage. Our last albums weren't quite right in that respect. Of course, though, without the visual effect it's not the same for us."

Roger then put the album on the player and sat down on a small wicker chair and listened and thought deeply.

"This one's called 'Drowned In Wine'. It features a fuzz flute, if that's any good! We were trying to get the dimensions in sound, the different shades of music. I think it's worked out."

"The next one 'One Poor Soul' is 'live' as much as anything can be, if you can call it that. It's simply guitars and me. We went into the studio and recorded it straight through just as it was."

"'Love is a Sleeper' is the first track with vibes on. They're actually very hard to record, but they're so subtle, they're worth taking time over. Having 'Polly' on vibes has changed the whole dimensions of the group. We had Zoot Money on organ for this track too. He's a great guy! We just asked him to drop down to see us one time and he did."

"'Stop For The Traffic' was just like a 'blow' with everyone. It's a rock 'n' roll sound. I think that really hit everyone, the rock 'n' roll revival. It's very valid, it's helped to bring everyone back to the roots. This track is not quite how we intended it somehow. I don't dig the vocal for me."

"'Wheels' was written by John Whitney and myself with Rick Grech. Rick also wrote 'Emotions' from the last album with us, and I think it was 'Me My Friend' on 'Doll's House'." I pointed out something of a Feliciano influence in this composition, at which suggestion Roger grinned broadly, (being a Felicians admirer). "I suppose you do take influences without realising it," he said. "At least it shows we don't stand still!"

While a friend changed the album over to side two, a 'doctor' friend (?) dropped a few potent drops into Roger's ear.

"Thought I was going deaf," said Roger explaining, before wincing with pain and mopping tears from his eyes.

"Oh dear," said the administrator. "That isn't supposed to happen. But don't worry it's the oldest" (I believe it) "remedy there is. It'll clear in no time."

Several minutes later Roger straightened up to apologise and try and collect his thoughts.

"Phew! Now let's see. 'Song For Sinking Lovers' is favourite for me. It's a nice track both recording and production wise."

"'Hey Let It Rock'. I was in a good mood when I wrote this. I write so many involved lyrics. Just depends on how I feel."

"'The Cat and The Rat' is a good visual track. I like working on stage, but there's good and bad things about everything. I think it helps you to feel what you're playing more. If you make one mistake on an album it's very obvious, but on stage with showmanship you can pass it off."

"'93's O.K. J' is an instrumental! Will and Charlie on guitars and Rob is playing round the drums like tom toms. Normally we don't get very involved in percussion."

"The title track 'Song For Me' is more or less a complete blow! It's the longest ever track we've recorded. We had to wind it up, so that we could include our other material, before we really wanted to, as it is." V.M.

# Could the Flirtations become supreme?



PETER JONES — RECORD MIRROR, January 17th 1970

writes  
**Could the Flirtations become supreme?**  
FLIRTATIONS: "Keep On Searching"; "Momma I'm Coming Home" (Deram DM 281). Tremendous. These girls have the sort of fire that made the Supremes supreme, so how come they aren't rated on the same level? This is a thundering, sometime-soulful, item which has both melody and crashing impact. The Flirtations here don't flirt so much as attempt physical assault. I like it. CHART CHANCE.

## They already have!

DM 282

DERAM



JUDITH DURHAM

## Reggae Releases

As usual, these weeks, a big batch of reggae material — with at least a hint that producers are trying to find new atmospheres in which to house this dance-beat.

**T. C. WILEY:** TNT (Fontana). Three minutes of flute-led shuffling instrumental — Gentle, lilting ska.

**THE ESCORTS:** I'm So Afraid Of Love (Big Shot). Expressive lead voice over a totally committed shuffle beat.

**HOT ROD ALL-STARS:** Lick A Pop (Duke). Organ-dominated instrumental on so-so melodic theme.

**THE WANDERERS:** Wiggle Waggle (Trojan). More full-blooded sound, gimmicky-chatterbox group vocal.

**CRYSTALITES:** Musical Madness (Song Bird). Mid-tempo piano showcase — rambling instrumental.

**JAMAICANS:** Fire (Harry J.) Eloquent — and fiery. In with strong chances.

### NEW SINGLES reviewed by Peter Jones

**DAVE DEE:** My Woman's Man; Gotta Make You Part Of Me (Fontana TF 1074). Just Dave now, first with guitar, then strings. He sings extremely well as this really builds into a full, commercial sound. Excellent Howard-Blakley song. But essentially this is a performance job, coaxingly romantic then all-out. This should be an instant hit. Dee-mand it. **CHART CERT.**

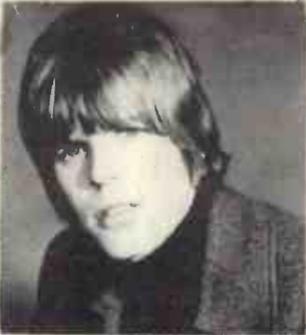
**JOE DOLAN:** You're Such A Good Looking Woman; Something Happens (Pye 17891). Joe with a yip and a holler — up-tempo beat-ballad. Honestly not sure that it'll make it, but it contrasts well with the Irishman's previous stuff. Sort of Frankie Vaughan material, if you get the gist. **CHART CHANCE.**

**SANDIE SHAW:** By Tomorrow; Maple Village (Pye 17894). Piano fair powers behind Sandie on this today-sounding opus. Most erratic, hurrying song which for me comes off completely. Most impressive phrasing here and there, too, which gives it surprise content. Alas, it could miss out. But I'll stick with it. **CHART CERT.**

