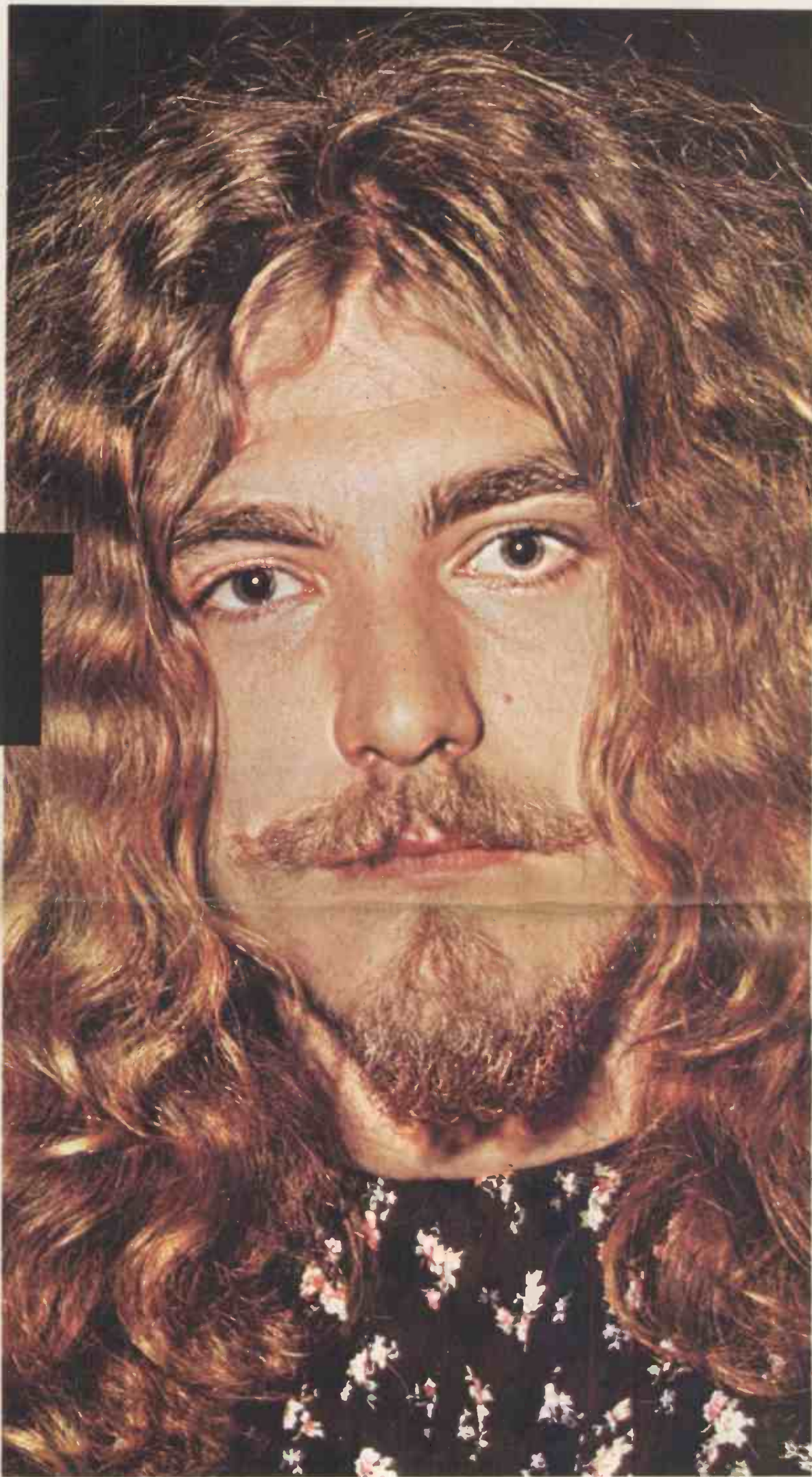


ZEP'S PLANT HITS BACK



ROBERT PLANT: a reflection of what he sings

BY LON GODDARD

somebody to throw at them, throw anything; just accuse.

"That type of thing won't happen again. I've come round to another way of thinking now. A while back, we were upset because we didn't get much early help here at home. Times were not too good when we first started.

Now I can see it a different way. I want to play more at home. Britain has so much that America doesn't I could never move from here."

"There's 'Whole Lotta Love' in everything we do" said Robert. "if we don't say the line, the feeling is still there. When it's mainly acoustic guitar

instead of electric, the feeling is still there. Music doesn't stop at one point — you can't restrict it into categories. What I want to do is combine the whole lot.

"There are different moods to it the same as people have different moods; sometimes they laugh, sometimes they cry. There's a physical approach to singing and then sometimes it's more pensive, but both are

natural. The lighter things are not really light if you grasp the atmosphere and the intention."

He is the reflection of what he sings. If you listen and you want to, you'll hear.

ROBERT PLANT, thrashing lead singer of Led Zeppelin, this week answered critics of the group's new album "Led Zeppelin III" who accused the group of going musically soft and serious.

In an exclusive interview with Record Mirror, Robert said that he was sensitive to the changing environment in which the group found itself. He added that some critics didn't grasp the new moods of Zeppelin music.

For a large portion of "Led Zeppelin III", the high-pitched shrillness of his voice lowers itself and a new meaning envelops the music.

"I am a reflection of what I sing" he said with sincerity, "sometimes I have to get serious, because the things I've been through are serious. We've been to America so much and seen so many things we don't agree with that our feelings of protest do reflect in the music.

"I know a lot of people do it, but when you have the justification it must be done. America makes you aware of the proximity of man's fate. You see so

much that is great, but so much that is terrible.

"The rush, the hassles, the police — people may say we make bread, but in some cities it's so rough at concerts the audiences are scared to come. Our manager has had a gun pulled on him and we've been threatened with arrest if we returned to the stage for an encore.

"The police accused us of being drug addicts — the whole bit. If you can't find anything wrong with

CRIMSO RIDES AGAIN! INSIDE



White girl who sang the blues

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INSIDE
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BONHAM
p.10**

Mirrormail



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

FANS SAY ENGEL DOES CARE!

WELL, Engelbert Humperdinck has answered his critics who say he deserted his British fans. He is doing a season at the London Palladium in November — and the dates were given to the fan-club members before it was announced by the Palladium.

This allowed fans to book early. Engel does care about his fans and he has a marvellous fan-club. L. M. ELLIOTT, 39 Eastwood Road, Eastwood, Essex.

HOW much longer will the fantastic talent of Madeline Bell go unrecognised? Despite her enormous ability in Blue Mink (three hits), Stevie Wonder's backing group, the Dave Clark Five and on her own disc, she still goes almost without notice. Let's give her full credit.

— MICHAEL MARTIN, 82 Dalhousie Road, Barnhill, Dundee.

IN THREE years of writing to R.M., many tributes have reached me here at the Stephen Robinson Fan Club. But the finest is from Noel Edmonds who described me as an "irresponsible militant — a festering cancer destroying our British heritage."

However, I take it my original point, that no Radio 1 dee-jay has "freedom", has been taken. Suppose Edmonds had written an article praising Carol Grimes' 'Harry Lucky' — saying he was looking forward to playing it, and then found the BBC had banned it.

Would he order his copy to be cut, knowing that if he didn't, he'd find live bands in his show next week? — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

F.R.A. PUT THE RECORD STRAIGHT

I WOULD like to correct some statements attributed to the Free Radio Association by Noel Edmonds. First, Alastair Bawden did not "express a desire for the demise of RNI". He said it was undesirable that RNI should have to operate from sea, because land-based free radio is a moral right.

Second, Alastair did not say FRA wants a "body of overseers". That is just what we do not want! Alastair said that FRA accepted the need for a degree of control. It is FRA policy that this should be the minimum necessary to prevent anarchy and to safeguard the rights of individual listeners and

Let's all be progressive



All the news that's fit to print . . .

STAR LETTER

DO SOME groups describe their music as "progressive" just to gain more attention? The Love Affair changed their name and musical policy overnight after two of their "commercial" singles failed.

But then the LA's "Speak Of Peace Sing Of Joy" didn't make the charts, probably because it was devoid of any melody. The Tremeloes and Marmalade are now making their own music without any huge publicity campaigns and still find success as they did when they released deliberately commercial records.

And Vanity Fare have won two Gold Discs for catchy, uncomplicated music and have unpretentiously done their own thing. Why can't all groups do what they want and forget the word "progressive" altogether? — DEREK HANOY, 8 Ramsay Road, Headington, Oxford.

ABOUT that blasphemous letter from James Maeger about the Beatles, the greatest band of musicians the world has ever known.

How he can say they began their downward slide with "Rubber Soul" is

beyond me, as I would have thought it was the other way round. And if they are so bad, why are other groups "trying to emulate the trivial nonsense which the Beatles have promoted as good pop music."

Okay, I agree Paul's and Ringo's albums do lack that spark. But it makes it clear that one Beatle doesn't necessarily make a good record — it needs all four of them to provide that vital spark.

If pop is "dire", then it's because of the absence of the Beatles. — D. KEWLEY, 11b Branway Road, Speke, Liverpool 24.

"HEY Mum, have you heard?" Hendrix is dead." "Hendrix? — who is Hendrix?" Hey, dad, have you heard? Hendrix is dead." "Very good, son — is he the one who eats guitar strings?" "Hey, friend of my own age, have you heard? Hendrix is dead." "Hendrix dead? Oh, vile damnation! From what slime of foul creation. Who is worthy of such beretion? Could have the will or inclination? Could even conceive of the temptation, to remove from the world the incarnation; of the man who fused every nation, in a common love of his music?" — GEORGE WALL, 3 Waltham Road, Whalley Range, Manchester 16.

DOES nobody realise that pop-music is so ephemeral and inconsequential that the endless stream of letters to music papers, facts about the private lives of dubbed artists and unprofessional, oh-so-tired dirges of sound from Monaco are all just a little sad?

Why take it all so seriously? Pop music is good to dance to, sometimes fun to listen to, but surely not something on to which so much time, expense and emotion need be lavished. Let's enjoy it by all means, but keep a sense of proportion. — D. J. EDWARDS, 36 Waverley Road, Redland, Bristol.



MADLINE BELL — let's give her full credit

Radio Nordsee, R.I.P.

THE sudden demise of Radio Nordsee has prompted many Record Mirror readers to write in with their tributes to the offshore station.

Obviously we cannot reprint all of these views but here are some extracts typical of your letters:—

● Reader ALAN KING of Dover, says of RNI: "It's closure will leave a sad gap in my listening time and the only station which will come anywhere near filling this gap is Radio Veronica". Alan goes on, "To the powers that made the closure necessary I say Knickers!"

● MR HAYWOOD of

Coventry, like many other readers, thanks the DJs, crew and staff of R.N.I for "carrying on the good work despite continual opposition right from the day they started last February."

● MIKE WILLIS, of Leominster, comments in his letter, "RNI must certainly go down in history as being one of the forerunners to commercial radio and cut off just in their prime."

● PETER GASKILL of Worksop, Notts, says "we have been able to listen to practically non-stop pop from RNI although at times it lacked that little extra produced by Radios

Caroline, London and 270. Let's hope RNI isn't forgotten."

● "If RNI was given a little longer we would have had another generation of Tony Blackburns; Simon Dees and Kenny Everetts, says STEVE RAINBLE of Hornchurch, Essex.

● MRS WORTHINGTON, of Leeds, thanks RM for the coverage of the station from its beginning and for "keeping us informed of what was happening."

● STEPHEN ROBINSON, of Worcester Park, Surrey, says: "Now that the BBC's monopoly is restored, those who twiddle their dials in

THERE was a time when pop music was the object of sneering derision from the adult generation who dismissed it as infantile and naive, trivial and inconsequential.

But in the last few years, pop music has really grown up. Almost every national paper has a pop columnist, they nearly all produce a weekly record chart and people like Tony Palmer in the Observer and Don Short in the Daily Mirror spend a great deal of time and space trying to show these papers' readers just how important pop music is today as a reflection of the times we live in and an expression of the thoughts and feelings of the younger generation.

I suppose pop music has changed since 'Rock Around the Clock' — but I don't believe it has changed as much as the attitude of the older generation. Are they simply trying to get on the youth bandwagon — after having condemned the music; or do they really dig it at last? — STEVEN HOLROYD, 7 Larken Drive, Bushey Heath, Herts.

● VAL replies: Reader Steven Holroyd is certainly right about the fact that national newspapers take much more notice of the pop scene these days than they did some years ago. How about these two side-by-side placards pictured the other day near Victoria?

vain for an alternative to the Jimmy Young Show will find that the words of Joni Mitchell's song 'Big Yellow Taxi', ring loud and true. . . "You just don't know what you've got till it's gone!"

● KEITH OLIVER, of Woking, Surrey says that RNI was brave to give itself up for the "true Dutch pirate Radio Veronica," and DAVE LATTY of Rugeley, Staffs, feels that "now RNI has gone if people really press for at least one national commercial station we may get one."

And thanks to all the other readers for their RNI commiserations.

record mirror

BIG PUSH

FOR DYLAN —

KOOPER LP

A NEW Bob Dylan album is being rush-released on November 6. Titled 'New Morning' the album has 12 self-penned tracks by Dylan, backed through-out by Al Kooper.

The album is said to be similar in style to Dylan's 'Blonde On Blonde' period. Said a spokesman: "Everyone who wrote off Dylan after 'Self Portrait' will be caught with their pants down with this new album."

The 'New Morning' sleeve features two pictures of Dylan — one early photograph of Dylan with a coloured blues singer and a recent picture of Dylan, complete with beard.

The album will be rush-released simultaneously in Britain and the United States to avoid losing sales to the import shops.

Dylan's last album, 'Self Portrait' was released in July.

Beach Boys double

THE BEACH Boys new album, "Sunflower", will be issued here by EMI next month. The release will be the first of two EMI albums from the group and is issued to tie in with the UK visit.

"Sunflower" will be released in a double-fold-out sleeve and has 13 tracks.

Included is the recent single hit "Cottonfields" plus "Slip On Through," "This Whole World," "Add Some Music To Your Day," "Deidre," "Got To Know The Woman," "It's About Time," "Tears In The Morning," "All I Wanna Do," "Forever," "Our Sweet Love," "At My Window," "Cool Water."

MILES Davis has a new double album, 'Miles Davis At Fillmore' released on November 20. The album was recorded live at both the West and East Fillmore Theatres.



NO, Ray Davies isn't packing his mattress and his girl for a weekend in Blackpool — in fact, it's a scene from his first television play in which he portrays a marathon pianist. Screened on the "Play For Today" series tonight

(October 15th) on BBC-1, the drama is called "The Long Distance Piano Player." The doll making eyes at him is Louis Daine, who plays his wife and the apparently disgruntled gentleman sizing it all up is Norman Rossington as Ray's manager.

Radio pirate bugs the BBC

LONDON'S new local radio station opened last week... but it had competition in the form of a new commercial station.

But the new station, Radio Free London was a land-based pirate and broadcast for one day only.

The pirates opened up at 7.30 on BBC Radio London's opening day (last Tuesday) and continued with pop shows through until 5pm. Peter Redhouse, manager of the new BBC station said that the pirate was only a "Minor nuisance."

BBC Radio London is now

broadcasting daily on VHF. Initial broadcasts attracted many listeners to the new station, which is also relaying some of Radio One's pop shows, now receivable for the first time on FM.

Elvis disc

ELVIS Presley has revived the old Dusty Springfield hit 'You Don't Have To Say You Love Me'. The single which is newly released in America, is backed by 'Patch It Up'. The disc may be released in this country for the Christmas market or early in the new year.

JOHNSON RELEASE

JOHNNY Johnson and the Bandwagon release their follow-up to 'Sweet Inspiration' on October 30.

The disc called '(Blame It) On The Pony Express' has been written by Tony Macauley, Roger Greenaway and Roger Cook and will be out on the Bell Label.

Johnny Johnson's first album "Soul Survivor" will be released in mid-November.

ROBERT Wyatt, the drummer with the Soft Machine, is releasing his debut solo album, 'The End of an Ear', on November 13.

Strawbs, Alpert, Pie budgets

HUMBLE Pie, Strawbs and Herb Alpert are among the artists featured on the second batch of bargain priced Mayfair Albums next month.

'Heads In' includes tracks by the Strawbs, Supertramp and Humble Pie. 'Tribute to Bacharach' has material from Herb Alpert, The Carpenters, Sandpipers and Bacharach himself.

'Something Festive' — an album of Christmas songs — features Herb Alpert, Sandpipers and Claudine Longet.

There are three other new albums in the series.

LAST STONES GIG

MORE than 20,000 people packed into the Amstel Hall, Amsterdam on Friday to hear the final concert of the Rolling Stones European tour.

"Although there were 80 police on duty outside the hall and 100 specially engaged civilian guards on duty inside, the audience behaved well," writes M's Dutch correspondent Bas Hagerman. "There were no incidents during the 65 minute performance."

The Stones "take" from the concert was estimated at £10,000.

Clarence coming for TV, radio dates

CLARENCE Carter is coming to Britain next week to promote his single "Patches", currently one of the country's biggest-selling singles.

