

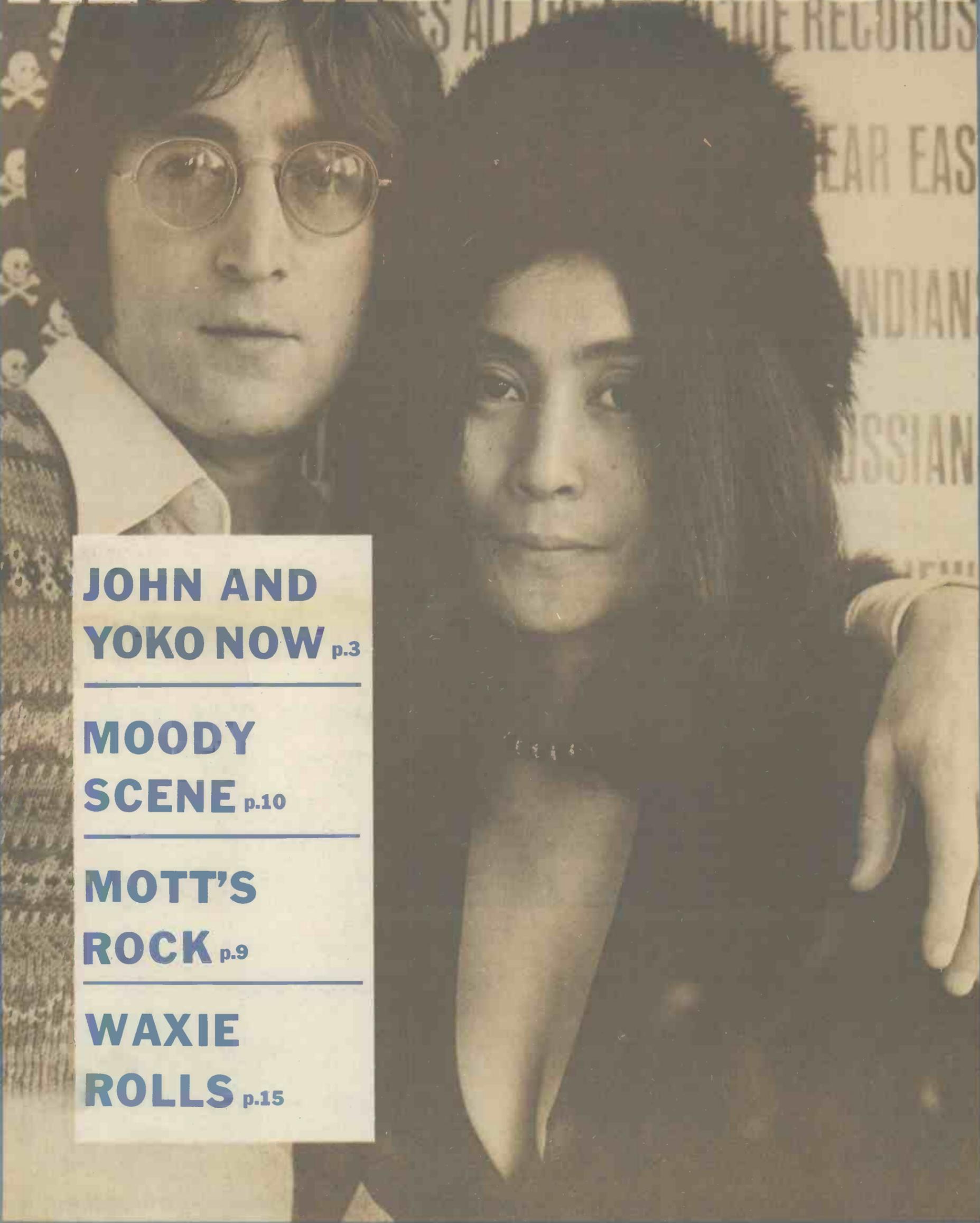
51 ROCK,

A Billboard Publication

# RECORD MIRROR

AUGUST 7, 1971

6p



**JOHN AND  
YOKO NOW** p.3

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**MOODY  
SCENE** p.10

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**MOTT'S  
ROCK** p.9

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**WAXIE  
ROLLS** p.15

JOHN AND YOKO (pic John McKenzie)

# Mirrormail



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



## A new Blind Faith album?

I AM launching a campaign for the release of all the unissued Blind Faith tracks cut for Polydor as a follow up to their first album. We were given to understand there was enough material for a double album — but the powers that be were somehow led to believe that the tracks should not be released.

Blind Faith were the first group in Britain to go to number one with an album, without having had a single or album released before. This is something that the Beatles, Stones, Monkees, Cream, Beach

Boys, Moody Blues or Led Zeppelin failed to achieve. The fact that Blind Faith disbanded and this material remained unreleased was one of the most appalling states of affairs in the history of music. — J. E. Rothwell, 138 Banks Barn, Firtree, Skelmersdale.

I FELT I must write to RM after reading about the arrest of Edgar Broughton. He is one of the few people today who does anything to promote a new style of music — exciting and honest. And he is one of the few people who bothers to work for a charitable cause.

All — well it's a good deal more — he was trying to do is raise some money for the Save the Children

Fund, Bangladesh, by putting on concerts for various resorts. First we learn that only a few places accepted his offer, and then some backed out. That seems typical of the attitude of the high-ups to people who really care about something and are trying to do something constructive. It makes me feel so mad just to think about it.

Then just to top everything, when the group have arrived ready to give a concert they are led away by police. Doesn't anybody care about moral issues anymore. Or is Bangladesh so far away it doesn't matter. — ROLAND CARTWRIGHT, 92 Philbeach Gardens, Earls Court, S.W.5.

## Mania returns

AS A keen concert goer I have noticed a very strange phenomenon returning to the music scene. I thought that I, as a twenty-three-year-old, had witnessed the last of the screaming and frantic mania that occurred when such groups as the Rolling Stones, Small Faces — as they were — and various others appeared live.

It seems, however, that I was wrong. On two consecutive nights I attended performances by Mott the Hoople and T. Rex. At both shows the strangest things happened. From where I sat in the Albert Hall my view of Mott the Hoople was largely blocked by raving dancers of all ages, who shook their heads wildly about and seemed spellbound by the music.

I did appreciate the concert, but it surprised

me no end. Then to find a similar performance for T. Rex — well! This time, though, were keener on getting to the front of the stage and waving their arms than they were on dancing. And outside the hall there were crowds waiting for the group to leave.

I kind of felt like I'd been transported back a good few years — all very strange! I wonder if the old ticker could stand another session of leaping about! — JOHN ALLEN, 73 Aldridge Ave., Enfield, Middx.

BLIND FAITH: ONLY A HALF OF THEIR DOUBLE ALBUM ISSUED?

I REALLY must protest at the way Kama Sutra handled the re-release of 'Leader Of The Pack'. It is a very poor reproduction of the original (on the Red Bird label), but the worst part is that some lines of the song have actually been cut out.

I am very disappointed with this version, and if anybody has a copy of the original in good condition I will buy it for £1. — PHIL HATHAWAY, 97 Heather Rd., Newport, Mon.

WOULDN'T it be nice if all the record companies in Britain got together to produce a rock & roll era collectors series. The recent reissues are very welcome as they tend to reduce 'rarity' prices and maybe help the original artists as well.

Graham Wood's listing of over 200 titles of million sellers in his 'A-Z of Rock and Roll' could provide the basis for a series of LPs which would be of lasting interest to all except label fanatics. Once the groundwork for producing the series has been done there seems to me little reason why it should

not remain in catalogue for many years to come, as another revival mini boom could occur like the present one. — JESSE JAMES, Jesse's Disco, 34A Fleet Street, Aylesbury, Bucks.

## Soul quiz

AS AN avid reader of 'Echoes' and 'Inside Straight', can I just query a comment in the July 17 edition.

Under 'We Can Work It Out' it is stated that Lovelace Watkins appeared in one of the answers to RM's 1966 soul quiz. This is not so. Along with your esteemed writers I also was one of the prize winners in this quiz, and still having the cutting showing the answers to the quiz, I saw no sign of anything relating to Mr. Watkins.

Whilst on the subject of soul quizzes; surely the climate is ripe for another of these competitions. As in '66, B&B appears to be on the upswing again. I am sure with the very hip R'n'B orientated writers that you have at present, such as James Hamilton, Bill Millar, Tony C. and Uncle Charlie Gillett, you could come up with something worthy of us dedicated R'n'B fans, something nice and hard to get our memories working.

Glancing through my hundreds of cuttings from RM covering the last decade, one cannot help noticing how, ahead of its time it was. The 'Great Unknowns' series by Norman Jopling is a classic example. Way back in '63/'64 he was writing on artists like Marvin Gaye, Jerry Butler, Otis Redding etc. Indeed I even have a cutting from 1963 labelled the upsurge of R'n'B, and showing amongst others a photo of Alexis Korner — BRUCE CUMMINGS, 95 Kingsway, Alkington, Middleton, Manchester.

VAL: Trusting that our great writers' memories run up to scratch, Bruce, Tony Cummings assures me that

he remembers the crossword quiz clue. Apparently it said something like, the Record Company that Lovelace Watkins recorded for in the fifties. The answer being 'Groove'.

RM readers were not slow to attack Noel Edmonds for his anti-RNI piece, but no-one asked why it was written at all. That has now become obvious.

Some weeks ago Tony Blackburn said in a BBC radio interview that he actually listened to RNI and that he thought the MOA a bad thing because it restricted competition. Edmonds forever seeking promotion, saw his chance and dashed off his "I Love Auntie" article. Sure enough, the BBC were impressed, and gave him his reward in the form of holiday replacement for Blackburn.

As I don't speak Dutch, I will in future mornings be turning over to Radio London — boredom is better than nausea any time! — STEPHEN ROBINSON, 45 Charmingster Road, Worcester Park, Surrey.

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A VISIT TO THE LENNONS WITH VAL MABBS

# The Apple and the Grapefruit

'THIS IS NOT HERE' says the lettering above the enormous white door of the Lennons' Berkshire home. But it appears to be the most obvious way in, so you ring the bell, which inevitably, perhaps, doesn't work.

It's on discovering a workable side entrance that you begin to sense some logic in that statement. The door might as well not be there, though it is; so take it as not existing.

It seems fairly credible when you ponder the subject, though several objects around the house bear the same message — and it's then your theory begins to waver. It's the same with Yoko's 'Grapefruit' book. Reading the first few pages you find all kinds of things that seem to contain a lot genuinely worth pondering.

## UNSTUCK

Take 'Steal all the clocks and watches in the world and destroy them' and 'Go to the middle of Central Park Pond and drop all your jewels'. But then you find 'Keep Coughing a Year' and 'Use your blood to paint, keep painting until you faint, keep fainting until you die'.

And that's where you come unstuck.

Clearly the first move was to ask the authoress herself, whether she takes the book seriously, and does she intend that people try to put the suggestions into practise.

"Yes of course they should try it", Yoko told me, looking eager to give an explanation. "It's not a book of poetry it's really something that you can do. There are many things that I have mentioned that you can do physically, but it is also a conceptual thing. I'm not idealistic about it, John and I are very conceptual people anyway."

## FILMS

Grapefruit was first published in 1964 in a hardback version, but it is now that the British paperback edition at 40p has been produced.

"Originally the book sold fifty thousand copies", said Yoko, "but that was when we weren't here to plug it."

Both John and Yoko feel that the book is akin to their film productions. "We don't just make a realistic BBC version of a documentary", they explain. In fact they are currently involved in making two films.

"We're in the middle of making a film which is to go with our two albums, Yoko's 'Fly' and my 'Imagine' one. But it's mainly for my album, we're putting the titles and soundtrack to the film. We've had a film crew staying here for some time while we've been working on it."

In fact during my several hours stay at the house, Yoko appeared in a black tight fitting hot pants outfit, clutching a long cigarette holder and wearing a fur hat; and also



JOHN AND YOKO AT HOME (TOP) — JOHN'S SOX. 'MAKE SURE YOU SHOW THE SOCKS' HE SAID ...

in a white almost identical suit, preparing for filming.

"You see what happens is that we come out of the house and go down to the summer house by the lake and find that we're already there playing chess. That's the basis for it all."

Several times after our interview Yoko appeared to ask John's advice about how she

should film a certain part; when she beckoned him into an adjoining room, apparently to query whether she should film topless, or not, John disappeared laughing over his shoulder, "There's something funny going on; she'll be the ruin of me."

Perhaps a less exhausting film project that John and Yoko are engaged in is 'Erection' — which he hastens to add is not what YOU think.

It involves the rise of a building in London's Cromwell Road, the stages of which have been continuously filmed by a photographer.

"I'm not involved in making the film", John clarified. "I just conceived the idea."

"John's getting more creative than ever", said Yoko, looking at him proudly. "People consider that he's gone through his peak, but his peak is yet to come. It's the same thing that people said to me in 1964 when I wrote Grapefruit, but maybe that is not true."

## CREATIVE

"In many ways John is going through his mature period, he is just becoming more and more creative. He gets many more ideas and he has to write them all down."

"I think everybody's an artist until some school teacher says you're not, about the age of ten. But thirty's a great age, Cynthia", added John, biting his words and laughing, "Oops shouldn't say that, it's the ex-wife's name!"

John Lennon obviously prefers to forget, or perhaps ignore, certain passages in his past. When we were discussing the stable that is included in his 85 acres of land, but now serves as a garage, he spoke slightly disapprovingly of the fact that his son Julian takes riding lessons: "Though I expect he enjoys it, and that's alright."

Yoko and John are as convinced as ever that fate decided that they should meet, and when I asked if Yoko had christened her book Grapefruit because it was an extension of Apple, the couple laughed.

"No I called it that in 1964 before we met", Yoko reminded me. "It's just that the grapefruit is a hybrid you know, a cross between a lemon and an orange, so that it is unique really. That's why it seems almost like fate that we met."

"Yoko even had a sculpture called Apple", said John. "And apple on a pedestal. The price

was £200 — I wouldn't buy it!"

I asked John how his own Apple involvements were faring.

"Oh Apple's doing fine. Every chart in the world is crammed with Apple records. Nobody can get on to the label without us saying — not that I would want to stop any of the others putting their artists on, though."

"Ringo has a singer he wants to record, but though it might not be what I like, I wouldn't stop him doing it. I'm not interested in the James Taylors, etc."

"Badfinger are going strong, they sold more than me round the world with one of their singles. And we've still got Grapefruit."

"You introduced them", reminded Yoko, who takes an active interest in Apple, with John. It's only been the amount of time that they've been spending abroad fighting for the custody of Kyoko that has kept them away from Apple's Savile Row offices.

## CHANGES

In fact some of the changes that have emerged in John recently, seem in some way connected with the events concerning Kyoko.

"All I've done is shaved", said John at first when I asked if he noticed changes in himself. "And I cut my hair 'cause of going to see the judge."

"Before I wore jeans all the time because I was fat. We went to see her parents", he said glancing towards Yoko. "Dressed like that. I don't know what they thought."

"You might say I'm a bit less heavy and introverted, and happier now."

**More next week**

# 'Universities are the worst'

## SAY SKID ROW

TO most groups and artists the choosing of titles for their albums can cause a bit of a problem. The easiest way out is to take the title from the strongest track on the album. Then there's the album titles which are taken from things relating to the album or artist in question. For their new album Skid Row have come up with the title '34 Hours' simply because that is the length of time they

spent putting the album together. That in itself is something of a feat when you consider the standard of the album and the length of time spent on most other albums.

As a group with its present line up of Gary Moore, lead guitar and vocals, Brush Shields, bass guitar and vocals and Noel Bridgeman, drums, Skid Row had been together for about six months playing the Irish clubland before they played a gig with Fleetwood Mac in Dublin. Peter Green, then still with Mac, recommended the

group to his manager Clifford Davies, who, shortly afterwards brought the three magical characters over to London after they had spent a solid four weeks behind locked doors practising in the Countdown Club.

Shortly afterwards they released their first album, "Skid" which was rather a mediocre album highlighted by 'Felicity', and then went off on quite a successful promotional trip to the States. Since then they have had a very healthy date sheet in this country.

"34 Hours" marks a very important stage in Skid's career, reflecting the changes in musical policy of the band since they left Ireland nearly a year ago. Gary Moore explained,

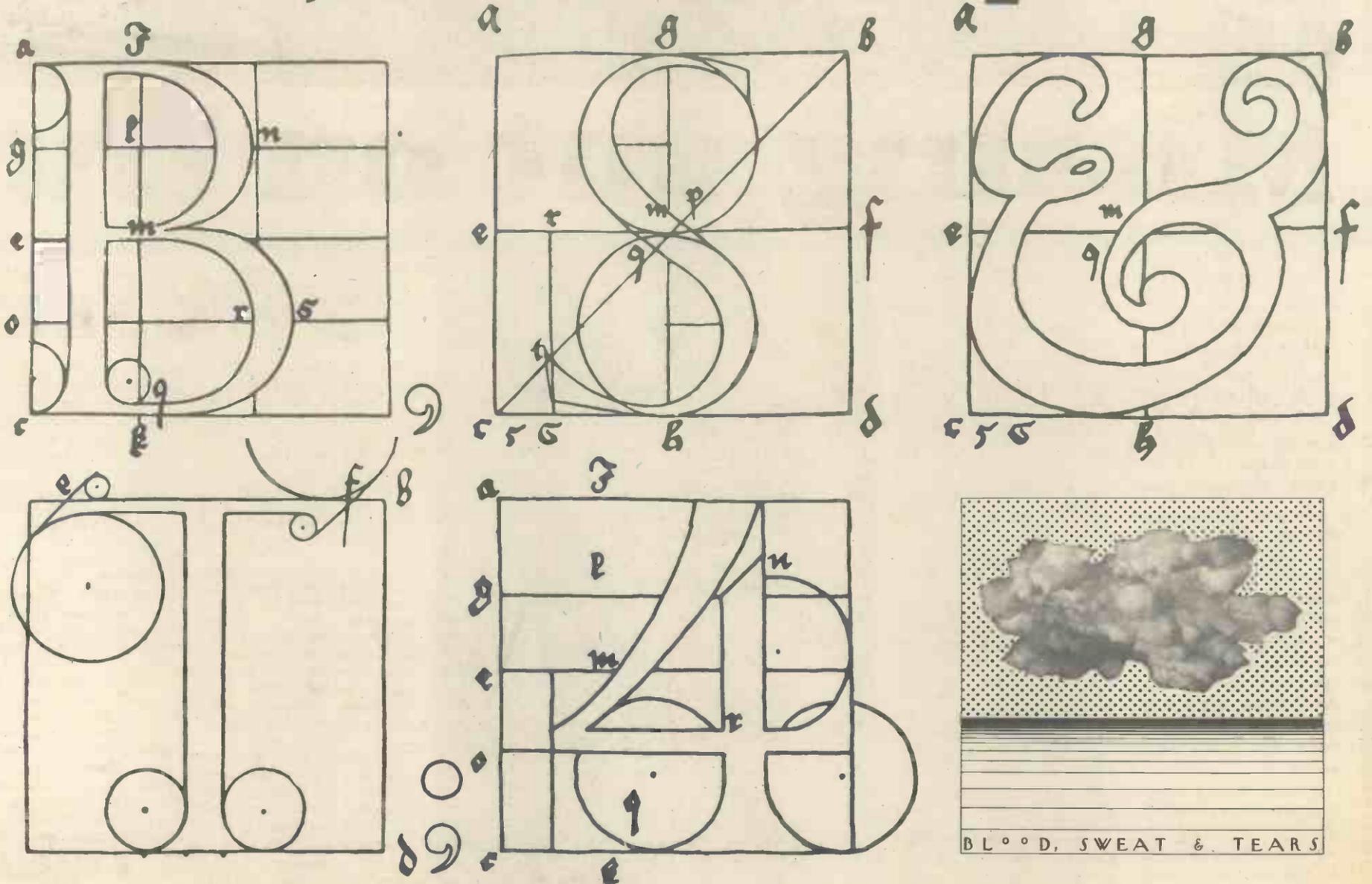
"The speed thing, unison playing and rifts got us across at first but that in itself is not enough anymore. We are going for a more funky sound now, something like the Stones."