**HERMAN'S HERMITS:** Years May Come, Years May Go; Smile Please (Columbia DB 8656). Folks are talking of this as a potential number one? Well, it's a gentle little thing in sing-along style, nothing demanding but the chorus is commercial and has "answering phrases". Pure pop pop. And so straightforward. **CHART CERT.**

**THE PAPER DOLLS:** My Boyfriend's Back; Mister Good Time Friday (RCA Victor 1919). So okay, the trio didn't really ever find that important follow-up. But

## Judith Durham, Barry Ryan, Dave Dee, Herman & Sandie . . .



HERMAN

apart from a feeble spoken intro, this is a typical slashing slice of direct pop. Big beat, group sound. Seems to me to have a chart-worthy approach. **CHART CHANCE.**

**DOROTHY SQUIRES:** Till; The Season Of (President PT 281). This is a re-recorded track from Dot's last album, and is a typical high-emotion oldie which suits her ideally. Don't forget her last ballad outing stayed long in the charts. Lavish string backing here and hard-sell romanticism. **CHART CERT.**

**JUDITH DURHAM:** The Light Is Dark Enough; Wanderlove (A & M 777). Ex-Seeker, of course. This slow-to-build ballad is on a folksey kick. The vocal timbre is nigh perfect — the lyrics worth a listen. Just have a feeling that the song is short of instant impact. **CHART CHANCE.**

**BARRY RYAN:** Magical Spiel; Caroline (Polydor 56370). A good strained, exuberant mood here. Barry, despite the constant knockers, does make good-class pop records — lots of thought, plenty ability. This is a less-ambitious production, but there is still a helluva lot happening. It really does pushalong. **CHART CERT.**

**EVERYBODY:** The Shape Of Things To Come (Page One). Bouncy, violently-sung, bit of

prophecy. A bit gimmicky but off-beat.\*\*

**JIM DALE:** Twinky (Pye). Squeaky girlie chorus on a pleasant but not outstanding commercial ballad.\*\*

**PICKETYWITCH:** That Same Old Feeling (Pye). Girlie-type straight beat-ballad. Been done dozens of times before, but nice.\*\*\*

**JAWBONE:** How's Ya Pa (Carnaby). Sort of good-time approach, with a catchy back-beat. Comes off well.\*\*\*

**FRANCOISE HARDY:** All Because Of You (United Artists). French-style sexiness. Melodically sound — could make the charts.\*\*\*

**KANSAS HOOK:** Echo Park (Uni). Bit Bee Gee-ish, but distinctive all the same. Plaintive builder of a ballad.\*\*\*

**ROSETTA HIGHTOWER:** The April Fools (CBS). Change of style for the erstwhile swinger. Straight pro-sounding ballad.\*\*

**JOHN WALKER:** True Grit (Carnaby). Like to tip this for charts, but it just falls short. Even so, well-sung movie-tied show.\*\*\*

**MAX BYGRAVES:** Love Me A Little More (Pye). By no means the best of Max, but he usually sells.\*\*

**THE BROTHERHOOD OF MAN:** United We Stand (Deram). Sensitive orchestration, girl - boy lead — fairly routing lyrics. Nice, though.\*\*

**LEE LYNCH:** Sweet Woman (Ember). Could-sell ballad, bit wavering, but an Irish star with big following.\*\*\*

**SUE AND SUNNY:** You Devil, Cotton Eyed Joe (CBS). Album track and a stand-out release from any viewpoint. Deserves to move.\*\*\*

**j. j. dilemma:** Bow Down To The Dollar (RCA Victor). The lower-case letters are intentional — brash, swinging soul job from the heavyweight American.\*\*\*

**DICK TURPIN:** If You've Got The Time (Evolution). Singer-pianist ballad.\*\*



DAVE DEE

**PAUL VIGRASS:** Stop (RCA). High-sounding lilt-ballad.\*\*

**WESTLAND STEAMBOAT:** Born Under A Bad Sign (CBS). Repetitive beater.\*\*

**MIKE HOLM:** Mendocino (Major Minor). Organ-y and fair ballad.\*\*

**GEMINI:** Please Don't Let It Start (RCA). Harmony-ballad — nice.\*\*\*

**BILL QUINN:** The Right To Love You (Pye). Country ballad.\*\*

**REGINE:** Marry Me! Marry Me! (Columbia). Deep-voiced girl, movie song.\*

**THE JUG TRUST:** Goodbye Train (Parlophone). Folk-country-pop.\*\*

**JOHN AND ANNE RYDER:** Sign For Love (MCA). Excellent duo work.\*\*\*

**THE DRAGONS:** Hello, I Love Maria (Page One). Emotional ballad.\*\*\*

**SIGHT AND SOUND:** Jose (Pye). Staccato group ballad.\*\*

**SONS AND LOVERS:** The Girl I'll Never Know (Beacon). Promising group, excellent lead singer, song that grows on one — well, me!\*\*\*

**HEATH HAMPSTEAD:** Each And Every Part Of Me (RCA). Big and high ballad. Good but squarish and with sing-along style.\*\*

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# Strong songs and a nice change from Badfinger

**BADFINGER:** "Magic Christian Music" (Apple Sapcor 12). Rather a good pop LP from Badfinger. It makes a change not to hear heavy music from groups, and Badfinger don't seem to need that to hold themselves together. Their own songs are as strong as Paul McCartney's pleasing "Come And Get It" which kicks off this set. The vocals are expressive and they keep everything relatively simple, making it all flow easily. Superb artwork on the sleeve and the LP deserves to be a big hit.