Carter arrives on Tuesday morning (October 20) for "Top Of The Pops" plus two "live" radio appearances on the "Dave Lee Travis Show" and "Radio One Club." He will not undertake any concerts during the three-day stay.

Meanwhile, Atlantic are preparing to rush-release Clarence Carter's new album, "Patches". Clarence Carter (34) had a million seller in the U.S. with "Slip Away."

He recorded "Patches" during the summer, the track coming from the Chairmen of the Board's first LP. Norman General Johnson, of the Chairmen group, wrote the song.

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bpi

CHARLIE GILLETT



R'n'R transplant need a shot of rhythm 'n' blues

ROCK 'n' roll singers — and their loyal fans — have a strange sensation. For more than ten years they've been standing still, or running on the spot while the rest of the world flashed by, maybe slowing down just enough to ask, 'what's the matter with you lot, still living in the past?' But all of a sudden the whiz kids are coming back, having made a marvellous discovery, wow, man, rock 'n' roll's good.

Curiously, this experience is encountered almost every year; remember Chuck Berry's success in 1963 with 'Memphis Tennessee' (which had been recorded in 1959) and his 1964 hit, 'No Particular Place To Go'? And that TV show Little Richard did with the Shirelles? Fats Domino's appearance at the Saville Theatre? Bill Haley and Eddie Cochran back in the charts, in '67?

Every time, there's a sigh of satisfied relief, "ah, at last they've realised." But the excitement is dissipated; the industry remorselessly churns out current junk, spiced with a few genuinely good things, and rock 'n' roll returns once more to itch away in some corner.

The pop papers speak rather glibly of rock 'n' roll revivals, but the truth is that it's the music industry itself which perpetually needs reviving, and that rock 'n' roll supplies the blood transfusions and the heart transplants to keep it alive. Most of the time, the authentic rock 'n' roll singers don't get much benefit from this process, but a few get the chance to make LPs including Chuck Berry, Little Richard, and Jerry Lee Lewis.

It's interesting that none of them chooses to do straight rock 'n' roll.

For me, Chuck Berry and Little Richard are the two all-time great rock 'n' roll performers. Whereas many of the other major rock 'n' roll singers shifted into other kinds of music, these two were at their happiest and best doing rock 'n' roll. Chuck Berry's acid-sharp guitar breaks, his wry, witty



LITTLE RICHARD

lyrics, and that flat, dry yet expressive voice, carried unforgettable melodies and an irresistible rhythm deep into his audience.

Little Richard was much less self-contained, a voice and an image who depended much more on the guiding hand of his producer (Bumps Blackwell, at Speciality in the 1950's) and the support of a band (often led by Lee Allen, whose tenor sax breaks were an important part of the Speciality records). In the right hands, Little Richard got more excitement on record than any other rock 'n' roll singer.

The new records are in many ways predictable, given the different characters of the singers. Chuck Berry's LP, "Back Home" (Chess 1550, currently available only as an import) is an extension of what he was doing before, with Mercury for the past three years, and at Chess before that; the rhythms and instrumentation are basically what he was doing in the late fifties, but whereas at Mercury Chuck veered towards the rock audience, here he adds a veneer of blues, featuring a harmonica on several tracks.

The best song, by a long way, is "Tulane", which has also been a single; in the "Johnny B. Goode" category of Berry tunes and themes, it tells the story of a modern hero (selling bootleg LPs) with all the wit but not quite all the power that Berry is renowned for. Several instrumental tracks have the simple charm of Wilbert Harrison's current style, OK if you don't expect too much, which unfortunately we do of Chuck Berry.

The blues tracks, "Have Mercy Judge" and "Christmas" come over better, done in Chuck's Charles Brown type voice. The whole LP, which Chuck produced himself, feels as if it was done in too much of a hurry.

By coincidence, a sizeable chunk of Little Richard's LP, "The Rill Thing" (Reprise 6406) is also taken up with non-vocal material, this time a ten minute piece from which the album takes

its name. This track, and the whole LP, has me thoroughly confused.

First of all, it's not rock 'n' roll. But then that's all right, because clearly Little Richard is never going to match the stuff he did in the 50's, and it's best if he doesn't try. But what do we do with ten minutes of Little Richard playing electric piano on a modern funk-rock piece? Dig it, I suppose.

"Greenwood, Mississippi" has a similar accompaniment to that on Wilson Pickett's "This Old Town" on his last LP, "Right On", probably from the same Muscle Shoals band. It's easy to understand that Little Richard should want to prove that he can outsing, outsoil, and outshout some of the big names who have overshadowed his reputation; but, as he has said himself in many interviews, his appeal now, as in the past, is mainly to a white audience, as a rock 'n' roll singer and not as a soul singer.

Yet in most of the songs here, Little Richard introduces artificial screams as a bad soul singer might do, suddenly bringing them in as if stamping a trade mark on each song, instead of gathering a mood of such excitement that a scream seems the only way to express his feelings.

According to the sleeve note, Little Richard produced the LP himself which may mean we got what he wanted us to hear. But the LP lacks the tight discipline which was a feature of his speciality records; most of the songs could have done with more precision. The LP may interest those who have just discovered the singer, and who like his current stage act, reputed to be even more of a fag show than Tiny Tim's. The rest of us should write to Sonet and ask when the next compilation of Speciality is due.

It seemed appropriate to include here a review of what Jerry Lee Lewis is doing now; for many British rock 'n' roll fans, he is the King. His Sun material was good, although I wouldn't rate him above Chuck, Richard, or Fats Domino. But most of what Jerry Lee records now is a long way from rock 'n' roll. "The Best of Jerry Lee Lewis" (Mercury 6338 014) has only two rocking tracks, "Louisiana Man" and "Let's Talk About Us", and Jerry Lee nearly goes to sleep on both of them; he's occasionally a bit more involved in the other, straight country, tracks, but not often.

The titles are usually better than the songs themselves — "She Even Woke Me Up To Say Goodbye". But there are only 11 tracks (making up 25 minutes of playing time) on the record, in a different order from that listed on the sleeve, and with one track (possibly the best, "Out of Me") substituted for one advertised on the sleeve.



ESTHER MARROW: "the doors must open".

ESTHER MARROW has good news from her home town of Newport News, Virginia. Seems that they are actually letting blacks have jobs in the post office and banks these days instead of restricting them to dishwashing or domestic service.

You just can't hold back progress.

But Esther — less cynical than I, though with very much more cause to be — says hopefully: "Eventually the doors must open. I think the colour question is receding and I'm sure that music is making a contribution to the emancipation of the black people."

Militant

"At one time the blacks in Virginia wouldn't rebel. They'd just take it. Now the young people there are much more militant and they refuse to put up with what their parents put up with. They are fighting for their rights — and not too long ago they just about burned down the main street, Jefferson Avenue."

Meanwhile Esther herself has been setting Ronnie Scott's alight with some inspired vocal sermonizing which burns with dedication and sincerity. And her singing exactly reflects her character — for she is one of the most honest, unpretentious and hype-free singers I have ever met.

Though virtually unknown in Britain, Esther Marrow has achieved the distinction of singing on many occasions with the Duke Ellington Orchestra (she toured Europe with Duke in 1967) and with Harry Belafonte and Miriam Makeba. She has an album out on the Flying Dutchman label ('Newport News, Virginia') and a track from this LP, 'Mama' was a substantial regional hit in Detroit and New York.

Esther arrived in Britain September 15 and played five concerts with the Four Tops before opening at Ronnie Scott's Club on September 28. She also appeared with the Voices of East Harlem at the Albert Hall last Thursday.

Esther brings the good news from Newport News, Va

And last week, in her flat in the King's Road, Chelsea, she talked with intelligence, candour and perception about the bad and the beautiful in pop.

Beautiful, to Esther, means Gladys Knight, Brook Benton, the late Sam Cooke, Mahalia Jackson and Aretha Franklin. "Gladys Knight really turns me on. She has such a lot of soul. She can take a song with no meaning and give it all kinds of feeling."

Feeling

And feeling is what singing is about, as far as Esther is concerned. Her strong church roots take care of that, and she has little time for the gimmicky and superficial in pop music. Of her own singing, she says: "I sing mostly with feeling — and sometimes it comes out gospel, sometimes blues".

It never comes out glib, pat or phoney.

And what Esther sees as bad in pop music is when the lure of commercialism traps artists into losing their identity. Euphemistically, she says she's inclined to be unimpressed by "polished" singers. "Take the Supremes. They are good for what they do and there are lots of people who like them just the way they are. But they could have more feeling than they do. They tend to lose their own identity and become someone else."

"I know about the challenge of commerciality and I know a record company might ask me to do a certain song because it could sell, and not because I like it. But I'd hope that the company would quickly see that if I don't believe in a song, I can't do

it well. I've tried some tunes just because the public have wanted them; but it just doesn't work unless I really believe in the songs."

And Esther feels it would be no bad thing if other singers adopted this criterion. "The so-called white soul singers too often try to sound like Wilson Pickett with that screaming and hollering he does. Their records might well go to the top, but that's not genuine soul. That's imitation Pickett. It doesn't come naturally to these singers."

"On the other hand I can dig Joan Baez and Laura Nyro because they have their own soul. It's their own thing and I respect them. I also like the Beatles, Blood Sweat and Tears and the Stones because they are also doing their own thing."

Crazy

When we moved on to consider the bizarre phenomenon of black singers now imitating Tom Jones (as reported recently in RM by Charlie Gillett), Esther said: "When Tom Jones first came out, I liked him very much. But since the people got to him, he's changed a bit. The idea of black singers imitating Tom is bad — but I guess some of them feel that if the whites can imitate the blacks, then they can copy the whites. Still, it's pretty crazy."

As she sings, so Esther Marrow speaks — telling it like it is with no cant, no compromise, no causticity. And it's pretty refreshing.

Mike

Hennessey

READ GILLETT IN RM EVERY WEEK



IAN HUNTER

Back in the USA again

IN the next few weeks Mott The Hoople will be going back to the States; yet another English band lured by the promise of America.

It will be Mott's second U.S. tour in four months — an instant illustration of rock migration; making small English bands into big world bands. It's happened with Led Zeppelin, Ten Years After, Joe Cocker and Jethro Tull. And it's happening with Mott, Humble Pie, the Faces and Jackie Lomax.

There's more money, more scope, and, so it appears, a more receptive audience in America. Mott The Hoople's debut album even managed to get into the Top 100 in the Billboard charts.

Commented the lead guitarist Nick Ralphs: "American judged the band on its own merits. They cared about us and went out of their way to find out about who we were."

"The album was constantly played on the FM stations, and, while people in England always said we were trying to sound like Bob Dylan, in America they took the comparison for what it was. They tried to understand what we were playing."

CAUTIOUS

For the singer, Ian Hunter, the American reaction was a relief. "I wasn't criticized for Dylan — in England I was passed off as a copy but in the States people accepted me."

"The first tour we played pretty safe, doing things from the first album and being very cautious in approach. The next tour we're going in with gay abandon. We've got complete confidence in ourselves."

Meanwhile, we have their new album, "Mad Shadows", an album which should finally put pay to the Dylan copyist tag. Ian Hunter's singing is completely his own. "We've written a whole load of different songs for this album, so there's no danger that I stick to one style of singing. But even Jagger uses Dylan-type phrasing on that 'Memo To Turner' track on 'Performance'. I haven't heard anyone criticize him."

ROB PARTRIDGE

JULIE

IN Julie Felix, you've witnessed a vivid transmutation. Not a complete change, because her style remains, but a variation in substance. She has enlarged 'on the image of the guitar slinging folksinger into a singer of songs and a lover of music. Why?

"Suppose you had a secretary", she observed with a sprightly smile, "and you used her thoughtlessly for years — then suddenly fell in love with her. Well, I haven't actually used my music thoughtlessly, but for a long time it simply supported me; now I'm beginning to see that there is so much more that can be done with it."

Getting better

"When I was learning songs, the kinds of melodies I was playing then, the guitar backing I picked out sprang from my limitations as a musician rather than from my accomplishments. Of course, I was always trying to get better, but the majority of my time was spent looking for the right lyrics. The words were the most important thing about a number."

"I have simply used music to my own ends without really bringing it out; now I want to experiment and try new things to see what can be done."

"I still have my own musical tastes, but taste is different from thirst. I'm thirsty, so I'm starting to learn to read music and I'm listening to a lot of different people."

Julie's image as a folk singer has taken a back seat under the superb direction of her producer Mickie Most.

Her version of "El Condor Pasa" proved that she could handle a song with an intricate arrangement, adding



My own songs are too personal

flavour and style.

Her latest, the Hot Chocolate composition "Heaven Is Here" displays her ability to float through an orchestra with incomparable ease — but does she miss her guitar?

"I knew I wanted a change from what I was doing and I knew I needed a producer."

"I don't know why I didn't think of Mickie earlier, as I had met him before."

"When we talked, I knew it was right, but we both kept edging around the subject of my recording like two people on a first date."

"When it was fixed, I was still worried that



FELIX

on appearances, that's the way I'll do them."

"I don't want to rush anything or just throw it together."

Besides the instrumental aspects of her new design, Julie has been reviewing voice technique.

"I'm learning to play the flute," she claims proudly, "I figured I could learn one note at a time, so the flute was the thing."

"Besides, it helps the voice too. It shows you just how many notes could fit into a sequence."

"When I first started singing, I really sang straight — I was very naive, just blasting it out. Now I'm trying to add to the vocal possibilities."

"The BS&T singer is very good and Diana Ross' record is nice. Robert Plant is a giggle — he freaks, but it's interesting what he does with his voice."

"I guess soul people really use the voice as an instrument, although there are some songs I feel should be sung straight."

"Paul McCartney's 'Blackbird' is one of those and Jose Feliciano's version is over-done. He's a great singer and shows incredible control, but he doesn't sing straight enough sometimes."

"I'm delighted with the turnout of all that's happened so far — Mickie has helped me do what I wanted to do. Some may say that I'm selling out, but singles and large backings are not a betrayal of what I've done before or loyalties I had."

"It's being truthful and doing what I want to do. Doing what I feel."



I still have my own tastes

"The LP that's coming might be a little heavy, but I want to do lighter things later — and not be placed in any category."

"I hope those people will understand — I'm putting my philosophies — what I've learned — into the music of my day. I have a terrible paranoia that I'm going to sound vain, but there is a change going on."

"I don't know how it will come out, but it will."

You know it's gonna work out fine.



I wanted a change from what I was doing

LON GODDARD meets a rejuvenated hitmaker



Some may say I'm selling out

he'd come up with a song I hated — some top ten shoo-be-doo-wah thing, but he gave me 'El Condor', a song I would

have chosen myself. I didn't think for a minute I'd have a hit single.

"He's even encouraged me to write more and I don't let people encourage me to do anything normally. I've written a few before, but I'm usually too embarrassed to play them."

"I don't want to try for a big splash; my own songs are too personal. I'd rather let it grow itself."

"As for the guitar, I still feel the lone singer and his guitar are a valid part of music. Though there are a few songs that couldn't be done live with just a guitar, most of them can — until there is someone backing me

SCAREY BUT A GAS

Dr. Strangely Strange isn't the name of a Marvel Comics hero, nor a far out GP, but the title of an Irish band.

They've had one album on Island and now have another on Vertigo. "We're the opposite to Led Zeppelin. We do have a certain amount of heaviness in our music, but there remains the folk and traditional influences", explained

member Ivan Pawle, who plays no less than six instruments.

Their album, "Heavy Petting", is thus entitled because it has an Alice in Wonderland feel — understand? Their manager is a potter from Cork, who is described as their number one fan and

lone groupie.

Their musical style is termed "Neo Lucrative". Joe Boyd understands it all, because he produces them and it's promised that by Christmas, we'll see them in full concert which — though scary — is a gas.



DR. STRANGELY STRANGE: left to right — Tim Booth, Ivan Pawle and Tim Goulding.

ALL QUIET ON THE WESTERN FACE



DON 'SUGAR CANE' HARRIS, who plays electric violin for JOHN MAYALL, in San Francisco hospital for plastic surgery . . . JOHN DALTON of new Decca group SKY PONY appeared in "Bottoms Up" (film) and "Four Just Men" (TV show) as a child actor . . . A41: MOVE'S "Flowers in the Rain" . . . book of I.O.W. Festival now out in bookshops, lavishly illustrated, selling at 5/- . . . Independent agent SYDNEY ROSE of Sydney Rose Productions Ltd., joins MAM agency . . . more than 3,000 fans greeted CREEDENCE CLEARWATER REVIVAL when they arrived in Honolulu for concerts earlier this month . . . ex-Nordsee disc jockey STEPHEN LADD has joined the BBC Radio London as an interviewer . . . FACE ODE: Upon the foam she rolled and swayed and played a sweet refrain; Inside her hull, the gentle lull of DJ's under strain; Alas! Her song has faded now, but left a careless stain; beware that coarse and clamant figure known as L.T. . . . new Famous label (through EMI) debuts with two Scottish acts: TEAR GAS and HATE . . . first single from McGUINNESS-FLINT (formed by EX-MANFRED MANN member Tom McGuinness) will be "When I'm Dead And Gone" . . . EMI rush releasing a sampler of artists on the Stax label titled "Deep Soul Of Stax" . . . new Radio Luxembourg press and promotion man - JIMMY PARSONS . . . Luxembourg's Power Play: ERIC CLAPTON'S "After Midnight" . . . one of EMI's biggest sellers at the moment - ROGER WHITTAKER'S "New World In The Morning" . . . Q42 who cut "Oh Julie"? . . . will current hit "Black Pearl" be dedicated to Miss Africa South? . . . in opposition to WHITE PANTHERS, the FACE forms it's own activist league, the PINK HAMSTERS. This week, HAMSTERS demand abolition of manhole covers and free beer in Notting Hill Gate . . . great night on BBC-2 tonight (Thursday) as JOHNNY CASH hosts the EVERLY BROTHERS and DUSTY SPRINGFIELD - plus the "Money Programme" centering around and exploring JULIE EGE . . . interesting movie happenings currently, including BBC-1's MARILYN MONROE season and the Sunday Times' 10-week history of the cinema . . . "The Vampire Lovers" best horror/skin epic of all time . . . never mind the single, wouldn't "And I Try" from MARK WIRTZ' "Philwit and Peegasus" upcoming album be a sure fire seller?

