

MOUNTAIN: Stepping into Cream's shoes?

A Billboard Publication

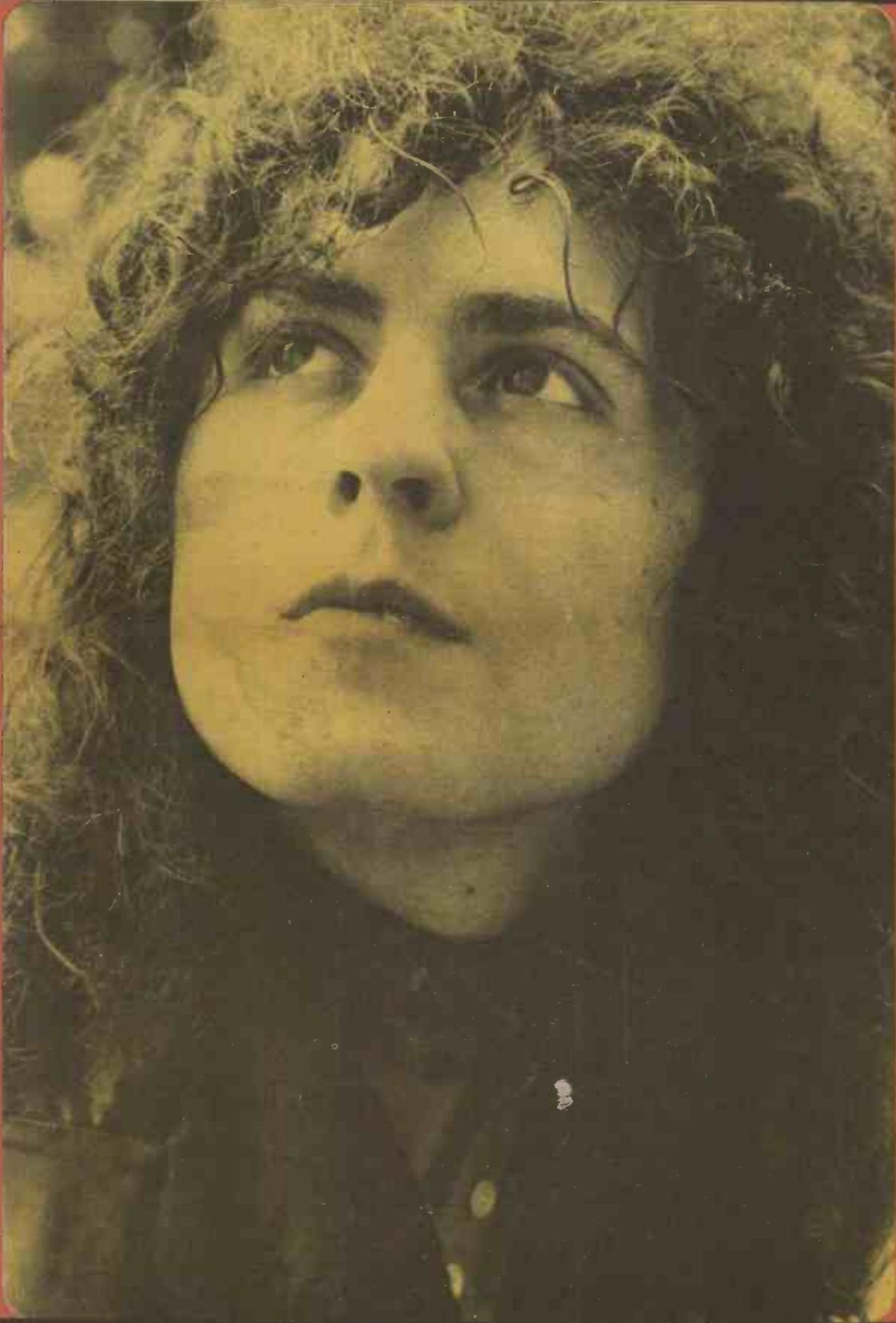
RECORD MIRROR

DECEMBER 4, 1971

6p

**THE
MEN
WHO
WANT
FANNY**

**THE
WHO
GET
THEIR
HITS
BACK**



**Plus
features
on:**

**Rod
Stewart**

**Paul
McCartney**

Titanic

**Mott
the
Hoople**

MARC BOLAN: see page 4

ADVERTISEMENT



SO YOU THINK YOU KNOW PAUL JONES...

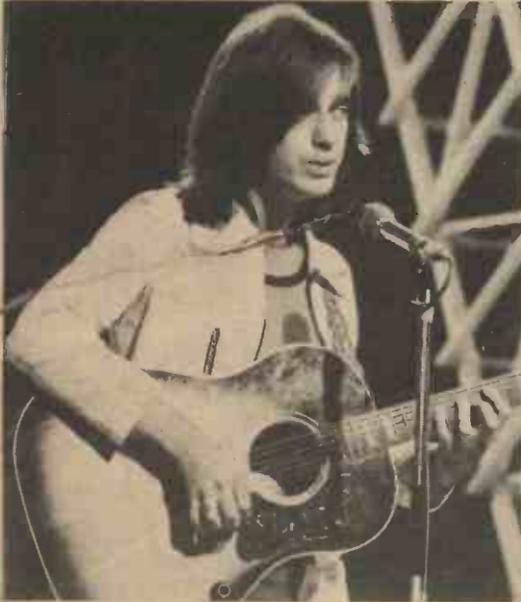
Album
Crucifix in a horseshoe 6360 059
Single **Life after death**
The mighty ship 6059 053

Mirrormail



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

Lily-white Elvis?



HUGH NICHOLSON: HAUNTING SONGS

Single Sarah?

MARMALADE have at last reached their goal by coming up with a great new LP consisting of such beautiful harmonies.

Hugh Nicholson must be a genius to come up with such haunting songs of which 'Sarah' stands out just waiting to be released as a single! - MISS W. HARRIS, 51 Race-Course Crescent, Monkmoor, Shrewsbury, Salop.

VAL: A single has already been taken from the album, Wendy; it's the 'Back On The Road' track.

YOU WERE sensational this week! (November 6th). Know what you did? Why you told the fans Elvis had a dirty thought about 1900 and said a dirty word!

Oh, goody, of course your paper will outsell all the others now and you'll be famous as the guys who killed off Elvis' lily-white image (what, no more rumours of divorce? You must be slipping - but keep on it boys - he may split his trousers yet!) Yippee! Then we'll all clean up. Super.

Obviously music doesn't sell a lot of papers today, so how about you re-title the Keeping up with Jones column, Bringing up with Jones, and have a super nudie pic every week. - ALAN W. BEAL, 2c Grove Farm Park, Mytchett Road, Mytchett, Camberley, Surrey.

VAL: You seem to have missed the point that we were quoting from Jerry Hopkins' 'Elvis' book.

For Paul Rip it up!

I WOULD like to assure S. Chapman (w/e 13th November) that Paul McCartney is very much alive as his music illustrates. Few artists, if any, have done as much for contemporary music as McCartney, having written such classics as 'Let It Be', 'Eleanor Rigby', 'Hey Jude' and his own 'Maybe I'm Amazed' and 'Back Seat Of My Car', not to mention rockers like 'Helter Skelter', 'Back In The U.S.S.R.' and 'Get Back'.

I'm sure the new album 'Wings' will be another projection of McCartney's musical brilliance. - DREW POLLOCK, 43 Millbrae Avenue, Chryston, Glasgow.

THANK YOU very much for the Elvis issue last week, I think he is definitely the greatest. I'd like to let other fans know that there will be an Elvis dance on December 3rd at 7.00pm at the Polio Centre, Granleigh Road, Leytonstone E11, near the underground. Please write to me for tickets, or pay at the door. - BRIAN SMITH, 134 Newport Road, Leyton, London E10 6PF.

Overplay

I FEEL I must bring into doubt the repute of Peter Freestone's argument

Col. King?

WE THOUGHT RM's article on Elvis in the Great Ones series was very interesting, but how come we never get any pictures of Col. Tom Parker in Elvis features? Does he really exist or is someone going to own up and admit that Col. Tom Parker is really... Jonathan King?! - MOTT AND ANDY, 91 Lucien Rd., London SW17.

Wilson and the Genius



PHIL SPECTOR: IN 1964

WHY DIDN'T Keith Altham's article on Brian Wilson and the Beach Boys even once mention 'The Genius' Phil Spector. If Brian Wilson was influenced by someone it surely was 'The Genius', at least after 1965.

At his house Brian is supposed to have a jukebox stocked with nothing but Philles and Beach Boys records. The Beach Boys also recorded three numbers first made by Spector artists, 'I Can Hear Music' (Ronettes), 'Then I Kissed Her' (Crystals), 'There's No Other Like My Baby' (Crystals).

And I do hope Spector and Apple stick to their plan of re-releasing the old Philles catalogue. - MICHIEL MOLL, v. Lieflandlaan 58, Utrecht 25or, Holland.



ELVIS: A SCENE FROM MGM'S 'LIVE A LITTLE, LOVE A LITTLE'

(November 6th). If Springwater's record, or any other for that matter, is 'beautiful' then this is a judgement on value, which once made remains applicable. I know the BBC people are quite clever, but how can they turn a good record into a 'sick sick' one.

If they have this gift, then the discerning music lover can only hope that it works the other way too, and that soon the unadulterated junk that fills the charts of the day will become bearable, or even enjoyable. A good record stays good no matter how many times it is played - the best

recent example I can think of is Carole King's 'It's Too Late' - repeated plays cannot change the quality of a record. - DAVE C. THOROUGHGOOD, 49 Cherry Orchards, Staines, Surrey.

LP tracks

IS KEN TYLER (November 13th) potty? Does he not know that there is a great demand for tracks off albums. All he has to do is think. 'Something' and 'Let It Be' - the Beatles; 'Maggie May' - Rod Stewart; 'It's Too Late' - Carole King;

'Bridge Over Troubled Water' - Simon and Garfunkel; 'Moon Shadow' - Cat Stevens; 'Fireball' - Deep Purple. That is to name but a few, and it may be of interest to look near the top of RM's singles chart and you might recognise a little song by the name of 'Jeepster' by T. Rex! - J. ROLAN, Battersea.

Eddie end

OVER THE last five years I have been trying very hard to get Liberty Records to release some old French tracks and some other songs still unreleased in this country. But no-one will take any notice of me whatsoever, so I am afraid to say that the Eddie Cochran Memorial Society must come to an end. Once again all fan mail must be sent to Liberty Records for their staff to answer all of your enquiries.

I will not run a club without the help from United Artists who are not showing any interest concerning Eddie Cochran. So now they must run something in its place. - PETER MORGAN, 85 Kingsway, Bristol.

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Other Billboard Music Magazines -

Billboard (USA)

Discografia Internazionale (Italy)

Music Labo (Japan)

Record & Tape Retailer (UK)

'If pop music is art — PROVE IT!'

"PEOPLE SAY to me 'all right, if pop music is an art form prove it to me — put that record on your stereo and show me where the art is.' The real art in a record does not make itself obvious immediately. You have to listen to it maybe five or ten years later.

You listen to Eddie Cochran's 'Summertime Blues' and there it is. That whole baggy trousered American teen dream is contained on that one disc, the production, the sound, the lyrics, the voice and the music — that's the-fucking art. It's a piece of history!"

The speaker was Pete Townshend shortly before he left for the Who's latest American tour and although he would be too self-effacing to admit it you could now apply the same yardstick to his earlier work like 'I Can't Explain', 'My Generation' and 'I'm A Boy', all contained on the Who's new release 'Meaty Beaty Big and Bouncy' (Track) and brilliant reflections of their times.'

"We were going to call it 'The Who Looks Back' but Kit thought it made it sound as if we were all dead!" said Pete soberly.

"Much of the material is from the old Brunswick days and it means a lot to me personally and the group to own our songs again. It means a lot to me that the Who now own 'My Generation' and oldies like 'La La Lies' 'Legal Matter' and 'It's Not True'. None of that material has ever been re-released and now it's available for those new friends we have made since 'Tommy'.

SCREAM

"I've even been seriously considering putting out the demos of the original hits. In some cases they have something really worthwhile which we never got on the final product. I mean the demo to 'My Generation' is an absolute scream and the demo for 'I Can See For Miles' is a master-piece considering the equipment we recorded it on. Some people I've played them to think they're a joke. Others much prefer them to the finished single. Most of them are fantastically amusing!"