## Great comeback for Gene Vincent

**GENE VINCENT:** "I'm Back And I'm Proud" (Dandelion 63754). Rockin' Robin; In The Pines; Bee-Bop-A-Lula '69 Rainbow At Midnight; Black Letter; White Lightning; Sexy Ways; Ruby Baby; Lotta Lovin'; Circle Never Broken; I Heard That Lonesome Whistle; Scarlet Ribbons (For Her Hair). Gene Vincent is back in business. But he's not the rocker of old. Rock and roll lives, of course, with numbers like his four and half million seller, "Be-Bop-A-Lula", "Sexy Ways", and "White Lightning", but the whole approach to the music has a country flavour. This is perhaps, because of the piano playing of Jim Grant, who provides an excellent country base. Also on the album are "Black Letter", "Circle Never Broken" and Hank Williams' "I Heard That Lonesome Whistle" — all of which are more or less pure country numbers. Vincent's vocals are as immaculate as ever, with that unusual phrasing making the songs completely his own. A great come-back album. R.P.

**THE PEDDLERS:** "Birthday" (CBS 63682). Where Have All The Flowers Gone; Little Red Rooster; Southern Woman; By The Time I Get To Phoenia; Day In Day Out; Girlie. P.S. I Love You; Girlie; City Living; Lockshen Pudding; Birth.

The best ever album cover from The Peddlers — and some very competent music to go with it. Ranging from sophisticated R'n'B to soft night-club music. The Peddlers at all time are in control of their material. Perhaps the most unsatisfactory track is "Little Red Rooster", the old Willie Dixon number once performed by The Rolling Stones. Possibly the best track is "Girlie" — a single release of the group's which happens to be much better as an album track. T.L.

## Deceptive title -- but Winter's sound is still the same

**JOHNNY WINTER:** "Second Winter" (CBS 66231). Winter's third LP (despite the deceptive title — the first LP was a more ethnic blues item on Liberty) is, to my knowledge, the first three-sided LP. The last side is blank, unplayable. The reason is that the Nashville session that produced this LP didn't quite make the double or single album quota. So here it is, a bargain at 43/9d. if you like this kind of music and if you don't already have the Chicago Transit Authority album. Musically it shines. Johnny inventive guitar work is pretty heavy, but the blues roots still come's through strong despite the updating techniques. He works through many kinds of blues, subtle, blatant and mostly noisy but he's better on this set than on the first CBS album which sounded more like a rush job. Addicts of this will dig and at least Johnny, white as he is, grew up in the same environment as the black musicians whose style he copies so well. He has an excuse.

**THE OCCASIONAL WORD:** "The Year Of The Great Leap Sideways" (Dandelion 63753). Open The Box; Trixie's Song; Eternal Truth Man; Train Set; The Battle Of Waterloo; Delta, Underground Blues; John Smith And The Dawn Of Morality; A Thoroughly British Affair; The Sweet Tea Song; Click Click; Nuts And Bolts; I'm So Glad; Internal Truth, Woman; Barnyard Suite; The Playground That Fought Back; The Girl Behind Me; The Skin Divers; Missed My Times; Mrs. Jones; The Evil Venus Three; Hortensia; Eine Steine Knack Muzak; Close The Box.

Satire, poetry, songs, jokes — a galaxy of fun to amuse you during those rainy days. Or if you have chicken pox and have to spend the week in bed. Otherwise, I'm afraid, it takes one listening to be mildly amused, two to be slightly less and after that it depends on your own taste. A bit like Pete Brown crossed with Adrian Henri crossed with Private Eye crossed with TW3 with just a whiff of Skip James.

Nice guitar playing and some quite pleasant humour. R.P.

**SOUND OF SUNFOREST:** (Stereo SDN 7). Overture To The Sun; Where Are You; Bonny River; Be Like Me; Mr. Bumble; And I Was Blue; Lighthouse Keeper; Old Cluck; Lady Next Door; Peppermint Store; Magician In The Mountain; Lovely Day; Give Me Your Loving; Garden Rug; All The Good Time.

A cross between folk music and commercial pop. For a first LP this is a good effort. Augmented on some tracks by cellos, violas, trumpets, French horns, piccolo, oboe and tuba. The three piece group themselves play piano, harmonium, harpsicord, organ, Spanish guitar, banjo, latin American percussion, ankle bells and all three sing. Slightly pretentious lyrics, but a good, overall sound.

**BULLDOG BREED:** "Made In England" (SDN 5). Paper Man; Sheba's Broomstick; I Flew; Eileen's Haberdashery Store; Rolder Men; Dougal; When The Sun Stands Still; Reborn; Silver; You; Top O' The Pops Cock?!?!; Revenge; Austin Osmanpare.

Good, driving hard rock music. Back to the basics, the group have found a good style of playing which makes this a worthy first LP. Good harmonica playing on "Top O' The Pops Cock?!?!".

**IAN GREEN:** "Revelation" (CBS 63840). One Fine Love; Twilight; Step Inside Love; Day In

The Life; She's Leaving Home; Revelation; When You Love A Man; No Face No Name No Number; Mercy, Mercy Mercy; Something's Gotten Hold Of My Heart; Epitaph For A Good Day.

Ian Green is the arranger behind "Goodnight Midnight" by Clodagh Rodgers, "Something In The Air" by Thunderclap Newman and many other biggies of the past few years. But what is this album meant to be; Is it just the arranger's favourite tunes re-arranged, or what? Is it Rosetta Hightower's album? She sings on some of the tracks. Once you've gotten over the difficulty of knowing what it's all about, you'll find these are very pleasantly arranged songs. Gentle, unpretentious and very good as sweet music. Best track is possibly Miss Hightower's version of that neglected Stevie Winwood classic "No Face, No Name, No Number". Very pleasant listening. H.A.

