

THERE'S MORE TO READ IN...

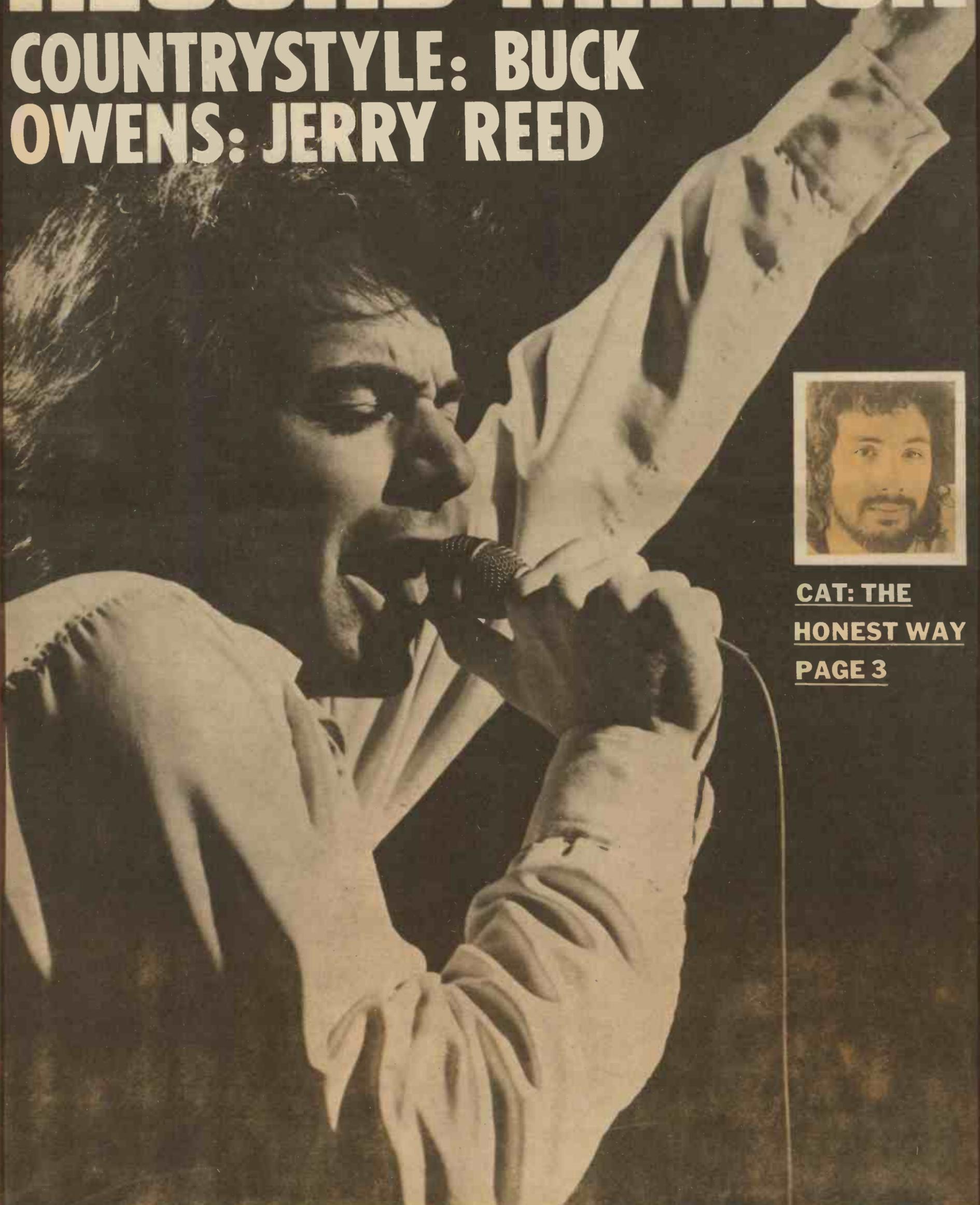
A Billboard Publication

RECORD MIRROR

JUNE 5, 1971

6p

COUNTRYSTYLE: BUCK OWENS: JERRY REED



CAT: THE HONEST WAY
PAGE 3

NEIL DIAMOND

THE POP PAPER THAT DOESN'T LOOK LIKE ALL THE OTHERS!

5/20/21 C

Mirrormail



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

How about a budget Beatle disc?

THE number of budget-priced albums available has increased tremendously over the last two years, and now almost every record company has a cheap price label.

The top name artists whose discs can be bought at reduced prices is also very impressive, so I am very surprised that none of the Beatles or Stone early LPs have been released at budget prices. What about it EMI and Decca? — COLIN FENN, 35 Bradgate, Cuffley, Herts.

VAL: A letter has informed me that a group called SOS are playing a special gig at Bridgwater Boys' Club (Somerset) on Friday 28th May from 12 noon and finishing at 12 noon on Sunday 30th. As you may have guessed the group plan to play for 48 hours non-stop, to raise funds for the Bridgwater Hospital, which greatly needs improvements. The boys Nick Dobson, Bob Pattenden and David Ferris are being sponsored by local people, including Westside Music Centre, of Street, who are providing equipment. Public are welcome and SOS undoubtedly will appreciate any support. Good luck lads!

IF anyone is feeling particularly nasty, why not prosecute the BBC under the Marine Broadcasting (Offences) Act 1967? With their excellent coverage of the bomb attack on RNI recently, they, along with ITN and the daily press, broke just about every clause in the bill. Particularly as they advertised all of RNI's three frequencies!

This just shows the bill up for what it is, so much



STONES: NO BUDGET FROM THEM YET

rubbish! — M. J. CUDDEFORD, 52 Tennyson Road, Chelmsford, Essex.

I WONDER why Stephen Robinson (May 15th) thinks that future commercial operators even listen to stations like Radio Jackie. I used to live in London and have listened to several of these low powered land based stations, and all have been of poor quality transmissions and of course you can never tell when they will broadcast next.

To suggest that DJs like Andy Archer and Ed Marino will do themselves any good by working for Radio Jackie is ill-conceived, and I'm sure they are not doing the cause for free radio any good.

I like Andy and Ed as DJs and I'm sure that in the future they will be snapped up by operators of commercial radio, but only because they have proved

themselves on the Offshore stations and not because of Radio Jackie. — IAN HILTON, 96 Rodingham Road, Scunthorpe, Lincs.

I'VE just bought the new album entitled 'The Singer And The Song' sung by up-and-coming star Labi Siffre and I must admit this album is well sung, produced and arranged.

Songs like 'Thank Your Lucky Star', 'There's Nothing In The World Like Love' and 'Rocking Chair' give this LP very interesting rhyme, and in all it's a fine effort.

It seems that some of the 'luck' is at last turning in his favour especially as he was featured in the LP spot for 'Top of the Pops'. Best of luck Labi Siffre, a name not to forget. — BOB BRIGHTMAN, 8 Marston Gardens, Hartlepool, Co. Durham.

VAL: Couldn't agree more, Bob. And we hope to have a feature on Labi for you soon.

I HAD to smile to myself when your page featured a letter from Jay-Anthony Hesford complaining about the number of letters from Harry Morrison appearing on your page. I smiled because after criticising Harry and Helen Shapiro he went on to slip in a 'plug' for Roy Orbison.

Isn't this the whole point of our letters to you — to keep on 'plugging' our favourite artists? I think Harry should be commended for so loyally sticking by Helen and for being prepared to write to you so often. — ALWYN BRETNALL, 91 Loscoe Road, Heanor, Derbyshire, DE7 7FG.

VAL: I must just say Alwyn, that 'plugging' isn't really the WHOLE point of having the letters page. We hope that readers will express their views on all sorts of points — good or bad — connected with the music scene. This of course brings 'favourites' into it — but we hope other views

too. Of course, we also like to have a reflection of our readers interests.

WE ARE six Battersea hardcases who call ourselves the Rock and Roll Allstars. We play genuine 1950s rock and roll music and invite you to accept our challenge to a Battle of the Bands competition anywhere in London. You can name the venue and choose the date, O.K.? Please contact John Sherry Enterprises to arrange duel (734-8823).

We feel there is an unfortunate attitude prevailing in rock circles which results in Sha Na Na being accepted as an authentic rock 'n' roll group — bah, phooey! You know we are the genuine thing and defy you to prove otherwise: see you on stage kiddies? Gangway for Britain's number one R&R band. — THE ROCK AND ROLL ALLSTARS, B&C Records, 37 Soho Square, London W.1.

NOW that Severine has penetrated the chart barrier with her Eurovision winning 'Un Banc Un Arbre, Une Rue' I think it would be an extremely good idea if copyrights were obtained for the rest by some enterprising record company and placed in LP form. I am sure many people would welcome this idea, as a lot of the songs were enjoyable. It would be a marvellous moment of an equally wonderful event. — DUNCAN FLYNN, Princess Way, Portadown, N. Ireland.

VAL: It might be a nice idea, Duncan, but rather impractical, since all the Eurovision songs are published by different music publishers, and the artists are signed to different record companies. It might be possible to arrange after much negotiation, but it would be a difficult task.



ROY ORBISON

Show goes on

I WOULD like to thank Roy Orbison for a great show at the Dolce Vita, Birmingham on Saturday May 15th.

Although he was far from well, Roy was terrific, including a wonderful version of 'Bridge Over Troubled Water'.

Please keep coming to see us, Roy, we love you very much. — GWYNETH AMBRIDGE, 'Greytops', Defider Green, Bury St. Edmunds, Suffolk.

WHEN reviewing the Kinks maxi single Peter Jones regarded it as a chart certainty. Since then I have not heard the record being played on any pop station and have not read one more syllable about the Kinks. Which must be the reason the record is flopping.

Are the Kinks once again being boycotted for some unimportant reason like in the days of 'Shangrila' and 'Plastic Man'. Whatever the reason may be, I just don't think it fair this way. — DICK DERENBERG, Koninginneweg 129, Amsterdam.

COULD anyone who has got a Record Mirror dated November 25th 1967 in good condition with no tear outs etc., please contact me. I will pay up to 15p. — J. S. GODSON, 22 Avenue Road, Grantham, Lincs.

MAVE... the droopy groupie

Frank Dickens

MAVE — I THOUGHT YOU SAID WE WERE GOING TO STICK TOGETHER TONIGHT.

WELL, EVERYTIME I TURN ROUND YOU'RE CHASING THE SPOTLIGHTS.

I PAID SEVEN FIFTY FOR THIS SEE-THROUGH DRESS AND IF YOU THINK I'M GOING TO ALL THAT TROUBLE.

WE ARE...

BARBI — BE REASONABLE!



Cat Stevens tells Keith Altham about . . .

The honest way for it to happen

MR STEVENS is, one might suppose of a young man who has survived the horrors of being initially conceived as a teen idol at 18 and collapsing two years later with one lung in urgent need of repair — not to mention the 'brain damage' — to re-emerge after a medically enforced rest two years subsequent as one of our most significant young composer-artists, a very interesting 'Cat'.

TURMOIL

He has the kind of bad angel looks which Fellini likes to work into his films and although he appears to have himself in control outwardly you sense a degree of mental turmoil behind the dark liquid eyes. He has an almost shattering grasp of the abstract which includes a basic appreciation of Einstein's theory of relativity and perches nervously on the brink of his own nervous energy.

He joined me at his publicist London apartment on a sunny afternoon some few minutes late due to a short appearance in court over a minor motoring offence for which he was acquitted and proceeded to enthuse about the weather.

"I love this kind of weather," he said indicating the sunshine through the windows. "It's not too hot but just warm enough to make you feel comfortable without making you feel . . . what's the word?" He collects words.

UNABASHED

"Lethargic" I suggested.

"What does that mean?" he asked unabashed.

"Too tired to work — apathetic" I suggested.

"That's it" he agreed and prior to the ordeal of yet one more interview requested some smoked salmon sandwiches from the pub nearby. We had one more false start when the phone rang and he took time out to chew off a roadie who

was not together when he should have been.

"I told you about Top of the Pops two weeks ago — it's your job to see that everyone else knows . . . let's get moving."

We discussed the transformation from his teen idol days of 'Mathew And Son', 'Gotta Get Me A Gun' etc. to the present more subtly and personal expression of 'Mona Bone Jakon' and 'Tea For The Tillermen'.

"I suppose it must seem like that to people," said Steve — somehow I can never bring myself to address him as 'Cat' which is my hangup not his. "Really it was a very gradual process for me and took place quite naturally over a long period of time. By the time people were talking about the new 'changed Cat Stevens' I was into something else.

"It's no good simply rejecting your past work and saying that was nothing to do with the real me — 'Mathew And Son' was me at that time and I'm still quite proud of it. What I came to detest was falseness being projected around me. I couldn't bear going into recording sessions with all those strange

faces, blank, uncomprehending and unsympathetic session men who really had no feeling for my music.

"I wouldn't go back to that kind of prefabricated existence for anything — like most people who want to create I wanted to project something that was really me. Somehow I got caught

up in a situation where I never had time to sit down and think it out."

The crunch for Steve came with his physical breakdown which enforced a long period of rest upon him where he was able to think things out. He drew an analogy with his own collapse and that of Peter Sellers some years back.

"Do you remember that period where Sellers appeared to be going through the doldrums and

not making many good films which finally culminated in that dreadful heart attack and it was feared he might not live. He came out of that after a period of rest with such obviously renewed zest for life and his work that he turned in some of the best acting performances of his career. In a sense that was rather like my experience."

During that unhappy period one of Steve's closest friends was Barry Krost who had worked earlier with Steve on a film project and as their sphere of interests became more mutual he became his manager.

"It was just the most natural thing to happen," said Steve. "We followed that course — letting things happen naturally with everything else. We signed with Island because they were a record company who recognised the fact that the artist must be given musical freedom to present his best work. The day of the 'Les Reeds' was over and they recognised it.

"My only consideration was to write what I liked and what I hoped my friends would like — before I had an audience I wrote for them. This is the age of sharing your thoughts and that's what I am doing — that's the only way you become established. People

who like good music share it with their friends and your reputation spreads by word of mouth. It's a good honest way for it to happen.

"I'm not really interested in being a part of something. My aim is to communicate something very personal and to have working with me those people who are sympathetic enough to help me present those ideas in the best way. That's why I work with people like Paul Samwell Smith who produces my discs.

EXPERIENCE

"That's the way I see things going — so it gets to the stage where people might go to watch someone doing something as simple and personal as pouring out a cup of tea but sharing in the experience. Physical participation is on the slide because most people have realised that you can go further in your mind. People don't dance now at many gigs because they are dancing in their heads. We are evolving towards a time of purely mental involvement."

Disembodied brains has never been one of my favourite Huxleyean concepts but Steve seems to accept what he regards as an inevitable development with stoic calm although at the same time he recognises our present generation's rejection of that philosophy of mind over matter by its insistence on a return to 'the Garden'.

We touched briefly upon Greek music and its influence on his music from his Father's side of the family . . .

"Not many people realise that it is there quite strongly," said Steve. "They realise that there is often a strange quality about some of the music which they can't place — my half brother George is teaching me to play the bouzouki."

In connection with his recent tour of America?

SCARED

"It gave me extra confidence to play to audiences who had no possible prejudice or preconceived notion of what I was previously. I was judged purely on my music which is exactly how I want it to be. I was scared to death when I opened at the Filmore East and I think the audience sensed that I was trying very hard. Overall the tour was very successful and that audience got me off to a good start.

"I met some interesting people — did a jam with Feliciano in New Orleans which was fun — met James Taylor of the disturbing voice and eye — talked to Joni Mitchell — lots of nice people."

And so we say farewell to CS as his new single rises slowly in the East 'Tuesday's Dead' (Plug) and he prepares to hit the road with his new trip. Go see — go listen — go enjoy yourself.



ECHOES

EDITED BY CHARLIE GILLETT

ISAAC Hayes has really turned the world of soul production upside down.

In the early sixties, Jerry Leiber and Mike Stoller revolutionised the pop business and put "the producer" on the musical map and the record label. Since then, the soul producer's role has become more and more predominant until now, encouraged by Hayes' superstardom, many producers are coming out front as vocalists, while some singers are turning to production and arranging.

If you can find an importer to sell you records on Tiffany, All Platinum, Alston, and Janus, you can hear some of the results.

Producer/arranger/pianist/singer Allen Toussaint has been the most important man in New Orleans r and b for a long time. From his pounding, loose blues riffs behind Jesse Hill, Benny Spellman and Irma Thomas for Minit in the early sixties, to his neat, clipped, superbly tight productions in 1970 for the Meters (Josie), Lee Dorsey (Polydor) or Diamond Joe (Deesu) is a long way, but his stamp is all over both styles.

His past solo discs have been mainly instrumental and mainly boring, his piano playing uncomfortably straddling traditional jazz and blues patterns. But a recent issue in the States 'From A Whisper To A Scream'

Producer's soul

(Tiffany 9015), was a vocal — a startling mood-piece, psycho-soul effects together with such images as "I must have been out of my mind, I thought she came with the wallpaper". If Lee Dorsey's superb 'Yes We Can' (UK Polydor 2489 006) album has converted you to this master craftsman, get a copy of 'Whisper'. It's inexplicable sales failure in the States shouldn't daunt you, it's a haunting record.

As Inside Straight recently pointed out, Stang/All Platinum is probably America's most consistent r and b company, ignoring latest styles and trends and recording soft soul "throwback" sounds. (As one of the UK-based Fantastics said "Man, the Moments ain't nothin' but the Paragons with strings!")

Predominant as producer of the Moments and Whatnauts hits is George Kerr. Kerr previously worked with Rechar Tee and produced some beautiful O'Jays' sides for Bell.

Kerr's three solo discs on All Platinum, '3 Minutes 2-Hay Girl' (2316), 'Hey George The Masquerade Is Over' (2318) and 'Love Is A Hurting Thing/I'm So Glad You Stayed' (2325) show George's experience as a doo-wop singer himself, his high, wavering voice dipping around the melody with typical acrobatics. He also uses Isaac Hayes' device of long spoken introductions, but avoids boredom and adds to the mood of his records.

While Allen Toussaint and



ALLEN TOUSSAINT. NUMBER ONE MAN IN NEW ORLEANS

George Kerr turn to singing, some r and b singers try producing or arranging. Steve Alaimo has been recording in various styles for various labels for ten years. His records, however, remain either bad pop or unconvincing soul as, like other white artists

working in a black idiom, the strain of perfecting Negro inflections result in a stereotyping of interpretation.

He is now the resident producer, with Brad Shapiro, for the Atlantic distributed Alston label. His productions for Betty Wright and Clarence

Reid are good and tight but uninspired, basic fodder of the U.S. Soul Chart without the spark of originality. However, he has produced a minor classic with a record which was a small r and b hit a few months ago for J. P. Robinson, 'What Can I Tell

Her' (Alston 4583).

A beautiful song about a triangle situation where the married man searches for words to convey his marital status to his lover. The mood is caught perfectly, and one is left with sympathy for the singer as well as the innocent parties. Also excellent are J.P.'s later 'Please Accept My Call' and 'Only Be True To Me'/'I've Got A Long Way To Go'.

If Steve Alaimo sang in several different vocal styles, New Orleans vocalist Eddie Bo bettered him, changing his voice, material and style bewilderingly. From blues to rock, from soul to pop, his sound fluctuated with shifts in the tastes of the public and his producers and arrangers.

After a spell of inactivity he's cropped up as the arranger of a new release on New York's Janus label by Doug Anderson 'I Won't Cry (I'll Just Laugh Myself To Death)' (Janus 153). The tune and arrangement are familiar, a wailing dirge accompanied by brass and funeral-march drumming — building, building, building, to a predictably shattering climax. But where one expects the end to bring out a series of improvised screams from the singer, here he goes into a fit of humourless laughter, becoming slightly hysterical — but still a death rattle, a memorable and disturbing effect.

Some years ago a writer in the magazine 'Soul Music' called a similar "heavy soul" record, "the country-blues of soul". So introverted an expression of sorrow that it ceases to have the immediacy and exuberance of a soul record, it leaves the committed listener emotionally drained.

Tony Cummings

INSIDE STRAIGHT

MOJO HAND: Congratulations to John Abbey on the success of his Mojo label with the revived 'I'm Gonna Run Away From You' by Tami Lynn. The record's impressive sales confirms the argument John has been putting forward regularly in his magazine, 'Blues And Soul', over the past two years: soul music is not really a minority music in Britain, but because neither record company staffs nor radio producers like it, they make little effort to encourage it.

But John has the happy knack of being able to communicate enthusiasm without being extreme or obsessional, and has somehow convinced the right people to play, distribute, and promote his record.

If there is any justice, Atlantic will hand over Tami Lynn's recently recorded 'Mojo Hanna'/'One Night' to John for release on Mojo; it's a much better record than 'Run Away From You', atmospheric voodoo sounds on the 'A' side, and a heart-rending version of the Smiley Lewis classic on the flip.

If it is released on the Atlantic label here, there's every likelihood it will suffer the same fate that befell Dee Dee Warwick's marvellous 'Cold Night In Georgia'; how many times did that get played on the radio?

APOLLO SATURDAY NIGHT: May 15, Wilson Pickett top of the bill. The Whatnauts opened the show, a

three man vocal group who lost all the purity and innocence of their beautiful record, 'I'll Erase Your Pain', by stopping two-thirds of the way through to introduce themselves and their three accompanists; ludicrous.

Baby Washington was backed up by Pickett's band (evidently the Apollo has abandoned its house band format), but lacked any kind of impact; the Intruders were better, although still bound by the show-biz conventions of one man at one mike, three at the other, uniforms, slick patter. Without the benefit of perfect studio sound and delicate arrangements, they didn't project themselves very strongly, but it was still nice to see 'Cowboys To Girls' and 'Girl Scoutin'' done live.

With Pickett, the show jumped to life. His band, featuring a conga drummer called Kenyatta and an incredible guitarist, Jimmy Owens, sounded more exciting than the celebrated session musicians Pickett makes all his records with; the conga has given the soul rhythm just the kind of looseness it has been needing, and Owens' strong but supple chords and coherently directed solos meant that Pickett had to work hard to keep attention on himself.

At one point in 'Don't Let The Green Grass Fool You', Pickett cut Owens' solo short, telling him he'd played enough; he said it as a joke, but it won't be surprising if Jimmy has left the band before the end of the year.

Meanwhile, the Fillmore audiences went into ecstasy over a number of less versatile ingenious and imaginative guitarists, including Elliott Randall with Randall's Island, Harvey Mandell with John Mayall, Alvin Lee with Ten Years After, and J. Geils with his own band. Their reputations remain a mystery to this observer, although Elliott Randall should be credited with thinking about what he was playing, and with varying his tone from one song to the next.

CREEM: There are a dozen or more magazines in the States with similar content to 'Rolling Stone', among the best of which (for rock 'n' roll fans) is one based in Detroit, called Creem. The editor, Dave

Marsh, earned our affection by suggesting that Elton John is the Paul Anka of our time. His address is 3729 Cass Ave, Detroit, Michigan 48201, and unlike some other magazines recommended here, Creem really does come out regularly.

IT WILL STAND: John Windridge of Coventry would rock forever with:

1. 'Summertime Blues' by Eddie Cochran (on Liberty's Tenth Anniversary album).
2. 'My Generation' by the Who (Brunswick).
3. 'Hi Ho Silver Lining' by Jeff Beck (Columbia DB 8151).
4. 'You're So Square' by Buddy Holly (Coral).
5. 'Hound Dog' by Elvis Presley (RCA 1095).