HARRIS FOR RADIO 1

BOB Harris joins the Radio One dee-jay team tonight (Thursday) when he takes over the "Sounds Of The Seventies" show from David Symonds.

David left Radio One last week. Among his shows for

the pop network were the early evening commuter show, "David Symonds Sunday Show" and "Breakfast Special," for the old Light Programme.

Another radio move this week. Radio Nordsee

International disc jockey Stephen Ladd has joined BBC Radio London as an interviewer for the local station's breakfast show. Stephen worked for the pop pirate for two months prior to the station's closure last month.

VERONICA-DUTCH TO TAKE NO ACTION

THE Dutch Government has shelved plans to introduce a Marine Offences Act and ratify the Strasbourg Agreement which legislated against offshore radio.

It is understood that Radio Veronica, which has broadcast from the Dutch coast for the past 10 years, will be allowed to continue broadcasting.

A spokesman for the Dutch Ministry of Transport, which controls the Dutch Post Office, said, "It is very unlikely that this cabinet will take any action over Radio Veronica". When asked what would happen if Radio Nordsee came back on the air, the spokesman made no comment.

The Dutch had originally announced that they intended to legalise offshore radio after the radio Nordsee ship Mebo II moved back to the Dutch coast during the summer.

With Capital Radio also on the air, the Dutch had three ships to contend with.

The possibility of legalising Radio Veronica and allowing the station to begin land-based

transmissions is being considered by the government, but this is unlikely to happen for at least another year.

Should the Dutch, however, decide to legalise the station they would not be creating a precedence, as New Zealand's pop pirate, Radio Hauraki was legalised earlier, this year. But for the moment, Veronica must remain in the water.

The Ministry of Posts and Telecommunications in Britain would not be worried by the continuance of Radio Veronica as it does not contravene the Marine Offences Act, RM understands.

Officially, the Ministry of Posts and Telecommunications regard Veronica, which now claims a U.K. audience of 300,000 daily, as a Dutch problem.



MARY HOPKIN

Mary, Andy-Royal Show

ANDY Williams, Mary Hopkin and Herman's Hermits will appear on this year's Royal Variety Show, to be compered by Max Bygraves.

The show will be staged at the London Palladium on November 9 in the presence of the Queen Mother.

Other artists booked for the Royal show include Leslie Crowther, Marty Feldman and the Syd Lawrence Orchestra.

All the artists on the bill are appearing on the Variety show for the first time - with the exception of Max Bygraves. The Royal Variety Show will be televised by BBC-1 on Sunday, November 15.

Open letter to Gene Pitney

Dear Gene:

Congratulations on your success in the charts with "Shady Lady" - but what on earth has happened?

In the past, we have set our watches by the time you arrive to promote your every release. Good old Gene, we knew, would be hustle-bustling in with all guns blazing.

You are one of the most welcome and most regular visitors - consistently packing in audiences, whether or not the singles are successful.

And this time we have heard nary a word. Your non-appearance proves the exception to one of the oldest-established pop rules.

It's eerie. Nobody seems to know where you are. An explanation by return would oblige.

Yours sincerely,
PETER JONES

CORRECTION

IN last week's article on the Move, Rick Price was inadvertently printed as Rock Price. Sorry.

ONLY ONE PENNY

ONE PENNY is the price of admission to a series of concerts presented by the Dawn recording label and The Red Bus Company.

The idea of the concerts is to promote new Dawn artists Heron, Titus Groan, Demon Fuzz and Comus. All the artists taking part will have LP's issued in November and Comus will release a maxi single on November 20.

Dates for the concerts are Sussex University (November 3), Bristol (6), Birmingham (11), Norwich (13), Leeds Town Hall (16), Loughborough (19), Middlesborough Town Hall (20), Northampton Town Hall (24), London Marquee (25), Southampton (26), and London University (27).

DUTCH TOP TEN

- (5), TO MY FATHERS HOUSE, Les Humphrey Singers
- (3) WILD WORLD, Jimmy Cliff
- (1) LOLA, Kinks
- (2) BACK HOME, Golden Earing
- (6) TEARS OF A CLOWN, Smokey Robinson and the Miracles
- (-) PARANOID, Black Sabbath
- 4) SUICIDE IS PAINLESS, The Nash
- (9) PEACEFUL COME, Melanie
- (8) WUILEN IS VOOR JOU LE LAAT, Corrie and Records
- (-) OUR HOUSE, Crosby, Stills, Nash and Young



OUT of the shadows emerged a new group - and they were among the star-studded assembly at the opening of the new AIR (London) studios in Oxford Street, London W. Out of the shadows, in fact, emerged Hank B. Marvin and Bruce Welch - plus (centre) Australian drummer John Farrar. Out of the Shadows has come a lot of new material written by Hank and Bruce which will form the basis of the trio's repertoire.

Liberty flips Creedence disc

CREEDENCE Clearwater Revival's latest top thirty single, titled 'As Long As I Can See The Light' has been flipped by Liberty Records. New 'A' side will now be 'Looking Out My Back Door', which reached number two in the U.S. charts last month.

LIVE!

Cliff Richard

CLIFF RICHARD, in cabaret, is as good as you would expect for an entertainer with 12 years experience behind him. In fact, on his showing on the opening night of his four-week season at the Talk of the Town, Richard must rank among the most accomplished young entertainers anywhere in the world.

Certainly, there's nobody in his pre-30 age bracket in this country with anything like the assurance and polished stagecraft that he now displays, while succeeding in projecting a pleasing air of modesty and diffidence at the same time.

With 50 chart entries to

The track is also taken from the group's recent best selling 'Cosmo's Factory' album.

Said a spokesman for Liberty - United Artists: "Owing to the American and European success of the 'B' side, 'Looking Out My Back Door' on Creedence's current

single and with the demand for it in the U.K., we have decided to make the track the 'A' side of the release."

'Long As I Can See The Light' is one of the group's slowest moving releases since their initial British hit 'Proud Mary'.

his credit, he must be confronted with the problem of what to leave out, rather than that to include, and certainly a programme comprising nothing other than his hits would be enthusiastically welcomed by the majority of audiences at the Talk of the Town.

But, to his credit, he doesn't overload his 60-minute performance with past triumphs and ventures into other areas, with considerable success.

He's never been the most emotional of singers, yet the subtle underplaying of 'I Who Have Nothing', on which he accompanied himself on guitar was evidently deeply felt and as effective as the bravura fashion in which the song is normally performed.

The more recent hits, among them 'Goodbye Sam', 'A'nt Got Time Anymore' and 'The Day I Met Marie' were presented in full, while the vintage winners like 'Living Doll' and 'Congratulations' were packaged together in a medley towards the end of the act.

A small criticism, of arguable validity, concerns the placing of the rock 'n' roll medley. With more forceful backing than was provided by the guitars and rhythm, this was the stuff that rousing finales are made of. Coming five songs into the act, its impact was slightly diminished. As a closer it would have provided an even more explosive finish than the gospel-styled, 'I Saw The Light.' BRIAN MULLIGAN

FREDA ALBUM: CHAIRMEN OUT

PRINCE QUITS

TONY PRINCE is leaving Radio Luxembourg on December 31. As exclusively reported in 'Record Mirror' last week, '208's' 'Royal Ruler' is quitting to "further his career".

Tony is anxious to "make my mark in the United States" and it is probable that he will take up an appointment in Miami.

Said Luxembourg's general manager Alan Keen: "I wouldn't dream of standing in his way - I wish him good luck. We're obviously very sorry to lose him and are now looking for a replacement to work in the Grand Duchy".

Asked whether a new DJ would be found immediately Alan replied: "There is no rush about this. I want the right man".

ALBUMS from Freda Payne and Chairmen of the Board will be released next month, along with the double-album of Mamas and Papas material, details of which were reported in RM four weeks ago.

The Mamas and the Papas double set tracing the group's career will now be titled 'A Gathering Of Flowers'. The set, to be issued in a special fold out sleeve, was released in America earlier this year as the 'Mamas and Papas Anthology'.

Tracks on the set include: Monday Monday, I Call Your Name, Go Where You Wanna Go, Dedicated To The One I Love, Do You Wanna Dance, California Dreamin'.

Freda's 'Band Of Gold' album includes her follow-up single "Deeper and Deeper", while 'Chairmen of The Board' includes the group's cover version of the Clarence Carter hit, 'Patches'.

This track was originally to be issued as a single by Chairmen of the Board man Norman 'General' Johnson, but EMI shelved plans to issue the disc after the initial impressive sales for the Clarence Carter version, RM understands.

Tracks for the Freda Payne album: I Left Some Dreams Back There, Deeper and Deeper, Band Of Gold, Rock Me In A Cradle, Unhooked Generation, Love On Borrowed Time, Through the Memory of My Mind, This Girl Is Woman

Now, World Don't Owe You A Thing, Now Is The Time To Say Goodbye, Happy Hurt, Easiest Way To Fall.

New Releases

SINGLES release on October 23 include: Atlantic label, Wilson Pickett - 'Get Me Back On Time Engine Nine; Capitol, Grand Funk Railroad - 'Closer To Home'; CBS, Pacific Gas And Electric - 'Father Come On Home'; Columbia, Ken Dodd - 'Broken Hearted'; Clive Dunn 'Grandad'; Decca, Men - 'She Works In A Woman's Way; Emerald, Union Express - 'Molly Darling'; Buddah, Impressions - 'Turn To Me'; Moe Krossman - 'Curried Soul'; Parlophone, Scaffold - 'Bus Dreams'; Probe, Freedom - 'Frustrated Woman'; Sun, Carl Perkins - 'Blue Suede Shoes'; Jerry Lee Lewis - 'Breathless'; Roy Orbison - 'Ooby Dooby' Tamla Motown; Gladys Knight and the Pips - 'Friendship Train'.



THE London cast of the musical 'Hair' receive their Silver Disc for 250,000 copies sold of their Polydor cast album. With the cast Norrie Paramor (top row extreme left) and Julie Felix (top row, extreme right of picture).

WHO LP

NO release date has yet been set by Track Records for the Otis Redding/Jimi Hendrix Experience album, recorded live at the 1967 Monterey Pop Festival. The album, at number 17 in last week's US charts, features Hendrix's legendary version of 'Wild Thing'.

Meanwhile, Track Records have released the Who's 'See Me, Feel Me', coupled with 'Overture' as a single. Both tracks come from the group's 'Tommy' album. Explained a spokesman: "The single has done well in the States and import copies in Britain have been selling well, so we decided to bring it out as a single in Britain."

INTERNATIONAL NEWS . .

TORONTO

THE latest Rolling Stones album will be released here next week on the London label. The LP is already being given extensive radio play. . . Glen Campbell latest single "It's Only Make Believe" is receiving competition from a cover version by Conway Twitty. . . Englebert Humperdinck and the Carpenters start two weeks at the O'Keefe Centre on October 19. . . Anne Murray whose latest single, "Snowbird", is a

million seller, is recording new material for an album. . .

AMSTERDAM

IN only one week the Rolling Stones' album "Get Yer Ya - Ya's Out" has sold 15,000 copies. . . Next single from Three Dog Night here is "Out In The Country". . . Two new productions from ex Radio Caroline DJ Robbie Dale are "Someday (I Will Find My Way)" by Big Boys and the Bounces and "California Licence" by the Cage. . .

Dekker, Engel in Concert

DESMOND Dekker and the Strawbs are currently making personal appearances in Britain and there are December concerts for Engelbert Humperdinck.

Details of the concerts are as follows:
DESMOND DEKKER. . .

New Century, Manchester (October 17), Rebecca's, Birmingham (21), Orchid Ballroom, Purley (22), Top Rank, Doncaster (23), Ilford Palais (27) and St Alban's Civic Hall (31).
STRAWBS. . .

Winter Gardens, Weston-Super-Mare (17), City Hall, Newcastle (21), Bath University (24), Leeds University (30), Leicester University (31).
ENGELBERT HUMPERDINCK. . .

Capitol, Cardiff (December 1), Winter Gardens, Bournemouth (2), Birmingham Theatre (3), Odeon, Manchester (4), Newcastle (5), Leicester De Montfort (6).

Zep's Jones tells Lon Goddard

'I'M JUST A BASS'

LED Zeppelin hard rock? When the press decides to change it's musical categories, maybe Zeppelin will be something else.

"Hard rock is just a press term", explained stone faced bassist John Paul Jones, "and when they change it, we'll be called something else. To be honest, we're a rock and roll band, because that's the way we were brought up."

"Zeppelin's music is not a conscious style - we don't decide what type of thing we should do, they just emerge. We write all sorts of things - usually riffs and pieces, then when we get together at one of our rare rehearsals, we play around with them."

"The reason a lot of the new album is acoustic guitar is because it simply sounded best that way. Nobody decided we should do an acoustic guitar album - it was an unconscious move."

"Robert is our only lyricist. The rest of us are hopeless at it. Very few musicians can really write unless they sing. Maybe I get the urge to open my mouth occasionally, but the urge for self preservation kills it. Singers seem to become word conscious and it's easier for them to write, but strictly playing people like Jimmy and myself can't do it. I don't think my voice is adequate anyway. I'm much better on the bass."

John Paul in particular is the member of Led



JOHN PAUL JONES

Zeppelin who rarely moves. A slow step to the right or a shuffle to the left - but most of the time, the amazing bass lines spring from a motionless, stern faced gentleman in the back.

"Robert is the real visual side of Led Zeppelin," he observed, "I don't even know if I can be seen! Robert was always very active on stage - he's always moved around."

"Lead singers do that. Bass players never do. I just don't travel around, because I don't - that's another unconscious thing - it's not planned. Besides, I have to concentrate on playing quite a bit."

Led Zeppelin play a lot in America, but it isn't all wine and roses. John says he'd like to be seen more in his own country and that that's getting under way now.

"We're looking around for places to play right now", he said "Somewhere that's unrestricted as far as when people have to get out and where there are good seats for everybody. A place where there are less officials. Once or twice police have been responsible for ruining a concert and being there in force changes the atmosphere."

"In Pittsburgh, while we were in the States, it seems the audience look at concerts as just another opportunity to start a riot and get at the police, they came already armed. Things like that don't happen here and anyway, Robert is a good arbitrator in cases like that; he can always take an excited audiences in hand. The police are merely a catalyst in most cases."

As far as Zepp III goes, John has his views on how it should be viewed. . .

"Everybody's got opinions about the album. If everybody was really satisfied, things would be uninteresting. An album is a statement of how far you've come. Each one should be better than the last, but none of them are permanent descriptions of the group."

Musically, our stage act is the best we do. We produce all our recorded music on stage and if it can't be as faithful as the record because it needs things we don't have, we'll make it sound like nothing is missing."