## 'Moon Walk' — a new dance craze?

**JOE SIMON:** Moon Walk (Parts 1 & 2) (Monument MON 1042). A hackneyed, dull brassy "dance" song that gets nowhere, but is doing amazingly well in America. The "Walk" better be a gas to dance, to compensate for the pedestrian song!\*\*\*

**CRAZY ELEPHANT:** There's a Better Day A Comin' (Na, Na, Na, Na); Space Buggy (Major Minor MM 672). Good enough if predictable Bubble Gum, with heavy beat — trouble is, I think it's probably too frantic and fast for dancers at this moment. Nicely dated corny, really bad, guitar and sound effects instrumental flip — so much so, it's a gas!\*\*\*

**ARLO GUTHRIE:** Alice's Rock and Roll Restaurant; Coming In To Los Angeles (Reprise RS 20877). The song of the film of the song, by Woody's boy. Their influence was the same, so naturally he will sound Dylan-ish to untutored ears. The message is that "you can get anything you want, at Alice's rest-o-ron" . . . including Alice's Cook-book? More Folk-Rock on flip.\*\*\*

**JAKE HOLMES:** Saturday Night; The Diner Song (Ember EMB S 269). Jake, who recently appeared on Polydor, here comes in with a "boing" prior to a break-neck beat inventively-arranged "modern" song, which features some Middle-Eastern sounding fast guitar. Good complex flip, too.\*\*\*

**NEIL YOUNG:** Oh, Lonesome Me; Sugar Mountain (Reprise RS 20861). Neil (of CSN&Y, of course) has slowed down Don Gibson's old song so much that even at 78 rpm it still sounds slow (albeit at that speed, it's more like "I Got You, Babe" by Tiny Tim!) . . . it's O.K. Folk-Snooze. Jangly flip.\*\*\*

**RICK NELSON:** She Belongs To Me (MCA MU 1106). Ricky's got a big U.S. hit with his pleasant-enough version of Dylan's song. It's a pity Jimmy Burton no longer backs him on guitar — still, there's some nice steel amongst the heavy humming here.\*\*\*

NEW ALBUMS reviewed by the panel



BADFINGER: deserve to have a hit LP.

## AMERICA AWAKES by James Hamilton

**NANCY WILSON:** Can't Take My Eyes Off You; Do You Know Why (Capitol CL 15624). Grrr! Yeah! My own favourite of the week, this slow sizzling burner of a beauty is jazzily wailed (whatever Miles Davis may say) by Nancy to a great bluesy big band backing. It's the same song, but otherwise just FORGET the Frankie Valli/Andy Williams versions! A super-sexy smoocher, with a less jazzy but similarly nice M-O-R flip. She's due here, so maybe a CHART CHANCE?

**LOUIS ARMSTRONG:** Hello, Dolly; You Are Woman, I Am Man (MCA MU 1110). . . this is Sydney, Dolly! Yes, it's the record that broke the Beatles' monopoly of the top of the American Charts, way back when (Spring 1964). What nostalgia, even though it's not actually one of my old favourite songs from way back then! With the flick doing big business now, this must have a chance again. Flip from "Funny Girl", so it's a great package for all you Broadway buffs. CHART CHANCE.

**MONGO SANTAMARIA:** Cloud Nine (Direction 58-4086). Brassily percussive, it goes great with Santana and Chicago for discotheques.\*\*\*

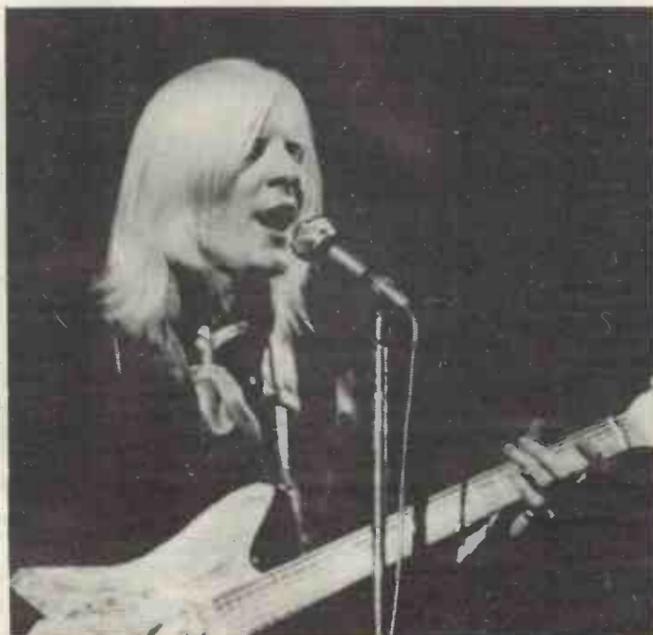
## Great news for record buyers

### the new style record buyer

From the February issue (Vol. 2, No. 1 on sale January 25th) The Record Buyer will be called plainly and simply Record Buyer. But that's not all — the most important changes will be found inside. They will include:

- 1 INDEPENDENT CRITICAL REVIEWS of every worthwhile album release of the month — all classified in music sections (Progressive, Pop, Heavy Rock, Blues, Country & Western, Folk, Jazz, etc.) plus, a separate section on the month's best budget releases.
  - 2 The most popular of our present features — Top 1000 singles, Top 100 albums, and The Classical Scene — an easy-to-read run-down of the best classical releases of the month.
  - 3 PLUS all features and articles of direct interest to record buyers, covering such subjects as Recording Companies, Recording Artists, Reproducing Equipment, Music Trends, plus in-depth interviews with the people who matter.
  - 4 An easy-to-enter competition in which you could win a fabulous Bush Cassette Tape Recorder (you know that you have always wanted one!)
- So don't forget, if you can't see the new Record Buyer at your regular newsagent on January 25th ask for it!

