

SPOTLIGHT ON YOUR TOWN

NEWCASTLE

A Billboard Publication

RECORD MIRROR

APRIL 17, 1971

6p



**OLD MAN
CASH ON
HIS NO 1
SON—
PAGE 10**



**DIANA
PLANS
HER
FUTURE—
PAGE 3**

A large, high-contrast black and white photograph of Marc Bolan. He is shown from the chest up, wearing a dark shirt, and is playing an electric guitar. His hair is long and curly. The lighting is dramatic, with strong shadows.

**WHY MARC
BOLAN IS
WORRIED
— PAGE 7**

Mirrormail



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



JOHN ROCKIN' ON

Give rock a hand John



MALCOLM ROBERTS

Star in the cold

IN SEPTEMBER 1969 I visited Toronto, Canada, and while there I witnessed what I consider to be the greatest music presentation ever.

It catered for every taste and so presented the best of vintage rock 'n' roll (Jerry Lee Lewis, Little Richard, Chuck Berry, Bo Diddley, Gene Vincent and Lord Sutch) and also presented the best of modern rock (Plastic Ono Band, Doors, Chicago, Tony Joe White).

There was a film made of this show, entitled 'Sweet Toronto' which through royalty difficulties was never screened. I feel that if John Lennon was to offer his royalties to good charities many of the artists might decide to follow suit. Hence two birds killed with one stone, or should we say one Beatle.

— SCREAMIN' BRIAN, (Brian T. Simmons), 4 Bullfinch Court, Rosendale Gardens, West Dulwich, S.E.21.

ISN'T it strange how some singers with absolutely everything going for them make recordings which do nothing at all for their reputation. Take Glen Campbell for instance.

A fine singer, a great

guitarist and he goes and makes records like 'It's Only Make Believe' and more recently 'Dream Baby'. The latter is a note for note copy of Roy Orbison's original hit of the early sixties and although Roy's version made number two in the charts it was hardly one of his most notable efforts — so why has Glen recorded it?

There must be thousands of good songs knocking around on LPs and B sides which are light years ahead of Dream Baby. I know that if I were in Glen's shoes I'd be digging around in my record collection trying to find some of those unheard ofs but goodies! — JIM DANDY, 94 Stonor Road,

WHILST admitting to a grudging admiration for Ed Stewart's benevolent manner towards pop's youngest listeners, it occurs to me that his indulgence of the juvenile element may be colouring his vision of adults. Please Stewpot, don't treat me like a child! Week after week you earnestly beg us all to send in requests for other than the current top twenty, yet edition after

edition of 'Junior Choice' is mainly just that.

O obeying your instructions like a good boy, I have sent in many requests for music by such non-current hit paraders as Helen Shapiro or Vince Hill, but always in vain.

Ah well, perhaps I'll play it safe this week and ask for 'Grandad'! — HARRY MORRISON, 131 Salisbury Avenue, Barking, Essex.

VAL: But it is supposed to be 'Junior Choice', Harry, and I doubt if too many juniors know of Helen and Vince!

WELL done Dave Eager for doing such a great show. It is better than Tony's because you play more records and do not spend a long time talking.

Well done to Dave Lee Travis also for taking the show over for a week while Tony Blackburn was ill. — PHILIP BENDALL, 89 Sevington Road, Hendon, N.W.4.

THE Government's proposals for sixty local commercial stations will satisfy a great social need, with local advertising providing an invaluable service to the various communities. But those who were expecting all-day pop stations were cruelly deceived, for although station owners and their advertisers would want this in order to attract the maximum audiences, the MU will fight to limit needle-time, and will probably set up regional recording studios to provide the stations with 'live band' tapes.

Those who exclaim "sounds just like the BBC with commercials wouldn't be far wrong!" — STEPHEN ROBINSON, 45, Charminster Road, Worcester Park, Surrey.

WHAT is happening to Malcolm Roberts these days? His last three singles have been chartworthy material, and his phrasing and delivery are excellent. So why is he out in the cold at present?

Surely his recent appearance on 'Top of the Pops' has convinced even the hardest cynics that he is a talent to be reckoned with. Let's see more pics in your magazine, more TV and radio appearances and more of his discs in the top ten. — DONALD DARROCH, 4 Cupar Drive, Greenock, Renfrewshire.

Where's Dusty?

JUST what is Dusty Springfield playing at? We've heard nothing from her for ages. Her last single 'How Can I Be Sure' was released well over six months ago and her last LP 'From Dusty With Love' was released nearly a year ago. Surely something could be done to improve matters.

There was some talk at the end of 1970 of a new album being made but nothing seems to have come from this.

In the States, Atlantic have released a new single 'What Good Is/I Love You'/'What Do You Do When Love Dies'. Why can't that be released here in Britain? More important though, let's have a new LP. — DAVID GRIFFITHS, 17 Heol-y-Gors, Whitchurch, Cardiff.

I WAS interested to read your article on Nottingham. Although Nottingham has a large share of soul and teenybopper havens and no good rock club venues surely your reporter notices Nottingham University and the Trent Polytechnic.

Recent groups to visit here include T. Rex, Free,

Fairport Convention, Mott the Hoople, Lindisfarne, Lifetime, Blodwyn, Mungo Jerry, Edgar Broughton and Van der Graff Generator.

Future groups include Family which can't be bad. There is a small progressive scene club which recently managed to accommodate Led Zeppelin. As well as a

church institute which has produced Jethro Tull, Black Sabbath, and the brilliant Curved Air.

Although things could be better with the addition of a Lyceum or Big Apple they could be far worse. — ROBERT SHEARER, 5 Little Meadow Cotgrave, Nottingham.

Who picked Cleo Laine, then?



CLEO LAINE

I WOULD like to know who was responsible for giving the LP spot to that old never was, Cleo Laine on 'Top of the Pops', and how the decision was reached.

I doubt very much whether any of the thousand or so people who will buy the record would have been watching TOTP anyway, so neither viewers nor Cleo benefitted. The LP spot should be

given to an established group who can sell LPs by the thousand, or to one of the many deserving, talented bands, ignored by the all too powerful BBC. — JOHN LEYTON, 48 Nolan Road, Blackburn, Lancs.

AFTER watching Top of the Pops tonight I must voice my opinion on the LP spot.

In recent weeks we have had Frankie Valli

with the Seasons, Neil Diamond, and groups who are what 'Pop' is all about.

I wonder how many of the younger generation enjoyed Cleo Laine? Don't get me wrong, I think Cleo is one of the best in her field of music. But she stuck out like a sore thumb on the high spot of the programme.

Come on 'Beeb', give us some new exciting

talent who need the exposure, not singers who have been around for years. — STEVE DALTON, 9 Freshfield Gardens, Allerton, Bradford, BD15 7PP.

MICK Jagger might not be the greatest actor — but he has just made 'Performance' the film of the year. — CHRISTINE WHITEHEAD, Flat 3, 180 Franciscan Rd., Tooting Broadway, S.W.17.

MAVE... the droopy groupie

Frank Dicken



OH DIANA!

ONCE upon a time she was just another skinny little tomboy in Detroit. She played baseball, climbed trees and had to force herself to take an interest in sewing and suchlike.

Now, in quick succession, Diana Ross has been voted: 'Top Female Singer Of The Year', 'World's Most Popular Singer', 'Female Entertainer Of The Year', and listed among the 'Top Ten Best Dressed Women In America'.

TV Special

Which is quite a transformation.

Just to set the seal on how Diana has managed to get along without the Supremes very well — they're showing her first-ever television special across the U.S. network on Sunday. Guest stars are the Jackson 5, Bill Cosby and Danny Thomas.

So Diana was rehearsing for the show, which includes her impressions of comics like W. C. Fields, Charlie Chaplin and Harpo Marx, and she was taking a nostalgic look back at how hard she had to fight in the early days to get any kind of acceptance at all.

Nostalgia

Nostalgia comes easier when you're sitting in a plush armchair in the star dressing room. She said, first: "If I'm going to do something, then it's going to be the right thing because I'm going to work with everything I've got to make it right."

The philosophic bit comes easy, too. Now.

She went on: "It's the people who give up too easily — they're the ones who go on complaining all through life. When I was a kid, fourteen years old, I tried for a singing role in a high school musical... and they turned me down. I figured, well — okay, so if I work at it maybe next time they'll take me on."

"I used to sing at family parties. I'd just sing along with records that were popular at that time. One certainly was 'Your Cheating Heart' and another I still

remember was 'In The Still Of The Night'. Later on, I sang at the Brewster Community Centre in Detroit.

"But you see, I was lucky

because Motown was just beginning in Detroit, so there was always somewhere to go and audition. There was this guy named Paul, and his friend Eddie, and they had a singing group called the Primes. They wanted to form a girl's group to go on gigs with them.

"That's how the Primettes started off."

There was Mary Wilson, and Flo Ballard and a girl named Betty. It didn't stay that way. Betty got married and Flo was pulled out so she could devote more time to her studies. There was little money about — Diana designed and made stage clothes so the girls could work without straining their families' tight budgets.

"I worked on at a department store, it was Hudson's, and that was just to earn enough to pay my bus fares to rehearsals and jobs.

Good

"Anyway, our guitar player, Marvin Tamplin, went to join Smokey Robinson and the Miracles — you know, it was Smokey who told us that we were pretty good, but suggested we stayed on working hard until we got older.

"Those Motown offices — just three small houses with lots of funny little rooms — well, we just couldn't stay away. We got an audition and this little guy passed through the room while we were singing 'There Goes My Baby' and later we found out it was Berry Gordy."

They sang away in the background of hit records and did record-hop work with acts like Marvin Gaye and Mary Wells. And, of course, the Primettes became the Supremes... and the Primes became the Temptations.

Says Diana:

"So you're saying... well, it worked out well for her, but maybe she had the breaks. But it's not all over. Every time you hit the target, like this television spectacular, there is always another one to hit. I'm

always reading and trying to learn.

"I can tell you — everything in my life has been worthwhile. All of it has taught me something, even my mistakes. Even the mistakes of other people. And I'm learning right this minute — I'm learning about the business end of entertainment and of television production from Berry Gordy.

Opportunity

"This show gives me an opportunity to do a lot of comedy and acting, as well as singing and dancing. So you're learning. Right? As to movies, and Broadway, I hope to do both when the stories and the time are right."

The brown-eyed 5ft 2in girl is obviously impressed at the way her "discoveries", the Jackson 5, have dominated the charts. "But what's more impressive is the way these kids have remained totally unspoiled. I have them over to my house for dinner and believe me, they all pitch in and wash the dishes.

Kick

"I get such a kick out of all of it. But you still have to go forward. Because I'm interested in making a dollar earn a dollar, it's been said that I'll soon be a background executive. Not true. I have no plans to quit performing. Being in front of the footlights is still where it's really at for me.

"Really it's a matter of keeping your sense of balance. As a kid, the money I saved by making my own pleated skirts enabled me to spend on bobby-sox, sweaters, dresses and gowns. Now, for this spectacular, they've given me one of the top Hollywood fashion men, Bob Mackie.

Clothes

"But I could still make the clothes for myself. I suppose, at home, that I've got clothes to suit every possible mood... from dungarees and bathing suits, to the most elegant suits and gowns.

"Yet you always remember the days of climbing fences and sliding onto a baseball sandlot game — wearing torn jeans and shredded shirts. That's what it's all about."

What Diana is all about is sheer consistency and hard work. And it shows.

'I have no plans to quit performing. Being in front of the footlights is really where it's at'

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Melanie

TROUBADOUR, Los Angeles: Marking her first appearance in Los Angeles in two years, the solo vocalist shouted her way to her audience's fancy.

Weaving in place, strumming her six-string acoustic guitar she drives hard at her lyrics, and when she's blasting away at full volume, she doesn't need a microphone.

When she sang softly, her throaty, misty quality came through. But there weren't many complete instances of any number being tenderly proffered.

The Buddah artist aims for a gutsy approach to pop songs, full blown, explosive and oft-times roaring in nature. Two encores kept her performing for nearly an hour.

Jackson Browne, who opened the set, is a remarkably facile folk singer who phrases and sounds like Elton John. He held the audience's attention. He sang for 35 minutes, playing piano on three of his seven songs. His acoustic guitar work was impressive as his strong, clear voice.

ELIOT TIEGEL

Uriah Heep

UNGAÑO'S, New York: Uriah Heep, a strong group vocally and instrumentally, impressed as they opened a two-night stand at Ungano's, March 30. David Byron's tremulous voice gripped, while the instrumentals, especially by organist Ken Hensley and lead guitarist Mick Box, also flashed effectively.

Strong rhythms by bass guitarist Paul Newton, Hensley, drummer Keith Baker, and Box, when he switched to acoustic guitar, also were a key for the Mercury Records group from Britain which, at times, displayed traces of the Cream and the Who.

'Salisbury', the title number of Heep's second Mercury album, was a lengthy number packed with instrumental strength, 'Gypsy' a single on the first album, was another strong one, with Hensley especially shining. This group could go far. They certainly displayed all it takes. FRED KIRBY

Sun Bold

CAPITOL Theatre, Porchester, N.Y.: An evening ranging from acoustic folk to electric folk was the fare at Howard Stan's Capitol Theatre, as Mother Earth featuring Tracy Nelson made one of their rare New York area appearances. Now on Warner Bros, the forceful voice of Tracy Nelson led the rest of Mother Earth through tunes from their new LP 'Bring Me Home'. 'Temptation Took Control Of Me', featured Miss Nelson's great vocal range and Bob Cardwell's excellent guitar leads. The group showed their unlimited potential all evening through their changing moods from the quick and countryfied 'Satisfied', to 'The Sky Is About To Cry', a more somber bluesy tune in a somewhat electrified Billie Holliday vein. They also performed 'Down So Low', on which Miss Nelson's vocals filled the house with remorse and energy. Much should be heard from Mother Earth and Tracy

Nelson in the months to come.

The Byrds did one of their finer sets spiced with instrumentals on both acoustic and electric guitars. 'Eight Miles High', and 'Have A Whiff On Me', an old Ledbelly tune which many groups seem to be doing lately, represented the Byrds ability to adapt to either electric or acoustic instruments. The Columbia artists also did their single 'Chestnut Mare'.

John Gosling. The Kinks, one of the first rock groups, with a genuine stage personality in Ray Davies, didn't need the lax security to reach most of their loyal fans.

Trapeze, the opening act, did not really make it as there seemed to be a similarity among the Threshold Records trio's heavy numbers. Being the opener for the Kinks also hindered the effect of bass guitarist and vocalist Mel

Isaac Hayes

PHILHARMONIC Hall, New York: Tremors of joy rocked Philharmonic Hall when the multi-talented Isaac Hayes, performing with his own seven-man band and the Memphis Symphony Orchestra, gave a capacity crowd a taste of "hot-battered soul", a sound that is intricately soulful yet delightfully smooth, rich in quality and exciting in variety.

Hayes, who records for Enterprise Records, a subsidiary of Stax, for some time has been linked to the "Mephis Sound", but has now been tagged as the creator of the monologue trend taking place in today's music. He is surely the most successful.

Before delivering a superb version of Jim Webb's 'By The Time I Get To Phoenix', Ike warmed up to the tune with a story of a marriage on the rocks and, at times, hearkened back to the days of a circuit rider evangelist who could go tell it on the mountain and make the mountains shake.

Without a doubt, a sure winner was the three-girl group providing the background, Hot, Battered and Soul, also the title of the first of three successive gold albums for Isaac Hayes. They not only have excellent harmony but a together piece of choreography.

Also on the bill was Listen My Brothers, a spirited cast of young performers and musicians from Harlem, featuring a wealth of excellent soloists.

BILL COLEMAN

Everly Brothers

LANDMARK, Las Vegas: The Everly Brothers offered a superb trip down memory lane at their opening in the hotel's main room.

The audience continually applauded their hit recordings of 'Walked On Me', 'Kathy's Clown', 'Dream', 'Wake Up Little Susie' and 'Bowling Green'.

After the six numbers without stopping, the brothers paused to chat with the audience and then offered a country music medley. Father Ike Everly was brought on stage for a down home touch. Making his debut with the boys in a nightclub, he played "Bass Fiddle Rag", sang and played a homey version of 'That's All' then joined his sons in 'Step Up And Go'.

The brothers, backed by a three-man group which is never introduced, sang another gold record number 'Bye Bye Love' then closed their segment of the show with 'Let It Be Me'.

Roy Clark, mixing humour and music, carried them both off nicely in his debut at the Landmark. His comedy song of 'Thank God And Greyhound She's Gone' was well done as was the serious 'Yesterday When I Was Young'. He imitated the Platters with 'Great Pretender' including the high vocal fills. His guitar offerings on 'Tico Tico' and 'Malaguena' were enjoyed by the crowd which then handclapped all the way through 'Sally Was A Good Old Girl'.

In the middle of his performance Paramount-Oot Records representatives presented Clark the award for being voted Comedian of the Year by the Academy of Country Music.

LAURA DENI



MELANIE: DOESN'T NEED A MICROPHONE

Warner Bros Eric Anderson is one of the New York area's favourite sons and gave a performance with his guitar and harmonica worthy of his high reputation. Keeping a restless audience in their seats as first attraction on a big bill is no easy task, but Anderson was up to it and the people allowed themselves the emotions they usually save for a superstar.

BOB GLASSENBERG

Kinks

PHILHARMONIC Hall, New York: The Kinks conquered Philharmonic Hall, with Philharmonic Hall in no mood to resist. Ray Davies, in one of his most distinctive, but disappointing performances, sang, cavorted, camped and teased as he led the Reprise Record group through an exciting set.

For the encore, 'Top Of The Pops', the stage was virtually inundated with appreciative fans, who learned early in the set that security was not a concern of the Hall. An example was the stirring medley of two old Kinks favourites, 'You Really Got Me' and 'All Day and All Of The Night', which appeared to spontaneously bring much of the audience to its feet. However, most of the standees were in the orchestra where cluttered aisles made standing a necessity to try to see clearly, which was the case in the upper levels.

However, the set had more to offer as Davies camped with gestures as well as 'Louise' and 'You Are My Sunshine', and teased before he finally went into 'Lola'. He also played electric and acoustic guitar, and harmonica. Dave Davies, sharing vocals, starred on lead tuitar as solid support was supplied by drummer Mick Avory, bass guitarist John Dalton and pianist

Galley, lead guitarist Glenn Hughes and drummer Dave Holland. Their cutoffs were a feature that eludes too many other groups. Exposure on their own may be the answer for Trapeze.

FRED KIRBY

Arlo Guthrie

CARNEGIE Hall, New York: Arlo Guthrie & Swampwater are a natural team. Arlo's wit and honesty and Swampwater's loose, easy-going rapport complement each other perfectly. At Carnegie Hall they sounded as if they had been spending many days together playing music for the love of it, which they had. It was an easy evening.

Swampwater (King recording artists) opened the show playing cajun flavoured rock music and rock flavoured cajun music and other styles less definable but just as real. There was some outstanding fiddle playing by Gib Guilbeau, though not nearly enough. Between the bluegrass and the blues and the fiddle-playing and guitar-picking, Swampwater changed their pace with 'Heading For The Country', their next single, and John Beland's 'Kathleen', a simple, honest love song.

Arlo and guitarist John Pilla joined the group for the second half, and the tone changed to country and western and Guthrie. The force of Arlo's personality is tremendous; it makes him as unique a song interpreter as he is a writer. Opening with the underground national anthem, 'Okie From Muskogee', he took his show at a quiet pace, no pressure, no showmanship. He and Swampwater don't have an act; they just play music. For Arlo, who records for Reprise, it couldn't be any other way.

NANCY ERLICH

record mirror
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 London,
 W1V 1PG
 01-437 8090



A BILLBOARD PUBLICATION
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 California, 90069
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 9000 Sunset Boulevard
 California, 90069, U.S.A.

Published by Cardfont Publishers Ltd., 7 Carnaby St., W.1. Distributed by Magazine Division, New English Library Ltd., Bernard's Inn, Holborn, London, E.C.1. Printed by Pendragon Press Ltd., Old Tram Road, Pontlanfraith, Mon., and Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

STONES FINALLY GET IT OUT

AFTER years of financial, legal and personal hassles the Rolling Stones very own record label is under way.

Rolling Stones Records — the name chosen from the many suggestions which started with Mother Earth — kicks off with a Stones' single on April 16. It is a double 'A' sided release featuring three tracks — "Bitch", "Brown Sugar" and "Let It Rock". The first two are Jagger/Richards songs while the latter was written by Chuck Berry, although it is credited under the pseudonym E. Anderson. It was recorded 'live' at Leeds

during the group's just-completed tour.

