

WINTERTIME

Johnny

Winter

exclusive — page 13



HERMITS DECIDE TO COME OUT OF HIDING

by **SIMON BURNETT**

PETER Noone and Herman's Hermits have finally parted company. The singer and his former backing group are now separate acts, but they may still collaborate on occasional singles if the right material presents itself.

There has been confusion over the past few weeks concerning Noone's relationship with the Hermits, but the singer told RM this week: "The Hermits have become tired of standing behind me for seven years. They want some of the limelight for themselves now."

Recording contract for Peter Noone and Herman's Hermits ran out on December 31 and has not been renewed yet. Instead, contracts are being negotiated for each act separately.

Solo

They will both, however, still record with RAK, on which they had their "Lady Barbara" hit.

Noone is recording his first solo single, titled "Oh You Pretty Things," this Friday, and release is planned for mid-March.

The Hermits, who made their last live appearance with Noone at Christmas on the bill at London's Palladium, are planning their own single, but no details are set.

21 hits

Final word from Noone: "We've had 21 hits together now and we all feel we want to go our separate ways and be free to do what we like. We won't be tied down as much now and we'll be able to express our musical talent to the full."



Ex-Supremes sue for £8½ million

WHILE the Supremes are riding high in RM's charts with "Stoned Love," the group is being 'stoned' from another direction. This time from ex-group member Florence Ballard, who intends to sue them for 8½ million dollars.

Florence left the

Supremes in 1968 but claims that while she was with them she was left out of the group and underpaid. She also alleges that in the end she was forced out of the group.

Pictured above are: Jean Terrell, Mary Wilson, and Cindy Birdsong.

INSIDE



ELTON JOHN



MUNGO JERRY



NOEL EDMONDS



EDWIN STARR

Mirrormail



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

Harder for the girls?

WHY is it the female singer has a shorter life in the hit parade compared with the male.

In the last few years we have had as Queen of the Pops, Connie Francis, Brenda Lee and our own Helen Shapiro, Sandie Shaw and now Dusty, Lulu and Cilla are losing their grip chartwise. And yet, the men go marching on. Andy Williams, Sinatra, Elvis and Cliff are all still enjoying hits. It makes you wonder. — ROBERT JOHNS, 34 Southwold Drive, Barking, Essex.

VAL: And on the same subject Ernest Fullman adds:

In a recent RM top fifty there was only one female singer. That proves how the ladies are being ignored by the fans. How different to the charts of a few years ago when every other record was by a female singer.

Just think of the names which are missing Brenda Lee, Connie Francis, Helen Shapiro, Dusty, Pet Clarke, Lulu etc. I think that with the present underground scene taking a firm hold it is becoming harder every week for the ladies to get a look in, which is unfortunate. — ERNEST FULLMAN, 673 Sewall Highway, Courthouse Green, Coventry, Warks.

VAL: It's true that there are a lot of male singers who seem indestructible, but there are also female singers in the same class, such as Ella Fitzgerald, Shirley Bassey, Dorothy Squires, Cleo Laine, to



CAT STEVENS

name a few. And of course you could think of names like Marty Wilde, Joe Brown, John Leyton, Mike Sarne and Lonnie Donegan, who no longer enjoy chart successes like they did. So is it harder for the girls that far?

WHILST we are grateful for the compliments paid to Sun Radio by David P. Richardson of Brighton we feel that we must deplore his attack on Radio Sovereign, the station that made a brief appearance at Christmas.

As far as we are concerned, and we feel that we are in a better position to judge than Mr Richardson, the quality of both the programmes and transmissions for the Obiap were excellent.

Whilst Mr Richardson seemed to have heard the same rumour as we had that Sovereign was land based, we can in fact confirm that it was ship based, since a direction finding exercise carried out on Christmas Day led us to the English Channel off Birling Gap near Eastbourne. — CARL RIVERS, (Sun Radio DJ), 21 Somerset Close, Worthing, Sussex.

CAT Stevens last single 'Father & Son' from the marvellous 'Tea For The Tillerman' album was the most incredible thing I personally have heard since Lovin' Spoonful, and it really deserved some commercial success.

Unfortunately, all disc jockeys on the Beeb chose to ignore it, except for Noel Edmonds. Without fair airplay no record can be successful. It's not fair.

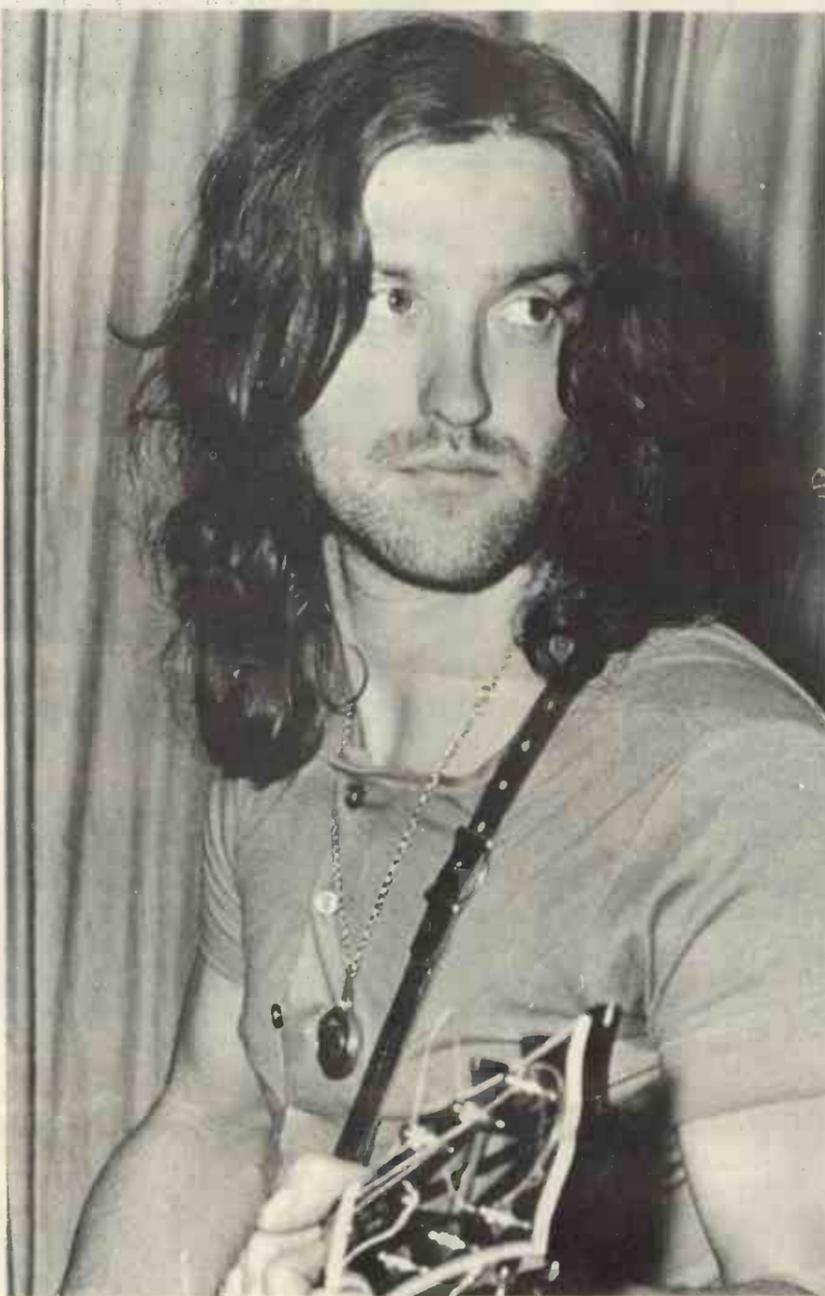
What more can I say except Cat Stevens is going to be really big in this country. He should be. — T. BAKER, 3 Calvin Road, Winton, Bournemouth.

SEARCHING my radio dial on Wednesday, February 5th I came across a radio station calling itself Radio Caroline on 209 metres medium wave and claiming to be off the Harwich coast.

Is this another big station or just another land based idiot? I would be interested to know if any other RM readers heard this amateurish station. — KEITH PERRIN, 1873 Pershore Road, Kings Norton, Birmingham.

I AM writing to complain about the abysmal air play given to the superb Canadian group, the Guess Who. All day we are subjected to the trash put out by the White Plains, Hermans Hermits, Gilbert O'Sullivan etc. I have yet to hear a track from the Guess Who's latest LP on Radio One, except the two singles featured on the LP.

The album 'Share The Land' achieves a perfection I have only heard on Creedence Clearwater Revival albums. The track that stands out the most is the Burton Cummings-Kurt Winter



DAVE DAVIES: Kinks are the greatest (see letter this page)

composition 'Three More Days'.

If this track and the rest of this fantastic album were to be heard a few times on the radio, the Guess Who would quickly rise to the well deserved fame they have already achieved in he USA and Canada. — GRAHAM BENTLEY, 4 Quilter Avenue, Anlaby Park Road North, Hull, Yorks.

I QUITE agree with W. Randell, (9th January) DJs do ignore Kenny Rogers and the First Edition. Although I have heard 'Heed The Call' a few times on the radio it was only being reviewed i.e. on Rosko's Round Table (Terry Wogan's third choice), Scene And Heard and the Tony

Blackburn Show. Mr Blackburn said he was not sure what he thought of it and would need to hear it a few more times. Did he ever play it to himself again?

The First Edition are brilliant, but unfortunately few people will admit this. Most of my friends like soul and bubblegum, and say they don't like the First Edition's type of bubblegum, but they DON'T play bubblegum. I love progressive music and I know a few people who also share my taste in music and they too say that the First Edition sing bubblegum — but they don't!

One of these friends came round and heard 'Love Woman', 'Camptown Ladies', 'Heed The Call' and 'Shine On

Ruby Mountain' off the 'Tell It All Brother' album, and thought they were great. I told him who it was and his face dropped. How prejudiced can the world be? MISS KARYL HUNT, 229 Botley Road, Sholing, Southampton.

I AM surprised there are no duo d.j. shows on Radio One. By this I mean two disc jockeys jointly compering a programme.

In the old pirate days this worked most successfully with teams like Kenny Everett and Dave Cash and later with Tony Brandon and Ed Stewart. So why can't we have some jocks teaming up in 1971? — COLIN FENN, 35 Bradgate, Cuffley, Herts.

Kink's can't be beaten

THANK heavens for Ray Davies and the Kinks. They are just unbeatable.

On their last album 'Arthur' they told us about the things that go in the declining British Empire. In their latest album 'Lola Versus Powerman And The Money Go Round' they tell us about the ins and outs of the music business. What's so unbeatable about that you may ask. Well, I can't think of another songwriter like Ray, who can make a complete LP out of one subject — and writing only facts from real life.

Also I cannot think of a group, who can sing and play any type of song and still make it sound great, like the Kinks do. Can you? — PETE MOORE, 12 Churchfields Ave., Hanworth, Middx.

MY friends and I agree that RM's criticism of Radio One's 'Scene And Heard' was the best bit of pop journalism for a long time. WE heartily agree on the subject of the 'pop news' being just a plug for a certain pop paper. All you have to do is wait for the name of the person 'compiling' the pop news. Pick up the appropriate pop paper and follow the speaker word for word!

Long may Record Mirror retain its independence. — RUSSELL SAUNDERS, 65a Gibbons Road, Kingston, Surrey.

FM listeners in London got an almighty shock recently when Radio London actually played the Fortune's immortal 'Caroline'. Unbelievable! Most of us thought the BBC had destroyed all their copies ages ago!

And the week before, they had played RNI's theme 'Man Of Action'. I can't wait till they use 'Big Lil' as their own signature tune! — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

MAKE by Frank Dickens



RM's Bill McAllister interviews Elton John in depth. Part 1

IT seems easy to say now, after the event, but I always knew Elton John would be a star.

The "superstar" tag never occurred to me until another pop paper applied it, but in a sense Elton IS a superstar, joke or no joke. He has quality, an aura, presence and individuality. And talent.

"Lady Samantha" was the first thing I heard him sing. I got hold of it within two days and played it non-stop, marvelling at its simplicity. I liked everything about it - the vocal treatment, the arrangement, the musicianship and the lyrics. I knew nothing about Elton John apart from the fact that his single was being played a lot on the radio, but I knew I wanted to interview him.

There was a frustrated period when nothing happened. I was working with a publicity firm at the time and my days were tied up in endless press releases and hectic phone calls. Several furtive attempts with his record company's press office to arrange a suitable interview date were foiled in one way or another and '69 drifted out.

Before I knew it, though, there was a copy of an album called "Empty Sky" on my desk. My interest, which I admit had been flagging, was revived and I doubt whether I have yet shown as much concern over the appearance of an album as that one. I loved every second of it, its good points and its bad ones, of which there were few.

And still there was the magic. That inner feeling I had that here was a major talent waiting to be discovered prompted me to try again for an interview. It was easier this time. Firstly, my time was freer and I had begun to take on freelance work on a regular basis. Secondly, it took only three attempts to arrange a definite interview. His record company had reorganised their press office and Helen Walters, who has since become a close friend, settled everything with the promise of coffee, biscuits and a comfortable chat.

My first interview with Elton John included Bernie Taupin. The moment I walked in the room I could tell they were musical twins. The fact that they emphasised this point during our conversation only brought it home with more force. I enjoyed the interview thoroughly. It was easy, casual, punctuated with humour.



BILL McALLISTER TALKING TO ELTON

THE REGINALD DWIGHT STORY



"We just said okay without even thinking about."

Bernie didn't say much and when he did it was with a solemn grace, an endearing youthfulness. Reg talked all the time in between mouthfuls of chicken sandwich (a painful experience for me to watch, and one which caused them acute amusement, since I was trying hard to be a good vegetarian), shrieking occasionally. It all justified what I thought, they were a star combination.

I saw them infrequently after that, but on each meeting we got to know one another better, finding our tastes were similar in many ways - Reg and I like mostly the same music, Bernie and I read the same books - and I began to know them as people.

The analogy I could draw is that of a parent watching his child grow up, but I prefer to think of it rather as me growing up with them, developing with their music. When I first knew Reg he was set against the idea of a band, of going on the road. "I've done all that bit," he would say. "Anyway, I'm just lazy."

But the group was formed, the press gradually wanted to know, the "Elton John" album was released, "Border Song" just about dented the bottom of the Fifty and we were all convinced the break had to come.

When it did everyone was staggered. It happened so suddenly, without warning. And its side-effects are just beginning to wear off now. An excitement which was tantamount to hysteria gripped Reg, Bernie, the band and DJM Records. It was a totally new and baffling experience for them. Within the last few weeks they've matured a lot, all of them.

Getting this interview was hard. "Reg just doesn't want to do any more interviews," Helen said. "He's tired, Bill, and there's been too much press on him." I knew it, of course, but the keen newshound or feature fiend doesn't give up easily. Reg agreed with the minimum of fuss to a talk when I cornered him in the dressing-room at the Lanchester Arts Festival. "All right, sunshine." The ground I've tried to cover will, I hope, be new to you. I also hope it tells you about Elton John. Just a little bit.

REG, resplendent in red pants, green tee-shirt and a black Chinese housecoat, sat down, took a drink of some variety of egg concoction, and grimaced for John McKenzie's camera. "Yeah, that Don Nix album (which he had just put on) is very good." Smile, smile. "Hmmp (settling himself on the sofa)." Smle, smile.

We didn't decide to talk about anything particularly controversial, we just talked.

"My career is gonna be very short. One and a half years, that's all. I want to quit while I'm at the top and then I'll fade into obscurity. I've got lots of obligations for this year and next and when they're all done the group will split.