Win a BUSH Cassette Tape Recorder  
details in the FEB issue of RECORD BUYER



JOHNNY WINTER: musically shines.

**BARRY RYAN**

**M.A.G.I.C.A.L. S.P.I.E.L**

**Spells A NEW HIT SINGLE**

Written, arranged and produced by Paul Ryan. Vocal backing by The Candy Choir



HEAR BARRY'S FIRST L.P. RELEASE ON THE POLYDOR LABEL 'BARRY RYAN' **Polydor**

583 067

## TOP U.K. ALBUMS

- 1 (1) ABBEY ROAD Beatles (Apple)
- 2 (2) LED ZEPPELIN II (Atlantic)
- 3 (3) MOTOWN CHARTBUSTERS (Vol 3) Various (Tamla Motown)
- 4 (4) LET IT BLEED Rolling Stones (Decca)
- 5 (5) LIVE IN LAS VEGAS Tom Jones (Decca)
- 6 (9) EASY RIDER Soundtrack (Stateside)
- 7 (8) AT SAN QUENTIN Johnny Cash (CBS)
- 8 (13) BASKET OF LIGHT Pentangle (Transatlantic)
- 9 (17) SOUND OF MUSIC Soundtrack (RCA)
- 10 (7) ENGELBERT HUMPERDINCK (Decca)
- 11 (6) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues (Threshold)
- 12 (14) BEST OF... Cream (Polydor)
- 13 (10) THROUGH THE PAST DARKLY Rolling Stones (Decca)
- 14 (16) CHICAGO (CBS)
- 15 (11) BEST OF SEEKERS (Columbia)
- 16 (22) OLIVER Soundtrack (RCA)
- 17 (24) LEIGE AND LEIF Fairport Convention (Island)
- 18 (28) 2001 - A SPACE ODYSSEY Soundtrack (MGM)
- 19 (15) ON THE THRESHOLD OF A DREAM Moody Blues (Deram)
- 20 (18) LED ZEPPELIN (Atlantic)
- 21 (-) ELVIS (NBC-tv Special) (RCA)
- 22 (12) IN THE COURT OF THE CRIMSON KING King Crimson (Island)
- 23 (-) HIGH TIDE AND GREEN GRASS Rolling Stones (Decca)
- 24 (-) GLEN CAMPBELL 'LIVE' (Capitol)
- 25 (-) GREATEST HITS Johnny Cash (CBS)
- 26 (29) NASHVILLE SKYLINE Bob Dylan (CBS)
- 27 (-) NON STOP DANCING '69/2 James Last and His Orch. (Polydor)
- 28 (-) FUNNY GIRL Soundtrack (CBS)
- 29 (-) HAIR London Cast (Polydor)
- 30 (-) FELICIANO (RCA)

## 5 YEARS AGO

- 1 (2) GO NOW Moody Blues
- 2 (-) YOU'VE LOST THAT LOVIN' FEELING Cilla Black
- 3 (-) YOU'VE LOST THAT LOVIN' FEELING Righteous Brothers
- 4 (1) YEH YEH Georgie Fame
- 5 (-) COME TOMORROW Manfred Mann
- 6 (-) TIRED OF WAITING FOR YOU Kinks
- 7 (4) TERRY Twinkle
- 8 (3) GIRL DON'T COME Sandie Shaw
- 9 (8) FERRY CROSS THE MERSEY Gerry and the Pacemakers
- 10 (5) CAST YOUR FATE TO THE WIND Sounds Orchestral

## 10 YEARS AGO

- 1 (1) WHY Anthony Newley
- 2 (3) A VOICE IN THE WILDERNESS Cliff Richard
- 3 (2) STARRY EYED Michael Holliday
- 4 (4) WAY DOWN YONDER Freddie Cannon
- 5 (6) HEARTACHES BY THE NUMBER Guy Mitchell
- (-) POOR ME Adam Faith
- 7 (5) WHAT DO YOU WANNA MAKE THOSE EYES AT ME FOR Emile Ford
- 8 (10) EXPRESSO BONGO (E.P.) Cliff Richard
- 9 (-) PRETTY BLUE EYES Craig Douglas
- 10 (-) SUMMER SET Acker Bilk

# ALL the charts

## TOP U.S. SINGLES

This and U.S. Albums Chart are last week's as no current American Chart is available.