"Sticky Fingers", the Stones' first completely new album since "Let It Bleed" 18 months ago, is released on April 23. Tracks are: Side One — Brown Sugar, Sway, Wild Horses, Can't You Hear Me Knocking. Side Two — Bitch, I Got The Blues, Sister Morphine, Dead Flowers, Moonlight Mile.

The album sleeve features a special painting by Andy Warhol showing a pair of Levi jeans. Unusual aspect is that there is a real zipper on them which you can play with.

tongue stuck out of two jam-tart lips, possibly taken from typical Jagger characteristic.

As expected the Stones have signed a distribution deal with Kinney, the conglomerate which owns Atlantic, Warner Bros/Reprise and Elektra. Said Jagger: "This was not a case of taking the most money. There were higher bids but we choose Kinney because we thought they would do the most efficient job and were the nicest people to work with."

Regarding the Stones' departure from this country: "The band is not retiring just because we are going away. We are going to be touring, on the road, America, and I hope to visit Japan, Bangkok, Ceylon, Persia and hope to be back touring Britain some time next year."

Decca, the Stones' previous company, would not comment whether they still have rights to an album's worth of Stones' tracks recorded some time ago with producer Jimmy Miller.

And here is a review of the Stones' single by RM's Lon Goddard:

Fare show

VANITY Fare make their first British appearance since their return from Australia on Easter Sunday. The group will be topping the bill at The Civic Centre, Gravesend.

ROLLING STONES: Brown Sugar; Bitch; Let It Rock (Rolling Stones Records RS 19100). Superb rock and roll again from the best exponent of the stuff going. Great value with the three tracks on this maxi-single, beginning with the 'A' side, "Brown Sugar," easily the best. Keith Richards' guitar digs chunks out of the rhythm in the 'Jack Flash', 'Street Fighter' tradition. Simple musically, but oh so effective. Jagger's throaty voice blasts out lyrics about

young girls and you-know-what, while Taylor's lead guitar and Bobby Keyes' sax modify it. "Bitch" is heavier on the brass with an off-beat catch phrase. Mick's live version of this is most picturesque. Last is early R&R borrowed from Chuck Berry and 'Johnny B Good', but as usual, the treatment is practically authentic. With the aid of Nicky Hopkins on piano, it could be ten years ago. Fantastic product. L.G.

Jim Reeves — new tapes

MARY Reeves, widow of Jim Reeves, has negotiated a deal with RCA Records for them to release 50 previously unavailable tracks by the late artist. No firm plans have yet been set for the product, but it is understood it will be split between single and album form.

Status Quo, Grass and Noel Redding have been banned from appearing at the Lees Cliff Hall, Folkestone, following a jam session which occurred there on Saturday.

Status Quo overran their time and at 11.45 the house

lights were put up and the police called in to remove the crowd. However, Noel Redding joined the group on stage, as did support group Grass. Finally the set was wound up at 12.15.

Saxist Lol Coxhill has left Kevin Ayer's Whole World and will work purely in a solo capacity in future, but "There's a possibility I might form a band with Judy Dyble," he said.

Coxhill, who has his own double album "Ear Of Beholder" due for release on June 4, will often work from a pool of musicians for his mainly college gigs.



BEAUTY, YOU MIGHT SAY, MET THE BEAST WHEN SISTERS IRENE AND DOREEN CHANTER, WHO ARE THE POPULAR BIRDS OF A FEATHER ACT, AGREED TO PLAY OPPOSITE PETER CUSHING, FAMED "MASTER OF EVIL", IN THE NEW HAMMER PRODUCTION "TWINS OF EVIL". THE BIRDS' NEXT SINGLE IS "THANK YOU" ON APRIL 30.

Purple tour U.S.

DEEP Purple are to tour America in July. They will play 20 concerts in the States and there is a possibility that three extra dates will be set for Canada.

Venues include Los Angeles, Philadelphia, Detroit and New Orleans. This Friday the group go to Switzerland for two days followed by visits to Brussels and Scandinavia. Deep Purple play at the Roundhouse, London as part of the Camden Arts Festival on April 30.

Dylan — 'I'm a new man'

BOB DYLAN — RARELY INTERVIEWED — TALKS TO MICHELE ENGHEN OF THE FRENCH POP WEEKLY, SUPER-HEBDO-POP MUSIC.

MICHELE ENGHEN: Why such long silence?
 DYLAN: (laughs — and replies with a long silence.)
 M.E.: Why do you go for months and months without making any personal appearances without giving any sign of life as if you'd disappeared off the face of the earth?

DYLAN: I believe that at certain periods in a person's existence it is necessary, if not vital, to bring about a change in your life so as not to go under. I felt that I needed to stop in order to find something new, in order to create — and then again I wanted to live part of my life without being continually disturbed for no valid reason. I have children and I want to watch them grow up — to get to know them, and for them to get to know me and know that I'm their father.

M.E.: You spoke about creating, and it seems that what you are doing now is different from the last record you did before you withdrew from the scene, "Lay Lady Lay". And yet I have the impression that you haven't really changed since "I Want You". Why?
 DYLAN: First of all I want to say that I did not withdraw after that record, and secondly that I realised that people preferred what I was doing before. That's why I reverted to my earlier style. Nevertheless my last LP is not in the style of "I Want You". I use the harmonica a lot less.

M.E.: What is the innovation?
 DYLAN: There isn't an innovation as such — except for the meeting with Al Kooper for the next LP.
 M.E.: Why did you decide to work with Al Kooper?
 DYLAN: I knew Al Kooper before I worked with him and I appreciated him as a musician. One day we met in the home of a mutual friend where we spent the

weekend, and we had fun playing together — it was amusing and interesting. So, why not try it?

M.E.: Will you continue to work together?
 DYLAN: I don't know. But why not? Others split up — me, I do the reverse — I find you learn more that way.

M.E.: Many journalists and writers predict that the revolution, in all its forms, will come in America, especially through the medium of music and its exponents; yet the music seems far less committed, less valid today than it was two years ago.

DYLAN: I don't really think there'll be a revolution, but possibly just simply an evolution of the music. The possibilities in America are so vast. I think that there is very little good music around in relation to the large number of groups which exist in the USA. But the blame lies with the men who employ the groups; these men are pretty well incapable of distinguishing between good and bad musicians. They run around all over the country and as soon as they hear something which they think might bring them in some bread they buy the group, throw them onto the market, make them a success — without stopping to see if there is anything behind them, or to ask if they are ready to make a career in music.

It's for this reason that there are so many lousy records; sooner or later you have to sort out the wheat from the chaff — and that is an evolution of the spirit.

M.E.: How do you think you differ as a man today from what you were a year ago?

DYLAN: I'm a new man with a number of new projects, a great deal of work to do and very happy to be living and to be able to express myself in the way I do. I feel freer than before. In short, I'm a musician through and through.

M.E.: When do you plan to come back to Europe?

DYLAN: I don't know exactly — nothing is definitely fixed at present, and I don't want to leave my children. But perhaps I'll come over with them next spring.



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ECHOES

EDITED BY CHARLIE GILLETT

Congregations of soul

THE funny thing about British soul/R & B fans is that there are so few.

Any British label releasing American product will receive a stream of letters urging it to release such and such an R & B record which, if released, sells in hundreds — not the thousands the outcry for release would have suggested. The reason is obvious; soul fans are a very vocal minority.

There are probably as many avid cigarette card collectors in Great Britain as enthusiasts of black pop music, but where cigarette card fans merely sit by their firesides pursuing their chosen hobby, R & B fans will cause constant minor ripples in their chosen pond — the UK record business. So record labels react to this constant nudging, and release fair quantities of soul/R & B, but then spite themselves and the potential customers by failing to promote what they release, so sales continue to remain depressingly low.

However, one way any major label can release soul without losing money and without hard promotion, is the soul compilation. Just delve into the archives (or get an R & B freak to do it for you) and come up with two or three sides by 'name' soul artists (not always too easy unless you're Motown) and fill out the album with good soul which may have been big or unknown in the States, but either way has no chance of selling on singles in the UK.

You think of a commercial title (which until recently incorporated the word 'soul' but now

possibly 'funk' would encourage more sales) and an appropriate sleeve (which oddly enough nearly always means a photo of a black chick in various stages of undress). Such soul collections don't sell a bomb, but they keep everybody happy and at least artists like Vernon Green or Frankie Karl & The Dreams get released here, even if they are tucked away on such albums.

In the States, RCA Records have their fingers in so many musical pies that perhaps its not entirely surprising that their ventures into R & B have proved only partially successful. Apart from Sam Cooke and occasionally Mickey & Sylvia and the Isley Brothers, their R & B releases sold poorly, until recently, when the Main Ingredient and Carolyn Franklin hits encouraged a full-scale assault on the soul charts. So an R & B fan could be excused for thinking that a search through the RCA vaults would reveal little more than the odd Sam Hawkins, Roy Hamilton or Bobby Day.

But when the U.S. repertoire assistant, Dave McAleer, arrived at RCA he found a different story. Just because nobody in the States bought much RCA soul didn't mean they hadn't recorded any. Obscure names like the Geminis, Tony Mason, Lorraine Chandler, Little Dion and Kenny Carter had several singles released, when the Dynamics, Freddie Paris and the Metros even had albums.

So eventually, a various artists' soul album was OK'd and Dave worked out its compilation and the UK soul public was shown that the RCA label wasn't just Elvis, Jim Reeves and Mario Lanza, with the release of 'A Little

OFFICE MEMORANDUM

FROM: U.K. SALES DEPT.

TO: U.S. REPERTOIRE DEPT. DATE: 5/4/71

SUBJECT: RECORDS

SALES FIGURES

"A LITTLE BIT OF SOUL.....RCA INTERNATIONAL 1014.....4,400

"FUNKY BOTTOM CONGREGATION..RCA INTERNATIONAL 1111..... 900

Bit Of Soul'. It is (together with the Trevor Churchill compiled Bell 'Cellar Of Soul' LPs) a supreme example to record companies that the best way to get a good soul collection is to ask an R & B fan to compile it, and for musical consistency ('every track a winner') the album has few equals. The weakest tracks are paradoxically the tracks inserted to give 'name' status — Sam Cooke and Johnny Nash — to an album of unknowns. Sam's 'Shake' is as good a dance thing as he made, but the strident blare of the massed trumpets of the accompanying big band takes the edge off a tight (for the old school RCA productions) sound. Johnny Nash's 'I'm Leaving' is clear, pure, New York pop of the early mid-sixties, and although it lulls along, has none of the charm of his best Jamaican recorded sides.

'A Little Bit Of Soul' by Steven Colt (Stephen Le Coist Jr) and the 45s, is ridiculous powerhouse rhythm, no tune, but shrieking band and singer drive it along. At volume it's unbearable. Rick Lancelot is white (a Sicilian) but nobody would guess, and 'Nobody Wants To Hear Nobody's Troubles' is tortured stuff, more intense than the Irma

Thomas version, though vaguely theatrical. 'Soul Town' by the Wilson Brothers is roaring, Stax-styled dance stuff, beautifully controlled and quite exciting. Benny Gordon is the poor man's soul singer, immensely predictable, a veritable singing cliché of 'gotta, gotta's'. But even so, 'A Kiss To Build A Dream On' is superficially exciting as a soul castration of an awful standard.

'River Of Soul', Part 1 (oddly enough the U.S. single didn't include Part 2 on the reverse), by Larry Capel, is beautiful — the ghost of Sam Cooke, with a neat soul backing, building to a wailing climax. Willie Kendrick, in turn, sounds identical to Anthony Gourdine, with a good song 'Change Your Ways', while the Exciters sound like Aretha Franklin et al on 'Blowing Up My Mind'.

The absolute standout tracks are Rose Valentine's 'When The Heartaches End' — real shrieking soul, Zerber R. Hicks and the Dynamics 'Lights Out', a Vietnam song of haunting atmosphere and 'I'm Better Off Without You' by the Insiders, who have

since been renamed the Main Ingredient, who re-recorded this lovely, wistful, ballad.

The sales of 'A Little Bit Of Soul' did enough to encourage RCA and Dave McAleer to compile another album. Whereas 'Soul' contained mainly old (two, three or four years) tracks, 'Funky Bottom Congregation' relied on fairly new (at that time) material. But it was successful in giving exposure to another portion of the material U.S. RCA was releasing.

The title track is a near classic, and its performer, Jimmy Radcliffe, has travelled a long way from the lilting Bacharism's of 'Long After The Night Is All Over'. It's a wry, mood piece, sly funk, and images like "when she breathes her breath is violation" demand attention.

Johnny Nash does the Drifters' 'Deep In The Heart Of Harlem' pleasantly, and the Rivingtons scream and gurgle their dance message 'Pop Your Corn' (Part 2). The Wilson Brothers' track 'There Has Been Some Change', in contrast to their song on 'Soul', is a mixture of soft harmony group and soul ballad styles, but the self-conscious 'peace' lyrics are a little irritating.

The Swordsmen's 'That's

When A Woman Needs A Man' (did you see them at the Palladium with Nina Simone?) pound along — their best ever dance track — while the Exciters give a good wailing 'Take One Step (I'll Take Two)' Steve Colt and the 45s give the other side of 'A Little Bit Of Soul', 'So Far Away (From Home And You)', and with Steve sobbing through the dirge will please any 'heavy soul' connoisseur. (Has anyone in Britain heard Steve's LP on Paralex?).

Herb Ward, deejay and one-time vocalist with oldies group The Classics, is dull on Motownesque 'Honest To Goodness', but Lawrence & Jaibi wail intensely on "(You're Not) Mine", though Larry Banks still pitches off key at times. Willie Hutch's 'Do What You Wanna Do' is stereotyped funk (although his second USA RCA album is good soft-soul with strings).

The standouts are the Hit Parade's 'Ah, Ha, Ha, Do Your Thing' — sounds as if it would be awful but is immensely infectious, a fusion of Detroit, New York and Chicago soul rhythms (a bit like the Sandpebbles, without the intensity) and Sonny Til's (the Orioles are on some tracks of his USA RCA album) 'You're All I Need' — just a gentle ballad, but superbly sung.

Despite both albums' fantastic price of 99½p, 'Funky' has yet to sell 1,000 copies. The reasons are many, the ludicrous situation where 'names' sell records and musical quality counts for nothing is a main one — although the quite hideous and inappropriate sleeve of 'Funky' doesn't help.

Dave McAleer is now with Pye (let's hope for Dynamo and perhaps Jubilee collections) but the same situation remains — if you write long enough and often enough to a record company it may release a soul LP. So write to Mr Graham Haysom at RCA — you might even see a third album. However, Mr Haysom might, quite rightly, expect you to buy the other two first!

Tony Cummings

INSIDE STRAIGHT

IT WILL STAND: John Evans of Colwyn Bay, suggests:

(1) Roll Over Beethoven by Chuck Berry (Chess)

(2) Wonder World by Sam Cooke (RCA)

(3) The Walk by Jimmy McCracklin (Chess)

(4) How Long Will It Take by Pat Kelly (Pama)

(5) Tore Up by Harmonica Fats

(Action)

BACK IN THE USA: Rock and Roll Ruby, 721 North Maple Street, Burbank, California 91505, USA is looking for an LP by the Nashville Teens for

which she would swop something good from Burbank.

MYSTERY TRAIN: John Doyle wonders if and when we might get some of the early Junior Parker Sun

sides including the original 'Mystery Train'. John would like to correspond with mid-fifties R & B fans. He lives at 45 Ivey Street, Lindfield, New South Wales,

2070, Australia.

THE LOVE YOU SAVE: Very good Auction/Sales list to be had from Jim Wilson, 54 Shoreditch House, Charles Square, London N.1. Send him s.a.e.

NEWS, ENQUIRY, OPINION

MARC Bolan is ready to take on the world following his incredible success with two maxi singles, 'Ride A White Swan' almost indecently closely followed by 'Hot Love' but confirmation of his present pop philosophy that 'energy' is what it is all about.

"I've suddenly tuned into that mental channel which makes a record a hit and I feel at present as though I could go on writing number ones for ever", said Marc confidently. "Let's face it the majority of pop hits that make it are a permutation on the 12 bar blues and I've found one that works."

Exposed

"Once you've found that the secret ingredient is 'energy' some personal sense of urgency that you communicate through the music. I'm happier and freer now that I am working with Mickey Finn and the result is that I'm projecting much more of myself."

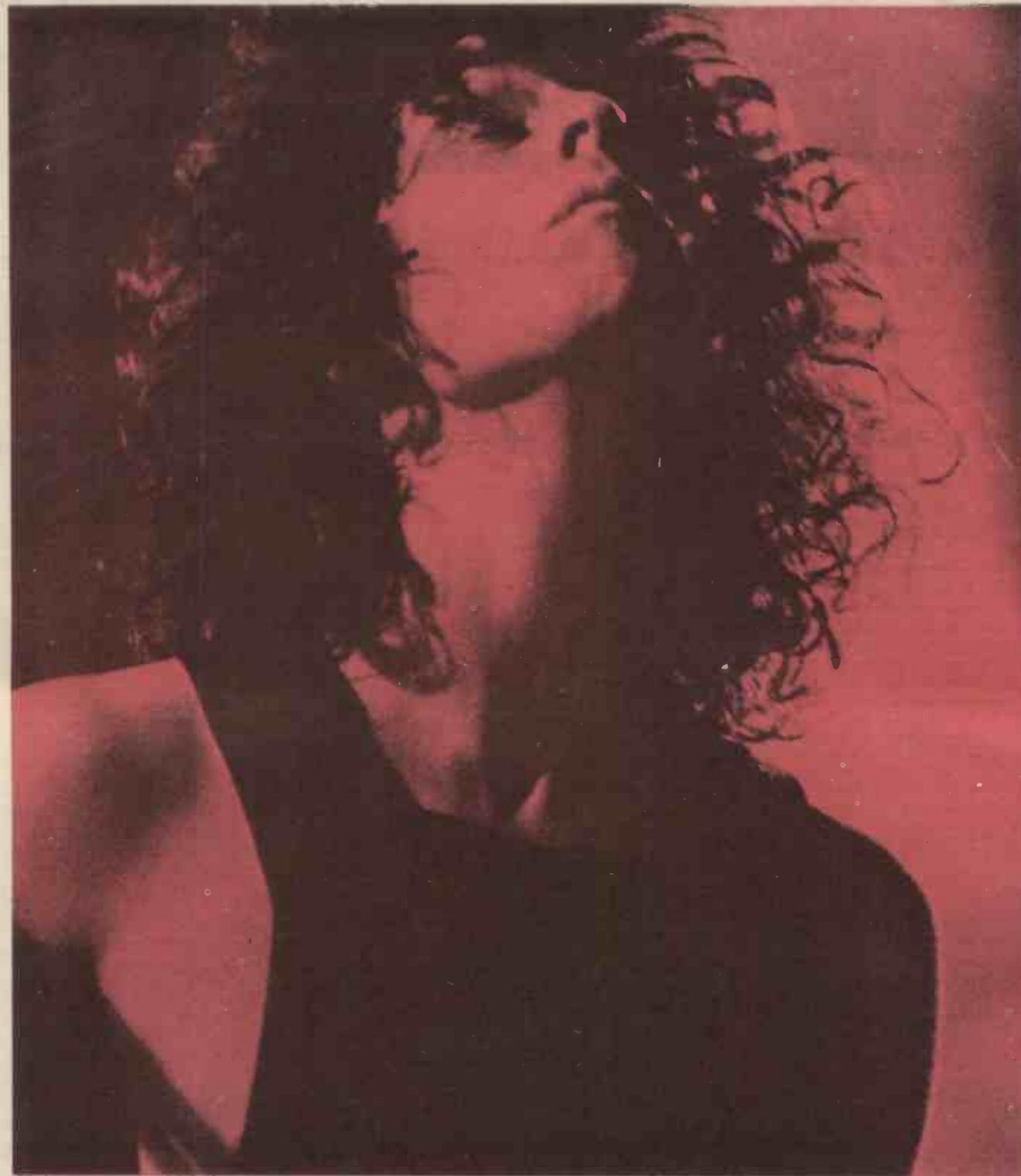
"I've never felt so insecure or such pain as I do now with my music because I am so exposed — it's straight projection and giving of my real self, but that's really all I care about. The people I have always admired like Hendrix or Clapton have that ability to give something so soulful and personal that it gives their music an extra dimension."

Identity

"Don't misunderstand me I'm not saying that I'm Hendrix or Clapton — I recently made a light hearted remark about being the next Led Zeppelin because we had switched from a basically acoustic sound to electric and some people actually took it seriously. What I am saying is that I am getting through an identity now and even some respect for myself as a musician."

"Previously I had more of an image that a musical identity — when we were an 'underground group' — I've matured and progressed and suddenly found a high new influx of young people digging my music which has re-energised me even more."