Townshend at 26 was and even more remarkably still is the mouthpiece for his public and those early classics will eventually rank, if indeed they do not already, with the significant early rock composition of Chuck Berry who is only now being realised for his social significance. The lyric might seem banal in retrospect but the mirror is genuine antique. "We really worked out singles in the old days," said Pete. "Even 'Anyway, Anyhow, Anywhere' was worked out to achieve the maximum amount happening in the three minutes we had — I still think that is the best way to make a single. Concentrated energy into a compact form. 'Won't Get Fooled Again' was a return to that kind of process for us and the result was very gratifying.

"Some people thought it was an anti-revolution number. It wasn't — it was an anti anti song! The first verse sounds like a revolution song and the second like someone tired of it. I'm not but I am tired of some of the fakers. You can't have half a revolution!"

The Who looking back is of course all very well but what are the Who looking forward to?

"The Who have always moved in big steps and I still think that the Who are the only band in the world capable of making the

Keith Altham talks to Pete Townshend

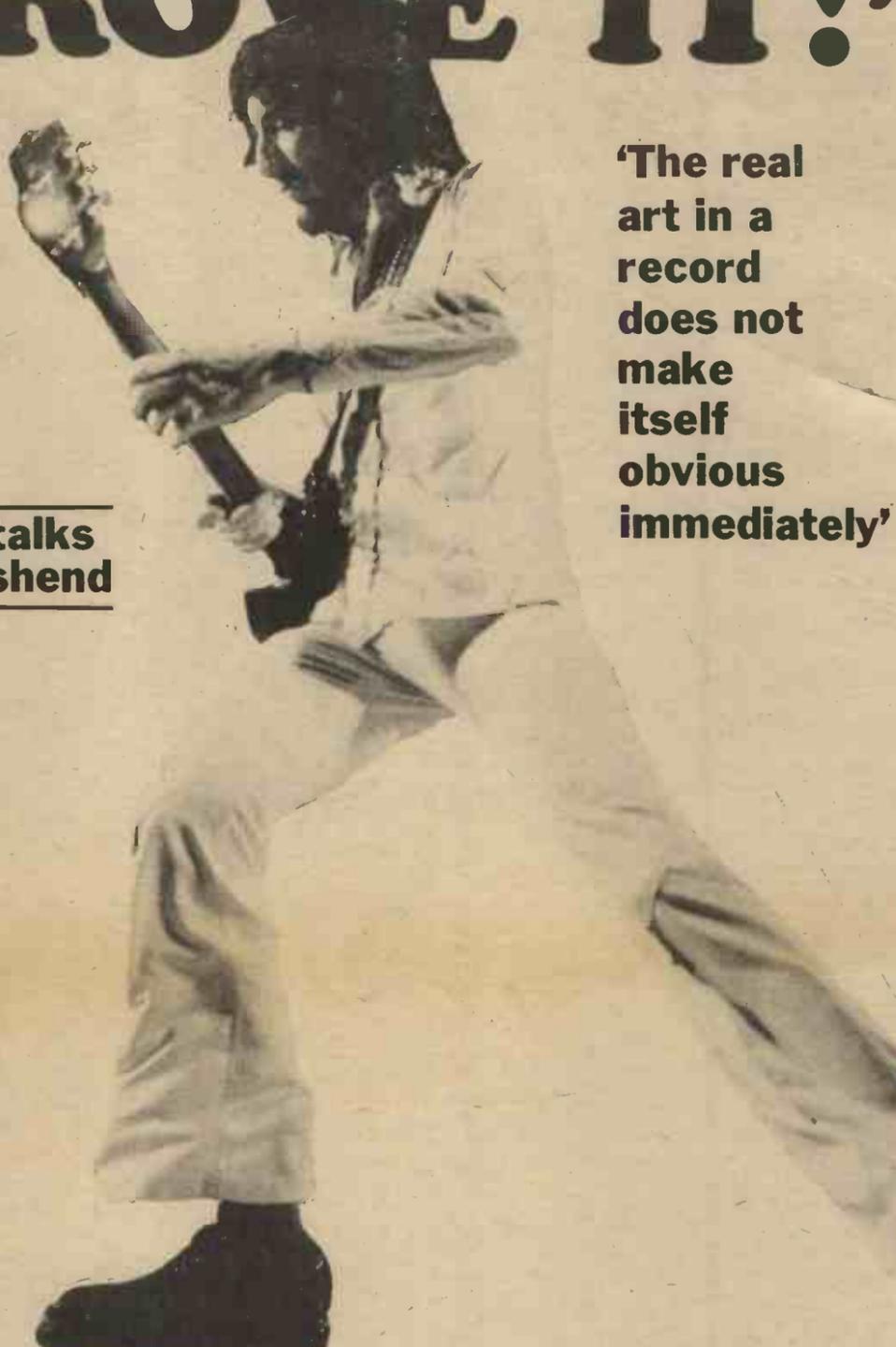
first real rock and roll film. It took me the first eight months of this year to realise I couldn't direct it but I still think we can and will do it.

"We need a totally new media to expose the Who on and film must be it. I think the cinema reaches people in a far more intense way and achieving that end is now top priority.

"We could have gone on doing 'Tommy' for another couple of years but we are not that kind of group. Frankly I thought the 'Tommy' stage act got to be a bit of a bore half way through. Listening in the comfort of your own home to it on stereo was a totally different number from having to sustain attention on stage focusing on a group all the time.

"We've created our own monsters in the past and overcome them. One thing we have never done is knuckle under to industry or public demand. We've never put out records on any kind of schedule — we put 'em out when we've got them. We just don't do things to order — never have, never will. I know that what we want to happen is not happening but we will make it happen on our return."

Watch this space as they say in the trade!



TOWNSHEND: 'It means a lot to me and the group to own our old songs again'

'The real art in a record does not make itself obvious immediately'

U.S. MAIL



ISAAC HAYES

BLACK MOSES

ISAAC HAYES has a new album out called "Black Moses" and this just about sums up his position currently with the black community. Not that there's any positive religious attitude in Isaac's work, it's just that they flock to him and react to him with the same secular fervour that audience gave to Ray Charles around six or seven years ago when he was just breaking through with that rock-gospel sound...

But Hayes is Soul '71, coexisting alongside the funky jiving of James Brown. Hayes is cooler but no less intense working on stage with his chain mail suits and his big back up band, plus voices (plus, incidentally a lady singer with the same shaven head that Hayes effects).

The Hayes entourage — the Isaac Hayes Movement — totals 57 and gets around the country via a 50 foot moving van and coach.

Upset

For Isaac Hayes, his 'Shaft' soundtrack was the biggest breakthrough yet 'Shaft' is one of the new "black-genre" movies for which Hayes composed, scored and did the singing, earning himself a two million tape/album seller.

There's another side to this however; 40 per cent of those sales were ripped off by the bootleggers, a fact they upset Hayes and the Stax company so much that they employed a team of ex-FBI agents to make sure it didn't happen to the 'Black Moses' album.

To prevent any leak from the Stax company itself the release date and shipping information was known only to two Stax executives. What's more the ex-FBI teams went and checked out all the known bootlegging operations throughout the country, including one that employs 115 people and is a fully operational factory doing everything from duplicating the tapes to copying the sleeve. (How come it exists if everybody knows about it? According to the Stax people, it's "politically protected").

Isaac Hayes is even taking the matter of this piracy, which has cost him around two million dollars on the 'Shaft' album to Washington. He talked to members of the various trade and law commission up there.

An anti piracy bill has been passed and signed by the President for enforcement in October but the problem now is enforcement. And Isaac Hayes with 'Black Moses' standing to be a major seller can't afford to wait — he takes matters into his own hands.

Getting your best trousers ruined?

... then take some advice from Status Quo and don't wear them on stage

CRITICISM is often levelled at the more progressive bands, who as something of an identification symbol, wear what looks like their oldest of old clothes on stage. Status Quo will admit they fall into this category — but it's not that they don't change for their stage appearances, quite the opposite.

"I don't want to get my decent trousers all sweaty and ruined," said Mike Rossi. "And once worn on stage and they're no good at all. Anyway we went through this thing before of having to wear make-up and being given to understand that that was the way things should be done. We were taken up to town, to Carriaby Street to buy our clothes, whereas we would have just worn what we fancied. Now if someone wants to go on stage in a suit they can — we'll probably wear party hats at Christmas!"

Certainly Status Quo are a much freer band now — both in their attitude on appearance, and musically.

"We haven't done any dinner

and dances for a couple of years. No weddings!" laughed Mike. "We're doing a lot of gigs that we like, we did a Rotary Club, but we're working the Greyhound clubs in London and Croydon and the Winning Post and go down very well there. People who know us get down the front by the stage and freak and we bop around with them."

The essence of Status Quo is to be found in their stage act, and their last album 'Na Kelly's Greasy Spoon' proved for me to be somewhat disappointing. But with the emergence of their latest album 'Dog Of Two Head' the group have overcome many of their studio problems.

"There's a lot better feeling with this album and we were more relaxed and natural when we made it," Mike Rossi agreed. "It's been about three years since 'Dustpipe' was a hit and we were going through a dodgy patch after that. It could have been a really good rock record — it was alright at the time — but if we made it

now it could be that much better.

"I think our song words have got a lot better, but there are so many good songs coming out now that it's difficult to find a hit single. We've all been writing material over the last year, but if we thought that someone else had a better number we'd use it. But if you try and convince me your song's better than mine I'd smack you in the teeth," laughed Mike, adding more seriously. "Our material is just right for Status Quo, and only the material the band writes is the best for us."

What Status Quo intend to avoid is recording a contrived single and they take the attitude that if a number is right and emerges as good single material they'll record it, but they won't break their necks looking!

Audience participation — or at least involvement — seems to be the keyword with Quo, and in fact a recent gig at Croydon was brought to a halt when so many of the audience invaded the stage that the group couldn't continue. Their album material has already been



MIKE ROSSI

integrated into the act, and the reaction from "people that count" has apparently been good.

"Kid Jensen has been playing a whole side of the album at a time, which we're really pleased about," Mike told me. "It's people who are worth listening to. Not just Tony Blackburns who don't like you because..."

VALERIE MABBS

ON THE BOXES

HELLO again, and we start this week with the long promised look at pop programmes on the BBC local radio stations, beginning with

RADIO LONDON (VHF 95.3)
 Monday (7.54-9.0 pm) Reggae Time — Steve Barnard; (9.0-10.0 pm) All That Jazz — Brian Priestley and Don Dive.
 Tuesday (7.54-10.0 pm) Breakthrough — Steve Bradshaw (progressive).
 Friday (8.09-9.30 pm) London Country — Bob Powel (C&W).
 Saturday (12.02-1.30 pm) It's Saturday — Robbie Vincent; (5.10-5.50 pm) City Folk — Fred Woods.
 Sunday: (2.30-3.0 pm) Friends And Neighbours — Susan Barnes; (4.50-6.55 pm) Fresh Garbage — Andy Finney (progressive).

Monday to Friday (1.34-2.30 pm) Lunch a la Carter — David Carter.

Well there we are, and I think you'll agree they cover a pretty wide range of musical tastes and styles. I can particularly recommend Steve Bradshaw's 'Breakthrough' progressive programmes and also Robbie Vincent's Saturday show. We'll be taking a look at other BBC local stations in due course.

And now for the rest of the news...
TUNE IN AND TURN ON
RADIO ONE — The following artists are set to appear during week commencing Monday December 6th:
JIMMY YOUNG SHOW — The Hollies, Four Tops, Olivia Newton-John, Del Shannon, Pioneers, Chickory Tip and Ed Welch.
DAVE LEE TRAVIS SHOW — CCS, Marmalade and Butterscotch.
JOHNNIE WALKER SHOW — Roy Orbison, Lindisfarne, America, Tami Lynn, Ed Welch and Design.
TERRY WOGAN SHOW — Brotherhood Of Man, Ray Morgan, Kenny Ball's Jazzmen and Johnny Johnson.