- 1 (1) RAINDROPS KEEP FALLING ON MY HEAD B. J. Thomas (Scepter)
- 2 (2) VENUS Shocking Blue (Colossus)
- 3 (3) I WANT YOU BACK Jackson Five (Motown)
- 4 (4) SOMEDAY WE'LL BE TOGETHER Diana Ross & Supremes (Motown)
- 5 (5) WHOLE LOTTA LOVE Led Zeppelin (Atlantic)
- 6 (6) LEAVING ON A JET PLANE Peter, Paul and Mary (Warner Bros./Seven Arts)
- 7 (7) DON'T CRY DADDY/RUBBERNECKIN' Elvis Presley (RCA)
- 8 (14) WITHOUT LOVE (There is Nothing) Tom Jones (Parrot)
- 9 (8) JAM UP JELLY TIGHT Tommy Roe (ABC)
- 10 (16) I'LL NEVER FALL IN LOVE AGAIN Dionne Warwick (Scepter)
- 11 (12) JINGLE JANGLE Archies (Kirshner)
- 12 (10) MIDNIGHT COWBOY Ferrante & Teicher (United Artists)
- 13 (13) EARLY IN THE MORNING Vanity Fare (Page One)
- 14 (11) LA LA LA (If I Had You) Bobby Sherman (Metromedia)
- 15 (22) THANK YOU (Farettin Me Be Mice Elf Again)/EVERYBODY IS A STAR Sly and the Family Stone (Epic)
- 16 (15) HOLLY HOLLY Neil Diamond (UNI)
- 17 (23) WINTER WORLD OF LOVE Engelbert Humperdinck (Parrot)
- 18 (17) NA NA HEY HEY KISS HIM GOODBYE Steam (Fontana)
- 19 (21) ARIZONA Mark Lindsay (Columbia)
- 20 (33) HEY THERE LONELY GIRL Eddie Holman (ABC)
- 21 (9) DOWN ON THE CORNER/FORTUNATE SON Creedence Clearwater Revival (Fantasy)
- 22 (20) COME TOGETHER/SOMETHING Beatles (Apple)
- 23 (24) SHE Tommy James and the Shondells (Roulette)
- 24 (25) AIN'T IT FUNKY James Brown (King)
- 25 (27) WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (A & M)
- 26 (31) WALK A MILE IN MY SHOES Joe South (Capitol)
- 27 (19) EVIL WOMAN, DON'T PLAY YOUR GAMES WITH ME Crow (Amaret)
- 28 (36) WALKIN' IN THE RAIN Jay and the Americans (United Artists)
- 29 (36) NO TIME Guess Who (RCA)
- 30 (18) ELI'S COMING Three Dog Night (Dunhill)
- 31 (47) BLOWING AWAY Fifth Dimension (Soul City)
- 32 (30) COLD TURKEY Plastic Ono Band (Apple)
- 33 (35) SHE BELONGS TO ME Rick Nelson (Decca)
- 34 (34) A BRAND NEW ME Dusty Springfield (Atlantic)
- 35 (38) SHE CAME IN THROUGH THE BATHROOM WINDOW Joe Cocker (A & M)
- 36 (43) BABY TAKE ME IN YOUR ARMS Jefferson (Janus)
- 37 (45) LET'S WORK TOGETHER Wilbert Harrison (Sue)
- 38 (-) PSYCHEDELIC SHACK Temptations (Gordy)
- 39 (41) CUPID Johnny Nash (Jad)
- 40 (46) LET A MAN COME IN AND DO THE POPCORN (Part II) James Brown (King)
- 41 (48) WHEN JULIE COMES AROUND Cuff Links (Decca)
- 42 (42) FANCY Bobbie Gentry (Capitol)
- 43 (26) FRIENDSHIP TRAIN Gladys Knight and the Pips (Soul)
- 44 (37) POINT IT OUT Smokey Robinson and the Miracles (Motown)
- 45 (44) UP ON CRIPPLE CREEK The Band (Capitol)
- 46 (50) MONSTER Steppenwolf (Dunhill)
- 47 (49) HOW CAN I FORGET YOU Marvin Gaye (Motown)
- 48 (-) THE THRILL IS GONE B. B. King (Blues Way)
- 49 (-) TRACES/MEMORIES MEDLEY Lettermen (Capitol)
- 50 (-) ONE TIN SOLDIER Original Cast (T.A.)

## TOP U.S. ALBUMS

- 1 (2) ABBEY ROAD Beatles (Apple)
- 2 (1) LED ZEPPELIN II (Atlantic)
- 3 (3) WILLIE AND THE POOR BOYS Creedence Clearwater Revival (Fantasy)
- 4 (4) LIVE IN LAS VEGAS Tom Jones (Parrot)
- 5 (5) LET IT BLEED Rolling Stones (London)
- 6 (6) WAS CAPTURED LIVE AT THE FORUM Three Dog Night (Dunhill)
- 7 (8) ENGELBERT HUMPERDINCK (Parrot)
- 8 (7) BLOOD SWEAT & TEARS (Columbia)
- 9 (9) SANTANA (Columbia)
- 10 (17) EASY RIDER Soundtrack (Dunhill)
- 11 (10) IN-A-GADDA-VIDA Iron Butterfly (Atco)
- 12 (15) LITTLE WOMAN Bobby Sherman (Metromedia)
- 13 (16) JOE COCKER! (A & M)
- 14 (11) PUZZLE PEOPLE Temptations (Gordy)
- 15 (20) THE BAND (Capitol)
- 16 (11) CROSBY/STILLS/NASH (Atlantic)
- 17 (-) LIVE PEACE IN TORONTO 1969 Plastic Ono Band (Apple)
- 18 (14) AT SAN QUENTIN Johnny Cash (Columbia)
- 19 (19) VOLUNTEERS Jefferson Airplane (RCA)
- 20 (18) ALBUM 1700 Peter, Paul and Mary (Warner Bros.-Seven Arts)
- 21 (12) FROM MEMPHIS TO VEGAS/ FROM VEGAS TO MEMPHIS Elvis Presley (RCA)
- 22 (22) THE BEST OF... Tommy James and the Shondells (Roulette)
- 23 (26) GREEN RIVER Creedence Clearwater Revival (Fantasy)
- 24 (30) HAIR Original Cast (RCA)
- 25 (25) THE BEST OF... Charlie Pride (RCA)
- 26 (27) I AM THE PRESIDENT David Frye (Elektra)
- 27 (21) HOT BUTTERED SOUL Isaac Hayes (Enterprise)
- 28 (-) TWELVE IN A ROW Tommy Roe (ABC)
- 29 (-) BUTCH CASSIDY AND THE SUNDANCE KID Burt Bacharach Soundtrack (A & M)
- 30 (-) TOUCHING ME, TOUCHING ME Neil Diamond (UNI)