"I really want to do films..."

"Does it sound bad saying I want to quit while I'm at the top? I don't mean it arrogantly, it's just that so many

artists never see the end, they never know when they've got that long slide ahead of them.

"We've got two more American tours this year, one early in '72 and that'll be it. There won't be anything after that, because I know, I just know, that I'll be tired of being on the road by that time.

"At the moment all I'm interested in is playing because I'm enjoying myself so much. There's been all this talk about films and things, but that will come later.

"When the group breaks up - it must sound horrible talking about it like this, but it's so inevitable, we all accept it and that's the best way - then Nigel will go into production almost full time, I think. He prefers it to playing, it's more interesting for him. He's having great fun making his solo album at the moment, and I'm sure it's good though I haven't heard anything yet.

"Dee will always play. I can't ever see a time when he won't be, and he'll always be successful. He'd be working on his own album, too, if he could get some studio time but there's none available at the moment. He has to use Dick's (James, head of DJM)



"I had a pretty good idea of the kind of group I wanted..."

studio, you see, because Dick likes everyone there. He's funny about things like that. There are just so many people in there at the moment there's no time. It's different for superstars like me of course (sniggers). I've got so used to Trident and IBC (where he produced John Baldry's album) that I couldn't use anywhere else.

"No, I can't say I did expect to find such good sidemen as Nigel and Dee. There was all this pressure on me to get a group together - you know what it was like at the time - and I had to do it.

"I had a pretty clear idea of the kind of group it should be, you know the basic, raw thing we've got now, lots of power. But knowing that I also thought it would be very nearly impossible to get just the right people for the job. When Dee came

along I knew he was it, it had to be. I knew what he could do, how he would contribute and I had to have him. But Nigel was a different case.

I was a little bit unsure about him at the start, but I didn't say anything because I wanted to give him a chance to prove himself. I thought I saw something there. Other people said to get rid of him because they thought he wasn't good enough, but I just said 'Hold on, wait', and it's worked because he's improved so much it's just not true. I don't think he knows to this day that he might have been out if I had listened to the others, but it's nice to think they've had to chew all those opinions. Nigel had just been a pop drummer, he's much more now.

"I couldn't have wished for a better band. Leon Russell's already told Dee that there's a place for him in his band if ever he wants it. That's what I call a real compliment. Oh, another point about keeping Nigel was that he could sing, that was very important. Both Nigel and Dee sing very well, it's one of our strengths.

"It seems so bizarre to talk about the band breaking up, but it has to happen. This is just me talking about the inevitable."

Realising the inevitable also enables you to make

concrete plans for the future. There will be films, or at least a specific film. A part was offered last year, one which seemed so ideal that it was hard to turn it down. But, Reg explained, it would have put the band out of work and nothing can interfere with Elton John (the group) at the moment.

"I really want to do films, but it can't be just another case of a pop star trying his hand at acting. That would be totally wrong. I wouldn't even dream of tackling it if I thought I couldn't do it well, but I can, I know it, just the way that I always knew I could write good songs. But to do it properly you've got to work at it full-time, devote all your energy to it, that's why I'll have to retire from all this. I may just do the occasional concert, if people still want me, but a film, yes, a film.



"My career is gonna be very short... 1 1/2 years, that's all."

NEXT WEEK: The Taupin/John relationship examined...



ZAPPA'S Albert Hall gang looked pretty well prepared for publicity when Munday's decision was announced.....Neon Records launched by RCA this week with releases by FAIR WEATHER, BROTHERHOOD OF BREATH and INDIAN SUMMER soon..... EDWIN STARR looked pretty uncomfortable in woolly one-piece white suit last week.

SAMANTHA JONES has argumentative views on Viet-Nam, but hates arguingDon't miss FRANK FRAZETTA'S artwork on publications like "Creepy" and "Eerie" on sale at "Dark They Were And Golden Eyed" in London..... LULU'S next single could be a LESLEY DUNCAN number.....Congratulations to SUE AYTON on her 21st.....JOHN BALDRY has just cut a version of RANDY NEWMAN'S "Burn Down The Cornfield" for his next album.

FACES "Long Player" album now delayed until March 19th due to sleeve problems.....Hopefully, P. J. PROBY tracks cut with BRINSLEY SCHWARTZ and COCHISE will be released at the same time.....Welcome back to "BURNIN' RED IVANHOE," a great Danish bandELP not banned from Albert Hall - only their organist, KEITH somebody, for burning something there with some other group.

Bumpers Club has to have the most inane DJ ever.....A&M should get DON NIX'S Shelter album out here as soon as possible.....Cliff Richard becoming a better singer with every release.....will the MONKEES split up?.....MR FREEDOM seen digging REG (ELTON) DWIGHT (JOHN) in canary yellow (stunning) jumpsuit with large window-pane check (far out) at Bumpers (club).....BERNIE TAUPIN, ELTON (REG) JOHN'S (DWIGHT'S) co-writers, marries MAXINE on March 27th in Lincolnshire - hope they're very happy always.

Other scenes banned by FRANK MUNDAY at the Albert Hall include ZAPPA, BLACK SABBATH, POP PROMS and even BERTRAND RUSSELL'S 90th birthday celebrations.....after all the fuss, it seems the SHIRLEY and LEE album on the Jay Boy label was not the real SHIRLEY, but a 1960 replacement. The 1956 originals are still in the UA vaults.

Island Artists now handle GRAND FUNK'S agency for Europe.....MICHAEL J. POLLARD cutting an LP with the BAND in New York.....DAVE CROSBY'S solo LP finished.....TINY TIM'S cousin, EDDIE RABIN due to be launched as a writer-artist later this year - but he claims his material is more like JAMES TAYLOR than cousin TINY.

Fantastic LP out on CBS: TOM RUSH'S "Wrong End Of The Rainbow"President's Joy label has released an excellent blues album, "The Blues," with JOHN LEE HOOKER, BILLY BOY ARNOLD and others. Many tracks later covered.

SOLO SINGLE FROM PAUL

PAUL McCartney's first-ever solo single is expected to be released within the next few days on the Apple label.

But the current troubles within the Beatles' camp could delay its appearance, for already a dispute has arisen between the Beatles and Northern Songs over copyright of their material.

Titled "Another Day," the single is another debut of sorts, for it gives composing credit to Mr and Mrs McCartney, thus making it Linda McCartney's first song credit. This could herald a new period of McCartney writing in conjunction with his wife.

The single is taken from a batch of 18 numbers which McCartney recorded in the States over a period of several months, using both American and British sidemen. Numbers are being selected at the moment for his second solo album, but other titles are not known and no release date has been thought about as yet.

The proposed television appearance is still in the discussion stages but it is believed that plans are far enough forward to substantiate the news that McCartney is currently forming a backing band for the show, to consist of the musicians who played with him on his American sessions.

Thrash show

MOGUL Thrash have been signed for major British concert appearances with Johnny Winter. The group appear with Winter at St. George's Hall, Bradford (February 19) and Newcastle City Hall (24). The group visit Luxembourg and France at the end of March.

Frankie Valli single

ANOTHER Frankie Valli single is set for release. 'The Proud One' which flopped when it was first released here, is rush-released this Friday to follow up Valli's chart success with 'You're Ready Now'.

Also rush-released on the following Friday (26) is a seven year old Four Season's number, 'Walk Like A Man', reckoned to be their classic recording, which is coupled with 'Beggin'. Both are A sides.

Bown LP

ALAN Bown is to record half of his new album 'live' next month. The probable venue is the Torrington Club in Finchley, London. The



STEVE Ellis, out of the public eye for some time now, revealed news this week of a new management agreement which promises to boost his career.

He has severed all connection now with the Love Affair organisation and will be managed in future by Chas Chandler, formerly Jimi Hendrix' right-hand man. Steve will continue to record with CBS.

President night

THE first President Records night is to be presented tonight (Thursday) at the Bumpers Club in London. Appearing on the bill will be President groups The Equals, Sweet Slag, and Zappatta Schmidt. Also at the club will be singer Alan James Eastwood. During the evening free President albums will be given away as prizes for games.

Argent date

ARGENT, making headway with their latest single, "Celebration," star in BBC TV's "Disco 2" on February 25. The group start a tour of Scandinavia in Stockholm on March 15. The tour will last for nine days.

Yes tour

YES are to make a 14 venue tour of Britain next month to promote their latest album "The Yes

Island set for album push

AFTER several months of apparent inactivity, Island has prepared a five-album release for March, to be followed in April and May with nine further albums, one of them a sampler of the new product.

Title and contents of the sampler have yet to be decided. The March releases is comprised of albums from Nick Drake titled 'Bryter Lyster'; 'Dive Deep', the third by Quintessence; the first album by the Incredible String Band since moving to Island for Europe, title 'Be Glad, For The Song Has No End'; 'Wildlife' by Mott the Hoople and 'Aqualung' by Jethro Tull.

April and May will see albums by Incredible String Band's Mike Heron working solo, a new act called Tira Na Nog, Mick Abrahams who was formerly with Blodwyn Pig, Sandy Denny recording as a solo artist following breakup of her group Potheringay, Fairport Convention, Emerson Lake and Palmer, Cat Stevens and Jimmy Cliff, making his album bow on Island since shifting from the Trojan reggae label.

Heep in U.S.

URIAH Heep's debut tour of America has been brought forward and will now commence on March 22. The five week itinerary will take in Universities, concerts and TV appearances. To enable the group to start their tour early their visit to Germany has been cut and will now start on March 10.

record mirror

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G.B?

STONES OFF CAMPUS?

SEVERAL dates on the Stones British tour are in danger of being scrapped because Mick Jagger believes they may lead to "a new form of segregation."

Already one date, at Glasgow's Strathclyde University on March 5, has been called out of the itinerary and replaced by a March 8 concert at Glasgow's Green's Playhouse.

The danger is, thinks Jagger, that university dates, which prohibit attendance to all but students, could lead to a new form of segregation. "I've only just arrived back from North America," Mick told RM this week, "and so in a sense I'm in the dark about all this. But at first sight though it appeared that there were very few places to play except the universities, I would rather cancel all the gigs than let it lead to a new form of segregation."

Alternative venues are already being sought for dates on March 12, at Manchester University and March 13 at Leeds University but these seem to be the only ones in doubt. In addition a date will be found for March 5 to replace Strathclyde on that day.

It is expected that all the dates, fully revised, will be completed by next week.

THE RECORD MIRROR SAYS ... Bribery at the BBC

ONCE again the hoary old topic of payola raises its tired old head with Sunday's opening salvo from the News of the World alleging bribery and corruption within the BBC.

Let's be fair and say that certain aspects of the story give cause for concern and do no credit to either the BBC or certain of its employees. Equally, neither do the methods used by the News of the World to unearth its information.

If the News of the World really believes that corruption is rife within the record industry, then, on the evidence of the first article a

much stronger case needs to be presented.

If it is wrong for a producer to accept an expenses-paid holiday in the sun in the hope of future favours (or as thanks for fortuitous help in the past?), then is it right that journalists, (presumably including News of the World staff) should go on facility trips organised by publicity-seeking companies?

On what has been revealed so far there is certainly no justification for pillorying either the record companies or the BBC as a whole.

Obviously if enough cupboards are opened, then skeletons will be uncovered.

There are quite a few in Fleet Street. But there seems to have been a degree of naivety which fails to differentiate between such traditional plugging gambits as the 'open card' and the evils of a dishonest system of gaining airplay. What a man's eating habits have to do with it is irrelevant - there are plenty of trenchermen in Journalism as any record company publicist will testify and even the "orgies" appear to have been of dubious value in ensuring that records are played.

While people within the record industry may feel that the News of the World

Hendrix LP

TRACK Records are releasing Jimi Hendrix's last album, "The Cry Of Love," on March 5, or sooner.

"This is Jimi's epitaph," said a Track spokesman, "It's our answer to the bootleggers."

The LP was recorded at the guitarists' Electric Ladyland recording studio in New York right up until the time of his death.

It will retail at £2.40.

Jericho Jones

ISRAEL'S top group, Jericho Jones, which features former Tornados guitarist Robb Huxley, has its first single released here on March 12. Titled, "Time Is Now", it was written by Mungo Jerry's Ray Dorset. The band visit here in April to coincide with the issue of their first album.

MELANIE has specially The New Seekers next single, 'The Nickel Song', set for release on March 19.

LIVE!

Humble Pie

"I don't know why we bother to go to America when this happens," Steve Marriott said, sweating after a hard, thoroughly enjoyable set before a packed crowd at London's Marquee club.

Humble Pie have spent much of their last year in the States, drawing good reaction everywhere, but last week's display and the enthusiasm shown by the audience is a good indication that it won't be long before they at last break through here.

"We've come here to play rock," Steve had said at the beginning of the set - which included three sensational encores - and that's just what they did. Numbers from their next (4th) album were included and the LP's title, "Rock On", reveals exactly what is happening.

Humble Pie may be loud and brash, but they are also articulate. They use music as a force for their fiery emotions, driving riffs before them, Frampton's wild but well-defined guitar work forming a perfect complement to Marriott's intense vocals. "Red Hot Mama" (an encore), "Money", "Walk On Gilded Splinters" and "Get Ready" showed Pie at their best - which is excellent. Bill McAllister.

proliferation of pluggers over the years has reached near unmanageable proportions. It would, nevertheless, be sad to see the BBC reduced to enforcing a total ban on calls by representatives of record companies.

There's always the comforting thought, however, that since the accusations come from Rupert Murdoch's own paper, it is clear that he will come down heavily on a similar attempt to influence any commercial radio or TV interests in which he may be involved.

Discs up

EMBER Records are putting the prices of their discs up "in keeping with the price changes announced by British record companies in recent weeks." Singles will now cost 50p. Budget albums stay at 75p and Ember's full price albums will sell at £2.19 an increase of 19p.

BRIAN Auger is to write the score for a major feature film which will be shown throughout Europe and America early this summer.

Eric ill: tour cancelled

ERIC Burdon has collapsed with pneumonia and returned to Los Angeles leaving the remainder of his tour

with War uncompleted.

The singer flew back to L.A. last week suffering from pneumonia and depression. War continued for three further days -

Glasgow, Newcastle and Sheffield - but despite receiving good response at all venues, they too have returned to the States.

It is hoped that Burdon and War will re-arrange the cancelled dates for some time later this year.

Said a spokesman: "War could have completed the tour on their own if we had the time to make proper arrangements, but it wouldn't have worked. The trouble was that the trip was too long in the first place."

BOB ANDY GREENGREEN VALLEY, TR7809

NICKY THOMAS

TEIHADA HAMMER TR7807

TEDDY BROWN 'ROSE GARDEN' TR7811

DESMOND DEKKER 'THE SONG WE USED TO SING' TR7802

trojan sounds



AXIOM: L to R DON MUDIE, GLEN SHORROCK, CHRIS STOCKLEY, DON LEBLER, BRIAN CADD

Mixtures slammed by Aussie Axiom

SO the Mixtures regret that the scene back home in Australia is pretty lousy? That the only other big group down under is the Strangers? Well, another pretty big Australian band says on your pushbike to that.

In response to the Mixtures' claims (RM Feb 6th), Australian group Axiom reply, "If they want to put a label like that on Australia, we're not going to have it!" Member Glen Shorrock continues, "The Australian Commission even gave them a bloody great car when they arrived! We're not putting down their talents, but it's unpatriotic. You should support your own scene."

"Australia has been knocking at the door of the pop scene for years and people just laugh it off — they won't be very happy about this back home when the Mixtures return — if they plan to."