Playing mostly six gigs a week they have been able to suss out the various types of audiences. Gary said he found that generally speaking audiences were a lot better outside London. "They're more aware of what's happening out in the provinces. In London they either tend still to be into the blues thing or else the cool type that have heard it all before. But the University gigs are the worst, they're so badly organised because the people that run them are so irresponsible."

PAUL CHARLES SKID ROW: '34 HOURS' IS THEIR ALBUM



# Blood, Sweat & Tears present



## on CBS 64355

### Read on—then you must listen.

*Blood, Sweat & Tears. Vitality, energy and inspiration. That's what it's all about—channeling the powers of nine gifted performers into a dynamic blend of song and spirit, of melody and rhythm.*

We recorded in San Francisco, with its glorious light, clean air, and brilliantly sparkling Bay. A good place to make music. Some of the guys were already there. Fred Lipsius rambling around his house, doing a marathon piano-playing trip, 24 hours a day, non-stop. Jim Fielder, lean and laconic, impatiently waiting for a new place near Muir Wood. And David Clayton-Thomas, writing new tunes in his ultimate bachelor's digs—perched like an eagle's aerie high in the hills of Marin County. Roy Halee, master engineer and co-producer, was just glad to be living in San Francisco, and enthusiastic as a cherub about the bright new studios and space ship recording console Columbia had built for him. Dick Halligan commuted from Los Angeles, flying in through the smog almost daily, usually carrying a new arrangement.

The rest of us moved West, *en masse*, from cold and damp December New York City. Chuck Winfield and Dave Barger—the quiet ones—came like a gypsy caravan, trailing wives, children and assorted pets. Bobby Colomby and Steve Katz reluctantly left their houses and basketball courts and pool tables, and Lewie Soloff somehow managed to convince an airline that 14 trumpets

and flügel-horns really were part of his hand luggage.

Two months had been cleared from our schedules by the most stringent methods—only one or two bookings for the band, and, for me, some midnight-hour moonlighting to keep up my writing commitments. Two months to produce an album that might match the electric energies of previous Blood, Sweat & Tears recordings.

We decided to go for as many original pieces as possible. Given the range of back-grounds and skills in the band, it seemed to me that the album should be a kind of seed-bed for the future—a garden of music that would bloom with brightly colored perennials. *Lisa, Listen To Me* came first, flowing with such good vibrations that we knew the Karma was right. On *Go Down Gamblin'*, David holstered up his trusty guitar (for the first time with B, S, & T), and ripped out solo lines raunchy enough to quiver the walls in the adjoining studio (no mean feat, considering that Santana was recording there).

*Redemption* came in a sudden, almost magic rush. Everything jelled—the rhythm's furious drive, a roaring, shouting horn section, and David's powerful vocal. There never was a question of making another take. Steve's *For My Lady* and *Valentine's Day* called for particularly sensitive treatment. In both cases—Dick's arrangement of *Lady* and Freddie's chart on *Valentine's Day*—the textures are richly impressionistic, filled with the sounds of woodwinds and flügelhorns. (And, on *Valentine's Day*, Lew finally got his long-awaited chance to play piccolo trumpet.)

*Cowboys And Indians* was a Halligan surprise; he just showed up with it one day. (The unusual sound at the end, by the way, is made by Dave Barger, playing a low note on tuba and singing another note at the same time.) It took at least two or three metamorphoses before we found the right frame for *High On A Mountain*, and again, it was Halligan's extraordinary scoring—almost symphonic in character—that created the perfect setting for David's vocal. *Mama Gets High* developed out of a half-joking conversation that Steve, Dave Barger and I had about the possibilities of a Dixieland-rock tune, and *A Look To My Heart* celebrates Freddie's pleasure over the sense of peace he has discovered since moving to San Francisco.

Two pieces came from outside the band. Al Kooper and Phyllis Major's *John The Baptist* stimulated some of Freddie's finest scoring, and the gutsy rhythm-section surge on the Isley Brothers' *Take Me In Your Arms* lets David get down to basics.

The old labels—jazz-rock and the like—are gone, replaced by the simple, straight-forward idea of making music. With nine players who share individual and common experiences that include everything from *Ars Nova* to *Bluegrass*, how can any other description be adequate.

Reprinted from the sleeve notes by  
— Don Heckman



The Music People



# ECHOES ECHOES ECHOES

## Missing out on the Scene

UP FROM the country in '63 nothing could prevent me from making 'The Scene'. A spit and sawdust cellar in Ham Yard, Windmill Street, where, between 7pm and 1am, Guy Stevens laid down his own definition of R&B every Monday night.

Walking in for the first time, he was playing 'My Babe' by Ron Holden. I was surprised but smug. Someone else had actually got Ron Holden. The next record wiped the smile off my face. A number of us crowded the booth, chewed on pencils and craned our necks to see what Guy was putting down.

Lone...some Sun... Lonesome Sundown. Jeez my education was just beginning. Louisiana Red, Boogie Jake, Lazy Lester, Smokey Smothers, Frank Frost, Little Al. Crazy names. 'I'm A Queen Bee', 'Boogie Chillun's Playhouse', 'My Home Is A Prison', 'Red's Dream', 'I've Been Drinkin' Muddy Water'. Equally fascinating titles.

Some folk said Guy was prostituting the blues (he had, after all, played Jerry Lee as well) but they soon grovelled when he put out Elmore James on Sue. For a good many others, Stevens had created the

1964 British R&B boom almost single-handed. We certainly preferred his weird, stompin' R&B records to the live entertainment offered by the many well-intentioned but ersatz British plagiarists elsewhere in London. Those who did not miss Diddley. He came down in September and took a whole hour to sing four blues-ballads right in front of our faces. It was that cramped. Happy days.

'The Scene' was one route to the blues which Bob Groom omits from 'The Blues Revival' (Studio Vista, 70p) a new book which, with the aid of almost sixty photographs, describes some others. It is the least academic of all the books in this unbelievably good series and seems superficial mainly because some of the others have been pretty heavy. But, potentially, the most interesting chapters - 'R&B, Skiffle and The Rock 'n' Roll Blues' and 'White Blues' - are accorded only six or seven pages each and, although Bob has said that space was insufficient to discuss certain aspects in as much detail as he would have liked, I am still left feeling that the coverage here is too scant to be of great value.

In the face of innumerable indisputably valid examples of the black/white/blues/pop interchange, Bob also produces one or two that must be open to doubt. Mann and Lowe, for example, are more likely to have been inspired (if that's the right word) to write 'Teddy Bear' by Presley's habit of collecting them and not by the Blind Lemon blues



GUY STEVENS (IN MOTION)

of that title.

John Lee Hooker also claims to have been singing 'I need some Money' around Detroit clubs several years before Barrett Strong's version (for which Berry Gordy Jr claims authorship) of 'Money' appeared on Anna. Other chapters on blues re-issues, field trips, blues magazines, books and festivals are dealt with summarily but, by far

and away the longest and most though provoking chapter is that on the rediscovered bluesmen.

A surprising number of rediscoveries - Scrapper Blackwell, Joe Callicott, John Henry Barbee, 'Barrelhouse Buck' - seem to have dropped dead virtually in the arms of their potential benefactors and one as an uncharitable vision of hordes of white researchers

hides from collectors!

Nonetheless, such activity has been justified by the re-emergence of the likes of Son House and Mississippi John Hurt. When House was heating rivets in a dispatch scouring The South ready to drag any aged and only half-willing bluesman into a studio where he can cough his last breath into a microphone. No wonder Snooks Eaglin shop of the The New York Central, the blues was being discovered by a white audience for the first time. Big Bill Broonzy and Leadbelly were appearing at Carnegie Hall while Josh White, The Presidential Minstrel was performing at The White House.

Caring neither for the folk audience nor night-club habitues Son House has outlived all his contemporaries and, until very recently, his performances went from strength to strength. Groom, editor of the magazine 'Blues World', (if you've ever been put off because you thought it was entirely pre-war blues forget it and start subscribing - recent issues have contained James Brown, Louisiana de-dee-jays talking about events in 1955, gospel and heaps of post-war album reviews) has produced an easy-to-read survey of blues appreciation over the last two decades. It will, I imagine, be of particular interest to those who have been blues-minded for only two or three years.

Since, however, blues appreciation is now an almost entirely white phenomenon, some discussion of our

motivation might well have been of interest to those of us who have acutely lived through the revival itself. Nevertheless, the book could well be the surprise best-seller in the series.

Revival is also the name of a record company who - thanks to the diligence of musicologists like George Mitchell - are able to specialise in recent field-recordings of pre-war styles. They have just produced the perfect complimentary album to Bengt Olsson's pioneering research piece 'Memphis Blues' (Studio Vista, 65p). Like the book, 'Beale Street Mess Around' (RVS 1004, £1.49) explores the quaint, rudimentary blues of Dewey Corley, Will Shade, Charlie Burse and Furry Lewis all of whom played together in The Memphis Jug Band up to forty-five years ago. Corley plays a kazoo - which sounds not unlike a comb and tissue paper - a 'bull-fiddle' - the fore-runner of the tea-chest bass - and, at 73, has not remained entirely immune from modern blues.

Although both might have derived inspiration from a blues by Big Bill Broonzy, Corley's 'Just A Dream I Had On My Mind' is not dissimilar to that dreamed by Louisiana Red. Other standouts include Shade's pornographic 'Dirty Dozen' and the largely guitar/harp duet 'Kansas City Blues.'

**Bill Millar**

### INSIDE STRAIGHT

**I'D RATHER GO BLIND:** Once John Abbey said that 'Music Now' was the best pop paper for Soul/R&B. It went bust. Now he's said the same about another one (not RM). Shame he can't remember all Norman Jopling's 'Great Unknowns' or read Mr. Gillett and Mr. Hamilton.

**YOU'VE GOT MY MIND MESSED UP:** A really beautiful record came out in the States recently on Philly Groove 165 which'll screw a few fans up. Artist: Ben Aiken - Producer: Bunny Sigler - Part Writer: William Hart (Delfonics' classics). It was called 'One And One Is Five' and sounded like a good Delfonics' record with lovely, lilting falsetto. Previously, Ben had cut good, though routine, soul for Loma. So why will it upset soul fans? He's white.

**EL WATUSSI:** In fact, falsetto is one area of R&B soul in which caucasians have continually dabbled. Len Barry and Frankie Valli came a lot nearer to the sound than some would admit. Not white, but not black, is singer Raifi Pagan. You've guessed, he's Latin - which to the uninitiated means, musically, a curious mixture of Spanish and American rhythms,

melodies and lyrics thrown out on labels like Tico and Fania. Occasionally, very occasionally, a record or artist goes pop - or more likely R&B - (Ray Barretto, Pete Terrace, Joe Cuca). If there's any justice, Raifi Pagan will zoom up the soul charts as his 'Make It With You' (Fania 567 and now Wand 11236) is the most beautiful rendition of the Bread song ever with a falsetto as clear and delicate as any group harmony singer past or present.

**BIM BAM BOOM:** For oldies freaks, there's another U.S. mag starting full of Moonglows, Swallows, Cardinals, etc. Haven't seen a copy yet, but for those who can't wait send an I.M.O. for \$5.00 (surface) or \$11.00 (Air Mail) to Bim Bam Boom, P.O. Box 301, Bronx, New York 10469, for six issues.

**WE CAN MAKE IT IF WE TRY:** Remember Landy McNeil? No? Well, he recorded for Tuff, backed up by the Corsairs (now 'Smokey Places' - that was a weird record wasn't it?) and then ... obscurity - if he was ever anything else. But he's come back, writing the Fifth Dimensions' 'On The Beach' and a couple for The

Satisfaction (Lionel) (is he one of them?) which have all sold good. And Wade Flemmons is of course big again with Earth, Wind And Fire (Warner Bros.). President should put his classic, 'Here I Stand' on an 'oldies' album. The original knocks the Ripchords' pop hit version out of sight.

**I KEEP FORGETTING:** Someone should mention to John Peel ('the most informed record reviewer' - 'Scene And Heard') that it was the Velvelettes who cut 'Needle In A Haystack'. The Velvelettes were the black girl group used for a time by the late Cyril Davies.

**SEEK AND YOU SHALL FIND:** Talking of boo-boos, Elton John was rightfully slammed recently by Dave Godin for an incredibly inaccurate, ego-tripping sleeve note on the Supremes new album. Though, surely, Dave 'the original fans' bought 'Buttered Popcorn' before 'When The Lovelight Starts Shining Thru His Eyes'? While on the subject, a reader recently wrote asking about the sides they cut as the Primettes on Lupine. An unpublished, though still available, album was issued on Ember giving British fans

those collectors items (including their back-ups for Al Garner and - uncredited - Marv Johnson) with the reverse being early Eddie Floyd (with and without the Falcons). If you're a collector as well as a listener you should buy it.

**KEEP SEARCHIN':** In the past few months lots of readers have written asking where they can now get the London label listing that Malcolm Jones printed (duplicated) some time back. The answer at the moment is nowhere - it's long out of print (as is the subsequent Stateside one) and with Mr. Jones' romance with heavy music (he now runs Harvest) a reprint seems unlikely - unless somebody pirates it!

**ROCKHOUSE:** London collectors should pay a visit to Paul's For Music (Cambridge Heath Road, E.1.) Coasters, Roscoe Shelton, Bobby Freeman, Red Tyler albums @ 62½p.

**ONCE UPON A TIME:** Perhaps the next Mojo hit is the Delfonics 'He Don't Really Love You' (2092 007). It's pre 'La La Means I Love You' and when released - on Moonshot - to cash in on that hit in the States, made the soulcharts, mainly because the sound is the same

- gentle, falsetto harmonies, only more muffled. Moonshot were distributed by Calla and seemed to specialise in that sort of - unknown sides by big singers - cash in. A Moonshot album by Cliff Nobles 'Pony The Horse' (601) has appeared in London wallpaper shops and will be hated by discotheque soul fans (nothing funky here) and loved by rock and roll/doo-wop group lovers. But whence it all came from is unknown (13-year-old practice tapes?) as is the part Cliff played in the proceedings - several tracks have vocals by either Webb Dixon (sounding a bit like a white rockabilly) or Bennie Martin (beautiful old group stuff).

**AIN'T IT THE TRUTH?:** "I don't care if I'm living or dead", sings Doris Duke. But some do, some do. 'I'm A Loser' is exactly the sort of record which Mojo now, and Sue, Action and Soul City before them, put out knowing it won't sell more than a thousand or so but subsidised by the pop-soul big sellers (Tammi Lynn, Fascinations) it's released because it should be. In the ugly, high pressure world of record executives and their

'product' fans of music are rare, fans of soul, rarer. But John Abbey knows and loves his company's product and though he, and his magazine, occasionally squirm to find enthusiasm for the drabness of a new Johnny Jonstone or Jimmy Ruffin, he realises the industry want high sales, not high creativity. If any black music - other than Motown - is to be released in the UK, some must sell to the strange, half-aware multitude who listen to Blackburn and put records in the Top 50. But Doris Duke's album (Mojo 2916 001) won't sniff such sales' big-time. To quote another reviewer - 'she sings like every word is torn from the book of life' - and how many people do you know who can take that amount of truth?

**IT WILL STAND:** John H. Davidson of East London sends his five never-diers:

1. Hi-Heel Sneakers - Tommy Tucker
2. Bilnd Man - Bobby Bland
3. Searchin' - Coasters
4. Soulful Dress - Sugar Pie Desanto
5. River - Invitation - Percy Mayfield.

**Tony Cummings**

### NEWS, ENQUIRY, OPINION

# A, G & D steal a McGuinness man

ASHTON, Gardner, Dyke and Co who were six are now seven! Trombonist, John Mumford, formerly with McGuinness Flint has joined them.

"Every time we've done a TV show," says Tony Ashton, "we've had to take a trombone player with us anyway. John played with us on "It's Lulu" last week so we decided to take him on permanently."

GENTLE Giants are to play four festivals within the next month. On August 22 they play with T. Rex at Trentham Gardens, Stoke. On September 4 the band play at the Amphitheatre, Heidelberg and on the 5th at the Sports Hall, Vienna, both topped by Black Sabbath. They return to the UK for the Buxton Festival on September 11.

# SLADE FANS 'GET DOWN' TO A RIOT

SLADE fans in Scotland took the advice of the group's hit single, 'Get Down And Get With It', a little too literally last week.

Over 500 of them, locked out of a Slade gig, caused a near-riot, quelled only by police who arrested over 30 protesting fans.