SOUNDS OF THE 70's — (Monday) Andy Roberts; (Tuesday) Lindisfarne; (Thursday) Ralph McTell.
RADIO TWO
TONY BRANDON SHOW — Des O'Connor, New Seekers and Gerry Monroe.
RADIO LUXEMBOURG Programme Guide for week commencing Sunday December 5th:
 Sunday: 6.15 Bob Stewart, 9.00 Mark Wesley, 12.00 Kid Jensen.
 Monday: 6.45 Dave Christian, 8.30 Paul Burnett, 10.30 Mark Wesley, 12.0 Kid Jensen.
 Tuesday: 6.45 Dave Christian, 8.00 Mark Wesley, 9.30 Paul Burnett, 11.0 Kid Jensen.
 Wednesday: 6.45 Dave Christian, 8.30 Paul Burnett, 10.30 Mark Wesley, 12.0 Kid Jensen.
 Thursday: 6.45 Dave Christian, 9.30 Paul Burnett, 12.0 Kid Jensen.
 Friday: 6.45 John Peel, 7.45 Dave Christian, 10.30 Paul Burnett, 1.0 Mark Wesley.
 Saturday: 6.45 Dave Christian, 9.30 Mark Wesley, 12.0 Kid Jensen.

FUTURE HAPPENINGS: Elton John set for 'Old Grey Whistle Test' (BBC-2) next week (December 7) and has also recorded spot for new year series 'Sounds for Saturday' — Lindisfarne's concert at Newcastle City Hall (December 4) to be filmed for future BBC-TV documentary — Sweet booked for Granada TV's 'Lift Off' show on December 22nd — Middle of the Road also set for special Xmas Eve edition of the same show, and in addition have been booked for BBC-1 'Generation Game' and TOTP to promote their new single 'Soley Soley' — Sonny and Cher, currently high in the U.S. charts, almost certain to visit UK in March for concerts and TV — Supremes and Four Tops set for joint live appearance on tonights (Thursday) TOTP — two 45 min. special TOTP for Xmas and Boxing Day transmission — congratulations to Mark White on his new appointment as head of Radio-2 which he will take up in the new year — comedians Morecambe and Wise to host their first disc show on Radio-2 on Xmas Day — other Radio-1 Xmas plans include a mammoth four hour show by Rosko on Xmas Eve (6.0-10.0 pm), the usual DJs party on Xmas Day afternoon (2.0-4.0 pm) and something special from Jimmy Savile on Sunday December 26th (2.0-4.0 pm). The previously announced Tony Blackburn show will run for three hours from 4.0-7.0 pm on Xmas day — Finally 'On The Boxes' offers its congratulations to Tony Brandon on being voted Top DJ on Radio-2 by readers of 'Reveille' just six weeks after moving over from Radio-1. See you all again next week. Bye for now.

ben cree

BEATLE DAY

RADIO LUXEMBOURG in mind, we have chosen their tenth anniversary to record on January 1st when it will feature a full 7 1/4 hours of non-stop Beatle music — the whole of the station's New Year's Day broadcast.

The programme is dedicated to the Beatles on their tenth anniversary, and will run in historic sequence, ending with the various solo albums. Said 208 press officer Jimmy Parsons: "Our fan Club is still continually inundated with demands to hear Beatle records and with this

Every record played will be either a single or album track by the Beatles. The amount of air time being devoted to one act within one programme has never been equalled on any European radio station, according to 208.

LEON IS HERE

LEON RUSSELL with the Shelter People and Freddie King's band are playing dates in London and Liverpool this week.

And the Coasters, part of rock 'n' roll history, will be touring Britain later this month.

Russell, rated as a genius of contemporary music, opens at the Rainbow Theatre, Finsbury Park, tonight (Thursday) with the Shelter People and the King Band. They appear there again tomorrow and on Saturday, and then move to the Empire, Liverpool, for a Sunday show.

The Coasters begin their swing through Britain on December 17 with two Hull gigs at the Phoenix Club and Malcolm's Club. The group scored a string of worldwide hits during the sixties such as 'Yakety Yak', 'Along Came Jones', 'Charlie Brown', 'Young Blood' and 'Love Potion No. 9'. The group's new recording of 'Love Potion No. 9' is being released tomorrow (Friday) on Parlophone.

The rest of the Coasters' schedule is Dorothy Ballroom, Cambridge (18); USAF Base, Ruislip and Cue Club, Paddington (19); Variety Club, Spennymoor (22); Locarno, Stevenage (23); Civic Hall, Whitchurch and Town Hall, Oakengates (24); Pantiles Club, Bagshot and Mr B's, Peckham (26); Golden Torch, Tunstall and Samantha's Club, Leek (27); Rebecca's Club, and Barbarella's Club, Birmingham (30); Plaza Ballroom, Oldhill and Barbarella's, Birmingham (31), and California Ballroom, Dunstable (January 1).

The tour will last until January 6 with more dates to be announced including a major London appearance. The Coasters will broadcast in 'The Jimmy Young Show' daily between December 27 and 31, and TV spots are being negotiated.

The Henry Sellers Agency, which is booking the Coaster dates, is also bringing back the Drifters from February 19 to March 16 for further dates under the billing of the Drifters with Johnny Moore and Bill Fredericks. A TV feature filmed during the group's tour earlier this year is tentatively scheduled for screening by BBC-1 on February 6.

Drifters will tour too



THREE ORIENTAL butterflies around Danyel Gerard, who has been guesting at the International Yamaha Festival in Japan, where he's been singing 'Butterfly' in no less than 16 TV shows.

DYLAN — NEW TRACKS!

CBS Records is releasing five Dylan songs never before issued — never even recorded before by Dylan — in the first week of December. At the same time, they will release a single which marks a reversal in Dylan's musical progression; it is a protest song about George "Soledad" Jackson, who was killed in a riot in America's San Quentin prison.

The five songs are featured among the 21 tracks on the new double album, 'Bob Dylan's Greatest Hits Volume Two'. They are 'Tomorrow Is A Long Time', 'When I Paint My Masterpiece', 'I Shall Be Released', 'You Ain't Goin' Nowhere' and 'Down In The Flood'. The first two

were written and released in songbook form as early as 1965, but recorded only by other artists.

These versions are new recordings done by Dylan in the old style with guitar, harmonica and slide guitar accompaniment. They do not appear to be the same sessions from the basement of the house known as Big Pink, where Dylan rehearsed with the Band.

Other tracks on the Greatest Hits album include 'Watching The River Flow', 'Don't Think Twice, It's All Right', 'Lay Lady Lay', 'Stuck Inside A Mobile With

The Memphis Blues Again', 'I'll Be Your Baby Tonight', 'All I Really Want To Do', 'My Back Pages', 'Maggie's Farm', 'Tonight I'll Be Staying Here With You', 'She Belongs To Me', 'Al Along The Watchtower', 'The Mighty Quinn', 'Just Like Tom Thumb's Blues', 'A Hard Rain's A-Gonna Fall', 'If Not For You', 'It's All Over Now, Baby Blue (CBS 67239).

The single is titled 'George Jackson' (CBS 7688) and is backed with a country flavour. The 'B' side is the same song, but slowed down and backed only by Dylan with his guitar and harmonica. The vocals on this side are very reminiscent of the '66 - '67 period.

South African ban for T. Rex

T. REX's highly successful single 'Jeepster' — extracted from the 'Electric Warrior' album — has been banned in South Africa because of the reference 'I'm gonna suck you' in the lyrics. The single is still available to the public, although a ban on airplay exists. The single has been played consistently in Britain although Marc Bolan suffered a ban here before when leading John's Children, whose 'Desdemona' was refused airplay.

T. Rex will be the first group to appear on both the Christmas Day and Boxing Day editions of 'Top Of The Pops' since the Beatles, when they make a double appearance this year. They are also being featured in the 'Music In The Round' series, in the rock section 'Rock Of Ages' programme. Filming for this takes place at the Cockpit Theatre, Marylebone, NW8, between 7.45 and 9.00 on

briefly Cher — two albums

CHER'S first LP for MCA will be released on December 10 named after her and including her hit-parading number 'Gypsies Tramps And Thieves'.

She is expected here in March or April for some appearances, and there will be a New Year LP release teaming her with her husband Sonny Bono entitled 'Sonny And Cher Live' with a single extract of their American hit 'All I Ever Need Is You' coupled with their 1965 hit 'I Got You, Babe' released last Friday.

Police raid during Fairport Convention gig at Plymouth's Vandyke Club last Thursday resulted in 12 drug charges and one of obstruction against proprietor Peter Vandyke... former Herd and Judas Jump man Andy Bown has turned solo, and begins recording his debut Mercury album this month with another Herdman, guitarist Peter Frampton... Tony Christie off to New Zealand on January 25 following his 'Is This The Way To Amarillo' hit, and will then play Australia and South Africa until the end of March... platinum disc award for Lynn Anderson marking sales of 1,500,000 on 'Rose Garden'... Trane make their broadcasting debut on December 10 in BBC Radio Brighton's gig at the Brighton Film Theatre preceded by a showing of the Beatles' 'Let It Be'... single by New Seekers called 'I'd Like To Teach The World To Sing In Perfect Harmony' rush-released by Polydor this week... Martin Carthy has quit Steeleye Span to go solo again, and replacements for him and Tyger Hutchings are guitarist Bob Johnston and bassist Rick Kemp... Lesley Duncan stars in BBC-2's 'In Concert' tomorrow (Friday) backed on piano by Elton John... Climax Chicago start American tour on February 25 on a bill which will be topped for the first fortnight by Leon Russell... Osibisa single on January 7 will be edited version of 'Music For Gong Gong' from their first LP.

Quintessence

QUINTESSENCE are presenting their own Christmas concert at the Royal Albert Hall on December 20. It will be in two parts with Alan Mostert featured on sitar and lead singer Shiva playing tabla for the acoustic first half.

After the interval, the entire band will take part in the electric part for a programme including their current RCA single 'Sweet Jesus'. Special lighting and a bubble machine will be used during the show.

Mirror Gold

WE proudly present the Record Mirror Gold Award. It's another 'first' for the music paper which is going places... fast!

Right now there is no specific award available in Britain to mark world-wide sales of more than a million discs by British artists.

So Record Mirror has stepped in and inaugurated just that — a permanent trophy for any artist or group who breaks the seven-figure sales barrier.

First presentation will be made to RCA Victor group the Sweet, to commemorate their million world sales of 'Co Co'. We'll be announcing just where

and when in a couple of weeks.

And Record Mirror is also planning another special award for the New Year — one aimed at encouraging new talent, though 'old hands' also won't be forgotten. Full exciting details... soon!

Once again, Record Mirror sets the pace in the recording industry.

LIVE!

Faces

MADISON SQUARE GARDENS, NEW YORK: The Gardens will never be the same again! Not after the intoxicating boisterousness, the razzle-dazzle showbiz Saturnalia or the superabundance of soul-stirring music the Faces granted, bestowed and conferred upon 22,000 mini-volcano fans last weekend. There were capering

bears, assorted clowns and soft-shoe sidlers and a coloured comere who egged the crowd to near-riot proportions, stalling as long as possible, building up the tension to a tautness that cried, no more! And let it burst back into the audience with a trumpet fanfare that shook the rafters and revealed five Faces pouring on stage in a tumble of good-humour.

It was the show it had promised to be the moment Faces broke all previous

ticket records for the Gardens.

Rod was in Pink and so was everyone else, and after the free wine had been handed out to the crowd and the footballs kicked into the writhing stalls and the screaming had died away, you could hear them in the streets, going home, singing... 'Stay with me, stay with me, 'cos tonight you're gonna stay with me...'

Bill McAllister

STONES PLUS IN LP JAM

by LON GODDARD
THE FORTHCOMING Nicky Hopkins/Stones album is not, as implied in some music papers last week, a solo album from Hopkins. It is nobody's album — a jam session featuring Hopkins, Charlie Watts, Bill Wyman, Ry Cooder and Mick Jagger, recorded in May, 1969 between session for a Rolling Stones album.



A NEW single is planned soon from Titanic as a follow-up to their 'Sultana' hit, and the LP will be released in the New Year. The group, consisting of four Norwegians and one Briton and based in France, are interviewed by Valerie Mabbs on page 12.