COMMERCIALISM

"They don't know anything about the music scene there, because they aren't essentially a recording band — they play pubs and cabaret. Australia has quite a healthy little music scene going, although it's still a fringe activity. The Mixtures are a commercial band — the record "Pushbike Song" fairly screams commercialism. They were making about two hundred dollars a week each, yet the come here and say it's a lousy scene there!"

"They never came to Britain before they had a hit single — they didn't just drop everything and come here to try and make it. There are probably a hundred or so Australian bands here on the breadline trying and we're just one. There are lots behind the scenes that have made it already — like John Farrar of Marvin, Welch & Farrar — he slammed Australia when he came as well."

"Robert Stigwood is an Australian. I think 1971 will be the year for Australians. We just came to try and improve ourselves — no one has heard of us, yet in Australia, we had three top ten hits."

"I don't want this to sound like sour grapes — we're not putting them down for their music — we're musicians too — but the Mixtures can't say things like that when they've only played cabaret and never done a serious music festival or concert."

"If we had been shown the "Pushbike Song", we wouldn't have recorded it, because we do original material, but it's alright for them. We just ask that you don't judge Australia by the Mixtures."

How you judge Australia, nobody knows, but you can judge the Mixtures by their Warner Brothers single, "My Baby's Gone". As Esmeralda says, "Ridin' along on my hunchback, baby..." L.G.

Lon Goddard

the 50 record mirror

THIS WEEK
LAST WEEK
WEEKS IN
CHART

singles

Names from the 50

1	(1)	5	MY SWEET LORD	George Harrison	Apple R 5884
2	(2)	6	PUSHBIKE SONG	Mixtures	Polydor 2058 083
3	(4)	6	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke	Capitol CL 15665
4	(3)	6	STONED LOVE	Supremes	Tamla Motown TMG 760
5	5	11	AMAZING GRACE	Judy Collins	Elektra 2101 020
6	(6)	7	NO MATTER WHAT	Badfinger	Apple 31
7	(13)	4	IT'S IMPOSSIBLE	Perry Como	RCA 2043
8	(7)	5	YOUR SONG	Elton John	DJM DJS 233
9	(9)	12	GRANDAD	Clive Dunn	Columbia DB 8726
10	(10)	6	CANDIDA	Dawn	Bell BLL 1118
11	(8)	10	APEMAN	Kinks	Pye 7N 45016
12	(14)	17	RIDE A WHITE SWAN	T. Rex	Fly BUG 1
13	(15)	6	SHE'S A LADY	Tom Jones	Decca F 13113
14	(-)	1	BABY JUMP	Mungo Jerry	Dawn DNX 2505
15	(12)	10	YOU'RE READY NOW	Frankie Valli	Philips BF 320 226
16	(16)	8	RUPERT	Jackie Lee	Pye 7N 45003
17	(24)	4	COME ROUND HERE, I'M THE ONE YOU NEED	Smokey Robinson & the Miracles	Tamla Motown TMG 761
18	(18)	7	YOU DON'T HAVE SAY YOU LOVE ME	Elvis Presley	RCA 2046
19	(22)	5	SUNNY HONEY GIRL	Cliff Richard	Columbia DB 8747
20	(25)	30	IT'S ONLY MAKE BELIEVE	Glen Campbell	Capitol 15663
21	(11)	13	I'LL BE THERE	Jackson 5	Tamla Motown TMG 758
22	(32)	2	FORGET ME NOT	Martha Reeves & the Vandellas	Tamla Motown TMG 762
23	(20)	15	CRACKLIN' ROSIE	Neil Diamond	Uni UN 529
24	(17)	9	BLACK SKIN BLUE EYED BOYS	Equals	President PT 325
25	(26)	13	WHEN I'M DEAD AND GONE	McGuinness Flint	Capitol CL 15662
26	(-)	-	EVERYTHING'S TUESDAY	Chairmen of the Board	Invictus INV 507
27	(21)	7	LAS VEGAS	Tony Christie	MCA MK 5058
28	(-)	-	ROSE GARDEN	Lynn Anderson	CBS 5360
29	(19)	6	IT'S THE SAME-OLD SONG	Weathermen	B & C CB 139
30	(-)	-	SWEET CAROLINE	Neil Diamond	Uni UN 531
31	(29)	42	MY WAY	Frank Sinatra	Reprise RS 20817
32	(23)	13	I HEAR YOU KNOCKING	Dave Edmunds	MAM 1
33	(-)	-	STOP THE WAR NOW	Edwin Starr	Tamla Motown TMG 764
34	(37)	3	TOMORROW NIGHT	Atomic Rooster	B & C CB 131
35	(34)	2	I THINK I LOVE YOU	Partridge Family	Bell BLL 1130
36	(36)	2	SONG OF MY LIFE	Petula Clark	Pye 7N 45026
37	(40)	2	STONEY END	Barbra Streisand	CBS 5321
38	(30)	2	CHESTNUT MARE	Byrds	CBS 5322
39	(28)	7	WE'VE ONLY JUST BEGUN	Carpenters	A&M AMS 813
40	(31)	2	WHO PUT THE LIGHTS OUT?	Dana	Rex R 11062

BREAKERS

- HAVE YOU SEEN THE RAIN Creedence Clearwater Revival, Liberty LBF 15440
- ROSE GARDEN New World, RAK 111
- AIN'T NOTHING BUT A HOUSEPARTY Showstoppers, Beacon BEA 100
- INSIDE LOOKING OUT Grand Funk Railroad, Capitol CL 15668
- WALKING CCS, RAK 109
- RIGHT WHEEL LEFT HAMMER SHAM Tremeloes, CBS 5429
- SANTA LIJA Engelbert Humperdinck, Decca F 13122

● This week's chart — Top 40 only — is an emergency listing compiled from a reduced panel of shops due to the postal strike. Returns were collected by special messengers from key locations.



JUDY COLLINS



ASHTON, GARDNER AND DYKE



DANA

top producers

5 years ago

10 years ago

- Harrison/Spector
- David Mackay
- Tony Ashton
- Frank Wilson
- Mark Abramson
- Mal
- Ernie Altschuler
- Gus Dudgeon
- Cameron/Dunn
- Tokens/Appell
- Raymond Douglas Davies
- Tony Visconti
- Gordon Mills
- Barry Murray
- Bob Crewe
- Len Beadle
-
-
-
- Al de Lory
- Hal Davis
- Norman Whitfield
- Tom Catalano
- Eddie Grant
- Glyn Johns
- Holland-Dozier-Holland
- City Hall
- Glen Sutton
- J. King
- Tom Catalano/Neil Diamond

- (4) THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra
- (-) 19th NERVOUS BREAKDOWN Rolling Stones
- (2) YOU WERE ON MY MIND Crispian St Peters
- (3) SPANISH FLEA Herb Alpert
- (1) MICHELLE The Overlanders
- (7) A GROOVY KIND OF LOVE The Mindbenders
- (5) LOVE'S JUST A BROKEN HEART Cilla Black
- (6) KEEP ON RUNNIN' Spencer Davis Group
- (-) TOMORROW Sandie Shaw
- (9) MIRROR MIRROR Pinkerton's Assorted Colours

- (1) WALK RIGHT BACK/EBONY EYES Everly Brothers
- (9) ARE YOU SURE? The Allisons
- (3) SAILOR Petula Clark
- (5) WILL YOU LOVE ME TOMORROW? Shirelles
- (2) ARE YOU LONESOME TONIGHT Elvis Presley
- (4) F.B.I. The Shadows
- (-) THEME FOR A DREAM Cliff Richard
- (8) RIDERS IN THE SKY Ramrods
- (6) WHO AM I?/THIS IS IT Adam Faith
- (7) RUBBER BALL Bobby Vee

GOD BLESS AMERICA

Get that Ronstadt message

WELL, my lady took the message, and she wrote it on the wall: "Linda Ronstadt, EMI Press Reception, 4 o'clock tomorrow."

"Different Drum" by the Stone Poneys was a hit in the States, and should have been here. Written by Mike Nesmith, it had a great lyric, which lead singer Linda handled beautifully. But that was three or four years ago, and all I'd heard about her since then was that people said she looked good.

At ten to four, there's a little huddle of photographers telling a girl in shorts where to stand on the pavement outside EMI House. None of them seem to be aware that it's raining. It must be Linda, and she does look nice; but it's raining.

Inside, the press officer has a slightly harassed look, reminding me of the lady who lived in a shoe and had so many children, she didn't know what to do. The EMI empire has been growing so much over the last few years, it's difficult to make sure every record that's released gets the promotion it deserves.

Julie Felix is in one room, being interviewed; Lois Reeves of the Vandellas is in another, chatting to whoever comes in. I ask her a few questions, pretending to be casual; but my right hand knocks a whisky glass over the publicity man's right shoe, and I retreat to the room where Linda's supposed to be.

So far, only her voice is there; I read the LP sleeves, hoping to find clues to give me something to ask her. On her first LP, two songs by Dylan, one by Randy Newman, one by Fred Neil; on the second, some tracks produced by Norbert Putnam and Kenny Buttrey, of Area Code 615. "I'm Leavin' It All Up To You" on this second album ("Silk Purse") sounds much more commercial, or anyway distinctive, than the newly-issued 45, "The Long Way Around," taken from the first one.

Eventually, she comes in, pert face, lovely legs. Patient, polite, a willing and fast talker, she deals happily with every question. Very quickly, the impression forms that she is a

show business natural, capable of adjusting to any situation, interested in meeting challenges. Her conversation confirms the hunch.

How come she made a record with Area Code 615? "Well I didn't really want to do that, because there's a tendency for all Nashville records to sound the same. But I liked the guys so much, I couldn't say no. I first sang with them when they were at the Fillmore West, and they didn't have a singer; they asked me to do some numbers with them, and we got on so well, we decided to make a record.

"There's such a lot of pressure on those Nashville musicians, they're making records from early morning till late at night, and they've got to make an impression. You turn your back, and one of them is in there with a solo. Not like in Muscle Shoals, where there's just the one band, and they take as much time as they need, with no pressures."

Linda seems to take very naturally to country music. "I love it; back in the days before rock, we used to do a lot of bluegrass numbers, and even now when people from different groups get together, who've never played before, they nearly always wind up doing bluegrass tunes, because they all know them."

On the second album, she does a very good version of "Will You Love Me Tomorrow," but no soul. "I love soul music, but I haven't got the voice to do it. I wish I had; but I think there's nothing worse than somebody doing soul badly."

Since the Stone Poneys broke up, Linda's been working regularly, doing tours, TV, rock concerts. "I'm learning to fit what I do to the particular audiences. Recently I played at the Cellar Door in Washington, DC, and it was amazing, there were three different kinds of audience there. We did three sets, and at the first one the audience was straight; hip, but straight, like senators and their kids, doctors. The second set was to the underground, and then the third, the



LINDA RONSTADT

last one, was for rednecks, you know, Southern whites.

For each audience, we had to do special numbers, say different things between them. But I think we gave them all what they wanted."

I believe it.

CHARLIE GILLETT

PICK OF THE HOT U.S. RELEASES

JAMES BROWN: Get Up, Get Into It, Get Involved (Parts 1 & 2) (King). With Bobby Byrd doing his "Get on up, get into it" thing, the latest hit from Mr Brown obviously harks back to "Get Up I Feel Like Being A Sex Machine" in some ways. In fact, it is much less tightly organised and much jazzier, with some very nice brass and guitar; consequently, it also seems less strong as a whole. Do hear the superb "Sex Machine" album for the best of J.B. (Polydor 2625 004) — It's great music for balling!

WILSON PICKETT: Don't Let The Green Grass Fool You (Atlantic). More from Gamble-Huff Productions Inc, and while this finger-poppin' beauty doesn't have the Philly Sound it does have the mellow Philadelphia feel and exquisite guitar picking fill-ins. Better than "Engine No. 9", everything about this is lovely, from the interplay of that guitar with the plopping conga beat, the solid bass and smooth organ, to the chix chanting and Wilson's screaming. A very happy-making record.

THE TEMPTATIONS: Just My Imagination (Running Away With Me) (Gordy). Since the comparative failure of the boys' fantastic (to my mind) "Ungena Za Ulimwengu (Unite The World)", which has yet (if ever) to be released here, the guys at Gordy have obviously realised

that the Tempts' funkadelic run is over, for the time being. Now they're back in their slow "I Wish It Would Rain" bag, with some very slinky strings doing moody bass runs and entwining the subdued harmonies in hypnotic disarming lushness. Incredibly restful and ... brrrr! ... imagination stimulating.

THE SPINNERS: We'll Have It Made (VIP). Well, this undistinctive noisy Blue Beat-ish Stevie Wonder production will be a great disappointment to all the Spinners' old fans: gone is all their vocal subtlety and finesse, to be replaced by crude raucous yelling (any nice touches are obliterated by the continuous pounding electric piano) and clomping beat. I fully realise that I have just described the perfect formula for a monster British hit, and I won't be surprised to see this as number one when it gets released here.

BILL MOSS & THE CELESTIALS: One Hundred And 44 Thousand (Westbound). As a contrast, the singing DJ of "Sock It To 'Em Soul Brother" fame here presents us with a superb, authentic Gospel slowie of great power and authority that is surprisingly hidden away on the flip of his own "Everything Is Going To Be Alright" (which Teegarden & Van Hirk covered as their hit follow-up). I've heard quite a lot of Gospel in my time, and this stands with honour amongst the best.

RARE EARTH: Born To Wander; Here Comes The Night (Rare Earth). Their own song, a big U.S. hit, and, as mildly heavy U.S. groups go, it's pretty good. There are some Herbie Mann flute bits, a jerky slow loud beat, lots of noise, and a good blue-eyed soul vocal — flip's fine too.

LIZ DAMON'S ORIENT EXPRESS: 1900 Yesterday (White Whale). Lovely different-sounding "easy listening", very smooth and relaxed with good instrumentation and lulling singing.

SAMMI SMITH: Help Me Make It Through The Night (Mega). Sammi (a chick from the Country) is tearing up the Pop and C&W Charts with this Kris Kristofferson slowie, that she does in a less declamatory style than Gail Wynters (whose Bassesey-esque and better version is out here).

Edwin's trying to change your mind



EDWIN STARR

WHEN Edwin Starr recorded "War," he knew that music had a subtle way of impressing an idea on the listener. He knew lyrics implanted themselves once a catchy tune entered the unsuspecting head. "When music was forced to go 'Underground'," he said, it was decidedly drug oriented. I felt that if people thought music aided the spread of drugs, it would also help to stop the war.

"It's the same idea as protest songs — just a different style. No more ordinary lyrics — I've got the best producers in the world; Barratt Strong and Norman Whitfield. Between the three of us, we decide what should be recorded."

War man Edwin was in London to promote his new single, "Stop The War." There

is no truth to the rumour that his next will be "The War Drags On."

"Music has been partly responsible for the big and rapid changes society has undergone," says Edwin. "When it was noticed that a song could stir opinion, it aided the change."

The old cliché was that you could take anything away from people and they would learn to live with things — anything that is, except money. The new cliché is that you can take that away too. A man is more interested in being able to relate to other people than making money. Everything used to be built around the economic structure — that's all changing.

Economics don't matter if you're accepted by those around you. Artists have helped by saying what they felt — even though it meant they had to go underground. In the end, it's better for them and

the public.

"We know everything ain't rosy and that everybody doesn't fall in love left and right — we've been aware, but it took a long time for it all to be said. Now it all comes out. If you discuss a problem, it isn't a problem; conversation breeds understanding."

"Economics is being replaced by more humanistic values. Look at your own Rolls Royce — what's all the stink about it being broke? It's still Rolls Royce even if it ain't got a dime. You can't destroy a reputation — only the values change."