All of us love beautiful "Evie"



Steve Ellis sings "Evie"

a new single with a performance nothing short of stunning by Steve Ellis, once of the Love Affair, now a brilliant solo singer

CBS 5199

on CBS

the 50

record mirror

singles

albums

- 1 (1) 7 BAND OF GOLD Freda Payne Invictus INV 502
- 2 (3) 10 BLACK NIGHT Deep Purple Harvest 5020
- 3 (2) 9 YOU CAN GET IT IF YOU REALLY WANT IT Desmond Dekker Trojan TR 777
- 4 (8) 6 ME AND MY LIFE Tremeloes CBS 5139
- 5 (4) 8 PARANOID Black Sabbath Vertigo 6059010
- 6 (7) 6 AIN'T NO MOUNTAIN HIGH ENOUGH Diana Ross Tamla Motown TMG 751
- 7 (5) 8 MONTEGO BAY Bobby Bloom Polydor 2058 051
- 8 (6) 7 CLOSE TO YOU Carpenters A&M AMS 800
- 9 (10) 10 WHICH WAY YOU GOING BILLY? Poppy Family Decca F 22976
- 10 (16) 5 BALL OF CONFUSION Temptations Tamla Motown TMG 749
- 11 (24) 4 WOODSTOCK Matthews Southern Comfort UNI UNS 526
- 12 (15) 9 STRANGE BAND Family Reprise RS 27009
- 13 (14) 6 BLACK PEARL Horace Faith Trojan TR 7790
- 14 (39) (2) PATCHES Clarence Carter Stateside SS 2177
- 15 (33) 4 THE TIP OF MY FINGERS Des O'Connor Columbia DB 8713
- 16 (12) 12 TEARS OF A CLOWN Smokey Robinson and the Miracles Tamla Motown TMG 745
- 17 (11) 15 THE WONDER OF YOU Elvis Presley RCA 1974
- 18 (9) 9 GIVE ME JUST A LITTLE MORE TIME Chairmen of the Board Invictus INV 501
- 19 (23) 3 GASOLINE ALLEY BRED Hollies Parlophone R 5862
- 20 (27) 3 STILL WATER Four Tops Tamla Motown TMG 752
- 21 (29) 4 RUBY TUESDAY Melanie Buddah 2011 2038
- 22 (18) 11 MAMA TOLD ME NOT TO COME Three Dog Night Stateside SS 8052
- 23 (21) 7 LONG AS I CAN SEE THE LIGHT Creedence Clearwater Revival Liberty LBF 15384
- 24 (19) 5 OUR WORLD Blue Mink Philips 6006 042
- 25 (41) 3 THE WITCH Rattles Decca F 23058
- 26 (20) 12 MAKE IT WITH YOU Bread Elektra 2101-010
- 27 (17) 10 LOVE IS LIFE Hot Chocolate RAK 103
- 28 (44) 2 NEW WORLD IN THE MORNING Roger Whittaker Columbia DB 8718
- 29 (13) 9 DON'T PLAY THAT SONG Aretha Franklin Atlantic 2091 027
- 30 (40) 26 MY WAY Frank Sinatra Reprise RS 20817
- 31 (25) 11 WILD WORLD Jimmy Cliff Island WIP 6087
- 32 (22) 8 JIMMY MACK Martha and the Vandellas Tamla Motown TMG 599
- 33 (26) 6 SWEETHEART Engelbert Humperdink Decca F 13068
- 34 (32) 4 EVERYTHING A MAN COULD EVER NEED Glen Campbell Capitol CL 15653
- 35 (28) 18 SOMETHING Shirley Bassey United Artists UP 35125
- 36 (31) 7 I AIN'T GOT TIME ANYMORE Cliff Richard Columbia DB 8708
- 37 (30) 20 IT'S SO EASY Andy Williams CBS 5113
- 38 (-) (-) IT'S WONDERFUL Jimmy Ruffin Tamla Motown TMG 753
- 39 (38) 3 SHADY LADY Gene Pitney Stateside SS 2177
- 40 (-) (-) HEAVEN IS HERE Julie Felix RAK 105
- 41 (43) 2 GET UP I FEEL LIKE BEING A SEX MACHINE James Brown Polydor 2001 071
- 42 (46) 20 IN THE SUMMER TIME Mungo Jerry Dawn Maxi DNX 2502
- 43 (37) 10 MY WAY Dorothy Squires President PT 305
- 44 (50) 2 INDIAN RESERVATION Don Fardon Young Blood YB 1015
- 45 (47) 2 PRETTY WOMAN Juicy Lucy Vertigo 6059 015
- 46 (45) 2 MONTEGO BAY Freddie Notes and the Rudies Trojan TR 7791
- 47 (31) 9 I (Who Have Nothing) Tom Jones Decca F 13061
- 48 (-) (-) WHAT HAVE THEY DONE TO MY SONG MA New Seekers Philips 6006 027
- 49 (48) 5 CRY Gerry Munroe Chapter One CH 128
- 50 (42) 14 RAINBOW Marmalade Decca F 13035

- 1 (3) BRIDGE OVER TROUBLED WATER Simon and Garfunkel, CBS 63699
- 2 (1) PARANOID Black Sabbath, Vertigo 6360 011
- 3 (8) QUESTION OF BALANCE Moody Blues, Threshold THS 3
- 4 (2) GET YER YA YA'S OUT Rolling Stones Decca SKL 5065
- 5 (5) LED ZEPPELIN 2 Atlantic 588 198
- 6 (4) COSMO'S FACTORY Creedence Clearwater Revival Liberty LBS 83388
- 7 (7) BEACH BOYS GREATEST HITS Capitol ST 21628
- 8 (10) CANDLES IN THE RAIN Melanie, Buddah 2318 009
- 9 (15) EVERLY BROTHERS ORIGINAL GREATEST HITS CBS 66255
- 10 (6) DEEP PURPLE IN ROCK Harvest SHVL 777
- 11 (11) SOMETHING Shirley Bassey, United Artists UAS 29100
- 12 (9) PAINT YOUR WAGON Soundtrack, Paramount SOFL 257
- 13 (20) EASY RIDER Soundtrack, Stateside SSL 5018
- 14 (17) OVER AND OVER Nana Mouskouri, Fontana STL 5511
- 15 (19) STAGEFRIGHT The Band, Capitol EA-SW 425
- 16 (33) SOUND OF MUSIC RCA SB/RB 6616
- 17 (21) LET IT BE Beatles, Apple PXS 1
- 18 (14) BAND OF GYPSYS Jimi Hendrix, Track 2406 002
- 19 (26) BLACK SABBATH Vertigo Vo 6
- 20 (23) WORLD OF JOHNNY CASH CBS 66237
- 21 (22) ANDY WILLIAMS GREATEST HITS CBS 63920
- 22 (35) DEJA VU Crosby, Stills, Nash and Young Atlantic 2401 001
- 23 (44) SELF PORTRAIT Bob Dylan, CBS 66250
- 24 (29) ABBEY ROAD Beatles, Apples PCS 7088
- 25 (13) CAN'T HELP FALLING IN LOVE Andy Williams, CBS 66255
- 26 (32) FIRE AND WATER Free, Island ILPS 9120
- 27 (30) FUTURE BLUES Canned Heat, Liberty LBS 83364
- 28 (31) JOHNNY CASH AT SAN QUENTIN CBS 63629
- 29 - DIONNE WARWICK'S GREATEST HITS Vol 1 Wand WNS/WNL 2
- 30 - SKID Skid Row, CBS 63965
- 31 (24) CHICAGO CBS 66237
- 32 (40) SONGS OF LEONARD COHEN CBS 63241
- 33 - PARSLEY SAGE ROSEMARY & THYME Simon & Garfunkel, CBS 62860
- 34 (48) DIONNE WARWICK'S GREATEST HITS Vol 2 Wand WNS/WNL 2
- 35 (47) '3' BLOOD SWEAT & TEARS CBS 64024
- 36 (-) BEST OF THE SEEKERS Columbia SCX/SX 6268
- 37 (-) BOOKENDS Simon & Garfunkel, CBS 63101
- 38 (-) MCCARTNEY Paul McCartney, Apple PCS 7102
- 39 (-) NANCY'S GREATEST HITS Reprise RSLP 6409
- 40 (12) MOTOWN CHARTBUSTERS Vol 3 Tamla Motown STML 11121
- 41 (27) ON STAGE Elvis Presley, RCA SF 8128
- 42 (54) LIVE AT LEEDS Who, Track 2406 001
- 43 (-) HERB ALPERT'S GREATEST HITS A & M AMLS 980
- 44 (-) MY WAY Frank Sinatra, Reprises RSLP 1029
- 45 (-) FIVE BRIDGES Nice, Charisma CAS 1014
- 46 (-) SACHA DISTEL Warner Bros WS 3003
- 47 (-) TO OUR CHILDREN'S CHILDREN'S CHILDREN Moody Blues, Threshold THS/THM 1
- 48 (16) MAD DOGS AND ENGLISHMEN Joe Cocker A & M AMLS 6002
- 49 (38) SOUNDS OF SILENCE Simon & Garfunkel CBS 62690
- 50 (42) CRICKLEWOOD GREEN Ten Years After Deram SML/DML 1065

BREAKER: CHANGE YOUR MIND Ruby Murray President PT 307

top producers

5 years ago

10 years ago

- 1 Holland-Dozier-Holland
- 2 Deep Purple
- 3 L. Kong/J. Kelly
- 4 Mike Smith
- 5 Roger Bain
- 6 Ashford/Simpson
- 7 Jeff Barry
- 8 Jack Daugherty
- 9 T. Jacks
- 10 Norman Whitfield
- 11 Ian Matthews
- 12 Family
- 13 Swern/Arthey
- 14 Rick Hall
- 15 Norman Newell
- 16 -
- 17 -
- 18 Staff
- 19 Ron Richards
- 20 Frank Wilson
- 21 Peter Schickeryc
- 22 Richard Podolor
- 23 John Fogerty
- 24 Blue Mink
- 25 Hans Sikorsky
- 26 David Gates
- 27 Mickie Most
- 28 Denis Preston
- 29 Wexler/Dowd/Mardin
- 30 Don Costa

- 1 1 TEARS Ken Dodd
- 2 5 ALMOST THERE Andy Williams
- 3 2 IF YOU GOTTA GO GO NOW Manfred Mann
- 4 4 EVE OF DESTRUCTION Barry McGuire
- 5 6 HANG ON SLOOPY McKoys
- 6 3 MAKE IT EASY ON YOURSELF Walker Brothers
- 7 7 LOOK THROUGH ANY WINDOW Hollies
- 8 9 IL SILENZIO Nini Rosso
- 9 - MESSAGE UNDERSTOOD Sandie Shaw
- 10 8 SATISFACTION, Rolling Stones

- 1 1 ONLY THE LONELY Roy Orbison
- 2 3 HOW ABOUT THAT Adam Faith
- 3 2 TELL LAURA I LOVE HER Ricky Valance
- 4 6 AS LONG AS HE NEEDS ME Shirley Bassey
- 5 5 SO SAD/LUCILLE Everly Brothers
- 6 4 NINE TIMES OUT OF TEN Cliff Richard
- 7 8 WALK DON'T RUN John Barry
- 8 - LET'S THINK ABOUT LIVING Bob Luman
- 9 - CHAIN GANG Sam Cooke
- 10 7 THE GIRL OF MY BEST FRIEND/A MESS OF BLUES Elvis Presley

THE RAVEN

B-W YOU POF 182

PAGE ONE

THE TROGGS

RELEASE DATE 2ND OCTOBER 1970



POF 183

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EAST COAST

AMERICA

WEST COAST

POOR TURNOUT FOR ERIC'S TURN ON

OF ALL the British acts that appeared in New York recently, Pink Floyd took the most trouble. For their Fillmore East appearance they performed their 25 minute piece of avant garde 'Atom Heart Mother' with a 10 piece brass ensemble, a mixed choir of 20 and their very own conductor, Peter Phillips. Audience reaction was good and the place was full.

Not full at all was the Felt Forum in Madison Square Gardens for the New York debut (apart from a working press reception) of Eric Burdon's group, War. Originally set for two concerts it was cut down to only one and that was half full. Pity, because Eric was in superb form, covering all the jazz-rock bases and really hanging it together. Eric, talking about his band, said: 'The band told me not to get paranoid because I didn't play as well as them. They said they'd teach me and I asked them why me? They told me, Because you came to us'. So Eric has a good group, a No 1 hit record, 'Spill the Wine' and some good promotion. But nobody came.

Poor turnout

Poor turnout also for Mungo Jerry on the bill at the Fillmore East and again it was the same thing - a good hit record and all the trimmings. Mungo handed out kazoos at their gig and everybody blew away happily.

Rick Nelson, rock idol of a few years ago, is working solidly, ever since his off beat version of Bob Dylan's 'She Belongs to Me'. In New York recently he said:

For the past four or five years I didn't really know in my own mind what I wanted. I had no direction and had to rely on the advice of others. Even though it was good advice I wasn't

getting anywhere. I finally figured out what I wanted to do and the result was a big record for me, 'She Belongs to Me'. Its country and a logical extension of what I've been doing all along. I feel easy about it - not like I've worked several months to go to Nashville for a few days and call myself a country singer. I've been singing country a long time, like Don and Phil (Everly). Nobody realises how much of a country music feeling there was in those hits of nearly ten years ago that I made".

Best known

Randy Newman is best known, perhaps, in Britain as the man who wrote the Alan Price hit, 'Simon Smith and his Amazing Dancing Bear'. But right now he is a superwriterhero in America along with Lauro Nyro and John Sebastian. He played a small folk-type club in New York's Greenwich Village the other week and all the heavy people on the rock scene turned up to dig him and applaud. Then he zapped them with information like: "Bing Crosby is the best pop singer I ever heard". "Lorenz Hart (of Rodgers and Hart) was almost, until Dylan the best lyric writer there ever was."

Smokey Robinson and the Miracles' British hit, 'Tears of a Clown' is now being released in America..... Surprise guest at a Jefferson Airplane recording session - Little Richard playing piano on an original tune by Airplane drummer Joey Covington..... The Second

Ian Dove



ELTON JOHN



NIGEL OLSSON



DEE MURRAY

Elton wows 'em at the Troubadour

ELTON John, England's newest gift to America, sounds like a number of other performers to a number of people. But that's no hassle. He is a super performer and during his recent limited number of bookings in Los Angeles, San Francisco and Philadelphia, he exploded with such power that people are anxiously awaiting his return scheduled for the end of this month.

John's voice and piano style has been described by various American writers as reminding them of Jose Feliciano, Mick Jagger, Jerry Lee Lewis, and Leon Russell. And that's not a bad group of guys to be associated with!

John will be playing before a larger span of people when he returns to the United States because the talent agency people are working up a major tour for him which will include bookings in the major rock rooms like the Fillmores in San Francisco and New York City. He will also be pitched to the major national television shows and the odds are that he'll land those appearances.

So major have his appearances been in the U.S., coupled with the good, good exposure for his first album released on Uni, that a single from his first LP is being released, coupling "Your Song" and "Take Me To The Pilot". Both were

recorded in England and released on the DJM label.

While he was playing at the Troubadour in Los Angeles (this city's classiest rock club), folk singer Odetta came up on stage and really worked out with Elton on "Take Me To The Pilot."

Elton's music and Bernie Taupin's lyrics really inspire people to sing along. Elton has adopted a Southern accent, which is really groovy for the kind of songs he sings.

Elton's style of combining some country music with good ole rock and roll is further enhanced by the melodrama of his falling to his knees to bang away at the piano, which he did to everyone's pleasure on that ole nasty message song, "Burn Down The Mission".

Elton sets an emotional level for himself when he works before an audience and he doesn't wander to far away from that plateau. "There are two sides to Elton John," Elton told us at the Troubadour. He had just finished playing "Your Song" solo on the piano. Then onstage came drummer Nigel Olsson to really take care of business, including working two sets of bass drums and bassist Dee Murray, who is all smiles and movement when he plays a really fine constant sound kind of electric bass.

Elton is the moving force in the trio, but he does allow his sidemen to add their own vocal licks on some of the numbers as they join in and round out the group's vocal sound.

Elton has grown a beard which makes him look much older than the picture on his album. He plays dressed in black overalls with white stars all over them. His aluminium coloured boots have stars imprinted in the leather. He literally has star, printed all over him. When he played San Francisco his overalls were red with stars.

And again people dug his funky music.

Part of the reason for Elton's "instant" success in America is that he is not in the amplified guitar, distorted sound school. His music is very hard, that's true, and his drummer beats the hell out of his instruments. But it is really Elton's gutsy, raspy at times and romantically clear at other times voice which works its magic.

Elton, Nigel and Dee have been together just three months. Their in person sound is very much harder than that which is heard on Elton's first album simply called "Elton John" which has many more musicians playing.

"We want to make our live performances different from our records," Elton explains. He admits being completely surprised by the raves he has received and by the standing ovations he has faced. He was also especially pleased to have had one of his own favourites - singer, composer, pianist David Ackles playing on the bill with him at the two Troubadours in L.A. and San Francisco. And when Leon Russell came to see him and then invited him to his house, Elton knew that he was in with the "in group" of Los Angeles' pop musicians.

The 23-year-old singer has just recorded the title song for the film "Friends" and there is a second album to please us all. Elton and Bernie have been writing songs which make sense to their own creative consciences for little more than one year. They started out writing fairly simple rock ditties but stopped when they decided they were awful, and that they could create more meaningful works.

Elton will be back in the U.S. for four to six weeks. He won't have to prove himself so hard the next time around.

PICK OF THE HOT U.S. RELEASES

100 PROOF: Somebody's Been Sleeping (Hot Wax). "...in my bed," and it's probably the guy who's making love with your old lady while you are out making love. Stomp, stomp, stomping great Soul music, made for dancers and the Chart by this Detroit sister label of Invictus. 100 Proof (Aged In Soul) are just that: Joe Stubbs (Levi's brother, he sang lead on the Falcons' "You're So Fine" before heading the

Contours), Eddie Anderson (lead singer on the Holidays' "I'll Love You Forever" classic), and Steve Mancha (vet Detroit producer/singer, he never had a hit but made some goodies, like "You're Still In My Heart" etc). Hot Wax is now being released in Britain, so watch out!