While Slade played to 1,000 fans inside the Cosmos Youth Centre, St Andrews, 500 fans from nearby Dundee crossed the Tay bridge to find the club doors closed and a "Members Only" notice outside.

Police were called in when the fans refused to disperse and arrests were made for obstruction.

Forthcoming Slade gigs are: (August 6) Blackwood Institute, Blackwood, Monmouthshire; (7) Gwyn Hall, Neath, Glamorgan; (9) Cooks Ferry Inn, Edmonton; (11) Ballerina Ballroom, Nairn, Scotland.



## Yes — a tour and album

DATES have been set for the Yes tour of the UK in October and an album will be released to coincide with it.

The album is titled 'Fragile' and dates so far set are: De Montford Hall, Leicester (September 30), Manchester Free Trade Hall (October 1), Albert Hall, Nottingham (2), Aberdeen (7), London Festival Hall (8), Edinburgh Empire Hall (9), Caird Hall Dundee (10), Colston Hall, Bristol (12), City Hall, Sheffield (13), City Hall, Southampton (14) and ABC Stockton (15).

On the tour Yes will be supported by Jonathan Swift.

## IF's first single

IF are to release their first ever single this Friday on the group's new label Liberty/UA. Title of the disc is 'Far Beyond' written by group organists John Mealing with a friend Trevor Preston.

## Bee Gees set for States

THE Bee Gees who recently returned from a highly successful tour of Australia, are set to tour America for sixty days from September 1. They will be accompanied on the tour by Tin Tin, who had a big American chart success with 'Toast And Marmalade'.

## Andy with Procol

ANDY Roberts, currently in America for promotional purposes with Ian Matthews and Richard Thompson, will appear at the Queen Elizabeth Hall on September 17 with Procol Harum. Roberts next solo album, "Nina And The Dream Tree" will be released on October 1.

## Tyger weds

STEELEYE Span bassist Tyger Hutchings married folk singer Shirley Colline last week in Sussex. Shirley has an album, "No Roses," on which she is backed by the Albion Country Band, and which was produced by Hutchings and Sandy Robertson, released on September 24.

## A Temptation quits

LIFETIME Temptation member, Paul Williams, will no longer appear live with the group... he has been ordered to quit on account of ill health by his doctor and is replaced by Richard Street.

But Paul — who was ordered by his doctors to restrict his appearances earlier this year — will still record with the Temptations and Motown are also launching him on a solo career in the near future.

The Temptations new album, 'Sly's The Limit', is just released here and contains their hit single 'Just My Imagination (Running Away With Me)'.

# Turners — a live double, and a tour too?

AN Ike and Tina Turner 'live' double album is set for early September release and it is on the cards that the dynamic duo — whose brief last appearances here caused a sensation — will tour Britain in November.

Promoter Robert Paterson is currently negotiating with the Turners for a more extensive visit, probably in November, but no dates or venues have yet been agreed upon.

The Turners' double set, for release on UA on September 3, is titled 'What You Hear Is What You Get', and was recorded from a concert at New York's Carnegie Hall last April.

It includes such tracks as 'Honky Tonk Women', 'Piece Of My Heart', 'I Want To Take You Higher', 'I've Been Loving You Too Long' and 'Proud Mary'.

seen in two films on general release here. One is an appearance during 'Gimme Shelter' in which they perform 'I've Been Loving You Too Long', the other being part of their set in the Isley Brothers film 'It's Your Thing' (at the Cameo Victoria, London) in which they include 'Honky Tonk Women', 'Proud Mary', 'I Want To Take You Higher', 'Get Back' and 'River Deep, Mountain High'.

## Fame and Price

GEORGIE Fame and Alan Price went into the studios this week to record their

follow up single to 'Rosetta'. They will also be appearing on the LP spot of 'Top of the Pops' to promote their current album 'Georgie Fame and Alan Price Together'.

The duo appear at the Winter Gardens, Weston Super Mare on Saturday 31st July and the following Monday commence a week's cabaret at the Golden Garden Wythenshawe, before flying to appear in Palma de Mallorca's major night club.

## Eden concert

EAST of Eden are to appear in concert at the Queen Elizabeth Hall on September 6 it was confirmed this week. The group will play two sets in which they will feature material from their forthcoming Harvest album, which they completed last week and is, as yet, untitled.

## Bruce on Dutch TV

JACK Bruce flies to Holland this week to make an hour long television spectacular for VPRO television. The film will be made on location and will include the musicians featured on Bruce's 'Harmony Row' album, including Larry Coryell, with whom he appears at the Ronnie Scott club in August.

## RECORD MIRROR GOOD BUY SCHEME

### SUPERB WEST COAST EVENT POSTER OFFER

BRIGHT, colourful and now a part of history — that's the set of "event" posters imported straight from San Francisco.

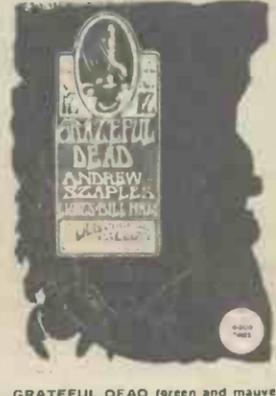
The posters date back to the Golden Era of flower power and depict concerts that had the fans scrambling for tickets to see stars like Joan Baez, the Grateful Dead, Jefferson Airplane and Country Joe and the Fish.

Haight-Ashbury happenings are reflected in every line of these brilliant posters, which at the time of issue were ripped from San Francisco walls by collectors, and have been in demand ever since.

Now a limited number of unused originals are available in Britain thanks to the Stateside director of poster company Grandflair, who stepped in quickly to buy them up for British fans and Record Mirror readers.



JOAN BAEZ (orange and white)



GRATEFUL DEAO (green and mauve)

ACTUAL SIZE EACH POSTER 20" x 14"



COUNTRY JOE (red and orange)



JEFFERSON AIRPLANE (black and red)

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I enclose cheque/PO value ..... (75p per set inc postage/packing)  
Name .....  
Address .....

Record Mirror Good Buy Voucher

# Underground to tour soon

THE Velvet Underground will tour Britain during October and November as part of a European tour being arranged for the American four-piece by promoters Johnny Jones and Ian Smithers.

Starting on October 5 the group will cover most areas of England, but will not appear in either Scotland or Wales.

First venue is at Leicester Polytechnic (October 5) and following dates are: (8) Birmingham University; (9) Kingston Polytechnic; (14) London

College of Printing; (16) Dagenham Roundhouse; (20) Dorothy Ballroom, Cambridge; (21) Warwick University; (22) Southampton University; (23) Manchester University; (24) Empire, Sunderland; (26) St John's College, Oxford; (29) Lancaster University; (30) Liverpool University; (November 2) South Parade Pier, Portsmouth; (4) Kent University; (5) School of

Oriental and African Studies, London; (6) Leeds University; (12) Friars Club, Aylesbury; (14) Bumpers, London. Velvet Underground — which now consists of organist/pianist Doug Yule, bassist Walter Powers, lead guitarist Sterling Morrison and drummer Maureen 'Mo' Tucker — may have an album, 'White Heat', released to coincide with the tour.

## Diamond — Bank Holiday Show

NEIL Diamond's hour-long radio special, taped while Diamond was last in Britain, and featuring him in conversation with fellow hit songwriter Tony Macauley, is to be broadcast on Radio One on August Bank Holiday Monday.

The programme covers Diamond's career and the mechanics of his songwriting, using his material for illustration.

Diamond plans to return here next February and in addition to appearing at a major London venue will also play dates in Manchester, Birmingham and Liverpool. His European visit will end in March when he sings at the Sam Remo Festival.

## RNI programme changes

PROGRAMME changes on Radio Nordsee International, starting this week, bring a cut-back in the station's English service. However new shows are planned for the weekend.

Dutch programming has now been extended until 18.00 hours, when English transmissions commence. The weekday line-up is:

18.00-20.00: Stevi Merike.

20.00-22.00: Crispian St. John/Mark Stewart (alternately).

22.00-24.00: Alan West.

24.00-3.00: Dave Rodgers.

Saturday programmes include "Music With Today," "Scene RNI," "Variety Hour," "Hitback Show" and "The RNI Superhit 50 Show" which now runs from 22.30-1.00 hours. Sunday's English shows include a request hour, an album show and a review programme, "You'll Never Believe This."

The short wave English service will still operate on Sundays with a chance of it becoming a weekday service as well, within the next two months.

Mike Ross has not left the station but does not have his own show at the moment. All changes are operative from this week.



THE Gurus pictured above, currently have a single 'Meditation Mama' out on the Philips label. It's not their first release though, for hidden beneath their robes is the identity of a previous chart topping group. No prizes for guessing who it is — but you can try at home.

# A MAJOR G.B. TOUR FOR T.Y.A.

TEN Years After will play their first British dates in over 18 months in September and an album is set for release to co-incide with the tour.

The 10 date tour covers every major city apart from Glasgow, but the London venue will not be announced until next week.

TYA's last London gig, at the Albert Hall, ended in their being banned from the venue and it is this ban which has resulted in the difficulty of fixing a London venue.

Full dates are: (September 14) Colston Hall, Bristol; (15) Philharmonic, Liverpool; (16) City Hall, Newcastle; (20) Guildhall, Southampton; (22) De Montfort Hall, Leicester; (24) City Hall, Hull; (25) Empire, Edinburgh; (26) Free Trade Hall, Manchester; (28) City Hall, Sheffield; (October 4) Town Hall, Birmingham.

The album, the group's long-awaited follow-up to "Watt," is titled "A Space In Time" and will be released in September although no exact date has been finalised. This is due to the label destination of the album being uncertain. TYA are currently in the States and "A Space In Time" will be issued there in advance of British release. It is their first album for the Columbia label there.

## Mott the Hoople banned from two more halls

MOTT the Hoople have been banned by two more venues following the Royal Albert Hall ban placed on the group after fans caused havoc during a concert.

Brighton's Dome and Cheltenham Town Hall have both refused to allow Mott to play their halls again. The band were to have played Brighton Dome on July 31 but were told they would not be allowed to appear before the gig took place, while Cheltenham Town Hall have banned the group following trouble caused by fans at a concert there last Friday.

And Nottingham's Albert Hall has told Mott that they

will not be allowed to appear there on October 30 unless they bring their amplification down to 500 watts. Mott are considering this but have yet to make a final decision.

Because of the Brighton Dome ban the group have arranged their own concert. They have hired a mobile fibre-glass theatre called The Caravari, which holds 2,000 people, and will set it up on Southsea Common on August 8. On August 30 the group play an open-air benefit in their home town

## LIVE! International

### Garden Party 2

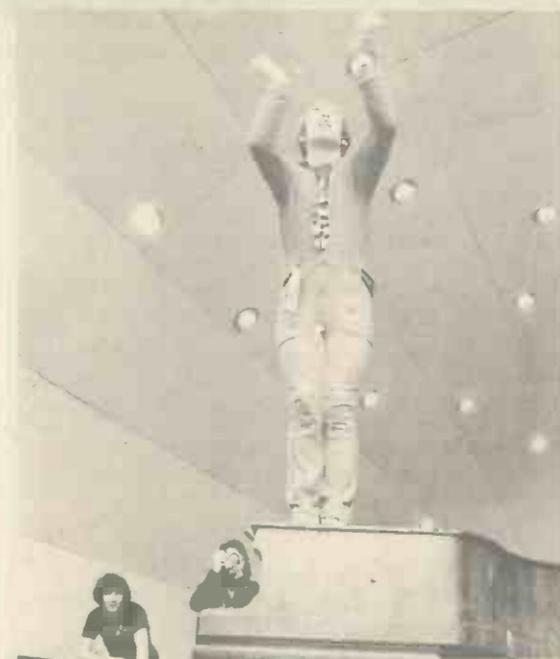
IT may be a little unfair on the other acts, but "Garden Party 2" at the Crystal Palace Bowl belonged completely to Elton John.

Neither the vitality of Fairport Convention, the attack of Rory Gallagher nor the majesty of Yes could compare with EJ's flair for projecting himself to the maximum. His set, split into two parts, the first being an hour of just Elton John and piano, the second with drummer Nigel Olsson and bassist Dee Murray, was a model of timing.

The pace and drama so inherent in his material (the panoramic scope of Bernie Taupin's lyrics matched by the classic feel of the music) barely needs much emphasis, but John's towering strength as a performer carries everything to a natural climax, creating an extra-dimensional feel, so that the visual aspect of his act becomes totally complementary to the music, making it even more memorable.

EJ was not even content to run through the numbers we have come to love and know. Instead, we were presented with several new ones, and their marvellous textures proved conclusively that John/Taupin material just gets better and better.

"Tiny Dancer," written about Bernie's wife Maxine, "Rotten Peaches," "Levon,"



ELTON JOHN AT THE GARDEN PARTY

"Razor Face," "Indian Sunset" and "Rock Me When He's Gone" will all probably appear on the next Elton John album, "Madman Across The Water," but as that's not until early '72 it is sufficient to say that they stirred enough excitement in those who had a first hearing to make that album virtually a "must" for release now.

The contrast between the two halves of EJ's set indicated that his band bring out a side in John's personality that would otherwise remain hidden. With the band he is happy to rock 'n' roll, and he does this with the unabashed enthusiasm of someone who is very much in love with the idiom, numbers like "Whole Lotta Shakin'" and "My Baby Left Me" becoming happy, nostalgic rambles instead of the embarrassing messes they too often turn into with lesser artists.

Nigel and Dee were, in a word, magnificent. Their best work with EJ has always been in a live context, for they match his energy with a robustness few musicians could manage. The piano-bass-drums set-up requires them to give more than their counterparts in bigger bands, and that they do this is the mark of their greatness.

The other acts? Well, Fairport jiggled as merrily as they always do, brightening an already bright day with a set which is becoming more contemporary in sound than of late. They were preceded by Hookfoot (whom I missed, but who, on good authority, were excellent despite setbacks from radio interference) and followed by Tir Na Nog, of whom it can only be said that they picked the wrong day, the wrong gig and the wrong songs to do their thing.

Rory Gallagher blasted loud and clear, sounding happier than he was with Taste, but not overly different, except that his material is drawn from his solo album. Yes matched their reputation with music that soared as high as the balloons that were occasionally loosed and must by now be on the verge of becoming a major group.

"Garden Party 2," like "Garden Party 1," was worthwhile, value for money ... and fun. Bill McAllister.

### Electric Hot Tuna

VILLAGE GASLIGHT, NEW YORK: The country blues bag is a vast expanse of music covering the delta of the Mississippi and the heart of the Appalachian and Blue Ridge Mountains. Electric Hot Tuna covers about as much territory with their band of plugged-in countrified rags and just plain blues. The featured artists of the group has to be Pappa John Creach on violin, With Jack Casady's bass and Jorma Kaukonen's blue vocals and electric blues guitar as a launching pad, Pappa John provides the boost to really get Electric Hot Tuna into space.

Sammy Paizza on drums rounded out the group which rode floated on a wave of intense, understandable music through such tunes as "Candy Man" and "Come Back Baby", culled from their new RCA release "First Pull Up, Then Pull Down". The group is acoustically sound and professional.

BOB GLASSENBERG

### Shakin' Stevens

TOP RANK, CROYDON: It's Friday night at the Top Rank and the cats have brought their drape jackets out of the wardrobes once more for a nostalgic hour's jiving. Nostalgic? Some say rock and roll has never left us — among them, Shakin' Stevens and the Sunsets.

A couple of the lads were loosening up during the set from Joseph's Colours — a few twists and turns while the rest sat back with their Cokes and contented sneers. When Shakey and the boys emerged and shook out some of those living legends like "Yakkety Yak", four and five man choreographies were seen in formation all over the suite.

Tough contenders for the heavyweight rock and roll championship of Great Britain, Shakin' Stevens and his boys were training hard. Will they make it; Looks like a two-way favourite; tune in next week when Eddie Holly meets Buddy Haley for the local title. L.G.

# Second album from Curved Air

CURVED Air's second album, titled "Curved Air," is set for release on September 3 and to tie in with its issue the group are topping the bill at London's Roundhouse for an Implosion concert on August 29.

The Roundhouse date will be the group's only British appearance for a little time. They play several European concerts during September and October and a short British tour, possibly five or six major cities, is planned for

the end of October.

Tracks on "Curved Air" are: Side One — Young Mother, Back Street Luv, Jumbo, You Know and Puppets. Side Two — Everdance, Bright Summer's Day '68 and Peace Of Mind.

## Radio 1

RADIO-1 is to start evening broadcasts this autumn. It is

already thought that "Sounds of the Seventies" will be one of the programmes to occupy the new schedules.

The "Seventies" show is most likely to run from 10pm until 12pm when the Radio-1 network would join Radio-2, as it does now at 7pm. A spokesman for the BBC would not confirm these changes this week but

they will probably be officially announced today (Thursday).

## CCR on TV

CREEDENCE Clearwater Revival are to star in a BBC-2 film this Sunday. The 50 minute film also features Booker T and the MG's and Ralph J. Geason.

of Hereford at the football club stadium.

## Beatles get back together

GEORGE Harrison, Ringo Starr and Bob Dylan on the same stage. A backing band that included Leon Russell, Eric Clapton, Klaus Voorman and Billy Preston. And 40,000 ecstatic fans paying more than £100,000 to see and hear them, the money going towards the Bangla Desh disaster fund.

The concert, at New York's Madison Square Gardens last Saturday, was historic in many ways. It was the first time Ringo and George had played together for four years in public, it was Dylan's first public appearance since '69 and it was perhaps the most positive action ever from pop music in a social context.

Harrison sang Something and My Sweet Lord, Ringo sang It Don't Come Easy and Dylan played Blowin' In The Wind.

**NOEL  
EDMONDS**



**R.N.I.**

**talk**

**back**

THERE could well be truth in the opinion "that Edmonds has said enough about RNI so shut up!" However, allow me to elucidate, particularly in view of the quantity and quality of the mail which followed my previous article.

I feel gratitude when I realise that at least my ramblings don't generate apathy and yet I also experience embarrassment that the article which started the landslide should have been such a poor one.

### HONEST

No, I'm not crawling out of the fray — just being honest and admitting that what was originally intended as a rational statement ended up as a confused mish mash.

I sincerely apologise for not making crystal clear my objections to RNI's subscription idea and also failing to make obvious those passages intended to be taken lightheartedly.

One letter I received hit the proverbial staple on the nut when it stated, "You're position is impossible — for no-one can accept your comments about rival radio when you yourself actively participate in broadcasting."