"When I heard people were donating money to keep it going, I was amazed. That's real unity. Nobody says 'they made enough money already', they say let's all pitch in and help out. I want one, I'd like a '67 coup convertible — fantastic car."

Edwin explained that the changes being affected by

music weren't slowing down in the least; in fact that music wasn't the only catalyst in the reaction.

"I hope this reaches epic proportions," he said, "I hope it results in a totally united situation — all countries and all people. Music should be international — but then, so should politics and any other function that deals with people."

Edwin himself is very much an international function. The subject of "War" is also international, but Edwin feels his records are his contribution toward stopping it.

"A lot of people didn't like that record," he concludes, "because it threatened them. If the war ever came to a halt, bang goes big business for them; the people making guns, planes, tanks — everything to do with the business of war."

It's a dirty business. Let's "Stop The War."

LON GODDARD



COMUS

COMUS

first utterance

Album DNLS 3019
produced by Barry Murray

"DIANA" (maxi single) DNX 2506 stereo



sole representation: The Red Bus Company
Distributed by Pye Records (Sales) Ltd.

Laughing at the world from behind a cloth cap

IT'S true that meeting Gilbert O'Sullivan can be somewhat disarming, with the nagging suspicion that he may be laughing at the world from behind his cloth cap.

But it becomes apparent after talking to him that the O'Sullivan mind is keenly tuned to the vital points in music, and for the record he seems to be very comfortable in what he wears.

SINCERE

Gilbert grew up with the sounds of the Beatles and as with most members of his generation they left their mark. Then came the gap which most people are aware of, and Gilbert, like many others, has been searching for another sound to provide inspiration. His solution was perhaps somewhat unusual, but he is definitely sincere.

"A few years ago it was Bob Dylan and the Beatles that I used to listen to," Gilbert told me. "And I didn't need to get into anything else then because they were writing great songs. I stopped really listening after 'Blonde On Blonde' and 'Let It Be' which was a bit of a disappointment.

"I felt sorry for Paul McCartney when I saw the film of 'Let It Be' because it seemed like the others were making fun of him. It must have been awful for him when he wrote a song like 'Maxwell's Silver Hammer' and he took it to the others to record, because it just isn't what John Lennon's into, or George. I felt really sad for him.



VAL
MABBS
meets
GILBERT
O'SULLIVAN

lyrics. The majority of songs around today aren't very good lyrically, but Cole Porter and Rogers and Hart really wrote some brilliant songs. And perhaps more important with them it's always the melody that comes through strongly. Really my lyrics are me."

"The two most recent albums I've bought are the Rogers and Hart 'High Society' album and 'Ella Fitzgerald Sings Cole Porter'. Every writer has to listen to music, and the more you listen the more you absorb. I enjoy listening to James Taylor and Joni Mitchell, but I don't listen to them for the

As an extension of this search Gilbert refuses to use any modern piano, unless absolutely necessary. Instead he collects old uprights — often given away by people who find them a nuisance — and beats away relentlessly to extract the essence of sounds long forgotten.

"I've got four old upright pianos, although only one works," Gilbert told me, talking in bursts and then slumping shyly back in his chair. "I break on average three or four strings on the piano every week, because I play very hard. Every time I call the piano tuner he looks in horror because they don't know where to begin with these pianos. I wouldn't use a new electric piano or organ, I just don't think they compare.

IMPORTANT

"I hope to take my own piano with me when I start to make live appearances, but I don't know if it will be possible. It would be good to have a bass player and drummer, I think it's important to have a good rhythm section, and I'll definitely get them. I don't like guitars and I think more can be done with a piano. Everything's been done with a guitar except eating it, and even that has been tried!"

So the basic format for live appearances has been evolved, and Gilbert says he will be including his favourite song 'Miss Otis Regrets' in his repertoire, as well as many of his own compositions. But when will we see Gilbert?

"I have to be very careful," he told me. "I can't play anywhere when I'm dressed like this. I want to do concerts and I have a lot of ideas, and I should say it will be fairly soon that I'll appear live. So far I've only

done television shows. 'Nothing Rhymed' has strings on it, so at concerts I would to have an orchestra. I'm not frightened of appearing live, in fact I'm looking forward to doing a lot of things."

Along with his follow up single, due to be released on February 26, live appearances are also likely to cause something of a surprise considering the wide influences that Gilbert O'Sullivan has absorbed.

"I used to buy Cliff Richard records like 'Bachelor Boy' and I saw 'The Young Ones' four times. I never really liked Elvis, believe it or not, although I did see 'Blue Hawaii' and was rocking in the aisles to it. When I was in a blues group called Rik's Blues they used to play all the original stuff, and I'd go up with a tape of a pop number and ask if we could do that in the act, and they'd say 'You must be joking'. At that time I preferred the Beatles' version of 'Roll Over Beethoven' to the original — no, I don't now!

"After a while I started borrowing the group's copies of Fats Domino records and I really like them now. I like fast singles, 'Nothing Rhymed' was particularly slow for me. The next single will be completely different, I believe singles should be three minutes of simple fun."

TERRIFIC

Would that be the Mixture, Mungo Jerry brand of music?

"No, not that," said Gilbert. "But Dave Edmunds is terrific, Free's 'Alright Now' is good and 'Resurrection Shuffle'. I thought that Labi Siffre's last record 'Make My Day' was tremendous, but it had all the plugs possible and it didn't go, and when that happens then you have to look into it. I think if anything let it down it was the words."

So once more Gilbert emphasises the importance of lyrics, particularly for album material, and says with confidence that this forthcoming album features better material than 'Nothing Rhymed'. That indeed should be something worth hearing!

"Although I've had other singles out before, I count 'Nothing Rhymed' as my first proper single," Gilbert added. "Because it's the first one I've had any say in. I think that's because Gordon Mills writes songs himself and so he understands the lyrics and what is involved."

Don't let those clothes fool you, Gilbert O'Sullivan knows his market, and he's a very discerning and likeable chap.



NOEL
EDMONDS

IF you're sitting comfortably, I'll begin:-

Because I'm a presenter of music, or rather rumour has it that I play records on the wireless, some people regard me as also being a supplier of music or rather information about music. Whether or not I have a duty to the listener to answer every query about records is a debatable point, but such questions do reveal some incredible anomalies in the distribution system for records.

Each week I receive epistelly and verbally enquiries about the availability of certain discs and invariably such overtures are accompanied by cries of "I tried every shop in town and they'd never heard of it."

At first I dismissed such pleas as being from mindless oafs who were incapable of correctly ascertaining the title and artist on the record of their choice. However, subsequent enquiries have shown that even if you have the record label, number, artist and title correct, you still stand a good chance of not getting the record of your choice, or indeed any record at all — I therefore apologise to mindless oafs everywhere.

My enquiries started because listeners who wished to purchase my theme tune — Holiday by Andre Brasseur — were being told that it was deleted. Letters arrived from cities as far apart as Newcastle and Southampton, proclaiming that dealers hadn't even heard of Andre Brasseur and the number was not known. This was despite the fact that the shops had been told that Holiday was the 'B' side of "The Kid" and that both were on CBS, number 2557 — in fact the maximum amount of information it is possible to give.

Examining a very singular problem

I found the situation even more incredible because only a few weeks before I had approached the record company with a view to getting the record re-released because it had been deleted once before — CBS informed me the record would be available shortly and therefore I knew that the listeners who were being told it was unavailable were just being "fobbed off."

To cut a long 'Braden-type enquiry' short, I went to shops in Southend and Romford in Essex, Hastings in Sussex and Carlisle in Cumberland (needless to say I didn't go to these places specifically for that purpose) and likewise I found that I couldn't get the record.

Two said it was deleted, one refused to make enquiries because they didn't have any CBS catalogues and one said they already had a copy on order for the past 2 months.

This is by no means an isolated case as many other records prove equally impossible to trace — all very mysterious when the company's attitude is — "we distributed the record and it's still in stock — there should be no difficulty."

Well, as many of you know, difficulty there certainly is, and it's all the more disgusting when you eventually have to cough up 10/- (sorry, 50p) for the end product. Unfortunately the truth of the matter seems to be that some dealers (all too many in fact) are just not prepared to be involved in the paperwork necessary to trace records more than a few weeks old.

Back numbers of all shades of music prove almost impossible to trace despite the fact that they are still catalogued and therefore stocked by the company.

There seems to me to be just two explanations, neither of which are satisfactory:-

(1) the profit margin on records is so slight that it is economically impossible for small shops outside London to employ staff sorting through catalogues and making telephone calls, etc.

(2) the fickleness of the consumer, with a records popularity yo-yo-ing make most traders deliberately unhelpful in a search that could end up with the disc no longer being wanted.

So nothing is impossible . . .

THEY called him "the world's most casual singer" — and he got his first Gold Disc back in 1945 for a song called "Till The End Of Time", based on Chopin's Polonaise.

Now Perry Como is back in the charts again, this time with "It's Impossible". At the age of 58, the one-time barber has proved that all things are possible.

Born Pierino Como, of Italian parents, Perry comes from Canonsburg, Pennsylvania — the street where he lived has been changed from Third Avenue to Perry Como Avenue. He went on to sing with bands, then into movies — "If I'm Lucky" was the one that made him in Hollywood — and in 1946 he was the first



PERRY COMO

pop singer to reach two million sales on two singles at the same time. The double comprised: "Till The End Of Time" and "If I Loved You".

One American show-biz magazine dubbed him "Maker of Songs", because he often revived oldies and purred them into the Gold Disc bracket. "Temptation", written when Perry was a mere twenty-year-old, was

a case in point. "I'm Always Chasing Rainbows", also adapted from Chopin, was another.

By 1958, he was still making million-sellers — this was the era of "Catch A Falling Star" and "Magic Moments", both of which were well "covered" by other singers.

And in 1960, there was his 19th million-seller, "Delaware" . . . the pun-ridden survey of American States. But if his disc career slowed down during the sixties, Como built another fortune via his world-networked television series.

Someone once wrote that Perry Como's vocal style was "casual" to the point of indifference", but his reply was: "If you get

a good song, it's only right that you let the words and music do the hard work".

And anyway, he triggered off a host of stool-and-sweater singers who used the minimum of movement and the maximum of lyric interpretation. No gimmicks . . . just sit there and sing.

Now the amiable, religious, old gentleman is back again. A catchy commercial song and a real-life grandad is back with the progressives and the teenagers.

What's more, it's evidence that his voice hasn't changed one iota over the years. It's impossible? It isn't, you know.

PETER JONES

MERSEY BEAT



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 FOR ALL MUSICAL INSTRUMENTS.
 OUR EASY TERMS ARE "EASIER"

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HIT PARADE 'SCOUSERS'

Top left: THE BEATLES. Bottom left: THE SWINGING BLUE JEANS. Right: THE SEARCHERS.

—Photographs by GRAHAM SPENCER (MBX)



All photographs front cover

ALAN WILLIAMS, who originally managed Beatles affairs at a very early stage in their career (they were a quintet at the time), is promoting "The 1st Merseybeat Reunion," to be held at The Top Rank Ballroom, Liverpool on Wednesday, February 24. Negotiations are taking place for the event to be recorded by ex-Four Penny Fritz Fryer for a souvenir album.

Alan has visited the Apple Offices in London several times to see if members of The Beatles could attend the occasion. He has hinted that he

hopes to see Ringo Starr at the event. The bill will be topped by The Merseybeats and other artists on the bill include The Fourmost, Beryl Marsden, The Earl Preston, The Reflections, The T.T's, The Clayton Squares, The Dimensions, The Liverbirds, The Hideaways, Mark Peters, The Kirkbys, The Times and The Seftons. Other names are likely to be included.

Comperring the show are Bob Wooler and Billy Butler and an exhibition of paintings by the late

Stuart Sutcliffe will be held in a special lounge at the ballroom. Numerous personalities will be travelling to Merseyside for the event and ex-group leader Rory Storm will be flying in from Holland where he is a successful D.J.

A television team will also be filming the show, which Alan anticipates will be an annual event.

In these four pages, the Record Mirror strolls down memory lane and recalls the great days of the Mersey Sound in words and pictures.

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WROTHERS



THE Beatles at the Tower Ballroom.



BARRY Farrell, a popular Merseyside photographer who covered the activities of many of the groups on the Liverpool scene took this photograph at the Hope Hall Theatre in the Fifties. It showed a young, 15-year-old guitarist who led his own group The Mars Bars. His name? Gerry Marsden.



THE Swinging Bluejeans during one of their London trips, appearing on "Ready, Steady, Go."

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BILLY J. Kramer, enjoying some jellied eels on the prom at Blackpool where he was appearing on a summer season.



THE Chants, a popular Liverpool group who now appear on the Cabaret circuits. They unfortunately can't appear at the reunion due to commitments down South.

WHEN

THE Merseybeat boom was the most important chapter in the history of the British music scene due, not only to The Beatles and subsequent impact on the future of music internationally, but also the totality of its image, its sheer vitality and its eventual murder.

Murder? Well, worshippers have sacrificed their Gods for centuries and the 'king must die' drama has been repeated throughout history. People were too willing to take out the vitality the Liverpool scene had and leave nothing in return. London re-established itself

as the show biz capitol of the British Isles and the Mersey scene began to die. The reasons for its demise are manifold and began when Brian Epstein moved the offices of Nems to London.

But why Liverpool in the first place? The New Orleans

of pop? In a way, yes. The fact that it was a seaport, its geographical isolation, all contributed to its uniqueness. Although Merseyside is a larger population centre than Manchester, scarcely 40 miles away, Manchester was acknowledged as the 'centre

and radio centres, Agencies and show biz organisations.

Whilst artists throughout the country were aping Cliff Richard and the Shadows, Liverpool groups were heading in a different direction. As a seaport, Liverpool had access to a vast

BILL HARRY,

the original editor of Mersey Beat attempts an assessment of why the Liverpool groups shook the pop world

ERSEY OUND



THE Hollies, making one of their regular appearances at the Cavern. Note that the hair-styles of Allan Clarke and Graham Nash were very short in those days.

range of American records which were unavailable elsewhere in Britain; rock 'n' roll, C&W, Chuck Berry, Ray Charles were the idols.

Yet, the Liverpool groups developed their own style. The Beatles were part of it. Despite what people may think ten years later, The Beatles were a part of the Mersey scene and didn't create it. They were responsible for most of its influence, but they were developing at the same time as groups such as The Big Three, The Undertakers, The Seniors, Kingsize Taylor and others. Fine groups all. At one time Bob Wooler was able to list nearly three hundred groups playing around the Liverpool area at the same time.

LED THE WORLD

In addition to The Beatles, Gerry, Cilla, Billy J. and the other groups and soloists who found major fame, Liverpool had more strings in her bow. Dozens of venues open almost nightly where the groups could work and develop. Unique clubs such as The Cavern and The Iron Door. Massive ballrooms like The Tower and Locarno. Its own Beat newspaper.

It would take too long to analyse the origins, far too long to document its history and demise. Let us be thankful it all happened in the first place.



MERSEYBEAT members Tony Crane and Johnny Banks with Swinging Bluejean Les Brand at the piano. They are at the Blue Angel club near the board of fame which sports autographs from Carl Perkins, Chuck Berry, Anna Neagle, The Four Pennies and numerous other personalities.



THE Pete Best Combo led by former Beatles drummer Pete Best (extreme right). The two members on the left are songwriting team Tony Waddington and Wayne Bickerton. Wayne is now Recording Manager at Polydor Records.



MARY Wells during her appearance on The Beatles tour.