"I couldn't believe it the first time I went out on stage and saw all those new, young, little white faces and no one is going to convince me that their enthusiasm is a bad thing for Rex. If there is going to be any kind of revolution in pop it must come from the young



MARC: 'I'VE NEVER FELT SO INSECURE'

people and if you ignore them you are cutting yourself off from the life-supply of the rock music force."

"I've been doing interviews with all the teenybop magazines and I haven't been asked a stupid question yet. People underestimate the intelligence of these young kids now anyway — they know what it's about and even if they don't they feel the thing intuitively. There's so much vitality and life to be drawn from youth!"

It has been a long time since I have interviewed

anyone with the kind of mental sparks that Bolan is spitting out in all directions and a long time since I have heard such good sense.

It was something of a revelation to listen to this apparently placid, cherubic looking figure in his blue romper suit, red and yellow hooped jersey, adorned with a 'Derek is Eric' button spill over with enthusiasm for his new scene.

"I just grew apart from Steve Peregrin Took", said Marc of his old partner. "He was into a drug orientated and

socio-political revolution of which I did not feel a part — my life is music. We realised it was just no good anymore when we tried to rehearse two days before going to America and nothing happened."

"We went to America at that time in the worst possible frame of mind having decided to split. I got to New York and got beaten up in the Village on three successive occasions and retired to my hotel room — in Seattle I got shot at by some insane sniper and the whole trip became a nightmare."

"The current visit is

going to be a whole different number with Mickey and the two Mothers of Invention vocalists, Howard Kaylan and Mark Volman who are on the 'Hot Love' single. Howard used to be in the same class at college as Brian Wilson who I've long admired as a producer and we hope to get his permission to use his studio in Los Angeles and maybe he might help us."

"Last time we lost money but not this time — we've got a different attitude and the will to succeed. America is really important to me because

without making a go of things there you cannot hope to gain the kind of financial freedom I'm looking for. I want to have a 16-track in my home and make my own movies — that kind of thing."

"When we come back we go straight into an English tour in May which I'm really looking forward to — we're just taking DJs like Bob Harris and Jeff Dexter with us to play some nice sounds to the audience before we go on and do an hour and a half."

Freaks

"I don't think we will lose any of the 'freaks' because of the new young people — we intend to keep a lot of the old more popular numbers in the programme and do the new material as well. Our audience don't really have that kind of intolerance but if they resent youth then XXX? em!" smiled Marc angelically.

After that the conversation lapsed into 'these we have loved' the great but not late Simon Napier Bell who once managed Marc in that amazing sextet 'John's Children'.

"I used to love Simon's record label SNB records", said Marc. "On the label it would have publisher Simon Napier Bell, composer Simon Napier Bell, produced by Simon Napier Bell. The artist was frequently Simon Napier Bell under another name!"

Analogy

We talked of the Cream and how they recorded their best material after the split and he drew an analogy with the tracks 'Blessed White Apple' and 'Once Upon The Seas Of Abyssinia' which he felt were the best of the old Rex recorded after the decision to part company with Took. We talked of Salvador Dali.

"We attended a reception for him in Paris in which he turned up leading a baby white rhinoceros by a lead round its horn!"

And I looked at a beautiful illustrated book Marc has of his paintings, Creedence Clearwater, the Applejacks, his unfavourite single 'Jack In A Box' Frank Zappa, 'who has never turned on', the Beatles, 'who should have split years ago instead of drifting on aimlessly' and John Peel rang up to say he was 'beginning to feel like a groupie' and publicist B. P. Fallon said 'God Bless' as is his wont and I got a cab in Little Venice and went home.



ISB: L TO R LICKY, ROBIN, MIKE AND MALCOLM

IT becomes increasingly obvious, even to those who would wish it otherwise, that the "progressive" tag is growing more redundant day by day.

The Incredible String Band make this all too obvious. They are at the other end of the decibel scale from, say, Black Sabbath, and certainly don't over-use rock riffs in their songs.

But, of course, ISB are "progressive" in the best sense of the word. They never remain static for long, there is always a sense of development.

Abandoned

The departure of Rose Simpson from the band was, in the words of Mike Heron, "just a little bit of a surprise". With typical thoroughness, though, ISB have found the perfect replacement with the minimum of fuss. He's Malcolm Le Maistre, formerly a dancer with the mime troupe Stone Monkey, who accompanied ISB here at the Roundhouse during the run of the "U" pantomime, and also on the venture's ill-fated American tour.

That tour was, sadly, abandoned after only a few dates, the ISB completing the itinerary without the financial burden of Stone Monkey. But Malcolm has remained a close friend and, with the suddenness of Rose's move — she has gone to the States to become a

STRING BAND DEVELOP A NEW THEME

recording engineer — he came back into the working picture.

Mike Heron, smiling and seemingly very relaxed, explained why Malcolm had joined the band and how he would affect it.

"It certainly wasn't preconceived that Malcolm should join", he said. "We hadn't made any plans at all about a replacement for Rose because she told us very suddenly. We kind of forgot Malcolm really and took lots of people into consideration, but for one reason or another it didn't work out."

"Malcolm was living near us all this time and it was after rejecting the others that we got round to thinking about him. He's very useful because he does everything; he writes songs, poetry, dances and plays several instruments. Just what we needed. There were all these new things we wanted to try and he was capable of doing them all."

"When he joined we had a month's intensive practice, and it was with all new material. It wouldn't have been much good just using him as a replacement for Rose, that's silly really. What we've done is change the complexion of the band. Malcolm has revitalised it in a way."

Waste

Despite the fact that Malcolm has given a new impetus to the ISB, there is a reminder of how things used to be in the form of the band's latest album, their first for the Island label, "Be Glad, For The Song Has No Ending".

"No-one is trying to hide the fact that this album predates the 'U' things", Mike stressed. "We issued it for the old ISB freaks. It harks back to the old days and if it hadn't been issued now then it would never have got out. It just seemed such a waste to leave it lying around."

And what exactly can we expect from the revised ISB? "New songs, a little bit of theatrics, some illustrative dance work, that sort of thing", Mike explained, adding that they leave for the States in a few days for a month-long tour and that by that time, having had a trial run here with the new line-up on their short British tour, all the ideas will be developing strongly.

"When we come back from the States we'll have a short rest, then we'll start work on the next album. Yes, some of the current live stuff will be on it, but we're writing all the time, and Malcolm is too, so it could be completely different from how we envisage it now."

And that, of course, is the Incredible String Band for you... a chameleon band. The true "progressives".

Bill McAllister

Fancy five minutes with Miss White?



LOUISA JANE WHITE: IN A GOOD POSITION

BY VALERIE MABBS

TAKE, Judy Collins, Jackie Lee, Dana, Anne Murray, and the names indicate a new school of female singers are breaking into chart ground. And on the reverse of the coin, the more established singers, Lulu, Sandie Shaw, Cilla, Dusty and Clodagh seem to be going through a period of absence.

One of the new girl singers who hopes that the time may also be right for her to take over a chart position is eighteen-year-old Louisa Jane White with her version of the Jim Webb song 'Jerusalem'. And she says of the 'standard' girl soloists.

"I just don't think there are a lot of solo girls making nice records, but occasionally someone breaks through. It's very difficult for a girl to get work without being with a group, but I wouldn't like to get a group at the moment because I just don't think I could get them to do what I want. Most bands are either into heavy progressive things, or

blatant pop. I want good material and good backings."

Louisa finds herself in a good position, since she maintains a family relationship with her management — aptly enough called Family Tree — and even shares their home.

"I think it's important to keep that kind of atmosphere," she explained. "You can't really work with someone you don't know, and they understand and agree on the kind of image I should have and what I'm aiming for. This gives me great freedom, and I'll keep on trying for a hit forever. It's going to happen if you try long enough."

Attitudes to session work have recently changed greatly and it is more common to find backing vocalists named on album covers. I asked Louisa if she felt this type of work could be beneficial to her.

"I don't think I'd like to do sessions. There's too much to do for myself," Louisa told me. "If it's other people's way of doing

it, that's great, but it's not for me."

"She may have to do it eventually," laughed her manager Phil, "but it's quite good at the moment because we can do quite a bit of radio. We're also writing some things."

Louisa has her first album released in mid March which features several musicians from Air Force, and was arranged by John Cameron. Louisa will be including two John Cameron compositions as well, along with James Taylor, and Elton John songs.

I asked Louisa why she had decided to leave her current single 'Jerusalem' running over five minutes.

"People think it's because Jim Webb's 'McArthur Park', which was long, did well, but that had nothing to do with it really. It just turned out this way, and we couldn't make it shorter without detracting from the song."

So for less than a shiny new fifty pence piece you can own five minutes of Miss White!

GOD BLESS AMERICA

How Bobby Gosh gave in and played the piano

OH, BY GOLLY — it's Bobby Gosh! Well, at least that's got the inevitable cheapskate gag about the guy's name out of the way early on.

Bobby Gosh is on the way. We're talking about him and he's talking about him and his first album is doing well.

He's a real character, this hairless pianist-singer who had so many things going for him that he was nearly sidetracked from a career in music.

He was born in Stouchsburg, population 300, the merest dot on the map in rural Pennsylvania. Eventually he moved to the big city — that is, Reading, same state. "I lived out the usual sort of childhood," says he. "Except mine was marred by being forced to practise piano."

At school, he worked hard to become an economist and in fact got his degree at Albright College.

"What I wanted was a nice, tight, secure trade, because everybody knows that a musician doesn't make a living — he just ekes out an existence."

So he applied to IBM to "secure my key to happiness". Which was okay, except that he suddenly realised that playing piano wasn't such a drag and that he'd be much happier, if not so secure, in a life aimed at singing, playing and writing music.

So, okay, so far it's like any other of a million stories about the pop business. But Bobby left town, did his stint in the U.S. Army and finally arrived in New York. He worked out his musicians' union card by playing all the crap dumps and dives in Long Island.

By day, he studied music and piano at Juilliard. Suddenly he was practising because he wanted to, not because he was pressganged into it.

One night, while pounding away in the Little Club in Manhattan, he met Sammy Cahn, songwriter extraordinaire. They became friendly because they thought along similar lines when it came to putting down musical ideas.

Their first song was recorded by Diahann Carroll. That session, the gratification of hearing an established star translating his dots into a recorded sound, made him sure he'd make it in music. Conducting, arranging, playing, singing, writing . . . do or die, said he.

Next step was getting together with Paul Anka, one of the youngest millionaires in the history of pop . . . the Canadian 'Diana' man stashed away his first seven-figure dollar fortune by the time he was sixteen.

Bobby and Paul came up with 'We Made It Happen', the title song of Engelbert Humperdinck's latest Gold album.

By 1970, January to be exact, Bobby left the road. Then he formed The Group, with two of his favourite players, bassist Don Payne and drummer Denny Seiwell. Eleven months later, the music was just where Bobby wanted it. Tight and together.

The next step was his album. "By now I was in the swing of it — I knew how to get ideas together with conviction and determination."

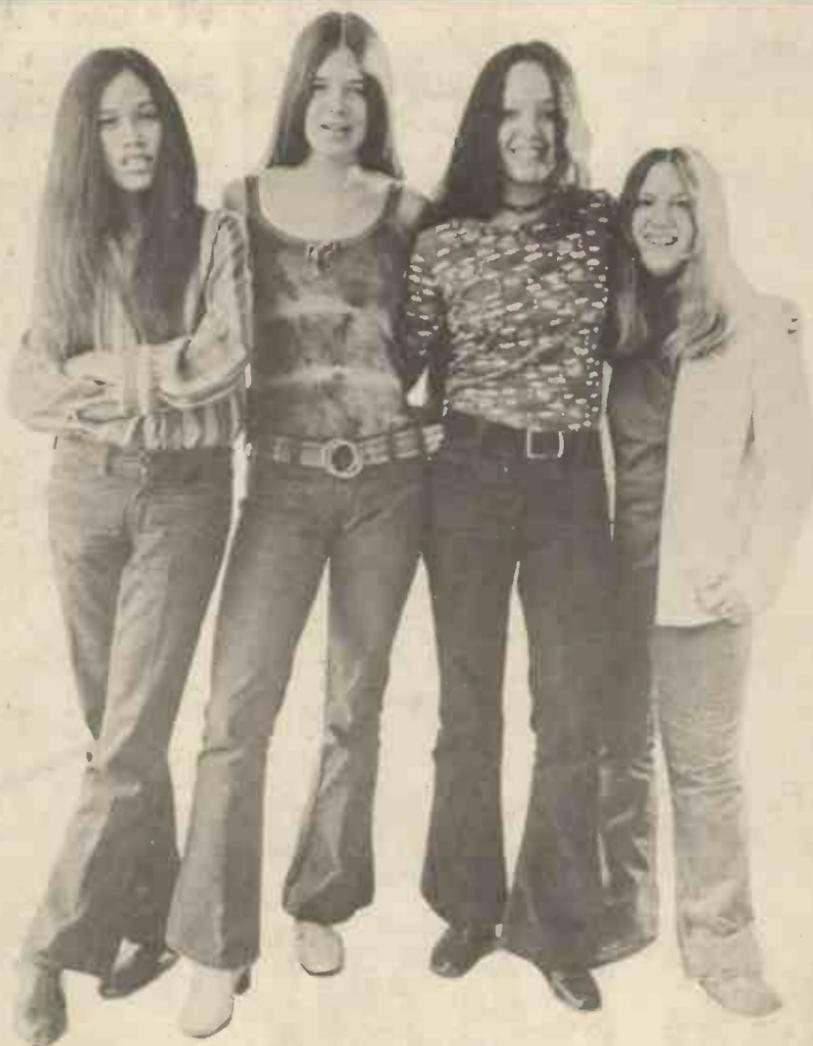
That's the album being talked about now in America. And Bobby, as ever, is doing his fair share of the talking. He really believes in it.

Somebody said that Bobby Gosh is in the Elton John department, only he's that bit older. More experienced, in a sense.

Anyway, the album is due out in Britain in May or June. It's worth waiting for.



BOBBY GOSH: FORCED TO PRACTISE



FANNY: DRIVING THE FELLAS NUTS

Let's hope we can all see Fanny soon

REMEMBER Goldie and the Gingerbreads? Honey Lantree bashing away with the Honeycombs? Now make way for four busty ladies that play it all themselves — they're known to the guys as 'Fanny'.

Obviously, the girls are from America where, as we know, fanny is the other end — epicurian, but permissive. In dear old England, the name might have a bit of a thatch to get through; however, one look at these tough gals is enough to convince any

snivelling male instrumentalist he'd have to hit pretty hard to drop 'em when it comes to talent.

Fanny consists of . . . I'd better start that again.

The members of Fanny are June Millington (lead guitar), Jean Millington (bass), Alice deBuhr (drums) and Nickey Barclay (keyboard). The group was more or less formed by the sisters Millington, who developed early — they've been performing since high school. They were once in a quartet known as the Sveltes, which took them

entertaining all over the American Northwest, driving the fellas nuts.

Later, June decided to play doctor and took a couple of years of pre-med, but the call of the wild was too strong for her and the two girls decided to get seriously involved . . . with music.

An old Greyhound bus, a few old mattresses and they were in business. As Wild Honey, they found the boys were still after it, but there was just too much of it around, so with the final line-up in force, they became Fanny.

Hopes

Warners have great hopes for Fanny and now it looks like the girls won't have to drag their gear around any more — they can afford men. It means they won't have to make candles for their livelihood.

Sure you might think it's hard on the girls, but they think they can handle anything now. Building a career takes time; Rome wasn't laid out in a day, either. Keep an eye out for Fanny.

Odetta breaks into a new reality

THERE is a new Odetta pleasing people in America.

She is working with an amplified band for the first time and now speaks of an "energy level" going on in this time and space which is reflected in today's pop music.

"The only consistency between now and 10-15 years ago would be my tendency toward dramatics, focusing on the human experience through a song that would last from three to ten minutes," she says.

It is a silent moment after her appearance at the Bitter End West, a new folk and pop club in Los Angeles and she has made a fine debut with her new group.

Odetta has been singing professionally for 20 years, usually as a solo performer and usually in the folk field. But this year — wam, bam, electric jam — she has broken out of that folk, solo mould and gotten right into the Elton John-Randy Newman-Beatles bag.

"I haven't given up the blues area or the out and out church area or the lullaby or work song", she admits. "Today's songs are closer to where we are. When I went into folk music years ago that was what was closest to reality. Now kids are writing about experiences they've had and I have witnessed. I go into those areas. It's very important that music reflects what is happening to us. It's a waste of time to do songs which don't relate to the way we live."

Odetta has been working within her new framework since last October. She had worked in the past with a piano-bass-drums-guitar setup, but never with turned on instruments — or instrumentalists. Her first Polydor album has shown us where she is headed — and that's right into the eye of the electronic storm.

Odetta's rich, deep voice is her own instrument. And when she starts to boom out a song, she can ride above her amplified guitarist-amplified bassist.

With all that electrical power behind her, she finds she can "get intensities that are right out front and are also very pulsating". But you can also get that pulse feeling with an acoustic guitar, she admits. "The only difference then is in the amount of energy you've got going."

When she stands on stage



ODETTA

without her own guitar ("I play a chump, chump style") she feels closer to being an actress. "My full concentration can be on the material. I have the ability to go off on my own trip." When she does pick up her amplified guitar to join the band, she finds new levels for singing because she has to be aware of rushing, pausing and slowing down more.

When she's singing a foot stomping, hand clapping work song, she feels more energy than she receives from her electric instrumented band, she admits. "We find our levels at getting the energy thing going. We're really just babies at it."

For most young listeners, Odetta is someone new. Her long established fans are still around, but she is more concerned with getting with new ears. The marriage of her own human energy is perfect with the energy of the electrical currents blazing through her band.

Eliot Tiegel

CASH COUNTRY

THE REASON no one ever heard of Johnny Cash before he went into the Air Force in 1950 was that there was no "Johnny" Cash. "His real name was just J.R.," said Ray Cash, father of the famous singer, in a rare interview.

"Back where our kids were born they didn't require a birth certificate at the time, only what they called a delayed certificate, but I'm certain that even that lists him as J.R. and not Johnny."

Invention

The elder Cash explained that, when he went into the Air Force they insisted on a first name. So they invented the name "Johnny." It's been that way ever since, but the family still calls him J.R. The initials don't stand for anything.

Cash's father has no middle initial himself. "I was the baby of 12 children," he explained, "and they ran out of middle initials."

Six of the seven children of Ray and Carrie Cash are still living. The eldest, Ray, is affiliated with the Chrysler Corporation in Memphis. Next in line is Louise (Garrett), married to a retired naval officer. Then came J.R., then Reba Ann (Hancock), who is actively involved in the Cash enterprises and married to a franchise executive; Joanne Engle, who works with a car rental agency; and Tommy, who, as the elder Cash put it, "is in the same business as J.R."

Cherokee

Ray Cash, now 73, was an "overseeing farmer" when he met and married his wife, now 66, at Kingsland, Ark. They will have been married 50 years next Aug. 18.

It was at Kingsland where J.R., or Johnny, was born 38 years ago. His mother also was born there. Ray Cash was born at Toledo, Ark., a town that no longer exists.

"We're both part Cherokee Indian," Cash

said. "My wife and I are about one-eighth to one-quarter Indian, but we men in the family have all of the Indian features." He noted that this included a high cheekbone and generally hairless complexions.

The Cash family moved to Dyess, Ark., when most of the children were still young, and it was here that they knew relatively hard times.

Rough

"We had 40 acres to farm, and we grew vegetables, cotton, corn and soybeans," Cash recalls. "Times were a little rough."

He recalls that Johnny became interested in music in 1936, when he was just four years old.

"We bought a battery-operated radio, and J.R. would have his head in it all the time. He constantly listened to music, and the station he listened to was WJJD in Chicago. It was all country music, and this is the only thing that interested him."

At the age of 12, Johnny Cash began singing in the Baptist church and at school, and began to write poems. "After he wrote poems he would turn them into songs," said his father, "but we didn't have enough money to do

anything with them. The truth is we didn't really take much of an interest in his work, not knowing what it would lead to."

It was at the Dyess, Ark., High School that Johnny won his first money for singing. He took first place in a talent contest for which he received \$5.00. The song he sang, the family recalls, was Beasley Smith's "Lucky Old Sun," with a piano accompaniment. (Cash Sr. did not know that the late Beasley Smith was a Nashville writer.)

At the age of 18, weary of picking cotton, Cash went into the Air Force and it was here when he inherited a first name. Stationed first at Biloxi and then San Antonio (where, at a skating rink, he met the woman who was to become his first wife), Cash was transferred to Germany.