### PLEASED

On that point I was very pleased to note that with a few exceptions those people who troubled to write to Record Mirror, realised that when referring to the broadcasting 'ideal' I was not raising Radio One to a principle of omnipotence but instead recognising certain virtues possessed by the British Broadcasting Corporation.

At this point let me sidetrack and thank ex-colleague Roger Day for writing in — it's good to know he hasn't vanished completely and that radio is still near to his heart, so to speak. Indeed Roger raised a point echoed by others — what's the difference between RNI asking listeners to send in 60p and the BBC depending upon licence revenue?

Well to me the difference appears to be centred around the most important aspect of radio station control — "the expressed intention to present programmes of a previously defined nature and at the highest possible standard".

### ANXIOUS

RNI appears anxious to acquire 200,000 lots of 60p without one promise of a broadcasting 'manifesto'. I am not flannelling when I say that it is the view of numerous 'music people' that RNI presents a conflicting appearance — whilst appealing to essentially a minority audience it continues with the trappings of an international communications organisation.

Of course it can be argued that the 'pirate' stations presented no programme format either — however they were not asking for a direct influx of financial 'assistance'. The difference between donation by cheque and donation through commercials (i.e. higher prices in shops) is quite considerable.

Would it not be wiser for those people who dislike the BBC to relinquish their beloved RNI without its 'format' and instead work for organised commercial radio which recognises its obligations to the listener?

# WHO'S ON WHERE

**AUGUST 5 - 11**

## THURSDAY

Intac Winning Post, Gt. Chertsey Arterial Road, Twickenham  
**ROGER RUSKIN SPEAR AND THUNDERCLAP NEWMAN**

Kensington Town Hall, High Street, Kensington, SW8  
**CHICKEN SHACK**

Circles, Coventry  
**STRAY**

Greyhound, 175 Fulham Palace Road, W6  
**BELL AND ARC**

Theatre Commonwealth Institute, High Street, Kensington W8  
**TIR NA NOG, NATIONAL HEAD BAND, NICK JAMES**

Bull's Head, Barnes Bridge, SW13  
**TONY LEE-SPIKE HEATLEY DUO**

## FRIDAY

The Temple, 33-37 Wardour Street, London W1  
**BELL AND ARC**

Van Dike, Exmouth Road, Plymouth  
**STEEL EYE SPAN**

Bull's Head, Barnes Bridge, SW13  
**CATHY STOBART AND THE BILL LE SAGE TRIO**

## SATURDAY

Hydraspace, Kingham Hall, St. John's Road, Watford  
**GNIDROLOG**

Village, Roundhouse, Lodge Avenue, Dagenham  
**WIDOW AND T2**

Torquay Town Hall  
**MOTT THE HOOPLE AND SUTHERLAND BROTHERS BAND**

Van Dike, Exmouth Road, Plymouth  
**CARAVAN**

Bull's Head, Barnes Bridge, London SW13  
**BARBARA THOMPSON, ART THEMAM AND THE BILL LE SAGE TRIO**

## SUNDAY

Fox at Greyhound, Park Lane, Croydon  
**MEDICINE HEAD BO IDLE**

Lyceum, Strand, London W1  
**QUINTESSENCE**

Burlesque, Rose and Crown Hotel, Wisbech  
**GYPSY**

Bull's Head, Barnes Bridge, London SW13  
Morning: **JIMMY HASTINGS AND THE BILL LE SAGE TRIO**  
Evening: **DUNCAN LE MONT AND THE BILL LE SAGE TRIO**

## MONDAY

Bull's Head, Barnes Bridge, London SW13  
**BIRD CURTIS QUINTET**

## TUESDAY

Fox at Starlight, High Street, Crawley  
**TIR NA NOG**

Theatre Commonwealth Institute, High Street, Kensington W8  
**OPEN ROAD, NATURAL ACOUSTIC BAND, B.O. BAKER**

Bull's Head, Barnes Bridge, London SW13  
**HUMPHREY LYTTLETON SEPTET FEATURING TONY COE, BRUCE TURNER AND CATHY STOBART**

Merryhills Country Music Club, N.14 (Nr. Oakwood Station) 7.30  
**JIMMY DEVLIN AND THE WESTERNERS**

## WEDNESDAY

Fox at Winning Post, Gt. Chertsey Arterial Road, Twickenham  
**TIR NA NOG**

Bull's Head, Barnes Bridge, London SW13  
**TONY LEE-SPIKE HEATLEY DUO**

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at the GUILDHALL  
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7th August **CARAVAN**  
13th August **TEA and SYMPHONY**  
14th August **WILD ANGELS**  
15th August  
12th August **ISLAND** and **STUD**

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**BILL LE SAGE TRIO**

**IT PAYS TO  
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IN  
RECORD  
MIRROR  
EVERY WEEK**

MOTT the Hoople have never had a single or an album in the charts but they rank in the top five of Britain's best paid bands and go out for over £500 a night to the kind of enthusiastic response which resulted in two boxes collapsing during their recent Albert Hall concert from elated stompers.

A slightly haggard looking Ian Hunter — it was not possible to ascertain whether his apparent degeneracy was due to a full date sheet or surfeit of interviews — was not able to fully explain their phenomenal success to me.

**Bad**

"It was certainly an inauspicious start two years ago," said Ian. "We went out to Italy for a few weeks to get things together and were told by the promoter after four days that we were on half pay or we could go home.

"Things were bad at the time and we took the cut. Then we returned home to do a few gigs with King Crimson and Free who were blowing everyone else off the face of the earth.

"In all honesty I suppose we must admit that we are as successful as we are because we give the customers what they want — a good show and hard rock.

"We never started out with the intention of being a rock band at all — we played a lot of quieter material like Bronco but gradually realised

# MOTT - GIVE THE PEOPLE ROCK

to survive we had to compromise.

"If you're you a new group without any kind of chart success there is only one way to make money and that is to give people what they want and they want rock.

"Try and be too clever or self indulgent and you're finished — what's more you're agency won't want to know. Our compromise has been to play the kind of rock we believe in.

"There are two schools of thought on rock music today. One is exemplified by albums like 'Tarkus' and Emerson Lake and Palmer who play brilliant but completely technical music for the heads. Ours comes from the balls. We play from our guts like Cocker and the Grease band.

**Emotional**

"I don't think that you should reduce any music to just dots and tadpoles hanging on telegraph lines. Music is purely self expression to me and should derive from an emotional rather than a mental source. If you don't feel — don't play it!"

The Hoople find themselves drawing a much



IAN: 'GOD KNOWS I WAS PRETTY NAIVE'

younger contingent of fans than they expected at their onset but far from knocking the stage stormers and the adulators Ian welcomed the attention.

"Sure they grab at us on stage — it's great. Why not! The Beatles, the Stones and the Who all went through that scene. Those kids who come to see us have probably

been cooped up in a factory all day long. They want to get out and let go and we help them do it.

"The critics have had goes at us for not being original and trying to cover up musical deficiencies with stage antics. If we're not original how is it that we get something like 80 per cent capacity at all our dates?"

"You can't fool the public with the kind of stage act they are talking about either — we move about because that's the only natural thing to do with the kind of music we play.

"People are so naive and hypocritical about this business — God knows I was pretty naive about it myself. I never dreamed there were such things as publicists who help you get space in papers or promoters and agents who can make or break a group.

**Work**

"You think it's simply a case of talent winning through all the time but it's not. You have to work at this job and learn the mechanics. You've got to be able to use and understand the media — without it you don't communicate."

The Hoople also find themselves in the strange situation of not really having an album released which typifies their on stage and on the last 'Wild Life' for example there was more attention to songs than rock excitement.

"It was 'super-tight' as Ian put it in order to compensate for the looseness apparent on 'Mott The Hoople' and 'Mad Shadows.' He thinks the

answer is probably a balance between the two.

"Our reputation at present has been built purely on live appearance and word of mouth. Those are the people that have made us but we are in a kind of musical cul de sac at present because we are preaching to the converted. What we really need now is some kind of chart success to drag in those people who have not heard the band.

"When you don't sell records it's not only a bit strange but a bit scaring for a band. I don't think there is any kind of precedent for the position we have found ourselves in — we have an enormous following but no real disc success. Keef Hartley managed to do something similar for a while but even he is finding the going tough now.

"I don't know what we can do about it but we have to do something. I'm not about to go away and try and write something like 'Chirpy Chirpy Cheep Cheep' I always find my personal feelings surfacing in my writing and that's the only way I can write."

**Keith Altham**



"Budgie manages to achieve a bass/drum combination that weighs tons; deeper and more concentrated than rival rock bands. A grinding, nerve-twisting force that doesn't lure you into the music — it drags you in by the guts (also the title of a track). By no means a placid experience, this album is meant to rattle you and it does."

Lon Goddard

Record Mirror 24 July 1971

## BUDGIE

### bouncing with health



Budgie  
MKPS 2018



"A trio of Welshmen called Budgie who, it was generally agreed, turned out to be the pleasant surprise of the evening. One of their songs, aptly named 'Guts', had the speaker cabinets on the point of giving out — the bass and drum sound they made was as deep and as fierce as the equipment could handle. The sound was amazing."

Beat Instrumental July 1971

# WHERE'S THE MOODIES' MUSIC?

PERHAPS the Moody Blues are just taking a rest, putting their collective feet up for a while, and if this is the case then their environment — a record office and shop, both titled Threshold, run, with five Moody homes within easy reach, from the sleepy, self-satisfied village of Cobham in Surrey — must play no little part in it.

Or perhaps they have, after all, come to the end of their creativity. It happens to all artists, great and small, is no disgrace when it does come, for we are all gifted with different talents which have different life spans, and must be accepted as such.

But either way it all boils down to the Moody Blues new album, 'Every Good Boy Deserves Favour', being a disappointment. The Moodies music (and this is only a very personal opinion) has never been

**BY BILL McALLISTER**

the kind you could actually get to like. Admiration, either for their ability to present a sound which caught people's imagination or for their own intensely powerful belief in what they do, often crept in; but the music wasn't what stood out, rather it was the concept of what they did, are doing.

Past Moodies' albums



MOODY BLUES: PRIZED ASSET

have, from the initial 'Days Of Future Past', which grew out of the Moodies musical frustration, formed a chain, each one an advancement in sound technique from its predecessor. It all comes to a halt with 'Every Good Boy Deserves Favour'.

It became apparent even from the small reception the group arranged to launch the album. A hot, windless day down by the river at Cobham, the first floor office of Threshold Records stuffed with bodies making greedy grabs at a food and drink laden table.

The Moodies, wandering restlessly but relaxedly among the guests; lots of chit-chat, information on their personal lives, how the house and garden/wife/children/pets are faring ... but not much about the music.

This lack of something to say about

the album — it could hardly have been considered a valid attempt to "let the music speak for itself" — was further strengthened when the album was heard, on the very best stereo equipment, and in relaxed, peaceful surroundings. It just didn't hit home. That previously discernible Moodies' quality to translate whatever they did into a vital communicative thing was missing; the gaps in their songwriting (both from the lyrical and

instrumental points of view) showed through the now-obvious thinness of the material they have so long draped about their group personality.

The innocent and dramatically pungent strength of their early imagery — which possibly reached its peak during the 'On The Threshold Of A Dream' period — is gone, and one can only assume that the effects of suburban living, the group have been very little on the road of late, has deadened their senses, stilled their imaginations.

All of which is a great shame. The Moodies are a valuable and prized asset to British contemporary music. They are not great musicians and neither are they, by dint of their basically retiring dispositions, great entertainers. But the mood of the Moody Blues supercedes any limitations they may have in those fields.

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## TEMP SEVEN — 'WE W

REMEMBER the good old Temperance Seven, zany fellows that they all were? The memory lingers on as one of jollity and fun and good old 'Pasadena' time.

But ten years on from the time when the group first rocked the charts with 'You're Driving Me Crazy', percussionist Brian Innes insists that The Temperance Seven were in fact very serious!

"Oh musically we were tremendously seriously", explained Brian who stills fits inconspicuously into the pop scene, though he has been divorced from it for some years. "It wasn't until much later that we bowed to popular demand and became frivolous, but always the standard of musicianship was serious."

In fact the Temperance's pianist Cliff Bevan is now working as orchestral director for the Royal Philharmonic and Martin Fry, sousaphone player, is playing with many leading orchestras.

Brian himself left the Temperance Seven before their final break up, because "I didn't want to go on doing



TEMPERANCE SEVEN: BRIAN

working men's clubs for the next twenty years. I had personal reasons for wanting to get out really." He joined the BPC publishing company, but in June 1970 became a director of a newly formed company.

"I was in publishing way way back", said Brian. "And at our most successful all the Temperance Seven were still working during the day, or studying and taking exams. It was very hard, and it was a relief to be able to give the daytime work up, which we did in 1962.

"What I miss most about being in the group is all the travelling that we did. I love travelling", Brian told me. "And I still do get to travel



# Clodagh— our sad Cinderella

A TIMID Cinderella. That's the way that Clodagh Rodgers pictures herself, and with the announcement of her lead role in that very pantomime, there are obviously others who agree.

Not that Clodagh would admit to being a timid lady in life, in fact she says she's now rather hard.

**CLODAGH:  
'I FEEL  
I'M READY  
FOR IT'**

"I feel tougher now", she explained. "And I'm terribly confident about what I'm going to do. In fact I think I make John, my husband, tougher because he's basically a very soft person."

"Whenever I've thought about doing pantomime I've thought of myself as the Principal Boy, but now I can see myself as Cinderella. Somebody said to me we think you'll be perfect, and I think so too now. I can see myself first in the ragged dress, and I have to be a very timid underdog character throughout the whole thing. I think you have to play Cinderella without being humorous, and I'm lucky that the rest of the cast will be able to provide the laughs."

The very capable people who will have that job are Mr Ronnie Corbett, who is set to play Buttons, and Julian Orchard and Terry Scott, who are the Ugly Sisters. Prince Charming in the panto — the most expensive Palladium production yet — is singer Malcolm Roberts.

"I've worked with Ronnie before on the Frost show", Clodagh told me. "And with Julian Orchard

**BY VALERIE MABBS**

who is fabulous. The Palladium is a hell of a big stage to stand on, although the critics might not think so, but I think a pantomime audience is immediately friendly, they laugh at the jokes and love it all. It's a family audience and that's the whole point of doing pantomime."

Clodagh saw her first pantomime at the age of eighteen and like most people has only scrappy memories of the show. She did, however, see the more recent productions of 'Aladdin' with Cilla, and the previous Cinderella production which was based around Cliff Richard as Buttons. She agrees emphatically, though, that she'll be reading up on the story to help her in advance.

**READY**

"It's the first ever pantomime I've appeared in", said Clodagh. "But I now feel that I'm ready for it. I think every medium is satisfying in its own way. Of course by the end of the run it can be rather boring I expect, but even if you're appearing for the hundredth time you have to remember that those people out there haven't seen the show and that it is important to them."

Clodagh was first offered the pantomime part when

she was working in Sweden, and was in her hotel room with her husband and manager John Morris. The offer came from the notable Leslie Grade, and after consulting her father — who was initially her manager — Clodagh and John decided to go ahead and accept the offer.

"You've got to take this kind of offer when it comes along", clarified Clodagh. "It's not the sort of thing that you can afford to overlook, and everytime I've worked I've found out something new."

Clodagh feels that her acting spots in the Cliff Richard Show will help her when the pantomime rehearsals begin in November.

"I don't think it requires great acting ability or anything", she told me, toying with the zip on her long suede boots. "You can generally adapt the lines and say them how you want to. I recently did some acting sketches with Jimmy Edwards in his 'Whacko' programme, which is coming back on television later this year. I was playing myself really, and they come into making a record without me knowing!" Clodagh seemed to grimace somewhat!

Our conversation inevitably turned to the Eurovision song Contest, and the feelings that

Clodagh had been left with. "I think though, that you eventually become a household name", she replied. "And that is good. Everyone says 'Oh no' when you mention Eurovision, but they all seem to watch. In England everyone is good, they don't say it's your fault if you don't win."

"When I heard all the songs I was really afraid of Monaco, but I was sure we were bound to come second or third, and I was very disappointed when we only came fourth. I knew a song like Monaco's had to win this year, but 'Jack In The Box' was quite good of its kind."

**SWITCH**

Since then, of course, Clodagh had met with difficulties over the 'Meet Me In London' show, when disagreements arose and her part was given to Susan Maughan.

"It would have been a nice time to have done the show, right after the Eurovision", Clodagh told me seriously. "And the story made all the nationals. But I know that what I did was right, and it was the only thing that I could do."

Another decision that Clodagh and John have reached is the changing of her agency from MAM to the Grade Organisation — and if her feminine intuition is right, it's a move that should prove successful for Clodagh!

## 'ERE SERIOUS'



ON THE FAR RIGHT

Temperance Seven", was the reply. "But as an entertainment they're very much better than the Temperance Seven were. Basically we wanted to play music and we weren't so worried about the presentation aspect. We had lots of marvellous ideas which we talked about, but we never put them into practice!"

"In the summer of 1961 or 62 our clarinet player came in with some tapes and told us we must listen to them. They were kids at his school trying to get the sound that the Temperance Seven had. And that was the beginning of the Bonzo Dog Band. If we had been five years younger and come into it five years later than we did, we would probably have been them."

Brian says that he admires a great range of individual artists, mainly instrumentalists, and despite being a drummer himself he says he finds that drummers bore him.

"One thing I can't stand is the five chorus drum break type of thing", he admitted. "But when I came back from my first trip to the States I was raving about Buddy Miles. I went to see him at the Albert Hall here, and I

thought the performance was quite good, but I was a bit disappointed."

"I was a Janis Joplin fan in '67, '68 and I quite like the Electric Flag, though I was disappointed in Chicago. I still keep a strong interest in the pop scene, and in fact sometimes on special occasions when someone requests that the good old Temperance Seven play for a gathering we re-form and play for the evening."

When they're not joining together for reunion appearances the Temperance Seven remain good friends. Alto sax player Phillip Harrison is an art director and has worked on films such as 'Morgan' and 'Wuthering Heights', Alan Cooper still teaches at St Martin's School "where he is one of the most loved teachers"; Cephas Howard is working as a designer in television; and Paul McDowell has been in America working on the 'Laugh In' programmes. And predictably, perhaps, Mr John R. T. Davies is still inseparable from his beloved jazz works.