DIANE KOLBY: Holy Man (Columbia). Her own song, her own style, her own (considerable) thing: Laura Nyro/Melanie Safka/Eloise

Laws/Woody Woodpecker don't begin to give any idea. Her voice is incredible on this powerful churning slowie, especially towards the very end. Call it "Jesus-Rock" if you must.

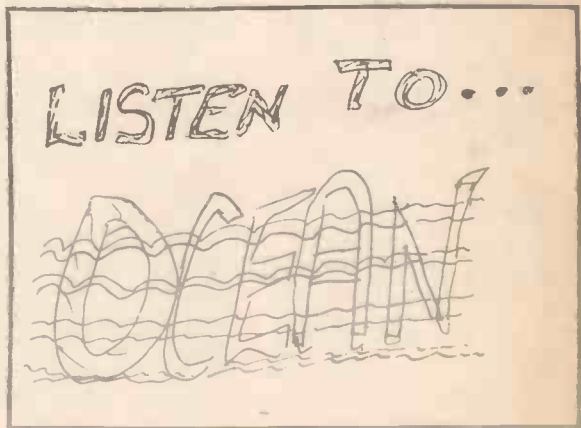
PACIFIC GAS AND ELECTRIC: Father Comg On Home (Columbia). After the high-pitched frenzy of "Are You Ready?", Smoky-voiced Charlie Allen does a rumbling slowie with Gospelish support from,

presumably, the Blackberries.

GLEN CAMPBELL: It's Only Make Believe (Capitol). Yup! It's Conway Twitty's 1958 million-seller, done in surprisingly similar though messier style by the lighter-voiced top Popster. Twitty's great original is now out again in America as a result.

THE NEIGHBORHOOD: Laugh (Big Tree). Perky Pop from the "Big Yellow Taxi" hit-making group.

Eliot Tiegel



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TIMES MIRROR

The white girl who sang the blues



"I'M DOING just what I want with my life, enjoying it", Janis Joplin said in February of last year when she was starting out on her own with her own band and the San Francisco rock group Big Brother and the Holding Company had become part of her brief musical past.

On Sunday, October 4, Janis Joplin, having almost completed her third album for Columbia, was found dead.

She had been dead approximately 12 hours when she was found on the floor between her bed and a night lampstand by a member of what was supposed to be her second new group, Janis Joplin's Full Tilt Boogie Band.

FANTASTIC

She had completed 11 songs for the album and had been in Hollywood one month working on the LP with producer Paul Rothchild and members of the Boogie Band.

The 27-year-old blues singer had catapulted to fame as a result of a fantastic performance at the Monterey International Pop Festival in 1967.

The girl from Port Arthur, Texas, was seemingly on her way. She gigged with Big Brother, cut her first Columbia LP with the band, 'Cheap Thrills' which was her first giant record hit. Her second Columbia LP, 'I Got Dem 01 Kozmic Blues Mama', was recorded as the followup to the public's clamour for her raw, gutsy vocal style and a single hit, 'Piece of My Heart' emerged. Then Janis dropped out of musical sight. The third LP was being put together by the third producer hired to work with her, John Simon having done the first and Gabriel Mekler (of Three Dog Night and Steppenwolf fame) cutting the second.

There were reports that Janis had switched from Southern Comfort bourbon whiskey to drugs and a coroner's autopsy was undertaken following the discovery of her body in her Hollywood flat.

Janis had recently had her

from ELIOT TIEGEL in Los Angeles

wrist tattooed with the design of a bracelet.

When she was asked what she was doing with her life while getting ready to go out on the road with her first band, Janis replied: "Getting stoned, staying happy and having a good time".

Her credo was have a good time regardless of what it took to get that way. Her frantic singing reflected the inner explosion of emotions which cut through her body.

She was a white chick, frustrated with life in a small Texas town but suddenly brought alive by the blues music of Black Americans. News of her mysterious and unexpected death rumbled across Los Angeles and people in the music business seemed surprised. Everyone knew of Janis' drinking habit. But getting involved with drugs... well, that was something else.

FAST MOVER

On stage she was so thrilling to watch that you had to completely concentrate on her and no one else. She sang so hard that you almost feared her voice would break. But it held together. Her long hair covered her face. The beads she wore around her neck whirled in the air as she poured out the words which became a message of her deep, deep love for the blues, 1970 style.

She acknowledged that she was living very fast, but preferred to move quickly, do what she wanted, sing her songs with gusto rather than grow up to be an old lady sitting in a rocking chair watching television for kicks.

She compressed all her energy into the brief lifetime of each song. Singing meant the end of the road in San Francisco. She drifted around the United States for five years, ending up in San Francisco where all the pop/hippie bands were

causing the music business to go freaky.

She lived in San Francisco for two years, finding many sadnesses and then decided to return home. But home was dull and there were some fun memories which lingered from San Francisco, so back she went.

Another Texan, Chet Helms, was running the Avalon Ballroom, which was booking psychedelic rock bands from the area. He was involved in the founding of Big Brother which became the Avalon's unofficial house band.

A mutual friend told Janis about Chet and Chet about Janis.

WILD

Janis was going to a small school in Texas at the time, Lamar State College, but she quickly quit the school and headed back to San Francisco. She sang at her first San Francisco dance in June of 1966.

The environment of the Avalon, the intensity of the rock music got her moving onstage. The louder the band played the louder she had to sing until she was going wild.

Janis' voice became a kick for the band which began to be compared with the other major San Francisco rock groups like the Jefferson Airplane and Grateful Dead. One year later Janis sang 'Ball and Chain' at Monterey and the audience went nuts with enthusiasm, love and adoration.

She was suddenly a star. From that point on, the spotlight shone brightly for Janis and not so much for Big Brother. The band didn't want to merely be her backup group. It wanted recognition for its own ability. Tension built up and then the break.

MYSTERY

Janis had two years of big money living. Her death comes within weeks of the death of Jimi Hendrix. Both artists had lived hard and worked hard.

There is a mystery which clouds both of their deaths. Did the pop music world help kill them? Or were they caught in their own personal traps? The answers may never be known.



ROBERT FRIPP: 'new blood is

SOUND OF THE SEV

JOHN Bonham, the extrovert drummer with Led Zeppelin remains a down-to-earth individual who retains his Brum accent, his sense of perspective, his flamboyant nature.

Like colleague Robert Plant, he is more at home in the country and spends whatever spare time his hectic schedule allows at his home near Birmingham.

When not involved on a tour he makes an occasional trip to the city to team up with some old friends for a night out, but mainly likes to settle down at home with his wife Pat and son Jason.

Jason, 2, is already following in his father's footsteps and is quite a lad on the drums himself. John has had a special copy of his own drum kit made to scale to enable Jason to practise.

Although Led Zeppelin are regarded by many now as the world's top group, 'Bonzo' still has ambitions.

"I have ambitions in all sorts of different ways. As far as the group is concerned I think we can be a lot better. I believe the group



Bonham on keep

can get 100 per cent better in the next twelve months.

"The potential's there, you know, as far as the playing because the group's much more together now than it was twelve months ago.

"And I think we will continue to improve over the next twelve months as long as we keep on in the right direction and we don't all think 'oh, we're big stars. let's forget everything', you know,



very important factor'

CRIMSO rides again

by **ROB PARTRIDGE**

CRIMSO lives again — and in five pieces too. Not that the group have ever died; it's just that King Crimson's history of late gas has all the making of a good serial.

The story so far: Robert Fripp, Ian McDonald, Michael Giles, Greg Lake and Pete Sinfield form King Crimson in the early days of 1969. The group quickly builds a reputation and are signed to the Island label for a reputed enormous sum of money.

King Crimson's early word-of-mouth reputation was transformed by their appearance at the Rolling Stones' free Hyde Park concert in July 1969, and enhanced by the release of their debut album, 'In The Court Of The Crimson King'.

All seemed to be going very well for the group — until their American tour late last year.

Pressures

Then the pressures on Crimso grew so much that Ian McDonald and Michael Giles decided to split from the group and make their own solo album, cutting out the hassles of live performances.

And then early this year, of course, Greg Lake departed from the group to join Emerson, Lake and Palmer. That brought Crimso down to two, lyric writer Pete Sinfield and guitarist Robert Fripp.

Crimso's second album, 'In The Wake Of Poseidon' was recorded; using all the musicians from the old group (apart from Ian McDonald — the mellotron was played by Robert

Fripp) plus jazz pianist Keith Tippett and Mel Collins and McDonald Haskell. The last two names are important because now they're full time members of Crimso.

The new line-up has Mel (saxophones/flute), Gordon (bass guitar), Andy McCulloch (drums), and, of course, Robert Fripp and Pete Sinfield the first time this year that Crimso has had five permanent members.

Important

"The point on this was that it is very important to have a fixed personnel, and, of course, the new blood is a very important factor as well," commented Robert Fripp.

"The most drastic part of the new band is the rhythm section. The old section was so integrated in

the band that the task of finding a new one was rather daunting.

Good feel

"Gordon and Andy both live in Dorset. We've known Andy for some time, and although we didn't feel his drumming style was right for Crimso we saw that he has tremendous potential and he's a good person.

"With Gordon, we were together in our first group. We were at school together and we were throwing around and he turned round to me and asked whether he could join my group.

"Gordon has been into playing bass guitar in a Tamla bag — which is a recommendation, those Tamla bass lines are very tight — but it's a bit limited for what we want with

Crimso. Still, he has a good feel for the bass, and he's a good person.

"The three of us went down to our place in the Fulham Palace road and worked something out.

"Mel was originally going to join the group in January — he played on the second album of course."

New LP

The new band are 60 to 75 per cent through their new album — as yet untitled — which should be released late this year. Meanwhile the new Crimso are still preparing for their debut appearance, now scheduled for the New Year. "I'm really looking forward to playing in front of an audience," commented Robert, "It's been a long time."

ENTRIES



ing the lead

the working side of it.

"So many groups do that. They work hard for a certain amount of time, they make it and then they sort of say, 'we've made it now, we're O.K.' This attitude is completely wrong. Achieving success makes things harder.

"When you've 'made it' you've got to stay up there, that's the hard part about it.

"I think it's harder than getting there."

Where the Poppies grow

FEW people knew how or from where the Poppy Family emerged when "Which Way You Goin' Billy" suddenly roared up the charts.

When we were finally able to trace the 'Family' in Canada, distressing news greeted us. Terry Jacks, rhythm guitarist and husband of lead singer Susan Jacks explained, "We're having kind of a bad time here — my wife has just been in a car accident.

"I was up in the high country, fishing and smoking salmon and Susan was due to come pick me up to take me back. She was going round a curve when the car hit a soft shoulder, flipped and rolled three times.

"She's got a few cuts and some stitches in her head, plus being very badly bruised, but luckily, she's come out alive. We're also lucky that none of the damage will leave any scars. Oops, I bumped her — she's lying on the bed here."

It was early morning in Canada, Terry and Susan were in high spirits despite the road tragedy.

"Since you don't know too much about us", he



THE POPPY FAMILY

continued, "I'll explain a little of our history.

"The original Poppie Family was simply Susan and myself about three years ago. She had a spot on a television show, but her singing hadn't developed any style. I was just writing songs.

"Eventually, we got together and the result was a workable combination. We were married about eight months later.

"Still later, we picked up a lead guitarist, an electric pianist and a drummer, which formed the basis of the group as it now stands.

"What people might not realize, is that the whole of our album on Decca, with the exception of the single, was cut over there — right near Marble Arch. We visited England about a year ago 'Which Way You Goin' Billy' was released then, but it didn't do anything.

"Now — a year later, we're really amazed and overwhelmed to see it's success, because we loved England so much we must come back within a year or so.

"As to what sort of a group we are — it's not really a folk group and not a rock group. More a mixture of those with a little country in it — very hard to describe.

"The one thing I do

know, is our music doesn't reflect our favourite groups or singers — the people we like to hear do not sway us toward similar material.

"I like Sebastian, Buddy Holly, the Everly Brothers and others, while Susan prefers Tom Jones, Dusty, Jackie De Shannon and so on.

"To me, there aren't any singers that are flawless no matter what they do. I don't like a singer purely for his voice — there must be a good song and good lyrics.

"On the same principle, I don't like any bands or follow them no matter what they do — I would rather judge only particular records no matter who does them.

"Anyway, we all agreed 'Billy' was a strange record and we can't get over the fact that it did so well after a year — it's just fantastic."

The Poppies' next will be "That's Where I Went Wrong". Maybe for a time, they felt they had gone wrong, but 'Billy' finally decided which way it was going. Up. LON GODDARD



MIKE BOTTES: a writer too.

BREAD DON'T WANT TO BORE YOU

by Lon Goddard

BREAD were astonished, but more than that, overjoyed when "Make It With You" soared into the top ten. They had been together a long time, brother, and there were a few lean periods. Now that the hardest part is over, they can reflect back on their struggle for a place in the sun.

"We always had faith in our material", admitted drummer Mike Bottes, "but that was our fourth single release and quite honestly, the others really bombed out..."

I had to explain to Mike that in England, 'bombed out' would have meant they sold millions.

"Well, I mean they took a real nose dive", he corrected. "We were still worried when 'Make It' was decided on by Elektra, because frankly, I thought the chances for a ballad in the rock charts was about 100 to 1. Now I've learned a lesson that I don't know the first thing about the recording business. I couldn't spot a hit for the world."

David (David Gates) wrote the single and also our new release, "It Don't Matter To Me" and from that, I can see his style is really emerging. He's been writing a long time and he's still searching - reaching out, but I'd say within a year or another album, he will have established his own character. I mean his won, because he really isn't influenced by many other people.

David is one of those people who never listens to other bands unless he really wants to hear some particular thing. Not like me - I listen to everything I can. "This is one of the few bands I've ever been in that is not affected by other group's hits."

David isn't the only writer inside Bread, for Mike writes some himself. But the chances are you've

never heard any of his compositions - seems he's got this barrier in the way...

"I write a little, yes, but I don't submit my stuff to the group like David does, mainly because I think it's too personal. Steve Stills has the same problem a lot of the time. The two of us had some nice things happening a while back, but we were afraid to publicise them. Steve has plenty of material that nobody knows about."

"For instance remember '4 & 20' on the 'Deja Vu' album? Well that number is four years old! Crosby and Nash had to convince him to do it. My own stuff is either too personal or not good enough. David is the writing genius - very quiet and conservative. You almost have to needle the guy to get his history."

"I mean, I've known him for years and I just found out that he taught Leon Russell piano! He brought Leon to California in his first band and I had to corner David to get the facts. It seems he and Leon were stuck with this company, writing and producing for two years before they split up. Then they did a lot of studio work."

"I was a studio musician myself for some time. It's pretty hard to remember what things I played on, but I can recall two

Association LPs, the Everly Brothers' "Roots", some Ike and Tina Turner things and a lot of C&W albums. I even had my own group at one time, called "Joshua Fox".

"We were on Tetragrammaton - remember that? The head accountant at the label embezzled about 20,000 dollars just as our record started selling. It was tough enough to get it going, but just when it was getting a few plays and stations wanted more copies, the company had this

embezzlement problem and went bankrupt. There we were with a possible seller, no more company and no more records. We stayed together even after that. By the time we'd have switched labels and got the record out again, it would have been obsolete, so we did another thing, Dave Van Ronk's 'Young Man Blues', which the Who also do. It was immediately banned for its lyric."

"About that time, I was beginning to think the group wasn't supposed to happen; things were a little too much uphill, so we split."

"Now I'm where I ought to be."



TOMMY STEELE

YOU CAN HAVE LOCAL RADIO - BUT NO RECORDS!

AIRWAVES

Now no-one wants to see musicians out of work and I appreciate that it is the M.U.'s job to protect its members. But I really wonder when someone is going to give a thought to what the public might want.

One thing is for certain: commercial radio won't work without needletime. So how about a drastic re-think, M.U.?

I have shifted a pile of 'complaints' letters off my desk to write this column.

I've received about one dozen criticising my article on the closure of Radio Nordsee.

For instance: "I awaited the arrival of this week's Record Mirror convinced there would be an article inside deeply regretting the closure of RNI. Your article contained nothing but criticism of the station". That was J. Thomas (no address supplied).

Here, I am a little disappointed and I do thank

the other people who wrote in who actually took the point of the article. I didn't spend the whole feature criticising the station (take time to READ it, Mr Thomas), nor did I do a "so sorry to see RNI go" feature. We leave that to other papers.

We tried to explain exactly WHY RNI did not work. We tried to explain the many problems the owners of the Mebo faced.

Anyway, keep your letters rolling in.

RODNEY COLLINS

NOEL EDMONDS



'Live' but not 'live' enough

IF you ever imagined that the British public were musically unappreciative (as has been suggested by certain 'international' stars) and that their waves of enthusiasm formed nothing more than a sea of conformity, then immerse yourself in a concert or two.

Nothing wild, nothing Hyde Parkical, nothing free, just all Victorian splendour and rock-hard Albert Hall seats. In the last couple of weeks, I have finally tried to get 'with-it' and swamp myself in 'live' music appreciation. And so it was that Fotheringay, Elton, John and Blood, Sweat and Tears were blessed with a glance from my highly critical and slightly bloodshot eye.