NEWS, ENQUIRY, OPINION

It's make or break time for Cochise

BY BILL McALLISTER

COCHISE, by their own admission, are at a crucial stage in their development as a group. Having built up a fine reputation over the past year as a promising band only in need of maturity to ensure ranking as one of our best, they feel now is make or break time.

"If it doesn't start to happen now", Mich Grabham, their lead guitarist feels, "then it never will."

Cochise's career to date has been a series of changes and consolidations. The original band included vocalist and writer Stuart Brown who left because of "the pressure of the business" and drummer Willie — now with Quiver — who quit because of a slight musical incompatibility.

"Willie's much happier with Quiver, it's more his sort of band, much looser, and our new drummer Roy Otemro has added so much to the group it's just not true", said Mick. "John Gilbert came in to replace Stuart and so we've had these two changes which we've had to work through, having to set the imbalance straight."

However, with personnel finally sorted out — "John had just come down from the North and hadn't really been involved in the business all that much, so he's still feeling his way around" — and equipment on the right path, it is now only the business side of things which can cause headaches they feel.

"You can't be at your creative best", Mick thought, "if you have to worry about getting gigs, having the equipment alright and the other hassles, so we needed a good manager." They believe they've found him in Roy Fisher, who also manages The Groundhogs, because "Roy is purely into the business thing. He's interested in the music, of course, but leaves it to us to decide what we should be doing. The business is his side of things, the music is ours."

This sense of security comes through on their second album, 'Swallow Tales', released a few weeks ago, and a much better indication of Cochise's ability than their first, issued way back last year with a pretty suspect production.

"I can listen to the second album without cringing", Mick said, "but there are so many faults on the first it's practically impossible for me to play it all the way through."

Production, he feels was the main fault on the first album, and on 'Swallow Tales', because they have handled that side of things for themselves, they think that the band as a band comes over more strongly.

Also, 'Swallow Tales' puts to an end once and for all the always suspect aura of being a Country band that hung around Cochise's neck for some time.

"People always seemed to label us Country and we never ever have played that much of it. I suppose people just naturally associate the steel guitar with Country music. Basically, we just do what we like. Brian and I write and we pick other people's numbers that sound right for the band. Just anything that takes our fancy."

Acceptance via 'Swallow Tales' here would confirm to Cochise that they have a place in British contemporary music. Their own musical ability goes without question, it's just a matter of getting enough people to recognise it.



COCHISE



A VERY strange thing happened in a basement somewhere in North America; Bob Dylan recorded with the Band — on a home tape recorder.

None of it was ever released, but it escaped. This was some years ago, but the 'Basement Tapes' continue to travel round the world's underground system. This week, the Band were in London for an Albert Hall concert and I had a chat with pianist Richard Manuel.

FUN

"Those tapes were done as just light music with a lot of laughs and they were never meant to be released. It was experimental — we were putting together a combination. Working with Bob was a lot of fun.

"He liked to just let things play as his mood was at the time. The tempo changed according to the location, time of day, nothing was planned. There was never a record — a legitimate record — of us backing Dylan released, we only backed him at the Isle of Wight Festival."

When asked whether that vast expanse of people at the Isle of Wight shocked the group when they came on stage, Rick replied, "Not after Woodstock!

Bob, the Band and basement bootleg

That festival was amazing — it will never be duplicated.

"Many people have tried to do another Woodstock, but it's like trying to celebrate Christmas in July. A lot of people are disappointed when it doesn't come off and they end up in sleeping bags somewhere with no show.

SATISFIED

"We enjoyed Woodstock, though we weren't included in either the film or the record sets. We heard our tapes and didn't think we'd be presented well enough — as long as we went down well for the people, everybody was satisfied. As far as the film went, we saw our footage, but there were no shots showing all the members on stage — just two or three, so we let that go.

"They'll never repeat Woodstock. People will be let down and the authorities are down on it anyway. If it's a

good festival, we do it, but none of these last minute jobs. Some sections of the country are a little rough for them anyway. People have a natural fear of being trampled by festival goers.

"Miami is pretty hard — it's full of last minute sun-tan rich people and Jim Morrison's ordeal made it tougher. Some police don't hesitate to throw people out, while others turn a blind eye if there are no injuries. We've played Miami and felt the effects — the tension left by the Doors.

APPEAL

"But our job is just to make music — if somebody wants to take their pants off, that's their problem — I'd like to make that known. We'll try and conduct ourselves properly at all times."

What is the appeal of the Band? That peculiar country mix that features not indestructible perfection, but real, believable melodies. Rick

pointed out that the group stresses the natural side of recording.

"When we made those basement tapes and the 'Big Pink' album, we had hardly any studio experience to rely on. Now we've had a lot of it but we want musicians doing the production, not studio men trained in electronics. Studio men tend to cut out or turn down the foot tapping and the natural noises that go on — we want them left in. I wouldn't call them mistakes — some very technical people call it slop, but average people hear natural things better than what a machine does."

Perhaps that greatest thing about the Band is their complete disregard for the machine sound of perfection. Almost all their work sounds as close to a live recording as a studio sound can get — and that promotes atmosphere. L.G.

Lon Goddard

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LIVE!

International

Arwyn Davidson
CAVENDISH, BIRMINGHAM: One week he worked for a nominal shilling pay-packet at Batley; the next week he worked as top of the bill for substantially more. Arwyn Davidson, young Welsh singer, has what it takes to carry on topping...

Fresh-faced, boyish, neatly groomed — the visual appeal is immediate. Vocally, he has one helluva range, great sense of phrasing, intuitive taste even when indulging on high-note holding and technique demonstrations. A star as of now? The verdict must be an unqualified "yes".

He had to work extra hard to win over an audience intent on eating, chatting, clinking cutlery. His lack of name value, perhaps, was the problem. But once through a soaring "Tonight", into a swinging



ELLA AT THE NEW VICTORIA

"Home Lovin' Man" — and he had them. And held them. His unaccompanied "Danny Boy" was a real show-stopper: a revitalised version of a difficult song which showed the whole fantastic range of this

flexible voice. There was "Can't Help Falling In Love", his record (selling well) "Simple Man", and a triumphant vocal flourish on "Jezebel". Certainly a workmanlike display, but

more than that. The boy has warmth, style and a distinctive way with a song. Maybe he needs a tightening up on the links between songs, could be that "Jezebel" is a trifle jaded as a song...but Arwyn Davidson is new to the game of holding a cabaret audience. But there was never any doubt as to his right to hold a top of the bill spot.

He'll be a giant star. A positive monster.

PETER JONES

Ella Fitzgerald and the Basie Ork

NEW VICTORIA, LONDON: It may make good financial sense to team Ella with Basie, but, this trip, it didn't work musically because the band — superbly drilled and dedicated though it is — tended to overpower Ella, whose voice is essentially sensitive rather than stentorian.

It was when Ella sang with the delicate, thoughtful and entirely apposite backing of the Tommy Flanagan Trio that we finally had a chance really to hear the greatest singer in the world taking yet another capacity audience by storm.

Ella is so polished and professional that if ever she fails to come across it is more often than not due to circumstances beyond her control.

The Basie band was, to be fair, magnificent in the first part of the concert and the masterfully eloquent soloists — Eric Dixon, Al Grey, and Eddie Lockjaw Davis — were in splendid form, as was the indestructible pulse of the band, Freddie Greene. But the orchestra did overpower Ella a bit too often and had her reaching for a volume level that is simply not consistent with her style.

That said, Ella is still a magnetic and superbly equipped performer and her shared ad-lib choruses with Davis and Grey — a typical Norman Granz meeting of musical minds — were just too much.

For my money, Basie is one concert and Ella is another — especially when she has the incomparable benefits of pianist Tommy Flanagan and drummer Ed Thigpen and sturdy support from Frank Delarosa on bass. To put the two together with some busy and boisterous Gerald Wilson arrangements looks good on paper but falls sometimes unhappily upon the ear. MIKE HENNESSEY

Anita O'Day and the Brotherhood of Breath

RONNIE SCOTT'S, LONDON: As soon as you hear her sing "S-s-s-awful nice, paradi-hi-hi-hi-hi," yards behind the accompaniment but always knowing exactly where she's at, you know blindfold that it's Anita O'Day. And when you open your eyes, you see a remarkably slim and youthful 51-year-old who knows her singing art is steadfastly rooted in the forties and who doesn't give a damn about being up to date.

Miss O'Day is a stylist, a craftswoman with a unique approach to the popular song and with gifts of time, pitch and swing which don't date. There she stands in powder blue trouser suit, golden curls and white gloves being effervescently hip, or even hep, and you suddenly realise that's she is probably the last in a line of cool, jazz-orientated girl singers who paid their dues on the big band circuits.

The last time Miss O'Day was in Europe was when she played the Antibes Jazz Festival five years ago and then, as on opening night at Ronnie's, she had the bare minimum of rehearsal with the local pianist and bassist. And for a singer as slick and sophisticated as Miss O'Day, this presents problems. Stan Tracy and Lennie Bush were clearly less than happy the night I caught the show and even regular drummer John Poole had his hi-hat going on the wrong beat at one point.

Miss O'Day, triumphed over all the odds, sometimes ponderous and uncertain accompaniment and the fairly noisy audience.

Of course she's dated, but so is Cole Porter and good wine. Her choice of songs is excellent — such as "Street Of Dreams," "Soon It's Gonna Rain," "Green Dolphin Street" and "Lush Life," and she still amazes with her fleet, word-perfect "Jazz On A Summer's Day" version of "Tea For Two." Anita, in short, is deligh-igh-igh-igh-ful.

Appearing opposite her are Brotherhood of Breath, led by Chris McGregor. They have the overblown exuberance of the black African bands combined with a dash of Mingus, a shade of Ellington, some fashionable freaking out and a heavy helping of monotony. The music pulsates and vibrates, McGregor plays some compelling piano and is well served by such fine musicians as Alan Skidmore, Harry Miller, Harold Beckett, Dudu Pukwana.

There is a rough-edged, rawness to the whole thing but there is also immense vitality and enthusiasm. However there tends to be a lack of variety and if some of the repeated four-bar phrases could build more, instead of maintaining the same intensity, the band would gain immeasurably.

MIKE HENNESSEY



CLIFF Richard, always a winner in the record stakes, came out top in the trendsetter race, too, when he won Billboard's (the international music trade magazine) Trendsetter Award for his "unpublicised good works among young people."

Disaster hits Amon Duul tour

TOP GERMAN group Amon Duul II have cancelled their first British tour, due to have begun on June 2.

Disaster hit the band during their just-completed German itinerary when, in addition to being besieged by equipment problems, they were hit by fire at a concert destroying all their amplification and killing three spectators.

Amon Duul II are now resting and decided that in view of all the circumstances a British tour at this time would not show them in their best light.

A September tour here is now being organised and the group hope to take in a number of major venues.

Bert rare solo gig

PENTANGLE'S Bert Jansch is to make a rare solo appearance at a special Royal Festival Hall concert in London on June 30.

It will be the singer-guitarist's first date away from Pentangle in four years, following colleague John Renbourn's February Queen Elizabeth Hall concert.

The RFH concert will also feature COB, the new band formed by ex-Incredible String Band and Famous Jug Band member Clive Palmer, and also singer/songwriter Anne Briggs.

Mike Leroy

FIRST MCA single by Mike Leroy is a Neil Diamond number titled "Holly Holy." Leroy's re-make of the Diamond U.S. hit has been arranged by Alan Tew. Release date is June 4.

Bandwagon

VENUE closures in Northern Ireland have caused the cancellation of Johnny Johnson And The Bandwagon dates there. The group's tour was to have been from June 4 to June 15.

Julie Rogers

JULIE Rogers has a maxi-single released on June 11 on the Ember label. Selling for 50p the single has three tracks, "Where Do You Go," "You Better Sit Down Kids" and "Johnny."

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THE Byrd in the pic is Roger McGuinn, the bird is Valerie Mabbs and the berk on the left is Bill "The Boy" McAllister. The occasion was Roger's judgment over the RM "Easy Listening" competition in which 100 albums were won by readers (Photo by Mother O'Mahoney).



Easy listening comp winners

WENDY Ackerman, Beaminster; Mrs F. Adams, Southend-on-Sea; Mike Adamson, Walmersey; Robert Back, Gravesend; M Balston, Stubbington; R. A. Barker, Plympton; John Bartlett, Ipswich; Jacqui Baxter, Romford; Julie Birchill, Brislington; Adam Bobowski, Redditch; Marie Burnett, York; David Burrows Eccles, Derek Brand, Norwich; Miss H. Bromise, Stevenage; Peter Carson, Sheffield; S. C. Chang, Liverpool; Martin Clark, Pennington; David Clewley, Saltney Ferry; Alastair Coe, Woodford Green; Marilyn Cole, Brighton; A. J. Cope, Retford; P. Cowling, Exeter; D. Cracknell, Sidcup; Dawn Croft, Scotter; Lynne Cullen, Carnforth; A. J. Cummings, Stevenage; Joan Elliott, Smethwick; Brian Ellis Hove; Wendy Evans, Radcliffe-on-Trent; Janet Farrie, Wirral; Steve Fitch, Plymouth; P. Forbes, Long Easton; Mick Foster, East Barnet; John Foxall, Birmingham; John Frapwell, Frome; Maxwell Gray, Ealing; T. Griffin, Epping; Mrs Gwen, Lewisham; Clive Hammon, Chertsey; Mark Hammond, Beckenham; David Hare, Christchurch; Jacky Harrison, Gloucester; Kevin Harker, Catford; Moyra Hedderly, Huddersfield; Stephen Hewitt, Gt. Yarmouth; Brian Hill, Brighton; D. M. Hill, Brighton; D. Hing, Berkhamsted; Ian Hughes, Croydon; R. Hughes, Walthamstow; Mrs E. Hull, Cleethorpes; Mrs Hurst, Liverpool; S. Kafourous, London EC1; Miss S. Kimble, Dagenham; Phyllis Kingdon, Cardiff; Alan Leighhead, Hawick; Miss L. Lewington, Brixton; Miss P. Longland, Warlingham; John Martini, Jnr., Belfast; C. McMahon, Liverpool; Miss R. Mills, Welling; T. Milton, St. Albans; P. M. Morgan, Pencader; Kenneth Noble, Wirral; Stewart Parker, High Wycombe; H. Pennell, Blackburn; Charles Porter, London NW11; Miss J. Poulter, Bexleyheath; Mrs B. Pucella Warley, Miss Thelma Reid, London N7; T. Roberts, West Ham; David Rogerson, Swinton; Paul Ronayne, Wallasey; Malcolm Ryan, Eltham; S. Ryan, Nelson; D. Rumbold, Ipswich; Miss P. Salt, Stoke-on-Trent; Robert Salt, Leeds; John Saunders, Rochester; J. Scammell, Sebastopol; Mark Scudmore, Llanelli; P. Smart, Larkhall; Miss S. Smith, Northwood; Mrs B. Smith, Worcester Park; Miss C. Steer, Balham; Elaine Stones, Sutton-in-Ashfield; P. J. Sweetman, Weymouth; Ian Tiele, Rochdale; R. A. Thomas, Hove; Sandra Thorpe, Holloway; J. Tye, Burton-on-Trent; Michael Wade, Yeovil; Steve Watt, Warrington; A. Weaver, Andover; Mrs Whatmore, Eight Ash Green; Doreen Wheeler, Brentwood; Pam White, Birmingham; K. J. Wilcox, Watford; Mr F. Wilson, St. Helens; Mrs M. Young, Westerham.

CURVED AIR RUSH TOUR SINGLE

CURVED Air, newly returned from their States tour, have written and are rush-releasing a new single to co-incide with the 17-date British itinerary which now features special Royal Festival Hall appearance.

Titled "Back Street Luv," the single was written immediately upon their return here and recorded for release on June 11. It was composed by Darryl Way, Sonja Kristina and Ian Eyre

and the flipside, "Everdance," is a Francis Monkman composition.

The Festival Hall date added to the tour is on June 25, four dates before the tour's end on July 3 at Weston-Super-Mare Winter Gardens. The other tour dates are: (June 4) City Hall, Hull; (10) Town Hall, Oxford; (12) Town Hall Leeds; (14)

Colston Hall, Bristol; (15) Philharmonic, Liverpool; (16) City Hall, Sheffield; (18) Mayfair, Newcastle; (19) Town Hall, Norwich; (20) Free Trade Hall, Manchester; (21) Guildhall, Southampton; (23) Town Hall, Birmingham; (24) Guildhall Portsmouth; (28) City Hall, Dunstable; (29) De Montfort Hall, Leicester; (30) Civic Hall, Guildford.



ANDEE Silver (above) stars in the world premiere of the new Anglo-American musical, "Maybe That's Your Problem," at London's Roundhouse on June 8. Music for the show is by Oscar-winning lyricist Don Black and Emmy-winner Walter Scharf.

Osibisa spots on ATV

OSIBISA have been signed for three guest spots in a new ATV series. The shows which star Marty Feldman will be screened in the autumn. Osibisa will perform two tracks from their latest LP on each of the shows.

Conley for Clarence

CLARENCE Carter, who hit here with "Patches," is to produce singer Arthur Conley. First recording features "I'm Living Good" and "I'm So Glad You're Here." A single will be released shortly.

Dutch give old heave-ho to Veronica and R.N.I

RADIO Nordsee International and Radio Veronica have been given a maximum of nine months to cease operations before they will be outlawed by the Dutch government.

The outgoing Dutch Prime Minister recommended on TV in Holland last week that the incoming Parliament pass a bill to make pirate radio stations off the coast of Holland illegal.

The DJs of Radio Veronica have sent a letter to the Dutch press regretting the recent bomb attack on RNI and appealing for their support in Radio Veronica's fight to stay on the air. The letter was published in several Dutch papers and also had coverage on television.

Erwin Meister, joint owner of RNI said last week that it was too early to say what plans he had for Radio Nordsee. However the organisation has said before that it would be possible for the Mebo 11 to be tendered from Spain.

The decision of the Dutch Government to act against Veronica and RNI was said by the Prime Minister to be nothing to do with the recent bombing of the Mebo 11.

Eden slam Decca

EAST of Eden's manager, John Schofield, has hit out at Decca for releasing an album by his band. The album is budget priced and does not contain any new material by Eden. All the tracks on the album are taken from old Decca LP's by the group except for their current hit "Jig-A-Jig."

Commented John Schofield: "It could be harmful if people get the idea that this album is in any way representative of the group's music today; their musical policy has changed radically."

The album titled "World Of East Of Eden" was rush-released last week.

Mott single

MOTT The Hoople, currently midway through their U.S. tour, have written and recorded their new single over there, under the direction of former Vanilla Fudge and Shangri-Las producer Shadow Morton.

Titled "Road To Rome" and written by the group's Ian Hunter, it is set for June 11 release.

A short summer tour taking in seaside resorts has been arranged for the band starting on July 3. And an Albert Hall concert on July 8 has been fixed.

The summer dates are: (July 3) Pavilion, Felixstowe; (10) Spa Royal Hall, Bridlington; (11) Floral Hall, Southport; (24) Town Hall, Truro; (25) Guildhall, Plymouth; (30) Town Hall, Cheltenham; (31) Dome, Brighton.

Mungo hold airport

A MUNGO Jerry Top Of The Pops appearance this week held open an airport. Mungo, currently in the charts with "Lady Rose," had to charter an Aztec plane to fly them down to London from their cabaret season in the North of England. The return journey to Leeds airport meant they would arrive back at 22.30 - half an hour after the airport's official closing time. But kind-hearted officials gave the group special dispensation and gave them landing permission.

Jericho fly in

ISRAELI group Jericho Jones arrive here on June 10 for dates, the first of which is a lunchtime session on June 11 at London's Tottenham Court Road, Horshoe pub. Other venues fixed are the Speakeasy on June 14, Liverpool on June 17, Marquee on June 20 and Swansea on June 25. To co-incide with their visit A&M are releasing their first album, "Junkies, Monkeys and Donkies" and the group will record their second album and single while here.

Lulu TV

LULU plays her second Las Vegas season for two weeks from June 16 when she appears at the Riviera Hotel. It will be the singer's first engagement there, the previous one, in September '69 having been at the Flamingo Hotel. Several film producers will fly specially to see Lulu while in Las Vegas. Upon her return she starts her new BBC TV series, the first show scheduled to run on Saturday July 17.

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IT ALL started a few years back, a memorable occasion as I recall, some friends from down the road were spending the day with us.

"You want to get rid of that Old Gram, it doesn't do your records much good." "Why don't you get a new Stereo Hi-Fi unit, they're fantastic you know."

Shabby

I must admit that my 'Old Gram' did look a bit shabby and old fashioned but never-the-less it still produced a good sound. What really upset me was the thought of unknowingly destroying my record collection which had taken many years and a great deal of money to establish. For several weeks this played on my mind and there were times when I refrained from putting on a favourite piece, the thought of scraping away the tiny grooves in my precious record proving too much for me.

Must

The time came, however, for a decision, a new Hi-Fi unit was a must, my 'Old Gram' had to go, so I started spreading the word, 'A beautiful radiogram for sale', etc. The first doubt regarding my decision came when my friends from down the road, you know the ones who suggested the Hi-Fi in the first place, bought the 'Old Gram' and came up to take it away.

Covered over with a white sheet and with due ceremony it was slowly borne out of the

house, my wife and son looked on with tears in their eyes as the procession reached the van.

"Enough of this mournful mood" I cried with a lump in my throat. "This should be a happy house; just think, we will soon have a brand new stereo unit." "It will look jolly good in that space there," I said pointing to the now empty wall and the enormous pile of records on the floor.

After consulting several specialists and various experts on Electronics and reading almost every Stereo and Hi-Fi magazines, we looked at the immense collection of manufacturers leaflets gathered from every source over the past week or so and made our final choice.

Doubt

The decision made, the choice made, I marched confidently into the local Hi-Fi centre. "I want to buy a Hi-Fi unit," I said to the knowledgeable looking man behind the counter. "Yes sir - anything special in mind?" he said with a polite smile. After showing our choice the second doubt crept into my mind. It wasn't actually what he said, but the way he looked when he said "That's a strange choice sir, what made you choose this amplifier?"

An indescribable hour later with words like impedance, megacycles, frequency response and power handling capacity, creeping into the conversation, I staggered out of the shop surprised to find a reasonably sane world outside. The packages and boxes were exceedingly heavy but I was laden down with all the necessary items for my home Hi-Fi, none of which, incidentally, was my original choice.

'I WANT TO BUY A HI-FI'



On arrival at home the atmosphere was exceedingly jolly; it was like Christmas all over again opening all the cartons, etc. It was at this time that the third doubt formed in my mind without any warning as I took one look at all the

array of bits and pieces spread out on the living-room floor. "I really should have asked that man how to connect this lot up," I said, and as an afterthought "perhaps it's not so complicated, I'll make a start after lunch."

The hours went by quite quickly at first, just the odd burn from the soldering iron seeming to dampen my enthusiasm. Leads to this box and wires to that plug, now a screened co-axial cable!! What on earth's that? "Oh yes, it's this lead from the turntable to the amplifier." "Ah! A five pin plug, that's a bit strange, I've only got three wires to connect to it, now which pins do I leave out?"

Advice

The man in the shop gave me that pained look but seemed to understand and quickly drew out a wiring diagram on a sheet of paper covering it with a series of weird symbols, some of which seemed to me to have a distinctly Greek origin and one I could swear I'd seen on a prehistoric cave painting.