## R'N'B SINGLES

- 1 (1) I CAN'T GET NEXT TO YOU Temptations
- 2 (8) SITTING ON THE DOCK OF THE BAY Delis
- 3 (2) SOMEDAY WE'LL BE TOGETHER Diana Ross and the Supremes
- 4 (4) TO BE YOUNG, GIFTED AND BLACK Nina Simone
- 5 (3) COMIN' HOME Delaney and Bonnie
- 6 (10) YOU KEEP ME HANGING ON Wilson Pickett
- 7 (6) DO WHAT YOU GOTTA DO Four Tops
- 8 (7) JUST PLAIN BEAUTIFUL Delaney and Bonnie
- 9 (5) ELEANOR RIGBY Aretha Franklin
- 10 (6) DO WHAT YOU GOTTA DO Four Tops

## R'N'B ALBUMS

- 1 (1) TIGHTEN UP (Vol. 2) Various
- 2 (2) MOTOWN CHARTBUSTERS (Vol. 3) Various
- 3 (6) CLOUD NINE Temptations
- 4 (3) MY CHERIE AMOUR Stevie Wonder
- 5 (8) TIGHTEN UP (Vol. 1) Various
- 6 (-) PUZZLE PEOPLE Temptations (Tamla Motown STML 11133)
- 7 (-) TOGETHER Diana Ross & Supremes with the Temptations (Tamla Motown STML 11122)
- 8 (4) MGP Marvin Gaye
- 9 (7) RED RED WINE Various
- 10 (10) REGGAE SPECIAL Various

# CHICKEN SHACK



# MAUDIE

Something To Get  
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BLUE HORIZON 57-3168

# 'After about five numbers there seemed to be fights everywhere. I was numbed' —

## MICK TAYLOR ON THE STONES BLOODBATH

**WE CANNOT** accept the blame for the violence that took place at the Altamont free concert", said Rolling Stone Mick Taylor.

"I was numbed", explained Mick, "I just stood there with my mouth open and hoped for the best."

Last week's RM pointed out that from the public's view, the death and violence at the festival appeared to be the fault of either the planners, Hell's Angels or the Stones themselves.

"We were all paranoid," Mick continued from the Stones' London offices, "after about five numbers, there seemed to be fights breaking out everywhere. I don't know who

was starting them, for I was on one end of the stage and I couldn't see clearly.

"I didn't really see the incident that led to Meredith Hunter's stabbing either, but we all saw him leaping about before he was bundled away into the crowd. I do think he was waving a gun around in the air as he ran."

A lot of us insist on blaming the Rolling Stones for the tragedies that took place at the huge free concert. Mick testified that the Stones could not accept all the blame.

"Some people always have to pin the blame on others and it might as well be us, I suppose — but we just can't accept it. We were all in Alabama when the thing was organised by the same officials that have always organised San Francisco's free concerts. We wanted to be there to do all the planning ourselves, but that wasn't possible, so it was left in good hands.

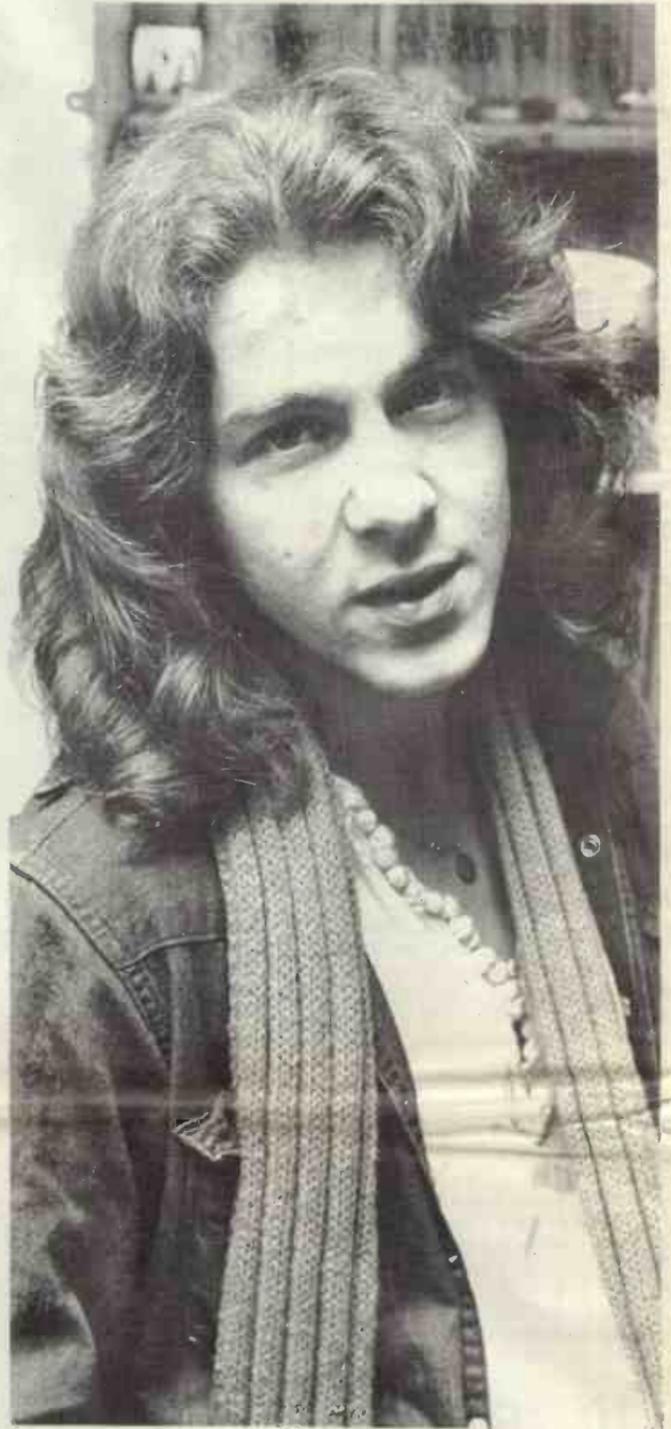
All we wanted was a great free day for everyone to have fun so the tour would end on a good note. The trouble is that people haven't learned to get together in numbers quite that large yet. I wonder what would have happened if one of us was injured instead, I think we'd received far less criticism.