The Big Three recording at the Cavern. This was one of the later line-ups of the group and features Johnny Hutchinson, Faron and Paul Pilnick.

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MERSEY ROUNDABOUT



News-Views-Comments-Gossip-by Virginia

THE Mojoes are still active in the London area.....Alan Williams' as yet unpublished biography has interesting tales of the early Mersey scene.....Gibson Kemp, former drummer with several Liverpool groups, now living in Germany - and married to Astrid Kirchner.....Bobby Thompson (remember Kingsize Taylor and the Dominoes) with Rocking Berries.

Derry Wilkie last heard of somewhere in Rome.....Adrian Barber, former bass guitarist with Cass & The Cassanovas the The Big Three, has been living in New York for several years and has own music publishing company, manages the New York Rock & Roll Ensemble and acts as DJ on various radio stations.

Ex-Undertaker Chris Huston, who has had a brilliant career in America as a recording engineer and producer, was in Britain recently cutting an album of Eric Burdon 'live' in Europe.....Ace sax-man Howie Casey, married to Scottish singer

Barry St. John and is now member of the Roy Young Band.....Keef Hartley has come a long way since Mersey Beat days.....John Morris, former co-manager in Liverpool of the Kubas, now managing (and married to) Clodagh Rogers.

Wayne Bickerton, ex-member of a number of Mersey outfits including Steve & the Syndicate and the Pete Best Combo, became label manager of Deram and is now working as a producer at Polydor Records. Together with Tony Waddington, he has penned several Stateside hits.....Ray Kane, former ad manager of Mersey Beat, now a disc promoter for the Robert Stigwood Organisation.....Rory Storm now a successful radio disc jockey in Holland.

Former Mersey Beat writers: Bernie Falk (remember 'The Moving Finger?') now with '24 Hours'; Roy Carr and Alan Smith now writing for New Musical ExpressDJ Clem Dalton has

returned to Britain after spending four years as a successful radio DJ in Scandinavia.....Stevie Holly, former Liverpool DJ now a model in London.

Ex-member of Big Three, Johnny Gustafson, now a leading light in fine London outfit Quatermass, who recently returned from debut American tour.....Jimmy Campbell, ex-member of the Kirkby's, an excellent solo performer and brilliant songwriter, managed by fellow Liverpoolian Hal Carter, who also manages Billy Fury. He records for Vertigo.

Tony Bramwell happily ensconced at Apple.....Hear that Gerry Marsden is forming a group.....Some Liverpool acts who are doing extremely well: Freddie Starr, Johnny Hackett, Jimmy Tarbuck, Cilla Black, the Scaffold and many others.....Scaffold have new TV series out in April concerning the effects of stress in our society!.....Karl Terry and Lance Railton leading Mersey outfit the Mumble (some enterprising London company should snap them up).

Ex-member of the Fourmost - Geogie Peckham, a record engineer at Apple.....Paddy Delaney still working at the Cavern.....Peter Brown,

THE first time I ever saw the group was at an audition Larry Parnes was holding in Liverpool. Other groups who attended were Gerry and the Pacemakers and Bob Evans' Five Shillings.

The group were called The Silver Beatles then. I sat down to watch them go through their paces and was surprised to find that Stuart Sutcliffe, the bass player, performed with his back to the audience. This, I learned, was because he was so self-conscious and critical of his musical ability. Quite frankly, I wasn't too impressed, and can't remember the group singing. I believe they played a lot of instrumentals and Shadows numbers.

Through Alan Williams, The Seniors obtained work in the Kaiser Keller Club in Hamburg. Later, The Beatles came to the city and played at The Indra and as soon as we heard them we realised that the improvement in them was nothing short of fantastic - they were great! At the beginning they still played a lot of The Shadows' numbers but gradually turned to R & B with such numbers as 'Roll Over Beethoven' by Chuck Berry.

When they came over they had very, very pointed shoes in grey crocodile. They had mauve jackets, black shirts and pants and also had brown jackets with half-belted at the back. The length of their hair caused a great stir around the area - it was thick at the back, almost coming over their collars. They used to sit in

With the Beatles in Hamburg

HOWIE CASEY
recounts the Beatles first Hamburg trip

with Tony Sheridan at the Top Ten Club - he helped them and they learned a lot from him.

They used to sleep in the dressing room of a cinema and practised a great deal. In fact, when we were asleep in the club we were frequently awakened by the sound of guitars.

The girls used to rave over Pete Best - he was the star boy. He was a great fellow and the one I liked most. He was very quiet and didn't rave as much as the others. Pete really did fit in with the group then - but their style is more sophisticated now as they have improved musically. He used to swop ideas with

our drummer Jeff Wallington.

Paul had terrific talent and used to play left-handed guitar. He didn't actually play it, he had the amp turned down low.

The manager of the Kaiser Keller decided to discontinue having a juke box in the interval - and wanted to put a group on instead. So he split our group into two. He arranged for Stu to play with us. So the second unit of The Seniors was myself on sax, Stan Foster on piano, Stu on bass and a terrific German modern jazz drummer.

All we could do with Stu was to play 12 bar blues - he couldn't venture out of

that - and I noticed more than ever how self-critical he was about his music all the time.

He used to sketch around the club, drawing patrons and members of the groups such as Derry Wilkie. In fact, he left the group during the trip and remained in Germany to study at Hamburg Art College.

The Beatles did their nuts because Stu was playing with us. A woman living close to The Indra complained of the noise and the police closed the club. The Beatles then came to the Kaiser Keller and reunited with Stu.

Their act was really wild. The Seniors broke the stage one night and it had to be supported on beer crates ... but The Beatles broke it again shortly after.

I thought the group were really terrific in Germany - and they are really fabulous now - they are a great credit to Merseyside.



! The girls used to rave over Pete Best - he was the star boy !

In RM next week -
Country Supplement

WINTERTIME

'In places like San Francisco, man, they all sit there in judgement. They've heard too much music man'



JOHNNY Winter sits in the corner of his London hotel room, looking very much like the first Texan Viking.

His white hair is parted across his face like peeping curtains, revealing those weird albino eyes which look as though they are slowly being drawn together by invisible magnets.

Winter looks strange. His body is almost too thin; his crossed legs weighed down by cowboy boots. And that hair is now way past his shoulders - the original Borzoi-rock star. Every so often he pushes the hair from his forehead, pausing before he answers another question.

It's press conference time. A journalist sits by his side asking how often he works. It's quite possibly a question Winter's been through many times that day, but still he answers with deliberation, trying to be helpful.

"We work about as hard as we can, man, about two or three times a week. Over here in Europe we play about five times a week, I suppose."

"But the big thing is that where I used to play only small clubs, these days I'm playing all them psychedelic hippie places. It's been a complete change man. But we aim to play to the people. Sometimes we have a kind of drag audience, you know and we're doin' a great job and we're still not makin' it. All you can do is think 'f-k you!', you know?"

Winter laughs a little and picks up a drink beside him on the floor. "It's a shame really, but when that happens there's nothin' you can do. In places like San Francisco, man, they all sit there in judgement - they don't dance - they just sit there. They've heard too much music, man." It's now six thirty in the evening, nearly four hours since the questioning began.

Rick Derringer walks in. He's the guitarist in Winter's new backing band who were, of course, once the McCoys until their hit 'Hang On Sloopy' gave

BY ROB PARTRIDGE

them definite image problems. He pulls up a chair forming a semi-circle of people sitting around Johnny Winter and explains what went wrong with the McCoys. "I don't know why, but people need to identify with bands and they sure put a label on the McCoys all right."

"After we did 'Hang On Sloopy'... well, to go back to the beginning, we just went to New York as kids just wanting to play and we met up with the record company who told us we had to do 'Hang On Sloopy', so we said, 'yeah, sure we'll do it your way' and we ended up doing everything we were told to do for the next two years."

"You know, that's really restricting and so we eventually changed record companies to one who gave us our own freedom, to do what we wanted. That was Mercury and we made a couple of albums for them, when now, yeah 1968-69, around there sometime. They didn't sell and we starved."

"I believe they've already decided to repackage the albums now we're with Johnny. That's nice, but I don't think those two'll ever sell, man."

The room is filling up with pressmen, roadies and general hangers-on. Bobby Caldwell, the band's new drummer is sitting next to Johnny now, talking about their new album, 'Johnny Winter And Live', recorded at the Fillmore East and at a gig in Florida. The album's U.S. release date coincides with Edgar Winter's second album. Edgar, of course, is Johnny's brother. "Oh man, that's goin' to be a range war when those two albums come out", says Johnny.

The two albums were produced by Rick. "They're both good, man" he answers, establishing some kind of neutrality.

Edgar is some kind of super-musician if you believe Johnny. "He can play better than anyone, man. I remember once we had a gig and the bass player didn't show up, he's

been picked up on some rape charge I believe, an' Edgar picked it up and fiddled aroun' a bit and then started playing. But he's never picked the instrument up before that time. He's incredible, he really is."

"But the trouble with Edgar an' me is that we're at totally opposite ends, man. What always used to happen was that I'd be the showman and he'd be the technician."

"And then I'd always be firing him. I guess he must have been fired at least twenty times an' he was always forming his own jazz bands an' comin' back to me after a couple of months, starving. Now he's got his own band together which is great, man. It was always bad for him to hang onto what I was doing. He's got enough talent to go out an' do it himself."

Someone asks Johnny about the albums of his

very early material which are now being released on various labels. "Well, a lotta the time they're releasing demo's an' things I did when I was still in school, man. I used to record them and then take them around the record companies, leasing out the tapes."

"That's the material that's now being released. But some of it's completely different, man. Some of those tracks have even got slide guitar on it - and I didn't even play slide guitar in them days. And I've had a lotta trouble with contracts as well. I reckon there's about five people in Texas runnin' around with record contracts for me that they've forged themselves!"

Private conversations are going on all around. The pervading press question-time atmosphere is now something much more free. Peanuts are spilt over the floor.

"Hey Johnny, do you remember the Del Vikings?"

asks Bobby Caldwell.

"And The Monotones, man?" Bobby and Rick work out an improvised routine, singing in harmony and clapping their hands. "Yeah, I remember, man" replies Johnny, smiling and joining in.

A journalist breaks in to ask whether Johnny has heard the latest Lowell Fulson album on the American Jewel label. Apparently, says the journalist, it's a great album, with Fulson singing 'Why Don't We Do It In The Road'. "No I can't say I've heard that one", says Johnny, "but I remember seeing Lowell with Junior Parker one time. Man, Lowell must've broke about five strings that time - you know the blues is really 'F-k, s-k and eat it' music, it really is."

Someone asks whether Johnny Winter knew Doug Sahm the Texan leader of Sir Douglas Quintet. "Yeah, sure, you know that band's sometimes great. But it's different to what we play

because Doug's out of San Antonio and he wants to be accepted by the Mexican-Texans, man, 'cos they're just about the dirtiest, meanest people around."

"My music comes from a different place. It comes from near Louisiana way, so it's got more of the Cajun than the Mexican sound."

About that time someone comes in the adjoining room. Johnny goes out for a moment and comes back with three Hendrix bootleg albums.

Hendrix; voodoo chile. The last maestro of rock guitar. Johnny and Rick have a lot owing to him. And they acknowledge. "He was such a humble guy, you know," says Rick. "We once jammed with me and Larry Coryell on guitars, Buddy Miles on organ and my brother on drums. He was like that, man, he was so shy, he would always move over and let somebody else take the lead."

The talk come back to

the blues. Rick tells the story about an English album compiler who goes to the Southern States looking for material. "He goes to a club and sticks a microphone in front of some old cat singing. Then he thinks of some really far out ethnic name, like Blind Billy Johnson and everybody in England really goes for it."

Johnny adds to the story. "The thing to do, I read somewhere, is to have a name like Blind Lemon Jefferson. You've got to have a deformity, a fruit and the name of some historical president. So I'm changing my name for the next album to Cross-Eyed Apricot Washington."

"Hey Johnny, Traffic are playing in town tonight", says one of Winter's entourage, "why don't we go down and see them". "Yeah, that's a good idea" says Johnny, calling an end to whatever remains of the press conference.

'Summertime' isn't really what Mungo Jerry are all about

IT'S becoming an increasing phenomenon than more and more groups have gigantic success with their first single releases. Which sounds pretty good for those trying for commercial success, but on the other side of the card is the difficulty which many people find themselves in when trying to find an equitable follow up.

Mungo Jerry have got as far as releasing another maxi single, but they admit it has caused some surprise - and possibly disappointment.

"Essentially we're a live band, explained vocalist Ray Dorsett, still wearing the inevitable black hat and furry jacket! "And it is easy for us to produce a raw earthy sound on stage, but for recording it's not so easy."

"I think people expected us to release another 'In The Summertime', but so many people have copied



RAY DORSETT

our sound. I don't think it's the people who come to the gigs who buy the records, and so people hear 'In The Summertime' and don't really know what we're about."

Ray says that the group didn't really contemplate the problems that might face them when they first put out 'In The Summertime' as far as follow-ups were concerned, because "We didn't know it was going to be a hit!" And of course in one way the

problem isn't theirs since they leave it to their record company to decide which number should be given prominence and later disc jockeys make their choice for airplay.

In his particular case 'Baby Jump' has made the grade. It has a Chuck Berry flavour to it, though Ray disagrees that this was intended.

"It's a number that we've been doing on stage for a long time, especially abroad," he told me. "And I personally don't think it's anything like Chuck Berry's 'Little Queenie'. I am a rock and roll fan and obviously like Chuck Berry... I'm just trying to think if the riff in there is like it. It's basically that we're trying to recreate that raw and easy sound."

Apart from their success in Britain, Mungo Jerry have reached the charts in many European countries,

and 'In The Summertime' is still holding a good position in the Mexican charts, having just dropped from number two.

"We did a couple of gigs in Portugal in January," Ray explained, "and we caused an absolute riot. The audience smashed up hundreds of chairs, and the police were getting really frightened. It works in both ways when you're in suppressed countries, because the crowd were equally frightened by the police. It was the first time that anyone had worked a concert there for five years, but we had a hit there and so we decided to go. On our first appearance we played to a ten thousand capacity crowd, and later at a theatre we worked to a two thousand capacity crowd."

The group are currently working on an album which consists almost entirely of

their own material, with a version of 'I Just Wanna Make Love To You'.

On the subject of recording I asked, inevitably, Ray's attitude towards the Mixtures whose 'Pushbike Song' is exceptionally like Mungo's 'In The Summertime'.

"We're very flattered," grinned Ray. "Yeh yeh, really. If you are successful people are going to copy you. All the copyists of Cliff Richard, Elvis and so on got into the charts, but where are they now! I know what I can do, because I've been playing this kind of thing for ages, and I expect they know how far they can go. I'm not worried by it, and we got good publicity from it!"

Now it remains to be seen if Mungo can carry on in the old tradition and outlive the copyists!

VAL MABBS



CHARLIE GILLETT

A Sunday kind of Love

WHILE Steve Stills is out loving the one he's with, what's happening to the one he left at home?

All kinds of things, according to Johnny Taylor, who used to give warnings but now reads the news: Jody's got your girl and gone. Unless Jackie Moore is the one left behind; she's got willpower.

It's always interesting to see the different attitudes to love and sex in successive music cultures. Rock 'n' roll, despite its general feeling of aggressive excitement, was often quite puritanical in its sexual attitudes, and was rarely domineering or suggestive. As Carl Perkins sang, you can't make love to somebody with somebody else on your mind.