Armed with this new information I set off home trying to decipher this foreign language. "Why don't you look at the manufacturer's instructions," said my wife with a worried expression. A piece of advice prompted by my increasing use of bad language. "I have," I said, "but they don't seem to mention anything about an earth lead." "Oh well, just try it and see what happens," she said, and I duly complied. The man at the shop backed away when I entered and I pretended not to notice as his eyes looked towards heaven. "Mr Wilkes will be able to tell you what is wrong," he said, closing the door behind him - and true to form, Mr Wilkes did!

Back home all my doubts were uppermost in my mind as I started the performance all over again. - "Switch on" I shouted to my long suffering

wife, not really caring if the whole thing blew up - It worked!! - Well it worked - in a sort of way, the equipment showed its disapproval of my efforts by making a loud humming noise. "Shouldn't this wire be connected to something?" said my wife. The earth lead! Of course - I rushed outside and stuck the metal rod into the ground and connected the earth lead to it. As I looked through the window my wife clasping her hands together smiled all over her face - it was O.K.

Expert

Now, several years later I consider myself to be somewhat of an expert on Hi-Fi and I can assure you it is much easier, it's all done for you. A good home Stereo Hi-Fi system, all ready to plug in, can be yours for between £40-£80 dependant on your choice. When after a couple of years or so you consider yourself to be a bit of an expert and you want the best, then try a D.I.Y. set up.

Problems

Take another look at your old gram or Mono record player, remember the problems I had, they are now eliminated. Stereo is the thing today. My next venture, a trip into Video perhaps, but that's another story for tomorrow.

P.S. You know that friend of mine down the road - the one with the bright ideas, he's got my 'old gram' up for sale. That's a joke, I doubt if he'll find many takers.

Barry O'Keef

Radio Luxembourg

GOD BLESS AMERICA

PICK OF THE HOT U.S. RELEASES

WHATNAUTS: I'll Erase Away Your Pain; Just Can't Lose Your Love (Stang). George Kerr is Boss! I finally reached this conclusion just the other day. It was his production work with the O'Jays and Linda Jones that made these R&B greats my very favourite Soul Vocal Group and Female Singer respectively, and his more recent work with the Stang and All-Platinum labels that has endeared the Moments and now the Whatnauts to me.

Those of you who are completely out of touch with what REALLY goes down on the American Soul scene will be lost here, deep in the world of delicate harmonies and wailing falsettos, where it is the form rather than the substance that matters. This is the world of the Soul Group Freak. A world in which singing styles do not change, because there is no other direction in which they can go, and yet stay within this world. The audience does not want change, anyhow. To this audience, there is no bliss comparable to being lost and carried away in the sweet mind-easing softness of a good Soul Vocal Group song. Suspend reality and hardship, just float amidst the enveloping anaesthetic. The Whatnauts latest U.S. hit, produced by George Kerr with Nate Edmonds and written by him with Sylvia Robinson, is the crystallization and epitome of all that has ever gone before it in this style: the crystallization of the idea that this music lightens one's burdens, the epitome of all that is typical about the style.

"I'll Erase Away Your Pain" ... the title, repeated many times throughout the song along with the lines "Little girl don't change, don't change, stay just the way you are; little girl please stop your crying, 'cos I'll erase away your pain," the title and the whole song just says it all. And the performance ... the performance! For sheer delicacy and lush beauty, this record beats the entire output of the Delfonics and all the other better-publicized Soul Vocal Groups. You'd better believe it!

Rarely have I heard such pure high-flying tensile wailing, such absolutely "right" vocal interplay, such mind-numbing perfection. George Kerr is a wizard. Nobody else can so successfully reverse the accepted rules and traditions of

ALICE Cooper is an outrage, say puritanical American parents; Alice Cooper is a threat, say businessmen protecting the American dream; Alice Cooper is Shock Rock, says Alice Cooper himself.

Sure, he's a little bizarre sitting there in his make up with wild, black hair reaching for the dust in the air, but he's very likeable in that strangeness.

Bright, perky, acceptable even to women's lib, Alice's rock group of the same name is entirely unisex and there's no holds barred. Offering me a fortune cookie and taking a swig of Southern Comfort, slimline Alice reclined in an easy chair and said, "Rock music is based on sex!"

"Maybe that's why some people don't like us. Some of them are scared of us - our stage act is kind of violent, but I don't think that's the reason. They don't want to get close - might



ALICE'S EYES

THE QUEEN OF SHOCK ROCK

catch a crab that had the clap or something. They're afraid they might understand us a little.

"We get acid freaks at our concerts that get so tense they want to kill us or something. I remember one guy who was very big and muscular; he jumped up on stage while I was doing my Errol Flynn act with a sword. I gallantly put the blade to his chest and he jumped off again. I was magnificent.

"We consider ourselves to be the ultimate American group. People come expecting a folk singer with long blond hair and we give them chock value. You could call it third generation rock, Amphetamine rock - Catholic rock?"

"We give them too much to take on stage and if they survive, they're in good shape. We planned the whole thing, you know, there is a lot of psychology behind it. Mostly, it's entertainment to us, but there's a big sexual liberation thing behind it - I think these people are all closet queens really."

When did this peculiarity first develop? "Well doctor," minced Alice, "We were all cross country runners - track men in high school. That's why we're all so

wonderfully slim. We played the lettermen's talent contest there and hired girls to rush the stage, being theatrical from the start.

"It was the Yardbirds who influenced us the most. We were athletes - I think we weighed about 300 pounds put together. In the

beginning, we were with Zappa's Bizarre label, but that fell apart. We fell apart with Frank, too. I know he's a very liberal guy, and he'd say you fellas are great, but secretly, I think we threatened his masculinity - I don't think he liked our make-up. Like a lot of men,

he had that 100 per cent male attitude. Everybody's affected by sexuality and Frank is still affected by ours."

Alice and the group allow their image to project and let people make up their minds. They like the system and they don't have any political views. You see them, you try to piece yourself back together again and you make up your own mind as to their intentions.

"We wouldn't mess ourselves up with political views. I don't mind the system - I like being taken. If there is going to be a revolution, it will be through the arts, not violence.

"Our image is political without being said. If a fourteen-year-old boy comes home with make-up on and his father, who wanted him to be a wrestler, hits him in the head with a rock, that's politics that moves things. Look at Cassius Clay - he must have worn make-up. He's a real star. I wanted him to nail Frazier. He's so obnoxious I really like him."

Alice and the gang will be back for concerts in September when he gets England together a little more. "I spent a half hour stuck in the hotel lift this morning," he said, "until some little old lady came and shut the door so it would go. It's really a buzz over here."

Rory O'Toole



ALICE: 'I WAS MAGNIFICENT'

instrumental accompaniment: On all his productions, the voices become lead instruments while the drums merely act as an aid to the melody, and the melody depends on what the voices do, supported by subdued strings, piano, guitar and a little bit of staccato brass. Meandering is the best word to describe the style. And both sides of this record are the best example of the style. Unless you import it, you will never hear it. **THE RAY CHARLES ORCHESTRA:** Booty Butt (Tangerine Record Corporation). Surprisingly high in the U.S. Pop Chart is this delightfully underplayed

instrumental gem by Ray Charles and his orchestra. Taken at a lazy yet funky pace, it shifts emphasis from instrument to instrument until it finally ends up (after a spurt from Ray's piano) with a vocal verse from the Genius himself. Umm yeah!

REDEYE: Red Eye Blues (Pentagram). This is the group whose jolly Crosby, Stills, Nash and Young-influenced "Games" has just recently been issued here by MCA. Their American follow-up is very different, being a chunky slow beater given a deliberate reading that only on the occasional harmony accents betrays the CSN&Y sound.

WADSWORTH MANSION: Michigan Harry Slaughter (Sussex). The follow-up to "Sweet Mary," their U.S. hit which A&M issued here recently. While the Bubblegum "Mary" was competent but hardly inspiring, this newie is interesting because, despite the teenybop slant of most of it, there are two segments of very good percussive vocal group harmony that remind me at least of the brief acappella bit in the El Dorados' magnificent "At My Front Door." That classic Oldie But Goodie, incidentally, is available again on the truly indispensable Joy LP, "Out Of The Past, Volume One" (JS 5007).

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NEW SEEKERS: SICK TO 'DIE' AT PALLADIUM

NEW SEEKERS WANT TO BREAK OUT

Stuart Henry and the penny

EVERYBODY who listens to Sounds of the Seventies on Radio One knows that if its Thursday it must be Stuart Henry. At seven last Thursday I invited him for a drink in the George, the local for all Beeb people. And found him at his outspoken best.

About the show he had just finished he had this to say...

"For a programme which attempts to present new sounds from contemporary bands who need listening to, it's on at a crazy time. Who can afford to sit down and really listen to music at six in the evening? Nobody I know. Everybody is either doing late night shopping or rushing to get home.

"You need a bit of up-tempo music to get people bouncing home with a smile. But this is all due to the fact that Radio One has to close down for the night at seven o'clock. And that is much too ridiculous a situation to start talking about seriously."

On the subject of a recent TV series he hosted for BBC-1 viewers in Scotland...

"This should have been an exciting magazine-type chat show. But it turned out to be a rather banal mess. The programme was called Pulse, a somewhat ghastly title. It should have been called 'It All Went Wrong Last Night'. Enough said."

Chatting about colleague Tony Blackburn...

"Someone like Tony Blackburn I look at and marvel. It's not just the teeth, it's the fact that apart from the odd few weeks here and there he has presented the same show at the same time with the same kind of music from the same studio and delivered the same style of chat day in and day out for the last three years.

"How he has not gone off his head by now I do not know. In his position I would have flipped.

"I suppose it's all down to one word. Repetition. Very dangerous thing repetition. Never repeat yourself. It's repetitious and extremely boring. And boredom is the one thing I react violently against. I must have change or I go insane.

"I welcomed the Sounds of the Seventies for that very reason. For, ever since I began deejaying back in the Radio Scotland days every show I have done has been labelled either 'fast moving', 'breathlessly exciting' or 'frenetically zany.' I still like rave-u-o soul sounds. I



STUART

play them all the time when I run a discotheque. But 'Sounds' has given me a chance to cool down a bit."

On what he had been up to lately...

"Nothing much really. Same old thing. Fur trapping in the Yukon. Frog breeding in Loch Ness. And flower collecting in the Lower Amazon Basin. Oh, I have been presenting those incredible penny programmes."

Penny Programmes?

"The Penny Programme had been going out twice a week from January until March. It was intended to further the understanding of declinalisation. But we didn't take it seriously. We used to play decimal bingo on each programme. And I had a butler called Fotheringham. They were fun to do.

"It had been my first ever series for BBC schools, and I think a quite successful one. I now have a room packed with all sorts of posters, drawings and letters sent to me from school children.

"And, of course, I've been leaping on to TV screens of late informing the nation in thirty breathless seconds how to win fifty-five thousand pounds. My first ever visual commercial it was. Most appropriately for ham my friends said. My friends are rather rude, thank goodness.

"Did you know I had started acting again? The first thing I did was a play for Armchair Theatre. And I was very nervous. I hadn't acted for five years. But quite a lot of people seemed to make the mistake of thinking I was passable, even George Melly, at the time TV critic (now he's film critic) of the Observer. I was most flattered.

"I then did a 'Z CARS' episode, and a film with the lovely Hattie Jacques."

On his plans for the future...

"I'm afraid you will not find them very exciting.

TAKING over the 'New' tag to a famous name can herald a lucky break, but on the debit side this could bring resentment.

The New Seekers - Eve Graham, Lyn Paul, Peter Doyle, Marty Kristian and Paul Layton - who were coached into full flight by now 'retired' member Keith Potger, seem to have been lucky in this respect. It's true that their singles - some particularly commercial - haven't yet hit the charts in Britain, but the group are undoubtedly popular on cabaret and Palladium circuits!

Their success in America and on the Continent, though, is increasing much faster and their three most recent singles have all been American chart hits. The group's recent American tour also proved successful.

"I think the main reason is that the original Seekers were big in England and not in America," group member Peter Doyle told me. "Keith Potger who is now our manager had wanted to fill the gap that the Seekers left in the market, and he was given permission from the others to use the name if he wanted it. Obviously we did the kind of thing that the same audiences would like to hear."

And that is where some of the group's current worries have come in, particularly following their American visit.

"Our cabaret act has been polished, professional and all the rest of it," Eve Graham explained. "Some of it is also corny. It's not really a natural thing, but before we went to America we were proud of keeping the act as slick as possible. Now that we've found ourselves we realise we can't do a slick contrived act and be natural personalities. You can't talk to the audience as yourself and then suddenly go into a rehearsed stage routine. The two just don't combine."

The New Seekers are booked to appear in concert at the Festival Hall with Neil Diamond on May 29th, as well as topping the bill at the London

Palladium the following day. Both these events are bringing nearer the decision that the group feel must be made concerning their stage performance.

"The audience who come to see Neil Diamond will accept our American act, but we don't know what sort of audience will come to the Palladium," Pete told me. "In this country we have to live to certain limits, and the Palladium not only demands respect because of the place, but also the name of the Seekers."

"If we 'die' at the Palladium for being ourselves it would be a sick thing," added Eve. "But we could never let go completely because our managers would be really mad, they would only let us go to a certain limit. I don't think it's hypocritical to control your act on stage because you're there to entertain. But we want to continue the feeling we've gained from America. It's not that we hate what we've been doing before, either, but we can't be restrained much longer!"

So now discussions between the group, management and other interested people are to follow before the decision to "let the reins go" can be made.

"Our only worry as far as changing the act goes, is the Palladium," added Pete. "But we're not bothered about working with Neil Diamond because we've worked on bills with Dionne Warwick, Delaney and Bonnie and Al Kooper and other big names in America, and we had to entertain all those different audiences. In cabaret we do little dance routines on stage, sometimes we use an Al Jolson routine and people go mad for it. We can adapt according to the audience."

Neil Diamond in fact requested that the New Seekers be on the show, presumably after seeing them on one of the many networked television programmes they have appeared on in America. A fact which alone should

give the group confidence. I asked them why they have recorded Melanie songs for their last three singles:

"It's been more or less chance," Eve told me. "The first one 'Look What They've Done To My Song Ma' our record producer got off Melanie's album. He had a promotional copy and thought we should do it. It could have been an album track for us, but it was decided to make it a single.

"The second one 'Beautiful People' we made the B side of the record in America, but the public made it the A side and that side got in the charts. Now we have 'Nickel Song' out there and in Britain. That was sent by Melanie, to Philips, for us to hear."

But the New Seekers have an original composition on their forthcoming album 'Beautiful People'.

"We wouldn't put anything on the album just because it's written by the group," said Eve. "So Pete should feel proud that we're using his song 'Cincinnati'. We chose as carefully as we could songs, by anyone, that we thought were good. I think some people make the mistake of recording all original material and ignoring some really good songs, like Elton John's 'Your Song'. There are a lot of songs that are sung only sung by the composer."

Before our meeting the New Seekers had been spending some hectic days in Tunbridge, filming for the Vincent Price TV spectacular, and they were full of anecdotes about their adventures.

"The whole concept of the show was really good," bubbled Eve, "And Vincent Price was a marvellous man to work with. The show was like a musical and it's based on a weekend in the country with Vincent and his friends. When we filmed the first part it had to be done several times. It opened with Vincent carrying some cases, walking up the path to the

house and we all come along in the car. Every time we drove back to re-take the scene he said he would walk, and the grounds were really vast. It's little things like that that mean a lot."

"We sang two songs, one from our old album and one from the new one, and we did a dance routine as well. Marty had one line to say and he was practising and practising like mad," grinned Pete recalling. "He had to say 'I think the house is round the next bend.' so that Vincent Price could say 'I think I'm round the bend'. He got it right until the actual take and then he said, all good voice projection and everything, 'I think the house is round the next corner.'"

But it seems in the end the producers were satisfied with the results - which should be screened this year.

"I was pleased that they were pleased with us," said Eve. "Especially working along with all those famous names."

The famous names in question included Cleo Laine, Michael Flanders and Lynn Redgrave - not a bad achievement for a group who began as a 'replacement'.

Val Mabbs



STUD: KNOW THEIR DIRECTION.

THEY say you cannot be all things to all people but that well known musical paradox Mungo Jerry are about to prove the exception to the rule once more with 'Lady Rose' their latest maxi 'rock 'n' blues 'n' skiffle' 'folk 'n' country' pop single with the all purpose appeal.

The group were about to embark upon a short promotional tour of Sweden when I spoke to pianist Colin Earl about their wide range of acceptance.

"We think of ourselves essentially as entertainers," admitted Colin, "And that is largely the reason for our wide market. It's not a dishonest thing because we believe in our act. That is we make a deliberate attempt to project to people the fun and enjoyment there is in music.

"What we play is simple and honest. It's a language that everyone can appreciate from greasers to rockers to heads to straights. They all turn up at our gigs and there's never any trouble because our message is nothing more or less than have a good time.

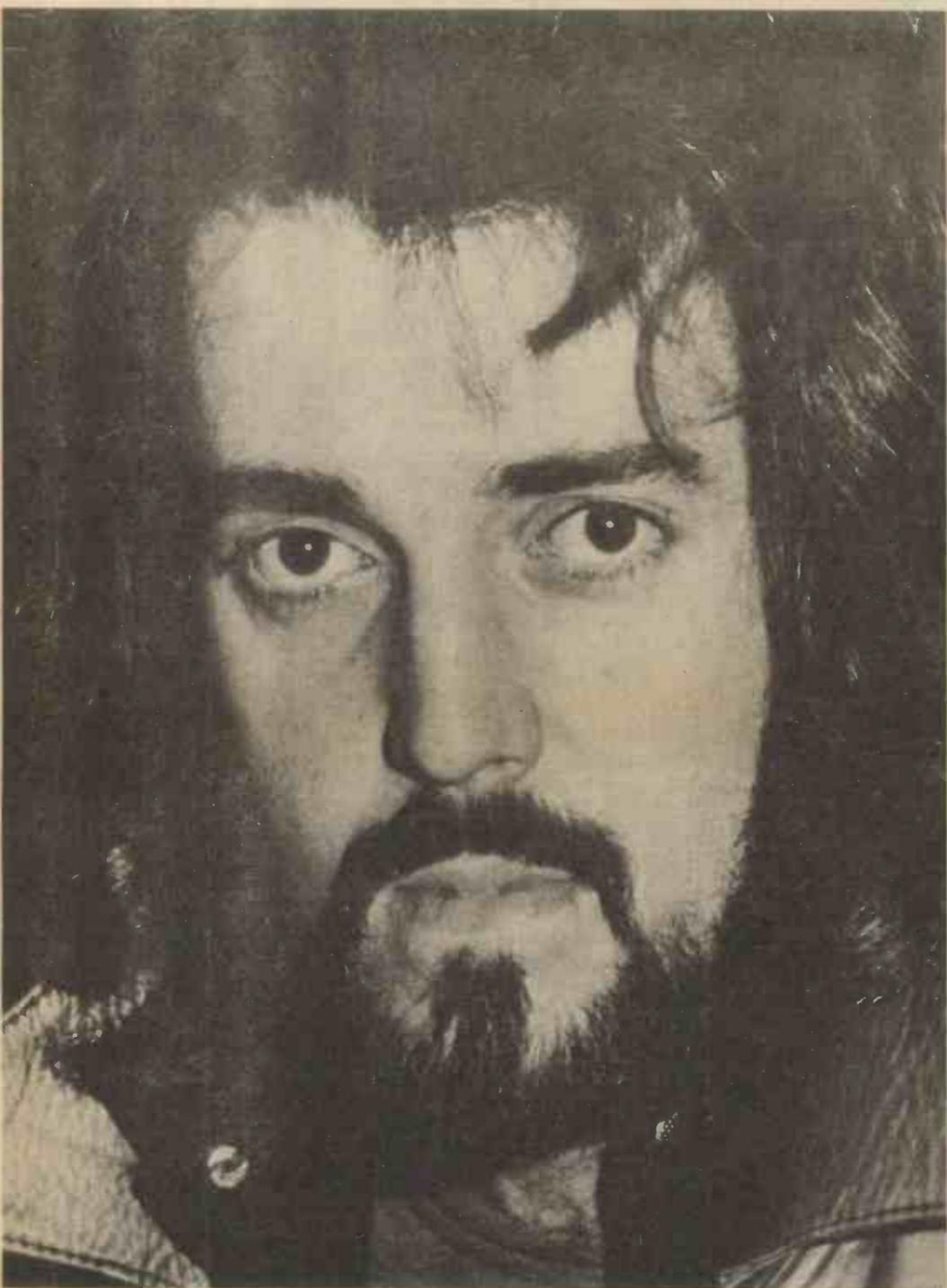
"We get plays on Jimmy Young's show and we were pleased to get them with 'In The Summertime'. People put him down because he appeals essentially to one particular market - they do the same thing to John Peel for the same reason. I won't put down Young because I believe he does his job well - he is a specialist. We get fans from both shows - which is even better.

"Just at the moment we would be happier if Peel gave us a play because he seems to have ignored us since 'In The Summertime' - we get the impression he doesn't like us anymore although someone told me he just won't play material by successful groups anymore because they don't need the help and there are so many new groups struggling to be heard. If that is the case it's fair enough."

Colin felt that the band were in danger at one point of being suffocated by the barrage of

WH
SON

WHIFF IS A DRUG GIG, BUT... —COLIN



COLIN EARL: 'WHAT WE PLAY IS SIMPLE AND HONEST'

publicity which ensued subsequent to 'In The Summertime' and the headlines which screamed of Mungo Jerry mania!

"No band can live up to that kind of promise," said Colin "And it was beginning to look as if the sensationalism was going to reduce

us to a kind of newly hyped teen idols — puppets rather than players but we went away for a week and kept away from interviews so that the fuss died down.

"We've always been a live band first — our bread and butter was the colleges, small clubs and folk

venues before the hits and we've not forgotten it. We still like to play places like the London Polytechnic because of the fabulous atmosphere they generate down there. In fact it would be an ideal venue for a live album."

Of their new value for money

single Colin was, justly as later events have proved, a little concerned over one track — the Woody Guthrie folk standard 'Have A Whiff On Me'.

"Let's face it it is a drug song," said Colin, "The song is about a cocaine sniffer — that doesn't mean we are advocating drugs anymore than people singing. old blues numbers are advocating chain-gangs as a nice way of life. It's simple history — truth and if we had altered the words to suit a few narrow minded people we would not have been honest to ourselves or anyone else.

"The plug track is 'Lady Rose' because Pye felt that was the most commercial but personally I think 'Milk Cow Blues' is a very strong seller — we've done heavier blues version upon the old Presley version and it's come off remarkably well. The other track which is 'Little Louey' had Sutart Cowel from Paul Brett Sage guesting on guitar for us and provides a nice balance to the disc."

Because of their universal appeal — trying to musically dissect Mungo Jerry is like trying to analyse why people laugh or smile — Mungo are finding as much success in Europe as Britain as their brand of good-time rock beats the language barriers.

"We recently played a working holiday in Israel where we felt we were not sufficiently well known but it would be nice to see the country — we ended up playing five dates to a grand total of 70,000 people and drawing 35,000 at one venue alone. Even in Yugoslavia we found that the young people there had managed to get our albums and were into our music.

"At home now we are working three or four nights a week not because that is all the work we can get but because with having to attend business meetings, interviews and recording that is all we can manage. We're even doing a few commercials now. I'm looking forward to seeing the 'Watney's Pale Ale' commercial for which we did the music and was a kind of cod 'Butch Cassidy and the Sundance Kid!'.

Next product from Mungo is likely to be a double album in two months time which will feature the group both live and in the studios but likely to reflect the composing talents of the other members of the group in addition to Ray Dorset.