Nicky Hopkins told RM: "I've seen things in the papers that I'd like to correct. This is not my solo album, but a jam session recorded spontaneously at Olympic Studios in May 1969. Anita Pallenberg fell ill and Keith Richard had to go home, so we all started jamming while waiting for him to return. Nobody even knew whether Glyn Johns had the machines running or not — but they were and it was all on tape; no dubbing at all. It wasn't a serious thing, but when we'd finished, everybody thought it stood up well and it would be a gas to release it. I did two drawings — one for the cover, which was a kind of stoned version of the Beano. The LP is called 'Jamming With Edward', a title which came from an earlier session with Brian Jones in which the mythical Edward sprang from a joke session."

Hopkins stressed that this album should not be confused with his first solo album, which will be recorded early next year: "Obviously I want my first solo album to be just right, so I hope it isn't confused with this one. I'll be recording mine within the first six months of next year and George Harrison will be helping me on it. I have a whole stack of material and I will do it track by track with the right musicians for each song. George is helping me to put the whole thing together."

Hopkins also refuted another piece of information given elsewhere last week — that Keith Richard had penned the whole of the forthcoming Rolling Stones album. "Keith did not write them all. There are a number of Jagger/Richard compositions and some by each. I believe

there are some by other people as well. Mick wrote some of the first tracks and while he was away, Keith wrote some. Mick will undoubtedly be putting lyrics to some of Keith's backings later — they're not all finished — so no one person wrote everything. There is enough material to make a double album, but that has not been decided yet. It's a credible album — the tracks are amazing."

Platters, Dorsey UK tour

THE PLATTERS, LEE DORSEY, and THE DETROIT EMERALDS are being set for British dates early in the New Year by the Contempo Agency, a new part of the organisation which includes Mojo Records.

Dorsey and the Emeralds are being scheduled for a January visit, and the Platters will come over later. Meanwhile Contempo is staging shows in Manchester and London this Friday (3) and Sunday (5) starring Rufus Thomas, Tami Lynn, Al Green and R. B. Greaves. The Manchester venue is the New Century Hall, with two houses at 7 p.m. and 9.30, and the London performance on Sunday will be at the Rainbow Theatre, Finsbury Park, at 7.30.

Mojo Records has obtained British rights to the Gamble Records catalogue, and will release a single by the Intruders in January. The group will probably visit Britain at the same time for appearances.

Baldry for Rainbow

ROD STEWART, Elton John, Maggie Bell and Lesley Duncan will probably be among the various "friends" who will be featured at London's Rainbow Theatre on January 12 when John Baldry kicks off his first British tour for a long time with a "Birthday Party" concert there, also featuring his newly-formed band.

The Rainbow date is the first of 16 gigs set, but is the only confirmed date at presstime. Other venues will be announced soon.

Meanwhile, Baldry's band — as yet untitled — makes its debut at London's Marquee on December 15.

POP TODAY

At last a selection of posters that truly mirrors the scene as it really is, at a price to suit your pocket.



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- EASTBOURNE: Cassmusic, 32, Grove Road. S. W. & M. Brauckmann, 56b Grove Road.
- EDINBURGH: Bruces Records, 79 Rose St. Greeve Sound Centre, 17 Easter Road. The Time Machine, 9 Crown St. The Bodkin, 7 Bold St.
- EGHAM: Record Wise, 172 High St. Sweets, 115a Trafalgar Road.
- FOLKESTONE: Angelo Arts, 23 Cheriton Place. Scenic Sound, 29 Old High Street. Sapphire Gifts, 64 Old High St.
- GLASGOW: Arnott Simpson, Argyle St. B. & M. Morrison, 67 Queen St. Hades 11 Bart St. Bruces Records, 1 Sauchiehall St. Castles, 560 Springburn Road. Precinct Records, 488 Sauchiehall St.
- GRAVESEND: Lord Lee, 41 Stone Street.
- GREENWICH: Greenwich Bookshop, 37 King William Walk. Black Market, 271 Creek Road. Sweets, 115a Trafalgar Road.
- HARROW: Universal Stationers, Station Road.
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- HIGH WYCOMBE: Percy Prior, 23 White Hart St.
- HULL: Cardshops, 17 White Friar Gate.
- KETERING: Sceptre Treasure, 64 Gold St.
- KIRKENTILLOCH: The Rag Doll, 135 Town Head.
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- TONBRIDGE: Standens, 92a High Street.
- TUNBRIDGE WELLS: Lords, 28 Mount Pleasant.
- WATFORD: Cardshops, 112 High St.
- WELLINGBOROUGH: Jordans, Midland Road.
- YEOVIL: Peter Gwynne Poster Shop, Princes St.

LP SPECIAL

KINKS Muswell Hillbillies (RCA-Victor SF 8243).

A change of label and definitely a change of sound for the Kinks. Sadly the fascinatingly clever lyrics of Ray Davies seem to have been lost, but there is plenty of beefy sound, and some very different instrumental backing. '20th Century Man' opens the album with some nice guitar and deep beefy percussion and has Ray telling the woeful story of twentieth century life — setting the basic theme for the album. Slide guitar effects, leading into a folk styled vocal.

'Acute Schizophrenia Paranoia Blues' has interesting disjointed piano sounds and clashing cymbals, honky tonk blues style.

'Holiday' seems to show the deep seated Davies humour, with a swaying slow accordin based tune, and Ray expressing the importance of the annual holiday to the working man.

'Skin And Bone' brings things back to a twentieth century feel with rocking guitars and the story of a fat lady who is reduced to skin and bone — the first real sign of Kinks backing vocals here.

'Alcohol' has dramatic deep pumping piano, and somewhat depressive wailing vocal, which obviously gets the point of the lyrics across. In a strange way much of this album has feelings of the Temperance Seven — in heavier mood!

'Complicated Life', — went to the doctor and the doctor said you gotta slow down your life or your gonna be dead, is the theme that runs through this — true, maybe, but not altogether the most lifting of themes.

'Here Come The People In Grey' opens side two with harmonica and the title speaks for the story-line.

'Have A Cuppa Tea' raises the mood with an easy swinging feel and more easily identifiable Davies vocal, deep oom-pah piano, and praise for the cure all beverage.

'Holloway Jail' takes the group into some 'heavier' instrumental work than usual, with girls backing vocals, and strangely Beatle-ish vocals coming through in parts.

'Oklahoma USA', not too sure how this fits into the theme with references to the surrey with the fringe on top, but a smooth more ballad styled number.

'Uncle Son', the man they won't forget when the revolution comes. Without a lyric sheet it's not too apparent what this is about, apart from a reference to the preachers who teach you wrong from right and all the other influences.

'Muswell Hillbilly', provides an up tempo ending, with naturally enough a hillbilly feel — something of the Mick Jagers on opening, perhaps with the chugging strummed guitars and basic aggression.

It's been a year since the last Kinks album — bar a film soundtrack — and I feel we've missed a step in the Davies' movement, which might have helped to lead into this. It seems more of Ray Davies' than the Kinks — though he's always been the key figure — presumably because we've missed out on their direction too. Obviously an interesting album to hear to fill the gap — but perhaps the next will show the true essence more positively. — V.M.

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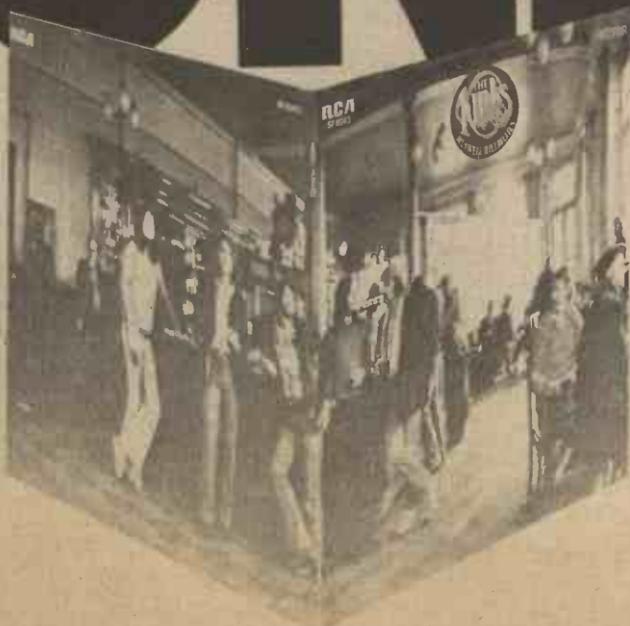
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"This is the age of machinery,
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The wonderful world of technology,
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This is the twentieth century"
MUSWELL HILLBILLIES
A NEW ALBUM FROM THE KINKS
SF 8243

THE HEART OF McCARTNEY

IT WOULD be entirely wrong to conclude from Paul's apparent preoccupation with the Beatle finances that his main concern is money. His main concern on the contrary, is peace of mind — and a relaxed atmosphere in which to make music and enjoy life with his family.

Although Paul was always the organiser when the Beatles were together, keeping things on the rails and concerned about the group's collective image, he is far from being business orientated — and it is slightly ironic that it was Lennon, the anti-establishment non-conformist who called in the "men in suits" to handle the affairs of Apple.

'Let's split everything and go our separate ways'

Paul would have been happy to go on, keeping the Beatles together, as a musical unit running their own affairs. "But we always had the understanding that if anyone was in a sticky situation and wanted to get out, we'd sit down and see what could be done about it.

"So when John came to us originally and said he wanted to get out of everything and break up the Beatles, we said 'All right'. No one was particularly pleased about it, but we agreed. John said he wanted to be with Yoko totally and we accepted it. Now, what would follow naturally from that is that we'd simply split everything up and really separate.

"But in fact what's happened is that nothing has changed. I stand to be under that Beatle contract for seven more years. You see I took the split literally — but what happened was that I split and the others didn't.

"Now Klein is making the whole business into a political thing where he's saying: 'Paul's trying to take over. He wants the sub-publishing... it's those Eastmans...' — (laughter here from Linda) — 'the Eastmans want the Beatles'. None of that is true — that's just a whole political thing he has created."

Paul went on to mention other takeover bids for the Beatles that had occurred in the past and recalled: "We'd always said to Brian Epstein that if anybody else wanted to take us over, he could stuff it. We were all in agreement on that... then. We just wanted things the way they were.

"Actually, I'm not really comparing that previous situation with the Klein thing. All I say at the moment is, if we were still together the attitude of the others might make some sense. But we're not together any more. So let's split everything and go our separate ways."

Part two of an interview by MIKE HENNESSEY

And Paul's separate way is with wife Linda and the rest of the Wings group, for which he so earnestly desires an inconspicuous live debut — a grotesquely impossible dream in view of his massive popularity.

So what will he do about going on the road?

"Well, at the moment we're not planning anything. You see, we're trying to do it a lot looser than that... we're trying to do it how we feel it. I've been through all the structured and planned Beatle things and I think I've done enough of that now. My interest all along was just the music. That's what the album's all about — just songs. One side for dancing, one side for dreaming..."

(And that's another link with the great McCartney idol, Buddy Holly. It's the example of Holly that makes Paul reluctant to give interviews because he insists: "Buddy Holly didn't ever have to tell the press what he had for breakfast — he just got on with his music")

But the media will not be denied, and they're going to want Wings on television.

"Exactly," says Paul. "But the thing is, if we're on TV, then I'll sort of put the show together."

"It won't be Top of the Pops then?"

"No."

There will also be a demand for a single — and Paul won't take it from the album because he doesn't think that's fair on the public.

"We'll do something else — in fact we've got the tapes of one here which we're thinking of mixing after you've gone." (They did, too, until 4 a.m.)

Now that he's finally down to talking about the music, Paul says that the album was put together in about two weeks — "which is a change from the Beatle albums. We came into the studio for about three days and laid most of it down. Then over another ten days we overdubbed and finished it off."

'Holly didn't ever have to tell the press what he had for breakfast'

"How much," I ask, "did Linda contribute?"

"A lot. Her main contribution is, like, vocals, but she also plays keyboard. Also we write stuff together."

And thereby hangs another tale of contention because there are those who contest Linda's claim to be a songwriter.

"Because Linda wasn't trained at the Guildhall, Northern Songs think it must mean she can't write. But she knows more about music... Look, she's a rocker from way back. She was at the Paramount Theatre watching, on the same bill, Jerry Lee Lewis, Buddy Holly, the Everly Brothers and Chuck Berry. She knows about music.