"Some things were wrong with the layout of the show. We didn't need three hundred Hell's Angels to get boozed up before the show and then act as a security force. I guess you need some form of security, but when you bring in an army, that's the end.

"We were told in advance that all would be cool with the Angels, because somebody was going to be in charge of them too, but whoever it was, he didn't do a very good job. At the end of the spot there was a little gap where I could just see Charlie and the rest was solid people — Angels included.

"I think the only way free concerts will work there is spontaneously. You just appear, set up and play hoping people will show up and avoid all the publicity. This looked like it was going to be a nice gig. Mick and Keith went right to the site as soon as we got to town and slept the night in sleeping bags with the crowd.

"When they came back, all they could say was how good it looked. It was going to be a nice day and a nice way to end a tour. Now it gets me when I hear the motives people accuse us of having.



"This tour was great except for that last show. That has restored my faith in British audiences. Sometimes we say they are lethargic and too critical, but they are not violent. There simply isn't any comparison between that concert and the Hyde Park show; they are complete opposites. It was

really nice to get back here and just relax. I don't think we'll be doing America again for a LONG LONG time."

Mick was very distinct on his last statement. America is becoming a life risk for pop groups as it's violent mood spreads.

LON GODDARD

## —and Sam Cutler, one of the organisers defends the Stones

**THE MAN** blamed by many critics for hiring the Hell's Angels, at the Rolling Stones Altamont disaster concert spoke out in Britain for the first time last weekend.

Sam Cutler, the 'Stones tour manager in America, was one of the organisers of the free concert, on December 6, at which one person was murdered and three others died.

He has been accused of paying the Hell's Angels 500 dollars worth of beer to police the concert. Before leaving the States Cutler was questioned by Sheriff's investigators about the concert, which is now the subject of a Senate committee investigation.

He chose the Electric Cinema, in Notting Hill, for his first English public statement about the affair. The cinema is a 'hip' late-night film club. On the bill that night was "Charlie is My Darling" — a documentary about the Rolling Stones made five years ago.

Said Cutler: "I felt it important to say something about the concert after all the publicity it has received. But what everyone finds very hard to accept is that the Hell's Angels are human beings. But they are and they had every right to be at the concert. They dig the Stones too."

The person who died, Meredith Hunter, was stabbed it is generally agreed by Hell's Angels. "Everyone says that the Rolling Stones hired the Hell's Angels and therefore Sam Cutler is responsible for a guy being killed.

"But the Stones have never hired anyone to do their dirty stuff for them. They can do that for themselves, if they ever wanted to.

Cutler added: "No-one can hire the Angels. Not for 500 dollars, not for half a million dollars. In fact they were once offered a million dollars to star in a film and they refused. It doesn't mean anything to them.

"What happened was that the Rolling Stones paid for 500 dollars-worth of beer for the Angels to drink and to hand around.

"There was a lot of dope at the concert — a lot of alcohol the night before. So everyone was powerless to face the situation. When people can't control themselves it get out of hand. The moral lesson is let's end the drinking."

The American underground magazine Rolling Stone has recently reported the concert at length and came to the conclusion that it was the planner's fault.

Said Cutler: "Rolling Stone magazine don't know what they're talking about. They use a well known journalistic technique of reporting at length in order to confuse the issue. In other words bullshit baffles brains."

A Senate committee is, at the moment, studying a film of the concert. The main camera was positioned about 35 feet away from the spot where Hunter was knifed, and it apparently shows the entire incident. Said Cutler: "The gun is on the film and the guy with the gun is one the film . . ."

Hunter is supposed to have drawn a gun and was then knifed by the Hell's Angels. The entire film of the concert will be on general release in America by early summer. One film company is reported to have bid as much as a million dollars for it.

Cutler was involved in the organisation of the peaceful Stones concert in London's Hyde Park last summer — where the London Chapter of Hell's Angels were on duty.

## Six of the best



## No 1: PENNY LANE

"YOU have to be very careful when you have long blonde hair and big blue eyes," said Penny Lane. Now don't get her wrong! She was talking about face makeup, in the first of our new series "Six of the Best" which will feature some of the not so well known female forms on the seventies scene. "I don't use much makeup because I have a very fair complexion. If I did I would end up looking like a cake face." Which would be grossly unfair to such a nice girl. She is 19, despite her handout which says she is 20, and she claims she has "suffered" from men who say "Yes, but you're very feminine". Which, these days IS a compliment. But back in the sixties femininity was out. Now, both she and us, hope it will make a comeback. When John McKenzie photographed Penny she was wearing a rainbow dress, with flared sleeves — ultra-feminine. She said that she spends all her money on clothes. And up till now that money has come from singing cover versions of songs on the radio. But last week she had her very own single out. Numbered CBS 4749, it's a sort of sunny-never-on-sunday type record reminiscent of Greek holidays with beaches and bitter-sweet wines. Sexy, evocative, light evening music. — D.S.