Keith Altham

Three friends blew into Stud

BY PAUL CHARLES

LATE last year, following a very successful final tour with Taste, John Wilson and Richard McCracken were seeking suitable musicians to complete the line up of their new group, Stud.

By chance they happened to meet up in the Marquee Club with a certain Jim Cregan, a friend of old Jim had returned to London a few days previous to this having played around the continent with several groups following the break up of Blossom Toes, with whom Jim had played lead guitar.

The three agreed to get together a few days later "for a bit of a blow"; the result of that blow is the present group STUD whose line-up is John Wilson,

drums, Jim Cregan, lead guitar and vocals and Richard McCracken, bass and lead guitars.

Stud started live gigs at the beginning of the year, debuting in the very same Marquee Club, and have quite a few club dates and three tours (two of Germany and one of Ireland) behind them. Teething problems of most new groups have been cropping up and when I talked to John Wilson recently the group had just concluded talks on their music policy. Stud play what I suppose could be best called free form jazz rock and, at times, they become so involved in the actual playing of the music that they are a bit frightened of

going on a bit far and losing the audiences' attention.

"We know what direction we are heading in musically," started John, "and we don't intend to change that or lower the standard of playing, but just at the moment it is all very free so we may condense it in places, being careful to keep in all the things we want to get across." Apart from that he was very pleased with the group's progress and the receptions they have been getting on gigs.

"We've been going down very well and most of the audiences have been accepting us for what we are doing. I suppose there may be a few who come to the

gigs expecting a sort of Taste revival show, well, I'm afraid such people are in for a bit of a disappointment, perhaps they'll have a Taste thing when Rory (Gallagher) gets back on the road again."

I managed to hear "Sail On" from the album "Stud," which has just been released on Deram. Very nice raw rock thing with very full sound. John thinks that it is the most commercial track on the album and might be considered somewhere along the line as a possible single release. Although he added that "Turn Over The Pages," one of the two acoustic numbers they do, has proved to be the most popular number on live performances. Interesting to note that "Turn Over The Pages," which has a very

strong melody line and excellent lyrics, is one of the few worked out numbers they use: the remainder of the material is a series of blows based on various riffs.

Although they have not long since completed recording John couldn't wait to get back into the studios to put down other things they have in their heads. He admits he was a bit apprehensive about going into the studios but once they had started into the recording he enjoyed it. "Probably because I didn't really enjoy recording with Taste because we didn't have a say in what we were doing. But it was really great this time with Stud, like this album is a sort of a sampler of the music Stud will be playing in the future.



U.S. SKY: L TO R DOUG, JOHN AND ROBBY

School taught Sky to read and riot

U.S. Sky are just Sky in the U.S., but because of Sky here, they added the U.S. in front.

Roughly translated, that means the American group has avoided confusion with the British group Sky by adding U.S. to their name for record releases here; of which they've had one, RCA's new U.S. Sky album.

Fresh out of Detroit, the three man group is looked after by one of America's more prominent pop figures, Russ Gibb. Russ was rock and roll's head man in Detroit, owning ballrooms, clubs, the city's big FM underground station and various other odds and ends. The members of U.S. Sky, Doug Fieger (bass), John Coury (guitars and keyboards) and Rob Stawinski (drums), decided Russ could help them out of Detroit's perimeters — which he did. They now record with and under Jimmy Miller and have the pick of the field's notable session men.

"Jimmy brought us over here," explained John Coury, "because studio time and tapes were a lot cheaper and we weren't too well off financially at the time of the first album. The choice session men were also here at the time (Chris Wood, Gary Wright, Jim Price, Doris Troy and others). There weren't many facilities back in Detroit. We're actually here completing our second album (as yet unreleased) and getting our agency organised.

We did some recording for the album in L.A. and the rest with the Stones' mobile unit over here. We haven't appeared in concert here, because of work permit problems — which we will hope can be sorted out quickly."

The group was built round John Coury and Doug Fieger, who have been in bands together since they were thirteen. The myriad influences which have led up to the present sound of the group, sprang mostly from their Detroit upbringing. Although John says, "It was a tough school I went to — kids were getting killed every week. You didn't have to go far in the wrong direction to wind up in the wrong part of town. There was a race thing going — the school was about 55 per cent Negro when I left and every time there was a national incident, some teacher would get it or something. You know, reprisals and things."

"School is where we learned to read and riot," exclaimed Doug, "the atmosphere of the city had a lot of influence on us. Detroit was into rock and roll even before the Beatles and it carried on through the early sixties while the rest of the country was going through a phase of music that wasn't rock and roll. Then Motown stopped really rocking around '67 and got into producing just million sellers for the right areas of the country. We never had a real underground scene — only Mitch Ryder, which was just black music by a white dude and lately, Grand Funk. So the big influences were Detroit's rock and roll, and the big English sound of the Beatles and the Stones."

U.S. Sky's first album is truly a mixture. There's good old rock and roll as well as down tempo numbers quietly orchestrated.

They have some help from a few of the top session people and the album was produced by Jimmy Miller. According to their outlook, rock and roll was and is the high point of pop music development, but all those forms which led up to it and those which came from it are just as valid. Music is exploratory and they're on a pretty successful expedition.

Lon Goddard

smalltalk

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countrystyle

SPECIAL SECTION

Buck Owens European tour has been postponed until September. In this exclusive interview Bill Williams finds out why and discovers that any future live LPs here will be taped only at London's Palladium – the showplace of the world says Buck.

AN EARLY morning meeting in the industrial city of Pittsburgh, Pennsylvania, brought out the unfortunate news that Buck Owens' planned spring trip to Europe had been postponed until September.

Buck, admittedly, was concerned with troubles that have existed in Ireland – the religious and/or political battles that have taken place. Therefore, he agreed to the postponement.

"I wouldn't consider going to Europe and not visiting both Belfast and Dublin," Buck said. "And Jack (McFadden) felt this was not the right time. Besides, the most beautiful time of all over there is in the early fall."

Buck spoke with mixed emotions. He is disappointed about the postponement, but it will give him some time to work in his studio in Bakersfield, California.

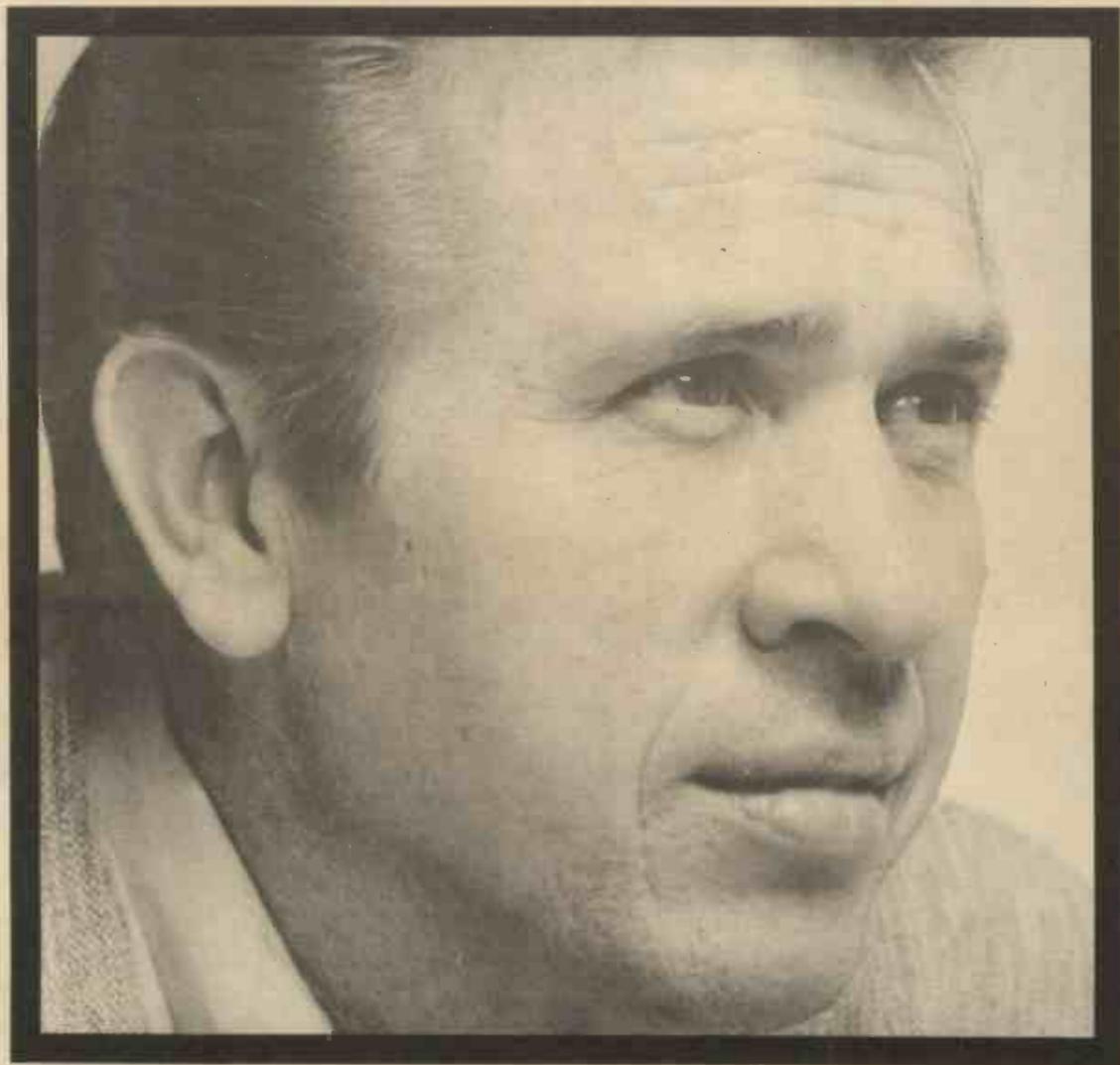
"I really need to do some catching up," he pointed out. "I'm producing Susan Raye, Buddy Allen (his son) and the Bakersfield, California Brass. We're also doing a lot of custom work for MGM and Columbia, and a lot of the rock groups are coming in now and using the studio."

Owens also noted that he does his own sessions there now, with Capitol's lovable veteran, Ken Nelson, producing.

"Ours is really the only studio between Los Angeles and San Francisco, and it keeps us hopping," he said.

Buck explained his new approach to working, and to life generally.

"I've cut down to 50 or 60 personal appearances a year, which is all I can



feasibly do and do well. It's almost impossible to do more and to do them right, so we've cut down on quantity and moved up on quality.

"It's strictly week-end business now, which makes it less rough on the musicians. They can be

home during the week with their families. We fly to all the dates and try to play all parts of America in a period of a year."

"I have all of my musicians – both the Buckaroos and the Brass – on salary. We have to figure an x-amount of dollars per year so they can budget, and they are with me on personal appearances, television and records. This, I've found, is the most successful way to keep a good group together. A lot of the guys in the business have trouble with bands because they get paid only when they work, so they work all the time and they're away from home, and this leads to all sorts of domestic problems. All of my boys live here, and have good family lives."

Buck said he had added a five-string banjo to his organisation, and has just done an album of all bluegrass tunes.

"They are songs such as 'Uncle Pen,' 'Sluefoot,' and the like, and it's all pure, but it's done in my own style. It was a lot of fun to do, in fact the most fun I've ever had doing an album. And I'm looking beyond it as more than just an album.

On stage, the fast, foot-stomping things come off well to the public, and that makes performing fun as well."

Ronnie Jackson is Buck's new banjoist. A product of Nashville, he went West to become a part of the Owens group, and he's added some new flavour.

Buck's information on the proposed new "Hee-Haw" series is a little sketchy. "Everything I know about it I've heard from Jack (McFadden again, his manager), and he keeps me posted on as much as he knows. Right now we're planning to start taping in Nashville in June and the show is expected to go on the air on September 11, on regional television, whatever that means.

"I assume from the conversation it would be shown on Saturday evenings from 7 pm to 8 pm some parts of the country, and in the North it will be shown on Sundays. Current plans, as I understand them, is to feed it into such places as Los Angeles, Dallas, Chicago, New York and probably Atlanta.

"The people behind the show are trying to get four

national sponsors, and I believe they are three-quarters of the way home. I personally haven't signed anything yet, but the show will be on the air one way or another. It may be this regional plan, and maybe even a network. I know one major network is still dickering.

"Even though I haven't signed, I would expect to co-host the show, as in the past. The people who want 'Hee-Haw' kept on the air want the same people."

CBS recently cancelled the show, despite unusually high ratings. The explanation was that they wanted new shows geared to "the young people who have the buying power," and it felt that this was reaching a more mature group.

As for Buck's personal life, he said: "I want to live a little everyday, and not get caught up in making nothing but money. I've been that route. It's a trap that people build for themselves, and then fall into.

"Things happen to your life which suddenly make it important to do something one wants to do everyday. And when you come to the end of the road, you should

be able to say you looked on both sides of the street."

Buck has even been studying pantheology, the study of death, and he has been reading the philosophy of living life, that of John Quincy Adams.

As for music, Buck said: "I just want to do whatever my conscience dictates. I try to play and to put together the kinds of songs, and backgrounds and singers that I personally feel presents a good product. It doesn't always work, but it isn't because I don't try."

He said the different trends of music come and go, and everything is subject to criticism. He tries to roll with the punches.

Buck has been in England "several times," and says simply that "the people are fantastic to perform for." Without pressing the subject, he added: "they are extremely courteous. They sit still and listen intently to everything you say, and watch everything you do. If they like you, brother, they really like you. If they didn't, I guess they'd chase you out of town."

He also praised the people of Ireland and Scandinavia for their reserved enthusiasm. "They are so polite in most of Europe that it's a refreshing change."

"I recall an incident once," he said, "in which we were scheduled to play at Copenhagen, but because of weather we couldn't land. So we went onto Oslo, and had to ride a bus back for about eight hours, and – although there was nothing we could do about it – we arrived an hour late for a concert.

"Network people were there to film, and I never saw such an irate bunch of people. The auditorium was full, and people were ready

to pull the seats out. Of course, we didn't know that all of this had taken place. But as soon as we got on stage, everything quietened down. The politeness and calmness was there, and we had a rip-snorting time.

"I'm not against playing for the military when I'm overseas, but I frankly would rather play for the natives. The military can see us when they're at home. But it's such a kick playing for our friends in England and on the continent, and it's important to me.

Asked if he would do another album overseas Buck replied: "Jack and I have discussed this only in general terms. We have no definite plans, but England is always a possibility, and we just might put something together. It would have to be at the Palladium again, a place I consider the showplace of the world. Everything about it is great: the proximity to the people, the lights, the sound – it's just a great place to perform. I've told Jack I didn't want to record anywhere else."

About this time, McFadden returned with confirmation of tickets for Buck's flight to the west coast, where he would be in Bakersfield in a few hours. Always friendly and outgoing, Buck seemed to have a whole new outlook on life, and he was more at ease than we had ever seen him.

"We had a great crowd at the university last night," he added. "The young people here have really turned to country music. The place was a sell-out."

Again expressing regret his visit had to be postponed, he said he was philosophical about it. September might be a lot better after all.

BRITISH country LPs

GIRLS I HAVE KNOWN, Jim Reeves, RCA International INTS 1140
 JIM REEVES' GOLDEN RECORDS, RCA International INTS 1070
 JOHNNY CASH AT SAN QUENTIN, CBS 63629
 ELVIS COUNTRY, Elvis Presley, RCA SF 8172
 SMASH HITS COUNTRY STYLE, Various Artists, MFP 1404
 HAVE I TOLD YOU LATELY THAT I LOVE YOU?, Jim Reeves, RCA Camden CDM 1049
 BEST OF JIM REEVES, RCA SF 8147
 EL PASO, Marty Robbins, Hallmark SHM 726
 THE GREAT JOHNNY CASH, Hallmark SHM 696

LISTING taken from one national chart of 120 LPs compiled by British Market Research Bureau from returns from 300 conventional record shops in the week to May 22.

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Ray Lynam — unknown a year ago and now one of Ireland's top country artists. He made a big impression at the Wembley festival. Ken Stewart reports on the quick rise to success.



LITTLE MORE than a year ago, Ray Lynam and the Hillbillies were just a group of young country music enthusiasts playing in and around their native Moate, County Westmeath, mainly for the fun of it.

The rewards were slight; but their enthusiasm was boundless and they hoped against hope that some day they'd be up there among the headliners for whom they did relief work, filling in during the difficult part of the evening before the big bands came on.

As luck would have it, someone heard them and sensed their potential — and, better still, he was in a position to do something about it.

He was Sean Reilly, of the Release Talent Agency in Dublin, and he was soon to become the Hillbillies' manager.

Early in 1970, the band took to the road as a fully professional outfit. To help them along, Release issued their first disc, "Busted."

It joined the scores of other singles on release at the time. But it stood apart from them in that it had a certain distinction of its own. It was an Irish singer

singing country to be sure, but doing so in a way that didn't sound like it.

How did he get to be so good? "I used to listen to AFN when I was 13 or 14," he told me. "That's where I got all the country first. There was a bloke here from Moate who was very interested in the music.

"He'd get up early in the morning for work — about 5 o'clock — and he used to record the AFN programmes and he used to give me the tapes."

Ray and some friends formed the Merrymen in their teens. Three of the original members are with the Hillbillies. Local socials and concerts, plus the aforementioned relief work, followed.

Country buffs who listen to his voice for the first time liken Ray to George Jones.

"It's a compliment, anyway", he laughs. "I suppose I try to imitate him ... in spots, you know. I like him a lot."

He's also more than a trifle similar to Buck Owens, as Billboard's Bill Williams pointed out after seeing him perform at Wembley.

Taking part in the Wembley festival was the

fulfillment of a long-time ambition.

Another big moment came when the band's single, "Gypsy, Joe And Me" was played on the BBC and the compere said: "I must admit that this is the first time I have actually heard Ray Lynam — but I am absolutely knocked out by his singing ability. He is one of the greatest talents I've come across outside Nashville."

In a field in which writing one's own material is a very big asset, the Hillbillies are at a disadvantage.

"As yet, I haven't tried writing", admits Ray. "One of the Hillbillies does try, though. But he only writes lyrics. He's Michael Lube, our rhythm guitarist."

How does Ray see the so-called country 'boom'? "I think it's always been there, because you can dance to it. With rock 'n' roll, you could dance to it also. But with this progressive pop at the moment, I think they find it hard to dance to in Ireland. That's why country is more popular."

I asked Ray if he'd like to see an Irish "Wembley" staged? You can guess the answer. But he had reservations.

"Would it be a success? The last few shows that came here weren't such a great success."

The band have an LP out, "Hillbilly Country". It was issued a few weeks ago, but recorded around the time of

"Busted". They're pleased with it ... up to a point.

"Our second LP, which will be out very soon, is much better", reckons Ray. "It's 100 per cent better. The backing is far better, and I'm singing far better on it."

"It was recorded only a few weeks ago. When the first one was done we were just beginning to record. We were a bit green."

Behind Ray, and making that authentic sounding country music, is a team consisting of leader and lead guitarist Kevin Sheerin, John Rayan (electric piano/organ), John Lynam (bass guitar), Mike Lube (rhythm guitar), Billy Condon (fiddle) and Billy Burgoyne (drums).

Quick guide to the three associations

CMA, CMA (GB) Ltd., BCMA. No, it's not some fiendish code to confuse the country music fan, but it can be a little puzzling. To get things straight, the CMA is the Country Music Association of America and the CMA (GB) Ltd. is its British counterpart in as much as it's a trade organisation.

The BCMA, which is short for the British Country Music Association, is mainly for the fan, the enthusiast or whatever you like to call him. It was formed three years ago with the hope of getting more co-operation from the record industry and the press in an all-out effort to promote country music in Britain.

Its first task was to produce a regular news bulletin and this was no mean task when one considers that the response from the record companies for news was almost nil. However, with a team of area representatives channelling in news from the clubs, the problem now is what to leave out of the newsletter! It's distributed every two months and then every year the BCMA issues its Yearbook and Directory which has rapidly become the country music promoters' bible.

The 1971 edition has just been published and in addition to a comprehensive listing of performers, clubs,

agents, managers, record labels and magazines it also contains many articles on the British country scene, including an account of the BCMA's 1970 trip to Nashville.

This year, in addition to Nashville, we'll also be visiting Cherokee (staying at a motel run by the Indians themselves), Washington, Raleigh and Bristol, scene of the historic first recordings by Jimmie Rodgers and the Carter Family.

Of course, this is only a once-a-year event and the BCMA is active for the whole 12 months. We've now started co-operating with Folk Voice magazine to present a British Country Music Festival at Islington Town Hall. This year's show is on June 5 and top British talent will appear.

It is, however, our everyday activities which are producing the biggest results. Jobs like answering members' queries regarding availability of certain records, advising clubs and performers on the many aspects of country music and, of course, pestering the powers-that-be for more records, more airtime and more live appearances.

If you'd like information on the Nashville visit or just details of the association, drop a line to the BCMA, 38 Gycroft, Otley, Yorkshire, enclosing a stamped addressed envelope.

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It's all happening on VHF

COUNTRY MUSIC really is catching on... over good old steam radio that is. We mean, of course, the network of BBC local stations broadcasting on very high frequency. And that little technical term means a great many country music fans are probably missing the programmes as it's necessary to have a VHF set to hear the transmissions.

So to help you decide if it's worth investing in a set (and there are plenty of cheap 'trannies' on the market) here is a rundown of the various shows currently being broadcast on VHF.

The involvement by local radio stations with country music goes back to the days of the early experimental local stations and country music was fortunate in having among the local radio pioneers Bill Holt, an engineer at Radio Leeds, who promptly started the first country programme on local radio.

The programme, called 'Country Club', was hosted

then, as now, by Goff Greenwood and Mike Storey, well known to British country music fans through their involvement with the BCMA.

Their programme continues under the production of Nigel Fell, as Bill Holt has now moved over as station engineer to Radio Merseyside, where he promptly started its first regular country programme 'Sounds Country'.

DJ is 'Daffy' Don Allen, ex-Radio Caroline North Country music man, who flies over regularly from the Isle of Man to front the show. He is the only man currently to have two separate programmes weekly, as he also hosts a country show on Manx Radio.

Also in the north of England, Radio Teesside offers listeners in the Middlesbrough area the best of country both live and on record. Stan Laudon is the man behind the mike and he also produces the show.

Called 'Country Time', the show, broadcast on 96.6 VHF, goes out each Tuesday at 7.05 p.m., with a repeat on Sundays at 11.15 a.m. till noon.

Probably the leading and most successful country show on local radio today is 'Kent Country Scene', a product of Radio Medway. Serving mid and north Kent basically, but heard loud and clear all over London and many parts of the south-east, particularly in Essex, it has successfully combined the best of British country with the best from America.

The show is introduced by Larry Adams, well-known in country circles for many years as promoter, journalist and country music expert. Also sharing the limelight each week is Roy Watson who has been promoting live country music in Kent for several years. Another well-known country music name, Alan Cackett, magazine editor and journalist, is also heard regularly on the show.

Production is handled by another refugee from Radio Leeds, Geoff Leonard. Currently, Radio Medway's programme is the longest weekly country show in Britain, running for one hour on Fridays at 5.00 p.m. with a repeat on Sundays at 2.00 p.m. on 97 VHF.

Now, Radio London has started a country programme, at last! Hosted by ex Radio 1 DJ Duncan Johnston the programme runs from 7.52 p.m. until 9.00 p.m. on Fridays 95.3 VHF. (The first programme went out on Friday, May 22).

One of the advantages of local radio is the exposure for local talent. Unknown, or little known, groups and solo artists are now becoming popular in their local areas.