TALENT

I suppose to most people in Britain the name Elton John means only a 'Border Song' and very little more. He not only has a very unusual and at times extremely plaintive voice, but also a not inconsiderable talent for 'tickling the ivories.' However, despite his canary-yellow evening jacket and an inexhaustible appetite for playing the piano with his feet, I must admit that he stirred me never, interested infrequently and bored me considerably.

His talent is blatantly obvious and was well-received by a dedicated band of followers - however, as far as I was concerned, he gave off not even a faint whiff of the excitement that is necessary to lift a large concert crowd.

'ELECTRIC'

On the other hand, Elton's performance was 'electric' compared with Fotheringay, a band of musicians whose style is cramped by an overwhelming indifference to the audience. The female singer, whom I'm led to believe is

well-known, treated the audience to an incredibly pathetic flow of inter-song remarks about glasses of water, the height of the microphone and where she normally stood on stage.

Their songs were beautiful, I admit - their music was very intense and their awareness of each other was acute; however, the sameness of it all left me asleep. 'Bones' and I exited after half-an-hour and had our own opinions endorsed by the number of people we had to wake before being able to leave the row.

BEAUTIFUL

Elton John and Fotheringay re good - very good in the eyes of a small clique of enthusiasts, but for me their acts contained no life, no interest, no electricity - then enter Blood, Sweat and Tears - a million volts of excitement.

Oh, how fortunate I am that I cannot make music - I cannot spot every quaver and semi-breve - I simply listen and watch my music and for all the bum notes, B.S.&T. were great. The disapprovingly - "for a great band they make too many mistakes" - but who cares about a few errors when the music is alive!

The lead singer, like a tormented lion, paces the stage and whips the audience into a flowing tide of enthusiasm - the songs are familiar and well-received, but through it all comes that 'aura' that is the foundation stone of success. It's that indefinable quality that lifts one artist out of the morass of indifference and into the hearts and minds of millions.

If only that B.S.&T. 'something' would rub off on a few more British acts - if only!

Yours & Mine,

NOEL E.



BRIAN AUGER for right with Oblivion Express

Oblivion from the organ

BRIAN Auger has gone into Oblivion — Oblivion Express to be precise. That's the name of his new band to replace the Trinity.

Said Brian: "I think the Trinity just broke up on its own accord. It has been together for four years on and off and I think we'd drive ourselves insane to stay together."

"One of the main reasons the Trinity broke up was because the other members of the group always complained that I played too loud. There were other reasons as well — domestic reasons, that kind of thing."

TO START AGAIN

"One of Trinity left us during our American tour in the middle of July and Dave Ambrose had expressed a desire to leave. And that left me with a drummer. So I thought it much better to start again rather than find replacements."

The new band features Jim Mullen (guitar) from Piblokto! Barry Dean (bass guitar), Keith Baily (drums) and, occasionally, Alan Skidmore (saxophone).

Recording for the new band started a few weeks ago, when they had been together three and a half weeks ago.

"We're going to do very little of the old material from the Trinity days. I want to get right away from the old band — that's the thing I've been fighting against."

"We have a lot of new material, written by Jim Mullen and me. The band hasn't been together long enough for us to write together — though that's what I'd like to see happen."

Auger has been playing since the early sixties. Originally, of course, he was much influenced by the style of Jimmy Smith. Brian: "Everyone was playing like Smith then. It was really the first sound that turned me on. But since then I've spent a long time trying to get out of that groove. It's meant thrashing the organ to find a new sound."

The new band, Oblivion Express, will mean Auger will try to get even further away from his — original influences.

"I don't think the organ has reached anything like the potential it has. There's a lot of electronic sounds which haven't been exploited yet."

"I want to use the instruments in different ways — to get new sounds and colourings. My jazz background helps me harmonically, extending the frame-work of the music rather than staying in the blues style."

"I don't know whether it'll be commercial, but I'll be doing what I want. And it's going to progress as much as possible."

Audio Fair Preview

It has to be stereo

STEREO seems to have won. Ask for your fave rave album at almost any record shop and it's odds on that you'll be offered the record in stereo.

Some companies, such as Island Records, have even stopped producing mono albums. And the same trend is happening with singles — although record companies are a bit wary of dropping mono singles altogether, because stereo records on radio can sound a little rough at times.

Nevertheless the trend's there. And the growing public interest in hi-fi and stereo equipment is reflected at next week's International Audio And Music Fair at London's Olympia.

The show lasts for five days from Monday, and includes such goodies as two talks from Dr. Robert Moog, without whom 'Spirit In The Sky' would have been sadly grounded. Dr. Moog was, of course, responsible for the legendary Moog Synthesiser.

But that's not really what the show's about. It is primarily a review of the hi-fi and stereo equipment now available — from all price ranges and all makes.

So it is also a very good place for the beginner to start. There's even a talk, 'Stereo For the Beginners' to be given by the editor of 'Hi-Fi Sound' magazine next Thursday (October 22).



CLODAGH ROGERS seen here using an RCA Stereo 8 cartridge in her Radiomobile cassette player.

Many good new products

And among the equipment on view will be:

- the new Deccasound Compact 3, a new stereo with twin 6 watt amplifiers, and AM/FM tuners covering long medium, short and VHF/FM bands.

- the Dynatron series 90 range of audio separates. These have got a record changer, tuner/amplifier, and twin speakers.

- the Paddock Tidy record storage unit. This stores as many as 100 albums upright, and can even straighten out warped records.

- Precision Tapes with their range of cartridges and cassette tapes — including recordings from the A & M, Vista Crewe, Ember Island, Pye and Reprise labels, and that means such diverse artists as Free, Frank Sinatra, Glen Campbell, and the Kinks.

- Rank Audio Products introducing their new American Empire range of magnetic stereo cartridges and replacement styli.

- an Akai tape recorder unit that will play either cassettes, cartridges or standard reel-to-reel tapes — and even transfer from one to the other

the full range of Sony products, from tape recorders, to hi-fi equipment, audio systems and cassette recorders.

- Bang And Olufsen showing for the first time their new range of Beovox loudspeakers — the 600, 1200, 1600, 2600 and 5000.

- Diamond Stylus Company's full range of styli, as well as their new record cleaning cloth.

- the Grundig Troika speaker system: two seven inch cubes each containing six loudspeakers sending out sound in all directions. The cubes come on small tripod stands and a ceiling attachment — so they can either stand on the floor or hang from the wall or the ceiling.

- the new 2LP cassettes, introduced by Philips Records and Arrowtaps Ltd., giving twice the amount of music as normal cassettes — and costing 71s 6d.

We'll keep you in touch

The gradual emergence of stereo — it was only a few years ago that every album was in mono — and the future potential of tape, makes this sort of Fair increasingly important for record buyers.

And that's why Record Mirror intends to regularly report the latest developments in the equipment world.

After all, if you're paying 47s 6d for the latest Led Zeppelin album, then you'll need to play it on decent equipment.

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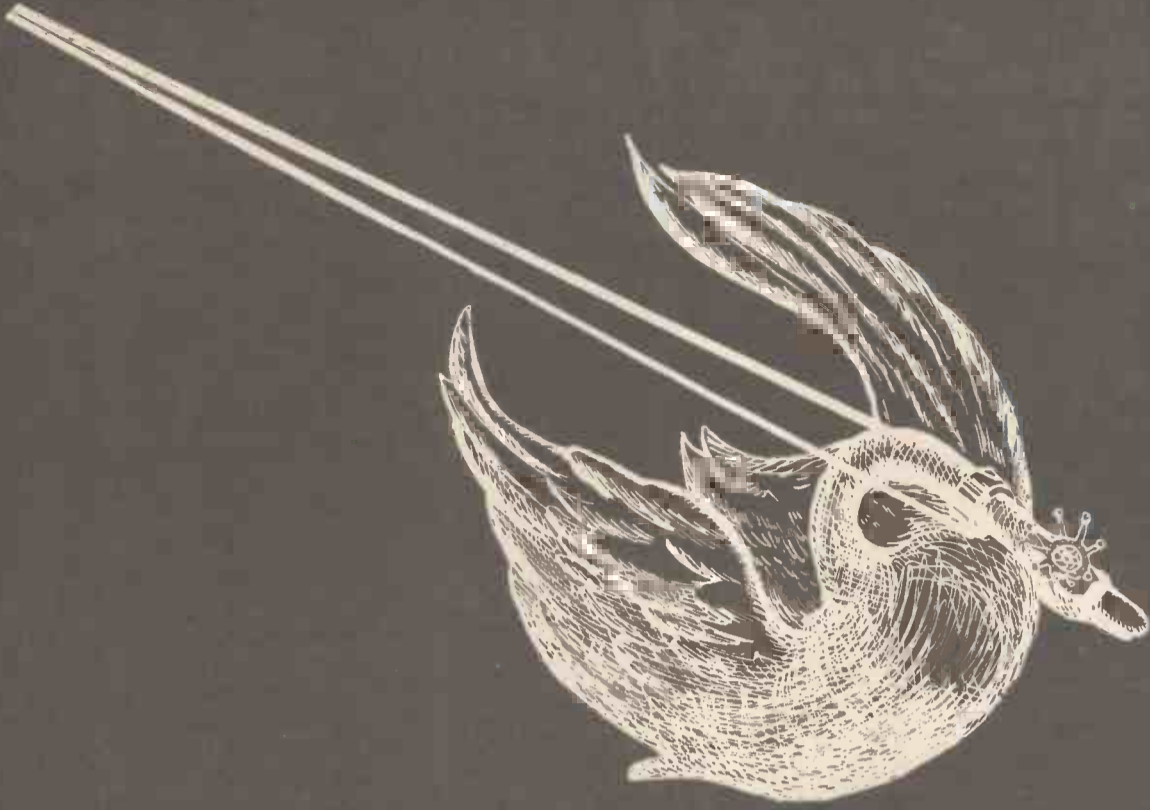
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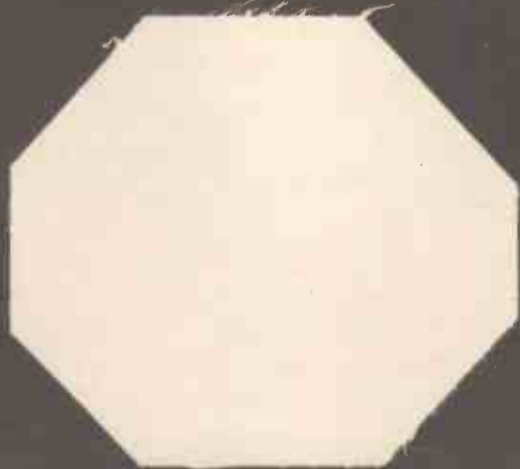
THE MOVE

**WHEN ALICE COMES BACK TO THE
FARM/WHAT?**

BUG 2

STEREO SINGLE

Distributed by E.M-I





HUGH NOLAN

'We don't want any baked bean freak on our station'

by Rob Partridge

"WE don't want any baked-bean freak with his jingles on our station", commented one of Radio Geronimo's directors, Tony Secunda, a few months ago.

He was discussing the company's decision not to tout for general advertising. Radio Geronimo was determined not to carry the jingle-laden advertising prevalent on the pirate stations during the middle sixties.

The concept of radio has moved on since the days of Big L and the prototype of the new radio is Geronimo - comparable, roughly, to the American FM stations, where the basic format is

more into music than jingles.

But even with Geronimo's early decision to avoid jingles, advertising as such was never dropped. The station has always carried ads for the underground and music press, as well as for its own embryo mail-order scheme.

But the station's advertising has been reduced to the level of pure information. There is no hysterical cacophony, no creaming about toothpaste.

And it's just as well the station has established the

sort of advertising it would carry, because, with the go-ahead for week-long broadcasting at present being negotiated with the French Government (controllers of the Radio Monte Carlo transmitters), Geronimo now finds itself having to accept advertising. On its own terms.

The station's costs are about a thousand pounds for three-day weekend broadcasting. So the additional four days are going to add considerably to the bill.

Commented the

programme director, Hugh Nolan: "We're going to have to take selective ads. The response to our Geronimo Society has been quite gradual, of course, so the main source of extra finance must come from advertising.

"But it must be on our own terms - as pure information. Everybody gets pissed off with ads on the telly and that's not what we're trying to do. Our ads will return to the basic essential of advertising - which is to inform."

The Geronimo Society is the first British attempt at subscription radio, following

the example of the Californian station, Radio Pacifica.

Immediately after the war, a group of people in California, determined to have a relevant radio station, started Pacifica, financed entirely by subscriptions from listeners. The station's programme policy is completely open-ended and free from outside pressures.

The idea caught on, and another station opened in New York - again financed entirely from people's concern with good radio.

"Geronimo wants to get a personal identification with their audience on that

sort of scale. But the idea is too new, and the public isn't ready for it, just yet. So the Geronimo Society is offering a mail-order catalogue, with, to start with, a five per cent discount on all records.

"Eventually we hope to build up a whole list of items which listeners can obtain through Geronimo - including things like beach buggies and cigarette papers, things which our listeners will be interested in.

"The response to the Society has been quite gradual, but it's developing quite promisingly. We're going to have to take advertising, however, if we're going in for seven day broadcasting. And those ads are going to be carefully selected."

STEVIE POPS UP AGAIN!

IT'S been a year since the public last heard of Steve Ellis - the speculation that surrounded his exit from the Love Affair has grown with every week that passed since he was last heard on record. Where did he go?

"I spent the last year experimenting", he said. "Deciding what to do. During that time, I met my producer, Mike Smith, who's been really good to me; he knew I had to find what I wanted to do by myself, so he gave me free reign.

"I'm glad I waited that year, for if I'd have put some of the things done out on singles, I would not have felt right.

Honest

"I tried rock and roll, country, just about everything, but they weren't me - and above all, I want to be honest."

Steve looked a little older and his hair a little longer. He was remarkably calm and seemingly content - a big change from the wild man frustrated by the Love Affair image.

"I'm glad I left the Love Affair when I did, or I'd have never gotten the chance to do what I wanted. The first year of

the Love Affair was great. We were young and having a good time - nobody cared what happened. We'd wake up in the morning and think - we're pop stars! It was a laugh. None of us were particularly great musicians, but I do believe we made a lot of people happy, because we did an exciting act.

"Nobody expected any freaky guitar solos anyway. Then we started growing up and it was doom. There were rows and they showed up on stage - it had to happen. I left because I was the only person there who really knew what he wanted to do.

Difficult

"After looking around and trying things out for awhile, I had about half of the LP completed, but I couldn't find a single that was really me. I finally heard a Jim Webb song, 'Evie', which I really felt - and I don't want this to sound pretentious - but I knew the story the lyrics told. They were about the end of a... love affair. It's sad, but at the end, it brightens up - and that's what I want to do - make people happy, at the same time being honest with myself.

"The LP is still only half completed, but I've got all the other numbers. Describing it is difficult, but I suppose you'd call it more in the soul vein. The backings - from Hookfoot

and Zoot Money on piano - are closest to Delaney and Bonnie than anything else. I've done a track from Dave Mason's American LP, 'Gimme Shelter' from the Stones', 'Maybe I'm Amazed' from McCartney, a track from Leon Russell and more, plus three of my own.

Brass

"I simply want people to hear the single and the LP when it's released and if they do well, I'd like to get about a seven piece band with brass and go on the road. If I could get my hands on a band like 'War', I'd be well away. They knock me out."

Things have changed considerably since Steve used to have the clothes torn from his back. A lot of things went with that era, but he's really not sorry to see them go.

Hard

"I saw the other guys from the Love Affair last week - hadn't seen them in a year. It was really hard, because I'm so different, we can't really understand one another any more. Still, the most important thing is that I'm being honest and doing what I really want to do. I'm happier now than I've ever been."

Girls - prepare to sit down and LISTEN!



STEVE ELLIS: looking a little older.

TALKS

A few months ago, the station named a number of projects - including a stereo FM station broadcasting from the transmitters of Radio Normandie, and a Geronimo record label. "We're still awaiting the French Government's decision on the Normandie project", commented Hugh Nolan.

"In the meantime we're thinking of trying to hire a Radio Three transmitting station from the GPO. I don't know whether it's possible at the moment, but we'll be having talks with Christopher Chataway, the Minister, in a few weeks' time. He originally approached Mick Jagger with the idea of an FM station for London.

"Everything's uncertain at the moment. But whatever happens, we'll still use the Monte Carlo station. I think the time has come for communications on a European level.

At the moment radio is so nationalistic. Every country has its own little broadcasting system and no-one seems aware of the international concept of radio. We want to develop into a European station for instance, we play more new Polish music than Polish radio does."

SMACK

Meanwhile, the record company idea is almost ready to go. At the moment the likely name for the label will be Smack, although the original intention was to call it Ringmaker, the same name as the conglomerate which owns Radio Geronimo.

"Both the label and the radio station are in the same thing together. The first record will be by Balls quite soon, and naturally we've been playing the album quite heavily."

Other Geronimo projects include an hour-long stereo programme for passengers on Trans World Airlines and PanAm, and a programme exchange deal with KSAM, a Californian station. Pete Townsend and Country Joe McDonald have also contributed their own solo programme to Geronimo.

All this without one baked bean freak with his jingles.