Soul was much less shy, and what didn't actually get said was obvious enough anyway; a lot of radio stations refused to play Sam and Dave's "Hold On, I'm A Comin'." But although sex was everywhere so were ideas like faithfulness and devotion. You wouldn't have found a soul singer commanding, as Steve Stills did on the first Buffalo Springfield LP, "Sit Down, I Think I Love You". And it would be surprising to find a soul singer covering Steve's current advice to musicians trapped in their hotel bedrooms with an enthusiastic admirer. Yet that shouldn't suggest that soul is naive or unrealistic.

Jackie Moore knows what's going on, and says as much on both sides of her knock-out new single "Precious Precious"/"Willpower" (Atlantic 2091 054). "Willpower" was the original A-side; written by producer Dave Crawford, it is pure, unforced, vintage soul, with Jackie presenting a kind of patient claim that Tina Turner could use but never manages to get across on record. The record

Love

was issued in the States almost a year ago, made no impression, and would have been forever lost if one enterprising dee-jay somewhere had not casually flipped it.

"Precious Precious" is the same idea, with Jackie being even more demure, forgiving, and everloving, held up by just enough guitar and sawing sax riffs. The song got requests, built into a hit locally, and eventually spread all across the country, where it's still selling. It's the best record by a woman singer for at least six months, and could even be a hit.

On both sides, Jackie says she knows her man is, or has been, running around, but that he will need to come home sometime, when she'll be rewarded for her patience. Joe Simon, on "Your Time To Cry" (Polydor 2066-066) isn't so forgiving: soul keeps up the unfair system that says it's okay for blokes to run around, but the women have to stay true. Joe doesn't forgive. But he sounds awfully sad as he keeps the girl at bay. His first record for Spring, this must be the best he's ever done, getting a tortured mood like Percy Sledge's best records; but there's just a bit too much "production" for it to work completely. Nice try, Polydor, but now please issue "Jody's Got Your Girl And Gone," the best thing Stax has put out in over a year.

Homage to Otis Blackwell

ALTHOUGH some rock performers seem determined to be cynically cruel to anyone who wants to love them, they're not all like that, and some use the same terms of reference as



SAM AND DAVE: SOME STATIONS WOULDN'T PLAY THEIR DISC

soul writers. Van Morrison, in his LP "His Band And The Street Choir", has a track called "Gypsy Queen" which evokes some Impressions songs, and could well turn up on a Delphonics LP some time.

Like the previous "Moondance" album, this record is scattered with melodies and phrases which quickly become familiar and provide places to join in with the music; saxophone riffs and trills come in at exactly the right places, and light acoustic guitar lifts and carries most of the songs, without ever seeming either jazzy or folksy.

But if the arrangements and the song-writing can be judged more or less objectively, the singing can't be properly described or unreservedly recommended. Van Morrison never goes for pleasing sounds, but lets the edges of his voice stay rough, even harsh, in a style that is somewhere between John Fogerty, Dylan '66, and Memphis soul '65.

He doesn't do any two songs in quite the same voice, so depending on your taste you should start out with "Give Me

A Kiss" (if you're a rock 'n' roll fan), "Call Me Up In Dreamland" (if you're a pop fan) or "Gypsy Queen" (for R & B fans).

"Give Me A Kiss" would have been my choice for the single to break Van Morrison into the British market. The bass line is pure Otis Blackwell (remember "Don't Be Cruel", "All Shook Up"?), the words are very straightforward, and the effect is to make everybody in the room start smiling.

"Call Me Up In Dreamland" is recommended to pop fans because it has a chorus melody that's so catchy, you sing along with it long before you can figure out what the words are; even when they're written down, it isn't clear what they mean:

Call me up in dreamland,
Radio to me, man,
Get the message to me
Anyway you can.
Let your river roll
Way down in your soul,
Never to grow old
On the saxophone."

The verses are even better, and it is a great tune.



CONTINUUM: L to R, YOEL SCHWARCZ, JOHN WARREN, MIKE HART AND DICK WILDMAN

A band for all music

"I KNOW only one term — music". And that sums up the work of Continuum for guitarist Yoel Schwarcz. It's a band that draws on many influences, classical, jazz and basic rock — coming out with their own, very individual music.

Their first album clearly displays these influences. The first side draws on three pieces by Bach and the Harpsichord Suite No. 7 by Handel.

"It's a very intentional use of classical music," explained Yoel. "The idea was basically to play classical and then branch out into a freer music, using the classical aspect as a framework."

Continuum came together as a result of an encounter in Amsterdam. "It started when I met John Warren in Amsterdam and formed a classical duo playing straight-forward classical guitar pieces in the clubs," said Yoel.

As a child Yoel had played flute in a symphony orchestra and he received a musical training in Israel before moving to Europe — ending up with Continuum.

He regards Continuum as a natural development of his musical training, not something which needs analysing for musical 'validity'.

SERIOUS

"It's valid to play any sort of music. What we are are entertainers, that's all. If mixing styles together hasn't worked in the past maybe it's because nobody has done it well enough yet.

"Last year I was invited onto 'Late Night Line-Up' on television to discuss the Soft Machine concert at the Proms. The only person on that programme who didn't regard the Soft Machine as serious was Andre Previn. It's this attitude by so-called 'serious' musicians that people in other fields can't be serious which is so dismaying. I'm as serious as Previn is any day — maybe I'm even more serious than he is."

How had a classical training affected Schwarcz's music?

"A musical training is good for learning how to handle your instrument. Everything, from the wildest rock 'n' roll to Mozart requires some discipline and it helps to learn musical keys and sometimes you need scores, especially if you have a lot of parts.

"You learn in two or three years what the untrained person might take a lifetime learning."

Yoel Schwarcz listens to Archie Shepp, the Soft Machine and Robert Wyatt, a lot of baroque and Renaissance music Emerson, Lake And Palmer and Cornelius Cardew — drawing influences and ideas from each. But the music of Continuum is entering a new phase, with music written especially for the band by John Dolby and Patrick Stanford — two composers not normally associated with 'rock' bands.

"We want to make our music much more varied, using the work written for us by people outside the band," Yoel explained. "Patrick has written an entire suite for us."

"What we want for Continuum is a band who can play everything from Scarlatti through to electronic music.

"The point with getting other people to write for us is that they don't care what our standard is — they write their music and we have to learn how to play it.

"If we wrote it ourselves then we'd always be writing within our present capabilities. The band wouldn't develop.

"And eventually we'd like the band to be just the nucleus of Continuum, with guest soloists joining the band for a few months. We could have a rock guitarist one time and a classical harpsichord player the next. In that way the band would have completely different music each time."

Rob Partridge

INSIDE STRAIGHT

Hi: Tony Cummings, former editor of "Shout" magazine, feels that more notice should have been taken of two records released by London from Hi Records, the Memphis company that relies heavily on the production work of Willie Mitchell. "Part Time Love" by Ann Peebles (10322) made the middle of the Hot 100 last year; Tony liked the flip, "I Still Love You" even better. "I Can't Get Next To You" by Al Green (10324) gives a more authentic soul arrangement to the Temptations hit, and Tony digs it.

REGIONAL BREAKOUT: Are any of the BBC's local radio stations giving specialist music better coverage than Radio One does? Readers' comments on how music is handled by local radio will be printed here, along with the addresses of local stations to which record companies could send review copies of records that Radio One has ignored, maybe we could make Otis Leaville's "Love Uprising" a hit in Tee-side?

NEWS, ENQUIRY, OPINION

IT WILL STAND: Chris Constance, of Blackburn, Scotland, lists five to last forever, after seconding Tony Hargan's nominations of "Can I Change My Mind" by Tyrone Davis, and "Rainy Night In Georgia" by Brook Benton.

1. "I Love You," by Otis Leaville (Atlantic).
2. "I Love You" by Eddie Holman (Action, released from ABC before "Hey There Lonely Girl" made the charts; still available on Action, as are many other good R & B records).
3. "Didn't You Know" by Gladys Knight (Tamil Motown).
4. "Take Time To Know Her" by Percy Sledge (Atlantic).
5. "Who's Making Love" by Johnnie Taylor (Stax).

LOVE UPRISING: Incredible array of talent provisionally booked to come to Britain for a week in March by "Blues And Soul" magazine: Otis Leaville, The Isley Brothers, Curtis Mayfield, the Impressions, Major Lance, Barbara Mason, the Stairsteps, R. B. Greaves,

plus somebody still to be named. And it won't just be a London do; Manchester, Newcastle, and Birmingham will get it too, if it comes, which it just might.

LOOK BEFORE YOU LEAP, STILL WATERS RUN DEEP: It's been quite a while since we had one of those battles between an American hit by an unknown singer, and British cover versions that got more promotion. But we have one with "Rose Garden." Several Radio One disc jockeys have expressed a preference for Lynn Anderson's pop-country version of the song; will they back up their taste by playing hers most? Lynn really handles the lyric well, and unless you go out and get Joe South's original version on his LP, "Introspect" (Capitol 108), go for Lynn's (on CBS 5360).

KEEP ON CHOOGLIN': If you got bored and depressed again. A Creedence's "Pendulum," get ready to be happy again. A Louisiana group called Potliquoer have taken over where Creedence left off about a year

ago, and pack a lot of controlled energy into both sides of their forthcoming Pye International 45, "Riverboat" and "Down The River Boogie." Watch everybody pick up their harmonicas again when they hear what this group do with theirs.

REMEMBER THEN: Items from "Billboard", October 24, 1960. Spotlight: The Miracles. "Shop Around". The lead singer warbles with fervent sincerity on an amusing item with good lyrics about the need for a young man to look over the "field". Dual market potential. Flip is "Who's Loving You." Tamla 54043.

Very strong Sales Potential: Johnny Watson, "Untouchable". Here's an interesting tune about the TV "Untouchables". Against a backdrop of machine gun fire, Watson handles the good lyric in "Alley Oop" style. This could step out. "Johnny Guitar". Another good effort, this time in the blues vein. Watson and the group behind him have a sound that could catch on. Two good sides. Arvee 5016.

Could too much work be suicide for the Floyd?



NICK: 'MELODY WILL NEVER DIE'

THE Pink Floyd have achieved a peculiar position in pop status — one that is both enviable and undoubtedly self-satisfactory to the members.

They don't have to do five gigs a week to survive; they can do two or three in six months and their reputation will maintain itself, if not grow considerably.

ABSURD

But they're not a lazy group and they don't deliberately take advantage of this. Drummer Nick Mason explains their view.

"There are some absurd scenes going on about how often a band should work," he said, frowning. "It's alright for musical suicide, but I don't see why a group should work 30 days out of 30 on the road unless it's to prove some point about stamina. What's the point? It isn't even worth it for the money."

"We do a lot of work abroad, but we're even cutting that down, because we don't want to keep playing our favourite tunes from the past three years. It gets on you. When we come up with something that we can stand to do often, we'll take it on the road, because Dave and I, and the others to a lesser extent, do want to play a lot."

"What we'd like to do is get into a position where we have complete control of what we do, based on a different set of values. Get to the point where we don't have to make excuses and blame the record

company for things that go wrong. I don't mind admitting that "Atom Heart Mother" was very rushed — we had to go on an American tour right after that.

"The LP could have been technically better, but the effect is there and that's very important. The title track was particularly rushed. Generally, we go into the studios with a plan, but with the idea of making an album. Practically the first note becomes part of the finished product. We'd like to think about it longer next time."

"Another LP is being made now but we go into the studios with the idea of putting down rough ideas instead of actual tracks — we're consciously approaching this one differently."

MONEY

The Pink Floyd were originators back in the dark ages when 'Underground' was a popular loose phrase. Since then, big things have happened to the produce of that era and a new and wonderful light has shown upon some of its descendants: money.

"The 'Underground' became a highly commercial venture", observed Nick, "It's changed drastically — it's much more crowded and all the TV stars have

sweaty T-shirts and dirty hair. We're thinking of becoming a popular chart-busting combo ... not really."

"Businessmen have realized the market. A lot of these record company businessmen know nothing about music, so they always have a few long haired 'advisors' to help."

OVERDONE

Advertising seems to be just for informing people a record is out, or in America, the space bought appears to convince people how much the management is behind the act. It was totally overdone and 'Underground' became an overworked phrase, but it was a jumping off point for us.

"Technically, there was nothing to underground music — for us, anyway — it was just another way of playing rock music and on a little higher level than "Sugar Sugar". It used a lot of power and volume and you lost melody, but melody will never really die."

"It seems pretty strange looking back on it — really hard to describe. Endless rock groups — that's what 'Underground' meant to the people, but that wasn't what it really was."

HATE

"It was a mixture of bands, poets, jugglers and all sorts of acts. The poets and jugglers were left out, because they didn't make much money for anyone — not that there's anything wrong with making money. Gradually, it was accepted and bands made more money."

People outside London used to hate us and throw bottles — and it was pretty bad. You had to have the atmosphere or it didn't work."

The Floyd are, perhaps, the only group that yet carries the mystique inherited from the age that bore them. U.F.O.? F.F.O.!

Lon Goddard



NICK: 'IT ISN'T EVEN WORTH IT FOR THE MONEY'

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Mirrorpick



PETER JONES ON THE NEW SINGLES

T. Rex maxi value hit

T. REX: Hot Love; Woodland Rock/The Ming Of The Mountain Cometh (Fly BUG 6). Good value anyway, apart from the name value right now - a split 'A' side. "Hot Love" is built round a rolling slice of rhythmic development and the vocal side is both relaxed and urgent. Almost a cantering horse-hoof back beat - later on the odd yip and yell, and some beautiful use of violins etc in boosting the sound level. And that apart, it's plain-centre, dead commercial. Do play it, and listen closely, a few times before summing it up. - CHART CERT.

THE MARMALADE: My Little One; Is Your Life Your Own? (Decca F 13135). Rather a change of style for the group. It's that much gentler, with group vocals early on, and Dean coming in on his relaxed sort of mood. Maybe it's just me, but I didn't find it all that distinctive. Professional, stylish, but not so distinctive. Great string quartet scene later on. - CHART CERT.

AXIOM: My Baby's Gone; Hold The Phone (Warner Brothers WB 8021). This one stepped out of the batch and announced itself a potential seller. Big, brash arrangement and some fair old singing. Main thing is that it has substance and weight - nothing airy-fairy about it. Virtually-unknown Aussie group, but in with chances. - CHART CHANCE.

BLUE MINK: Time For Winning; Many Loving Things (Philips). From the movie "The Raging Moon", but not instantly such a strong performance from the team. It's a more directly-commercial song, with the voices working well, but the song itself is in a much more ordinary mood than the fieriness of their earlier hits. Don't get me wrong... it's hitworthy, but that bit more orthodox, if you get the gist. - CHART CERT.

WHITE PLAINS: Every Little Move She Makes; Carolina's Coming Home (Deram DM 325). There was a solo version of this not so long ago, and we all thought it very commercial. But it didn't make it. Now the name value of Plains has been added to it and it should make it, virtually trouble-free. Nice vocal sounds. Easy tempo. Nothing complex. - CHART CERT.



MARC BOLAN: RELAXED AND URGENT VOCALS

DAVID ALEXANDER: I Could See The Rhondda One More Time; Emerald Green (Columbia DB 8754). This one didn't do much for me, but there's a helluva lot of action going on round this new Welsh "find". Infuriating talking bit opens it, but he moves on to sing sentimentally over a massed chorus. - CHART CHANCE.

WARHORSE: St Louis; No Chance (Vertigo 6059 027). Drastic re-working of the familiar opus. Group really get at it, as they say, with some vocal moments that just about hammer the lyrics into weak-kneed submission. Tremendous power and attack and I suspect in with above-average chances. It goes like the clappers. - CHART CHANCE.