To date Radio Medway has been responsible for promoting such local acts as Dave Plane, Westerners, Terry Ewers and Dave Roberts, Memphis Forge, Alan Mirza, Jonny Young Four, Colt 45, Dudes,

Tennessee Travellers, Union Express, Country Boys, Country Cousins and Bryan Chalker's New Frontier.

One of the most overwhelming responses has been for the latter group. More mail has been received as the result of this group's appearances than any other. This is possibly due to the simplicity of their approach to what is generally known as 'country music'.

In addition to fostering good relations between local talent and local audiences, each BBC local radio station is also in a position to exchange tapes with other local stations, so gaining even wider exposure for singers and instrumentalists.

Radio Medway, for example, has aired more than 30 groups and soloists in its five months existence. All these groups originate within the Kent area. We can only hope that Radio London will do likewise, as, pro rata, there must be many, many more such groups and artists praying to be discovered in the London area.

So it can be fairly stated that local radio in this country is doing a great service to country music and this is reflected by the increased use of country music on networked radio programmes, such as the Jimmy Young, Terry Wogan and Tony Brandon shows.

Country music on radio has certainly come a long way since the 'pirate' days of Radio 390!

But country music on TV is conspicuous by its almost total absence. After the relay from the Wembley festival recently, BBC TV has no plans for a country series on TV until the autumn, when George Hamilton IV will do another series (see page 14).

The independent television companies display an almost united, disinterested front on the subject of country music, with the one notable exception of Ulster TV, which has just concluded a five-week series starring the best of the Irish country groups. Using one group and a female solo star each week, it presented Big Tom, Margo, Cotton Mill Boys, Tracey, California Brakemen, Carmel McDonagh, Brian Coll, Dawn Knight, Gene Stuart and Philomena Begley.

Produced by Don Keating, the show was called 'Country Sound' and was transmitted on Monday nights at 10.35 p.m. Ratings were very good and Ulster hopes to sell the series to other ITV companies such as Border, Grampian and Westward.

It's probably too much to expect Thames, London Weekend or any of the other major stations to transmit this ambitious albeit experimental, Ulster production. But we live in hope.

● Starting next month - a new series "Meet the country disc jockeys."

repertoire

Michael Clare reviews some recent releases

HANK WILLIAMS JNR
All For The Love Of
Sunshine
MGM Select 2353 012

RELIVE some of the excitement of Wembley with this excellent collection of Hank Jnr numbers although it's more subdued than his stage performance. Firm favourites include the inevitable 'Your Cheatin' Heart', plus some excitement on 'Wolverton Mountain', and 'Big Midnight Special'. Hank Jnr has Mike Curb Congregation supporting him. Excellent value.

JOHNNY CASH
I Walk The Line
CBS 70083

SOUNDTRACK album and the best thing about the film, say some. Anyway it's somewhat different than most Cash albums with a beautiful (but too short) instrumental version of 'Flesh And Blood' although Mr C also sings it. Other numbers include 'I Walk The Line', 'Hungry' and 'This Side Of The Law'. Best bit is gospel-type 'Standing On The Promises' merged with 'Amazing Grace' although girl choir is not credited. A must for Cash collectors.

BRYAN CHALKER'S NEW FRONTIER
Hanging Of Samuel Hall
Avenue AVE 071

ONE of Britain's best, and possibly underrated, country artists given his head by Avenue on this excellent package selling at the unbelievably low price of 50p. Bryan, in addition to singing, plays five-string guitar, lute and mouth organ. He also produced the LP, designed the sleeve and wrote the liner notes. Avenue should be congratulated for allowing Bryan so much artistic freedom. 'Sam Hall' was a London chimney sweep and Bryan has borrowed from two of the 'Americanised' versions, by Tex Ritter and Johnny Cash as well as adding a new verse. Other tracks are American or Canadian given Bryan's British interpretation. For ten bob (sorry 50p) you just can't lose and if it's not at your record shop try a Tesco supermarket.

LORETTA LYNN/ CONWAY TWITTY
We Only Make Believe
MCA MUPS 429

TWO of America's hottest country talents teamed together for what is an incredible duet album. A huge U.S. hit, it has been in the charts for 14 weeks and is still up in the Top 10. Outstanding track is Conway's first million seller 'Only Make Believe' (remember?) given a completely different, fresh treatment. This version reissued as a 'revive 45' (the

current vogue it seems) would almost certainly make the UK pop charts. A must LP for country collectors.

THIS IS COUNTRY ROCK
MFP 5183

SIMILAR to the 'cover hits' albums with no artist credits. But at the low price it's a good buy and as producer Bill Wellings says on liner notes, "mix rock, country and blues in a pot together, simmer till tender and you've got yourself some warm, tasty, satisfying country rock." The point he's probably making is that music really has no boundaries and this LP helps prove the theory. Tracks include Stones' 'Country Honk', Neil Diamond's 'Cracklin' Rosie' plus four John Fogerty numbers among others. Definitely different and worth a listen.

GEORGE JONES
The Best of...
Pye International
NSPL 28150

A COLLECTION of several of his earlier successes plus more recent hits make it a must for all George Jones fans. Tracks include 'Love Bug', 'The Race Is On', 'A Good Year For The Roses' and 'Where Grass Won't Grow'. Sleeve-writer Bob Powell says this LP will appeal to a wider audience than just country fans. Probably correct but will they get to hear it?

JERRY LEE LEWIS
A Taste Of Country
Sun 6467015

PROBABLY a collectors' item, it's vastly different from all that rock 'n' roll he's renowned for. You can actually hear him instead of the pulverising piano work. He's not the best singer in the world but he presents nice versions of 'You Win Again', 'I'm Throwing Rice', 'Goodnight Irene', 'It Hurt Me So' and, yes, 'Your Cheatin' Heart'. Very nice but I prefer his rock 'n' roll.

RAY McVAY
Golden Country Hits
Philips 6308052

COUNTRY like you've never heard it before. Big band treatments by McVay's orchestra and chorus of classic country songs like 'Welcome To My World', 'Oh Lonesome Me', 'Jambalaya' and, yes, 'Your Cheatin' Heart'. What the business calls an easy listening album and country fans will probably hate it. Lovely girl on sleeve in 'country gear' portrays lots of kinky symbolism to help what the business calls impulse sales.

JERRY REED
Georgia Sunshine
RCA LSA 3021

A DEFINITE bargain at only £1.49 as part of a campaign to get him better known

here following his recent visit for TV appearances. To quote sleeve, a super talent. A must for country fans, numbers include 'Amos Moses', 'Mule Skinner Blues', 'Ugly Woman' and title-track.

BUCK OWENS
Bridge Over Troubled Water
Capitol EST 685

'BRIDGE Over Troubled Water' will end up like 'My Way' - recorded by everybody. It's doubtful if anyone will improve on Simon and Garfunkel's original (although Glen Campbell gets near it). Buck, too, turns in a pretty good version and it makes a pleasant change from 'Sam's Place', 'Act Naturally' and so on. It's a very varied and enjoyable album with two

VARIOUS ARTISTS
Country's Greatest Hits
CBS PR 54

VERY good value for those on limited budgets and unable to buy albums by all the artists featured who include Johnny Cash ('It Ain't Me Babe'), brother Tommy ('Six White Horses'), Marty Robbins ('Change That Dial'), Lester Flatt and Earl Scruggs ('I Still Miss Someone') plus several others. But unless you like wearing cowboy gear, the sleeve will turn you off.

LP OF THE MONTH

BRENDA LEE MEMPHIS PORTRAIT
MCA MUPS 423

A VERY, very country orientated album with the former chart star in brilliant form. Recorded at the famous American Recording Studios, Memphis, Tennessee, it showcases Brenda (as the liner notes say) as she is today with all her elusive, fast-changing emotions and total awareness of the music scene. An integral part of the LP's greatness is the work of producer Chips Moman, a and r co-ordinator John Walsh and the musicians: Reggie Young, lead guitar; Bobby Emmons, organ; Gene Chrisman, drums; Mike Leech, bass; Bobby Wood, piano; Johnny Christopher, rhythm guitar; with strings and horns arranged by Glen Spreen. Add the final ingredient, choice of material, blend it all together and you have the complete musical experience. Play it a few times and see. Listen to the driving power on Joe South's 'Games People Play' and 'Walk A Mile In My Shoes' as well as Fogerty's 'Proud Mary', experience the beauty of 'Leaving On A Jet Plane', feel the musical mastery of 'Too Heavy To Carry'. Of the 11 sides, my favourite is Barry and Maurice Gibb's 'Give A Hand Take A Hand' - hear that track and you'll be sold. The others numbers are 'So Close To Heaven', 'I Think I Love You Again', 'Hello Love', 'Do Right Woman, Do Right Man' and 'I'm Gonna Keep On Loving You'.

AMERICAN country LPs

ROSE GARDEN, Lynn Anderson, CBS 64333
FOR THE GOOD TIMES, Ray Price
HAG, Merle Haggard, Capitol EST 735
GLEN CAMPBELL'S GREATEST HITS
HOW MUCH MORE CAN SHE STAND?
Conway Twitty
MARTY ROBBINS' GREATEST HITS, Vol 3
DID YOU THINK TO PRAY?, Charley Pride
HELP ME MAKE IT THROUGH THE NIGHT,
Sammi Smith
EMPTY ARMS, Sonny James
WE SURE CAN LOVE EACH OTHER, Tammy Wynette

CHART from Billboard's June 5 issue. Label numbers refer to UK releases. Hag LP set for July release in UK.

COUNTRY MUSIC PEOPLE

BRITAIN'S TOP COUNTRY MAGAZINE



JUNE ISSUE CONTAINS A COLOUR PHOTO AND INTERVIEW ON HANK WILLIAMS JNR. PLUS A SIX PAGE PHOTOGRAPHIC RECORD OF WEMBLEY 1971 PLUS FEATURES ON JERRY REED, JACK ELLIOTT, JOHNNY CASH ETC.

To Country Music People, Powerscroft Road, Footscray, Nr. Sidcup, Kent

I enclose a cheque/postal order for 20p for a post paid copy of June's Country Music People.

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When you're hot . . .

WHEN JERRY REED next visits Britain it will be for concert dates. That's a promise he made a few weeks ago when he was over here on his third visit to this country for TV appearances.

This trip included guesting on the Roger Whittaker show plus Val Doonican's new series which is being shown throughout America where the said Mr. Reed is now what they call in showbusiness very hot property.

Perhaps that's why his current U.S. single and album are called "When You're Hot, You're Hot" — both are shooting up the country charts. And another album "Georgia Sunshine" has now been in the U.S. chart for the past 30 weeks. This LP was recently released here by RCA at the bargain price of £1.49 as part of a campaign to get him better established in Britain. It includes "Amos Moses", the single which really put Mr. Reed in the "star" league in the U.S.

During his recent visit Jerry, in his Park Lane hotel, said: "I don't want to do any more television shows over here. I want to come over and do concerts or club dates. I want to get out there and meet the people, shake hands and show 'em what I can do. You can't tell what a person does on a TV show because the time is too limited. You go out and do one number and that's it."

Despite the problems facing country artists in establishing themselves in Britain, he is very confident that one day he will be as well known here as he is in America.

"It'll take some time but I guarantee you I'll be big in Britain, because I really want to. I want to get out there and get to know the people."

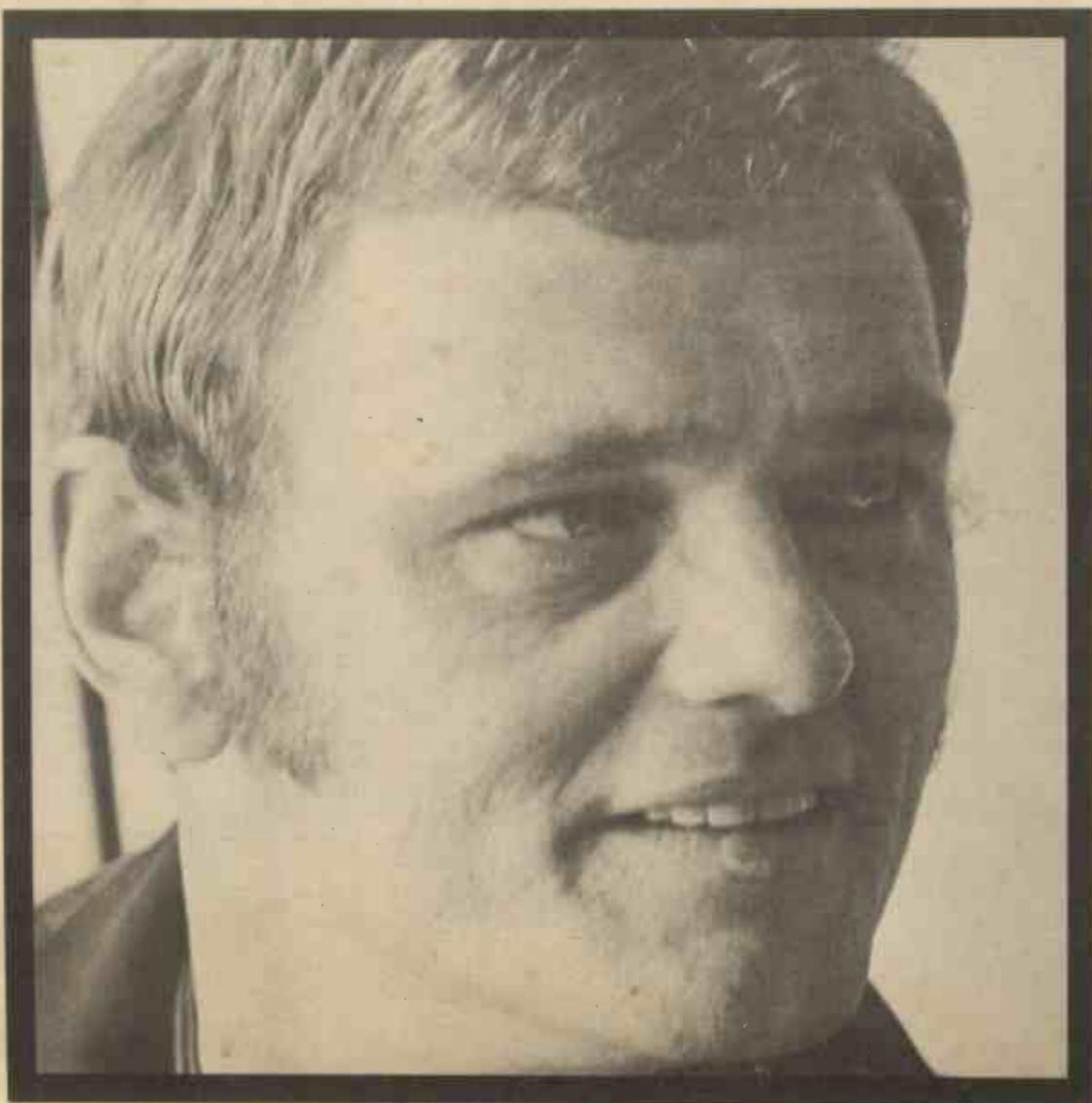
On first reading that might sound a bit conceited. But those who know him will realise it's not conceit, but a burning, professional ambition common to most creative people. And it's an ambition that is almost certain to be realised.

It's happened for Jerry Reed in America where it also happened for Glen Campbell. And look at the world success achieved by Campbell. Perhaps luck plays a big part in such stories but it's fascinating to consider that both Campbell and Reed were once both session guitar men. And it was as a guest on Glen's U.S. TV series that first made Jerry the major artist he is now and gave him his first million selling disc — "Amos Moses."

How did it all begin for Jerry Reed Hubbard?

"I was born down in Georgia in 1937 and I grabbed my first guitar when I was eight years old and I ain't put it down since. My mother taught me the first three chords I ever played.

"My daddy played the mandolin, the guitar and banjo. But they were not professionals. They played at dances and other local events but not as we know it today.



"They were just Saturday night shindigs really. They didn't make any money. I was so fascinated with my guitar I played it 24 hours a day. I couldn't keep my hands off it.

"I quit school in my senior year to go on the road with Ernest Tubb and the Texas Troubadours. But I went back to school again and I quit again, went back again and quit again.

"Then they wouldn't let me back in. They said 'You can't make up your mind.' That helped me make up my mind."

Jerry was 18 years old when he signed with Capitol Records, his first label. And his first producer Ken Welson — they're still close friends — unknown to Jerry told his business friends: "One day this boy is really going to make it."

And Jerry still remembers that first record. "It was called 'If The Good Lord's Willing And The Creek Don't Rise.' It was a pretty good country record but nothing fantastic."

Jerry was with Capitol for three years but never had a hit. Presumably Capitol then lost interest because that was the end of the deal with them. But Jerry wasn't bothered.

"At that time I really didn't care," he recalls, "I didn't know the value of records. I was just making them and having a good time."

Following his compulsory military stint he got married. He was 22. He now has two daughters — Seidina, aged 11, and Charlotte, named after Jerry's sister, and now nearly nine months old.

After getting married,

Jerry signed with Columbia (CBS in Britain) but this was not very fruitful. At the time Chet Atkins at RCA wanted to sign him but Jerry's manager had another artist with RCA and wasn't too keen on the deal. Two of his artists on the same label meant one would probably get better treatment than the other. From that viewpoint possibly a wise decision. But for Jerry — nothing.

"It just wasn't there with Columbia. The communications weren't there so I kicked around for about a year and didn't even make a record. I just played guitar at recording sessions."

Prior to this Jerry had left Atlanta and moved the 250 miles to live in Nashville. "I moved to Nashville to play guitar on recording sessions. I got into that and did it for about seven years. In that time I really got close to Chet. I wrote a lot of instrumentals that he recorded. He kept asking me to come over and make records and finally I did just that. Chet said to me, 'I can make some hit records with you' and damn it but he did.

"When I went over to RCA Chet said, 'Let's do an album. I'd never done an album in my life. But I said OK."

Chet asked Jerry to play the "same stuff you play over at the house — the things you feel." He told Jerry that they would put out an album every two or three months and "I bet we'll get you a hit."

The LP was duly recorded and issued. A single was taken from it called "Guitar Man" — and

that could be regarded as the day Jerry Reed really arrived.

Recalls Jerry: "That got into the chart, the country chart, and I ain't been out since. I haven't put out a record that didn't get into the chart.

"It's amazing. Chet got hold of me and it all changed. But that's what you have got to have. You have to get somebody to help you. It's like a football player and a coach, really. When the player's in the game he really can't see. There's too much going on around him. But the coach can say, 'Wait a minute, you need to do this. You're hitting the ball the wrong way. Hit it over here to number 13 for a while instead of hitting it over there' and that's what happened with Chet and me."

Talking about football, was Jerry interested in sport?

"Oh, I'm a sports nut, I really am. I went to see my first soccer match over here this week and it was just great. I'd never seen a soccer game and I loved it. We saw the Hotspurs, the Tottenham Hotspurs play the Crystal Chandeliers." (He meant of course Crystal Palace).

Going back to music, and that all-important single "Guitar Man", what was the true story about Elvis insisting on Jerry playing on his recording?

"Well, the way that happened was like this. I had a houseboat on the Cumberland River (it flows through Nashville) and I had been out all weekend fishing. When I came home my wife said, 'Felton wants you to call him'. Felton Jarvis is Elvis's producer at RCA and we're old friends from Atlanta.

"So I called him and he said 'Jerry, we're having a hell of a time trying to get this feel you have on 'Guitar Man' and Elvis wants you to come down and play"

"When I got down there they had four guitar players all trying to do a different thing, trying to get that feeling. But they didn't know that I had it tuned-out. It wasn't a standard tuning. So I went and tuned up my guitar and did it just like I did it on my record. And it worked."

"You know, it wasn't that the other guys couldn't play it. They just weren't finger players. I play finger guitar and they played plectrum. They were playing plectrum and there's just no way you can get it. So once we got on it we had it recorded in an hour or so."

That particular record played an important role in reviving Elvis's career and perhaps it's as a tribute to Jerry that Elvis featured it three times on his now famous NBC-TV special which was shown here late last year by the BBC.

And, incidentally, as well as Chet Atkins, Felton Jarvis also produces some of Jerry's songs. On his "Georgia Sunshine" album, Felton produced "The Preacher And The Bear." Another track on that album "Good Friends And Neighbours" was produced jointly by Felton and Chet.

Before he became a "star" himself Jerry was best known, of course, for his compositions and his output is simply phenomenal. In the early days, like other unknowns such as Ray Stevens and Joe South, he wrote for Bill Lowery's music firm. One of his best-known early compositions was for Gene

Vincent called "Crazy Legs."

But it would take pages to list the number of Reed songs. How much time does he now spend on writing?

"Not much any more. I never did sit down and write. I could sit down and really work out an instrumental for Chet. But I could never just sit down and write. I had to wait until the spirit moved me, I guess. Usually they would come when it was time for them to come.

"I get to wanting to write real bad and then it's time. And then my wife knows to leave me alone. She knows when I'm broodin' and moody. She sees that I got my mind on something and she just leaves me alone and I crawl into my den at home.

"But I write in peculiar places. I write in the bathroom, I write in the car. You'd be surprised how much writing goes on in automobiles.

"I don't write anything down 'cause most of my songs are story songs and they run along an idea. When I get into the studio I won't sing it the way it is — I'll play it, 80 per cent of the time anyway."

Jerry's recent visit here, as mentioned earlier, was his third trip to this country. All were mainly for TV appearances, some seen in America, and to promote Jerry over here. He also made a few personal appearances including a very successful show at London's Nashville Rooms last July.

This time it was mainly for TV spots and the Val Doonican tele recordings. Had he noticed an apathy towards country music in Britain?

"I haven't looked. I haven't because I don't want to happen as a country artist. I just want to happen as a boy who plays guitar and sings. I don't want to be known as a country artist because I sing several types of music, not just country. I can sing country because I was raised around it. It's the musical environment I came up in. But I just want to be known as a fellow who sings songs and plays guitar."

It may prove tougher than Jerry thinks. Asked for his opinion on an article by a columnist in a British newspaper who described country singers as "frustrated lumberjacks," Jerry had this to say:

"Well, that's his opinion. He's entitled to it. He's wrong. But it's his mouth and he can say what he wants. He can haul coal into it if he wants.

"I don't think he knows what he's talking about. You'd have to grow up like they do to understand country artists. Country music today is nothing like it was 20 or 30 years ago. Because of the calibre of the singer, the musicians, the facilities they use to make records and their producers, it's a different world altogether.

"But they're very real people. They're very warm and human, just like the average English man walking up and down the street.

"Country people may not be the most educated in the world but that doesn't mean that what they're born with isn't good. I love the country person. I love simplicity in music.

"Why, some of the greatest songs the world has ever known, I mean some of your greatest monsters, have come out of a little country boy's head.

"So he can't be a lumberjack. He can't be a cat that goes around chopping down trees and getting into brawls all the time. That's pretty weak."

It was nearly time to go. What was his schedule when he returned to America?

"I've some concert dates with Glen (Campbell) including two weeks in Las Vegas. After that it's more concerts until it's time for the TV series again in the autumn."

So there's little hope of that English tour this year?

"Not really. I'd love to come back but eventually I'll do concerts here. I love London. I'm a people-crazy person. The people over here are so great, so warm and gracious.

"Just to strike up a comparison. You come from Nashville to New York to get over here. You get to New York and those people — they'll depress you so bad because of their nature. They're tempered in a certain way. They hardly ever see the sunshine for them big ole buildings and it's all snap snap and let's get on with it.

"Before the plane gets to London you're thinking, 'Boy, I wish I was home'. Then you get over here and everybody's hellowing you and they're so nice. It's great. Everybody does their damnest to make you feel at home."