"This is where he really learned to play the guitar," his father said. "And when he came home he wanted to play and sing." But things didn't work out that way at first. Cash went to

San Antonio, got married, and moved to Memphis. There he went to work for the Ace Appliance Company, trying to sell appliances. Meanwhile, the Cash family also had moved to Memphis, and Ray Cash now was working for W.T. Grant. Just before leaving Arkansas he had left the farm and gone to work for Procter and Gamble.

D-Day

Then that inevitable day came in 1956 when he took his two songs, "Hey Porter" (which he had written while in Germany) and "Cry, Cry, Cry" to Sam Phillips.

Mrs. Carrie Cash, a stately woman who still likes to cook, helped during those early Memphis days by selling insurance for the Reserve Life Insurance Company.

Today the elder Cash couple live in a beautiful, expansive and expensive home overlooking Old Hickory Lake directly across from Johnny and June Cash. They are

retired. They have been in the Nashville area only a year, having spent 10 years prior to that at Ojai, Calif., where they looked after a trailer park and property owned by Johnny.

The large current home serves as a gathering place for members of the family. During the interview with Ray Cash, Tommy and his sister, Joanne, were in the kitchen with their mother who was busy making peanut butter cookies. Ray Cash made and served the iced tea.

Tommy Cash, who is eight years younger than his more-famous brother, has had problems because of the success of Johnny. Despite this, he has come a long way on his own. (At that particular moment his song, "Rise and Shine" was higher on the Billboard chart than Johnny's "What Is Truth" and Tommy was savouring the position, although privately he is very close to his brother.)

Tommy Cash formed a band several years ago with his nephew, Ray Cash, Jr., Jim Salee and Stanley Niel. It was a country band which performed in Memphis. When he went into service (all of the Cash boys volunteered for service as their father had done in World War I) he became an Armed Forces Radio disc jockey in Germany, then returned to

Memphis where, with wife and family, he worked as a country disc jockey. He was recalled to service a second time, then came home and worked as a store clerk.

It was Johnny Cash who put him back on the track. "I worked for Johnny in the field of public relations and publishing strictly because he wanted me to learn the business and felt this was the best way." As it turned out, it was.

Plagued

In January, 1965, Tommy cut his first single, "I Guess I'll Live" for Musicor under Pappy Dailey. From the beginning he was plagued because he "sounded like Johnny Cash." And while this is generally true, there are great differences in their voices and style. Tommy refused billing as "Johnny Cash's brother" and once refused to do a show when he was showcased this way. Now with Epic, Tommy has made it on his own, and currently is a hot property in the music business. Sister Joanne once was a singer, but gave it up although she "had a beautiful voice" according to their father. His eldest son, Ray, also had a band at the beginning of World War II, but all three band members lost their lives in the war, and Ray lost interest in music.

Fitting

Mrs. Carrie Cash, whose father was a music teacher, learned to play both the piano and guitar and could play "the old pump organ." She accompanied her son on his last television show of the current series.

In the Johnny Cash home is a 70-year-old, five-pedal piano, bought by his grandfather at the turn of the century. "It's one of the finest pianos ever made," Ray Cash boasted.

Then, as something of an afterthought, he remarked: "It's fitting it should be in J.R.'s house."

By Bill Williams





STEVE ELLIS

Now, Steve's got it all worked out

"FOR God's sake I'm only twenty" is Steve Ellis' reaction to the well-meaning people who try to tell him where he is going wrong in his career.

"After all I'm the only one who's going to suffer from what I do. It gets up my nose when people say you should be doing that, not what you're doing.

"Some seem to think I should have stayed with a group, but I don't think you can get five people who get on great together musically, and if they're on the road for five years. It just wasn't right for me to be in a group. Maybe I'm difficult to get along with."

Whether it's been the long break from making live appearances and all the pleasures that inevitably went with being a part of Love Affair, or something less obvious, the change in Steve is marked. He no longer has the arrogance of someone trying to justify his position, and despite passing through what may have seemed to be a period of no consequence, Steve is more relaxed than ever.

"I've now got everything worked out, and I'm not depressed because I know that what happened in the last few months has been worth waiting for," he explained.

The main change uppermost in Steve Ellis' mind is the signing of a contract, with ex-Animal Chas Chandler, for his management.

"I just wanted to find a good manager, and I can't be bothered with the rest of it. I just want to play to the kids. I'm pleased that Chas has been in a group before, because he knows what it's all about. Between us we've got some fantastic ideas, and I'll start working in about six weeks.

"When I left the Love Affair I took our co-manager John Cokell with me. He was really a nice person, but I think we were too friendly for it to work properly. When I told him I was leaving him he was so good about it he sent me a great letter."

Although Steve has only made one live appearance in a long time, he says he is looking forward to working again. The problem of a backing group to work with is already being solved, and the line up may include brass for optional use with the rhythm section.

"The problem is that most bands with brass are doing a Chicago thing," Steve told me. "But I wouldn't want to use it in that way, just to bring brass in for some numbers. It's important that the backing group would have to be a completely different unit, perhaps releasing albums of their own.

"I don't want to be involved in a group thing at all. I had a lot of good offers from groups asking me to join them, but I don't think it's a good thing. As a singer I don't have to depend on four other people, whereas it's different for a musician."

Steve attributes his new outlook to a spell of illness which occurred when he was working with Love Affair.

Steve's new single release is a Barry Mann-Cynthia Weill composition, "Take Your Love". The Mann-Weill combination has already proved successful with numbers like "You've Lost That Loving Feeling" and several of the Ronettes' hits. "Take Your Love" will be Steve's second solo single release, though the first "Evie" "just didn't get played."

BY VAL MABBS

WHY CLODAGH NEVER GIVES UP

CLODAGH Rodgers had to fight every inch of the way to reach her present highly publicised position in pop music. She started singing professionally as a schoolgirl and had to wait nine years before her run of record flops ended with "Come Back And Shake Me."

Now that never-give-up Irish character has been computerised. Clodagh was born at 7 a.m. on March 5, 1947, in Warrenpoint, Northern Ireland. That information was fed into the computer or Astroscope, in London, and it promptly spat out detailed information on what makes the leggy Miss Rodgers tick.

Her ascendant sign is Pisces. "The keyword of this sign is understanding. You are sensitive, shy and retiring — you do not possess any of the drive and dynamism necessary to help you beat the rat race of modern living. In fact, you tend to run away from responsibility for you do not like making decisions."

Note: In fact, Clodagh pays great tributes to the way she can lean on her family and husband John — completely depending on their decisions on her career.

The horoscope goes on: "You prefer to leave everything in a fluid state, trusting to fortune rather than to your own responsibility. Your powers of providing sympathetic advice and understanding the problems of others are limitless.

"You possess great aesthetic appreciation enhanced by a vivid and poetic imagination which makes you turn towards beauty, glamour and elegance. Your most ardent desire in life is to help others, sharing their problems, and enjoying real personal involvement.

"You make friends easily, due to the essential warmth of your nature. You tend towards hero-worship and can easily be exploited due to your ready emotion, romanticism and gullibility. Old world courtesy and chivalry mean a lot to you as do constant reassurances of love. And you feel such a great affinity for the remote, the unattainable and the invisible things of creation that your everyday life frequently degenerates into undisciplined chaos."

Clodagh is also: "so emotional that you are prone to great changes of mood, veering from great ecstasy to black despondency. If you are not careful, melancholy and self-pity could play complete havoc with your peace of mind. You readily succumb to a persecution complex, eventually withdrawing into yourself or resorting to artificial stimulants that will only make you more unstable.

"But you do not possess any really bad qualities, only negative ones of impracticality,



BY PETER JONES

indecisiveness and pessimism, which can be adjusted with perseverance and turned into positive attributes. Since you possess a lively intelligence, you are receptive to new ideas and therefore can easily try to cultivate a well-integrated, balanced personality stressing your particular qualities of tenderness and sensitivity."

As the moon, in Clodagh's case, is in the sign of Leo the Lion: "You have a rather histrionic nature, with a tendency to over-dramatise yourself in ordinary situations. You are frequently in danger of drifting away from reality by concentrating on the pursuit of higher things."

"If you are really lucky, you will find the perfect love — namely someone who will help and advise you. You're not dull, for you have a strong spirit of adventure, but your inherent rationality prevents you from taking too many rash steps. You desire liberty above all things and however much you think of the one you love, your need for freedom of thought is always stronger.

"Your marriage needs great understanding on behalf of your partner if it is to succeed.

"You need a happy atmosphere, free of restrictions, for your relationship to take root and your partner must be able to give you the required mixture of exciting variety and quiet tolerance.

"You tend to be musical, artistic and generally a spinner of dreams. Your adaptability can go to such an extent that you can very easily hide your true feelings. Rather like an actor

when he takes a part in a play. At the same time, you can be sympathetic which could mean that you would make a good nurse.

"And you are impressionable, receptive and have the thoughts of a poet or priest rather than the scientist or soldier.

"You'll not be good with money matters, as basically you wish to rise above such materialism. You can also be very self-less, and with not much business acumen, you may not ever gather much together ... certainly not to hoard or invest to gain profits for yourself."

And looking ahead for Clodagh:

April: You'll find a solution to a knotty problem and will be able to sort out your other difficulties.

May: Quarrels and arguments don't help your mental outlook or overall health — where you are giving affection or loyalty you want to reap these back in sensational terms.

June: A good month for increasing your income — some assets you have forgotten could prove more profitable — and you can make your career more rewarding, money-wise. Your marriage will receive some stress during this month, but consideration and courtesy will go far in patching up differences. Don't hesitate to say you're sorry, if you are in the wrong.

July: Friendship do much for you. Avoid spending time with people who try to deflate your ego. But there is also emotional tension.

This computerised horoscope and personality assessment was completed, without the knowledge that the subject involved was Clodagh Rodgers, by Astroscope, of 23 Abingdon Road, London, W.8. If you'd like to watch the computer working, the organisation is open from 10 a.m. to 6 p.m., Monday to Friday.

NOEL EDMONDS



Thanks for a good time

AND SO Jack de Manio is to leave Radio 4's 'Today' programme after some thirteen years as "frontman".

I've read a number of very interesting articles about his radio retirement and all have referred to Mr de Manio's insatiable appetite for telling the wrong time. I must admit that, although I realise it was a quality that endeared him to many thousands of listeners, I always regarded it as a trait of sheer incompetence.

My intolerance, however, is probably prompted by the fact that his incorrect chronological assessments earned me many an after-school detention for late arrival.

Jack de Manio has, over the past decade, wheeled himself into the ranks of the "establishment elite" — that small band of personalities who gradually become part of our everyday existence — and he now stands alongside such greats as Frank Phillips, Kenneth Horne and Christopher Stone. However, his case is one of particular interest because at a time when broadcasting was still the forum of the perfectionist, he **BUNGLED!**

What's more, he bungled the simplest arithmetic exercise in the world — the time! Jack de Manio obviously has great personal qualities which enabled him to survive his monumental gap in his brainpower and I have no doubt that his passing from 'Today' will be widely lamented.

I am not sufficiently qualified to comment upon Mr de Manio's work, but I would like to give at least one accolade, for he undoubtedly started the professional and premeditated "BUNGLE". As he rolled along,

Jack

making Harry Worth seem like a MENSA candidate, he opened the BBC's Reithian doors to the public and he actually made contact with his listener. "To err is human, to goof is just great."

I've always found great solace when the pilot drops his great bird into land and then carelessly drops it the last ten feet onto the tarmac — he hasn't erred enough to slaughter me but he has proved himself fallible and human.

What coaching I have received in my own particular medium has always contained the warning — "always cover your errors and soldier on regardless". However I have found it difficult, if not impossible, to chat happily away while hot coffee from a spilt beaker tricked over my credentials, or a malfunctioning machine gaily chewed up a carefully prepared jingle.

Indeed, I am prepared to admit, weak as I am, that I am likely to blandly describe these events in dramatic detail rather than hide behind a time check and a request card with a pair of Y-fronts full of Nescafe!

But I do draw the line somewhere. Last Saturday, you didn't hear me apologise for lifting the arm off the record that was actually playing, did you? I do have some scruples, you know!

Please realise that I'm not referring to examples of show-business unprofessionalism — the whole subject of dirty pop groups, missed gigs and bad records is entirely divorced from the "errors" of broadcasting.

I know, deep down inside, that I will never match the broadcasting stature of Jack de Manio — even though I once read the news on Radio Luxembourg with a wet haddock up my tee-shirt and a pair of sopping knickers on my head — and I didn't even flinch once.

In fact, if the truth was only to be told, I'm very happy just revelling in the freedom that Mr de Manio gave us so many years ago — the right to drop a dunghill in the middle of the yard and be loved for it and not despised for it.

Thanks, Jack!



STONE CANYON BAND L TO R ALLEN KEMP, JIM CETERA, RICK, PAT SHANAHAN AND TOM BRUMLEY

IN the fifties, there was this family programme, see, that went to the hearts of Americans from San Francisco to Maine.

It was a fun-packed series that went on even longer than Peyton Place (18 years, to be exact) ... 'The Adventures Of Ozzie & Harriet'. The family (and it really WAS a family, even off TV) consisted of Ozzie, Harriet, Dave and little Ricky Nelson.

In a sense, American kids grew up with them — they watched as Ricky tried to con his dad out of the car so he could go to the dance with 'the guys'. They watched him sulk and pout as big brother Dave got all the action. They watched him discover that girls weren't 'icky' and 'no fun'.

Sensuous

They watched him grow into a teenager and Learn to play guitar? When he started singing at the high school hops, they looked twice — the girls were flocking round the skinny little guy with the sensuous snarl ... and they really WERE, even off TV!

Ricky (or Rick as he is now known) was sixteen when he made his first million seller — 'I'm Walkin''. That was in '57. It was the beginning of a long and beautiful friendship between Rick and record sales. Discs like 'Poor Little Fool', 'Stood Up', 'Travellin' Man', 'Hello Mary Lou' and scores of others. Suddenly, however, there

FIND OUT WHAT RICK'S DOING NOW

was an abrupt end — Ozzie and Harriet disappeared and so did Rick. Nobody was really sure Dave was ever there in the first place.

"It really didn't drop off suddenly — I just drifted out slowly", said a thirty-one year old Rick over the phone. He'd come back ... with two brilliant new albums of brilliant new material and the same sleepy hesitation in his speaking voice.

Fortunate

"I started on radio when I was eight and the when I was eleven, so I sort of grew up in front of the camera.

"My father had been a big band leader and my mother was his lead singer, but the rest of the family never used music on the show. I was 16 when I did 'I'm Walkin'' and used the show to promote it — I think it was one of the first cover records, as Fats Domino had done it first.

"I was fortunate to have been around at the beginning of rock and roll and the 50s and I like to think I contributed something to it, but I don't miss those days — a lot of good things have happened as it has progressed.

Unsure

"When the television show ended, I didn't quite know what I wanted to do musically. I wasn't sure of my direction at all, so I tried a lot of different things. My parents went into semi-retirement in Laguna Beach and my brother Dave into film and TV production. I did some acting in films and I'd like to do more of that.

"There was a period of four or five years when nothing happened — I was doing night clubs, but I didn't like it much. The I started devoting a lot of time to writing — before, I had only written some 'B' sides in the early days."

Now, young Rick has his own group, the Stone Canyon Band, featuring Randy Meisner on bass, Pat Shanahan on drums, Allen Kent guitar and Tom Brumley on steel guitar.

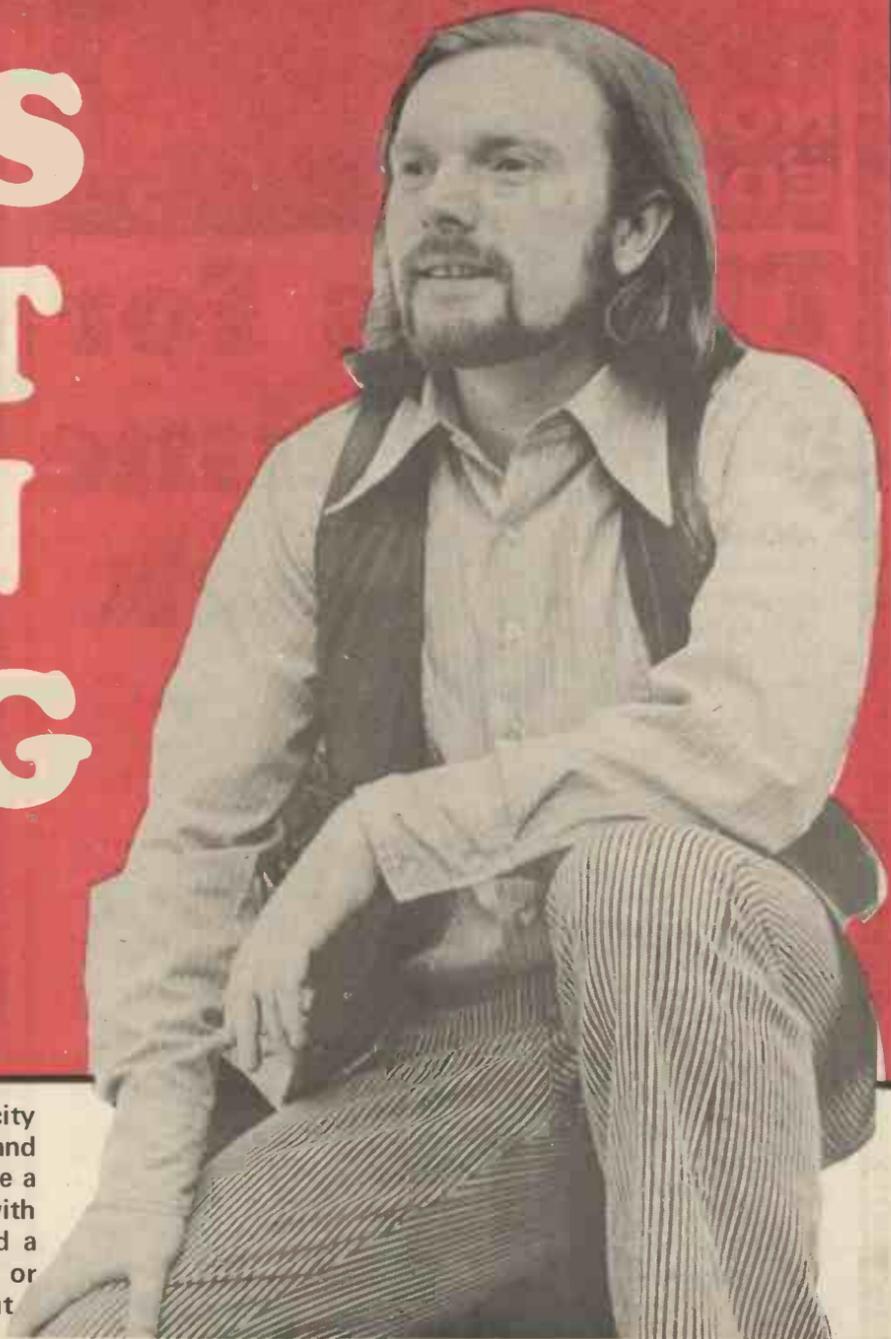
"I'm really pleased with the band", said Rick, "and I hope to write some much better things for us when we get the group to England — which should be around the end of June. I've been there once, but just for a short look around — I've never played there."

There's something magical about Nelson. His old discs were about the finest quality of the era, with James Burton on guitar. You find yourself needing to see what Rick's doing now, because he never went downhill when he went — he just vanished. I wasn't disappointed when I looked — you won't be either.

Lon Goddard

IN RM NEXT WEEK —
JOHN ENTWISTLE,
CLIFF RICHARD
AND
CAT STEVENS

IRELAND'S GREATEST ROCK SON IS COMING HOME



IN AMERICA Van Morrison has gained the status he deserves as a star, drawing capacity crowds to all his concerts and with record releases figuring highly in both singles and album charts. He is a comparatively new name of the past year or so to this island while a few hundred miles away in Belfast he is a living legend, the magic of which increases with each step he takes up the ladder of fame. About five years ago Van aggressively led a group called Them, who have become to Belfast and Ireland what the Beatles are, or were, to Liverpool and England. During the group's very stormy career Them had about a dozen personnel changes and produced two fine albums, 'Them' and 'Them Again'.

The latter contained Van's excellent interpretation of 'It's All Over Now Baby Blue', one of Dylan's best loved songs, and Van's own classic, 'Hey Girl' which was a very brief sampler of what was to follow with 'Astral Weeks' and Van's own classic, 'Hey Girl' which was a very brief sampler of what was to follow with 'Astral Weeks'.