"The thing is, Mike, look at it seriously. Northern Songs has got me under contract. I start writing



PAUL McCARTNEY with LINDA and DENNY LAINE — and the hand of interviewer MIKE HENNESSEY

with someone whom they don't have under contract — and they don't accept it. Now we ought to have an equal share of the song. But you try to tell Sir Lew Grade that — he's bought the company — and it doesn't work..."

And once again McCartney is back waging his personal campaign for a fair deal, not just for one Beatle, but for all four.

"You know," he says, "all along the Beatles were the only ones who really did anything... in NEMS, in Apple, everywhere. It's not really the other artists — you know that, and I know that. It's really only what George goes in and does, John does, Ringo does and I do myself that makes any money... and we're the only ones who never copped it.

"Throughout the entire history of the Beatles thing — and you can check this out with any of the others," said Paul thumping the desk for emphasis, "the Beatles didn't get paid. They never have had the money to this very day.

"I mean, just think about those record sales. If Micky Most gets rich by making one Herman record, just think how rich the Beatles should be with their volume of sales..."

Which, once again, would seem to suggest a relentless

preoccupation with money. It's one of the hazards of transferring interviews to print that exact quotes can still mislead.

'The Beatles didn't get paid'

Paul wants justice, not money. And he feels there can't be justice until he is freed from his Apple and Beatle association. He wanted his new album not to have the Apple logo on it but to have his face on one side and Linda's on the other. "Because," he argues, "it is ours, and nothing to do with Apple."

But the convoluted complexities of big business won't permit simple solutions. And McCartney remains tied to a contract whose whole spirit has been dissipated and exhausted.

Paul now wants out — to fly on his own wings; and my guess is that until he gets complete independence, he will never produce great music to match the best of his songs with the Beatles.



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Have you seen this man?



SPOT THE DIFFERENCE: THE REAL 'FUZZY' JOHN LEE (RIGHT) AND THE 'PHOTOFIT' PORTRAIT OF THE VILLAIN...

Big bands are back

WORRIED about what to buy dad, or even grandad, for Christmas?

Well, if he's any kind of enthusiast for the era of the big swing bands, then Time-Life Records could do the trick. They've started a series of record sets on subscription and they've covered the whole scene. First volume 'The Swing Era 1940-41' is now available.

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First volume includes three albums, plus a nostalgic 64-page book evoking life in the thirties and forties.

All you do is write to Time-Life Records, PO Box 25, Swindon, Wiltshire, including a cheque for £6.30, plus 45p postage. The first volume will arrive for dad, or even grandad, on a ten-day trial. Point is that subscribers can return any set they don't like - and won't get lumbered with any obligation to accept a minimum number.

'Friendly' games

THIS week's excruciatingly boring link between pop

music and soccer concerns the ubiquitous Rod Stewart. Rod is a football fanatic, was once on Brentford's books and could have had a professional career... and still turns out for 'friendly' games at the weekends.

Highgate Redwing is his team. But since Rod's astonishing rise to fame and top of the charts, he's found out that opponents are becoming more murderously-inclined towards him.

Like the goal-keeper who charged out at Rod, jumped at him with both knees and felled our hero with such violence that he should have been sent off.

Instead, as Rod collected his thoughts and counted his ribs, this goalkeeper said: "You ought to stick to pop-singing, Sunny Jim."

THEY'D put on a good show and New World had earned their usual rapturous reception from the Hull cabaret audience. Afterwards, group man John Lee stepped outside for a breath of fresh air.

And was pounced upon by five separate arms of the law. They searched him and questioned him as to his movements of the previous evening. His explanation was watertight. He'd been putting on a similarly good show in front of an equally rapturous audience.

But why HIM, he wondered. Seems there had been a bank raid that previous evening. The police had built up an identi-kit picture of one of the villains - and it turned out to be a dead ringer for 'fuzzy' John.

John knew well the feeling of relief at being cleared - not to mention the feeling of fear when being questioned.

It'd happened before, some months back, when he was taken for questioning from his North London flat. This time a night watchman had been attacked by a passing thug who happened to look a bit like Aussie John.

And again, a lot of people happened to know where he'd been at the time of the crime.

Coming from down-under only to be turned over isn't much of a joke.

But I'm thinking about a film script where the pop star keeps nipping off on 'jobs' - and has Mike Yarwood standing in for him on stage!

De Hems

IT really was a helluva pub. A boozier-de-personality. It's called De Hems, and it nestles in Macclesfield Street, just off Shaftesbury Avenue - the two important landmarks were that the statue of Eros wasn't far away, nor was the Record Mirror offices.

Everybody used that boozier. Paul Simon lurked in a corner seat, unknown. Tom Jones once attacked the beer-drinking record in one evening (thirteen pints, I think it was), but who was counting? Brian Jones used to chat peacefully there. Marc Bolan was a young lad who worked in a clothing store and dreamed hopeless dreams of becoming a pop personality.

Gene Pitney once tried to 'nick' a curvey bird named Judy from my very self. Max Miller arrived to talk about an album - and actually bought a drink! Phil Spector wore a scarlet jacket for a Saturday morning interview - and the gov'nor assumed he was a hung-over dinner-party M.C.

Great boozier, De Hems. It saw them all. And now there's a group named after the pub. De-Hems comprises Mick Haroon, Dave Hitchen, Colin Harrison, Steve Jarvis, John Cascarina, Ron Edwards.

I wish them well...

IF the magnificent Doris Troy has her way, there's going to be one helluva musical rave-up when she tops the bill at the Rainbow Theatre, Finsbury Park, North London, on December 15.

To gig along with her, she's invited George Harrison, Ringo Starr, P. P. Arnold, Billy Preston, Dusty Springfield, Madeline Bell and Tony Ashton. She's now waiting to hear if they're all available.

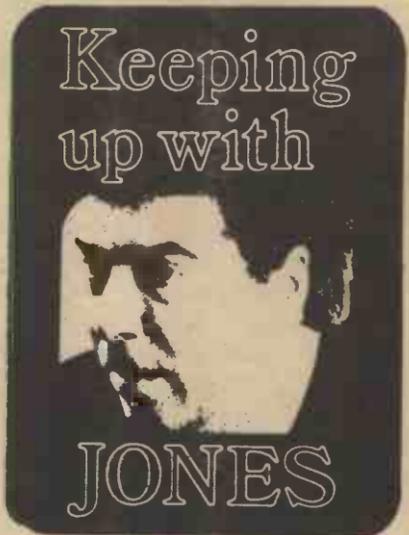
Anyway, two tickets for sure, please, Doris! And if at first you don't succeed, troy, troy... no? O.K. then. No.

Cliff 'outrage'

THE old eyebrows hit the roof when I learned that Cliff Richard, no less, had been banned in South Africa. Because of 'slightly permissive' lyrics on one of his records, no less.

What, Cliff? Turns out it was his single 'Sing A Song Of Freedom' that upset the authorities, not Cliff himself. The song puts forward the doctrine of universal freedom.

And, of course, you can't expect to get away with that kind of outrageous thinking, not in South Africa. Not even if you are as highly respected as Cliff.



Glorious food

IKE EVERLY, father of Don and Phil, has a pretty well-fed look about him. In fact, you could say that he's obviously not short of a few bob.

Wasn't always like that, though. Back in the thirties, Ike ran a small country band and he and the boys came near to starving.

He told me: "We hadn't eaten for days and we only had forty cents between the lot of us. I felt like asking someone to feed us - really go out and beg - but instead I found a delicatessen and asked for a generous forty cents' worth of salami and crackers.

"So we gorged ourselves and drank water from a fire hydrant. We went on to our ten-dollar gig, stomachs bulging. And there we found an array of food and drink laid out for us.

"But we ate again anyway. During the depression, you just didn't miss out on a chance like that."

Bard rock

ORIGINALLY there was Jerry Lee Lewis playing 'Iago' in the original Jack Good presentation of 'Catch My Soul', the rock musical based on Mr William Shakespeare's 'Othello'.

And now the French rocker Johnny Hallyday is to stage and take the lead in a French-language rock version of 'Hamlet', in Paris next year.

Johnny says the lyrics have already been written by Gilles Thibault - and

that he's getting Michel Polnareff to write the music. Three years ago, Polnareff handled the score for an updated version of 'Rabelais'. And the decor is by one Salvador Dali.

Now all we're waiting for is news of Frank Zappa starring as 'King Leer'.



JOHNNY HALLYDAY (RIGHT) WITH WRITER-SINGER LEE MICHAELS.

Meaty Beaty

I WASN'T in, so it was Lon Goddard who was bore the brunt of an invasion from Track Records. Through the door sprang a chubby dwarf with 'Meaty Beaty' written all over his T-shirt and topped by a bouncing bouffant. He pressed a copy of the Who's 'Meaty Beaty, Big and Bouncy' album into Lon's hands. Plus a T-shirt and a packet of sausages. Then a handily-placed visiting photographer snapped a picture - and the invaders left. Appreciating the gifts and the show, Lon took off to listen to the album... worrying only about whether the picture would appear in the News of the You-Know-What.



GIRL-OF-THE-WEEK: The choice of a career for Chrissie Roberts was simple. She'd either be a brain surgeon... or a nun! Turned out there were certain hang-ups and draw-backs in both vocations - so she settled for being an actress. Now she's a singer - her debut on Pye is a distinctive version of Smokey Robinson's 'You Really Got A Hold On Me'. She says: "I was literally terrified when I went into the studio." Well, it doesn't show on the record. Funny thing, though, I was thinking of being a brain-surgeon next week.

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COLLEGE EVENTS

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Saturday December 4 Imperial College, London QUIVER, GLENCOE	Polytechnic Of Central London, 115 New Cavendish Street, London W1 MEDICINE HEAD, RENAISSANCE
Glasgow University TEAR GAS	
Waltham Forest Technical College, Forest Road, London E17 WISHBONE ASH, CAMEL	Wednesday December 8 Reading University RORY GALLAGHER, OSIBISA

December 2 - 8

THURSDAY

Hydraspace, Kingham Hall, St. Johns Road, Watford	MANFRED MANN'S EARTHBAND
Bull's Head, Barnes Bridge, London SW13 TONY LEE-SPIKE HEATLEY DUO	Odeon, Romford BARCLAY JAMES HARVEST
Torrington, 4 Lodge Lane, North Finchley, London N12 BE-BOP PRESERVA- TION SOCIETY	SUNDAY Bull's Head, Barnes Bridge, London SW13 GUEST GROUP
Fox at the Toby Jug, 1 Hook Rise, South Tolworth BLACK WIDOW	Torrington, 4 Lodge Lane, North Finchley N12 MAN
Skewen Club, Skewen FRUUPP	Fox At Greyhound, Park Lane, Croydon AMERICA
Ealing Town Hall, Ealing Broadway CLIMAX CHICAGO, PLUTO	Grand Theatre, Leeds OSIBISA, PALADIN

MONDAY

Bull's Head, Barnes Bridge, London SW13 GUEST GROUP	Watford Town Hall INCREDIBLE STRING BAND
Bumpers, Piccadilly Circus, London W1 SASSAFRAN	Top Rank Suite, Liverpool RORY GALLAGHER, OSIBISA, BRIAN AUGER'S OBLIVION EXPRESS

FRIDAY

Bull's Head, Barnes Bridge, London SW13 GUEST GROUP	Watford Town Hall INCREDIBLE STRING BAND
Bumpers, Piccadilly Circus, London W1 SASSAFRAN	Top Rank Suite, Liverpool RORY GALLAGHER, OSIBISA, BRIAN AUGER'S OBLIVION EXPRESS

SATURDAY

Bull's Head, Barnes Bridge, London SW13 GUEST GROUP	Watford Town Hall INCREDIBLE STRING BAND
Bumpers, Piccadilly Circus, London W1 SASSAFRAN	Top Rank Suite, Liverpool RORY GALLAGHER, OSIBISA, BRIAN AUGER'S OBLIVION EXPRESS

TUESDAY

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

Bull's Head, Barnes Bridge, London SW13 TONY LEE-SPIKE HEATLEY DUO	
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Starlight Rooms, Boston HAWKWIND, AMON DIN	

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TALK OVER

This weeks DJ
Noel Edmonds

Pub prejudice and the 'solution'

"OH, it's Edmonds' turn at the disc-jockey column - I wonder if he'll actually start talking about pop music?"