COMING . . .

THE BBC'S first experimental venture presenting country music on television via the "George The IV" series on channel two last autumn has proved successful. The station is repeating selections from the series in four shows this month.

The four compilation shows will be broadcast on BBC-2 on June 9, 16, 23 and 30. Each show will last half an hour but the time slot had not been set as RM went to press.

And even more important, there will be another series later this year featuring as before George Hamilton IV with special guests at the Nashville Rooms in London. The new series is scheduled for October.

In next month's Countrystyle there is a special in-depth interview with George Hamilton tracing his career and giving his views on various related subjects.

Due to pressure on space the winning letters in the special readers' contest have had to be held over. Extracts will be published next month with the names of the winners. And there'll be news of a new competition for Countrystyle readers.



JELLYBREAD L TO R CHRIS WATERS, PETE WINGFIELD, JOHN BEST AND PAUL BUTLER

British with a Stateside image

JELLYBREAD are a group who have created something of an American image for themselves, but in fact are a British group who have been appearing on Rory Gallagher's tour.

"We have got rather an American image," Chris Waters, the group drummer agreed. "When we first formed the group some three years ago we were very influenced by American R&B music and particularly Booker T, and the MGs. In fact one of our singles was an old Booker T. number."

One of the singles for which Jellybread are better known, however, is their own composition 'Old Man Hank', which had a lot of radio play. Their current album also features entirely original material written by Pete Wingfield and Paul Butler, the group pianist and bass player, respectively.

"We recorded the album around last August and September," Chris told me. "And we realised that for this, our second album, we wanted good material, but we wanted it to be our own stuff. The release of the album was rather delayed because at the time Blue Horizon was distributed by CBS, but now it's distributed by Polydor. But our record was sacrificed during the changeover time."

"We've been playing a couple of the numbers on stage since they were recorded," Pete told me. "And we find that they've progressed since the time we recorded them. But in general we're quite pleased with most of the album. The problem was that we don't seem to have the drive in the studio that we do on stage, but we plan to counteract that by doing a number live before we go in to record it. At the time we used our best numbers and were looking for a direction."

Jellybread only became a professional group in September, and after several trials, are still without a permanent manager. However, as University graduates they could have something of a head start. The band usually work on the college circuits — where they obviously feel at home — and around the Christmas period they claim that Radio One was "Mother Earth to us," since they appeared on most shows, including John Peel's, Mike Raven's and Johnnie Walker's.

I asked them how working on the Rory Gallagher tour had affected them.

"Gallagher is very much a strange animal as regards what the public want," Chris told me. "He has a small following, as with Taste, who are absolutely fanatics. The concert halls were sometimes only half full, but the people go absolutely berserk for Gallagher. We could have got away with doing the same sort of thing that he's doing because the audience would have liked that, but it wouldn't be us. But we got a good response, anyway, as good as you could get in the situation."

Jellybread are generally becoming happier about the way their stage act has been shaping up.

"We've gone from using a whole load of individual amps to a big P.A., which has helped us to get a better sound," Pete told me. "And we're using sixty per cent of our own material on stage, although most of my songs go down better on record, so we're only using three live! It's always a committee decision, what we use, but it's very difficult to win an audience over with a number like 'Old Man Hank' because they think it's a bit too pop. In fact a lot of people thought that it sounded like Alan Price."

With the radio airplay that 'Hank' received Jellybread are not complaining, as they feel it has helped more people to know their name. Now they have two numbers, 'Clergyman's Daughter' and 'The Loser' waiting for release — and as might be expected, they're group compositions!

"I think that's the dividing line between average pop and rock bands," said Pete. "Rock bands want to use their own material or it's no good."

BEE GEES ARE BACK TOGETHER FOR GOOD

"NOBODY gave me any sort of justice after the Bee Gees split up, they still didn't think I was any good, even after 'Saved By The Bell'."

That is the opinion of Robin Gibb, now reunited with his Bee Gee brothers. And it reflects a little of what is felt by all the brothers.

"'Saved by the Bell' only happened because I had so much publicity from the break up of the Bee Gees. But then Maurice and Barry didn't get any help on their singles because they came out later," said a thin looking Robin, words falling over his tongue.

However, he did mention that Polydor's computer system for distributing records on order, had been failing at the time, and that this meant orders for the Gibb brothers singles weren't being met.

"The publicity the boys got was bad though," agreed Geoff Bridgeford new drummer with the group. "It's like everytime I see something about McCartney now I don't bother to read it, I once saw a heading saying 'McCartney a child'. It's the same sort of thing as happened to the Bee Gees."

"I think it comes down to one thing," added Maurice. "People were bored and fed up with the Bee Gees and their quarrels. Now I can't even remember what the differences were about."

"I wouldn't tell him anyway," ribbed Robin, to which Maurice retorted. "He's still as stupid!"

"We want people in Britain to take us seriously now," Robin told me. "We work twenty-five hours a day, and we are re-established, we're an establishment ourselves." A speech which was greeted with embarrassment from Maurice, and prompted the scornful remark: "What are you talking about?"

"I'm serious about this," persisted Robin. "What I mean is that we're willing to work all the hours we can. I'm all Churchill and the Union Jack, and I'd like to have a number one in my home country. I think the Bee Gees graph is now higher than it's ever been."

Judging from certain reports of the Bee Gees recent American tour, this optimism might seem unjustified. I asked the group if the attendance at some of the venues had in fact been poor, particularly in Los Angeles.

"You can't bomb out if you're playing to people," Geoff told me. "They were still storming the place anyway. And both shows at Los Angeles were well attended."

"They'd had an earthquake there and people were still recovering from the shock of that, anyway," added Robin.

"But we're bigger now in America than we've ever been," said Maurice. "Some



BEE GEES WITH NEW MEMBER GEOFF

people came in again for the second show because they liked it, and a lot of people from the entertainment world were there for the second show. For every bad report that we got we had twenty good ones anyway."

Before they left for America, the Bee Gees

'Lonely Days' was a hit, and they had a good grounding for their tour. The new four piece group are not so certain about Britain at the moment. But the progress or otherwise of their soon to be released single 'How Can You Mend A Broken Heart' is likely to influence their

decision on whether to work here.

"We might work here in about six months time," Maurice told me. "But we want to feel ready for it."

"I think it would be better to work here with the single as a hit, because the audience would welcome us

more then. In America you get the feeling that it's good to have you back, but it's still not like that in Britain," Geoff explained.

Nevertheless, Barry and Robin's song 'How Can You Mend A Broken Heart' is a good production, with more emphasis on the rhythm section than is usual with their records. It's a sad number and seems likely to be the hit they need. An album is also planned for release soon in Britain and America and it will consist entirely of the Bee Gee compositions using both orchestral backings and more rhythm based tracks.

"It will knock spots off every album we've done," said Robin, while Maurice more reservedly said. "It's as good as Bee Gees' First."

And should you still not be convinced that the Bee Gees are back...

"We've got no hangups now," Maurice assured me. "We've all grown up immensely and we're back to stay. Why would we ask Geoff to join us if we were going to split again?"

Val Mabbs

Congratulations to NEW SEEKERS...



3rd-Mixed Group-World Section
Record Mirror Poll

PHILIPS

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

JAMES BROWN: I Cried; Get Up, Get Into It, Get Involved (Part 1) (Polydor 2001190). As material this slowie may not be particularly strong, but JB's performance and the overall sound and feel are superb, putting it in the "Prisoner Of Love"/"Man's World" class. One of his very, very best. Black pride rhythmic flip.

BRENDA & THE TABULATIONS: Right On The Tip Of My Tongue (CBS 7279). Brenda Payton, my longtime fave, and the current U.S. hit slowie will mean little here except maybe to new Delfonics fans. Naturally, it's a rare treat for Philadelphia Soul freaks. Lovely.

TYPES featuring George Williams: Someone To Watch Over Me (CBS S 7250). Gershwin gets the lush big harmony back-up "People" treatment. OK, and pleasant subtler flip.

CLARENCE CARTER: The Court Room; Getting The Bills (But No Merchandise) (Atlantic 2091093). Very much an "Ode To Billie Joe" sound on this tale of a suspected lecherous vicar. Slightly disappointing.

SWEET INSPIRATIONS: Evidence; Change Me Not (Atlantic 2091073). Funky wah-wah and herky-jerky rhythms blend with the wailing chix to make a bit of a mess. Nicer slow flip.

RAY PRICE: I Won't Mention It Again (CBS 7 2 1 3). Easy Listening/Country by the CB&W star whose last one, "For The Good Times", has become an American standard already, while this romantic slowie is fast joining it. If all those Perry Como fans buy this, they won't be disappointed. Myself, I like it too.

MASON-DIXON: Acapulco Gold (Stateside SS 2189). Bubblegum from Teddy Randazzo... one wonders whether its "straight" audience will dig the message, but then this could be a subtle attempt by Teddy to fox the censors! Rainy Daze it is not.

LOBO: Me And You And A Dog Named Boo (Philips 6073801). Big U.S. hit, sorta lazily paced Middle Of The Road Bubblegum - its American flavour may hold it back here, although it's otherwise just right for all the adults who seem to buy the Top 50.

MYLON: Old Gospel Ship (Atlantic 2091072). Despite its Delaney & Bonnie style, this jolly Allen Toussaint-produced white gospel thing isn't as bad as I had anticipated.

TOM RUSH: Who Do You Love; Something In The Way She Moves (Elektra EK 45718). Really great raving version, highly recommended, of Bo Diddley's classic dancer; lively James Taylor flip. Don't miss this!

LORRAINE ELLISON: Call Me Anytime You Need Some Lovin' (Mercury 6052 073). Lorraine's output has got progressively worse as her producers have tried harder to give her a hit. Lou Courtney's effort is a noisy muddle.

DEE DEE WARWICK: Suspicious Minds; I'm Glad I'm A Woman (Atlantic 2091092). The Elvismash done with very bare backing. It don't kill me, but she has fans.

BREWER & SHIPLEY: People Love Each Other; Tarkio Road (Kama Sutra 2013021). This "Weeds" track, having served time as flip to their last single "One Toke Over The Line", turns up again as an A-side to their current U.S. hit "Tarkio Road". Well? It's pleasant if insipid soft Country Rock, while "Tarkio" is ballsier and better.

LYNN ANDERSON: You're My May; I'm Gonna Write A Song (CBS 7226). Written by "Mr. Anderson" (Glen Sutton), her bouncy newie just doesn't have the lyrical interest of "Rose Garden". Yi-hah flip.

RAY STEVENS: A Mama And A Papa; Melt (CBS 7235). An icky slowie that may be fine for fans of the man but not for fans of "Bridget". Nice old-time flip.

CHICAGO: Lowdown; Loneliness Is Just A Word (CBS S 7218). Since it is patently obvious that these days singles are bought by adults and albums by kids, what chance does this "III" excerpt have here? Its audience will already have it if they want it at all.

SOULOSOPHY: Take Me To The Pilot (Epic EPC 7203). Not bad Blue-Eyed bash at Elton John's song, but the good back-up chix and male lead are even better. on the light & bouncy flip.

James
Hamilton



WELCH, MARVIN AND FARRAR: GENTLE HARMONY ON NEW SINGLE

Olivia's out of breath again

OLIVIA NEWTON-JOHN: Love Story; It's So Hard To Say Goodbye (Pye Int 25557).

RICHARD BARNES: Coldwater Morning; Suddenly I Know (Bronze WIP 6104). Everybody seems to be saying that Richard must be due for the big one. I agree. This is basically a good song, and his performance is both commanding and exciting. But it has a tendency to ramble a bit, which could conceivably hold it back. The main chorus, however, is directly commercial - and yes, I think this is the one to really establish him. CHART CERT.

THE SWEET: CoCo; Done Me Right Or Wrong (RCA Victor RCA 2087). Not all that impressed, on the grounds that I personally, me myself, have heard it all before. But there's interesting percussion, interesting build-up of lyrics and so on - and I'll not deny that it's an immediately commercial sound. Repetitive, if you ask, to the point of being samey. But the spirit is certainly willing. CHART CERT.

ENGELBERT HUMPERDINCK: Our Love Will Rise Again; You're The Window Of My World (Decca F 13181). Great Simplicity, a pacey tempo and I'd say the most commercially direct single from Engel in a heck of a time. It's instantly catchy, and he punches home the lyrics and the arrangement is strictly uncluttered and everything falls into place. There's a tendency to put down Engel... but why? He does a great job. CHART CERT.

TEARS: Happy Mary (Pye Int). Juggling sort of tempo with good percussion, but one of those ultra-happy items which don't register too much with me.

LUCIFER'S FRIEND: Ride The Sky (Philips). All very dramatic and hefty, with horn-growling and rasp-voiced power. Nice, actually, if a bit overpowering.

From the wardrobe



ROGER RUSKIN SPEAR: Trouser Freak/Trouser Press; Release Me/Drop Out (United Artists UP 35221). A magnificent foursome of songs from the great man. A selection of songs from the wardrobe, and there's enough imagination on show to suit just about everybody. All the gimmicks are chucked in, willy-nilly. It's all a gigantic send-up, but deserves to be taken seriously, strangely enough. Mr Spear points ever onward, believe me. Ever onward.

DES O'CONNOR: To Be The One You Love; Remember My Heart (Columbia DB 8792). From the film 'The Anonymous Venetian', this is a Continental styled ballad which suits that throbbing voice very well. A bit short on melodic content early on, I felt, but it's a warnily romantic storyline, with a splendidly unobtrusive arrangement. Nice use of piano. Not a smash, probably, but well done. CHART CERT.

TUDOR LODGE: The Lady's Changing Home (Vertigo). Song takes time to register, despite a fair old performance - but unlikely to make it, I'd say.

MADRIGAL: You Hear What You Wanna Hear; Guadalajara City (Decca F 13184). Specially written for one of the best harmony teams in the business by the Arnold, Martin and Morrow composing clique, this is a catchy little theme - not so ambitious as their last (and excellent if under-rated) single. More emphasis on lead voice this time, and it's a jogging mid-tempo piece. I hope it gets played because if it does, it'll click. CHART CHANCE.

SANDIE SHAW: Show Your Face; Dear Madame (Pye 45073). I'm a loyalist to Sandie, but I'm not all that shortsighted. She

makes darned good records and this Flower-Wright song is full of plaintive yearning, as they say. She sings with great clarity and style - very much a performance song, and I think it's good enough to click. Whether it will be lucky enough, what with plugs, etc. is another guess. CHART CHANCE.

THE TROGGS: Lazy Weekend; Let's Pull Together (DJM DJS 248). This is miles away from the old Troggs, with that rasping Presley voice - it's good-time music, as we used to call it, not unlike some of the early Spoonful stuff. All very relaxed and lazy, and with a distinctly summery sound to it all. Built on a format of absolutely singalong simplicity. Very nice. CHART CHANCE.

FOLLOW THE BUFFALO: Long Gone Stayed At Home (Warner Bros). Lots of evidence of the Shel Talmy production skill here, on this shuffling and pacey number. Chorus is repetitive but misses out somewhere.

PETER E. BENNETT: Catch The Summer (RCA Victor). Another imaginative record from Peter, who nibbled happily at the charts last time out. Nice instrumental workover but not, I fear, a hit, despite good Bennett voice.

SHAPE OF THE RAIN: Woman (Neon). A versatile group, sat upon (in the nicest sense) by Tony Hall until ready to emerge. This is a good single, but I suspect we'll go more for their album.

Song by Lesley Duncan, and a very important follow-up for the gorgeous chick who was voted top girl singer by our readers. It's another performance job - requiring uncommon skill in getting the point across. There's a breathless romantic feel to it all, and a very clever arrangement, full of simplicity and unusual effects. Olivia sings very well indeed. CHART CERT.

MARVIN, WELCH AND FARRAR: Lady Of The Morning; Tiny Robin (Regal Zonophone RZ 3035). Written, produced and sung, not to mention played, by the trio who are fast building a following. This is a gently-harmonised song with an easy-rippling melody line, and some counter-part-type vocal arrangement touches. Really a very satisfying and professional slice of pop which I suspect will do well. CHART CHANCE.

THE BEE GEES: How Can You Mend A Broken Heart; Country Woman (Polydor 2058 115). Written by Barry and Robin, this should put them back into the charts. It's a sensitive wee song, full of vibrato and harmonies, with a catchy - if remotely corny - chorus line. They get one helluva sound going, full-blooded and simple. I'm unashamedly a fan of the Bee Gee approach to pop, specially when they drop all the trimmings. CHART CERT.

SHORTCAKES: I Can Try (Decca). A slow burning rocker, built round a rather straight melody line - nice use of brass for the girls, but not predictably a hit.

Mirrorpick/LPs

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

Matthews confident on solo album

IAN MATTHEWS: If You Saw Thro' My Eyes (Vertigo 6360034).

The first 'solo' from Ian since he left Southern Comfort isn't really a solo, but features many well known talents, including Sandy Denny, Doris Troy, Gerry Conway, Pat Donaldson, Andy Roberts, Richard Thompson and Keith Tippett. Ian's clear voice seems to improve with each album and this is no exception; it's cleaner and more confident with better vibrato. The harmonies are more powerful than those with Southern Comfort, especially on 'Southern Wind'. Throughout the record, the songs are tightly constructed and well worded, softly delivered to perfection. He has certainly progressed as an individual creator, having even more character in his work and his own feel - not a better version of someone else's. Sheer beauty is the description and best tracks are 'Reno Nevada', 'Thro' My Eyes' and 'Southern Wind'. Very tuneful, relaxing and moving. L.G.

MIKE HERON: Call Me Diamond (Island). Solo job from the Incredible String Band man - and it's a hurry along mixture of jazz and other influences, with powerful vocal and the sort of appeal that could, surprise surprise, make it into the charts.

GINGER BAKER DRUM CHOIR: Atunde (Polydor). Afro boosted drumming with voices, etc all thrown in. Pretty involved, yet with a basically satisfying rhythm, but hard to see it registering all the same.

BILLY ECKSTINE: Storm (Stax 2362 013). Possibly his best in ages. Eckstine, produced by Isaac Hayes, and with some great

vocal-backing arrangements, is in his most inspired form on songs like 'I Wanna Be Your Baby'. 'What The World Needs Now Is Love' and the title track. Great rich, deep, vibrato-packed voice and with the Bar-Kays pushing along in the rhythm section behind. Really a first-rate blend of various talents.

FREDA PAYNE: Freda Payne (MGM 2351 004). Though nothing startling emerges, there's a lot of evidence in proof, albeit from the past, that Freda is as knowledgeable as any girl on the better-class songs. 'Lost That Lovin' Feelin' actually comes out bright and fresh, despite being so overworked over the years, and her 'Sad Sad September' is a triumph in intelligent lyric-reading. Maybe best of all: 'Feeling Good'. Should sell strongly... and high value-for-money impact.

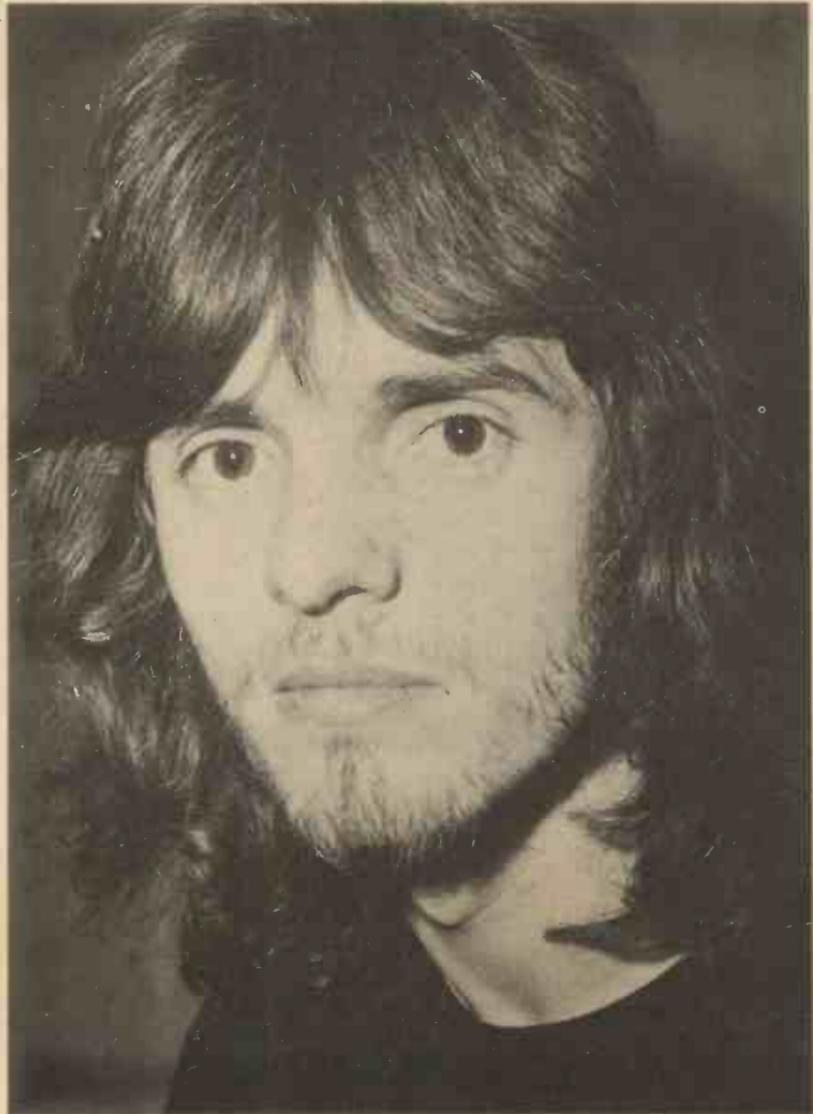
DADDY LONGLEGS: Oakdown Farm (Vertigo 6360038). Rumour has it that Daddy might be breaking up. Hope not, because this album is very nicely done. Lightly countrified Rock, they do it well from full harmonies to the comedic 'Clara Bell', a speeded up ho-down number. When they dip into jazz, as on 'Night Shift', you'll hear a lot of Kurt Palomaki's fine bass. L.G.

GEOFF LOVE: Big War Movie Themes (Music For Pleasure 5171). Orchestral themes, often in march tempo, as from 'Green Berets', 'Reach For The Sky' and sundry other war-is-glory epics. Beautifully recorded.

KEN DODD: I'm Always Chasing Rainbows (Music For Pleasure MFP 5173). Recordings from 1963 onwards, all on a ballad style and underlining that the great man knows how to sell sentiment as well as guffaws.

THE NEW SEEKERS: Beautiful People (Philips 6308055). Though there are some pleasant vocal numbers and nice material on this album, it somehow lacks definition and fails to hold the attention. Opens with rather unnecessary studio noise, but the following track 'One' compensates with nostalgic vocal and lively harmony work. Followed by Melanie's 'Beautiful People' and one of the more up-tempo and commercial tracks Delaney and Bonnie's 'Never Ending Song Of Love' with singalong feel and oompah brass and drum beat. Also includes a version of 'Your Song' which sticks closely to the Elton John arrangement. An album that could probably improve on hearing. V.M.

IDLE RACE: Time Is (FLRZ 1017). Idle Race minus the talents of guitarist Jeff Lynne, but still retaining much of their distinctive sound on this album, with the new five piece line up. Most tracks are group compositions except Gordon Lightfoot's 'Bitter Green' with a folk feel, and 'She Sang Hymns Out Of Tune'. A lot of different influences seem to come into the numbers here, though they have their own interest. 'I'll See You' is a gentle acoustic number, and 'By The Sun' in contrast has a heavier dramatic number, and yet like much of the album



IAN: CONTINUES TO IMPROVE

seems very familiar on first hearing. V.M.