**Val Mabbs**

EVERY lute player searches for his castle. Why? Because everybody knows that lutes go with castles. It's a little tough to do the minstrel bit along High Street Bromley these days, for the decor is a little off-putting; but when you can stroll around a castle, everything is alright. Such was the chance bestowed on Amazing Blondel, an acoustic band featuring the sound of lutes. The amusing Blondel relate the experience:

"I don't know who he was — Lord or Baron somebody, but he was throwing a party at his castle", says group leader John Gladwin. "His wife heard us on the radio and wanted a lute band to serenade the guests. At first, the idea was that we would sail up on his own private lake and come singing off the boat; that idea was scrapped, because we couldn't have done it unless we wore our P.A. on our shoulders."

Then it rained on his bar-b-que and everybody went indoors. We set up in one of the rooms for our set and played to about fifty people and I think they were impressed. The audience was mostly over forty, except for the debs and I'm sure they were a little wary of our appearance at first — but once they got pissed, they're all the same — they're busy watching in case their women stray or something. It was an



AMAZING BLONDEL: HAVING INSTRUMENTS MADE

## Cooling a castle

incredible place; William and Mary chairs everywhere and a multitude of rooms. That day, we played it the way we really wanted to play it and won them over. The only change in the act was the lack of jokes — we had to leave most of them out."

Sometimes ladies turn crimson at the telling of a Blondel joke.

They often employ ribald wit as an audience communication aid and it works very well. Lute player Eddie Baird once played rock guitar, but was more inclined toward

folk styles. Later, he took up the lute and transferred all he knew to that instrument — the result was more suitable and easier than anything he'd ever done.

Eddie explains that Blondel aren't really a medieval band — that people are under a misconception, because "Medieval music is usually very harsh. If our music is based on anything, it's Tudor to pre-classical Elizabethan. We've studied it by reading about famous composers and learning about the structure of music at that time. The

first album had a style that was strongest around 1550 to 1650, but the newest album is as late as 1700. It's rather Jacobean in parts."

"We're having an eminent lute maker create some instruments to order for us", said John. "He works for Julian Bream as well and he's very strict on authenticity. When we told him we had designed what we wanted — a combination of different instruments — he wasn't interested."

When we played him the album, he changed his mind. We're going to remain acoustic — no pick-ups — we'd never go electric. There aren't many people doing this kind of thing and it's a pretty hard thing to break into. People probably won't have heard this music before and since we can't drag up a lot of corpses from the 1600s to play to, we have to convince them."

"I like to believe we have a hard core of fans. It's odd, but you'd believe folkies would be the first to accept it — they aren't. They have to hear it twice. They want to enjoy it, but like most listeners, they're conditioned. Once they know it's alright to like it, they're in. Unfortunately, musical snobbery abounds... I'm one myself."

Their music usually cracks musical snobbery right off — but if not, an amusing Blondel joke will reduce the average snob down to a laughing hyena who is then open for communication and ready to enjoy. If you can catch them in a castle — you'll hear, you'll hear something really incredible.

**Lon Goddard**



COURTESY POPPERFOTO

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(we've got to relieve)  
**BANGLA DESH**  
george harrison

# GOD BLESS AMERICA

## PICK OF THE HOT U.S. RELEASES

**DRAMATICS:** Watcha See Is Watcha Get; Thankful For Your Love (Volt). Inspired by the Flip Wilson catch phrase, this rapidly (and deservedly so) rising U.S. hit is amazingly in no way at all a cash-in or gimmick. (Incidentally, in defence of Flip Wilson, in the long-off days when he used to appear regularly at the "Apollo" he was a truly great comedian, basing most of his jokes on pot-smoking, drugs, sex and other human foibles, all treated with a sympathetic understanding of ghetto life. Just thought the record should be put straight, in case you imagined he was as crass as on his telly series all the time).

Anyway, back to the Dramatics and their superlative new record. The group have been around for some time, showing up on the Win Gate label (a subsidiary of Golden World in Detroit) back in the mid '60s.

When Detroit-based Don Davis, the producer (who was linked up with the Golden World organisation) moved his Groovesville, Music operation to Stax/Volt he seems to have signed the Dramatics to Volt at some stage too, and was producing them in the late '60s.

"Watcha See" is published by Groovesville but produced by Tony Hester and arranged by Johnny Allen, though. And, as I keep trying to say, it is great.

Opening with plopping beats and subdued brass blasts, the song kicks off with each line being taken in turn, by a husky, then falsetto, then the husky, then bass, then intense voice, all of which ride in, on, over, through and around this infectious easy-paced plopping rhythm.

It is a multi-layered, ever-changing effect, full of fascination and attention-holding interest — let alone sheer irresistibility! A perfect amalgamation of beautiful backing and subtle singing, which has scarcely left my turntables since it arrived.

As a bonus, the slow and sweet Soul Vocal Group flip is in its own right pretty damn good too. It's nice to think that Detroit is still sending goodies down to Stax/Volt, while their own Memphis studios are multi-tracking away their old Soul.

**JAMES BROWN:** Escape-ism, Parts 1, 2 and 3 (People). "Hot Pants" may be Mr. Brown's annual summertime smash, but this is the hit that's best. Nothing more than the proverbial repetitive riff (and Soooo good that thank goodness it keeps on forever) with James Brown chatting and rapping with members of the band over the top of it... no song, just jive talk, bullshit, and funky fun.

Yeah, you DO have to be Soul People to appreciate it properly, which is a pity, 'cos the King has come up with his best rhythm pattern in a long time. If only it didn't fade out where it does.

**THE TEMPTATIONS:** It's Summer; I'm The Exception To The Rule (Gordy). Yes, the Tempts did this song as the flip to "Ball Of Confusion" and on their "Psychedelic Shack" album; however, this is a different, less gentle and subtle treatment of it, with the whole group joining in much more on top of a noisier backing.

The flip is rather more interesting (being completely new), starting after a quiet instrumental intro with a bit of deep bass recitation, followed by the others singing virtually a cappella a slowly unwinding and rather doom-laden unusual song.

**SMOKEY ROBINSON AND THE MIRACLES:** Crazy About The La La La; Oh Baby Baby I Love You (Tamla). Not doing too well in America, the Miracles' latest starts off with a Mexican flavour before becoming a muddled-beat messy chugger. Okay, so it's none too commercial, but it's certainly more interesting than their bang bang style. The flip is indeniably lovely, in any case.

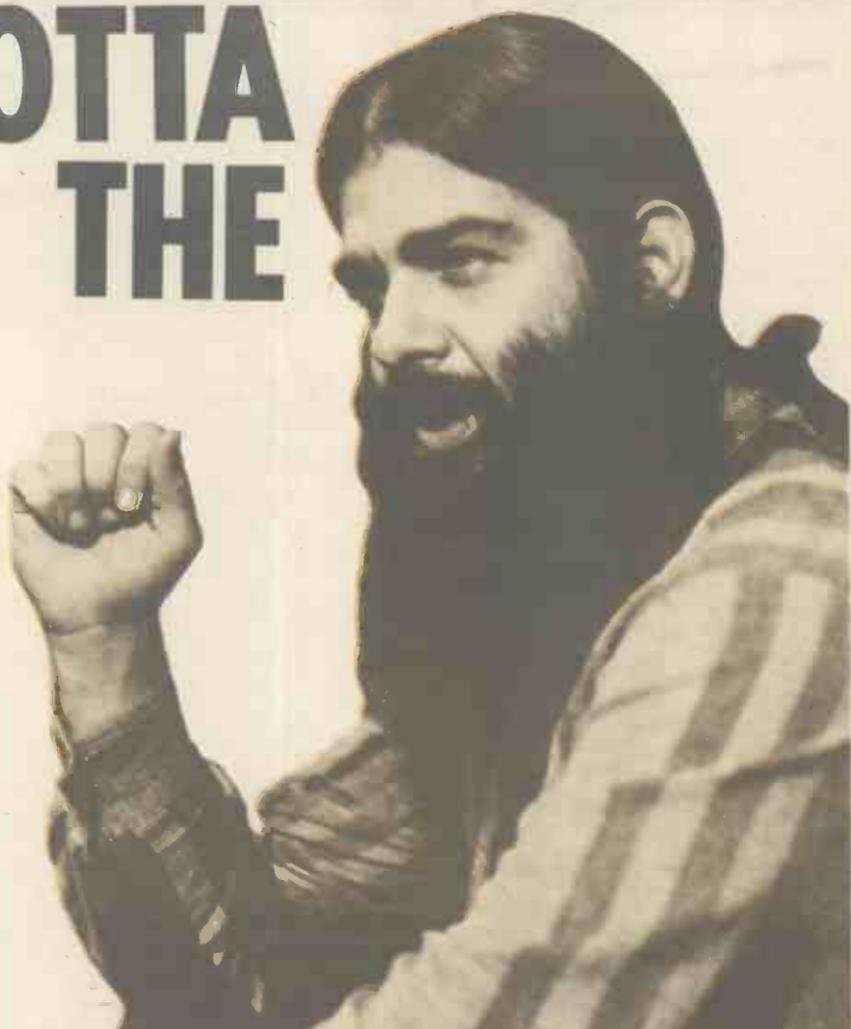
**CHI-LITES:** We Are Neighbors (Brunswick). Beginning, as it does, with the noise of a door being rapped and "Who Is It?", followed by a rich deep bass voice uttering the deathless introduction "Hello dere, I's your new neighbour," this record really doesn't need to go on any longer... it's gas enough like that! In fact it does go on, in the same chugging style as its forerunner, "(For God's Sake) Give More Power To The People."

# 'THEY GOTTA RIDE TO THE END'

## Bob 'The Bear' Hite lays it on the line for Record Mirror readers

**BOB** — Before the Beatles, we were into a pretty washed out musical scene on the top 40 radio... Jan and Dean, early Beach Boys records, surf, and all that other stuff. I couldn't buy any of those records because they didn't turn me on. I've always liked funky music. The Beatles

brought young people back into rock and roll. Before they came along; Bill Haley was like forty years old. I'm not saying that's wrong, but a lot of rock and roll records were put together in the studio by musicians that would back a singing act, and that's it. All of a sudden every young kid in America and England all wanted to be musicians. That's what the Beatles did. They inspired young people to think "Wow man, I can probably play guitar and be in a band."



BOB HITE (pic Stephen Treadwell)

And they did it.

**BOB** — We started this band when there wasn't any white blues bands except for Butterfield and Mayall. We started Canned Heat and then the Rising Sons, Taj

Mahal's first group, was the next to come along.

**BOB** — Short trips, I like. I don't like long ones — none of us do. We've been doin' it too long. We like places that hold 3,000 people. When I hear that the capacity of a place is 3,000, I say "yeah, alright." At the beginning, every time we got to the airport it was a new adventure. But now, shit, it's just the gig. It took until a year after "On The Road Again" for the magic to wear off. It can get to you after a while. We hate travelin'. All of us...bar none. There's not one cat in the band that digs travelin'. The whole band lost their old ladies in one week. Horror week! We played good that week though. But, I'm sure that had something to do with the road. There's a lot of places where we haven't been, but we've been a lot of places too.

**BOB** — Outrageous! Everywhere in Europe. They're outrageous. Everybody's smokin' hash. There's all these little candle glows all over the crowd. It's like lookin' up to a sky full of stars.

**BOB** — If they flag the train, they have to ride it. It's going' where it's goin' and when it stops they can all get off. But, being entertainers we keep songs in our book they want to hear.

**BOB** — I've produced some Sunnyland Slim things for Liberty. And I produced the John Lee Hooker album with Skip (Taylor, Heat's manager). I don't think a producer should be involved with what the band's doing in the studio, other than try and get a good sound out of their instruments and making sure they're in tune. I think it's lame for a producer to sit around and make suggestions, especially when he doesn't know what he's talking about...if the cat doesn't know how to play an 'e' chord on the guitar and he's telling the band what he thinks they ought to be doing. That's not fair to the musicians.

**BOB** — I think he's produced some great records.

**BOB** — We've always written all our own lyrics, and generally most of the time, the music. Right now, I haven't been able to do any at all. I've written two songs for our new album. It's just that my head hasn't

been in the right place to do it. We have an album to get out and we have to have some material, so it's gotta happen. I've written almost 80% of my lyrics in the studio while the band was listening to the take.

**BOB** — Vocally? Joe Turner. I mean, I don't try and sound like Joe Turner, but he shouts and so do I. I'm from that line that they strictly call shouters... Jimmy Witherspoon and people like that.

**BOB** — He collects Gene Autrey records. B.B.'s an entertainer. He's 'cool.' That cat's in the real big leagues. He's gettin' it on man. He's on TV every week. If B. B. King keeps it up, man, he'll be another Louis Armstrong. Everybody in the world knows who Louie Armstrong was, and I think very shortly everybody in the world is gonna know who B. B. King is.

**BOB** — I believe a musician is an entertainer. If he thinks he's anything else, he's a fool. He's got no business being a musician unless he wants to play all for himself in the corner. The minute you're in front of people you're entertaining. And if you ain't entertainin', then you ain't doin' your gig.

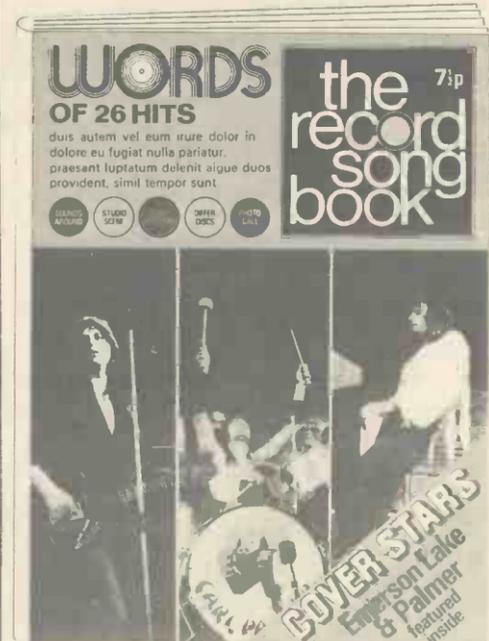
**BOB** — It used to be real long, because everybody would just get spaced. Yeah, music can be a long thing, because when we did the boogie, it was. Alan was always the shortest, he rarely got it on. But, the other three would sometimes just get into it so much that it would become a thing in itself. There was nothing else around them and they would just keep goin', and all of a sudden they'd flash and think "Hey, there's people out there!", and forty minutes later they'd go into a drum solo.

**BOB** — They'll (Liberty) put out anything we tell them to put out. They put out what we give them. We give 'em a finished master, a finished album cover, and all they do is press it. We put out around two albums a year. We've never had the top 40 in mind in our whole career. We've walked into the studio and cut what we've planned on cutting, sometimes not even knowing what we're going to cut, and from that we listen to it and decide what should come off of it as a single.

BY DANNY HOLLOWAY

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## ASK YOUR

## NEWSAGENT

## TO ORDER

# RECORD MIRROR

# Spread the word about the wildcat musicians!

FOR CHRISTSAKES, don't squirm; I'm not going to write about some limp-wrist Mickey Mouse Group who think they can play 1950s rock and roll music; this is about "Shakin' Stevens & the Sunsets."

But where the hell was it? Let me see — The Classic, Piccadilly Circus? No, that's the cosy little cinema where I saw "My Swedish Meatball" (X). Jacey, Piccadilly? Wrong again — that's where I copped "Danish Blue" (X). Croydon Suite, yeh — that's the place.

It's been a long time since anything resembling a rock and roll band had a binge in the spacious and swank Top Rank Suite. (It will be interesting to see if this change of pace will pay off and lend to further rock and roll entertainment on the Top Rank circuitry). But judging by audience approval, the welcome mat should be out for Shakin' Stevens & the Sunsets henceforth on a further booking basis.

## NEW

Shakin' Stevens & the Sunsets — Shakey Stevens, vocals; George Chick, bass; "Ace" Skudder, piano; Robert Llewellyn, drums; Carl Petersen, guitar; Mickey Gee, guitar; and Paul Dolan, sax are new to Waxie's World, but very familiar to rock and roll fans from club and college exposure throughout the country.

Paul Barrett's Penarth group gave the customers what they came into hear — "That Is Rock & Roll," "Sea Cruise," and "Little Queenie" — as they started cooking, and crashed like bronc-busters from one song to another at non-stop pace with one of those how-can-you-go-wrong acts that is rehearsed to a fine "T".

They could do no wrong for the crowd, which roared at their hard, what-the-hell music, normally associated with Memphis groups of the Golden Era. Shakey Stevens is the vigorous vendor of vocals, and every part of his handsome body, from his baby-blues to his old suede shoes, was employed to move

sinously and give female patrons the full hip-swivelling treatment — yeah, man! His approach to songs of the '50s — "The Train Kept A-Rolling," "I Hear You Knocking," "Thirty Days" etc — was well-executed with plenty of savvy that generated excitement and much mitting from the large-capacity audience.



Pianist "Ace" Skudder has the two-gun talent to brilliantly execute a multitude of flashfire ideas. He is a natural whose ivory-spanking pumps forth with a solid consistency. The lion's share of applause went to rock gladiator and sax blaster Paul Dolan. (If you aren't into his brand of leaping music the best thing to do is sit indoors and listen to old records: you're over the bloody hill). He is a phenomenal performer with a distinctive tone (like those other two Pied Piper tenormen of the rock 'n' roll scene, Fred Tillyer — Rock Of All Ages, and Harry Middleton — Rock & Roll Allstars) who held down the sweat stained a stage like a giant.

Robert Llewellyn drummed deftly and gave out with a flying mallets performance loaded with promanship and skin-beating brilliance. These, then, are the Sunsets. Rock & Roll Casanovas who take their fun (smile) where they find it — if you want to believe their own sales chat. O.K. Now go out and spread the word about these wildcat musicians.

## BOOZE

I smiled, thinking; booze — where's my bloody rumcola? I lifted the glass and poured a double down my throat. Turning to the bronze-bodied barmaid I shouted, "Hey, Blondie. Coupla large rumcolas — thanx, honey." Then, digging my elbow into group manager Paul Barrett's drape-jacketed ribs, I winked and slapped his back as he went back to straining his eyes and lapping up an old copy of Exciting Strip-Tease — Photographs With Adult Appeal. Too much!