No, such luck, old fellow, I'm off again about the strange and peculiar ways of the world. For instance, do you remember the old Kent pub that wouldn't serve the people from the new village? Well, for the benefit of new members, I'll retread some locutional footsteps.

New Ash Green is a new village in Kent - it is filled to capacity with lovely young people like me and my Beeb producer Tim Blackmore - so you roughly know what sort of place it is. Good!

Well, just down the road is a pub owned by a pompous fellow who hates the 'Green' and its inhabitants. Consequently, whenever a 'Greenite' enters and is recognised, all hospitality is withdrawn and an atmosphere exists.

REVENGE

It has been known for service to be suspended and in one instance 'Greenites' were asked to leave. The final straw came a few weeks ago when two very good friends of mine were ordered out for 'being permissive'.

What actually happened was that girl pecked boy on cheek (it's alright, Bishop, they WERE engaged) and landlord says we don't have that sort of thing in here. Looking at his wife, I believe him. Anyway a plan was hatched to seek revenge against said inhospitable man and his inhospitable domain.

Our intrepid band agreed that violence was out but an assault on the man's senses was definitely 'on'. Thus it came to pass that six weeks ago a stranger entered said pub and ordered a pint of best bitter.

Some moments later another 'stranger' crossed the doormat and ordered likewise. Within ten minutes, there must have been at least a dozen neatly dressed and well-manicured strangers sitting at separate tables, quietly consuming pints of best bitter.

It was then that I arrived disguised as a tramp - and looking and smelling twice as awful as any you are likely to see.

I made it to the bar, dropping a cod's head on the way, before a torrent of abuse leapt across the bar and I was ordered out of it.

As I turned to go, I mumbled about "old men in the war fighting for the likes of you" and "so a decent fella can't get a drink" and the landlord, obviously weakened with guilt, whispered: "It's not me, oldtimer, I've got to think of my customers."

At which point, the previously silent drinkers leapt to the tramp's defence, claiming admiration for him and offering pints of beer, crisps and cigarettes. The landlord was totally deflated and temporarily caught off guard.

I have no doubt that we would have



NOEL: DROPPING A COD'S HEAD.

secured a total victory had we not suffered our one piece of bad-luck. The stink bomb reserved for a later manoeuvre went off accidentally and in such a manner as to be 'uncoverable'.

Originally we had intended to use its magic powers about the tramp's person and then for the other 'customers' to claim that they couldn't smell anything odd about the old man.

However, with the fumes actually visible, all innocence was wasted and we had to accept our eviction.

It took three baths to shift that pong and yet our failure did not deter us from trying again last week.

This time, the front guard entered exactly on opening time and tapes and tripods were assembled against and around the bar. An ordnance survey map was placed on the counter and the two duffle-coated 'fellows' started making comments such as... "It wouldn't all have to go if the flyover was only two-lane" and "Pity about the saloon bar, but the council said it had to be a clover-leap interchange."

VICTORY

Before the publican could collect his senses, the first of the 'ladies' arrived and ordered a lager and a tomato juice - in the same glass. By this time, Mrs Landlord was at the bar and was watching the premises being prodded, probed, poked, photoed and measured as a steady stream of ladies at two-minute intervals ordered lager, tomato and gin; lager, tomato, gin and pineapple juice; lager, tomato, gin, pineapple and vodka etc. etc - all in single glass measures.

The pub was filling up with both real customers and 'Greenites' and the surveyors were chatting with a demolition expert from Dartford who had popped in for a drink and thought the survey was genuine.

All the time, the landlord was running backwards and forwards, threatening legal action if one beam was molested and his wife was trying to get a lager, tomato, gin, pineapple, vodka, lime, peppermint, brandy and soda into a pint mug.

Personally I think we overdid it with the pig in the loo and the smoke grenade but by the time the landlord had resigned himself to the M98 cutting his two bars in half, anything was possible.

Last Sunday, we at the 'Green' classed it as a victory and at present we are resting on our laurels. The experiences of those two weekends have made us a more united force and a strong power to be reckoned with.

Indeed, if anyone wants a 'disaster area' within the law, contact us - we do special rates for political demonstrations, factory-picketing and haunting. Oh - and anybody want two gallons of lager, tomato, gin, pineapple etc etc?

We'll supply the straws if you collect.



MOTT — AN ENIGMA

"THE PLOT thickens" as they used to say in all the best detective stories and the mystery as to why Mott the Hoople cannot break into the First Division of rock and roll is even a puzzle to their mentor Ian Hunter who sums it up by confessing:

"Mott are an enigma — they ought to see a rocky psychiatrist!"

There is no lack of support for this talented band at live performances where they managed to generate the same kind of enthusiasm that Manchester United do for the Kop (toilet rolls and all) and their booking fees in excess of £600 are testimony to their being in demand.

Most are poised on the brink of the Big League but seem unable to gain the necessary record impetus to push them over the top and win them the kind of acceptance they

◀ IAN HUNTER

deserve. You really have to hear and see Hoople live at something like the Rainbow performance last week to realise that the excitement they generate on stage is not coming across on record. Live performance the answer?

"We tried that once at Croyden Fairfield and all the recording equipment got wrecked by enthusiastic supporters," smiled Ian ruefully, poised over his pint when we chatted recently in a London pub. "We salvaged one track from that fiasco!"

"Our fight is really for acceptance from the Mass Media and a more general recognition from the Press — I know we are not recognised for what we are. Sometimes I think the fault is mine. Mott really don't have a very good vocalist. I wish we had someone like Paul Rodgers (Peace) and then I could just concentrate on the music."

Despite headlines like 'How Mott Made It' the band still has to win over the critics and that elusive record buying public although albums like 'Wildlife' and 'Mad Shadows' have won qualified acceptance and 'Midnight Lady' their single sold approximately 40,000 over a long period.

"We've even considered the

•SITUATIONS VACANT

Male vocalist wanted for British rock group poised on the brink of the Big League. Apply Ian Hunter, Mott the Hoople.

possibility that as most of our following are working class people maybe they don't have the money for an album. Strangely enough our lack of chart success seldom hurts with billing — we regularly appear at venues with bands like Lindisfarne who are enjoying current success in the charts but promoters give us top billing."

Available at all reputable retailers now is Mott's latest onslaught upon the record buyer in the shape of 'Brain Capers' on which there is a Dion song and an amazing version of the Youngbloods (from the days when they really bled) called 'Darkness Darkness' It is also a good example of the self effacing Mr Hunter's extraordinary voice — straight from the balls!

There is a magical kind of mayhem about Hunter and his band of electronic bravadoes which marks them as something special and as Hunter says 'If Mott were forced to pack up they would leave a large size gap' They may not satisfy those who believe that rock is an art form but if you happen to feel with your heart instead of your head you cannot remain unmoved by a group with real musical guts.

Neither is it fair to accuse Mott of being merely a rhythm section — guitarist Mick Ralphs

for example really lets loose on the new album and there is some very refined organ work.

"Mick has been very subdued of late," said Ian, "But on this one we really unleashed him in the studio and his genius for sheer madness came through. We recorded 'Brain Capers' in about five days of concentrated effort with Guy Stevens and Andy Johns (on vacation from the Stones in France) back in the control room.

Guy Stevens apparently saw fit to conduct the session in his Lone Ranger gear — the significance of which somewhat defeated even Ian but then anything their 'spiritual advisor' does is tolerated.

"He's really a totally honest person," says Ian. "One of the few to retain that sense of purpose which 'Underground' had when it meant something. I just wish the rest of the business could be as honest. I wish journalist and musician could be as honest but neither of us can be — it becomes a business game.

"I feel very sorry for the small struggling groups outside London who look in their musical trade papers and believe every word they see. I used to be like that."

Keith Altham

Nazareth

Gigs

DECEMBER

- 3 (Fri) Worcester College,
- 4 (Sat) Carousel,
- 5 (Sun) Pavilion,
- 6 (Mon) Surrey Rooms,
- 8 (Wed) Grammar School,
- 10 (Fri) College of Education,
- 11 (Sat) University of
- 13 (Mon) Civic Hall,
- 21 (Tues) Caledonian Hotel,

Album

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the music people

Home-made hits

JOHN KONGOS seems to be winning his battle to keep "home-made" hits in vogue. Having struck earlier this year with the thunderbolt 'He's Gonna Step On You Again', he's back with an overdue follow-up, once again written by himself, 'Tokoloshe Man'.

The gap between releases is entirely due to Mr. Kongos' fastidiousness when it comes to putting his work on the market. He waited, he says, for the right song to come along.

"It's very much a follow-up, I realise that," said a cheerful but not outwardly exuberant Kongos, "but it's not deliberately so. What I've tried to do is establish a sound more than anything else. An identifiable sound. Look at the top artists today, they all have that, you can spot them a mile off. I like the song itself because I think it is a fairly relevant song.

"A Tokoloshe man comes from South Africa and is an evil person who can do you harm if he wishes to. He's a sort of incentive for people to keep on the right road."

The "home-made" comes in, of course, from the fact that John and producer Gus Dudgeon begin all the recordings on John's four-track console, installed in his Mortlake home.

"My new eight-track board," said John, brightening visibly at the words, "will be in soon, and that will mean a lot more scope. But I'll never be able to do everything at home, and that was one of my original plans. It wouldn't be practical either financially or space-wise.

"If I had a 16-track and wanted to mix too, I'd have to buy a bigger house to get everything in."

As it is the Thames-side home is regularly filled with Kongos' friends laying down basic tracks for later elaboration at either Trident or AIR London, or some other big studio. For John writes at least half of his material with a co-composer. His first Fly album, 'Kongos', for instance, has such combinations as Kongos/Leroy, Kongos/Moran, Kongos/Bailey and Kongos/Demetriou.

"The album material is different from anything I've done before," John explained. "I'd say that the songs now are much more meaningful, as much musically as lyrically. There was a time when I thought I was meaningful before (his album for Pye) and that was not only contrived but disastrous.

JOHN KONGOS talks to Bill McAllister

"But I'm sure that my convictions then were as firm as they are now. You can only shape what you do by what you've learnt. Life, politics, music, they're all part of the same thing. And we haven't got very much time to learn a lot about any of it.

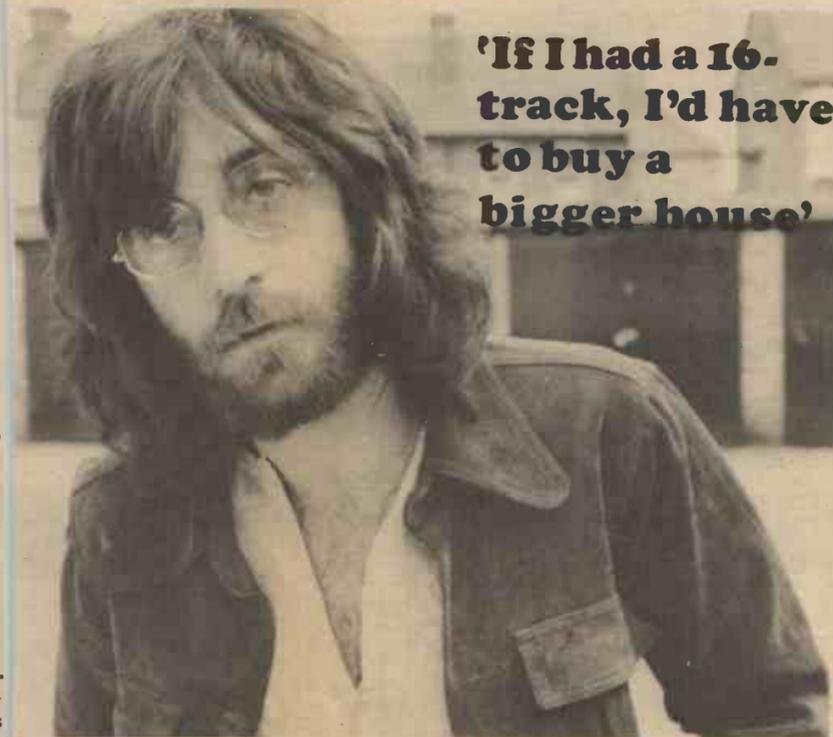
"You have to resign yourself to your own and others inadequacies. So in that light I'm as happy in as much as I can be happy."