TITANIC: Sing Fool Sing (CBS). French group, a band of considerable promise, here on their first English release. There's a good, bouncing, hard edge to their sound - commercial, but without losing out on hard-core musicianship. Very promising indeed.

SWEET SALVATION: Honey Man (B and C). Cat Stevens' song, with some beautiful piano pushing along early on. The vocal is sort of droopy, though, until the main chorus takes over. Rather a strong arrangement.

MALCOLM ROBERTS: Nothing's Gonna Change Our World; Let's Call Him Love (Columbia DB 8758). One of the classier balladeers, Malcolm has a big voice and big talent. This one doesn't "stretch" him all the way, but it's still a very good mixture of material and masculinity. Easy-going melodic sequences. - CHART CHANCE.

DOROTHY SQUIRES: If You Love Me; Play It To The Rules (President PT 330). Breathily, dynamic, full-blooded, red-blooded reading of the oldie - and taken from Dot's double-album souvenir of that fantastic Palladium concert. In this sort of mood, the lady is the tops. Must be a great big seller. - CHART CERT.

BLOODROCK: D.O.A. (Capitol). Very unusual song - dead on arrival, the initials represent. Moody vocal over a repetitive backing - must pay attention to the lyrics to get full value. A bit slow, draggy in parts, to make the charts. I think.

THE MAYTALS: 54-46 Was My Number (Trojan). Off-beat lyrics, to say the least. There's a lot of excitement here, in an answering-chorus format, and the beat is determined enough - reggae, but not overpoweringly so. Commended.

SONGBIRD: Sweet Elaine (MAM). Quite a bit of fire and fervour in this, but there is also a lack of organization - at least that's my view after a few plays. But the power could push it.

AMERICAN RELEASES

THE OSMONDS: One Bad Apple; He Ain't Heavy ... He's My Brother (MGM 2006 021). Number one in America and the latest 'teen sensation (that's sweeping the nation) are the Osmond 5. These (white) brothers, known for their "Andy Williams Show" residency, quote Chapter and Verse from the Book Of Jackson and, where they could so easily have failed, have succeeded in winning over both Pop AND R&B audiences with this blatant plagiarism of "I Want You Back". Suitable flip! A pick to click.

CHAIRMEN OF THE BOARD: Everything's Tuesday; Bless You (Invictus INV 507). Everything's getting kinda behind America, more like. They're now ahead of us by not only "Pay To The Piper" (which shares the same album track flip) but also their new "Chairmen Of The Board". Still, we're sticking with the original release schedule, and hit number 3 should make it here with no difficulty, any day of the week. Nothing new to describe, and anyway I'm sure Blackburn is plugging it.

NEIL YOUNG: When You Dance I Can Really Love You; After The Gold Rush (Reprise RS 23488). Two hit album tracks that speak for themselves. If you dig Neil you've gotta get "Cinnamon Girl" (RS 23462) and make that fantastic heavy dancer the hit he deserves.

THE ASSOCIATION: Everything That Touches You (Warner Bros. WB 6113). Wishy-washy gentle harmonies, pleasant but no more.

DUSK: Angel Baby (Bell BLL 1142). The sister group of Dawn, and a real slab of traditional Pop (from the production of the Tokens and Dave Appell, it had to be!), complete with revving motor bike, early '60s yearning wailing chix, more Ben E. King backing noises, and a lively beat. Oh yeah... no relation to Rosie & The Originals. A hit.

IKE & TINA TURNER: River High - Mountain Deep; Oh Baby! (Things Ain't What They Used To Be) (A&M AMS 829). 'Nuff said? Good Spector flip, this time around.



MELANIE

MELANIE: Stop! I Don't Wanna Hear It Any More; Beautiful People (Buddah 2011064). Firstly, this is now the THIRD time that "Beautiful People" has been available here on a single. It is indeed beautiful, my favourite Melanie track, and should be owned by everyone, but... hey! ease up, fellas! The A-side, evidently from the film "R.P.M." (which I expect is another about revolution), is a nice jolly foot-tapper with "El Condor Pasa" flute and a vaguely Irish chorus.

THE FLAMING EMBER: I'm Not My Brother's Keeper; Mind, Body And Soul (Hot Wax HWX 104). A clomping beater that's fine if that's your bag. The best thing about this was the flip, the subtle "Deserted Village", on the American copy, but here we have been given a dull derivative album track slowie.

BLOODROCK: D.O.A. (Capitol CL 15670). And now, for all you "Last Kiss" fans, the ultimate in sick death discs! This sombre slowie (produced by Terry "Grand Funk" Knight) is a beauty: the singer and his chick were flying alone (makes a change from cars and cycles, huh?) when they hit something in the air. Chick dead, and throughout the song the singer realises gradually that he too is dying, and describes the experience. Great stereophonic ambulance sirens cap this classic, which is my fave of the week. Oh, D.O.A.? "Dead On Arrival".

TOMMY ROE: Little Miss Goody Two Shoes (Probe PRO 517). Probe continuing to do its best to Turn-off the People.

James Hamilton

Feeling try their own

DEEP FEELING: Sweat Dust And Red Wine; Turn Around (DJM . 237). Having got about as much mileage as possible out of revival work, this excellent group now work over their own material. It comes off well. Nice steady beat, some great vocal harmonies and a smooth, glossy sort of overall sound. More straightforward than of yore. - CHART CHANCE.



DEEP FEELING

MUSIC ROOM: I Don't Mind the Rain; Come Softly To Me (Decca F 13130). Don't know anything about this group, but Decca have been producing some promising new names recently. This is, quite simply, a

commercial song delivered with clarity and brightness. Lyrics are routine, I suppose, and it's a bit sentimental, but it's a very nice sound indeed. Restful. - CHART CHANCE.

OLIVIA NEWTON-JOHN: If Not For You; The Biggest Clown (Pye Int. 25543). The girl from the ill-fated Tomorrow group. This could make it because it's a lovely little song and the lovely little

girl has a lovely little voice. Nice guitar, on a sort of sliding scale, works well. Rather a breathy little voice, tinkling rather than thundering. - CHART CHANCE.

KAREN YOUNG: Vaya Con Dios (Columbia). "May God Be With You", to paraphrase the title - an old Drifter's hit, as I recall. Karen, with chart success behind her, does a very good job - with sincerity and accuracy. Could well break through.

AUDIENCE: Indian Summer (Charisma). Nice guitar figures behind the voice - plus a flautal happening in parts. Takes time to get up full steam, though, which could hold it back.



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 (1) CURTIS Curtis Mayfield
- 2 (2) TO BE CONTINUED Isaac Hayes
- 3 (3) THIRD ALBUM Jackson Five
- 4 (4) SUPER BAD James Brown
- 5 (6) SLY & THE FAMILY STONE'S GREATEST HITS
- 6 (7) PORTRAIT Fifth Dimension
- 7 (8) ABRAXAS Santana
- 8 (9) CHAPTER TWO Roberta Flack
- 9 (-) WORKIN' TOGETHER Ike & Tina Turner
- 10 (5) NOW I'M A WOMAN Nancy Wilson
- 11 (11) INTO A REAL THING David Porter
- 12 (14) STAND BY YOUR MAN Candy Staton
- 13 (10) VERY DIONNE Dionne Warwick
- 14 (13) EVERYTHING IS EVERYTHING Diana Ross
- 15 (18) MELTING POT Booker T & The MG's
- 16 (15) INDIANOLA MISSISSIPPI SEEDS B.B. King
- 17 (17) LIVE ALBUM Grand Funk Railroad
- 18 (19) OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders
- 19 (20) TEMPTATIONS GREATEST HITS (Vol 2)
- 20 (-) SEX MACHINE James Brown

singles

- 1 (2) ONE BAD APPLE Osmonds
- 2 (1) KNOCK THREE TIMES Dawn
- 3 (5) ROSE GARDEN Lynn Anderson
- 4 (6) I HEAR YOU KNOCKING Dave Edmunds
- 5 (4) LONELY DAYS Bee Gees
- 6 (3) MY SWEET LORD/ISN'T IT A PITY George Harrison
- 7 (7) GROOVE ME King Floyd
- 8 (8) YOUR SONG Elton John
- 9 (10) IF I WERE YOUR WOMAN Gladys Knight & The Pips
- 10 (25) MAMA'S PEARL Jackson Five
- 11 (18) IF YOU COULD READ MY MIND Gordon Lightfoot
- 12 (12) WATCHING SCOTTY GROW Bobby Goldsboro
- 13 (9) ONE LESS BELL TO ANSWER Fifth Dimension
- 14 (15) MR BOJANGLES Nitty Gritty Dirt Band
- 15 (44) SWEET MARY Wadsworth Mansion
- 16 (16) REMEMBER ME Diana Ross
- 17 (11) STONEY END Barbra Streisand
- 18 (19) AMAZING GRACE Judy Collins
- 19 (13) IT'S IMPOSSIBLE Perry Como
- 20 (20) WE GOTTA GET YOU A WOMAN Runt
- 21 (30) THEME FROM LOVE STORY Henry Mancini
- 22 (14) LOVE THE ONE YOUR WITH Stephen Stills
- 23 (27) AMOS MOSES Jerry Reed
- 24 (32) HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival
- 25 (22) I THINK I LOVE YOU Partridge Family
- 26 (17) BORN TO WANDER Rare Earth
- 27 (31) (Do the) PUSH AND PULL (Part 1) Rufus Thomas
- 28 (21) I REALLY DON'T WANT TO KNOW Elvis Presley
- 29 (29) LET YOUR LOVE GO Bread
- 30 (36) PRECIOUS, PRECIOUS Jackie Moore
- 31 (41) TEMPTATION EYES Grass Roots
- 32 (33) SOMEBODY'S WATCHING YOU Little Sister
- 33 (35) 1900 YESTERDAY Liz Damon's Orient Express
- 34 (23) IMMIGRANT SONG Led Zeppelin
- 35 (39) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett
- 36 (47) JOHNNY GOT YOUR GIRL AND GONE Johnnie Taylor
- 37 (-) PROUD MARY Ike & Tina Turner
- 38 (34) GET UP, GET INTO IT, GET INVOLVED James Brown
- 39 (-) FOR ALL WE KNOW The Carpenters
- 40 (40) YOUR TIME TO CRY Joe Simon
- 41 (42) BURNING BRIDGES Mike Curb Congregation
- 42 (-) ME AND BOBBY McGHEE Janis Joplin
- 43 (-) SHE'S A LADY Tom Jones
- 44 (-) JUST SEVEN NUMBERS Four Tops
- 45 (45) APEMAN Kinks
- 46 (46) D.O.A. Bloodrock
- 47 (49) THEME FROM LOVE STORY Francis Lai
- 48 (48) WHEN I'M DEAD AND GONE McGuinness Flint
- 49 (-) HELP ME MAKE IT THROUGH THE NIGHT Sammy Smith
- 50 (-) I'M SO PROUD Main Ingredient

albums

- 1 (1) ALL THINGS MUST PASS George Harrison
- 2 (2) JESUS CHRIST, SUPERSTAR Various Artists
- 3 (8) CHICAGO
- 4 (3) ABRAXAS Santana
- 5 (6) TUMBLEWEED CONNECTION Elton John
- 6 (7) PENDULUM Creedence Clearwater Revival
- 7 (5) GREATEST HITS Sly and The Family Stone
- 8 (13) LOVE STORY Soundtrack
- 9 (14) PEARL Janis Joplin
- 10 (4) ELTON JOHN
- 11 (9) THE PARTRIDGE FAMILY ALBUM
- 12 (12) JOHN LENNON/PLASTIC ONO BAND
- 13 (10) STEPHEN STILLS
- 14 (11) LIVE ALBUM Grand Funk Railroad
- 15 (15) LED ZEPPELIN III
- 16 (19) ELVIS COUNTRY Elvis Presley
- 17 (16) CLOSE TO YOU Carpenters
- 18 (-) NANTUCKET SLEIGHRIE Mountain
- 19 (21) SWEET BABY JAMES James Taylor
- 20 (36) IF YOU COULD READ MY MIND Gordon Lightfoot
- 21 (22) BLOODROCK II
- 22 (26) OSMONDS
- 23 (27) WHALES AND NIGHTINGALES Judy Collins
- 24 (24) TO BE CONTINUED Isaac Hayes
- 25 (23) WORST OF Jefferson Airplane
- 26 (27) TAP ROOT MANUSCRIPT Neil Diamond
- 27 (28) WHAT ABOUT ME Quicksilver Messenger Service
- 28 (20) PORTRAIT Fifth Dimension
- 29 (-) DELIVERIN' POKO
- 30 (32) NATURALLY Three Dog Night
- 31 (29) BLOWS AGAINST THE EMPIRE Paul Kantner and The Jefferson Starship
- 32 (37) TWO YEARS ON Bee Gees
- 33 (31) CURTIS Curtis Mayfield
- 34 (34) WOODSTOCK Soundtrack
- 35 (43) FOR THE GOOD TIMES Ray Price
- 36 (38) IT'S IMPOSSIBLE Perry Como
- 37 (42) ROSE GARDEN Lynn Anderson
- 38 (44) EMITT RHODES
- 39 (-) TEA FOR THE TILLERMAN Cat Stevens
- 40 (35) CANDIDA Dawn
- 41 (18) CHICAGO III
- 42 (39) TOMMY Who
- 43 (47) BLACK SABBATH
- 44 (30) WATT Ten Years After
- 45 (45) CHICAGO TRANSIT AUTHORITY
- 46 (46) COSMO'S FACTORY Creedence Clearwater Revival
- 47 (33) AFTER THE GOLD RUSH Neil Young
- 48 (25) THIRD ALBUM Jackson 5
- 49 (50) HIS BAND AND THE STREET CHOIR Van Morrison
- 50 (-) DEJA VU Crosby, Stills, Nash & Young

soul singles

- 1 (1) (Do the) PUSH AND PULL (Part 1) Rufus Thomas
- 2 (2) JOHNNY GOT YOUR GIRL & GONE Johnnie Taylor
- 3 (3) YOUR TIME TO CRY Joe Simon
- 4 (7) DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett
- 5 (4) IF I WERE YOUR WOMAN Gladys Knight & The Pips
- 6 (6) GET UP, GET INTO IT, GET INVOLVED James Brown
- 7 (17) MAMA'S GIRL Jackson Five
- 8 (5) GROOVE ME King Floyd
- 9 (16) YOU'RE A GIRL NOW Stylists
- 10 (10) REMEMBER ME Diana Ross
- 11 (11) HE CALLED ME BABY Candy Staton
- 12 (8) STOP THE WAR NOW Edwin Starr
- 13 (12) ONE LESS BELL TO ANSWER Fifth Dimension
- 14 (-) ONE BAD APPLE Osmonds
- 15 (15) PRECIOUS, PRECIOUS Jackie Moore
- 16 (9) THIS LOVE IS REAL Jackie Wilson
- 17 (19) I LOVE YOU FOR ALL SEASONS Fuzz Brothers
- 18 (18) FREEDOM Isely
- 19 (13) I'M SO PROUD Main Ingredient
- 20 (-) YOU'RE THE ONE Three Degrees

● These charts are repeated from last week owing to the postal strike

DEEP FEELING SWEAT DUST AND RED WINE

DIS 237

doing THEIR THING ON ANOTHER GREAT SINGLE



Distributed by Pye Records (Sales, Ltd.)