Hey, gang — wait one jiff, will 'ya? How would you like to try and win the new Shakin' Stevens LP, "I'm No JD". (CBS 52901) Yes, you nod. Why not? Now, get your ballpoints out, and when

you've plonked down the answers, send 'em to Waxie's World (Shakin' Stevens Comp), Record Mirror, 7 Carnaby St., London, W.1. (The first five correct entries opened will receive a copy of the LP).

## YOUR CHANCE

### TO WIN

### A SHAKIN'

### STEVEN LP!

- 1 Shakin' Stevens & the Sunsets: what was the title of the LP they made for Parlophone?
- 2 Name the pianist with the Sunsets before "Ace" Skudder?
- 3 Who produced the following Shakin' Stevens LPs? (a) A Legend; (b) I'm No JD?
- 4 Shakin' Stevens & the Sunsets: the LP, A Legend was dedicated to several people. Name at least 3 of those persons?
- 5 Who composed the following songs — Rock 'N' Roll Singer, Girl Please Stay, and I Fell Apart?

Eleven-thirty — so what? Suddenly I remembered. Waxie's World. Waxie's World? What about Waxie's World? It came to me. Waxie's World, copy by Monday morning. I pulled myself up, holding on the table, shouting in Paul's ear. "Cheerio, pal. See ya again." I tried to say goodbye to the rest of the Sunsets at the bar, but they had their noses buried in large tankards of beer....I'll see y'awl next go-round.



SHAKIN' STEVENS AND THE SUNSETS: WIN A FREE LP! SEE THE QUIZ BELOW

# Waxie pornographic? Here's YOUR verdict

SO, TEMPTING fate and the wrath of various boppin' cats, we dared to pose the question — Is Waxie Maxie pornographic? And we asked readers, for their opinions.

Strangely enough those tough-skinned, battle worn bucking broncos who roar around on their phallicly orientated — so we're told — shining, all powerful bikes, seem to like to keep their music and sex strictly apart. It might even be — oh sacrilege! — that there's more sexuality in the screaming bopping teenies!

## A FAN

"I'm a rock 'n' roll fan, but that does not mean I must be a sex maniac or a hardened thug," says Peter Gilham of 11 Betterton Road, Rainham, Essex. "As that strange fellow Max Needham seems to

portray. Please get rid of him and give us fans some articles on some of the forgotten rock 'n' roll singers like Malcolm Yelvington, Wad and Dick and Smokey Joe."

And 'Depth-Charge' Deke of the White Cottage, 397 Woodlands Road, Nr. Southampton, shows some scepticism: "I've read those articles of Maxie's that make great sense and are interesting, those that are humorous and the first of the pronographic type, which I consider useless for a paper of such standing. I'm not stick in the mud and do not hold this kind of information, such as so and so's latest conquest, to be disgusting, because it's all lies anyway! More of your fact is essential for us rockers, Maxie, so not so much of the fictional, sock-it-to-me-in-bed foolery."

But well known Stompin' Stan, springs forward with some defence. "Sure Maxie's articles of late have been overdone with this sex bit, but let's remember the fantastic amount of good work that

Waxie Maxie has done for Rock 'n' Roll," he writes from the Shakin' Shack, 54 Major Street, Newport, Mon. "Anyone who appreciates the talents of boogie pianist Merrill Moore will know that Max was responsible for rediscovering this cat. This and so much more was achieved through sheer hardwork, and Maxie as helmsman was not only the biggest grafter, but also the brains behind the operation.

## SUCCESS

"Tony Capaldi shouts about the Wild Angels — doesn't he realise that Waxie is responsible for most of their success. Personally I'd like to see the sex yak in Maxie's articles cut out or at least cut down, but for Max to change his style altogether would be to throw out the virility and honesty, and these two things are what rock 'n' roll is all about."

Bob Moore of the North Berkshire Rock 'n' Roll Club,

at 18 Hawthorn Crescent Grove, Wantage, Berks, didn't dig the "sexcessive" elements in Waxie's writings: "At one time Max was a valid writer with constructive opinions and a well-respected character on the rock 'n' roll scene. Now he has sunk to the depths of pornography and stupid ravings about English groups who purport to play rock 'n' roll.

"Now is the time for Max Needham to do what he did for Merrill Moore, Charlie Rich, Mickey Gilley and many many more. All of whom are performing more valid music now than Eddie Cochran or Ritchie Valens. The possibilities for a writer like Maxie are endless, all he needs to do is wake up!"

So that's a cross section of your letters — no doubt the debate will continue. We promised we'd give the writers of any letters we published an album of their choice. So will the writers of the above letters write stating what rocking album they would like.

# Mirrorpick



VAL  
MABBS  
ON THE  
NEW  
SINGLES

## AMERICAN RELEASES

**JAMES TAYLOR:** You've Got A Friend; You Can Close Your Eyes (Warner Bros. K 16085). This is Carole King's beautiful song, the one that Andy Williams has covered. Since James plays guitar on Carole's original version, and Carole helps out on his new LP (though not on this slowie), this certainly qualifies as the other authorised original. It's also number one in America.

**LOUIS ARMSTRONG:** What A Wonderful World; Give Peace A Chance (Philips 6073703). Actually the gratingly unsuitable "Give Peace" has been made the plug side — madness, when Louis's re-working of "World," with its new long philosophical recitation opening, is different and good enough to happen again. These, I believe, are from his 70th birthday party LP, and lack his golden horn. Play on, Satchmo.

**NANCY SINATRA AND LEE HAZLEWOOD:** Did You Ever (Reprise K 14093). Not another "Jackson," this steel guitar and flute-backed boy/girl verbal exchange is fairly ... I was going to say "pleasant," but I think "dull" is more applicable — which is a pity, 'cos I don't mind these two. Livelier flip, anyway.

**JERRY REED:** When You're Hot, You're Hot (RCA 2101). Recently America's number one C&W hit, this continuation of the "Amos Moses" success formula, lively though it is, is spoilt somewhat by the over-enthusiastic and strident vocal support of the Holidays girlie group. Jerry's good though ... and he's hot.

**BARBRA STREISAND:** Where You Lead; Since I Fell For You (CBS 7396). And Streisand sings King too. Go out and buy Carole's "Tapestry" LP, right NOW. She does this stomper quite well, but more to Barbie's credit her treatment of the classic slow R&B flip is simply luvverly.

**SOUNDS OF SUNSHINE:** Love Means (You Never Have To Say You're Sorry) (London HLD 10333). It had to happen, and this lush harmony slowie is as wet and sweet as you would expect. Keith Mansfield has a British tune with the same title, but this American hit is the gooey one to go for, if that's your bag. (A bag, brown paper, as for use in aeroplanes, might be handy for the rest of you).

**REDBONE:** The Witch Queen Of New Orleans; Chant: 13th Hour (Epic EPC 7351). At long last their "Maggie" is hitting in America, and we get something even better from the half-breed Red Indian so-called "Swamp" band, who really do manage to produce a rhythm that (a) won't quit and (b) is all their own. The insidiously driving top and the great flip deserve to be heard.

**DON GIBSON:** A Perfect Mountain (London HLE 10335). The Country vet (that's short for veteran) sounds shit-kickin' good on this sprightly fast steel-backed shuffle beater, with nice 1950s' ooohing group fill-ins. It's almost as if the clock stood still for Don. One of the week's better sounds.

**James  
Hamilton**



ROD STEWART : UNMISTAKABLE VOCALS

## Hot Rod sings Hardin classic

**ROD STEWART:** Reason To Believe; Maggie May (Mercury 6052 097). A track from his 'Every Picture Tells A Story' album this is Tim Hardin's classic composition given a different treatment with organ backing from Ian McLagan, and of course the unmistakable hoarse Stewart vocal. Nice violin passage halfway through, and a false ending which could upset a few DJs! Builds to a nice finish. Deserves to be a hit for the song along — all credit to go to T.H. whose

original rendering is superb. But this is good and obviously in with a commercial treatment in its favour. CHART CERT.

**EDISON:** Hawaiian Island; Sweet Old Fashioned Melancholy (Philips 6006 132). A group who come up with some good numbers, but haven't had too much luck of late. This — as might be expected — has Hawaiian steel guitar effects and a gentle vocal on opening, building into a bigger chorus, with string basis.

A nice arrangement from Lew Warburton. In different vein to their last 'Everybody Knows', which should have been a hit, this is a less instant song perhaps, but very well done. CHART CHANCE.

**IF:** Far Beyond; Forgotten Roads (United Artists UP 35263). This is a really class record, something in the vein of Arrival, on the harmony vocals. Unusual lead sound — sounds rather like it should come from a stage show. Nice controlled

## Bronx Cheer in Mungo's footsteps

**BRONX CHEER:** Barrel House Player; Surprising Find; Weather Or Not; Party For One (Dawn DNX 2512). A maxi single from a new Dawn group, who could follow in the footsteps of Mungo Jerry with this a fast moving beauty number, with deep pumping bass lines and twangy guitar. Harmonica comes in too. Good value with four tracks, all of which are worth a play. In fact 'Surprising Find' at a slower tempo with nice drumming could make a lead track too. CHART CHANCE.

**RESCUE CO NO 1:** Gotta Find You (Pye). Dramatic string opening leads into a quite light beaty song, with catchy chorus and string backing. Twangy guitars in there too.

**CATERINA VALENTE:** Canto de Ossanha (Decca). Bossa nova rhythm, with Valente purring through in usual style, opening into more powerful vocal with brass backing.

**SONS AND LOVERS:** Take Up The Hammer (Beacon). A good harmony group who have failed to have chart success, Sons and Lovers latch on to a fast sing-a-long type song. Less harmony and more beauty vocals, this has a gospel feel, but I doubt that it will help their cause at all.

**PUMPKIN HILL:** Shake Off The Dust (RCA). As is happening with many singles now, strong use of steel guitar on this, a beauty and zesty number. Hand claps and harmony vocal in parts — a fair offering.

**SATISFACTION:** Don't Rag The Lady (Decca). An excellent band are Satisfaction and this is a good powerful up-tempo single with strong use of brass. A group composition, which has fast moving electric guitar work and heavy funky style drumming. Probably too big a production to be a chart number, though.

**LINDA LEWIS:** We Can Win (Reprise). This track is taken from an album and still retains the very long string intro, which would appear to hamper its chances as a single. The ex singer with Ferris Wheel, though, presents a superb vocal, backed by strong brass and piano. She certainly is a notable artist, and deserves a hit and more besides; but this doesn't seem to be the one that could do it for her.

**JANET WEBB** the powerful lady featured on the 'Morecambe And Wise' shows, I believe, airs her vocal chords on 'I Cried For You', and in traditional style she's not bad (Polydor). On 'It's Your Love', a number opening with very familiar string sound, ELI BONAPARTE strikes some strange top notes (Decca).

## GETTING YOUR MONEY'S WORTH

BY ROOT CART-  
WRIGHT OF PRINCIPAL  
EDWARDS MAGIC  
THEATRE.

"Some people accuse us of being too intellectual and obscure, or of asking too much of an audience by giving them too much to take in all at once. It is true that someone coming to see us has to concentrate a bit to get his money's worth, but we try to make it worth the effort (it's quite hard work watching 'Hamlet' or a fast moving football match), and the more carefully you watch

### THE 70s' SOUND

and listen the more you should get out of it.

"Our main concern at the moment is to make the whole act fit together more neatly so that the audience doesn't have to work unnecessarily hard trying to follow ends that we have left undone.

"We don't insist that an audience try and take in everything that we do if they don't want to. Probably you have to see us several times to do that, but you have to see anything that is any good more than once to get right into it.

"If you come to see us and close your eyes and wag your head around then we hope you have a good time, but you make us feel we are

cheating as you will miss out on two thirds of what you paid for.

"Writing music for the Magic Theatre is similar in some ways to writing scores for films or plays. One does not have to work with a stop watch, but one has to write interesting original pieces of music that allow for dramatic interpretation and reaction by the other parts of the Magic Theatre.

The music does not have to tell the whole story, but has to create moods, paint backcloths, and vary as the words and the action change. Some people might say that as there is so much going on in a PENT performance, that the musicians have an easier job than in other bands, but in fact our job is harder, as

we are not just playing for ourselves, musically; we also have the whole dramatic structure of the act to consider.

"As a result of this and because we also feel that with most bands there is too much improvisation, often very boring and repetitive, there is comparatively little improvisation in our music.

Obviously we do not play every number exactly the same every night, but when one works with dancers, and a light show like ours which is not just a crowd of abstract bubbles and patterns but relates to the subject matter of each piece, then one has to make sure that certain things happen together rather than playing more freely and risking a lack of co-ordination with the rest of the show.

"We already use a lot of instruments on stage and would like to use more when we can afford to buy them."



PRINCIPAL EDWARDS MAGIC THEATRE

# Mirrorpick/LPs

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

## Stills 2 is more intimate

**STEPHEN STILLS:** Stephen Stills 2 (Atlantic De Luxe 2401 013). Stephen Stills is one of the few solo artists around still capable of controlling his music, of letting it have as much head as it needs.

Others, aware and mesmerised by the possibilities opened up through this period of "supersession" accompanists, either stamp hard down on the music, flattening it beneath their own, inevitably, lesser talent, or lose track of it, become submerged in its flood.

'Stephen Stills 2' is the entirely logical continuation of 'Stephen Stills'. Stills has tactfully avoided the "big" production feel of his first album where, to an extent, the songs became depersonalised. Here, with a smaller and more intimate group of helpers, Stills prepares a family-like concoction where the almost Spectorish atmosphere involving layered textures of sound evident on such numbers as 'We Are Not Helpless', 'Church (Part Of Someone)' or 'Love The One You're With' gives way to a funkier, more basic application. The Memphis Horns, dutifully magnificent, are the only concessions to "production" and even they fit like a glove.

Stills' songs, too, are of a different nature this time around. They veer away from the wide statements of 'Church' and 'We Are Not Helpless', tending instead towards such as 'Round And Round', 'Change Partners', the opening track, is a splendidly pointed song, a fleeting dissection of American love life. Interestingly, he tackles his 'Bluebird' (a song from the Buffalo Springfield days) as 'Bluebird Revisited', and it works just fine.

There's a lack of ceremony about its fiery presentation that immediately endears it to you, the bass gulping out great gales of bottom register. 'Know You Got To Run' resembles 'Everybody I Love You' from 'Deja Vu' in the beginning but develops

spectacularly at a tangent to it leaving you with a taste of familiarity and the satisfaction of something new absorbed. In fact, absorbing is the word that sums up 'Stephen Stills 2', for it's a much more personal album than his first, one which reaches out further, and that's as it should be. Like his 'Bluebird', Stephen Stills "knows how to fly". B.M.

**BOB CROSBY AND BOBCATS:** Return Of The Bobcats (Ember CJS 827). One of the best free-swinging outfits of the Dixieland age - Yank Lawson, Lou McGarity, Eddie Miller, Matty Matlock; Ralph Sutton and Don Lamond; plus the easily recognisable voice of Bob. Numbers are updated, with things like 'Battle Hymn Of The Republic', 'St James Infirmary' and 'Summertime'. Nice.

**DJANGO REINHARDT:** Gypsy Of Jazz (Ember CKS 831). Recorded in 1947 and some extremely valuable slices of jazz history. One of the genius figures, and there are few of them - a guitarist of impeccable taste and technique. Seventeen years after his death, he remains a giant figure.

**JULIE ROGERS:** Once More With Feeling (Ember NR 5050). Sleeve notes by Glen Campbell sing the praises of Julie, who is singing now much better (ironically) than when she was in the singles charts. This is a warm, well-produced set of songs, with arrangements by Johnny Arthey and Charles Blackwell. Her sense of style is clean cut on 'Impossible Dream' and 'Once More With Feeling'. Glen is a good judge.

**WISHFUL THINKING:** Hiroshima (B&C CAS 1038). Another of the line of harmony groups who seem to have gone 'heavier' - but not to a great degree. Somewhat disappointing, this collection, better tracks being 'She Belongs To The Night' and the more pop based 'Goodbye Lover', which has stronger lead vocal and a hint of past harmonies. But generally the group need to find their direction better, this album just doesn't stand out in any way. V.M.

**CLIFFORD JAMES:** More Country Explosion' (Ember SE 8007). It includes 'Johnny Cash - A Legend In His Time', lovingly imparted. 'Water Into Wine', though, is surely the best track. We should hear rather more of Clifford James in this field.

**CHARTBUSTERS SALUTE THE GUV'NOR:** (Marble Arch). The Guv'nor being one Mr Sinatra, of course. An unknown gentleman bravely croons his way through Frank's notable songs, 'Strangers In The Night', 'Somethin' Stupid', 'Come Fly With Me', 'My Way' and more - and does a pretty fair job. Sinatra for a day!



DIONNE WARWICK—FOUR ALBUMS

## Dionne batch

SUDDENLY a great deal of action on the Dionne Warwick front - four albums in one week from the well-stocked Wand catalogue. And this spate of listening-time varies from her rhythm and blues performances on 'Soulful', to show material, to movie hits.

There's little to choose between any of them - for Dionne is one of the most consistent album artists in the business. But a track-by-track listing shows:

'Greatest Motion Picture Hits': The Look Of Love; Alfie; Valley Of The Dolls; People; A House Is Not A Home; Wives And Lovers; April Fools; Slaves; One Hand, One Heart; With These Hands; Here I Am; As Long As He Needs Me; Somewhere (Wand WNS 9).

'Very Dionne': Check Out Time; Yesterday; We've Only Just Begun; Here's That Rainy Day; The Green Grass Starts To Grow; Where Would I Go; They Don't Give Medals; Walk The Way You Talk; Make It Easy On Yourself; Goin' Out Of My Head; I Got Love; Let Me Be Lonely (Wand WNS 10).

'Soulful': Lost That Lovin' Feelin'; I'm Your Puppet; People Got To Be Free; You're All I Need To Get By; We Can Work It Out; Silent Voices; Hard Day's Night; Do Right Woman; I've Been Loving You Too Long; People Get Ready; Hey Jude; What's Good About Goodbye (Wand WNS 12).

'Promises, Promises': Promises, Promises; This Girl's In Love With You; Little Green Apples; Where Love Is; Who Is Gonna Love Me; Walk Little Dolly; Whoever You Are, I Love You; Where Am I Going; Wanting Things; Lonely In My Heart; Yesterday I Heard The Rain; Love (Wand WNS 11).