The difference between then and now, he emphasises, is that previously he sacrificed both feel and melody to achieve what he felt were the proper ends. Nowadays feel is essential, and that's why "sound" is so important to him.

Which is why he uses Gus Dudgeon. "I wouldn't have anyone else now. He really zonked me with his ability to mix. He rides the control board like someone playing piano or a typewriter. He can capture the essence of anything that's been recorded, and bring it out and put it in its place."

Dudgeon also makes himself felt in other ways. As with other artists he produces - for instance, Elton John - he makes sure there are no excesses. For all that John's "sound" is basically simple, which is the true point of its effectiveness, there are a large variety of musicians on the album. Strings by Robert Kirby, rhythm section by Hookfoot (except one track), backing vocals by Sue and Sunny, and additional personnel like Ralph McTell, cellist Clarie Deniz (ex-Strawbs), saxist Lol Coxhill and percussionist Ray Cooper, all demand a tight rein and watchful eye.

Mr. Kongos, meanwhile, has been so busy working in and on his studio in Mortlake that he has had no time to think even about the pros and cons of appearing live for fans. "I'm not sure," he said resignedly, "that I could get a band on the road and keep it like that. I'll just stick to what I've done so far, radio and TV promotion. That makes me happiest."



JOHN KONGOS: 'IT'S VERY MUCH A FOLLOW-UP'

'If I had a 16-track, I'd have to buy a bigger house'

Titanic and the LP that should have been sunk

TITANIC are a group who have seemingly sprung from nowhere, had a widespread hit with 'Sultana' and have yet to prove that they are not destined to follow the path of that unhappy boat.

Most people are aware that they are basically a Norwegian group also incorporating one Britisher, but in fact they left Norway several years ago, and have been unable to return - for reasons which are revealed in an album track! They now live in France and it was en route to that country that Titanic found singer Roy Robinson covering the then popular circuit of German clubs, the hallowed Beatle ground that so many of his northern fellows turned to.

On arrival in France one of Titanic's first gigs was at the Olympia which boasts a notoriously honest audience. That test having been passed the group continued to work steadily around the country.

"The French people have their own special tastes," Roy told me. "They liked Brian Auger a lot when Julie Driscoll was with him, and they were probably the last country in the world where the Beatles became famous. But they can be a raving audience, although they will boo if they don't like you."

France has always been a non-productive country as far as groups are concerned, and this has obviously worked in Titanic's favour.

Norwegian guitarist Janny

Loseth feels that the music scene in Scandinavia is healthier than that in France, and was strongly influenced himself by the Shadows and inevitably the Beatles. After living in France for two years and visiting England to record their single 'Sultana', Titanic say they noticed that nothing at all was happening - which was the very encouragement they wanted!

'Sultana' became a massive hit, and the happiest situation for them would be to follow up with a successful album. However the group are greatly annoyed by the release of their current 'Titanic' album.

"We wrote the material for the album about three years ago," Janny told me. "And the album has been out for two years on the Continent."

"We didn't even know it was being released until yesterday when we read the reviews!" added Roy. "It was o.k. to release two years ago on the Continent, but two years later in Britain...! Before we had the hit record CBS said that they wouldn't release the album because it wasn't good enough for this market. We did everything on the album because nobody in France knows anything about rock music production. We don't want anybody to judge us from that demo disc! If people don't like the second one and if they can give us fair criticism we'll accept it, but we're off somewhere else!"

Though Roy admits he thinks a rest would be advisable, the group have no intention of easing up on their working schedule, and with a hit record in almost every European country, they have every incentive to keep going!

Regardless of the American tour, Titanic are working constantly - so much that they do not have permanent homes in France, but live literally from hotel room to hotel room.

"We do get fed up with it, but there's nothing else for it. We never have longer than three days in one place then we're off somewhere else!"

entirely of the group's own

Val
Mabbs

Jeff Beck called him the GREATEST guitarist in the world

JEFF BECK has called him 'The greatest living guitarist in the World' and whatever you think of the American band Mountain there is no ignoring the extraordinary ability of their bulky virtuoso Leslie West who puts the real meat in their thunderous wall of sound.

Mountain are a 'heavy' group and there seems little doubt that Felix Pappalardi's early experience producing for the Cream inspired him to form a group who could in some way fill the gap left by that trio's

premature abdication some three years ago.

However, you just cannot prefabricate guitarists of Clapton's ability neither can you invent quality and Mountain have both in the dextrous digits of Mr. West who claims to have first picked up a guitar on sight of early Aaron Presley 'he looked good holding it' although later Clapton and Townshend became his inspiration.

SMASHING

Leslie's first group in New York was an outfit called the Vagrants originally formed with Leslie's brother on bass and the others were studio men like Ric Gale and Chuck Raney who played on their Atco singles. The Vagrants evolved a stage smashing routine based upon the Who's demolition act but Leslie's regard for Townshend as a guitarist had endured to the present day.

Around the summer of 67 Leslie went through a traumatic experience in New York.

"I saw the Cream at the Village Theatre... I was on acid at the time. Well after seeing Clapton what could I do? It was either shit or get off the pot!"

Last week Mountain came to Mahomet in the substantial shape of the ace guitarist who collapsed into a chair in my London office and offered to reveal all about his early influences 'like Christine Keeler!' Remember him? We opened instead with the subject of Mountain's

'Felix never set out to copy anything'

initial intent - how contrived was Pappalardi's production of a band to replace Cream - if at all?

"I've never disguised my admiration for Clapton," said Leslie "But Felix set out to deliberately copy anything in his life. He worked very closely with Cream for a long time and his respect for Jack Bruce is still very real. The Cream for a long time and his respect for Jack Bruce is still very real. The Cream were the greatest band in the World at one time and if a little of that had been carried through with us I don't think it is a bad thing.

"We came out of that particular musical family and if we look a little like our brothers that's fine!"

IDEA

It certainly seemed that Felix had some kind of idea of what kind of sound he wanted to get when Corky Laing who is much more in the Ginger Baker mould replaced Norman Smart.

"He wasn't too smart!" punned Leslie laconically of their late unlamented drummer. "Y'know what he said, he used to say that loud music gave him a headache."

Following the group's second album 'Nantucket Sleighride' it was then that headlines like 'Mountain



LESLIE WEST: 'CREAM WERE THE GREATEST BAND IN THE WORLD'

Man' to take over Clapton's crown' and 'The best guitarist in the World' began to appear in the rock Press. What is Leslie's reaction to the adulation.

"There is no best. I just don't think about it at all. I rate a guitarist by the use of his vibrato. The vibrato is that tonal quality that opera singers have in their throat and it is the control of the vibrato that distinguishes one from another. Clapton had the smoothest vibrato - Hendrix had incredible vibrato. I used to think Beck was the greatest in the World when I was in the audience.

"The greatest feeling for me is to find myself in a group who are now recognised up amongst all those groups I used to admire and watch like the Who, like Tull and Beck to find they dig us and my style of playing. I get a lot of satisfaction out of that.

ENERGY

"I love the feeling you get from playing on stage - the energy that you derive from an audience. A musician can feed off the reaction of an audience like the one we had last time here at the Lyceum. You throw out some energy and it comes right back to be multiplied. I could go on playing on stage for ever:

"Things like 'Nantucket Sleighride' I enjoy playing now more than ever because it evolved into the kind of number which is a polished version of what we originally intended. I never get tired of things like that or Mississippi Queen."

On the second album there is a dedication to Owen Coffin for 'Nantucket Sleighride' - I

asked Leslie who he was and the result was an incredible story.

"I guess most people know now that the 'Nantucket Sleighride' referred to that situation which the early whaling boats found themselves in when being towed along at incredible speed in little open boats after harpooning a whale. Nantucket was an early American whaling port.

STORY

"Owen Coffin was the captain of whaler back in 1820 which was rammed by a whale and five of the crew with Coffin got off into a life-boat. They were thousands of miles from anywhere without food or water. They drew straws in the boat to see who would get eaten by the others. Coffin drew the short straw. The remaining crew members ate him and got back to land safely - they shot him and ate him. It's a true story of one of those old whaling families in Nantucket."

The dedication to Sammy on the album is less complex - it was Felix' pet poodle whom he had for 12 years but eventually got "bit to pieces by a boxer."

Their latest album titled 'Flowers Of Evil' also contains a story.

"It was my idea from a story I read in 'News Week' said Leslie. "I read as how the American soldiers in Vietnam were picking up the heroin habit where they can buy the stuff cheap - £50 for a good supply. They would get discharged and go home where the same amount of H would cost them £1000 so they would re-enlist. Makes you wonder

whether the price of peace is worth the price of war?"

There seems to be quite a few ulterior and hidden motives to Mountain's material once you dig beneath the surface of their amazing electronic diversions. 'Tired Angels' on an early album dedicated to JMH for example.

"That was James Marshall Hendrix," said Leslie. "I recorded my first album in his studio Electric Lady Land and he came to listen - I liked and admired him".

Felix lyrics on that album give the impression he felt the man burnt himself out - what were Leslie's feelings about his untimely death.

"My feelings are in the music on the track!" said Leslie tersely.

AWARE

Leslie regards himself as primarily a blues guitarist and therein lies a certain contradiction in musical terms of which he is obviously acutely aware. Like many other talented musicians he has been fortunate enough to make a lot of money out of something which he enjoys doing more than anything else. Initially there was no other motivation or reward other than expressing himself as honestly as he knew how at something he did best.

Flip Wilson said something once which I've always remembered. He said 'It's hard to play the blues when you're doing so good'. It made me laugh but it's true!"

The West is winning through.

Keith Altham

smalltalk

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Godspell

ROUNDHOUSE, LONDON: Godspell, despite the mass of publicity caused by the initial conception of portraying Jesus as a clown, sticks very closely to bible text and parables. Several nuns who had watched the show intently, proclaimed that 'it was fabulous', and clamoured for autographs from the cast. Their only worry had been that the crucifixion wouldn't be handled with the correct intensity of feeling - but they felt it worked out well, despite the red paper streamers signifying blood and the brash pop music sounds. Indeed the cast of the show showed great enthusiasm, and camped it up, danced and sang with fervour. Comparisons could loosely be made to 'Hair' - the cast moved through the audience during the show and the use of the bare stage with only the help of streamers, banners and musical instruments to brighten the scene was reminiscent of the basic set at the Shaftesbury. But that is where the comparison ended. The most outrageous reference in the script was to the 'boom boom de bum' of Gay Soper, and though the commendable mime parts were often very funny and had the audience laughing loudly, the Bible text was corrupted not one iota.

An excellent choice for Jesus, with this gentle facial looks and always the hint of a smile and compassion below the surface. He danced well and used the stage to best advantage. Undoubtedly 'Godspell' will do him no harm. Jacquie-Ann Carr with her little girl image, yet powerful voice, proved a favourite with the audience as did Julie Covington with her excellent rendering of 'Day By Day' the most

notable song from the show. 'Godspell' is highly unlikely to prove another 'Hair' for the classic songs it produced, but despite a very slow start the production wins through. - V.M.

John Denver

INN COGNITO: They had Tom Paxton, Ed Welch and Fishbaugh, Fishbaugh and Zorn on the bill, too, and they all did well as far as the in-scene audience was concerned. But it was definitely John Denver's night, and his nervousness about having to follow Paxton proved to be groundless. It must be an ordeal for an artist to have to face an audience of mostly professional critics in a country where his chief claim to fame hitherto is merely authorship of another act's hit record ('Leaving On A Jet Plane' by Peter, Paul and Mary), but this crowded collection of mostly professional free-loaders warmed to his talent and unassuming personality very quickly. Denver's capacity to sing clearly and in tune and his deft guitar technical proved a solid basis for a good programme of song in the folk-pop bag, if labels are required. He did 'Jet Plane' naturally, plus 'Take Me Back, Country Roads,' 'Poems, Prayers And Promises,' James Taylor's 'California On My Mind' and some wickedly devastating humour sending up 'Toledo, Ohio' which sounds like that state's equivalent to Manchester's industrial area on a wet night. Denver deserved his generous introduction from Paxton, with whom he's taping a BBC TV show, and his talent deserves a hit rating for his current RCA single 'Friends With You.' - N.H.