GYPSY (United Artists UAG 29155). A commendable first album from Gypsy with some fine tracks and nice vocal work not sensational but indicative of good things to come. All numbers are the group's compositions. The whole of this album seems to have been carefully thought out and vocalists Robin Pizer, Rod Read, David McArthur and John Knapp present some interesting vocal variations. V.M.

ALEX TAYLOR: With His Friends And Neighbours (Atco Capricorn 2400 117). Reportedly, Alex plays nothing - just sings, but the last of the Taylor family debuts (unless Ma and Pa plan one) is an admirable one. Older brother Alex is heftier than Livingston, James or Kate, but the family vocal chords are there in evidence - in

fact, his voice is technically better than James or Livingstone's and his style is worlds apart. He's chosen excellent material (all by other writers) and session men (including James and King Curtis). Real solid southern soul with a lot of conventional class; that is, it isn't original, but in the field, it's outstanding. L.G.

PINK FLOYD: Relics (Starline SRS 5071). Superb collection of the mysterious Floyd's hit singles and best album tracks at a reasonable price. The fantastic 'See Emily Play', 'Arnold Layne', 'Careful With That Ax, Eugene' and loads more. In fact, a total of about 51 minutes of music adds to the bargain. A definite requirement for all. L.G.

KEEF HARTLEY BAND: Overdog (Deram SD 22). Tightly arranged in Keef's jazz influenced rockstyle. As ever, the drumming isn't earth-shattering, but it's effective when used against the heavy brass and bass. Guests include John Hiseman and Johnny Almond. Well conceived for its slot in the market. Laced with visions of the happy hunting ground. L.G.

BOBBY JAMESON: Too Many Mornings (Joy 193). There's a resigned sadness over much of this one. Bobby, on his own material, works with an incisive alertness - it's no heavy voice, more a

poignant, nostalgic instrument. The lengthy 'I'll Remember Them' on side one is the best sampler of a fair old talent.

PAUL DAVIS: A Little Bit Of... (President PTL 1046). Most of the material was written by Paul. He's a young American, personable by the sound of it, and he swings along more than a bit. There's a basic simplicity to his songs, which in a pop area, boosted by well-arranged orchestral tracks. But it's hard finding anything really outstanding here.

ROD MCKUEN: The Rod McKuen Show (Warner Bros WS 3015). More heavily orchestrated, extremely personal, lightly tuneful whispers from the man who's done it all. These are some of his best known numbers - original and otherwise - lifted from his BBC TV series. Thank the lord for microphones, or we would never hear this man. Extremely good backing arrangements.

RAM JOHN HOLDER: Bootleg Blues (Beacon BEAS 17). John's plaintive, gruff voice tears the blues out in official style while simple, delayed accompaniment splices in riffs between verses. About as close to purity as you can get this day and age. He's paid his dues, so listen to the blues. L.G.

Rave on Edgar

EDGAR BROUGHTON BAND: Edgar Broughton Band (Harvest SHVL 791).

More raving from Edgar and the hairies. Very harsh and very strained, the message is strictly amorphous, sometimes Edgar himself manages to sound tuneful and unlike Arthur Brown, but most of the time, the band's backings are more interesting. As usual, chock full of studio effects and musical threatening behaviour; Oasis in the desert is the rocky acoustic guitar and violin of 'Piece Of My Own'. L.G.

MIKE HERON: Smiling Men With Bad Reputations (Island ILPS 9146). Life is full of surprises, and when they come as pleasant as this cheerful first solo album from Incredible String Band member Mike Heron, there can be no complaints. This is a far cry from the fey dilettantism of the ISB's work as the following list of session names should indicate. For instance, John Cale, Pete Townsend, Simon Nicol, Gerry Conway and Pat Donaldson. They all handle Heron's material with utter sympathy, and although the album borders on rock at various points, it still retains individual quality any ISB writing has. 'Warm Heart Pastry' is a tasty riff all dressed up and going places, while the 'Feast Of Stephen' track adds weight to the proceedings. The material is all self-penned, all direct and all good. Heron even makes a fine rock singer. B.M.

MR FOX: The Gipsy (Transatlantic TRA 236). Sounding slightly traditional but not, Mr Fox is deep in the folk vein with a very good sound vocally and instrumentally. Fine blendings of dulcimer and guitar, fiddle, flute and percussion. Some are bouncy, some soft and dulling and a flash of poetry here and there. Much character added by the voice of Carole Pegg fronting accurate harmonies throughout pretty, major-chord compositions by Bob Pegg. L.G.

CLOUDS: Watercolour Days (Chrysalis ILPS 9151). Shall I review this as if I was Hughie Green? Alright folks, lets have a big, wonderful hand for these three talented boys and their wonderful band - they've worked very hard and I think they deserve a big hand for the very wonderful songs they've written... this is fair rock, but hasn't any striking qualities. L.G.

Good start for Mick

MICK ABRAHAMS: The Mick Abrahams Band (Island ILPS 9147). Mick's new line-up after Blodwyn Pig travels the whole scope from jazz to C&W to folk. With brass, harmonies and R&B vocals, it's always pretty convincing stuff and guaranteed fine guitar work. The many colours and moods on the lengthy 'Seasons' reveals the wider range this group offers. Glad to see Mick back -

the new musical personality of the group is forming and this is a good start. L.G.

VARIOUS ARTISTS: Celebration (A&M Ode 70, AMLS 2020). Great atmospheric recordings from the Big Sur Folk Festival with tremendous quality and some of the best artists around. The Beach Boys with 'Wouldn't It Be Nice', Country Joe

with two tracks, Kris Kristofferson singing 'The Law Is For The Protection Of The People' and 'To Beat The Devil', Joan Baez with 'The Night They Drove Old Dixie Down' and 'Let It Be', two from Linda Ronstadt and two more from Merry Clayton. One of the best recordings ever made and the bread from it goes right to Joan's Institute For The Study Of Non-violence. Buy it. L.G.



MICK ABRAHAMS

NOEL EDMONDS



Hot tea in my shoes!

PROBABLY radio's greatest asset is its unlimited power to provoke thought and stimulate imagination.

The radio play can establish a scene with the aid of just a few sound effects, whereas the television and film producer may have to spend hundreds and often thousands on props and visual effects, which may never be used again. To my mind there is nothing more interesting than listening to a radio play and allowing the imagination complete freedom to create the atmosphere for me.

Indeed I think it is a great pity that more children are not encouraged to analyse the sounds that they hear - too much good radio is sonic wallpaper to far too many people.

However, I digress. Recently one disadvantage of radio has become increasingly apparent to me - I refer to the problem of how to communicate reactions and events within the studio environment, to listeners at home. There are few greater sins in the broadcasting world than constantly referring to an in-studio even that is utterly beyond the comprehension of even the most attentive listener.

You've all heard disc-jockeys mentioning producers, engineers, even coffee ladies, who are doing things that are no doubt excruciatingly amusing in the studio but are really of no consequence to the listener. This is a common feature of the 'live' radio format and it's very easy to fall into its trap.

For example, try to imagine the overwhelming desire to mention the fact that one of your colleagues has just set light to your news bulletin (which you're reading at the time) or that the same guy has removed his trousers and is gesticulating his credentials, or worse still, that you are having hot tea poured into your shoes whilst reading the Bingo Scoop results! (All these things happened to me on Radio Luxembourg).

The urge to mention such incidents can be utterly overwhelming - such a feeling is akin to knowing a very precious secret or talking to the Queen whilst trying not to pretend that her knickers have just fallen down.

In fact I have just experienced an incident which called for all my powers of repression in order not to 'give the game away' over the air. These words are being regurgitated on the train back from Plymouth, where I have just completed a pretty hair-raising Radio One Club - we were bomb-hoaxed and I lost my audience half way through, as the police quickly shepherded them out of every available exit.

Imagine if you can, one disc jockey, his producer and four Top Rank staff, plus two uniformed police constables, all trying to make the noise of a vast crowd. By setting up an auxiliary microphone, the personnel of 'instant crowd' did exceptionally well - indeed they sounded far more excited than the original audience of 1,200 did.

The situation looked so ludicrously funny as we all 'did our thing' in the middle of an empty hall and yet the radio audience must have been oblivious to these scenes of panic.

Naturally the incident was not mentioned over the air - that would simply have satisfied the hoaxer - but let's face it, modern radio is silly enough to be on television.

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ALL STAR (AFRO DRUM)
JAM SESSION

Leek Blues Club, Red Lion
Hotel, Market Place, Leek
BLONDE ON BLONDE

High Wycombe Town Hall,
High Wycombe
ARGENT AND QUADRILL

Heads, 121 Queensgate,
London SW7
DISCOTHEQUE

Bull's Head, Barnes Bridge,
London SW13
HUMPHREY LYTELTON
SEXTET

Upstairs at Ronnies, 47
Frith Street, London W1
PHILLIP GOODHAND-
TAIT

FRIDAY

Royal Albert Hall, London
SW7
GORDON LIGHTFOOT

Carshalton Park, Ruskin
Road, Carshalton, Surrey
ROCK 'N' ROLL
FESTIVAL

Heads, 121 Queensgate,
London SW7
DISCOTHEQUE

Van Dike, Exmouth Road,
Plymouth
UNCLE DOG

100 Club, Oxford Street,
London W1
BOB KERR'S WHOPEE
BAND

Bull's Head, Barnes Bridge,
London SW13
TOMMY WHITTLE AND
THE BILL LE SAGE TRIO

Park Hall Ballroom,
Wormelow, Nr. Hereford
CHRISTIE AND
SALUBRIOUS UNION

SATURDAY

Heads, 121 Queensgate,
London SW7
DISCOTHEQUE

Van Dike, Exmouth Road,
Plymouth
BRONCO

Bull's Head, Barnes Bridge,
SW13
RONNIE ROSS AND THE
BILL LE SAGE TRIO

SUNDAY

Bumpers, 7-14 Coventry
Street, London W1
ROSKO'S INTER-
NATIONAL ROAD SHOW

Heads, 121 Queensgate,
London SW7
DISCOTHEQUE

Guildhall, Plymouth
ROY HARPER

Bull's Head, Barnes Bridge,
London SW13

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PETE KING AND HANK
SHAW

MONDAY

Bumpers, 7-14 Coventry
Street, London W1
ROSKO'S INTER-
NATIONAL ROAD SHOW
Heads, 121 Queensgate,
London SW7
DISCOTHEQUE
Bull's Head, Barnes Bridge,
SW13
ROBIN JONES AND HIS
QUINTET

TUESDAY

Heads, 121 Queensgate,
London SW7
DISCOTHEQUE
Bull's Head, Barnes Bridge,
London SW13
JOHN HENDRIX

WEDNESDAY

Heads, 121 Queensgate,
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DISCOTHEQUE

Bull's Head, Barnes Bridge,
London SW13
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HEATLEY DUO

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RORY GALLAGHER

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AUDIENCE

FRIDAY JUNE 4

Waltham Forest Technical
College present at N.E.L.P.
Waltham Forest Precinct,
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FLEETWOOD MAC AND
WARM DUST

Cardiff University
ROCK REBELLION

St. Osyth College
WILD WALLY

SATURDAY JUNE 5

University College, London
HEAVEN

Dudley College, London
WILD WALLY

TUESDAY JUNE 8

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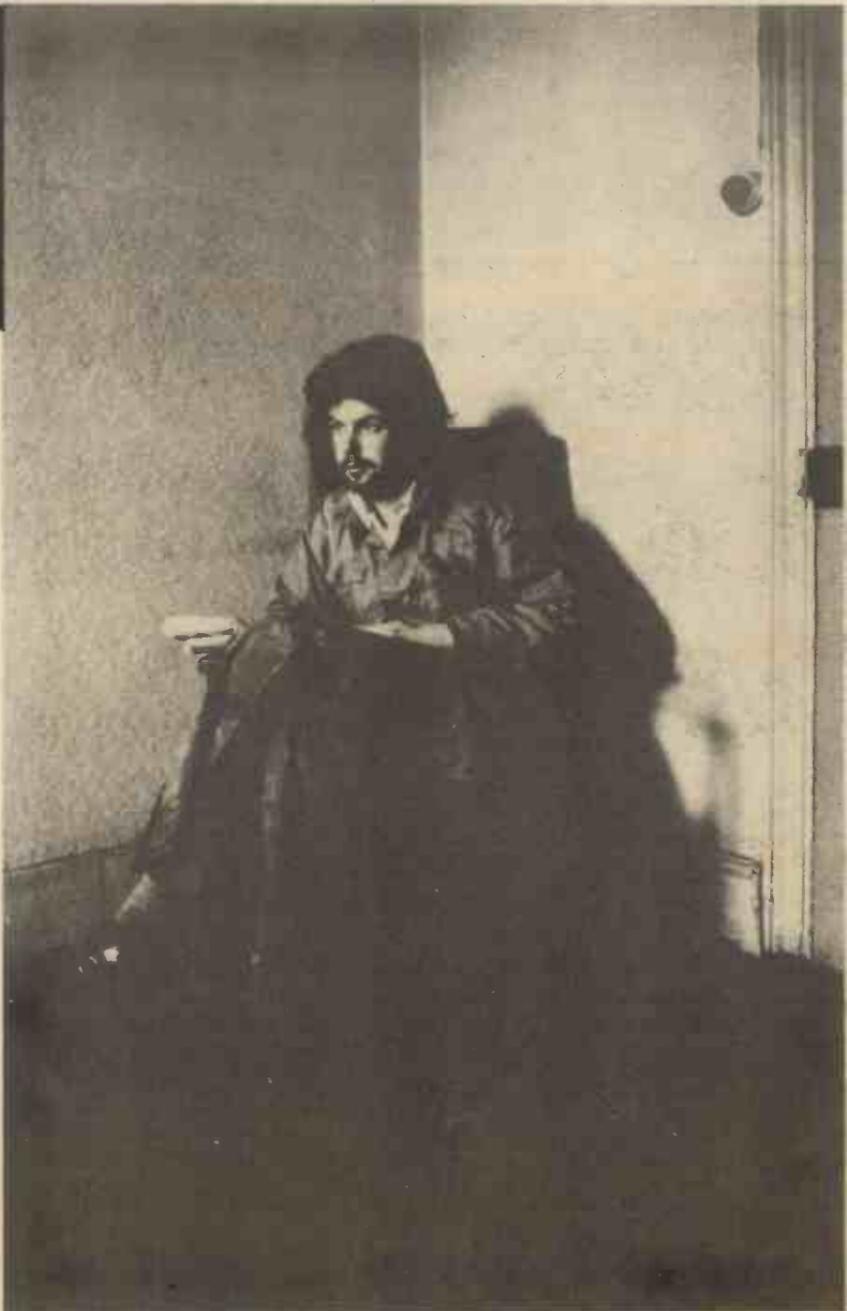
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PHILLIP: ROCK SHOWS THROUGH

BY BILL McALLISTER

PHILLIP Goodhand-Tait, once a rock 'n' roller with the nitty, gritty Stormsville Shakers, then a subdued hit songwriter for Love Affair, is on the right road.

After a wilderness period in which he stopped writing hits and found himself incapable of going back to being a rock 'n' roller (REAL rock 'n' rollers are out of fashion these days, all you see are variations on a twisted theme), he has formed a band, completed an album with them, is playing regular gigs and, prestigiously, is completing the score for a new George Lazenby film.

Contentment. Phillip, sitting back in his chair, smiling, very relaxed, has broken off from a mixing session, and smiles even more when I venture the opinion that his band sounds stunning to say the least.

"I'm glad. It was strange how I met the band. An incredibly good lead guitarist called Andy Latimer, who comes from Guildford like me, came up here (DJM Records) with some songs of his. He was in a trio that

was into a very heavy thing, which was not what he wanted to do.

"Well, they ran through the songs and it all eventually boiled down to the fact that they felt they needed someone to lead the band, someone who also wrote strong material. They mentioned me and Elton John as two examples of what they felt they wanted.

"So, there was me in the building in one room and them talking about needing me in another room. Strange. We just got together after that and it worked."

It worked to the extent that Phillip and the band started work almost immediately on an album to be released in June, a move which at first glance seems against all the rules, since Phillip's first solo album "Rehearsal" (a title which becomes extremely meaningful in the light of the last few months' developments) was issued only a few weeks ago.

"I can stand by some of the things on 'Rehearsal', two or three of the songs, but not by the treatment. It was tackled wrongly and that's all there is to it, this

one is a different story."

The new album, titled "I Think I'll Write A Song," features all new material, whereas "Rehearsal" was an accumulation of some years' songwriting.

"I gave the band a lot of direction, I think, and in return they gave me equipment and a belief in myself. So it means that we've started from the very beginning. I have new songs and we've all learnt them not only for stage but for the album as well.

"I'm bargaining," says Phillip with a good deal of sense, "on this thing being a very slow, gradual process. Just the band playing all round the country, catching people's attention."

The band, which consists of Phillip on piano and vocals, Andy Latimer on guitar, Doug Ferguson on bass and Andy Ward on drums, will unquestionably achieve their aim. They are, more than anything, tasteful, a quality so many lack in their attempts at impact.

For instance, with regard to rock 'n' roll or stage. "We only do one number which could be termed rock 'n' roll ... and we certainly didn't

plan to use it. If you've been involved with rock 'n' roll then it naturally shows through sometimes and in this case the number was there, the kids love it and so what can you do. At least it's an original number so I hope people don't start comparing me to the rock 'n' roll thing."

Then, on the subject of melody, which plays a large part in the band. "Melody is something I've always been involved with. This is where the band is going to score. We played a concert with the Groundhogs and listening to what the kids were saying afterwards it seems they're completely ready for what we're doing. They can still get into the Groundhogs, but we're on a different thing and they can appreciate that."

Success when it does come will be kept in its place, though. "I'd like to be always just under the top, you know? I don't envy Elton John his position one little bit. He's into being a star and I'm into being a songwriter, and that's not a putdown, because I admire what he's done. It's all a question of what you're aiming for."

Phillip Goodhand-Tait, his band, the music. Listen, it fits.

A WOP BOP A LOO BOP A LOP BAM BOOM

....AND ALL THAT!



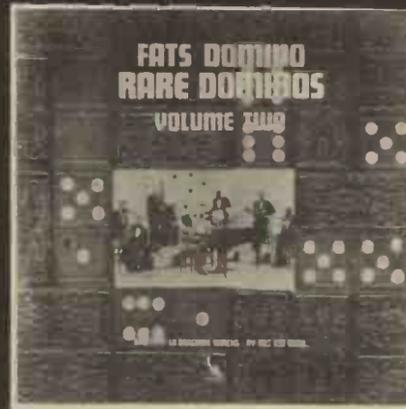
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U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 MAYBE TOMORROW Jackson 5
- 2 2 THE SKY'S THE LIMIT Temptations
- 3 3 DIANA TV Soundtrack/Diana Ross
- 4 4 B. B. KING LIVE AT COOK COUNTY JAIL
- 5 5 MELTING POT Booker T. and the MGs
- 6 6 ONE STEP BEYOND Johnnie Taylor
- 7 7 KOOL AND THE GANG LIVE AT THE SEX MACHINE
- 8 9 CURTIS Curtis Mayfield
- 9 10 SOUNDS OF SIMON Joe Simon
- 10 11 CHAPTER TWO Roberta Flack
- 11 12 WHERE I'M COMIN' FROM Stevie Wonder
- 12 - DANNY HATHAWAY
- 13 13 ALL BY MYSELF Eddie Kendricks
- 14 16 ABRAXAS Santana
- 15 18 MESSAGE TO THE PEOPLE Buddy Miles
- 16 - CURTIS LIVE Curtis Mayfield
- 17 - IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 18 14 TO BE CONTINUED Isaac Hayes
- 19 - BLACK ROCK
- 20 20 STAPLE SWINGERS Staple Singers

singles

- | | |
|---|----------------|
| 1 3 BROWN SUGAR Rolling Stones | Rolling Stones |
| 2 1 JOY TO THE WORLD Three Dog Night | Dunhill |
| 3 2 NEVER CAN SAY GOODBYE Jackson 5 | Motown |
| 4 6 WANT ADS Honey Cone | Hot Wax |
| 5 8 IT DON'T COME EASY Ringo Starr | Apple |
| 6 4 PUT YOUR HAND IN THE HAND Ocean | Kama Sutra |
| 7 7 BRIDGE OVER TROUBLED WATER Aretha Franklin | Atlantic |
| 8 13 SWEET AND INNOCENT Donny Osmond | MGM |
| 9 5 ME AND YOU AND A DOG NAMED BOO Lobo | Big Tree |
| 10 10 CHICK-A-BOOM Daddy Dewdrop | Sunflower |
| 11 20 RAINY DAYS AND MONDAYS Carpenters | A&M |
| 12 11 LOVE HER MADLY Doors | Elektra |
| 13 9 IF Bread | Elektra |
| 14 15 SUPERSTAR Murray Head with the Trinidad Singers | Decca |
| 15 17 I DON'T KNOW HOW TO LOVE HIM Helen Reddy | Capitol |
| 16 16 HERE COMES THE SUN Richie Havens | Stormy Forest |
| 17 12 STAY AWHILE Bells | Polydor |
| 18 27 I'LL MEET YOU HALFWAY Partridge Family | Bell |
| 19 24 TREAT HER LIKE A LADY Cornelius Bros and Sister Rose | United Artists |
| 20 25 TOAST AND MARMALADE FOR TEA Tin Tin | Atco |
| 21 38 IT'S TOO LATE Carole King | Ode '70 |
| 22 29 DON'T KNOCK MY LOVE Wilson Pickett | Atlantic |
| 23 23 WOODSTOCK Matthews' Southern Comfort | Decca |
| 24 26 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations | Top and Bottom |
| 25 22 I DON'T-BLAME YOU AT ALL Smokey Robinson and the Miracles | Tamla |
| 26 28 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites | Brunswick |
| 27 40 NATHAN JONES Supremes | Motown |
| 28 21 I LOVE YOU FOR ALL SEASONS Fuzz | Calla |
| 29 30 REACH OUT I'LL BE THERE Diana Ross | Motown |
| 30 19 TIMOTHY Buoy | Scepter |
| 31 34 THE DRUM Bobby Sherman | Metromedia |
| 32 42 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed | RCA Victor |
| 33 33 COOL AID Paul Humphrey and His Cool Aid Chemists | Lizard |
| 34 35 ME AND MY ARROW Nilsson | RCA |
| 35 37 I DON'T KNOW HOW TO LOVE HIM Yvonne Eilliman | Decca |
| 36 18 WHAT'S GOING ON Marvin Gaye | Tamla |
| 37 31 POWER TO THE PEOPLE John Lennon/P.O. Band | Apple |
| 38 43 INDIAN RESERVATION Raiders | Columbia |
| 39 - DOUBLE LOVIN' Osmonds | MGM |
| 40 41 LOWDOWN Chicago | Columbia |
| 41 14 I AM... I SAID/DONE TOO SOON Neil Diamond | Uni |
| 42 46 ALBERT FLASHER/BROKEN Guess Who | RCA |
| 43 44 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon | Elektra |
| 44 - FUNKY NASSAU The Beginning of the End | Atco |
| 45 50 SHE'S NOT JUST ANOTHER WOMAN 8th Day | Invictus |
| 46 49 CRY BABY Janis Joplin | Columbia |
| 47 36 BOOTY BUTT Ray Charles Orch | ABC |
| 48 - I WON'T MENTION IT AGAIN Ray Price | Columbia |
| 49 51 13 QUESTIONS Seatrain | Capitol |
| 50 - I CRIED James Brown | King |