STEPHEN STILLS: PERSONAL

**RAY FENWICK:** (Decca SKL 5090). One time Spencer Davis man, Ray Fenwick ventures out on his own - with his own production, songs and arrangements. Various helpers are listed on the cover including Peter York, Caleb Quayle, Dee Murray, Nigel Olsson and Eddie Hardin - and as might be expected they make some notable contributions. Despite

that, this fails to be an exceptional album. With the front banner 'Keep America Beautiful, Get A Haircut' much of this album revolves around American themes, including the three part opening track 'Stateside', which opens with fast moving guitar work, and goes into a passage with nice percussion. 'Back USA' is an easier moving pacey number, with good congas and interesting vocal. V.M.

**DEREK COX:** Plays Errol Garner (Marble Arch MALS 1420). A first album from a very experienced piano man, and a worthwhile tribute to the jazz pianist. 'Misty', inevitably, has won pride of place - but it's easy listening all the way.

**THE BACHELORS:** Live At The Talk Of The Town (Decca SKL 5091). Straight from the introductory 'Making Friends And Meeting People' this goes into 'I Wouldn't Trade You For The World', well sung, and an obvious favourite. As well as some patter from the group there's 'Mick McGilligans Ball' and the lovely number 'Goin' Out Of My Head'. Also included are 'Danny Boy' and 'Aquarius'.

**JERRY LEE LEWIS:** There Must Be More To Love Than This (Mercury 6338045). A good LP for country fans, but Jerry Lee singing C&W is somewhat akin to a Prima pallerina being forced to waltz because that's where the bread is. But Jerry is crafty, and even on the gloomy title song he manages to sweep his hands along the piano once and twice. And the gossipy 'Rueben James' almost gives him a chance to rock. It's a pity that he can't do both this type of lucrative syrup, AND rock - but then the redneck US C&W stations wouldn't programme him...

**ELVIS PRESLEY:** C'mon Everybody (RCA INTS 1286). Ten tracks from his films here - and for that reason not the greatest Elvis material. Includes the big ballad 'Angel' and 'Follow That Dream' from the same film. With the Jordanaires, tracks are 'Today, Tomorrow And Forever' on which their presence isn't too obvious, and the more up tempo 'This Is Living' from 'Kid Galahad'. Fair value for fans at 99p.

**CARL SIMMONS:** Portrait Of A Rock Star (Avenue 063). With a sleeve note to the effect that rock has never died, I wonder why Mr Simmons bothered to record numbers that must on that assumption still be well alive - and in better versions. It's not that he's that bad - just not that good. Best of the tracks are 'Great Balls Of Fire' and 'Heartbreak Hotel', but even they wouldn't teach a young listener too much about the essence of rock.

**ANDREW CULVERWELL:** Where Is The Love (Polydor 2343 035). A young singer-songwriter on all his own songs here, but an album that doesn't really mean anything - despite the commendable theme. Title track has most promise with big backing from girl vocalists and more of an impressive driving pace.

**GRINGO:** Gringo (MCA MKPS 2017). Can't be too complimentary about most of this - the song structures are weak and the actual sound is fairly ordinary. The girl, Casey, isn't the strongest or most accurate singer and their harmonies are pretty shaky. A good point is Henry Marsh's keyboard ability, but the band needs better material to get them out of the ordinary heavy rock category. They can obviously play, so there's hope. L.G.

**GENE PITNEY:** Sings Bacharach, David And Others (Pye Special PKL 4404). The most obvious and powerful number for inclusion in this collection is 'Twenty-Four Hours From Tulsa', and six of the twelve tracks are Bacharach co-written numbers, including the gentle 'True Love Never Runs Smooth'. Other writers' songs are the opening 'Baton Rouge Or Frisco' a ballad, and 'Looking Through The Eyes Of Love', amongst others.

**BERT SOMMER:** Inside Bert Sommer (Buddah 2318 030). Sommer is gentle good vibe man, with that sensitive, acoustic based type of style that's so currently fashionable. But unfortunately for Bert, the current accent is also on negativity and heavy personal changes, etc, etc, so his brand of optimism might not be appreciated as much as it deserves to be. But if you like good time music, listen to it.

**COLEMAN HAWKINS:** (Xtra 1119). Don't expect any avant-gardisms on this one... even the sleeve notes seem doubtful as to whether the marriage of Hawkins' tenor sax and Frank Hunter's orchestra is musically successful. But, whatever your jazz tastes, it's a pleasant enough middle-of-the-road sound.

**DJANGO REINHARDT:** 'Volume Two' (Xtra 1117). Volume One was issued on Xtra a couple of years back, and this companion volume is just as exciting and fresh. The man Django has a timeless style and sound, as appealing now as it was then (1957)... perhaps even more so. We see that with the passing of the heyday of this kind of music, much of it remains as permanent works of art and genius, available to anyone with an open enough ear. A pity about the simulated stereo though...



# U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

## soul albums

- 1 1 WHAT'S GOING ON Marvin Gaye
- 2 2 ARETHA LIVE AT FILLMORE WEST Aretha Franklin
- 3 3 THE SKY'S THE LIMIT Temptations
- 4 5 IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 5 4 M A Y B E TOMORROW Jackson 5
- 6 7 CURTIS LIVE Curtis Mayfield
- 7 6 D O N N Y HATHAWAY
- 8 8 JUST AS I AM Bill Withers
- 9 10 CHAPTER TWO Roberta Flack
- 10 11 WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike and Tina Turner
- 11 21 OSIBISA
- 12 12 CONTACT Freda Payne
- 13 - SURRENDER Diana Ross
- 14 14 SWEET REPLIES Honey Cone
- 15 15 S E C O N D MOVEMENT Eddie Harris and Les McCann
- 16 13 ALL BY MY SELF Eddie Kendricks
- 17 17 THEM CHANGES Buddy Miles
- 18 9 WHERE I'M COMING FROM Stevie Wonder
- 19 16 TOUCH Supremes
- 20 20 UNDISPUTED TRUTH

## singles

- 1 6 HOW CAN YOU MEND A BROKEN HEART Bee Gees Atco
- 2 2 INDIAN RESERVATION Raiders Columbia
- 3 1 YOU'VE GOT A FRIEND James Taylor Warner Bros
- 4 4 MR BIG STUFF Jean Knight Stax
- 5 5 DRAGGIN' THE LINE Tommy James Roulette
- 6 8 TAKE ME HOME, COUNTRY ROADS John Denver with Fat City RCA
- 7 3 IT'S TOO LATE Carole King Ode '70
- 8 16 BEGINNINGS/COLOUR MY WORLD Chicago Columbia
- 9 10 WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN Tom Clay Mowest
- 10 11 MERCY MERCY ME (Ecology) Marvin Gaye Tamla
- 11 7 DON'T PULL YOUR LOVE Hamilton, Joe Frank and Reynolds Dunhill
- 12 14 BRING THE BOYS HOME Freda Payne Invictus
- 13 13 NEVER ENDING SONG OF LOVE Delaney and Bonnie and Friends Atco
- 14 9 SOONER OR LATER Grass Roots Dunhill
- 15 19 SIGNS Five Man Electrical Band, Lionel MGM
- 16 18 HOT PANTS (She Got To Use What She Got To Get What She Wants) James Brown People Entrance
- 17 28 RINGS Cymarron
- 18 29 SWEET HITCH-HIKER Creedence Clearwater Revival Fantasy
- 19 22 LOVE THE ONE YOU'RE WITH Isley Brothers T-Neck
- 20 26 LIAR Three Dog Night Dunhill
- 21 15 HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes Capitol
- 22 23 DOUBLE BARREL Dave and Ansel Collins Big Tree
- 23 36 RIDERS ON THE STORM Doors Elektra
- 24 30 MAYBE TOMORROW Jackson 5 Motown
- 25 37 SMILING FACES SOMETIMES Undisputed Truth Soul
- 26 12 TREAT HER LIKE A LADY Cornelius Brothers and Sister Rose United Artists
- 27 24 GET IT ON Chase Epic
- 28 17 I DON'T WANT TO DO WRONG Gladys Knight and the Pips Soul
- 29 - SPANISH HARLEM Aretha Franklin Atlantic
- 30 40 WHATCHA SEE IS WHATCHA GET Dramatics Volt
- 31 31 YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway Atco
- 32 32 MOON SHADOW Cat Stevens A&M
- 33 34 IF NOT FOR YOU Olivia Newton-John Uni
- 34 27 FUNKY NASSAU Pt. 1 Beginning of the End Alston
- 35 20 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon Elektra
- 36 21 SHE'S NOT JUST ANOTHER WOMAN 8th Day Invictus
- 37 47 I JUST WANT TO CELEBRATE Rare Earth Rare Earth
- 38 33 SUMMER SAND Dawn Bell
- 39 49 WON'T GET FOOLED AGAIN Who Decca
- 40 41 RESURRECTION SHUFFLE Ashton, Gardner and Dyke Capitol
- 41 42 WATCHING THE RIVER FLOW Bob Dylan Columbia
- 42 43 MIGHTY CLOUDS OF JOY B. J. Thomas Scepter
- 43 35 CHICAGO Graham Nash Atlantic
- 44 45 I'M LEAVIN' Elvis Presley RCA
- 45 48 MOTHER FREEDOM Bread Elektra
- 46 46 SHE DIDN'T DO MAGIC/I'M THE ONLY ONE Lobo Big Tree
- 47 39 LOVE MEANS (You Never Have To Say You're Sorry) Sounds of Sunshine Runwood
- 48 - AIN'T NO SUNSHINE Bill Withers Sussex
- 49 38 WILD HORSES Rolling Stones Rolling Stones
- 50 - TIRED OF BEING ALONE Al Green Hi

## albums

- 1 1 TAPESTRY Carole King Ode '70
- 2 2 MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Bros
- 3 4 RAM Paul and Linda McCartney Apple SMAS 3375
- 4 5 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 5 3 STICKY FINGERS Rolling Stones Rolling Stones
- 6 6 WHAT'S GOING ON Marvin Gaye Tamla
- 7 7 CARPENTERS A&M
- 8 9 STEPHEN STILLS II Atlantic
- 9 8 AQUALUNG Jethro Tull Reprise
- 10 10 EVERY PICTURE TELLS A STORY Rod Stewart Mercury
- 11 11 BS&T 4 Blood, Sweat and Tears Columbia
- 12 12 FOUR WAY STREET Crosby, Stills, Nash and Young Atlantic
- 13 14 ARETHA LIVE AT FILLMORE WEST Aretha Franklin Atlantic
- 14 32 L.A. WOMAN Doors Elektra
- 15 15 BLUE Joni Mitchell Reprise
- 16 16 POEMS, PRAYERS, AND PROMISES John Denver RCA Victor
- 17 13 TARKUS Emerson, Lake and Palmer Cotillion
- 18 39 AT FILLMORE EAST Allman Brothers Band Capricorn
- 19 18 SONGS FOR BEGINNERS Graham Nash Atlantic
- 20 17 SURVIVAL Grand Funk Railroad Capitol
- 21 22 TEA FOR THE TILLERMAN Cat Stevens A&M
- 22 24 HOMEMADE Osmonds MGM
- 23 25 BEST OF Guess Who RCA Victor
- 24 27 CHASE Epic
- 25 20 UP TO DATE Partridge Family Bell
- 26 19 INDIAN RESERVATION Raiders Columbia
- 27 23 GOLDEN BISQUITS Three Dog Night Dunhill
- 28 28 THE SKY'S THE LIMIT Temptations Gordy
- 29 21 CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach A&M
- 30 40 WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike and Tina Turner United Artists
- 31 33 THIRDS James Gang ABC/Dunhill
- 32 31 11-17-70 Elton John Uni
- 33 36 CURTIS LIVE Curtis Mayfield Curtom
- 34 34 PARANOID Black Sabbath Warner Bros
- 35 35 DONNY OSMOND ALBUM MGM
- 36 26 LEON RUSSELL AND THE SHELTER PEOPLE Shelter
- 37 29 MAYBE TOMORROW Jackson 5 Motown
- 38 30 CARLY SIMON Elektra
- 39 46 IF I WERE YOUR WOMAN Gladys Knight and Pips Soul
- 40 - CHICAGO TRANSIT AUTHORITY Columbia
- 41 47 ONE WORLD Rare Earth Rare Earth
- 42 42 SWEET BABY JAMES James Taylor Warner Bros
- 43 43 ABRAXAS Santana Columbia
- 44 37 CLOSE TO YOU Carpenters A&M
- 45 41 THE PARTRIDGE FAMILY ALBUM Bell
- 46 48 CHAPTER TWO Roberta Flack Atlantic
- 47 38 NATURALLY Three Dog Night Dunhill
- 48 - BYRDMANIAX Byrds Columbia
- 49 - 5TH Lee Michaels A&M
- 50 - CHICAGO III Columbia

## soul singles

- 1 2 HOT PANTS Pt. 1 (She Got To Use What She Got To Get What She Wants) James Brown
- 2 1 MR BIG STUFF Jean Knight
- 3 4 MERCY MERCY ME (The Ecology) Marvin Gaye
- 4 3 LOVE THE ONE YOU'RE WITH Isley Brothers
- 5 6 WHATCHA SEE IS WHATCHA GET Dramatics
- 6 10 SMILING FACES SOMETIMES Undisputed Truth
- 7 9 M A Y B E TOMORROW Jackson 5
- 8 5 I DON'T WANT TO DO WRONG Gladys Knight and the Pips
- 9 7 BRING THE BOYS HOME Freda Payne
- 10 8 YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway
- 11 12 I LIKES TO DO IT People's Choice
- 12 15 YOU'VE GOT TO EARN IT Staple Singers
- 13 17 TIRED OF BEING ALONE Al Green
- 14 19 YOU'RE THE ONE FOR ME Joe Simon
- 15 - IT'S THE REAL THING, Pt. 1 Electric Express
- 16 - A I N ' T N O SUNSHINE Bill Withers
- 17 14 LIKE AN OPEN DOOR Fuzz
- 18 18 O N E - W A Y TICKET Tyrone Davis
- 19 16 OVER AND OVER / HEY LOVE! Delfonics
- 20 20 W E A R E NEIGHBORS' Chi-Lites

## BILLBOARD'S BIG HIT PREDICTIONS



POPPY FAMILY

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:

- TOM CLAY, What The World Needs Now Is Love/Abraham, Martin and John
- MARVIN GAYE, Mercy Mercy Me (The Ecology)
- THREE DOG NIGHT, Liar
- CREEDENCE CLEARWATER REVIVAL, Sweet Hitch-Hiker
- JACKSON FIVE, Maybe Tomorrow

- UNDISPUTED TRUTH, Smiling Faces Sometimes
- DRAMATICS, Whatcha See Is Whatcha Get
- BILL WITHERS, Ain't No Sunshine
- TEMP TATIONS, It's Summer
- BARBRA STREISAND, Where You Lead



CREEDENCE CLEARWATER REVIVAL

# FIDDLER ON THE FACE



DARK deeds threatened if the MOODIES' next album isn't titled F-A-C-E.....the SINGING POSTMAN, the SINGING NUN and now fruit is being distributed to draw attention to the SINGING GREENGROCCER and his single, 'Junkman Serenade'.....YES manager BRIAN LAIN's wife gave birth to a baby daughter CHANTELE last week.

The correct number of the new MATTHEW ELLIS album - as opposed to the one given in RM last week - is 8501.....congrats to RM's NORMAN JOPLING and wife RUTH on producing new baby LUCY.....is the 'Dog Named Boo' actually the Littlest Lobo?

ROGER COOKE's new single almost identical to JOE SOUTH's 'Games People Play'.....VANITY FARE's 'Better By Far' an ALEXANDER BUTTERFIELD B-side back in 1968.....is BLUE MINK's 'Banner Man' dedicated to the BBC censors?..... Radio 390 reunion last week.

TITANIC sending out packets of raisins to promote their single, 'Sultana'.....plans for the STONES to do three closed-circuit TV concerts during their American tour in November.....Northern Songs and Maclen Music are suing PAUL AND LINDA McCARTNEY for \$1.05 million, alleging the pair violated exclusive rights agreements to 'Another Day'.

Jesus Christ Superstar due to be filmed next spring.....ALAN WEST's new wife is not named 'Cookie' and doesn't work in a bisquit factory, we're told - her name is ELAINE and she works on the United Bisquit Network a factory radio station.

GRAND FUNK doing the music for a MAYSLES (Gimme Shelter) BROTHERS film.....PAUL ANKA managing a new Atlantic singer, JOHN PRINE.....BOOKER T. JONES has stepped outside the MG's briefly to record an album of vocals with his wife, PRISCILLA COOLIDGE.

GENE PITNEY has recorded a song tribute written by a blind boy, called 'Gene Are You There'.....NINA SIMONE has recorded the old MERRILEE RUSH number, 'Angel Of The Morning'.....isn't the OZ predicament maddening? Scarey? Outrageous?

Thanks to reader MARCEL PODEUR of Buxton, Derbyshire, for this week's FACE title.....a boistrous bon voyage to Retailer's BRIAN BLEVINS, who leaves for America, the land of funk and money, this week. BRIAN's job will be filled by PAUL PHILLIPS, henceforth.

B&C should re-release the 1967 DION AND THE BELMONT'S album, 'Together Again'.....PAUL BRETT of PAUL BRETT's SAGE accused of stripping to his undies on stage last week and offending a stalwart councillor.

## A must for all C&W fans!



### 'MORE COUNTRY EXPLOSION'

JOHNNY CASH - a legend in his time - A tribute sung by Clifford James

S E 8007 99p

Another great addition to the Ember 'EXPLOSION' series.