Split

Following a couple of successful tours of the States Van split the group in order to take a much needed rest from the music world and concentrated on songwriting. That was the official end of the group but Alan Henderson, one of the original members, still records and releases albums under the name of Them in L.A.

Although Them had become a big name group (they had four top twenty records in this country and 'Gloria' topped the charts in most European countries) neither Van nor any of the other members of the group reaped much financial reward and the group split up almost penniless, but then as Van says, "That's another story".

Bert Berns, who had tried unsuccessfully to turn Them into a straight pop group brought Van over to America to record an album for his newly formed Bang label. Those sessions resulted in the 'Blowin' Your Mind' album and, just recently released, an album which contains several tracks from 'Blowin' Your Mind' album called 'Brown Eyed Girl' made the top five in the American charts.

BY PAUL CHARLES

That happened sometime during 1967, but just before that success Van once again returned to Britain only to find he couldn't secure many gigs, even at £10 a night. Perhaps that is why he has for so long delayed making his return to this country.

One gig he did manage to play was Queen's University in Belfast. An Irish musician friend of mine who played on the same bill told me that before the gig he inquired from Van as to what material he intended to do. To which Van replied that he wouldn't know what the songs were until he had sang them.

Improvised

That is exactly what Van did; as the musicians laid down a backing to his description Van improvised vocally for the entire hour long piece they did. He would start off with a phrase and keep repeating it until he began to feel the next line which he would then move on to.

Although his songs aren't quite so free these days we can still see quite a bit of vocal adlibbing during the songs. The lyrics always telling a story of bygone days and set in his own vocal cliches outside the main melody line of the song.

In the days of Them Van had so many troubles and emotions built up inside him. He never really

succeeded in letting these out in his music until he wrote the brilliant 'Astral Weeks' rock opera. Eight selections from this opera compose the brilliant 'Astral Weeks' album which is by far the best album I have ever had the pleasure of listening to.

UK visit

The opera lasts for nearly two hours and should be recorded in its entirety for release in the not too distant future; such an album would be worth its weight in gold. On his other two solo albums, 'Moondance' and 'His Band And The Street Choir' Van seems to be much more aware of a listening audience. Depending which way you look at it this can be either good or bad.

Van Morrison visits Britain in June. He plays the Royal Festival Hall at the end of June, Ulster Hall Belfast, National Stadium Dublin and possibly one other London concert. BBC 2's 'In Concert' show has been lined up for Van who will also be filming on location in Ireland for a United Artists film he is doing.

In England it will be the birth of a new star. In Ireland hundreds will forget their troubles and flock along to his two concerts. Five years of lost love will be made up and will indeed be a very warm welcome return home for Ireland's most talented son, Van Morrison.

RONNIE SPECTOR 'Try Some ~ Buy Some'



Her first single on Apple. Composed by George Harrison. Produced by Phil Spector & George Harrison. APPLE 33

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

Mixtures now AMERICAN motorised RELEASES

THE MIXTURES: Henry Ford; Home Away From Home (Polydor 2058-103).

A very important disc for the Aussie boys, following "Pushbike." It's not that same basic catchiness plus the good-time chugging, chuckling sort of backing. It's not very ambitious or anything, just a drawing sort of performance. Truth to tell, it didn't do much for me, but there is that aura of amiability which will surely take it into the charts. Gimmicky sound-effects mid-way. But it's the rhythm that scores most. — CHART CERT.

CROSSWINDS: Time (Columbia). Plaintive and nostalgic little song — pensive lead voice and smoothly-harmonised group sounds, but it drags a bit.

BARRACADE: Pride Comes Before A Fall (Epic). An Easterby-Champ commercial production which has already been released in the States. Pretty direct stuff, but lifted high indeed by the voice of ex-Plastic Penny man Brian Keith. Could make it.

IRON HORSE: The Obeah Man (Bell). Despite competition, this is okay for sound and built round African rhythms that are tight enough, exciting enough, to demand a bit of attention.

DRAFI: United (Decca). Familiar theme on the old peace-and-love theme, with a soaringly effective lead voice. A bit hymnal in style, but the sort of thing that does occasionally take off.

ALAN RANDALL: Mrs Hanky Panky's Fancy Man (MAM). The George Formby man, but this time on a specially-written song, a novelty piece, by Tony Hatch and Jackie Trent. Catchy little theme, with ukelele.

THE ETHIOPANS: Love Bug (GG). Chug-a-jug reggae, with a deep lead voice. Easy-moving mid-tempo material, but nothing to suggest stand-out chances.



RINGO: STRANGULATED TONES

EMPEROR ROSKO: The Customs Man (B and C). Electronic and gravely, a catchy song basically with Rosko not really stretching his vocal chords. But a fair enough novelty.

GREENFIELD: Sweet America (Philips). Rather a hymnal offering. All delivered with suitably serious voice, plus group chorus work. Organ adds to the moodiness.

DR MARIGOLD'S PRESCRIPTION: Muddy Water (Bell). A basically very commercial group, though this isn't their most commercial song. All the same, it has sing-along moments, some gimmicky vocal tricks — and a consistently hard-driving beat. Could just click.

CHOPPER: Singer Without A Song (Decca). This is a good production which moves along a bit. Maybe not predictably a seller, because of a formless spell here and there, but good pop — and well performed.

DONNA HIGHTOWER: If You Hold My Hand (Decca). Winning song from the Costa del Sol festival, clear-edged reading which makes the most of the lyrics. This one could easily register, given the plugs.

BEV HARRELL: Back To The People (Bell). Maurice Gibb production, and a pretty big one with choir and orchestra stirring it up behind a distinctive girl. A full, mature and interesting voice. CHART CHANCE.

RED WALKER: Hear My Heart (Jackpot). Sometimes near the anguished bit, this — a reggae-clad plea from the heart. Very much a specialist performance.

1984: Little Girl (Decca). Fair enough group, but the material gets a strangely accented treatment which puts it into about three categories at once. A clipped sort of sound, chatteringly so.

GUY FLETCHER: Mary In The Morning; Make Me Stand Again (Philips 600 020). A highly-touted new vocal talent, though Guy has done well before as a song-writer. Certainly an expressive voice, simply backer here early on, and it could be that it takes a bit too long to get under way. But the chorus is splendid — swirling strings emphasise the sentimentality. At least a... CHART CHANCE.

GREAT EXPECTATIONS: Midnight Man; The Sky's The Limit (Philips 6006 102). What scores here is the imaginative percussion. Song is familiar enough, in theme and style, but there is that little bit extra — could do enough to overcome the obvious lack of name value. There's soul there in the vocal setting, even if it emerges as a bit repetitious. Still, one to hear. — CHART CHANCE.

RINGO STARR: It Don't Come Easy; Early 1970 (Apple R 5898)

Quite probably a hit even if Ringo had been reading the telephone directory. As it is, it's a repetitive, well-produced song of his own — about various subjects, with fine guitar and drum work helping out Ringo's faintly strangled tones. At first hearing, it didn't mean much — but it has a built-in grow-on-you appeal. Should make the Top Five... easy. The flip contains some pertinent comments on how the Beatles as individuals are getting on — with Kazoo sounds and a country feel to it all. Don't miss this side. — CHART CERT.

BLACK SWAN: Echoes and Rainbows (Ember). One-man "group" — real name Jean Marc Bridge. He sings the lot, plays the lot. A fair example of his imagination, and thinking, but rather over-confused for chart chances.

EXUMA: Exuma, The Obeah Man (Mercury). Wild Afro-rhythms, with a hollering vocal approach which creates fair excitement. But not really for the wide, general taste, I'd sav.

ETHNA CAMPBELL: The Old Rugged Cross (Philips). Traditional air given a solemn, religious sort of reading from a girl with a distinctive voice.

LEE LYNCH: The Call (Ember). Written by the "Snowbird" composer — a considerable performance by Lee, who might well hit the charts. It has a country-ballad feel to it, story-line lyrics — and a fair dollop of emotion.

DAVE BARKER: Groove Me (Upsetter). Lots of "oh baby" exclamations in this reggae production. Pretty commercial-sounding song, but very jerky and danceable. Slightly overdone in parts.

BYRON LEE AND THE DRAGONAIRES: One Bad Apple (Duke). Easy-moving team, this. Song extends Byron's personal range, vocally, and it's a message song in a way.

LLOYD CLARKE: Love You The Most (Black Swan). Lloyd has an eloquent voice which shows up well enough on this sentimental slice of reggae. One of the better releases in this field.

BOB & EARL: Harlem Shuffle (Jay Boy 25). The old Bob & Earl standard still up to par and liable to do well in clubs. Great all round.

MARTY ROBBINS: Tonight Carmén (CBS 7149). Strictly western ballad riddled with Alpert-like brass and Mexican guitar — a story song similar in design to the great 'El Paso' with Marty singing as well as ever. Nice for the country faction.

TOMMY CASH: So This Is Love (Epic 7136). Johnny's brother Tommy with a voice very close to his famous relation. Same deep tone, same hissing 'S' sound in his speech — could have been Johnny except for the more advanced guitar and bouncier production. Good C & W.

LYNN ANDERSON: Promises, Promises (M & M 10088). Much faster than 'Rose Garden' with jumpy steel guitar and banjo. Hook phrase and interpretation are more than adequate to cause interest, but might be a little too countrified for the pop charts.

THE TOKENS: She Lets Her Hair Down (Buddah 2011 069). Two old standards, the 'B' side being the incredible 'The Lion Sleeps Tonight'. As a re-release, it will be of interest to those who haven't been able to find the songs, but probably won't show in the charts. Still remains as two great sounds.

KING BISCUIT BOY: Corrina (Paramount 3012). The old folk-blues standard given an R&B treatment, but tastefully. Good harp sound and good vocals.

POCO: C'mon (7138). One of America's pet groups at the moment displays instrumental capacity above most, but the sheer concentration of sounds and lack of real pattern seems to eliminate it from the English, more conservative, market.

TAMMY WYNETTE: Stand By Your Man (Epic 7137). Soft and silky steel back velvet-voiced Tammy on a sob story ballad that builds in intensity. Good melody line and sensible treatment will make this very popular on the western front.

BILL ANDERSON: Wild Weekend (MCA 1134). Nice jumpy western ditty — no relation to the big hit of the fifties — with straight treatment and flowing steel guitar. A good sound on a fair song.

TONY LEE SYBERT: Hot Pants (CBS 7102). I don't think anyone will pant much over this gimmick song. Pretty ordinary vocals and backing on a country-pop song with guess what catch phrase.

DODOS: Honey (I Need Your Love) (Spark 1051). Bass line to this R&B number is much like JJ & the Bandwagon's 'Same Old Song', but this one doesn't have the melody strength. Production and style are admirable, just needs originality and a better tune.

STAPLE SINGERS: Heavy Makes You Happy (Sha Na Boom Boom) (Stax 2025 019). Brassy R&B with electric piano and group vocals change the style of Bobby Bloom's song in a good way. Beautifully backed and a variety of good solo vocals make it a colourful record, good to the last drop.

DUFFY POWER: Hummingbird (Epic 7139). Very odd melody line on a lyric very powerful. Female backing lends intensity, but this won't be an instant. Nice piano and Duffy sings with feeling for the subject. Birds will love it.

GENE VINCENT: The Day The World Turned Blue (Kama Sutra 2013 018). A slow ballad, possibly disappointing to Vincent's rock 'n' roll fans, but nevertheless, appealing in its melodic beauty. He sings with tearful emotion on an ordinary song with some pleasant backing.

DION: Close To It All (Warner Bros 6120). Further exploration in Dion's new, quieter image. Subdued orchestration surrounds his acoustic guitar on this Melanie song — an environmental piece about realising the world you live in. Dion's voice isn't as effective on this type of lyric song as Melanie's is, but its a fresh outlook. It doesn't appear to have enough character to become a hit, but it will make good listening.

PARTRIDGE FAMILY: Doesn't Somebody Want To Be Wanted (Bell 1150). Beatier than their last and sung with better quality harmonies — an altogether better record than 'I Think I Love You' and it wasn't a failure by any means. Message plea includes nasal American lecture in the middle to add atmospheric variation to the other sections of a well arranged single. Very good.

House Party follow-up



SHOWSTOPPERS

THE SHOWSTOPPERS: Reach In The Goody Bag; How Do You Feel (Beacon BEA 177). "Ain't Nothing But A House-Party" made it twice, of course — and this is technically the official follow-up. It's up-tempo sould with some good American-style harmonic touches and a few moments of real searing brass. Some excellent punching drumming helps it along — maybe it's a shade over-fast, but the sound is good. — CHART CHANCE

Mirrorpick/LPs

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

James really is

JAMES BROWN: 'Superbad' (Polydor 231089). Mr Brown has to be one of those artists that you understand or loathe.

This album is pretty rhythmic to say the least, but at the same time it's very much dependent upon the mood of the listener. If you're feeling all right and like it funky, then give it a try.

The title track 'Superbad' is almost ten minutes of funky percussion, with James mouthing the necessary bag full o' feelin' noises. 'Let It Be Me' which follows has very little of the Brown vocal but substitutes with singers.

The whole album is a live recording, and if you can imagine the all powerful Mr Brown on stage, while listening, you're halfway there. If not save it till you're ready to move along with 'Giving Out Juice' another very long track, with wailing bluesy guitar and swinging jazz feel in the closing chasing vocal from Brown.

More Melodic is 'Some Time' with gentle organ playing, and quite a change. Even the much recorded 'By The Time I Get To Pheonix' is here, and it's pleasant — an uncharacteristic world for Brown, but that's about it — version. V.M.

DAWN: 'Candida' (BELL SBLL 142). Opens with the title track and big hit, contrasting with the following number 'Up On The Roof' the Goffin-King composition, which has



DAVID BOWIE

Mr. funk

some added Tamla style chorus vocals at the end. Dawn are very much Tony Orlando based, and this sounds like a solo album, with girl chorus added.

Perhaps one of the better suited tracks to his voice is James Taylor's 'Rainy Day Man', and he also includes 'Carolina In My Mind'. There is something in Orlando's voice that is reminiscent of Gene Pitney, but it is not used to best advantage, here.

The material is often sadly lacking in inventiveness, and the album generally uninspiring. V.M.

THE SECOND COMING: 'The Second Coming' (Mercury 6338 030). Material from this Chicago-based horn-dominated outfit comes mostly from the relatively uninspired pen of their organist Dave Miller. They are generally a hotch-potch of random influences without much impact at all. Musicianship is hardly exceptional either ... everything is just very, very average. B.M.

UNITED SONS OF AMERICA: 'Greetings From the U.S. of A' (Mercury 6338 036). Despite the few bright moments this is mostly pretty bleak stuff. The group are from California and are vaguely jazzy, but always very American sounding. Surprising inclusion is the carbon copy version of the Carpenter's hit 'We've Only Just Begun', which must add to the confusion of the general bitterness. B.M.

Imaginative Bowie

DAVID BOWIE: 'The Man Who Sold The World' (Mercury 6338 041). David writes all his own material and he has a strong imaginative streak running through it all. The lengthy 'Width Of A Circle' track is a fair enough example, but there is a high standard throughout this album — even if it takes time to register at full throttle. 'Black Country Rock',

J. D. BLACKFOOT 'The Ultimate Prophecy' (Mercury 6338 031). J. D. Blackfoot's voice veers from being an uninteresting rock vehicle to an equally uninteresting folk vehicle. The sole artist winds what sounds like an incredibly weary way through some dreary material, often with disenchanted guitar licks crying for mercy on the way. And to match the dullness of the record is an appropriate sleeve, doom-like and mysterious. B.M.

BOOKER T. & the MG's: 'Melting Pot' (Stax 2325 030). As you well know, a tighter group there never was. Booker, Steve Cropper, Al Jackson Jr, Donald 'Duck' Dunn and a couple of good engineers have brought you superb quality in the light organ-jazz field. Whether it's soft and moody or jumpy, these four guys are the teachers. More of a rock influence here than on previous albums and more of that fine bass beat of theirs. L.G.

BOBBY BARE: 'This Is Bare Country' (Mercury 6338040). Bobby bridges the gap between the country addict and the general-pop fan. His voice is strong, warm and flexible, and rarely sounds sorry for itself. Kristofferson's 'Come Sundown' is a strong sample track and 'Mrs Jones, You Daughter Cried All Night' is an example of how to sentimentalise without overdoing it. A commended slice of country.

'Running Gun Blues' and the title track are stand-out performances — and David's vocal incisiveness is matched by a backing group of Tony Visconti, Mick Ronson, Mick Woodmansley and Ralph Mace (Moog synthesizer). Adventurous and versatile.

BARRY McGUIRE: 'Barry McGuire And The Doctor' (A & M AMLS 2008). Accompanied largely by Eric Hord on a variety of guitars, Barry on largely evocative stuff ... tracks like 'The Old Farm' and 'Too Much City' are commentaries on life today and more spoken than sung. Philosophical material, then, but sometimes stretched to breaking point. Not entirely successful as a showcase.



MR BROWN: BAG FULL O' FEELIN' NOISES

CHAIRMEN OF THE BOARD: In Session (Invictus SVT 1003). They claimed to have several different styles and this album confirms it. From the characteristic 'Everything's Tuesday', Danny Woods takes over the vocals for their big U.S. hit 'Pay To The Piper' and lends a high-pitched

Miracles type sound. As well as that, a slow thoughtful sound on 'Twelfth Of Never'. Album includes 'Patches' and 'Bridge Over Troubled Water' (they all do this song, don't they?) and Holland-Dozier-Holland's title theme, 'Chairmen Of The Board'. L.G.

PERCY FAITH: 'I Think I Love You' (CBS 64319). This actually features that 'Theme From Love Story' but the title track, beautifully arranged, is from the 'Partridge Family' series and also included is an immaculate 'My Sweet Lord' in which the emphasis is on the melody line. A good album even by the usual high Faith standards.

LOUIS ARMSTRONG: 'Country 'n' Western' (Avco Embassy 6466006). Sounds a bit unlikely, this moulding of two different

styles, but it comes off well. Louis, gravely as ever, tackles songs like 'Running Bear', 'Almost Persuaded', 'Ramblin' Rose' with a Nashville-based rhythm section, steel guitar and all, and he gives the material a new lease of life. Louis enjoys his work — he therefore avoids the maudlin approach of so many country artists.

SERGIO MENDES AND BRASIL '66: 'Stillness' (A & M 2009). The same slightly superficial sweetness, and yet some moments of driving excitement. Group has a steadily-building following and superb arrangements on such as 'Sometimes In Winter' and the eloquent 'Lost In Paradise' make this perhaps their best album yet. Excellent acoustic guitar work from Gracinha.



ERIC BURDON

Eric's poor story

ERIC BURDON & THE ANIMALS: 'Winds Of Change' (MGM 2354 001). Major part of this album is what can be best described as narrative set to music, and pretty poor narrative at that.

This re-released album opens with the sitar based title track, with Eric reeling off the changes in groups. 'Paint It Black' becomes monotonous and over-long, and 'Black Plague' has Eric intoning mournfully. I'm sorry but I can't take any of this album as being sincere, and with the current enthusiasm over War, it was best left where it was. Better tracks are 'Good Times' and 'San Franciscan Nights'. V.M.

VARIOUS ARTISTS: 'Together' (CBS SPR 52). A 16-track panoramic view of the CBS talent roster. Good showcase for Trees, plus helping of Soft Machine, the Chamber Brothers, Laura Nyro ('Beads Of Sweat'), Janis Joplin and the still under-rated Spirit.

ANDRE KOSTELANETZ: 'Love Story' (CBS 64362). Yet another album dedicated to the theme song of the weepy old movie. But that's not to say this is in any way a lesser production. Kostelanetz has long been revered in the orchestral field and, what's more, he manages to keep bang up to date.

BLUE CHEER: 'The Original Human Being' (Philips 6336004). Fairly basic blues material, mostly original numbers and with extra strength added by tenor sax and the drummer. 'Babaji', alias 'Twilight Raga', is pretty inventive stuff, but numbers like 'Tears By My Bed' are pretentious lyrically, and this in-and-out track form lessens the impact of the good parts.

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Keith Altham talks to Ray Dorset

"WE ARE not the kind of people who kid themselves that each time they pick up a guitar it will be a masterpiece, but we are a good rock band getting better and we genuinely enjoy playing our music — as long as we can communicate that joy to other people there are no problems."

The speaker of that sound piece of common sense is the amiable young man who has written both 'In The Summertime' and 'Baby Jump' for Mungo Jerry, their demon 'skiffler' Ray Dorset who far from allowing success to his sideboards has merely widened his grin and set his evil looking black stetson more firmly on his head.

"What we've done with 'Mighty Baby' is to convince people that we were not going to rely on one particular style to see us through," said Ray. They let the Mixtures do the obvious thing but Ray bears them no ill will for that.