Mirrorpick/LPs

REVIEWERS: Lon Goddard, Rob Partridge, Valerie Mabbs, Bill McAllister, Peter Jones, Mike Hennessey



ERIC BURDON AND WAR: AN ALBUM OF EXTREMES

ERIC BURDON & WAR
— The Black-Man's Burdon (Liberty LDS 84003/4). Double albums are very hard to take in immediately, they need to be listened to and appreciated over a period of time much longer than the average reviewing session. So, on first impressions this set — which includes the rather tame but controversial "P.C.3" — would have made, as is the case with so many two-set albums, a good single. "Home Cookin'" and "They Can't Take Away Our Music", the tracks pulled off as a single, are probably the best things in the whole 90 minutes of music. Both are exciting, rhythmic and feature Burdon in his best setting.

On the other hand, there are dismal failures like "Paint It Black" which is extended over three parts and is pretty contrived. Lyrically, most of the numbers say something valid and the concept of the album, by Burdon, is sound enough, but so much is similar that over an hour and a half's listening there are few highlights. Burdon is not a great singer, though he fits War perfectly and the band themselves should have something good to offer via their own solo album later this year. B.M.

C O N T I N U U M :
"Continuum". (RCA Victor SF8157). Classics, but with a completely updated feel, somehow. Two classical guitarists, boxed string bass, percussion. They've adapted Bach, Handel and so on, and one side features the Legend Of Childe Harold by Richard Hartley. Obviously of specialist taste, nevertheless this is one to be commended. And study.

Janis' last so full of joy

JANIS JOPLIN/ FULL TILT BOOGIE 'Pearl' (CBS 64188). Janis' last album, thankfully spared the tasteless extremes of 'memorial album' packaging by CBS Records sensitive sleeve. And the music itself is full of joy and togetherness, not felt in Janis' music since her classic "Cheap Thrills" album.

Of course it's sad that Janis should have been on the verge of such beautiful music when she died. But there's much in this album which delivers the potential she's shown over the years. For instance, there's Bobby Womack's "Trust Me" and "Buried Alive In The Blues" by Nick Gravenites.

But perhaps the most appealing track on the whole album is the short, almost give-away number "Mercedes Benz", a little ditty Janis seems to have written on the spot and recorded solo — without the excellent Full Tilt Boogie band but with her own infectious, giggling humour.

This is a good album —



JANIS JOPLIN: JOYFUL MUSIC

not great, but certainly an album well endowed with spirit and guts. And perhaps it's fitting that it should finish with Jim Ragovoy/Schman's "Get It While You Can". Janis certainly did.

CARL PERKINS: "Blue Suede Shoes." — Blue Suede Shoes; Movie Magg; Forever Yours; All Mama's Children; I'm Sorry I'm Not Sorry; Glad All Over; Turn Around; Gone, Gone, Gone; Her Love Rubbed Off; You Can't Make Love To Somebody; Let The Juke Box Keep On Playing (Sun Golden Treasure 6467009). Another of those slice-of-history productions — a listing of the tracks is sufficient to whet the appetite of the interested masses. Almost pedantically heavy rhythm section forces the man along.

JIMMY OWENS: "No Escaping It." — (Polydor

Select 2489 008). Jimmy on trumpet and flugelhorn, blowing with the utmost flexibility. A pretty amazing version of Jim Webb's "Didn't We," but mostly his own material, with Kenny Barron contributing several solo highlights on piano. A few horn-playing mates added to the original quartet.

JUNCO PARTNERS: "Junco Partners." — (Philips 6308 032). Group comprises David Sproat, John Woods, Robert Sargeant and Charles Harcourt — album produced by Fritz Fryer, who used to be with the Four Pennies' hit group. A change of direction for him — this is a pretty heavy collection with some notably good vocal work by pianist Sargeant. He also wrote the best tracks.

BALLIN' JACK (CBS 64210). Ballin' Jack are an American band, about

which favourable reports have been filtering across the Atlantic for the past few months.

Well, now we have their first album — and it's a little disappointing. The group's actual performance doesn't live up to the good things we've been hearing about them. The line-up, with saxophone, clarinet, and trombone on top of the usual rhythm section should give the group a great deal of flexibility. Instead the band only hint at what they might be capable of; it's too rigid and almost nervous music. Nevertheless, Ballin' Jack are a band with much potential — better luck next time?

ENGELBERT HUMPERDINCK: "Sweetheart." — Sweetheart; California Maiden; Woman In My Life; I'll Be Your Baby Tonight; Take Me For Now Love; The First Time I Ever Saw Your Face; Santa Lija; Live And Just Let Live; For The Good Times; Put Your Hand In The Hand; When There's No You (Decca SKL 5078).

Engel can swing a bit when the mood takes him — swing in a pure pop idiom. But this is the romantic Engel and it is a successful album because the material has been carefully chosen — "California Maiden" and "Santa Lija" are

particularly strong melodically — and the moods are varied by the use of several different musical directors. Such as Arthur Greenslade, Les Reed, Johnny Arthey, Ian Green, Frank Barber and Laurie Holloway, which is a lot of varied direction. Oh, yes — Charles Blackwell too on the also-excellent "I'll Be Your Baby Tonight". Engel sometimes sounds a bit pedantic in delivery, but obviously a big seller.

ARC . . . At This (Decca SKL-R 5077). A very versatile group, hosting about five different types of music, all carried off with flair and precision. Lead singer isn't billed, but he does a fine job as does David Montgomery on drums and Mick Gallagher on guitar and piano. Nice picking on what sounds like a mandolin. Whatever, it's not the usual heavy directionless stuff — highly calculated and well executed, these guys have taste and ability. L.G.

TIM HOLLIER; Skysail (Philips 6308044). I keep thinking Tim Hollier will get the knack, but no — he's still writing his own material and it's still pixilated, uninspired meanderings with flavourless lyrics. If he could forget Tibet, beachcombing, the girl he left behind/is searching for, Merlin, clouds, rain, wind and learn to describe his pain a little better, it might ease ours. John Cameron's arrangements have seen better days, but the production is adequate. L.G.

Four from 'lion

SIREN "Strange Locomotion" (Dandelion DAN 8001)
PRINCIPAL EDWARDS MAGIC THEATRE — "The Asmoto Running Band" (Dandelion DAN 8002). **STACK WADDY** — "Stack Waddy" (Dandelion DAN 8003). **THE WAY WE LIVE** — "The Way We Live" (Dandelion DAN 8004).

John Peel's relaunched Dandelion label will, hopefully, receive more attention than of late. The initial release batch of four are of a higher standard than previous Dandelion product with The Way We Live being the outstanding offering.

Siren is a pleasant but unassuming album of light-touch blues. It flows easily, unhurried and predictable with a lack of pretension which if otherwise present would make it a bore. I'd imagine that on stage Siren are quite exciting, here it's just a little low-key.

On the other hand, Principal Edwards Magic Theatre offer some novel ideas in the presentation of their album which is often poetic, but on occasions trips over its own fleet-footedness. There is, in fact, no outstanding musicianship apparent, but the compositions have a lilt of their own which commends them. Again this is a band which is probably better appreciated live because of the theatrical element.

Stackwaddy delve into straight twelve-bar blues with an obvious enthusiasm, and if you're a fan of electric british blues then you'll like it, otherwise there is nothing for you. But nice in its own way.

The Way We Live, which is a duo from Rochdale, is the punchiest of all the albums. There is an electric influence at work in their songs and the variety of instruments used exceptionally well by Jim Milne and Stephen Clayton flavours the finished product. They make a clean distinction between their acoustically based material and the electric stuff and this augers well for their future. B.M.

Supersounds

RM WRITERS PICK THEIR ALBUMS OF THE MONTH



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Warner Brothers WS 3010



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Elektra RECORDED LIVE EKD 2003



13 The Doors
Elektra EKS 74079



WHALES & NIGHTINGALES Judy Collins
Elektra EKS 75010



ROCK EXPLOSION Various
Ember SE 8001

JANIS JOPLIN/FULL TILT BOOGIE: Pearl (CBS).

Janis was always an artist. Whatever she sang always had conviction and honesty, two qualities which make 'Pearl' such a superb album. This is the follow-up album to 'Cheap Thrills', forget the disappointing 'Kozmic Blues'. What we have on 'Pearl' is a very together band giving ample backing to Janis on some of her best material since 1967. It's a joy to listen to, especially the simple, but very appealing 'Mercedes Benz' and 'Get It While You Can', the closing track. Whether 'Pearl' is such a good album as 'Cheap Thrills' is doubtful - it wasn't really completed when Janis died - but the album is a lovely example of what might have been...

ASHTON GARDNER & DYKE: The Worst Of (Capitol E-ST 563).

Brought to public attention via their current "Resurrection Shuffle" single - the one Tony Ashton claims is a joke - there now comes an excellent album, their second, which contains more of those happy, chunky opuses in which A, G&D specialise.

In addition to featuring the talents of Messrs Ashton, Gardner and Dyke there are a few surprise guests, not the least of whom are George O'Hara Smith and Sir Cedric Clapton, otherwise known as Harrison and Clapton. Even without their contributions, which appear on the brilliant Ashton composition, "I'm Your Spiritual Breadman", the album would stand out. It has punch and drive, a feeling of involvement and enjoyment missing on so many.

The songs, it must be said, are not really exceptional, but personality will always out, and in this case more so than most. I suspect that AG&D are in for a very hectic, very successful time in the future. B.M.

NEIL DIAMOND: Tap Root Manuscript (UNI UNLS 117).

Neil Diamond has always been a fair songwriter, resting comfortably in that space between obvious chart pop and melodic poetry. With this album (released Feb 26th), he breaks clean through to the category of top songwriters. Side one is a healthy lot of songs in the "Cracklin' Rosie" tradition, but it's side two that's the revelation.

His "African Trilogy" covers the whole side - a project he's spent lots of time completing and the result is gorgeous. Amid the classical, Latin and African rhythms, you can picture the grassy hills, the night beasts, the formidable storms - all that is the Dark Continent. A breathtaking suite. L.G.

GRATEFUL DEAD: American Beauty (Warner).

The Dead's music travels further each record. If their music, in the past, tended to lose its relevance the further from California the listener was, then during the two latest albums, 'Workingman's Dead' and this new one, 'American Beauty', they have solved that problem. This is a lovely album of country influenced rock, immaculately written, arranged and produced. And it must surely convince everyone that the Dead can sing too - something that was in doubt on their earlier outings. Play this album and enjoy San Francisco in your own home.

DUFFY POWER: Innovations (Transatlantic TRA 229).

The title is perhaps a little misleading, for there is certainly nothing innovative about this album. Yet it is not without its appeal - perhaps "Surprise" would have been a better alternative. Although made some years back there is still a lively quality about it and Duffy sings "God Bless The Child" with conviction and sensitivity, while tackling "Mary Open The Door" with lots of fire. Acoustic bass - by either Jack Bruce or Danny Thompson - is used throughout, superbly played in every case, and providing most of the relaxed feel. In addition, John McLaughlin's guitar is kept simple to complement Duffy's mature vocals. He seems more confident on the slower songs like "Exactly Like You". A great album though, worthy of your attention. B.McA.

LAURA NYRO: Christmas And The Beads Of Sweat (CBS 64157).

Take most performers, listen hard and you can surely come up with clearly-defined derivative aspects. But Miss Nyro is unique, totally and completely unique. And this is her most unique album. Songs like "Been On A Train", or "Upstairs By A Chinese Lamp", and the apparently underrated "Christmas In My Soul", are given the full dramatic, sometimes rambling, treatment. She's not for the casual listener - Laura calls for close attention and a little analytical thought. Maybe that's why she's slow catching on here. Multi-talented. And...unique. P.J.

RAY STEVENS: Unreal (CBS 64194).

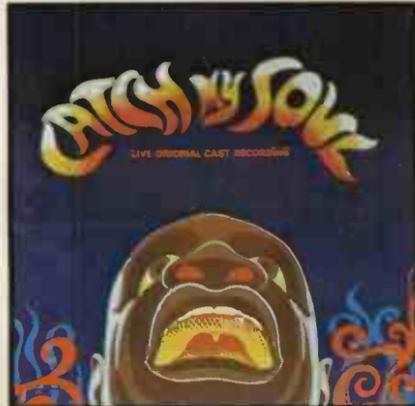
Quite simply a tremendous talent, both as writer and singer. Okay, so the singing isn't world class, but it's the blend of the two that makes this album stand out. In a way, Ray is an eccentric. He sort of thinks double-talk in his lyrics - then changes the mood entirely to destroy one illusion and create another. He's for real! No more to say. P.J.

DON EVERLY: Don Everly (A&M ODE 70 AMLS 2007).

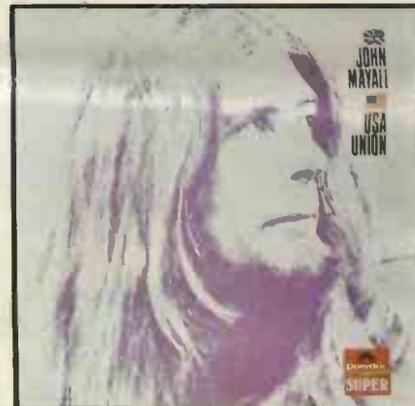
Excellent first release from one Everly Brother. It's a tough thing to support - to find favour with one half of a well loved team who was partly responsible for its dissolution isn't easy - but you've got to admit it's good and that it's all you're going to get till the other one records. "Tumbling Tumbleweeds" is great and the rest of the countrified folk all nicely done by Don with aid from Curtis Amy's sax, Ry Cooder's bottleneck guitar, Sneaky Pete's steel guitar, Donna Washburn's vocals and Scott McKenzie's 12 string. Great. L.G.

IKE AND TINA TURNER: Workin' Together (Liberty LBS 83455).

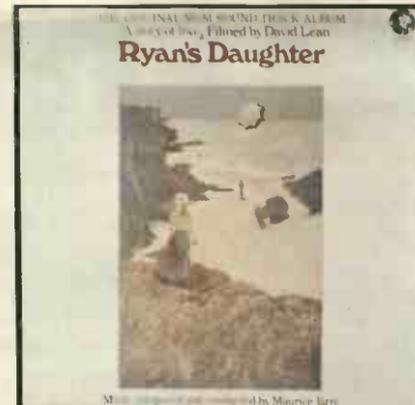
Pausing only to wipe away the beads of sweat at the very thought of Miss Turner working anywhere, I'll just mention "Proud Mary" and "Let It Be" as two tracks which together make this a supersounds album. And the rest aren't far behind. Chap named Eki Renrut wrote the title song - which is a backwards tribute to Ike Turner. Tina purrs, cajoles, thuds and sighs with X-certificate frenzy. And the arrangements go like the very clappers. P.J.



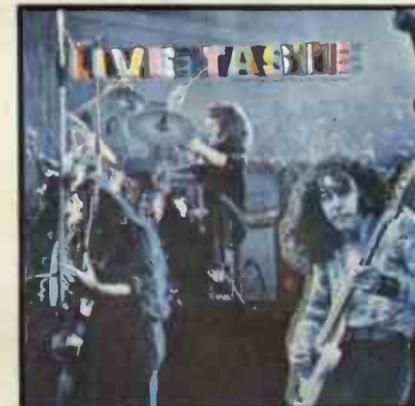
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RYAN'S DAUGHTER Soundtrack
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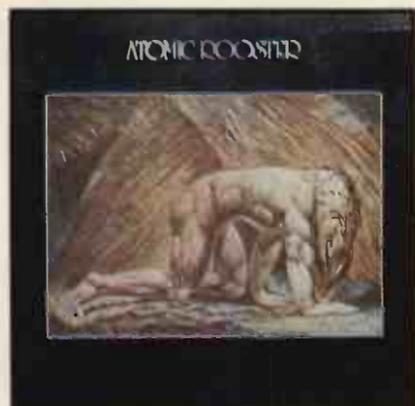


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