# the 50

# RECORD MIRROR

THIS WEEK  
LAST WEEK  
WEEKS IN  
CHART

## singles

## albums

1	1	4	GET IT ON.T. Rex	Fly BUG 10
2	5	5	NEVER ENDING SONG OF LOVE New Seekers	Philips 6006 125
3	2	10	CHIRPY CHIRPY CHEEP CHEEP Middle Of The Road	RCA 2047
4	10	5	DEVIL'S ANSWER Atomic Rooster	B&C CB 157
5	3	9	CO-CO The Sweet	RCA 2087
6	4	8	ME AND YOU AND A DOG NAMED BOO Lobo	Philips 607 3801
7	6	6	TOM TOM TURNAROUND New World	RAK 117
8	16	2	I'M STILL WAITING Diana Ross	Tamla Motown TMG 781
9	7	7	MONKEY SPANNER Dave and Ansel Collins	Technique TE 914
10	17	5	WON'T GET FOOLED AGAIN The Who	Track 2094 009
11	23	4	IN MY OWN TIME Family	Reprise K 14090
12	8	7	BLACK AND WHITE Greyhound	Trojan TR 7820
13	29	4	HEARTBREAK HOTEL Elvis Presley	RCA Maximillion 2104
14	11	6	TONIGHT The Move	Harvest HAR 5038
15	12	8	LEAP UP AND DOWN (Wave Your Knickers In The Air) St Cecilia	Polydor 2058 104
16	13	8	RIVER DEEP MOUNTAIN HIGH Supremes/Four Tops	Tamla Motown TMG 777
17	24	8	GET DOWN AND GET WITH IT Slade	Polydor 2058 112
18	9	9	DON'T LET IT DIE Hurricane Smith	Columbia DB 8785
19	15	12	JUST MY IMAGINATION Temptations	Tamla Motown TMG 773
20	21	5	LA-LA MEANS I LOVE YOU Delfonics	Bell BLL 1165
21	39	4	SOLDIER BLUE Buffy Sainte-Marie	RCA 2081
22	19	9	WHEN YOU ARE A KING White Plains	Deram DM 333
23	14	11	BANNER MAN Blue Mink	Regal Zonophone RZ 3034
24	30	5	WATCHING THE RIVER FLOW Bob Dylan	CBS 7329
25	22	6	STREET FIGHTING MAN Rolling Stones	Decca F 13195
26	20	10	PIED PIPER Bob and Marcia	Trojan TR 7881
27	32	2	WHAT ARE YOU DOING SUNDAY Dawn	Bell BLL 1169
28	42	5	WHEN LOVE COMES ROUND AGAIN Ken Dodd	Columbia DB 8796
29	18	12	HE'S GONNA STEP ON YOU AGAIN John Kongos	Fly BUG 8
30	27	14	I DID WHAT I DID FOR MARIA Tony Christie	MCA MK 5064
31	26	12	I'M GONNA RUN AWAY FROM YOU Tami Lynn	Mojo 2092 001
32	44	2	MOVE ON UP Curtis Mayfield	Buddah 2011 080
33	34	4	NEVER CAN SAY GOODBYE Jackson 5	Tamla Motown TMG 778
34	35	3	WE WILL GILBERT O'SULLIVAN (And The) PICTURES IN THE SKY Medicine Head	MAM 30
35	25	7	KNOCK THREE TIMES Dawn	Dandelion K 19002
36	28	18	FLYING MACHINE Cliff Richard	Bell BLL 1146
37	41	4	BACK STREET LUV Curved Air	Columbia DB 8797
38	-	-	HEY GIRL DON'T BOTHER ME Tams	Warner Bros K 16092
39	48	2	THESE THINGS WILL KEEP ME LOVING YOU Velvelettes	Probe PRO 532
40	49	2	LADY ROSE Mungo Jerry	Tamla Motown TMG 780
41	31	11	I LOVE YOU BECAUSE/HE'LL HAVE TO GO/MOON-LIGHT AND ROSES Jim Reeves	Dawn DNX 2510
42	40	7	GIRLS ARE OUT TO GET YOU Fascinations	RCA Maximillion 2092
43	37	6	LET YOUR YEAH BE YEAH Pioneers	Mojo 2092 004
44	47	2	HELLO BUDDY Tremeloes	Trojan TR 7825
45	43	5	FOR ALL WE KNOW Shirley Bassey	CBS 7294
46	-	-	IF YOU COULD READ MY MIND Gordon Lightfoot	United Artists UP 35267
47	36	8	SWEET HITCH-HIKER Creedence Clearwater Revival	Reprise K 14069
48	38	3	IT'S TOO LATE Carole King	United Artists UP 35261
49	-	-	I DON'T BLAME YOU AT ALL Smokey Robinson & Miracles	A&M AMS 849
50	33	10	GET IT ON.T. Rex	Tamla Motown TMG 774

1	HOT HITS 6	MFP MFP 5214
2	EVERY GOOD BOY DESERVES FAVOUR The Moody Blues	Threshold THS 5
3	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
4	RAM Paul and Linda McCartney	Apple PAS 10003
5	STICKY FINGERS Rolling Stones	Rolling Stones COC 59100
6	TOP OF THE POPS Vol 18	Hallmark,SHM 745
7	BLUE Joni Mitchell	Reprise K 44128
8	MOTOWN CHARTBUSTERS Vol 5	Tamla Motown STML 11181
9	JIM REEVES' GOLDEN RECORDS	RCA International INTS 1070
10	TARKUS Emerson, Lake and Palmer	Island ILPS 9155
11	LOVE STORY Andy Williams	CBS 64467
12	TAPESTRY Carole King	A&M AMLS 2025
13	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
14	THE SPINNERS LIVE PERFORMANCE The Spinners	Contour 6870 502
15	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor	Warner Bros K 46085
16	TOP OF THE POPS Vol 17	Hallmark SHM 740
17	THE WORLD OF YOUR 100 BEST TUNES	Decca SPA 112
18	C'MON EVERYBODY Elvis Presley	RCA International INTS 1286
19	AFTER THE GOLD RUSH Neil Young	Reprise K 44088
20	TIGHTEN UP Vol 4 Various	Trojan TBL 163
21	IF I RULED THE WORLD Harry Secombe	Contour 6870 501
22	THIS IS MANUEL	EMI STWO 5
23	FREE LIVE	Island ILPS 9160
24	SPLIT Groundhogs	Liberty LBG 83401
25	LED ZEPPELIN II	Atlantic 588 198
26	SWEET BABY JAMES James Taylor	Warner Bros K 46043
27	LOVE LETTERS FROM ELVIS Elvis Presley	RCA Victor SF 8202
28	MAGNIFICENT 7 Supremes/Four Tops	Tamla Motown STML 11179
29	LOVE STORY Soundtrack	Paramount SPFL 267
30	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
31	ABRAXAS Santana	CBS 64087
32	RELICS Pink Floyd	Starline SRS 5071
33	WORLD OF VAL DOONICAN	Decca SPA/PA 3
34	SONGS OF LOVE AND HATE Leonard Cohen	CBS 69004
35	THAT'S THE WAY IT IS Elvis Presley	RCA Victor SF 8162
36	SONGS FOR BEGINNERS Graham Nash	Atlantic 2401 011
37	SOUNDS OF SILENCE Simon and Garfunkel	CBS 62690
38	DEEP PURPLE IN ROCK THE BEST OF T. REX	Harvest SHVL 777
39	THE YES ALBUM	Flyback TON 2
40	DOUBLE BARREL Dave and Ansel Collins	Atlantic 2400 101
41	FOUR WAY STREET Crosby, Stills, Nash and Young	Trojan TBL 162
42	BIG WAR MOVIE THEMES Geoff Love and His Orchestra	Atlantic 2667 004
43	OSIBISA	MFP 5171
44	ANDY WILLIAMS GREATEST HITS	MCA MDKS 8001
45	AQUA LUNG Jethro Tull	CBS 63920
46	YOU'LL NEVER WALK ALONE Elvis Presley	Chrysalis ILPS 9145
47	HOT HITS No. 5	RCA Camden CDM 1088
48	MILLION-SELLER HITS Various	MFP 5208
49	LED ZEPPELIN III	MFP 5203
50	LED ZEPPELIN III	Atlantic 2401 002

## top producers

## 5 years ago

## 10 years ago

- 1 Tony Visconti
- 2 David Mackay
- 3 G. Tosti/I. Greco
- 4 Atomic Rooster
- 5 Phil Wainman
- 6 Phil Gernhard
- 7 Mickie Most
- 8 Richard/Hal Davis
- 9 Winston Riley
- 10 -
- 11 Family
- 12 David Bloxham
- 13 -
- 14 R. Wood/Jeff Lynne
- 15 Jonathan King
- 16 Ashford and Simpson
- 17 Chas Chandler
- 18 Norman Smith
- 19 Norman Whitfield
- 20 Stan and Bell
- 21 B.St.M./Jack Nitzsche
- 22 R. Cook/R. Greenaway
- 23 Blue Mink
- 24 Bob Dylan
- 25 -
- 26 Bob Andy
- 27 The Tokens/Dave Appell
- 28 John Burgess
- 29 Gus Dudgeon
- 30 M. Murray and P. Cailander

- 1 2 WITH A GIRL LIKE YOU Troggs
- 2 1 OUT OF TIME Chris Farlowe
- 3 2 BLACK IS BLACK Los Bravos
- 4 7 THE MORE I SEE YOU Chris Montez
- 5 4 GET AWAY Georgie Fame
- 6 8 LOVE LETTERS Elvis Presley
- 7 - MAMA Dave Berry
- 8 6 I COULDN'T LIVE WITHOUT YOUR LOVE Petula Clark
- 9 5 SUNNY AFTERNOON The Kinks
- 10 10 GOIN' BACK Dusty Springfield

- 1 1 YOU DON'T KNOW Helen Shapiro
- 2 2 WELL I ASK YOU Eden Kane
- 3 3 JOHNNY REMEMBER ME John Leyton
- 4 4 HALFWAY TO PARADISE Billy Fury
- 5 6 ROMEO Petula Clark
- 6 - C L I M B E V E R Y MOUNTAIN/REACH FOR THE STARS Shirley Bassey
- 7 10 A GIRL LIKE YOU Cliff Richard
- 8 9 TIME Craig Douglas
- 9 - PASADENA Temperance Seven
- 10 8 H E L L O M A R Y LOU/TRAVELLIN' MAN Ricky Nelson

# LINCOLN — THE WAY IT SHOULD BE

LINCOLN was a "festival" in spite of itself. Billed as a "folk concert," it accumulated all the festival elements which have become so familiar these past few years — a massive crowd, a "superstar"-studded bill and elaborate organisational arrangements.

And it avoided the malaise which has spoiled so many events of late — greed.

There was no tension at Lincoln, at least not tension of the kind which creates a nasty atmosphere. Rather it was a loose, flexible strength which ran throughout all parts of the event. Lincoln will perhaps set a pattern for future gatherings, for everything was provided for the purpose of enjoyment, the involvement was evident in everyone.

The music? Well, it just rolled on from midday until midnight, getting stronger and stronger. It is possible that no finer mixture has ever been assembled, because if you couldn't get into the leaping, often frantic joy of the Incredible String Band then you could surely be immersed by the totally relaxed depth of The Byrds.

There were no ego-tripping stars at Topholme Manor, there were just stars and stars. In the very late evening there were stars on stage and stars above in a deeper than deep blue sky. And in the end it had all worked out fine...they way it was meant to. B.M.

## DION

Dion DiMucci, long remembered as leader of Dion and the Belmonts and not too long ago, a hit parader with songs like 'Runaround Sue', 'The Wanderer' and others, became a different person about eighteen months ago.

That person hadn't played in England until Lincoln, hence the surprise when someone very unlike the old Ivy League walked out on stage. Tanned, long-haired and tee-shirted, Dion and his lone guitar were absolutely captivating.

Beautifully clean picking or chunky acoustic blues — even a waltz — showed him to be an effective stage performer with much charm. Songs like Dylan's 'One Too Many Mornings', 'Sunshine Lady' and a marvellous slow blues to 'The Wanderer' revealed a man totally relaxed in his element.

When, in answer to



BYRDS



DION

## Lon Goddard and Bill McAllister report

countless verbal requests, he broke into 'Ruby Baby', the response was enormous. He was better than ever, because he looked like he was happy and digging it with every note. He's got class and we ought to see more of it. L.G.

## SONNY TERRY AND BROWNIE MCGHEE

Sonny and Brownie have slipped well out of the realm of the "ethnic" blues performers and, in their own peculiarly individual way, have come alongside the likes of B. B. King into the entertainer class.

Wearing matching uniforms they pushed out some strident blues, including "Walk On" and "Rock Island Line". Nothing too taxing, although they gave of their best. A fit act for the start of the day and the applause they drew was merited. B.M.

## STEELEYE SPAN

It always seems incongruous to see a "folk" group take the stage and battle with giant amplification. A P.A. system seems a lot less personal than separate instrument stacks, but nevertheless when the day of completely effective "acoustic" amplification hits these shores then Steeleye Span will cease to be a good group and become a great one.

Their set was just about right in length and variety,

drawing from most of our folk tradition and as all the group's members have an innate understanding of folklore these never seem unnatural.

In fact, Span's gift for a natural performance is their greatest asset; you are immediately interested in traditional folk music, realising by the very fact that they are there in front of you taking pains to present this 'old' music, that there must be something relevant about it even in today's high-powered spaced-out world, man. B.M.

## TIM HARDIN

Tim Hardin is one of the most beautifully sentimental singers there is. His voice, best suited for quiet clubs or studios, sometimes suffers with balance problems on the big stage and this was partly

true at Lincoln. Warren Bernhardt, accompanying Tim on piano, nearly took over the set, being louder than Tim's piano or his guitar and his adept fingering on the keys became a setback.

Tim once explained he was really a jazz singer and this becomes even more apparent as you watch him alter phrases and tune structures into a free verse jazz form. Weaving and leaning as he stretches and combines lyrics, Tim threatens to lose the pianist, but never does.

Despite difficulties, songs like 'Reason To Believe', 'Danville Dame', 'If I Were A Carpenter', 'Last Sweet Moments', 'Black Sheep Boy' and more, still maintained immense quality. From the childish grin on his face after each response, it's obvious Hardin loves to sing and

dotes on the appreciation of listeners. He undoubtedly left happy. L.G.

## PENTANGLE

Pentangle, despite a few upsets, played better than I have ever heard them. The rain came down, a boy suffering from a drug overdose was carried from in front of the stage to a walling ambulance, but still they played on.

Their set was well-paced, combining just the right elements of light and shade, Danny Thompson not only providing a highly visual and spectacularly exciting double bass solo, but maintaining the pace throughout which drives Pentangle forward, give front-line members of John Renbourn, Bert Jansch and Jacqui McShee the freedom they require.

Pentangle's virtuosity lies in the amount of discretion they employ. They appear to be getting even jazzier than before and only the fact that they are a gentle, basically acoustic act keeps them within sight of a "folk music" tag. B.M.

## INCREDIBLE STRING BAND

Though the plunky essence of the String band has waned — that concentration on multitudes of picks on stringed instruments has been offset by Eastern oriented ramblings and jigs of all sorts. True, the act is jubilant and



INCREDIBLES: MALCOLM FAR LEFT

instills a high spirit in the audience, but I do wish there was attention paid to their unique fingerpicking abilities.

New member Malcolm LeMaistre picks a clean mandolin and puffs a hot whistle, adding far more than ex-member Rose ever did. Licky is still there doing a lot of bass work and wearing wispy white gowns, while Robin and Mike are yet their old bouncy selves.

Robin's 'Big Ted' epic about a pig with large organs raised howls of approval and Malcolm and Licky's visual interpretation of 'Adam & Eve' worked extremely well. The band's concept is still light, but their medium has become far more electric and heavier. Nevertheless, the huge welcome and unwilling farewell they collected were heartily deserved.

## TOM PAXTON

Paxton, as usual, scored wildly with a variety of flavours in his repertoire. Soft and humble songs of delicate melody like 'Wish I Had A Troubadour' and 'Who's Garden Was This' were spliced between humorous ventures like 'Forest Lawn' and 'Talking Viet Nam Pot Luck Blues'.

Between those came the forceful message songs such as 'Mr Blue' and the powerful 'Jimmy Newman'. Tom has everything desirable in a solo singer: alert and witty personality, elegance, bitterness and fun in his songs and accuracy on the guitar.

As an entertainment package, he is absolutely charming. His piano player, David Horowitz, never strays from the complimentary format so obviously tightly worked out. Another attribute of Tom's is his unflinching return to the past each performance with songs that have become standards like 'Ramblin' Boy' and 'Last Thing On My Mind'.

Other singers avoid using their old material, but while it's in demand — and it is — he continues to sing them. We've come to the point where Tom is a necessity at such events. L.G.

# Taking on sister's job

BY LON GODDARD

ANNA Meek is her name and she is meek in a strange manner. She has her bursts of extroverted whimsy, but below it all, she lives up to her name.

Anna is lead singer with Catapilla and the way she became their front girl is a little amazing and very amusing.

"I spent some time in the Central School of Speech and Drama," Anna began, "but I gave it up to become a painter. I had just come back from Prague when I saw an advert for a lead singer. I'd done a little of that for fun, so I went along after ringing their manager.

"I frizzed my hair up and did a huge emotional spurt and they took me on. Throughout the audition, the band kept thinking I looked a little familiar. Finally I learned the name of the band and I almost freaked! The girl singer who had just left was my sister!"

Jo Meek had very different tastes to the group, so the split eventually came. The group decided to present a different kind of music and began altering a lot of things about themselves, while searching for a lead singer. They too freaked when Anna's situation became clear. Meanwhile, Jo went on to record solo for United Artists.

"My sister likes things simple and commercial — I like them a little more complex and inventive. I don't think our management was too keen on me at first — they didn't know what to think. I had to bring in papers from my singing tutor to prove I could do something."

"Yeah," said Catapilla's saxophonist Robert Calvert, "They thought three-note wonder chicks were the thing. They thought that's what pop singers were. We went off to the traditional country cottage to get it together. When we came back, there was a confrontation — they either had to accept the new format or go separate ways.

Well — we stuck together and they sent us off to do some clubs. The next thing came as a real surprise to them — we went down better than before. It used to be crisis after crisis and they believed in keeping the band in the dark — but things are looking better, now."

"There have been a lot of changes since I came," says Anna. "The group are still writing all their material, but it's the type of thing we all want to do. As for me, I had about 14 years of piano and I add my hints where I think they'd fit. I'm not worried about much, living the present as it comes.

"I was a bit frightened at the beginning when I found

Catapilla was a professional working band — I thought the advert was for a small semi-pro outfit.

"The thought of working full time was a little scary, but I've come to enjoy it now. It doesn't interfere with my painting — in fact, rhythm influences it. I get new ideas on colour from the music and vice versa."

Very strange coincidences going on here, for the two sisters are almost opposed to each other's views. Good luck for the rest of Catapilla, for they have a pretty wide choice of style to choose from. Now everybody's where they want to be and it's all down to waiting for the next bizarre event to occur. The next change (if there is one) might turn up a long lost cousin... L.G.



CATAPILLA