"In a way they did us a great favour because the Press and critics were continually comparing them with us and giving us free plugs before we were out with a record. What was even better was that we were able to show those few critics who thought we had missed out by not doing 'The Pushbike Song' we were right not to sit back and play it safe with another 'skiffle-type' song by getting 'Baby' to number one."

There seems no doubt that a great deal of Mungo Jerry's appeal is down to that home cooked musical pattern they have established and audiences have been known to participate in the most demonstrative manner at the group's 'do-it-yourself' gigs. But does the spontaneity of the music which is in part the reason for their joy and vitality sound almost 'amateurish' at times?

"Er... I'd prefer 'casual' smiled Mr Dorset with teeth spread across his face. "But I know what you mean. We like to keep a lot of our music simple so that the audience feels almost as if it could join in and jam with us. We like people to feel a part of the songs — something they can share with us."

"I don't think you could describe our music as anything like 'bubblegum' or 'teenybop' because our biggest successes have been at Colleges and Universities where the audiences are quite discerning and on Festivals where anything poor musically just wouldn't go down."

"We have already proved with our new single that we can get into a different bag electronically and there are some tracks on our album 'Electronically Tested' like Willie Dixon's 'I Wanna Make Love To



RAY: 'AMERICA IS AMERICA'

'I prefer to call our music casual'

You which helps demonstrate a new potential."

However, there is no fear that Mungo are going to give up that 'good-time' approach which is at the root of almost everything they do. It originated almost by accident but is the foundation stone for Ray's composition and his own musical background has been geared to the kind of folk-rock which imbues their music with such a happy sound.

"I was in a rock band in the old days called the 'Tramps' which used to play at the Station Hotel Richmond on Saturday nights' recalls Ray. "On Thursday's they had a blues band who were just participating in the most demonstrative manner at the group's 'do-it-yourself' gigs. But does the spontaneity of the music which is in part the reason for their joy and vitality sound almost 'amateurish' at times?"

"I'm still basically a 'rocker' because that music form had an energy and excitement like no other. The style which most people associate with us came about a year or so ago when I was doing gigs with the band in East Anglia and we threw a few harmonicas and kazoos into the back of the van which we played later for our own amusement."

"I used to play all the old Jesse Fuller and Leadbelly songs I knew and when I forgot the words or bits of the music I'd put in bits of my own. Someone would have a tambourine and someone else might be just banging on the side of the van."

"We had a gig to do down at Oxford University one week and we found ourselves without a drummer. As a trio we felt a bit lost but thought 'what the hell — we need the bread' so we went down and busked it. Keef Hartley was on before us and we nearly

died a death when we saw the amount of equipment and amps he was carrying."

"When we got up on stage most of the people were on their way home and we started to blow through one amplifier — we must have sounded like a rusty old 78 record. We decided the only thing to do was play for ourselves and have a bit of fun. After one number people began drifting back into the hall and slowly it began filling up — by the end of the evening everyone was leaping around like maniacs." That established a new musical pattern for them.

Mungo followed their initial success in the UK with a recent trip to America and another to Europe.

"America is America," said Ray phlegmatically. "We played the Whisky-a-go-go and places like that — the Fillmore which really is not as heavy as they make out. A few people like Harvey Mandel and John Mayall came to see us at the Whisky. Someone told me what Mayall said about us but I don't want to repeat it."

Ray also had a brief run-in with late unlamented Monkees, Mickie Dolenz who is about to open a chain of health food stars and Peter Tork whose house is apparently occupied by three of four groups which Peter has formed but none of which will let him join!

"We went to Italy which is still difficult to make people move because they are so hung up on big ballads and Portugal which was great because the young people welcome anyone who gives them a chance to cut loose."

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Thursday, April 15: In concert at the Guildhall
 MOTT THE HOOPLE
 JOHN MARTYN
 Friday, April 16: SWEGAS
 Saturday, April 17: SAM APPLE PIE
 Sunday, April 18: STRAY
 Saturday, April 24: KARAKORUM plus The Great Western Light Show
 Sunday, April 25: In concert at the Guildhall
 FAIRPORT CONVENTION plus HOME

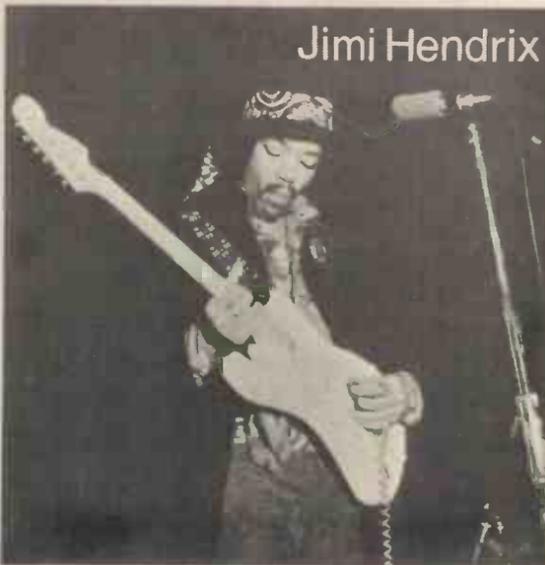
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 BRIAN SMITH

Bumpers, 7-14 Coventry St. W.1
 RAVING RUPERT PLUS RAMESES

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Van Dike, Exmouth Rd., Plymouth
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Chelsea Village, Glen Fern Rd., Bournemouth, Hants
 MARMALADE

Top Rank Suite, Doncaster
 PINK FLOYD, QUIVER, FOREVER MORE, AMERICA

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Bull's Head, Barnes Bridge, S.W.13
 BARBARA THOMPSON
 AND ART THEMAN

Bumpers, 7-14 Coventry St., W.1
 TUSKA PLUS FUZZY DUCK

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Van Dike, Exmouth Rd., Plymouth
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Bull's Head, Barnes Bridge, S.W.13
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SUNDAY

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Fox at Greyhound, Park Lane, Croydon
 ATOMIC ROOSTER AND ROOT AND JENNY JACKSON'S PEACE CORPS

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 BARLEY

Heads, 121 Queensgate, S.W.7
 DAVID

Bull's Head, Barnes Bridge, S.W.13
 Lunch time: TOMMY WHITTLE
 Evening: DUNCAN LE MONT

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 TINY CLANGER

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Wall City, Quantways, Chester
 1st floor: SKID ROW
 2nd floor: THE SWEET

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 GNIDGROLOG

Bull's Head, Barnes Bridge, S.W.13
 A GUEST GROUP

Bumpers, 7-14 Coventry St., W.1
 FLYING MACHINE PLUS GRAPHITE PLUS FAST DUCK

TUESDAY

Fox at Starlight, High Street, Crawley
 RENAISSANCE

Heads, 121 Queensgate, S.W.7
 MAX MERRITT AND THE METEORS

Bull's Head, Barnes Bridge, S.W.13
 SANDY BROWN AND DICK SADHALTER

Bumpers, 7-14 Coventry St., W.1
 FELIX

WEDNESDAY

Heads, 121 Queensgate, S.W.7
 THIN LIZZIE

Bull's Head, Barnes Bridge, S.W.13
 BRIAN SMITH

Bumpers, 7-14 Coventry St., W.1
 BBC RADIO ONE CLUB — LIVE ON STAGE — WILD ANGELS
 Evening: HOOKFOOT

IT PAYS TO ADVERTISE IN RM



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 B. B. KING LIVE AT COOK COUNTY JAIL
- 2 2 CURTIS Curtis Mayfield
- 3 4 WORKIN' TOGETHER Ike and Tina Turner
- 4 9 ABRAXAS Santana
- 5 5 MELTING POT Booker T. and the MGs
- 6 6 CRY OF LOVE Jimi Hendrix
- 7 3 TO BE CONTINUED Isaac Hayes
- 8 8 CHAPTER TWO Robert Flack
- 9 16 SOUNDS OF SIMON Joe Simon
- 10 - LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension
- 11 20 STAPLE SWINGERS Staple Singers
- 12 12 BLACK ROCK Bar-Kays
- 13 7 SLY AND THE FAMILY STONE'S GREATEST HITS
- 14 14 ONE STEP BEYOND Johnnie Taylor
- 15 15 THIRD ALBUM Jackson 5
- 16 18 KOOL AND THE GANG LIVE AT THE SEX MACHINE
- 17 17 PEARL Janis Joplin
- 18 - THIS IS MADNESS Last Poets
- 19 19 LIVE DOIN' THE PUSH AND PULL AT P.J.'s Rufus Thomas
- 20 13 SUPERBAD James Brown

singles

- 1 1 JUST MY IMAGINATION (Running Away With Me) Temptations Gordy
- 2 5 WHAT'S GOING ON Marvin Gaye Tamla
- 3 11 JOY TO THE WORLD Three Dog Night Dunhill
- 4 4 SHE'S A LADY Tom Jones Parrot
- 5 3 FOR ALL WE KNOW Carpenters A&M
- 6 2 ME AND BOBBY McGEE Janis Joplin Columbia
- 7 7 DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family Bell
- 8 10 ANOTHER DAY/OH WOMAN OH WHY Paul McCartney Apple
- 9 6 PROUD MARY Ike and Tina Turner Liberty
- 10 16 ONE TOKE OVER THE LINE Brewer and Shipley Kama Sutra
- 11 12 WILD WORLD Cat Stevens A&M
- 12 8 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith Mega
- 13 9 LOVE STORY (Where Do I Begin) Andy Williams Columbia
- 14 14 WHAT IS LIFE George Harrison Apple
- 15 - NEVER CAN SAY GOODBYE Jackson 5 Motown
- 16 31 PUT YOUR HAND IN THE HAND Ocean Polydor
- 17 21 NO LOVE AT ALL B. J. Thomas Scepter
- 18 13 OYE COMO VA Santana Columbia
- 19 26 I AM... I SAID Neil Diamond Uni
- 20 15 TEMPTATION EYES Grass Roots Dunhill
- 21 25 LOVE'S LINES, ANGLES AND RHYMES 5th Dimension Bell
- 22 27 EIGHTEEN Alice Cooper Warner Bros
- 23 23 BLUE MONEY Van Morrison Warner Bros
- 24 32 WE CAN WORK IT OUT Stevie Wonder Motown
- 25 33 STAY AWHILE Bells Polydor
- 26 19 YOU'RE ALL I NEED TO GET BY Aretha Franklin Atlantic
- 27 28 HEAVY MAKES YOU HAPPY Staple Singers Stax
- 28 39 IF Bread Elektra
- 29 29 SOUL POWER James Brown King
- 30 41 I PLAY AND SING Dawn Bell
- 31 22 CRIED LIKE A BABY Bobby Sherman Metromedia
- 32 34 DREAM BABY (How Long Must I Dream) Glen Campbell Capitol
- 33 35 WHERE DID THEY GO, LORD/RAGS TO RICHES Elvis Presley RCA
- 34 18 ONE BAD APPLE Osmonds MGM
- 35 38 BABY LET ME KISS YOU King Floyd Cotillion
- 36 17 AMOS MOSES Jerry Reed RCA Victor
- 37 20 FREE Chicago Columbia
- 38 47 FRIENDS Elton John Uni
- 39 44 CHICK-A-BOOM Daddy Dewdrop MGM
- 40 - POWER TO THE PEOPLE John Lennon/Plastic Ono Band Apple
- 41 42 TIMOTHY Buoys Scepter
- 42 43 DON'T CHANGE ON ME Ray Charles ABC
- 43 46 I LOVE YOU FOR ALL SEASONS Fuzz Calla
- 44 50 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles Motown
- 45 45 WHEN THERE'S NO YOU Engelbert Humperdinck Parrot
- 46 49 DO ME RIGHT Detroit Emeralds Westbound
- 47 - WOODSTOCK Matthews' Southern Comfort Decca
- 48 37 SIT YOURSELF DOWN Stephen Stills Atlantic
- 49 40 ASK ME NO QUESTIONS B. B. King ABC
- 50 53 I WON'T MENTION IT AGAIN Ray Price Columbia

albums

- 1 1 PEARL Janis Joplin Columbia
- 2 2 LOVE STORY Soundtrack Paramount
- 3 4 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 4 3 CRY OF LOVE Jimi Hendrix Reprise
- 5 5 LOVE STORY Andy Williams Columbia
- 6 6 CHICAGO III Columbia
- 7 7 GOLDEN BISQUITS Three Dog Night Dunhill
- 8 8 ABRAXAS Santana Columbia
- 9 11 TEA FOR THE TILLERMAN Cat Stevens A&M
- 10 14 CLOSE TO YOU Carpenters A&M
- 11 9 TUMBLEWEED CONNECTION Elton John Uni
- 12 12 IF I COULD ONLY REMEMBER MY NAME David Crosby Atlantic
- 13 15 PARANOID Black Sabbath Warner Bros
- 14 10 STONEY END Barbra Streisand Columbia
- 15 13 ALL THINGS MUST PASS George Harrison Apple
- 16 16 THE PARTRIDGE FAMILY ALBUM Bell
- 17 36 UP TO DATE Partridge Family Bell
- 18 19 PENDULUM Creedence Clearwater Revival Fantasy
- 19 18 GREATEST HITS Sly & the Family Stone Epic
- 20 17 IF YOU COULD READ MY MIND Gordon Lightfoot Reprise
- 21 21 ROSE GARDEN Lynn Anderson Columbia
- 22 22 SWEETHEART Engelbert Humperdinck Parrot
- 23 26 SWEET BABY JAMES James Taylor Warner Bros
- 24 23 ELTON JOHN Uni
- 25 25 LIVE AT COOK COUNTY JAIL B. B. King ABC
- 26 20 EMERSON, LAKE & PALMER Cotillion
- 27 33 LOVE'S LINES, ANGLES & RHYMES Fifth Dimension Bell
- 28 - WOODSTOCK 2 Soundtrack Cotillion
- 29 24 GOLD/THEIR GREAT HITS Steppenwolf Dunhill
- 30 27 WORKIN' TOGETHER Ike & Tina Turner Liberty
- 31 28 IT'S IMPOSSIBLE Perry Como RCA Victor
- 32 39 LONG PLAYER Faces Warner Bros
- 33 34 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith Mega
- 34 30 TO BE CONTINUED Isaac Hayes Enterprise
- 35 35 LIVE ALBUM Grand Funk Railroad Capitol
- 36 44 THE POINT! Nilsson RCA Victor
- 37 38, 45 LOVE IT TO DEATH Alice Cooper Warner Bros
- 38 45 THIS IS A RECORDING Lily Tomlin Polydor
- 39 40 FOR THE GOOD TIMES Ray Price Columbia
- 40 43 MANNA Bread Elektra
- 41 48 FRIENDS Soundtrack Paramount
- 42 53 MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini RCA Victor
- 43 46 TARKIO Brewer & Shipley Kama Sutra
- 44 42 THIRD ALBUM Jackson 5 Motown
- 45 32 ELVIS COUNTRY Elvis Presley RCA Victor
- 46 41 NANTUCKET SLEIGHRIDE Mountain Windfall
- 47 31 CURTIS Curtis Mayfield Curtom
- 48 50 SEATRIN Capitol
- 49 29 OSMONDS MGM
- 50 51 MELTING POT Booker T. and the MG's Stax

Due to production problems during the Easter holiday, the Singles and Albums charts are repeated from last week.

soul singles

- 1 1 WHAT'S GOING ON Marvin Gaye
- 2 2 JUST MY IMAGINATION (Running Away With Me) Temptations
- 3 3 SOUL POWER James Brown
- 4 - NEVER CAN SAY GOODBYE Jackson 5
- 5 9 WE CAN WORK IT OUT Stevie Wonder
- 6 8 BABY LET ME KISS YOU King Floyd
- 7 7 DO ME RIGHT Detroit Emeralds
- 8 13 IF IT'S REAL WHAT I FEEL Jerry Butler
- 9 14 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites
- 10 10 COULD I FORGET YOU Tyrone Davis
- 11 4 YOU'RE ALL I NEED TO GET BY Aretha Franklin
- 12 17 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles
- 13 5 PROUD MARY Ike and Tina Turner
- 14 6 HEAVY MAKES YOU HAPPY Staple Singers
- 15 - DON'T CHANGE ON ME Ray Charles
- 16 16 COOL AID Paul Humphrey and his Cool Aid Chemists
- 17 15 AIN'T GOT TIME Impressions
- 18 19 GIRLS OF THE CITY Esquires
- 19 - WARPATH Isley Brothers
- 20 20 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations

BILLBOARD'S BIG HIT PREDICTIONS

BY using last-minute sales trends and detailed information collected from retailers, Billboard Publications in America are able to produce computerised facts about which singles are most likely to make the highest chart gains NEXT WEEK.

This ability to predict, with a high degree of accuracy, the fastest movers for the week's sales following the published charts, is of obvious interest to the pop industry and fans alike.

Billboard's "Prediction Spot" will appear exclusively in Record Mirror week by week. This week's list:

- JACKSON 5, Never Can Say Goodbye
- OCEAN, Put Your Hand In The Hand
- NEIL DIAMOND, I Am... I Said
- STEVIE WONDER, We Can Work It Out
- BELLS, Stay Awhile
- BREAD, If
- DADDY DEWDROP, Chick-A-Boom
- DAWN, I Play And Sing
- JOHN LENNON, Power To The People
- LOBO, Me And You And A Dog Named Boo
- DOORS, Love Her Madly
- CHI-LITES, Give More Power To The People



BREAD: TIPPED FOR A BIG U.S. SINGLE HIT



JACKSON 5 SEEN HERE WITH BILL COSBY IN A SCENE FROM THE DIANA ROSS TV SPECIAL



THANKS to reader MALCOLM J. B. FINLAYSON of Inchcafe Road, Arbroath, Angus, Scotland for the Face title idea this week.....MICK JAGGER in white Mercedes passed RM's VAL in white Morris on Ashford road.....GEORGIE FAME and ALAN PRICE went down a storm at their Bournemouth concert last week.....ROBERT YOUNG to represent Britain in the Knokke Song Festival in July.

SUE of SUE and SUNNY expecting her second child at the end of the summer..... And now the soccer results: Gem Records 2 Island Records 1.....TONY MACAULEY writing next single for SYLVIA McNEIL..... WHO'S JOHN ENTWISTLE collecting numerous books on guns.

No results from RNI listeners survey yet however summer schedules start in about a month's time.....STEVE BRADSHAW'S BBC Radio London show on Tuesday evenings impressive.

With the gaining of a gold disc for his "Friends" album ELTON JOHN now has three gold LPs in the U.S. charts..... Good luck MONTY (for further details watch BBC-1 tonight (Thursday) at 8..... New BREAD LP is called "Manna" - after "Manna (That's What I Want)"?

On the cover of his new LP TONY JOE WHITE looks like P. J. PROBY.....JOHN SMITH, yes JOHN SMITH is leaving the EMI press office to become a market gardener.....Is "Double Barrell" any different to any other Reggae record?.....MALCOLM ROBERTS to be on panel of judges at the Mexican International Song Festival next week.

Liberty handout this week described COCHISE album track 'Why I Sing The Blues' as opening with 'crashing symbols'..... British record industry going all out to bag bootleggers.....LOUDON WAINWRIGHT III a very good writer with an excellent album out on Atlantic.....New DOORS LP, produced by themselves, finished and ready for Elektra release soon. Title: 'L.A. Woman'.

Among those helping out on MIKE HERON'S (INCREDIBLE STRING BAND) forthcoming solo album are PETE TOWNSHEND, KEITH MOON, RICHARD THOMPSON, members of the FACES and FOTHERINGAY.....ex-COUNTRY JOE and the FISH lead guitarist BARRY MELTON has formed BARRY MELTON and the FISH.