COUNTRY FANS: SEE NEXT WEEK'S RECORD MIRROR.

Mirrorpick



PETER JONES ON THE NEW SINGLES

Move get back to the farm

THE MOVE: When Alice Comes Back To The Farm; What? (FLY BUG 2). If Alice does make it back to the farm, she'll find the Move in their most energetic mood. Roy Wood-inspired high gymnastics, with that tremendously tough sound occasionally splattered into comparative quietude by one, or possibly more, cellos. It's a pretty long single, near enough four minutes, but the Move are old hands at keeping the interest going. Vocally, it's not quite as full-sounding as some of the earlier stuff, but it is certainly incisive. There's a piano going near-beserk. Guitar finally makes it to berserk-dom. Flip is slower, more deliberate and actually a bit draggy. *CHART CERT.



THE MOVE: a tremendously tough sound

THE WHO: See Me, Feel Me; Overture To Tommy (Track 2094-004). This is an excerpt from the "Tommy" finale piece, in full known as "We're Not Gonna Take It". Fair enough, it's a fine piece of pop writing. It's all very plaintive and extremely well-performed but is it likely to be a big seller in this form? Therein lies the rub. Probably not. We've all got the album. *CHART CHANCE.

BILLIE DAVIS: There Must Be A Reason; Love (Decca F 13085). Billie really does an outstanding personality job on this. With a tight group behind, including some excellent bass figures rampaging away, she sings out on a song that is sometimes directly commercial but at others tends to get a bit over-involved. However I've confidence in Billie - and she's had chart touches before. Could be big. *CHART CHANCE.

MARCIA GRIFFITHS: Band Of Gold; Cowboy (Harry J HJ 6623). Can it? I mean, can it? A reggaed-up treatment of the superb Freda Payne number one. Well, the song is obviously good

enough and Marcia, in the charts not long ago, has a plaintively wailing way with it. Yes, I could still believe in this one. *CHART CHANCE.

T. REX: Is It Love/Ride A White Swan/Summertime Blues (BUG 1). Very confusing - technically, one assumes, a triple-'A' single. Anyway, "Is It Love" is a hurrying-scurrying bit of repetition with some great guitar work; "Summertime Blues" is a fast but relaxed treatment of the Cochran great; and "Ride A White Swan" is probably the best individual bet, though it's samey sometimes and brightly original in parts. Between it, or them, probably a seller. *CHART CHANCE.

JULIE ROGERS: Children Of My Mind (Ember). A very nice production, in for the Radio Luxembourg Grand Prix - well-sung by Julie, slowish, produced by husband Teddy Foster.

TEDDY BROWN: What Greater Love (Trojan). Orchestral sounds, swinging a bit, and a high-pitched voice over girlie group. Fair listening value.

THE DUBLINERS: Joe Hill (Columbia). The Irish lot managed to make this well-exposed song take on a new sort of twist - story-line and good and in with chances, given air-coverage.

SAMSON: Venus (Parlophone). Pretty relaxed group sounds - nothing too ambitious. But the basic approach is musicianly.

PETE BROWN AND PIBLOKTO: Flying Hero Sandwich (Harvest). Atmospheric group work. Gets off to a fiery start, explodes vocally. Certainly exciting, then, but perhaps too samey to click big.

SKY PONY: Jubeldown (Decca). A sort of pop-country epic story, with suitable shooting-down sounds. But not really hit stuff.

RALPH MCTELL: Spiral Staircase (Big T). A Record of the Week. A re-mixed version of an album track and not only a good song, but a first-rate performance. Could, should, do very well.

REIGN: Line Of Least Resistance (Regal Zonophone). Another very promising record, produced by the wondrous Mike Smith - he really does get the best out of group sounds. Smooth guitar sounds and a building vocal production.

DAVID AND MARIANNE DALMOUR: Li'l Baby (Columbia). Duo of charm. A continental-style sing-along. Bouncy.

CHAQUITO: The Good The Bad And The Ugly (Philips). Hugely-arranged swinging job, somewhat marred by unnecessary sound gimmicks. But it still swings...

THE RUDIES: Patches (Trojan). Who can tell about this? Clarence Carter has made the early running, but there is enough here to suggest plays. A good song, this.

MIKE MORTON CONGREGATION: Burning Bridges (Plexium). Theme from the "Kelly's Heroes" movie and amartial sort of massed sing-along. Stirring stuff from the Schifrin-Curb team.

AMERICAN RELEASES

THE BAND: Time To Kill; Sleeping (Capitol CL 15659). Cynics will crow, but I'm really won round to the band now, and dig their instrumental skill mightily (the I of W has much to answer for!). Two good tracks (the flip... wow!) from "Stage Fright": obviously a hit album, could be a hit single.

JAMES TAYLOR: Fire And Rain; Sunny Skies (Warner Bros WB 6104). Much covered, this is (and about time too) probably Taylor's best known song - sensitive, dead slow, much loved by cognoscenti, and truly beautiful. Go out in your all-powerful droves, buy

it, and ram some class up the charts!

SUGAR LOAF: Green-Eyed Lady (Liberty LBF 15401). Very well-organized uncluttered "modern" beater, with a good spacious feel and some fine effects, that is already Top 10 U.S. and - wait for it, oldies fans - was produced by Frank Slay. Given enough promotion, a pick to click.

HINES, HINES & DAD: I Never Had Your Lovin' (CBS 5217). Black nitery act, currently over here, on a lovely brassy Charlie Calello-arranged swinging sophisticated harmony job - they're good, it's good. Ideal M-O-R programming for the BBC, yet I still dig it!

THE GRASS ROOTS: Come On And Say It (Probe PRO 503). Had it been simpler in its basically bubble gum approach, this happy Neil Diamond-like beater could have been the one to put America's faves in our chart. With the new-image label, it may still have a chance.

THE DELFONICS: When You Get Right Down To It: Think About Me (Bell BLL 1127). Speaking as a dozen Soul Group freak,

I find Thom Bell's latest slab of sweet Philly Soul almost TOO sweet and nebulous, and prefer the flip. While offering no surprises, it's obviously a must for faithful fans - the usual vocal beauty, subtle drumming.

SISTERS LOVE: The Bigger You Love (The Harder You Fall); Piece Of My Heart (A & M AMS 808). Here's a turn up... ex-Raelettes who copy the late Janis Joplin! The song's a great slow chugger, the backing is beautiful, and I've only just noticed what's on the flip - which bears out my comment on the singing. Powerful screeching, withall. Sad to see Maxwell Davis (vet R & B arranger) is dead too.

BETTY EVERETT: Getting Mighty Crowded; It's In His Kiss (The Shoop Shoop Song) (President PT 215). Well, well, WEHLL! Her two biggest, back-to-back, for recently-converted Soul fans to add to their collections. I still maintain that Ramona King's original is the best "Kiss". So, what about James Brown making the chart, huh?!

James Hamilton

HAIR THEN - HIT NOW?

J. VINCENT EDWARDS: Long Live Love; Now That You've Gone (CBS 5230). Vince was in the original "Hair" here and did a glorious "Aquarius" in that production. But "Hair" yesterday, here today with a very commercial new single. Actually Vince has veered near the charts before, even without material as

directly saleable as this one. Harmonica, a simple sing-along chorus, over which Vincent can be heard - and then he tackles the verse with a smoky Newcastle brown-edged voice. He's big on the Continent now and should make it here, if this is given sufficient air-support. A truly distinctive voice. *CHART CHANCE.



J. VINCENT EDWARDS



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U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (1) JACKSON 5
THIRD ALBUM
- 2 (3) THE ISAAC HAYES
MOVEMENT
- 3 (6) DIANA ROSS
- 4 (5) TEMPTATIONS
GREATEST HITS, VOL 2
- 5 (8) STILL WATERS
RUN DEEP
Four Tops
- 6 (2) SPIRIT IN THE
DARK
Aretha Franklin
- 7 (4) THE LAST
POETS
- 8 (9) ABC
Jackson 5
- 9 (13) CHAPTER TWO
Roberta Flack
- 10 (11) SIGNED,
SEALED
DELIVERED
Stevie Wonder
- 11 (14) COSMO'S
FACTORY
Creedence
Clearwater
Revival
- 12 (12) (If You Let Me
Make Love To
You Then) WHY
CAN'T I TOUCH
YOU
Ronnie Dyson
- 13 (7) ECOLOGY
Rare Earth
- 14 (15) SEX MACHINE
James Brown
- 15 (10) DIDN'T I (Blow
Your Mind this
Time)
Delfonics
- 16 (16) GULA MATARI
Quincy Jones
- 17 (24) CURTIS
Curtis Mayfield
- 18 (18) PATCHES
Clarence Carter
- 19 (17) BAND OF GOLD
Freda Payne
- 20 (30) WAR & PEACE
Edwin Starr

singles

- 1 (2) I'LL BE THERE, Jackson Five (Motown)
- 2 (1) CRACKLIN' ROSIE, Neil Diamond (Uni)
- 3 (8) GREEN-EYED LADY, Sugarloaf (Liberty)
- 4 (5) ALL RIGHT NOW, Free (A & M)
- 5 (9) WE'VE ONLY JUST BEGUN, Carpenters (A & M)
- 6 (3) CANDIDA, Dawn (Bell)
- 7 (4) AIN'T NO MOUNTAIN HIGH ENOUGH
Diana Ross (Motown)
- 8 (7) LOOKIN' OUT MY BACK DOOR/LONG AS I
CAN SEE THE LIGHT,
Creedence Clearwater Revival (Fantasy)
- 9 (16) JULIE DO YA LOVE ME,
Bobby Sherman (Metromedia)
- 10 (17) FIRE AND RAIN, James Taylor (Warner)
- 11 (22) INDIANA WANTS ME, R. Dean Taylor (Rare Earth)
- 12 (13) LOLA, Kinks (Reprise)
- 13 (14) EXPRESS YOURSELF, Charles Wright and
the Watts 103rd Street Rhythm Band (Warner)
- 14 (15) IT'S A SHAME, Spinners (Motown)
- 15 (18) OUT IN THE COUNTRY, Three Dog Night (Dunhill)
- 16 (11) SNOW BIRD, Anne Murray (Capitol)
- 17 (20) LOOK WHAT THEY'VE DONE TO MY SONG
MA, New Seekers (Elektra)
- 18 (19) STILL WATER (Love), Four Tops (Motown)
- 19 (10) (I Know) I'M LOSING YOU, Rare Earth (Rare Earth)
- 20 (24) IT'S ONLY MAKE BELIEVE, Glen Campbell (Capitol)
- 21 (29) EL CONDOR PASA, Simon & Garfunkel (Columbia)
- 22 (12) WAR, Edwin Starr (Gordy)
- 23 (27) CLOSER TO HOME, Grand Funk Railroad (Capitol)
- 24 (16) PATCHES, Clarence Carter (Atlantic)
- 25 (25) LONG, LONG TIME, Linda Ronstadt (Capitol)
- 26 (23) GROOVY SITUATION, Gene Chandler (Mercury)
- 27 (21) JOANNE, Michael Nesmith and the First
National Band (RCA)
- 28 (31) SOMEBODY'S BEEN SLEEPING, 100 Proof
Aged in Soul (Hot Wax)
- 29 (30) THAT'S WHERE I WENT WRONG,
Poppy Family (London)
- 30 (41) GOD, LOVE AND ROCK AND ROLL,
Teegarden and Vanwinkle (Westbound)
- 31 (36) IT DON'T MATTER TO ME, Bread (Elektra)
- 32 (35) OUR HOUSE, Crosby, Stills, Nash and Young (Atlantic)
- 33 (37) LUCRETIA/MAC EVIL, Blood, Sweat and
Tears (Columbia)
- 34 (54) SUPER BAD (Parts 1 and 2), James Brown (King)
- 35 (40) STAND BY YOUR MAN, Candi Staton (Fame)
- 36 (39) DEEPER AND DEEPER, Freda Payne (Invictus)
- 37 (38) DO WHAT YOU WANNA DO, 5 Flights Up (T.A.)
- 38 (43) UNITE THE WORLD, Temptations (Gordy)
- 39 (51) SEE ME FEEL ME, Who (Decca)
- 40 (47) MONTEGO BAY, Bobby Bloom (MGM)
- 41 (46) GYPSY WOMAN, Brian Hyland (Uni)
- 42 (50) YELLOW RIVER, Christie (Epic)
- 43 (45) AS THE YEARS GO BY, Mashmakhan (Epic)
- 44 (42) I STAND ACCUSED, Isaac Hayes (Enterprise)
- 45 (59) ENGINE, 9, Wilson Pickett (Atlantic)
- 46 (62) CRY ME A RIVER, Joe Cocker (A & M)
- 47 (63) MAKE IT EASY ON YOURSELF,
Dionne Warwick (Scepter)
- 48 (58) FOR THE GOOD TIMES, Ray Price (Columbia)
- 49 (34) NEANDERTHAL MAN, Hotlegs (Capitol)
- 50 (52) MONGOOSE, Elephant's Memory (Metromedia)

albums

- 1 (1) COSMO'S FACTORY, Creedence Clearwater Revival (Fantasy)
- 2 (8) ABRA XAS, Santana (Columbia)
- 3 (2) MAD DOGS AND ENGLISHMEN, Joe Cocker (A&M)
- 4 (3) A QUESTION OF BALANCE, Moody Blues (Threshold)
- 5 (5) THIRD ALBUM, Jackson Five (Motown)
- 6 (4) WOODSTOCK, Soundtrack (Cotillion)
- 7 (10) SWEET BABY JAMES, James Taylor (Warner)
- 8 (9) AFTER THE GOLD RUSH, Neil Young (Reprise)
- 9 (7) Chicago (Columbia)
- 10 (-) GET YER YA YA'S OUT Rolling Stones (London)
- 11 (13) CLOSER TO HOME, Grand Funk Railroad (Capitol)
- 12 (15) CLOSE TO YOU, Carpenters (A&M)
- 13 (11) STAGE FRIGHT, The Band (Capitol)
- 14 (12) GOLD, Neil Diamond (Uni)
- 15 (6) TOMMY, Who (Decca)
- 16 (17) OTIS REDDING/JIMI HENDRIX EXPERIENCE (Reprise)
- 17 (16) BLOOD, SWEAT AND TEARS 3 (Columbia)
- 18 (14) DEJA VU, Crosby Stills, Nash and Young (Atlantic)
- 19 (21) LIVE AT LEEDS, Who (Decca)
- 20 (20) FIRE AND WATER, Free (A&M)
- 21 (22) RIDES AGAIN, James Gang (ABC)
- 22 (24) GREATEST HITS VOLUME TWO,
Temptations (Gordy)
- 23 (18) JOHN BARLEYCORN MUST DIE, Traffic (Liberty)
- 24 (32) SUGARLOAF (Motown)
- 25 (19) DIANA ROSS (Rare Earth)
- 26 (23) ECOLOGY, Rare Earth (Elektra)
- 27 (27) ABSOLUTELY LIVE, Doors (Enterprise)
- 28 (28) MOVEMENT, Isaac Hayes (Atco)
- 29 (30) METAMORPHIS, Iron Butterfly (Motown)
- 30 (38) STILL WATERS RUN DEEP, Four Tops (RCA)
- 31 (-) SHARE THE LAND, Guess Who
- 32 (36) JUST FOR LOVER, Quicksilver Messenger
Service (Capitol)
- 33 (34) LEFTOVER WINE, Melanie (Buddah)
- 34 (25) SPIRIT IN THE DARK, Aretha Franklin (Atlantic)
- 35 (25) ABC, Jackson 5 (Motown)
- 36 (44) CHAPTER TWO, Roberta Flack (atlantic)
- 37 (37) IN THE WAKE OF POSEIDON,
King Crimson (Atlantic)
- +* (41) LAST POETS (Douglas 3)
- 39 (29) THE SESAME STREET BOOK AND
RECORD, Original TV Cast (Columbia)
- 40 (40) LET IT BE, Beatles (Apple)
- 41 (43) IT AIN'T EASY, Three Dog Night (Dunhill)
- 42 (35) SIGNED, SEALED, DELIVERED
Stevie Wonder (Tamla)
- 43 (26) ON THE WATERS, Bread (Elektra)
- 44 (43) LIVE AT LONDON'S TALK OF THE TOWN
Temptations (Gordy)
- 45 (56) CURTIS, Curtis Mayfield (Curton)
- 46 (39) ERIC CLAPTON (Atco)
- 47 (48) ERIC BURDON DECLARES WAR (MGM)
- 48 (51) BRIDGE OVER TROUBLED WATER
Simon & Garfunkel (Columbia)
- 49 (55) PATCHES, Clarence Carter (Atlantic)
- 50 (42) GET READY, Rare Earth (Rare Earth)