albums

- | | |
|--|----------------|
| 1 1 STICKY FINGERS Rolling Stones | Rolling Stones |
| 2 2 JESUS CHRIST, SUPERSTAR Various Artists | Decca |
| 3 3 FOUR WAY STREET Crosby, Stills, Nash and Young | Atlantic |
| 4 6 TAPESTRY Carole King | Ode |
| 5 5 MUD SLIDE SLIM AND BLUE HORIZON James Taylor | Warner Bros |
| 6 7 SURVIVAL Grand Funk Railroad | Capitol |
| 7 8 GOLDEN BISQUITS Three Dog Night | Dunhill |
| 8 13 AQUALUNG Jethro Tull | Reprise |
| 9 4 UP TO DATE Partridge Family | Bell |
| 10 10 L.A. WOMAN Doors | Elektra |
| 11 11 MAYBE TOMORROW Jackson 5 | Motown |
| 12 12 BEST OF Guess Who | RCA Victor |
| 13 9 PEARL Janis Joplin | Columbia |
| 14 20 NATURALLY Three Dog Night | Dunhill |
| 15 14 TEA FOR THE TILLERMAN Cat Stevens | A&M |
| 16 16 CLOSE TO YOU Carpenters | A&M |
| 17 17 ABRAXAS Santana | Columbia |
| 18 15 LOVE STORY Andy Williams | Columbia |
| 19 28 THE SKY'S THE LIMIT Temptations | Gordy |
| 20 19 CHICAGO III | Columbia |
| 21 21 MANNA Bread | Elektra |
| 22 22 LOVE STORY Soundtrack | Paramount |
| 23 25 EMERSON, LAKE AND PALMER | Cotillion |
| 24 26 THE PARTRIDGE FAMILY ALBUM | Bell |
| 25 24 PARANOID Black Sabbath | Warner Bros |
| 26 - 11.17.70 Elton John | Uni |
| 27 27 BLOODROCK III | Capitol |
| 28 18 WOODSTOCK 2 Soundtrack | Cotillion |
| 29 30 THIRDS James Gang | ABC/Dunhill |
| 30 31 ALARM CLOCK Richie Havens | Stormy Forest |
| 31 23 CRY OF LOVE Jimi Hendrix | Reprise |
| 32 39 BROKEN BARRICADES Procul Harum | A&M |
| 33 29 THIS IS A RECORDING Lily Tomlin | Polydor |
| 34 - TOM JONES SINGS SHE'S A LADY | Parrot |
| 35 34 THE POINT Nilsson | RCA Victor |
| 36 33 SWEET BABY JAMES James Taylor | Warner Bros |
| 37 36 TUMBLEWEED CONNECTION Elton John | Uni |
| 38 35 LOVE IT TO DEATH Alice Cooper | Warner Bros |
| 39 41 GREATEST HITS Glen Campbell | Capitol |
| 40 - LIVE Johnny Winter And | Columbia |
| 41 - HANGING IN THERE Hudson and Landry | Dore |
| 42 40 GREATEST HITS Sly and the Family Stone | Epic |
| 43 42 OSMONDS | MGM |
| 44 48 CHAPTER TWO Roberta Flack | Atlantic |
| 45 43 TARKIO Brewer and Shipley | Kama Sutra |
| 46 46 DIANA (TV Soundtrack) Diana Ross | Motown |
| 47 44 GOLD/THEIR GREATEST HITS Steppenwolf | Dunhill |
| 48 49 PORTRAIT OF BOBBY Bobby Sherman | Metromedia |
| 49 50 ROSE GARDEN Lynn Anderson | Columbia |
| 50 38 LIVE ALBUM Grand Funk Railroad | Capitol |

soul singles

- 1 2 WANT ADS Honey Cone
- 2 1 BRIDGE OVER TROUBLED WATER Aretha Franklin
- 3 7 SHE'S NOT JUST ANOTHER WOMAN 8th Day
- 4 4 DON'T KNOCK MY LOVE Wilson Pickett
- 5 3 NEVER CAN SAY GOODBYE Jackson 5
- 6 6 FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr
- 7 5 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites
- 8 11 SPINNING AROUND Main Ingredient
- 9 9 YOUR LOVE Charles Wright and the Watts 103rd St. Rhythm Band
- 10 10 RIGHT ON THE TIP OF MY TONGUE Brenda and Tabulations
- 11 - NEVER CAN SAY GOODBYE Isaac Hayes
- 12 18 THE COURT ROOM Clarence Carter
- 13 13 BOOTY BUTT Ray Charles Orch
- 14 15 HELP ME MAKE IT THROUGH THE NIGHT Joe Simon
- 15 8 WE CAN WORK IT OUT Stevie Wonder
- 16 I CRIED James Brown
- 17 17 REACH OUT I'LL BE THERE Diana Ross
- 18 12 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles
- 19 19 YOUR LOVE IS SO DOGONE GOOD Whispers
- 20 20 MR AND MRS UNTRUE/TOO HURT TO CRY Candi Staton

● Due to production problems over the Whitsun holidays all U.S. charts are repeated from last week

BILLBOARD'S BIG HIT PREDICTIONS



TOM

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.

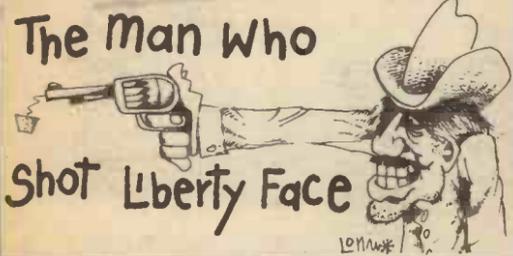
This week's list:

- CARPENTERS, Rainy Days And Mondays
- PARTRIDGE FAMILY, I'll Meet You Halfway
- CAROLE KING, It's Too Late
- WILSON PICKETT, Don't Knock My Love
- SUPREMES, Nathan Jones
- JERRY REED, When You're Hot, You're Hot
- OSMONDS, Double Lovin'

- BEGINNING OF THE END, Funky Nassau,
- ISAAC HAYES, Never Can Say Goodbye
- TOM JONES, Puppet Man
- FIFTH DIMENSION, Light Sings
- HAMILTON, Don't Pull Your Love
- STONE AND MEATLOAF, What You See Is What You Get
- CHASE, Get It On

WILSON





BOB DYLAN was 30 last week — is it safe to trust anybody any more?.....is 'Jig-A-Jig' the real thing?.....VAT (Value Added Tax) could conceivably cut the purchase tax on records from 55 per cent to 10 per cent, slicing the price of an album down to about £1.70.....beautiful NEIL DIAMOND posters from MCA.....on June 18th, GINGER JOHNSON and his AFRICAN DRUMMERS (appeared with the STONES at Hyde Park) will play before his ROYAL HIGHNESS The PRINCE OF WALES at Trinity College, Carmarthen.

Great Rock/R&B spread in the current Radio Times could even reach non-believers.....people at Phoenix Records very excited about reaction to WEAVER'S GREEN single 'Butterfly'.....MARY HOPKIN did the first live transmission from a mid-Atlantic Jumbo Jet for the DAVID FROST Programme in America.....ALICE COOPER thinks British television is terrible compared with U.S. television, because we don't have all those wonderful used car adverts.

Repairs to the Mebo 11 not yet started but work on land in preparation is underway.....RM's hooper BILL McALLISTER respectfully declined FACE RONNIE LANE's invitation to do his tap dancing act with them on stage at Brighton.....which American artist met ARTHUR HOWES for the first time last week and asked if he always dressed like a clown?

NEIL DIAMOND to have a book of poetry published late this year or early next.....sales of ELTON JOHN's 'Friends' single the lowest since 'Lady Samantha'.....GEORGE HARRISON sporting newly shorn head.....thanks to reader GLYN THOMAS of Bristol for this week's FACE title.....strong rumours that BRIAN JONES' much delayed album of North African dance chants will be released soon on the ROLLING STONES label.

the 50

RECORD MIRROR 6p

singles

albums

THIS WEEK
LAST WEEK
WEEKS IN
CHART

1	1	8	KNOCK THREE TIMES Dawn	Bell BLL 1146
2	2	7	BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones	Rolling Stones RS 19100
3	3	9	INDIANA WANTS ME R. Dean Taylor	Tamla Motown TMG 763
4	11	5	MY BROTHER JAKE Free	Island WIP 6100
5	9	5	MALT AND BARLEY BLUES McGulness Flint	Capitol CL 15682
6	8	5	HEAVEN MUST HAVE SENT YOU Elgins	Tamla Motown TMG 771
7	7	7	JIG-A-JIG East of Eden	Deram DM 297
8	4	7	IT DON'T COME EASY Ringo Starr	Apple R 5898
9	12	6	UN BANC, UN ARBRE, UNE RUE Severine	Philips 6009 135
10	5	10	DOUBLE BARREL Dave and Ansell Collins	Technique TE 901
11	18	4	I AM . . . I SAID Neil Diamond	Uni UN 532
12	6	8	MOZART SYMPHONY No. 40 Waldo de los Rios	A&M AMS 836
13	10	9	REMEMBER ME Diana Ross	Tamla Motown TMG 768
14	14	9	SUGAR SUGAR Sakkarin	RCA 2064
15	13	7	IT'S A SIN TO TELL A LIE Gerry Munroe	Chapter One CH 144
16	23	3	RAGS TO RICHES Elvis Presley	RCA 2084
17	24	4	I DID WHAT I DID FOR MARIA Tony Christie	MCA MK 5064
18	27	2	I THINK OF YOU Perry Como	RCA 2075
19	20	5	RAIN Bruce Ruffin	Trojan TR 7814
20	34	2	OH YOU PRETTY THING/TOGETHER FOREVER Peter Noone	RAK 114
21	17	14	HOT LOVE T. Rex	Fly BUG 6
22	15	11	(Where Do I Begin) LOVE STORY Andy Williams	CBS 7020
23	22	10	MY LITTLE ONE Marmalade	Decca F 13135
24	16	4	GOOD OLD ARSENAL Arsenal First Team Squad	Pye 7N 45067
25	25	6	DIDN'T I (Blow Your Mind This Time) Delfonics	Bell BLL 1099
26	42	2	I'M GONNA RUN AWAY FROM YOU Tami Lynn	Mojo 2092 001
27	31	3	WE CAN WORK IT OUT Stevie Wonder	Tamla Motown TMG 772
28	26	10	SOMETHING OLD SOMETHING NEW Fantastics	Bell BLL 1141
29	41	2	HEY WILLY Hollies	Parlophone R 5905
30	-	-	LADY ROSE Mungo Jerry	Dawn DNX 2510
31	-	-	BANNER MAN Blue Mink	Regal Zonophone RZ 3034
32	28	15	ROSE GARDEN Lynn Anderson	CBS 5360
33	39	2	JUST MY IMAGINATION Temptations	Tamla Motown TMG 773
34	35	3	PAY TO THE PIPER Chairmen of the Board	Invictus INV 511
35	38	21	IT'S IMPOSSIBLE Perry Como	RCA 2043
36	19	8	ROSETTA Fame and Price Together	CBS 7108
37	21	12	FUNNY FUNNY Sweet	RCA 2051
38	29	12	BRIDGET THE MIDGET Ray Stevens	CBS 7070
39	33	11	IF NOT FOR YOU Olivia Newton-John	Pye 7N 25543
40	40	7	I'LL GIVE YOU THE EARTH Keith Michell	Spark SRL 1046
41	37	5	JUST SEVEN NUMBERS Four Tops	Tamla Motown TMG 770
42	30	24	AMAZING GRACE Judy Collins	Elektra 2010 020
43	-	-	JOY TO THE WORLD	
44	45	54	MY WAY Frank Sinatra	Reprise RS 20817
45	47	2	HE'S GONNA STEP ON YOU AGAIN John Kongos	Fly BUG 8
46	-	-	LAZY BONES Jonathan King	Decca F 13177
47	36	14	WALKING CCS	RAK 109
48	32	11	THERE GOES MY EVERYTHING Elvis Presley	RCA 2060
49	43	20	PUSHBIKE SONG Mixtures	Polydor 2058 083
50	46	26	GRANDAD Clive Dunn	Columbia DB 8726

1	-	-	RAM Paul and Linda McCartney	Apple PAS 10003
2	1	5	STICKY FINGERS Rolling Stones	Rolling Stones COC 59100
3	3	58	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
4	2	8	MOTOWN CHARTBUSTERS Vol 5 Tamla Motown STML 11181	
5	4	2	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor	Warner Bros WS 2561
6	6	10	SPLIT Groundhogs	Liberty LBG 83401
7	7	10	HOME LOVING MAN Andy Williams	CBS 64286
8	8	6	SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios	A&M AMLS 2014
9	12	2	SHE'S A LADY Tom Jones	Decca SKL 5089
10	11	59	ANDY WILLIAMS GREATEST HITS	CBS 63920
11	17	10	THE YES ALBUM Yes	Atlantic 2400 101
12	5	3	FOUR WAY STREET Crosby, Stills, Nash and Young	Atlantic 2957 004
13	-	1	IT'S IMPOSSIBLE Perry Como	RCA SF 8175
14	18	4	SOMETHING ELSE Shirley Bassey	United Artists UAG 29149
15	9	2	GOOD BOOK Melanie	Buddah 2322 001
16	-	-	SINATRA AND COMPANY	Reprise RSLP 1033
17	33	73	LED ZEPPELIN II	Atlantic 588 198
18	23	10	CRY OF LOVE Jimi Hendrix	Track 2408 101
19	10	7	SONGS OF LOVE AND HATE Leonard Cohen	CBS 69004
20	24	10	PORTRAIT IN MUSIC Burt Bacharach	A&M AMLS 2010
21	14	20	SWEET BABY JAMES James Taylor	Warner Bros WS/W 18 3
22	16	10	AQUALUNG Jethro Tull	Island ILPS 9115
23	15	7	AFTER THE GOLD RUSH Neil Young	Reprise RSLP 6383
24	22	17	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise RSLP 1032
25	21	3	THAT'S THE WAY IT IS Elvis Presley	RCA SF 8102
26	27	5	DEJA VU Crosby, Stills, Nash and Young	Atlantic 2401 001
27	28	4	JOHNNY WINTER AND LIVE	CBS 64239
28	-	-	THE EDGAR BROUGHTON BAND	Harvest SHVL 791
29	13	6	OVER AND OVER Nana Mouskouri	Fontana STL 5511
30	-	1	ELEGY Nice	Charisma CAS 1030
31	34	8	LED ZEPPELIN III	Atlantic 2401 002
32	41	2	RORY GALLAGHER	Polydor 2383 044
33	-	1	JOHNNY CASH AT SAN QUENTIN	CBS 63629
34	44	6	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
35	37	2	MAGNIFICENT 7 Supremes/Four Tops	Tamla Motown STML 11179
36	-	1	OSIBISA	MCA MDKS 8001
37	20	7	ABRAXAS Santana	CBS 64087
38	-	1	EDIZIONE D'ORO Four Seasons	Philips 6640 002
39	31	5	LONG PLAYER Faces	Warner Bros W 3011
40	19	6	TURN ON THE SUN Nana Mouskouri	Fontana 6312 008
41	45	9	I'M TEN THOUSAND YEARS OLD Elvis Presley	RCA SF 8172
42	-	1	EASY RIDER Soundtrack	Stateside SSL 5018
43	-	-	NANTUCKET SLEIGHRIE Mountain	Island ILPS 9148
44	-	1	CANDLES IN THE RAIN Melanie	Buddah 2318 009
45	50	5	CAN'T HELP FALLING IN LOVE Andy Williams	CBS 64067
46	47	6	LET IT BE Beatles	Apple PCS 7096
47	40	4	ELTON JOHN	DJM DJLPS 406
48	43	42	DEEP PURPLE IN ROCK	Harvest SHVL 777
49	29	3	NON-STOP DANCING '71 Vol 1 James Last	Polydor 2371 111
50	38	7	IF ONLY I COULD REMEMBER MY NAME Dave Crosby	Atlantic 2401 005

Due to production problems during the Whitsun holiday the Top 50 Singles' and Top 30 Producers' charts are repeated from last week.

small talk...

fan clubs
KENNY BALL APPRECIATION SOCIETY — S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
JIMMY MARTIN Bluesgrass/Country Music, join his Fan Club. Write to: 376 City Way, Rochester, Kent, England.

travel
ECONOMY FLIGHT, India, USA, Canada, East Africa, Far East
187 Tufnell Park Road, London N7. 01-607 5639

for sale
T-SHIRTS & VESTS of Marc, T. Rex, Jagger, Ringo and many more in red or black on white 60p or on lemon or blue (T's only) 75p.
POSTERS of Marc 50p; T. Rex 40p; Jagger 25p; Ringo 25p; Cheques, POs (plus 12 1/2p p & p) to RENAISSANCE, 23 Northgate, Cottingham, Yorkshire. Also large s.a.e. for brochure.

announcements
DISC JOCKEYS: Jingles made for YOU — YOUR club — YOUR disco. Send s.a.e. Box no. 343.
publications
ROCKPILE No. 2 out now. Frankie Lyman, Elvis, Johnny Kidd. 15p. 16 Laurel Avenue, Gravesend, Kent.

RECORD MART MMM . . . SMELLS NICE! MAGAZINE. Sixty pages of Rock, Pop, and Soul bargains. Send 15p PO to 16 London Hill, Rayleigh, Essex.

top producers 5 years ago 10 years ago

1	3	STRANGERS IN THE NIGHT Frank Sinatra
2	1	PAINT IT, BLACK Rolling Stones
3	2	WILD THING, The Troggs
4	5	SORROW, Merseys
5	8	MONDAY, MONDAY, Mamas and Papas
6	6	SLOOP JOHN B. Beach Boys
7	9	RAINY DAY WOMEN, Nos 12 and 35 Bob Dylan
8	12	PROMISES, Ken Dodd
9	-	WHEN A MAN LOVES A WOMAN, Percy Sledge
10	10	HEY GIRL Small Faces
1	1	Tokens/Dave Appell
2	1	Jimmy Miller
3	1	R. Dean Taylor
4	1	Free
5	1	Glyn Johns
6	1	D. Hitchcock
7	1	George Harrison
8	1	George Aber
9	1	Winston Riley
10	1	Tom Catalano
11	1	Rafael Trabucchi
12	1	Nickolas & V. Simpson
13	1	Jonathan King
14	1	Les Reed
15	1	M. Murray and P. Callander
16	1	Don Costa
17	1	Chin-Loy/Anthony
18	1	Mickie Most
19	1	Tony Visconti
20	1	Dick Glasser
21	1	Junior Campbell
22	1	Tony Palmer
23	1	Dan and Bell
24	1	Bert Berns
25	1	Stevie Wonder
26	1	Macaulay/Greenaway
27	1	Ron Richards
28	1	Barry Murray

1	1	SURRENDER Elvis Presley
2	2	RUNAWAY Del Shannon
3	4	THE FRIGHTENED CITY Th. Shadows
4	-	HELLO MARY LOU/TRAVELLIN' MAN Ricky Nelson
5	6	BUT I DO Clarence Frogman Henry
6	5	MORE THAN I CAN SAY Bobby Vee
7	-	PASADENA Temperance Seven
8	3	YOU'LL NEVER KNOW Shirley Bassey
9	-	I TOLD EVERY LITTLE STAR Linda Scott
10	8	HALFWAY TO PARADISE, Billy Fury

ALBUMSCOPE



FRANK SINATRA — Sinatra and Company, RSLP 1033
The Guv'nor, in the company of Antonio Carlos Jobim and arranger Eumir Deodato on one side and producer/arranger Don Costa on the other. The album includes the last tracks recorded by Sinatra before the announcement of his retirement.



LOL COXHILL — Ear of Beholder, DSD 8008
Lowen Coxhill, busker extraordinary, star of John Peel's recent appearance on 'One Man's Week' and ex-member of Kevin Ayers and The Whole World has come up with a truly remarkable debut solo double album retailing at the price of one. It represents amazing value.



BEAU — Creation, DAN 8006
Beau is the schoolboy nickname of Chris. Midgley from Gildersome, near Leeds in Yorkshire, which has just stuck. He's very English and writes and performs pastoral songs. This, his latest album he describes as 'pictures of life' by an atheist. A 'must' for atheists and idealists everywhere.



EARTH WIND AND FIRE — Earth Wind and Fire, WS 1905
Earth Wind and Fire are a 10-man (or rather 9-man one woman) negro group from Detroit, Michigan, U.S.A. They achieve a big-band sound while playing all the instruments themselves in their special brand of sophisticated soul.



GUY FLETCHER, Philips 6303 013
Guy Fletcher's lyrical style is delivered beautifully right through this first album. Scheduled for big development by Philips, Guy is doing it 'just great'. Best tracks are probably 'Mark In The Morning' and 'One Man Band'.



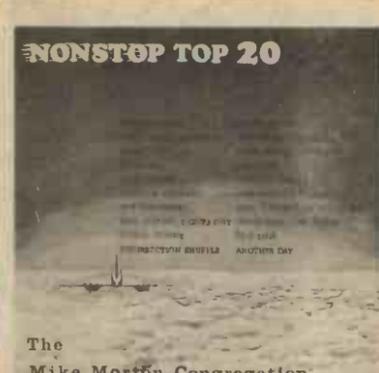
MAGNA CARTA, 'Songs From Wasties', Orchard Vertigo 6360-040
Following the success of 'Seasons', this exceptionally talented trio have come up with a superb collection of songs — sometimes humorous sometimes wistful always beautifully performed. Features the single 'Time For Leaving'.



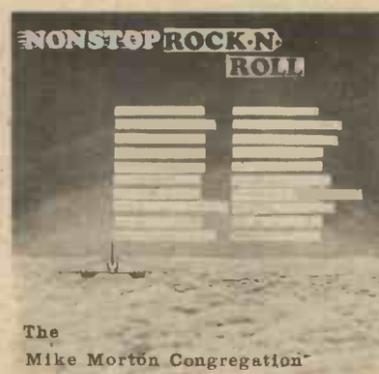
DAWN, Candida, SBLL 142
The successful hit-making sound of 'Candida' and 'Knock Three Times' is featured throughout this highly appealing album from Dawn, the New York based group that has taken the charts of the world by storm.



THE DELFONICS, SBLL 137
The smooth silky sound of the Delfonics is featured here on many outstanding tracks, including their Grammy Award-winning hit 'Didn't I (Blow Your Mind This Time)'. One of the most underestimated American groups in Britain.



THE MIKE MORTON CONGREGATION, 'Nonstop Top 20' — Volume One, PXMS 1001
First of a new series. 20 big vocals and backings of current hits. Only 99p. Fantastic party atmosphere. After only two weeks this volume has crashed into the Mid-price LP Chart at number 11.



THE MIKE MORTON CONGREGATION, 'Nonstop Rock-N-Roll 20', PXMS 1002
Terrific value. This record is only 99p and has twenty big tracks. All time Rock-N-Roll favourites recorded live. Released on 18th June. Make a point of ordering early as demand is very heavy.



AUDIENCE, Charisma CAS 1032
Must be the album of the month. A tremendous collection of tracks from a band who are about to break big. Production made strong by Gus Dudgeon.



STEELEYE SPAN, Please To See The King, B&C CAS 1029
Steeleye Span might seem like an unusual group in name but they have come up with a great album for those who can appreciate something more than the average electric folk album. This set, brilliantly produced by Sandy Roberton, is sheer class.