The 'JADE' album, featuring ROD EDWARDS, has just been released in the States as 'Silver Jade', but ROD and ROGER HAND now comprise another group called 'EDWARDS HAND' - what's happening?.....STONES' 'Sticky Fingers' album cover and zipper incredible. Inside zip are 'Y' fronts with Andy Warhol single together..... GRAHAM NASH recording a solo album..... CLARENCE CROSDALE of DEMON FUZZ once trained with MARY BICKNALL.....while MUNGO JERRY played the Marquee, hoax booking in Makeley rooked many fans. Police after the culprit.

the 50

record mirror

singles albums

THIS WEEK	LAST WEEK	WEEKS IN CHART	ARTIST	TITLE	RECORD LABEL
1	1	7	HOT LOVÉ T. Rex	Fly BUG 6	
2	2	5	BRIDGET THE MIDGET Ray Stevens	CBS 7070	
3	3	8	ROSE GARDEN Lynn Anderson	CBS 5360	
4	6	4	JACK IN THE BOX Clodagh Rodgers	RCA Victor RCA 2066	
5	4	7	ANOTHER DAY Paul McCartney	Apple R 5889	
6	8	4	THERE GOES MY EVERYTHING Elvis Presley	RCA Victor 2060	
7	10	7	WALKING CCS	RAK 109	
8	7	4	POWER TO THE PEOPLE John Lennon/Plastic Ono Band	Apple R5892	
9	9	13	IT'S IMPOSSIBLE Perry Como	RCA 2043	
10	5	8	BABY JUMP Mungo Jerry	Dawn DNX 2505	
11	11	7	STRANGE KIND OF WOMAN Deep Purple	Harvest HAR 5033	
12	12	4	IF NOT FOR YOU Olivia Newton-John	Pye 7N 25543	
13	20	4	(Where Do I Begin) LOVE STORY Andy Williams	CBS 7020	
14	14	12	MY SWEET LORD George Harrison	Apple R 5884	
15	13	8	SWEET CAROLINE Neil Diamond	Uni UN 531	
16	15	13	PUSHBIKE SONG Mixtures	Polydor 2058 083	
17	21	3	DOUBLE BARREL Dave and Ansil Collins	Technique TE 901	
18	19	18	AMAZING GRACE Judy Collins	Elektra 2101 020	
19	17	7	ROSE GARDEN New World	RAK 111	
20	28	5	FUNNY FUNNY Sweet	RCA 2051	
21	30	3	SOMETHING OLD SOMETHING NEW Fantastics	Bell BLL 1141	
22	24	6	YOU COULD'VE BEEN A LADY Hot Chocolate	RAK RAK 110	
23	16	6	I WILL DRINK THE WINE Frank Sinatra	Reprise RS 23487	
24	25	19	GRANDAD Clive Dunn	Columbia DB 8726	
25	22	47	MY WAY Frank Sinatra	Reprise RS 20817	
26	-	-	MOZART SYMPHONY No. 40 Waldo de los Rios	A&M AMS 836	
27	18	10	TOMORROW NIGHT Atomic Rooster	B&C CB 131	
28	41	2	REMEMBER ME Diana Ross	Tamla Motown TMG 768	
29	23	8	WHO PUT THE LIGHTS OUT? Dana	Rex R 11062	
30	26	8	EVERYTHING'S TUESDAY Chairmen of the Board	Invictus INV 507	
31	37	3	MY LITTLE ONE Marmalade	Decca F 13135	
32	-	-	KNOCK THREE TIMES Dawn	Bell BLL 1146	
33	29	13	RESURRECTION SHUFFLE Ashton, Gardner and Dyke	Capitol CL 15665	
34	38	3	(Where Do I Begin) LOVE STORY Shirley Bassey	United Artists UP 35194	
35	-	-	MOMMA'S PEARL Jackson Five	Tamla Motown TMG 769	
36	-	-	SILVERY RAIN Cliff Richard	Columbia DB 8774	
37	44	2	MOZART 40 Sovereign Collection	Capitol CL 15676	
38	50	2	INDIANA WANTS ME R. Dean Taylor	Tamla Motown TMG 763	
39	27	13	STONED LOVE Supremes	Tamla Motown TMG 760	
40	36	4	HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival	Liberty LBF 15440	
41	33	9	STONE END Barbra Streisand	CBS 5321	
42	-	-	GIPSY WOMAN Brian Hyland	Uni UN 530	
43	-	-	DIDN'T I (Blow Your Mind This Time) Delfonics	Bell BLL 1099	
44	31	15	RUPERT Jackie Lee	Pye 7N 45003	
45	42	12	YOUR SONG Elton John	DJM DJS 233	
46	48	2	SUGAR SUGAR Sakkarin	RCA 2064	
47	35	9	I THINK I LOVE YOU Partridge Family	Bell BLL 1130	
48	39	3	DREAM BABY Glen Campbell	Capitol CL 15674	
49	-	-	ROSETTA Fame and Price Together	CBS 7108	
50	34	9	SONG OF MY LIFE Petula Clark	Pye 7N 45026	

Due to production problems during the Easter holiday, the Singles chart is repeated from last week.

1	-	-	MOTOWN CHARTBUSTERS Vol 5	Tamla Motown STML 11181
2	1	3	HOME LOVING MAN Andy Williams	CBS 64286
3	3	51	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
4	2	3	CRY OF LOVE Jimi Hendrix	Track 2408 101
5	4	3	AQUALUNG Jethro Tull	Island ILPS 9145
6	-	-	ELEGY Nice	Buddah 2318 009
7	6	1	I'M TEN THOUSAND YEARS OLD Elvis Presley	RCA SF 8172
8	28	3	THE YES ALBUM Yes	Atlantic 2400 101
9	8	10	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise RSLP 1032
10	7	45	ANDY WILLIAMS GREATEST HITS	CBS 63920
11	5	3	PORTRAIT IN MUSIC Burt Bacharach	A&M AMLS 2010
12	22	3	DEATH WALKS BEHIND YOU Atomic Rooster	Charisma CAS 1026
13	34	6	T. REX	Fly HIFLY 2
14	14	3	2001-SPACE ODYSSEY	MGM 2315 034
15	41	13	SWEET BABY JAMES James Taylor	Warner Bros WS/W 1843
16	13	6	TUMBLEWEED CONNECTION Elton John	DJM DJLPS 410
17	9	3	STONE AGE Rolling Stones	Decca SKL 5084
18	24	1	IT'S IMPOSSIBLE Perry Como	RCA SF 8175
19	25	1	ELECTRONICALLY TESTED Mungo Jerry	Dawn DNLS 3020
20	15	66	LED ZEPPELIN II	Atlantic 588 198
21	50	11	EMERSON LAKE AND PALMER	Island ILPS 9132
22	21	3	SPLIT Groundhogs	Liberty LBG 83401
23	-	-	CANDLES IN THE RAIN Melanie	Buddah 2318 009
24	19	8	ALL THINGS MUST PASS George Harrison	Apple STCH 639
25	-	-	LET IT BE Beatles	Apple PCS 7096
26	11	1	EDIZIONE D'ORO Four Seasons	Philips 6640 002
27	16	3	ELTON JOHN	DJM DJLPS 406
28	-	-	STONE END Barbra Streisand	CBS 64269
29	12	299	SOUND OF MUSIC Soundtrack	RCA SB/RB 6616
30	-	-	OVER AND OVER Nana Mouskouri	Fontana STL 5511
31	-	-	MOTOWN CHARTBUSTERS Vol 4	CBS 63629
32	33	2	PARSLEY, SAGE, ROSEMARY AND THYME Simon and Garfunkel	CBS 62860
33	43	3	MARVIN, WELCH AND FARRAR	Regal Zonophone SRZA 8502
34	37	3	TURN ON THE SUN Nana Mouskouri	Fontana 6312 008
35	18	3	THE COMPLEAT TOM PAXTON	Elektra EKD 2003
36	46	2	GRADUATE Simon and Garfunkel	CBS 70042
37	-	-	JOHNNY CASH AT SAN QUENTIN	CBS 63629
38	30	3	SOUNDS OF SILENCE Simon and Garfunkel	CBS 66290
39	-	-	GOLD Neil Diamond	Uni UNLS 116
40	-	-	LED ZEPPELIN III	Atlantic 2401 002
41	-	-	MY WAY Frank Sinatra	Reprise RSLP 1029
42	36	3	LOVE STORY Johnny Mathis	CBS 64334
43	10	35	DEEP PURPLE IN ROCK	Harvest SHVL 777
44	17	14	AIR CONDITIONING Curved Air	Warner Bros WSX 3012
45	-	-	ROSE GARDEN Lynn Anderson	CBS 64333
46	-	-	McCARTNEY Paul McCartney	Apple PCS 7102
47	40	2	FRANK SINATRA GREATEST HITS	Reprise RSLP/RLP 1025
48	-	-	EASY RIDER Soundtrack	Stateside SSL 5018
49	-	-	WILD LIFE Mott The Hoople	Island ILSP 9144
50	-	-	PEARL Janis Joplin	CBS 64188

top producers

- 1 Tony Visconti
- 2 Ray Stevens
- 3 Glen Sutton
- 4 Kenny Young
- 5 Paul McCartney
- 6 -
- 7 Mickie Most
- 8 Phil Spector/John & Yoko
- 9 Ernie Altschuler
- 10 Barry Murray
- 11 Deep Purple
- 12 Festival
- 13 Dick Glasser
- 14 Harrison/Spector
- 15 Tom Catalano/Neil Diamond
- 16 David Mackay
- 17 Winston Riley
- 18 Mark Abramson
- 19 Mike Hurst
- 20 Phil Wainman
- 21 Macauley/Greenaway
- 22 Mickie Most
- 23 Don Costa
- 24 Cameron/Dunn
- 25 Don Costa
- 26 Rafael Trabucchelli
- 27 Atomic Rooster
- 28 Nickolas & V. Simpson
- 29 Bill Landis
- 30 Holland-Dozier-Holland

5 years ago

- 1 2 SOMEBODY HELP ME Spencer Davis Group
- 2 1 THE SUN AIN'T GONNA SHINE ANYMORE Walker Bros
- 3 9 SOUND OF SILENCE Bachelors
- 4 6 HOLD TIGHT Dave, Dee, Dozy, Beaky, Mick and Tich
- 5 - SUBSTITUTE Who
- 6 7 ELUSIVE BUTTERFLY Val Doonican
- 7 5 ELUSIVE BUTTERFLY Bob Lind
- 8 10 MAKE THE WORLD GO AWAY Eddie Arnold
- 9 4 DEDICATED FOLLOWER OF FASHION Kinks
- 10 - YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield

10 years ago

- 1 2 WOODEN HEART Elvis Presley
- 1 4 YOU'RE DRIVING ME CRAZY Temperance Seven
- 3 3 BLUE MOON Marcells
- 4 1 ARE YOU SURE The Allisons
- 5 7 LAZY RIVER Bobby Darin
- 6 - THEME FROM DIXIE Duane Eddy
- 7 - WARPAINT Brook Brothers
- 8 - GEE WHIZ IT'S YOU Cliff Richard
- 9 - DON'T TREAT ME LIKE A CHILD Helen Shapiro
- 10 - ON THE REBOUND Floyd Cramer

SENSATIONAL!

Corny, yes,
but the only
appropriate
word for this



LORETTA LYNN'S FAMOUS DANCE



HANK WILLIAMS JR. ON STAGE AT WEMBLEY

IF YOU accept that Johnny Cash and Glen Campbell are not just country singers but brilliant individual talents then please read on. Because this message is for all those who immediately turn the page when that dreaded word country crops up.

If you think Hank Williams Jr is just the son of the man who made 'Your Cheatin Heart' famous sometime in the long distant past then you're in for an even bigger surprise.

There were some great, some terrible, acts at promoter Mervyn Conn's mammoth third

international festival of country music at Wembley's Empire Pool on Saturday and Sunday but the act which outshone all others was that of Hank Jnr.

Making his British debut at Wembley, he proved finally that he certainly is no carbon copy of his father.

Described by many as a combination of Fats Domino, Jerry Lee Lewis and Elvis Presley in one, he electrified that big, lonely stage with his thirty minute spot which apart from a selection of his father's hits included a wild session featuring 'Memphis, Tennessee',

'Great Balls Of Fire', 'Long Tall Sally' and others.

BBC 2 is broadcasting a 50 minute edited version of the two day event on April 24 at 9.50pm called 'Up Country' and if they manage to capture and show this man in action he is almost certain to break through in a big way in Britain.

Negotiations are already taking place to bring him back to Europe in the autumn for a massive tour which will include several British cities.

Another act likely to win belated recognition here is Tompall and the Glaser Brothers, a brilliant tight-harmony, trio. Tompall, Chuck and Jim Glaser were one of the outstanding successes at last year's festival.

Watch out for them on the BBC TV show.

Another big hit was Waylon Jennings, who in America is in the same class as Johnny Cash. He included several of his Stateside hits like 'Only Daddy That'll Walk The Line', and 'Singer Of Sad Songs'.

These were three of the key acts of the long programme. There were others - like Loretta Lynn, a firm favourite and regular visitor here, Johnny Cash's brother Tommy, the world famous Roy Acuff show and George Hamilton IV.

But Easter printing deadlines make it impossible to do justice to the event in this week's paper.

However, behind the

scenes over the weekend America's big Country Music Association held one of its regular association meetings in London for the first time. They also met with Britain's own counterpart, the CMA (GB). The meetings were private but RM understands that problems such as the non-availability of records in Britain were discussed and it seems likely that more country albums will be issued here in the future.

The Wembley Festival has grown so big that a similar one is now going to be held in America. Before flying back to America, journalist Bill Williams of

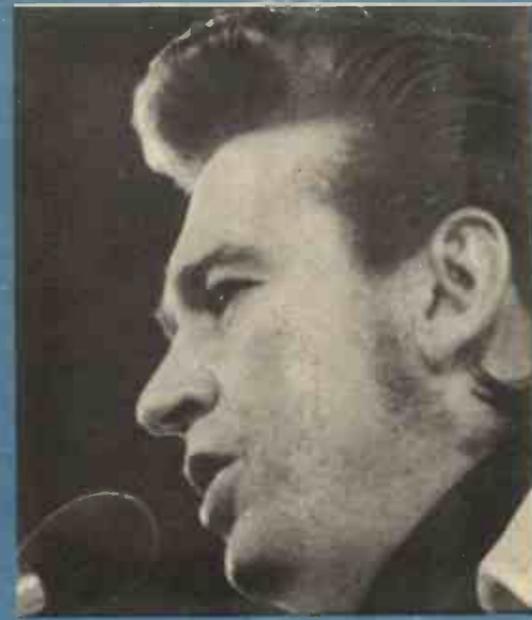
Billboard and the official press representative for the CMA, told RM that a three day country music festival will be held in Nashville on April 10, 11 and 12 next year. Obviously the Americans were impressed with what they saw here and will now have a fans version of the big 'trade festival which takes place every October in Nashville.

The festival, which will be co-sponsored by the CMA, Nashville Record Companies and Radio Station WSM, will be an annual event.

**Michael
Clare**



TOMPALL AND THE GLASER BROTHERS



WAYLON JENNINGS

SHORTLY after the American artists flew into Britain on Good Friday they headed for the Royal Garden Hotel where at a huge banquet, hosted jointly by Record Mirror and the Mervyn Conn Organisation, the winners of the first ever Record Mirror country music award were announced.

The nominations, listed in last week's RM, were revealed to the big gathering by RM country music editor Mike Clare and Connie B. Gaye, founding president of America's Country Music Association, after naming the winners from sealed envelopes, presented the special trophy to the winners.

They were:- Top U.S. Male Artist - George Hamilton IV (RCA); Top U.S. Female Artist - Loretta Lynn (MCA); Top U.S. Group - Tompall and Glaser Bros. (MGM); Top UK Solo Performer - Tex Withers (Avenue); Top UK Country Act - Country Fever

(Lucky); Top Record Company - MCA; Top Country Song - 'Rose Garden' written by Joe South and published by Lowery Music.

Mort Nasatir, president of Billboard Publications International, publishers of RM, told over 200 music industries personalities and artists, that the function and the awards had grown out of a meeting with Mervyn Conn a year ago, and were a further indication of Billboard's support for country music during its 77 years of publication, now being reflected by the efforts of Record Mirror to popularise the music.

Picture right shows, seated, from left, a tired looking Tompall Glaser, Mervyn Conn, Loretta Lynn, and Mort Nasatir. Standing, from left, George Hamilton IV, Tex Withers, John Derrick, leader of Country Fever, music publisher of 'Rose Garden' Roy Squires and Derek Everett Managing Director of MCA UK.



SPOTLIGHT ON YOUR TOWN

No 2

NEWCASTLE



TRILOGY (Vocal line-up): IAN VARDY, IRENE HUME & BRIAN HUME (L TO R)

IT'S A sad fact that for too many years now the pop pundits in Newcastle have tried to make the dirty Tyne a strong comparison with the somewhat cleaner Mersey. In a musical sense, that is.

They've been saying that the North-East was bound to follow the Liverpool boom for longer than anyone cares to think about — and it just hasn't happened.

What has happened is that there's been a slow and steady development of musical talent, and tremendous rise to high standards of technique among the groups who owe their origins to the North-East.

And not only groups. The disco boom in the area has defied all predictions of its size, and has become a business in which large amounts of money change hands nightly.

Probably, because of the trend towards the south of the Newcastle groups — Arc, Skip Bifferty, Lindisfarne, for example — there had to be a replacement to provide live music and the discos grew from that.

Geoff Tate runs one of the newest on the scene — the Soul Explosion Mobile Disco. By day, Geoff is a telephone engineer, but by night, he's a fully-fledged DJ. And he's only 19.

His work has already taken him to an audition for the BBC (results not known as yet, he says) the prestige booking for the local press ball, and several regular gigs during the week at pubs and clubs in and out of the city.

It hasn't happened but it might!

He's also a resident DJ at one of the bigger and better clubs in the region — La Dolce Vita.

"The thing to remember when you're running a disco is the time factor — turning up promptly for the gig is always good publicity.

"And that's another thing — when you first start out, the publicity costs are phenomenal. I've been lucky in many ways because friends have helped out.

"Why do I do it? — basically money, I suppose, closely followed by a love for what I do.

"The money is important in this game though, because of the larger outlays. Petrol costs, van upkeep, equipment costs, and most of all, records. The amount of money spent on new releases each week is quite high because you have to cater for every taste.

"That's one of the things about the North-East, you HAVE to be adaptable.

"It's no good sticking to strict pop, because you have to have a repertoire which includes heavy sounds, light stuff, teenybopper material, the lot. I'd even play ballroom if they asked me to.

"There's certainly plenty of variety up here, more so than elsewhere in the country, I suppose, because Geordies are perfectionists, and they

won't stand for anything second rate. They want the best in entertainment."

They certainly have plenty of choice. A look at the local evening newspaper on a day in mid-week advertised 15 discotheques of various sizes.

Geoff, like his colleagues, gets bookings for all sorts of gigs — clubs, pubs and private parties. The university is catered for by a string of discos belonging to, or having links with students.

But Geoff says that the competition is good for business: "Or rather, I'm doing all right. If I weren't, I'd soon jack it in.

"I'm helped out by my roadie John, and although I can supply go-go dancers if they're wanted at a gig, up here it's mainly music they're after..."

The Dolce Vita, in Newcastle, and the Tavern, in South Shields, are two of the north's premier nightspots.

Although perhaps not on a par with something like the Batley Variety Club in some respects, they are starting to bring a lot more attractive variety of talent to the North-East after the tightening up of the gambling laws brought an end to much of the gaming in clubs.

Both depended to a reasonable extent on gambling, but now both are attracting top names like Eartha Kitt, Harry

Secombe and the Peddlers to Tyneside as well as having a star studded past record.

The Dolce has been open now for something like seven years, and the Tavern, formerly the Latino, for five.

The Bailey Organisation, which owns both clubs, believes very much in maintaining high standards both in the acts they present and the places in which they present them.

Each club in their circuit has a system of redecoration carried out every two years, and this is one of the reasons for the change of the club's name from the Latino to the Tavern.

It's now a plush, well-set out and comfortably seated entertainments centre with probably the only fish and chip bar in a nightclub anywhere.

It has a built-in discotheque, a large dance floor and a vast stage for any number of entertainers, plus good entertainer's facilities backstage.

Maureen Cozens, the press officer for the organisation, is justly proud of the clubs she represents in the area: "I feel that when I'm meeting the star names, I'm actually helping to put Tyneside on the map".

McTell and Lindisfarne in concert, much of their material is written themselves, although they're very struck by the music of Crosby, Stills and Nash, and use some of the material of the Beatles in unusual lyric settings.

Trilogy are Brian and Irene Hume, Ian Vardy, Alan Brown and Richard Bowe. Watch out for them.

David admits that Rubber Records started with a bit of a flop, a song called 'Newcastle Brown'. The next record is going to be an LP of contemporary groups and singers.

It'll be called 'Take Off Your Head And Listen'. It'll be released in the first week of May. The tracks include ones by Alan Hull, Bretheren, the JSD Band, Trilogy, Robbie Burns, The Callies and Ian Mulls. Plus many more.

For the technically minded, Impulse are reorganising their premises. A new 21 sq.m control room has been built, and the old room converted into a drum booth, a facility that they've wanted for a long time.

Other new bits and pieces include a 12 channel four-output mixer with equalisation, echo-send, limiting, and compression on all channels.

Monitoring is done visually by fourfour VU meters, and aurally by a 100 watt stereo amplifier feeding two cabinet housed speakers made by Ski Electronics, another Impulse associated firm.