soul singles

- 1 (1) I'LL BE THERE
Jackson 5
- 2 (2) AIN'T NO
MOUNTAIN
Diana Ross
- 3 (3) EXPRESS
YOURSELF
Charles Wright &
the Watts 103rd
Street Rhythm
Band
- 4 (4) STILL WATER
(Love) Four Tops
- 5 (9) STAND BY
YOUR MAN
Candi Staton
- 6 (7) (Baby) TURN ON
TO ME
Impressions
- 7 (14) SUPER BAD
(Parts 1 & 2)
James Brown
- 8 (15) I DO TAKE YOU
Three Degrees
- 9 (5) DON'T PLAY
THAT SONG
Aretha Franklin
- 10 (6) SOMEBODY'S
BEEN
SLEEPING
100 Proof Aged
in Soul
- 11 (8) IF I DIDN'T
CARE Moments
When You Get
Right Down
To It Delfonics
- 13 (16) ENGINE No 9
Wilson Pickett
- 14 (17) UNGENA ZA
ULIMWENGU
(Unite the World)
Temptations
- 15 (13) SEEMS LIKE
I GOTTA DO
WRONG
Whispers
- 16 (23) DEEPER &
DEEPER
Freda Payne
- 17 (-) 5-10-15-20
(25-30 Years of
Love) Presidents
- 18 (27) PART TIME
LOVE
Ann Peebles
- 19 (30) I NEED HELP
(I Can't Do It
Alone)
Bobby Byrd
- 20 (11) IT'S A SHAME
Spinners

country albums

- 1 (1) FIGHTIN' SIDE OF ME
Merle Haggard
- 2 (3) CHARLEY PRIDE'S 10th ALBUM
- 2 (4) FOR THE GOOD TIMES
Ray Price
- 4 (2) HELLO DARLIN'
Conway Twitty
- 5 (6) MY WOMAN, MY WOMAN, MY WIFE
Marty Robbins
- 6 (7) THE BEST OF CHARLEY PRIDE
- 7 (20) GOODTIME ALBUM
Glen Campbell
- 8 (8) I NEVER PICKED COTTON
Roy Clark
- 9 (10) THE WORLD OF JOHNNY CASH
- 10 (12) ONCE MORE
Porter Wagoner & Dolly Parton
- 11 (13) LIVE AT THE INTERNATIONAL,
LAS VEGAS Jerry Lee Lewis
- 12 (-) SNOWBIRD
Anne Murray

country singles

- 1 (1) SUNDAY MORNING COMING
DOWN Johnny Cash
- 2 (5) RUN WOMAN RUN
Tammy Wynette
- 3 (2) THERE MUST BE MORE TO
LOVE THAN THIS
Jerry Lee Lewis
- 4 (12) IT'S ONLY MAKE BELIEVE
Glen Campbell
- 5 (6) THE TAKER
Waylon Jennings
- 6 (4) ANGELS DON'T LIE
Jim Reeves
- 7 (7) WONDERS OF THE WINE
David Houston
- 8 (-) I CAN'T BELIEVE THAT
YOU'VE STOPPED LOVING ME
Charley Pride
- 9 (8) GREAT WHITE HORSE
Buck Owens & Susan Raye
- 10 (10) SNOWBIRD Anne Murray
- 11 (-) JOLIE GIRL
Marty Robbins
- 12 (3) HOW I GOT TO MEMPHIS
Bobby Bare

Lux progressive

- 1 (7) GASOLINE ALLEY Rod Stewart
- 2 (1) STAGE FRIGHT The Band
- 3 (9) AFTER THE GOLDRUSH Neil Young
- 4 (5) ABSOLUTELY LIVE Doors
- 5 (3) WEASELS RIPPED MY FLESH
Mothers of Invention
- 6 (4) MAD DOGS AND ENGLISHMEN
Joe Cocker
- 7 (4) GET YER YA YA'S OUT
Rolling Stones
- 8 (13) PARANOID Black Sabbath
- 9 (6) OPEN ROAD Donovan
- 10 (12) FUTURE BLUES Canned Heat
- 11 (18) MAD SHADOWS Mott The Hoople
- 12 (8) TIME AND A WORD Yes
- 13 (11) GRACIOUS Gracious
- 14 (14) THE TIME IS NEAR Keef Hartley Band
- 15 (16) ERIC BURDON DECLARES WAR
Eric Burdon
- 16 (10) SECOND SPRING
Matthews Southern Concert
- 17 (-) KILN HOUSE Fleetwood Mac
- 18 (15) ERIC CLAPTON Eric Clapton
- 19 (-) LIVINGSTON TAYLOR Livingston Taylor
- 20 (-) JOHNNY WINTER AND Johnny Winter

Jazz

- 1 (1) BITCHES BREW
Miles Davis
- 2 (2) THE ISAAC HAYES MOVEMENT
- 3 (3) CHAPTER TWO
Roberta Flack
- 4 (5) GULA MATARI
Quincy Jones
- 5 (6) WALKING IN SPACE
Quincy Jones
- 6 (8) HOT BUTTERED SOUL
Isaac Hayes
- 7 (7) SWISS MOVEMENT
Les McCann & Eddie Harris
- 8 (4) BLACK TALK
Charles Earland
- 9 (9) EXPERIENCE, TENSITY,
DIALOGUES Cannonball
Adderley Quintet & Orch.
- 10 (13) THEM CHANGES Buddy Miles
- 11 (14) EVERYTHING I PLAY IS
FUNKEY Lou Donaldson
- 12 (16) VIVA TIRADO
El Chicano

Mirrorpick LPs

REVIEWERS: Lon Goddard, Rob Partridge, Valerie Mabbs, Rodney Collins, Peter Jones, Mike Hennessey

Ruffin, the soul seller

JIMMY RUFFIN: "Forever". - Farewell Is A Lonely Sound; Raindrops Keep Falling On My Head; Our Favourite Melody; Maria; Living In A World I Created For Myself; Let's Say Goodbye Tomorrow; This Guy's In Love With You; I'll Say Forever My Love; Take A Letter Maria; Honey Come Back; That's Me Loving You; You Gave Me Love; If You Will Let Me I Know I Can; Don't Take Away My Rose-Coloured Glasses. - Tamla Motown STML 11161.

● **FUNNY** sing, Jimmy. Successful, yes - but there he is, sailing along on a first-rate song, treating it with impeccable taste... then, out of the blue, comes a sheer slice of gimmickry which somehow destroys the effect. Unless you like gimmicks for the sake of them. But hear him most of the way on even the over-played "Raindrops Keep Falling On My Head" and one hears a polished soul-seller who has a deep respect for lyrics. This is, overall, a fine album, full of sophisticated excitement. Jim Webb's "Honey Come Back" is a sample of how to read lyrics - an object lesson, indeed. - P.J.

STEVIE WONDER: "Live At The Talk Of The Town". - Pretty World; Never Had A Dream Come True; Shoo-Be-Do-Be-Do-Do-Day; My Cherie Amour; Alfie, Drum Solo; Bridge Over Troubled Water; I Was Made To Love Her; Yester-Me, Yester-You, Yesterday; For Once In My Life; Signed Sealed, Delivered I'm Yours. - Tamla Motown STML 1164.

● **PRODUCED** by Norman Smith, this has the flaws of an in person concert - but it also captures the excitement. Stevie was in pretty good voice, maybe a bit overdone on the hard sell in parts, but also emerging as a wide-ranged entertainer as opposed to his "Little Stevie" days. That intuitive feel for lyrics comes through on the classic "Bridge Over Troubled Water" and his



JIMMY RUFFIN

own major hits stand the test of time.

But all the same, there's not too much experimentation anywhere along the line. Just healthy vocal energy and some great arrangements. - P.J.

● **MARY WELLS:** "My Guy". - EMI Regal Starline SRS 5040. It all goes back to 1964, especially the title track, and it recalls the warm talent of a girl who constantly progressed, vocally, but somehow lost the big hit touch.

● **VARIOUS ARTISTS:** "Total Sound". - Columbia Studio Two Sampler STWO 4. Fourteen tracks in an unashamed show-off of recording technique - low-priced but from the standard Studio Two range. Artists include: Joe Loss, Ron Goodwin, Helmut Zacharias and Louie Bellson.

● **CANDI STATION:** "I'm Just A Prisoner". - Capitol ST 21631. First album from one of the fast-rising American thrushes. A Gospel-seeped girl with a rare talent, sometimes a bit unharnessed, but in superb form on "Rather Be An Old Man's Sweetheart" and "Get It When I Want It." Highly commended.

● **DAVE CLARK FIVE:** "The Best Of..." (Regal Starline SRS 5037). "Bits And Pieces", "Glad All Over" and through to 1968's "Live In The Sky". A much-criticised but hard-grafting team - who contributed a lot to pure group-dom.

● **SHAKIN' STEVENS AND THE SUNSETS:** "A Legend". - Parlophone PCS 7112. A Welsh team, from the Penarth area, who are committed totally to keeping the legend of rock and roll alive. It's uncompromising stuff, with

a couple of Chuck Berry originals rounds it off; hard-line singing from Shakin' - and some eloquent moments from guitarist Carl Petersen.

● **MERLE HAGGARD:** "The Fighting Side Of Me". - Capitol ST 451. The country man most likely to succeed - a big name in the States but on the way up here. This is a "live" concert and the crowd response helps build the atmosphere without intruding. There's a touch of Bonnie Owens too, on Guthrie's "Philadelphia Lawyer", but a stand-out track is Jimmie Rodgers' "T.B. Blues".

● **ISLEY BROTHERS:** "Greatest Hits". - Regal Starline SRS 5043. Seven of the twelve from the Holland-Dozier-Holland team, all dating from 1966. "This Old Heart Of Mine" was their first hit for Tamla, since they've been label stalwarts. Sample "I Hear A Symphony" and "Behind A Painted Smile."

● **SHAG CONNORS AND THE CARROT CRUNCHERS:** "Furzlin". - Pye Marble Arch MALS 1342. Straw-in-hair West country humour which either grates or is great, according to whim and fancy.

● **NAT STUCKEY:** "Country Favourites - Stuckey Style". - Pye Marble Arch MALS 1354. "My Can Do" is a Stuckey original hit, in Country circles, but the best of this set features songs originally made famous by other singers. Like "Welcome To My World" and "Oh Lonesome Me."

● **VARIOUS ARTISTS:** Motown Chartbusters Vol. 4 (Tamla STML 11162) - The fourth excellent collection of up to date Motown hits. "ABC", "I Want You Back", "I Can't Help Myself", "Never Had A Dream Come True", "Cloud Nine", "Farewell Is A Lonely Sound" and ten other massive sellers by the people who made them hits - Marvin Gaye, Jackson Five, Supremes, Four Tops,



RICK WRIGHT OF PINK FLOYD

Jimmy Ruffin, Stevie Wonder, Temptations, Diana Ross... what can be said? A fantastic bargain. 16 hits for the price of one album, plus notes by dear old Tony Blackburn. Every bit as good as the last three, never say Motown doesn't take care of you. L.G.

● **DAVE MASON:** Alone Together (Harvest SHTC 251). The only original member that did not rejoin Traffic when it again formed, Dave stayed in America putting together his first solo album. His acoustic guitar playing was always excellent and this fairly soft collection features it heavily as well as his sad, lonely voice. It's largely a compassionate album spiced with his beautiful sense of rhythm

and aided by such as Leon Russell, Capaldi, Rita Coolidge, Delaney & Bonnie. For it's masterful subtlety and tasteful simplicity, it's the best combination D&B&Friends have been involved with yet. Marvellous from the first track to the stand-up fold out sleeve. - L.G.

● **JUDAS JUMP:** Scorch (Parlophone PAS 10001). After the big publicity campaign, Andy Bown's group emerges as vocally competent, but musically boring. Sax, flute, organ and so on. "Beer Drinking Woman" reveals that they do have some sense of how a sax infested rhythm section should work, but the colourless production on most tracks allows them to

merge into a general noise in which no particular instrument is highlighted. The music is passable, but uninspired, while the sleeve notes are just awful. - L.G.

● **THE DUBLINERS:** Revolution (Columbia SCX 6423). Accurate title for our times, but great music for any time. If you like beer, you like the Dubliners, for the two go together like lips and the Blarney Stone. Of the thirteen songs, only five are traditional and some are even original - but whatever, in the music of this group, there exists a wistful flavour of the rover we'd all like to be. Also the intoxicating flavour of alcohol, which we all like to swig. - L.G.

CARRY ON, PINK FLOYD

PINK FLOYD 'Atom Heart Mother' (Harvest SHVL 781) Atom Heart Mother; If; Summer; Fat Old Sun; Alan's Psychedelic Breakfast.

● **THIS** album is natural progression from the studio portions of 'Ummagumma' - but the progression hasn't led anywhere.

Their 20 odd minute 'Atom Heart Mother', the only track on side one includes violins, trumpets, a cosmic choir and beautifully produced guitar playing.

But it doesn't mean very much to me. Side two's four tracks all have vocals - the first 'If', with a very plaintive voice singing for much of the time with just a single guitar backing.

It has a very cold effect - almost numbing in fact. The style of singing continues through the rest of the tracks, creating the overall impression of stillness.

All very well integrated, but I preferred earlier Floyd records.

● **GRAND FUNK:** Closer To Home (Capitol E-ST 471). No closer to home than the last album, again this is very ordinary rock churned out as if under a computerised formula.

If there is any inventiveness, it's lost in the jam. There is a noticeable lack of identifiable riffs or characteristics of any kind, so ten to one if someone played you Grand Funk and ten other U.S. rock groups, the only thing you could swear to was that they were definitely American. L.G.

● **FREEDOM:** Freedom (Probe SPBA 6252). Surprisingly admirable heavy rock. All the usual ingredients are here, but they're made use of in a more appealing way. Fair use of base and lead guitar and the innovations are not unintelligible even to the untrained ear. The cover makes it look like just another record release, but it's really better than that. L.G.

Diana minus the dynamite



DIANA ROSS

DIANA ROSS: "Diana Ross". - Reach Out And Touch; Now That There's You; You're All That I Need To Get By; These Things Will Keep Me Loving You; Ain't No Mountain High Enough; Something On My Mind; I Wouldn't Change The Man He Is; Keep An Eye; Where There Was Darkness; Can't It Wait Until

Tomorrow; Dark Side Of The World. - Tamla Motown STML 11159.

● **WITH** a poor-little-waif cover picture, and virtually all tracks written by album producers Nick Ashford and Valerie Simpson, this is super-okay for Diana's fans.

It's just that there are some below-par tracks which somehow split the continuity.

At up-tempo mood, Diana ravages, savages lyrics - it's a sort of untamed sensuality that bites the senses.

The girls on this album are good, but somehow distant. Familiar songs apart.

Not the most dynamic of Di, maybe, certainly not all the way. But still better than most. P.J.



THE CARPENTERS

Ahoy! It's the Carpenters!

by **RODNEY COLLINS**

FROM WAY, way over in Miami, the Carpenters long to be close to you. So much so, they are lining up a UK visit for January.

"At the moment we seem to be spending all our time touring," shouted a tired Richard Carpenter from his "below average" hotel. "The record went so well that we just had to start showing ourselves.

"It's funny, but many people seem to think 'Close To You' was our first single, but that's not so. Our first release was a version of Lennon-McCartney's 'Ticket To Ride' - but it didn't sell too well.

"We've got the 'Close To You' album out here in the States and a follow-up single, 'We've Only Just Begun', which will be issued in Britain before Christmas. The plan at the moment is to take a couple of weeks out from touring to record a second LP which should be done fairly soon.

"Our main problem is

simply finding the time. We're going home for a couple of days holiday and then off to Japan for a short tour there."

I asked Richard about the other members of the Carpenters. One of the publicity pictures shows FIVE Carpenters. FIVE?

"The group is just Richard and Karen Carpenter - that's all. It's rather odd about the other photographs - the three extra people are just some backing musicians. That's caused quite a bit of confusion. But Karen and I do all the voices on the records."

The Carpenters were formed in April last year. "Obviously we have been tremendously surprised by the success of the records. Everything's happened so quickly - it's amazing. I think 'Close To You' has done close on two and a half million copies so far."

Richard is particularly enthusiastic about the planned British visit. The duo hoped to get here by Christmas, but, once

again, the time problem would not allow it.

"I've never been to England and we've both always wanted to play concerts there. I've got an uncle that lives somewhere in the UK so I'll visit him when we're over.

"We might regard part of the British trip as a bit of a holiday if things go well."

The American pop scene makes it relatively easy for a new act to at least get airplay on their record.

The Carpenters put a lot of the reason for the success of 'Close To You' down to radio airplay. It was a sort of "middle of the road" commercial pop song that managed to cull airplay on nearly all the major U.S. stations.

This brother and sister act are particularly worried about their image - "we don't want to appear too sweet and sugary" - and are also concerned about making sure they are able to

follow the success of 'Close To You' in the UK.

"I've heard that follow-up records are sometimes difficult to get away in Britain. Still, I hope we get a good image when we come over," said Richard.

"By the way, my uncle lives somewhere in Kent, I think. It's either Kent or Old Kent Road. Are either of those in England? I suppose nowhere is very far away in England, is it?"

I explained the geographical situation of the county and the road, which seemed to leave him happy. He went off into the Miami heat thinking about the cold weather England has to offer around the New Year.

Their first album will, I think, pick up healthy sales here. It's a varied collection of material which displays their vocal talents admirably.

And the new single shouldn't have any difficulty in finding a place in the charts. The Carpenters, you could say, have only just begun.

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