And if that isn't all impressive enough, Impulse have also been — and are — associated in making TV jingles, demo's and are involved in the management of several of the Tyneside top line discos.

Phil Renfold



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YOUR TOWN

Two of the old Animals recall Newcastle



JOHN STEEL
NEWCASTLE'S pop hey-day was, of course, at the time of the Animals. Times like those were seldom seen anywhere — and who better to describe them than Newcastle's own John Steel, the Animals' drummer.

"The best time was when we were coming up," mused John, with a big smile of remembrance. "We were beginning to be THE group. Mike Jeffries was a student at Newcastle University and ran a jazz club over a pub — then a warehouse became the "Downbeat Club," which was a gas. Then the "Club A-Go-Go" was built — I think it's a bingo hall or something, now.

"There was a New Orleans Jazz Club, but it leaked when it rained. In the beginning, we were the "Kansas City Four", then five, six and so on as we added people. Then we were the "Alan Price Combo", and then the Animals.

"At that time, our little crowd was the crowd about town. Everybody who visited Newcastle would get together with us for a blow and a good time. There was a lot of jazz going round and we were the rhythm and Blues section and we all used to get together.

"We had jams with the Graham Bond Organisation, Sonny Boy Williamson, the Modern Jazz Quintet — all sorts of people, because everyone was pretty broad minded about music. The "Dolce Vita" was doing a Cabaret scene — we were the only real heads about.

"It was a dead town before. Before the sixties, nothing was happening. We were the

First heads in town

first generation not to have been conscripted, so we found our own ways. We were the first kids to say 'stuff it'. Before that, everything died when the pictures came out at ten. There was nothing but hops and co-op dances and church do's.

"At 17 or 18, we burst forth, out of rationing and into our own scene. We never learned to obey orders, so we adopted music as an expression.

"Since then, I've only been back for week-ends to see my folks. It's still just a dirty northern town. There's a cold, grey drizzle — except when the sun shines. There are probably things going on underground, but you have to live there to find them — for the person just getting off the train, it's just another half inch of soot.

"Parts of the place are nice. As for the people, they're a very clannish lot — don't want to know people who left and became successful — that's copping out. They're very close-knit. I guess the average Geordie has a sort of inferiority complex — still, I'm generalising. If you get to know the people on your own street, use the same pub, go out with a neighbour's girl, then small town life can be good.

Lon Goddard

WHY ALAN JUST DOESN'T WANT TO LOOK BACK

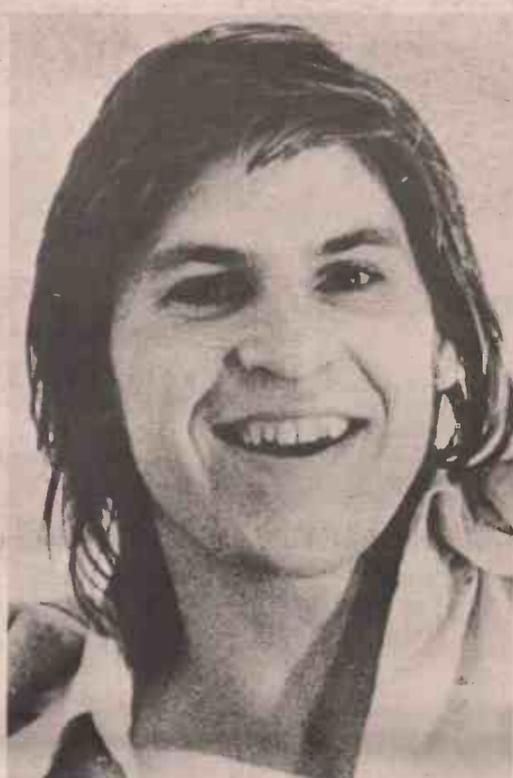
APART from Newcastle Brown and the honour of coming top of the beer chart in a recent News of the World survey, Newcastle has brewed up something more notable to the fans of popular music.

The Animals when they emerged from Newcastle were something of a revolution in the field of music. They were enthusiastic and not least of all inventive.

New breed

The musicians were young and almost a new breed of people, slightly brash and honest, breaking out of an environment that could easily have quelled their artistic talents, but perhaps because of this very challenge, nurtured some of the best musicians of the sixties.

The Animals prior to their days with Eric Burdon, began their life as the Alan Price Combo, and it is Alan who has perhaps best survived the changes that have followed, continuing to present his own band of music, now in the company of Georgie Fame.



ALAN PRICE

Alan was born near to Newcastle in Fatfield, Co. Durham on April 19, 1942, and after leaving school became tax officer. A whirl of experience has passed since then, and as Alan Price openly admits a great deal of heartache.

"Newcastle has changed in the same way as I have changed," Alan explained, and when I ventured "Old and disillusioned?", somewhat in jest; he agreed.

"Yes, just that. I don't think that the scene is comparable to that which existed in 1962/63, purely

Animals 'Baby Let Me Take You Home' was their first release, and the essence of the blues was apparent in many of the things that were to follow, not least of all the and simply because the clubs that were, then, have gone now The Down Beat Club has gone, the Club A Gogo is no more, and the New Orleans jazz club is no longer in the same hands. There's been a great demise in the blues type clubs."

And those clubs were at the very root of the Alan Price Combo's sound. After Eric Burdon joined the

group's massive hit 'House Of The Rising Sun'.

The return of this number — with similar, though not matching, treatment — to the charts last year, recorded by Frijid Pink, is perhaps indicative of the progressiveness of the group in its prime.

When the Animals re-union occurred in December 1968 Newcastle was the fitting place for this never to be repeated phenomena.

Sympathetic

"I still like doing concerts in Newcastle because they are still a sympathetic audience. There are people there that think I belong even if I don't and that's nice, but I don't consider myself to be a part of Newcastle anymore," said Alan. "But it had to be Newcastle for the Animals concert, because you have to go back to the source if you're trying to recreate something. And Newcastle deserved it. It was an honest gig that we wanted to do, and we did it.

"There's a lot to be said for the Northern attitude, they're not ones to be hyped by reputation. If you give a good performance then they will give credit for it. I don't know if that is a general

The oldest new wave

STEEL grilled windows, dark interior, walls painted jet black and covered with sleeves of the latest progressive releases — all this adds up to Disque, the oldest existing 'new wave' record shop in Newcastle.

It's the only shop north of Manchester which keeps a fairly extensive stock of imported singles and LPs, I was told by the owner, 32-year-old Mrs Joan Utterson.

"We have customers who

characteristic of all northerners, but it certainly applies to Newcastle."

Alan still retains his connections with Newcastle, returning to the town and his family every Christmas. But he doesn't ever like looking back, and says that all that happened is past, and all that's to be said has been said. Now he is more concerned with his London based association with Georgie Fame, and the progress of their current single 'Rosetta'.

But, in fact, Georgie and Alan made their first live appearance since the birth of

Fame and Price Together, at Newcastle. The reasons being that they felt they could immediately draw a good audience there, and could reasonably assess the general attitude to their new act.

"The enthusiasm of Newcastle in the old days was amateur, intense and exciting," Alan summed up. "And now, well you'd have to ask the people there about that..."

Valerie Mabbs

travel from as far afield as Darlington and Alnwick to the shop for foreign releases," she added.

Mrs Utterson opened Disque in Prudhoe Street three years ago after becoming disatisfied with record shops she had worked in for the past 17 years.

"I wanted to specialise in records. The shops I worked in tended to branch out into washing machines and TV sets — so I decided to go out my own."

And expansion followed success. Three further shops were opened in Whitley Bay, Jarrow and Chester-le-Street. Now a department disc store is planned for another site in Newcastle.

"We are always on the lookout for new shops," said Mrs Utterson. "Disque is now an established record shopping name."

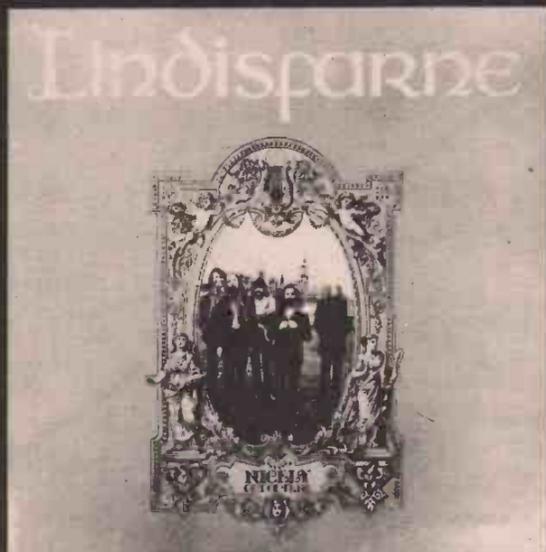
She told me that they take a great interest in the mobile discotheques of the North-East.

"I suppose we supply records for at least ninety per cent of them," she said.

Disque is certainly on the way up in the North-East record shopping charts.

Roger Plum

There's v



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very little left . . .



ANOTHER group to arrive out of Newcastle in no mean fashion, was 'Lindisfarne'. Member Rod Clements (bass, organ, piano, violin, vocals and guitars) grew up there and spent three years in Newcastle University. He says life for students was pretty good . . .

"As students, we had a good time. The best period, to me, seemed to be in the wake of the Animals scene; at that time, the town was beginning to show a lot of promise. There was a place called the 'Arcadia', which opened up and in it were the first boutiques, exclusive instrument shops, bookstores, poster shops — a taste of that sort of thing.

"This was around '67 — about the time of Flower Power. It was at least as good as the Animals scene. The Club A-Go-Go was still

going and our band was the 'Downtown Faction'. Everything was very friendly and a lot of bands were trying to get a start, so they could get to London.

"Then, one by one, the shops and boutiques failed. Mike Jeffries sold the Club A-Go-Go when the Animals got big, it went down and Newcastle with it. There's very little left, now. There's really only the Mecca ballroom and the City Hall left — it's rather dead. It's dissipated until people only go to the good pubs. There are a few survivors of the old days, but most of the musicians have left.

"It's still great to go back there — being home ground, we always get the best receptions there. As for relaxation, it's sort of a mundane place. There isn't much night life — except the smoothie business scene. However, there's some beautiful country and great seaside spots. If I have spare time, that's the place I go to relax. For a rest, it's great."

**Lon
Goddard**

Windows in the Arcade

BRITISH Shopping Arcades have that 'old world' atmosphere of hansom cabs, pot pourri and cloaked gentlemen with pearl handled walking canes. The Central Arcade in Newcastle fits the picture perfectly with its dark corridors, brown tiled walls and high curved glass roof.

And with age comes quality. The Newcastle Arcade houses one of the biggest record retailing firms in the country, J. G. Windows Ltd.

A family firm, Windows have been in the music business for nearly seventy years. The shop is divided into four departments — classical, pop and playing equipment on the ground floor, and a pop/jazz 'bar' in the basement.

And there is another 'mini' department for sheet music adjoining the basement 'bar'.

Many of the sales staff are musicians, performing in jazz

bands and pop groups on Tyneside. One has included a spot on radio and others have zeroed in on the local operatic societies.

So there's not much chance of going wrong when you're being attended by Windows' staff. To add to their expertise some members have been to special courses on the techniques of selling records — an expert opinion is always available.

Playing equipment in the store is the most modern on the market — you can sample the delights of listening to your disc choice in an audio-booth while it turns on Bang and Olufsen playing deck with pickups tracking at two grammes.

Then if you had three years to spare, eight hours listening time each day, you could just about get through every title in the shop, give or take a few months.

That gets together a fairly reasonable picture of Windows' stock. Last count turned up figures of 31,877 LPs and 6,648 singles.

**Roger
Plum**

Next week
in RM—
CLIFF RICHARD

Newcastle Tops

OUR TOWN

NEWCASTLE

LEE Jackson, ex-Nice bassman and now leader of his own group, 'Jackson Heights', lived in Newcastle till he was 22. He was also one of the Club A-Go-Go men — but he left the

'It was like a family in the town on his own, not with a band... old days'

"I left on my own, because none of the people I was working with would go. All the people I knew are either still there or in

my band now. I saw one of them down Regent Street a while after I arrived in London — I told him if he was smart, he'd stay, but he went back. The good times there were, of course, during the Animals time.

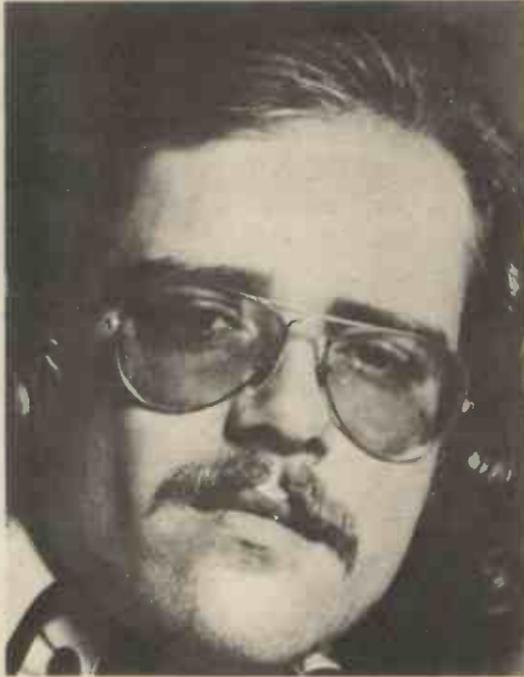
"With the Club A Go-Go, there was a good musical environment. It was one of the first clubs where people wanted to be there just to be there — no matter who was playing. It was like a family — everybody knew each other. It used to be our attitude that all southerners were shit — their beer certainly was. The 'Arcadia' was a good thing, but there simply weren't enough interested people to keep it going. Pricey (Alan Price) had a shop in there, but the whole thing folded.

"Apart from music, the main things there were

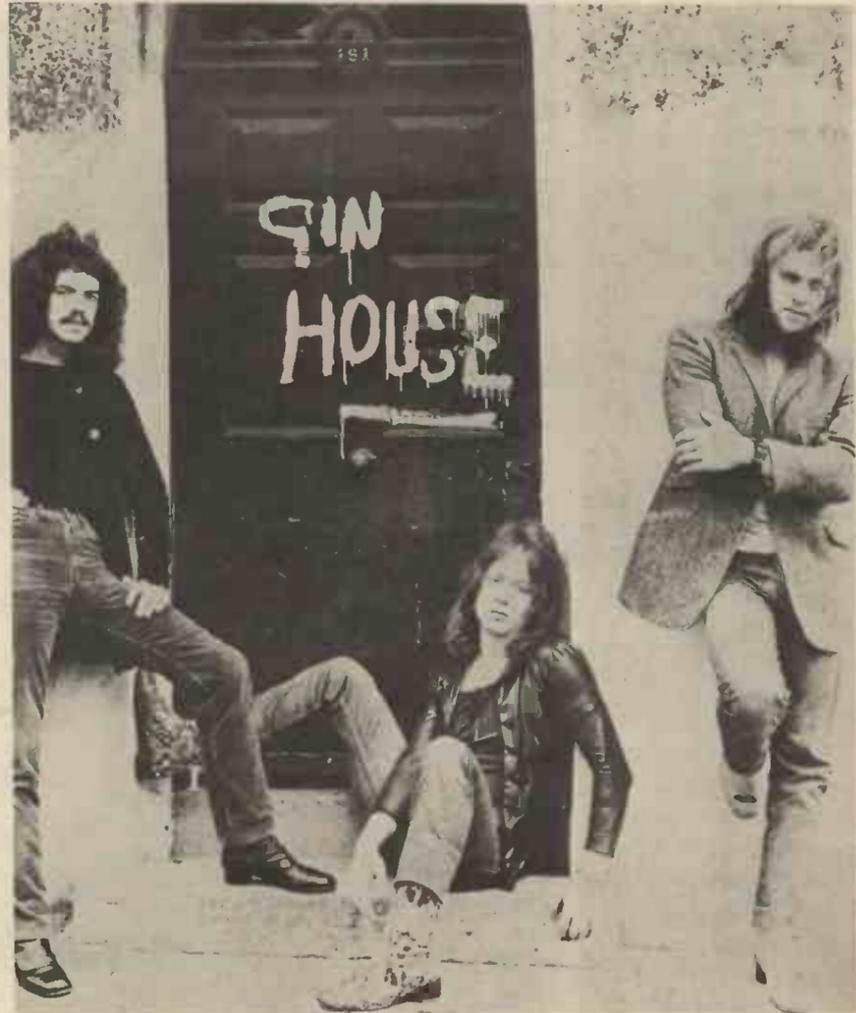
booze and parties. They just don't throw parties here like they do there. It was usually students throwing them and there was always one going somewhere. Anybody used to show up and by the time you arrived, there was usually plenty of birds and booze. Hardly anyone does that kind of thing here.

I go back now and then, but the place has changed — even architecturally. Only the colleges and the City Hall are still there. The whole lifestyle is different there and I don't think I could take it as a place to live, but it's nice to make short visits. I've been away five years, now and I like London."

LON GODDARD



LEE JACKSON



GIN HOUSE

Let the experts help

IT'S quite a way to go — from selling typewriters to making classical guitars, but in forty years of trading experience, Jeavons Musical Enterprises have done both. Their first record shop was opened in Pudding Chare in 1936. Now this shop has become their specialist outlet, dealing chiefly in jazz records though it also caters for the pop fans.

TREAT

The shop in the tiny winding street en route for the Central Station did booming business over the years. Now Phillip Hines, general manager for Jeavons tells me that it has a long line of regular customers.

The basement of their head office in Percy Street holds a treat for the collector. Mrs Dorothy Jeavons, a director of the family firm said that they have a stockpile of about 10,000 old 78s dating back to the opening of the first record shop.

And if an enthusiast does want an old number, all he has to do is leave details with Phil Hines and they'll see if they have a copy.

BUSY

Jeavons are busy at the moment extending their premises in Percy Street, and altering existing showrooms for musical equipment.

And no matter what aspect of the musical world is your forte, there's an expert on the premises to help you out.

As coincidence will have it George Harrison (called 'The Other' by everybody says Mrs Jeavons) is the expert in groups sounds. He advises Newcastle's budding top twenty stars on their choice of amplification — and is well known for making a big success of it.

George, an electrical engineer, is also available to service the equipment.

Other 'in-the-know' people on the staff include a classical guitarist, and an expert in childrens' kazoo jazz bands.

Then Con Docherty, a well known organist on Tyneside, looks after the organ section of the Instruments department. Jeavons stock a wide range of Thomas, and Lowry instruments, and they are also agents for Japanese Kawai organs.

Mrs Jeavons told me that the firm had been doing quite a bit of its own financing for customer purchases for four years now.

DISCERNING

"And we've had very little trouble", she said. This might be amazing to some people who take a dim view of the younger generation, but we've found most of our customers to be very responsible people."

"We accept each account on its own merits and the results have been most encouraging. We're very happy to continue with this business."

Five years ago, Jeavons became the parent company to Balliol Musical Instruments. This firm made classical guitars for export to Canada and the United States.

Now this company is moving to the South but Mrs Jeavons said that she may stay on the board.

Meanwhile their hands are full with work going on in Percy Street.

And Mrs Jeavons added the final word: "Our customers are becoming more and more discerning. We're in business to satisfy them."

ROGER PLUM

Fast making themselves well-known

NEWCASTLE University sponsored Gin House in a national talent-search competition — and the three-strong group won.

Just a few months ago, they moved to London to work as professional musicians... and they're fast winning the battle for recognition.

Line-up of the team: Geoff Sharkey, lead guitar and vocals; David Whittaker, drums; and Stew Burlison, bass and harmony vocals. Gin House was actually born out of two other groups, but the present line-up has been together for two years.

It's hard to categorise the music they play. In their own words, they try to play music they consider good, going for tight arrangements featuring vocals and basic harmony, so they can show off their "competent music".

But they say: "We don't want to be classified as a heavy group. We just want to play music with depth and feeling — we want to prove that good interpretation can make a commercial sort of song sound progressive."

Geoff Sharkey is the group's composer... and they use all their own material on stage. Geoff admits to the influences of John Lennon and Paul McCartney — and the whole group aver that the Beatles' 'Abbey Road' (listened to on stereo 'cans) is the greatest album ever recorded.

Since turning professional, Gin House have performed in clubs and discotheques throughout the country and have been consistently well-received. They say: "We want to do work on the Continent. Meeting different audiences in different countries all adds to our experience."

The three Newcastle boys have completed their first album. Eight of the numbers were written by Geoff and the ninth is a special arrangement of the Lennon-McCartney favourite 'And I Love Her'.

Their popularity is building proportionately to their exposure. And they've never been afraid of sheer hard graft.

Jeavons for the 70's

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