ROD STEWART:

Part three of our in-depth series

Apprentice and Master



ROD: HE NEVER LEAVES THE RIGHT ROAD UNLESS IT'S TO BUILD A BETTER AND NEWER ONE.

THERE NEVER was a truer title than 'Truth'... for Rod Stewart anyway. It applies to his music through and through, right from his first solo single, 'Good Morning Little Schoolgirl', and earlier even, up to the Faces' latest epic, 'A Nod's As Good As A Wink... To A Blind Horse'. It is the *raison d'être* of his artistry, his musical craftsmanship.

You can find in Rod's musical development several re-routings, but the truth is always there, right at the very core of his music, whether it be the

ear-shattering precociousness of 'You Shook Me' from that self-same 'Truth' album, or the spotlight revelry of the Faces' new knockabout single, 'Stay With Me'. Rod Stewart never leaves the right road unless it's to build a newer and better one. 'Truth', the first album Rod appeared on, his previous recording experience having been confined to singles in a market that had a no-hit-single-no-record-album set of values, is truly a musical water-shed in his development. It allowed him to *really* sing for the first time; you can't be half-hearted about 'You Shook Me' or 'Rock My Plimsoul', they're songs that push

you all way, sorting out the men from the boys. In a sense, 'Truth' is really the dividing line between Rod Stewart the apprentice and Rod Stewart, artist. The pre-Beck days are rather sparse as regards recordings, however, and there are few pieces of work around, although some gems have been uncovered with the release in France (available here on import) on Byg Records of Stewart in his days with both Long John Baldry's Hoochie Coochie Men and its successor, The Steampacket. The singles are not available now and you'll have a pretty hard job to trace them down, even in shops specialising in rooting out dusty oldies. 'Good Morning Little Schoolgirl' and the Barry Mason song, 'The Day Will Come', together with a straightforward presentation of 'I Could Feel The Whole World Turn Round Underneath Me' by the

short-lived Shotgun Express, which is amusing for its call-and-answer pseudo-soul format and frenzied attack, are all lost to the world, picked up by very few when first issued, but extremely important now in assessing Rod's progress.

by Bill McAllister

Rod's early music tastes were not confined to any one field. He naturally inclined towards black music because the simplicity of the ethnic folk he played was much akin to the raw, untampered with feel of blues and early rhythm and blues. 'Good Morning Little Schoolgirl' is merely a white expression of this, but it encompasses Rod's acute ear for the surprising. Rod had not misjudged the market, rather the market was not allowed to judge Rod Stewart.

The main obstacle to more popularity than either the Hoochie Coochie Men or Steampacket received lay in the direction of pop at that time. Whereas the Beatles raucous R&B and R&B beginnings had been tempered by their uncanny and fully-exploited ability to write catchy melodies, the Stones and Pretty Things' rhythm and blues roots kept a more even pace, were less diluted and still fulfilled the requirements of a market that wanted funk, but 'light' funk. The market, in other words, for what Steampacket had to offer was fairly limited, a kind of esoteric sect.

CLUE

The Byg recordings indicate this. Recorded by Giorgio Gomelsky, the man responsible for the Yardbirds rapid rise to popularity - and by co-incidence involved with Beck before Stewart joined forces with the guitarist - they are pretty dire stuff by any standards. Rod's interpretation of 'Can I Get A Witness' seeming to derive more of its thinly-spread energy from a need to arouse the crowd, than a belief in his or his companions' abilities.

And that, perhaps, is the clue to the pre-Beck period. The enthusiasm is there, the will to "get it on", but not the skill, not the unspoken rapport with fellow musicians.

Upon joining Beck the change in Rod's approach is immediate and apparent. None of his previous exploits had been, shall we say, in any way 'heavy', but Beck's band was most definitely an innovative one, and required Rod to sing as he never had before.

By the time of 'Beck-Ola' he had become something of a cult figure in the States for at that time the influx of British bands was small, the initial excitement caused by the Beatles and Stones having died down to some extent and the American bands being only pale imitations of their British counterparts.

Beck required that his band rocked all the way, or at least his guitar playing required that they rock all the way. If his sense of balance stretched points to a finer degree than usual then his eccentrically extrovert stage presentation stretched the "theatrical" limits of rock bands further than they ever had been pushed before.

Both 'Truth' and 'Beck-Ola' are too hysterical to ever be rated as great music, but their work as grounding for those to follow and the guts they put into Stewart's voice make them indispensable listening.

During his time with Beck Rod made one single, 'Little Miss Understood', for the Immediate label (Beck was recording for Columbia), written by Mike d'Abo. It is one of the most moving performances he has ever put down on record. In direct contrast to the Beck material it is a ballad of immense proportions, building from a mournful start to a crashing ending, using every ounce of Rod's ability to wrench lyrics out, to shape word groupings into tangible shapes. Although hardly comparable to either his solo album work, or his part in the Faces, it is nevertheless an essential part of his development. It signalled acceptance - among critics at least - of a Rod Stewart vastly different from the Beck front man.

Rod's music from Beck onwards has to be divided into solo recordings and Faces recording. Having

tackled 'Little Miss Understood', a song to tax even the most experienced and flexible vocalist, so boo to those who whine that Rod is hoarse and shouty, he had felt constricted for some time within the Beck band. He knew that wasn't all he could do. During one of many unsettled periods within the group he was offered, and accepted, a solo recording contract with Mercury. Mercury, who were going through a bad period at the time, got him for the price of a sports car, possibly one of the rock business' cheapest bargains.

Out of this determination to do something for himself was born 'The Rod Stewart Album'. At least, that's what it was called in the States, where it was released some time before Vertigo issued it here. Working on the correct assumption that no-one here would know who Rod Stewart was or why he had put out an album, Vertigo changed the title to 'An Old Raincoat Won't Ever Let You Down'.

It sets the pattern for all three solo albums. Firstly he balances out the album by choosing songs which are worlds apart, yet complementary by merit of their honesty, guts and emotional levels. Secondly, he uses musicians he both trusts and respects and thirdly, he arranges the material into the shape he wants, the sound he requires.

You can feel it in 'Street Fighting Man', the opening cut. It isn't treated with the lip-curling insolence of Jagger, but rather with an understanding for the emotional power of the words and the chaotic effect the slide guitars create. It's the same with 'It's All Over Now' from the second album, 'Gasoline Alley'. The Stones' overt pouting he transforms into good-time stomping, so you get caught up in the rhythm.

He also has an uncanny feel for Dylan. 'Only A Hobo' (from 'Gasoline Alley') and 'Tomorrow Is Such A Long Time' are both obscure songs, but Rod obviously believes in them intensely. Following the rawness of 'It's All Over Now', he inflicts further wounds upon your emotions by placing the heart-rending 'Hobo' immediately afterwards.

'Every Picture Tells A Story', the third album, is easily the best. It hardly differs in sound or approach, but in there is a deeper understanding from all those contributing and it generates much more atmosphere, it's more lived-in and comfortable.

Dylan's 'Wicked Messenger' is beautifully arranged, but is possibly too rock-orientated for its own good. Probably the Faces are right when they say that the album is "over-rehearsed" and "too polished".

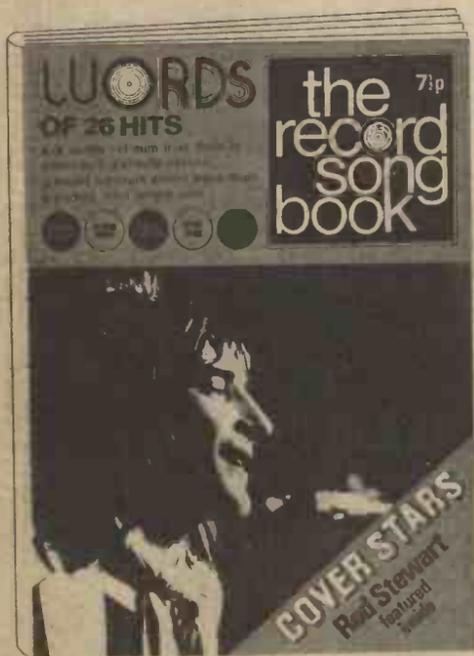
'Long Player' doesn't make that mistake, but the 'live' tracks are a bit of a let-down. They're all having a great time, but it doesn't make for the best recorded listening they're capable of producing. There is a pure Stewart gem, though, in his 'Sweet Lady Mary', which could have been pulled off 'Gasoline Alley'.

Apparently, this is all rectified with the new Faces' album, 'A Nod's As Good As A Wink... To A Blind Horse', and if the single pulled from it, 'Stay With Me', is any indication, then the album is a monster in every sense. It will in all likelihood create the same stir 'Every Picture' did and exhibit Rod in the fuller, more family situation of the group, one that is every bit as important in his music as the man alone.

It has taken Rod Stewart a long time to get where he is, both musically and financially... wasn't it worth the wait?

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THE GREAT TAPE SPECTACULAR!

WITH THE WEALTH of music on tape that's already in the shops and the new releases appearing regularly each month, choosing a selection of recordings for the Christmas festivities is not altogether an easy one.

Naturally most of these pre-recorded tapes have been released previously on disc and I feel sure that you have seen and heard several of these new offerings before. This of course should be your basic guide in selection. If, however, you have not had access to those records and like me have both a tape and record collection, the problems become twofold; what to buy and whether disc or tape?

compiled by BARRY O'KEEF

My sign-post is basically the type of music I am considering — for general background music and pop-party style I usually go for the tape versions as they are so much easier and convenient to play and store, etc. For my extra-specials I quite often have both disc and tape — the temptation proving too much for me. The remainder of my collection consists of certain classics which I treasure and the recordings not yet on tape release, the singles, etc. I buy on disc. Often the pre-recorded tapes take several months, after the disc release, to come out and by that time I've usually bought the record. Remember, however, the advantages that tapes have and remember also that a cassette or cartridge usually lasts fifteen times longer than its counterpart the disc.

'Hot one'

Enough chatter, let's get on with some of these new tapes, and please note these really are hot off the press and should be in your record shops within the week. First on the launch pad this week a "hot one" destined, I feel sure, for big sales, MOTOWN CHARTBUSTERS VOL. 6, Cassette TC STML 11191, Cartridge 8X STML 11191, on the Tamla Motown label, released by EMI. With the sales of the disc version already into the thousands and eight chart successes on the tracks, who can resist this one.

WE CAN WORK IT OUT, by Stevie Wonder, INDIANA WANTS ME, by R. Dean Taylor, Smokey Robinson and the Miracles singing their successes I DON'T BLAME YOU AT ALL and COME ROUND HERE (I'm The One You

Need), HEAVEN MUST HAVE SENT YOU, by the Elgins are just some of the chartbusters on this exclusive album.

Another sizzler from EMI — the Hollies DISTANT LIGHT, Cassette TC PAS 10005, Cartridge 8X PAS 10005. You will remember no doubt this recording released not long ago on disc. This is the Hollies album with a difference. I feel that virtually every LP this talented group brings out has been a success story. During the years the Hollies have been developing their distinctive style of playing and this album represents the culmination of their work and yet allows the personal talents of the group to express themselves through each music track. In my opinion one of the Hollies best — a good buy you'll not get tired of.

Back to the thirties for this next one from RCA, an international release, Benny Goodman's THE GREAT VOCALISTS with Ella Fitzgerald, in The Caprice Range of new releases, Cassette No. MPR 106. This LP featuring the great singers of the thirties with Ella, Buddy Clark, Johnny Mercer and Helen Ward, amongst others singing tracks like HE AIN'T GOT RHYTHM, THANKS FOR THE MEMORY, THERE'S A SMALL HOTEL, GOODNIGHT MY LOVE, is perhaps a nostalgic recording of oldies — but



THE HOLLIES: 'DISTANT LIGHT' NOW AVAILABLE ON CARTRIDGE AND CASSETTE.

great oldies and good value for £1.75.

Another Caprice Tape from RCA, C'MON EVERYBODY, by the master himself, Elvis Presley, on Cassette MPK 143. With memorable songs from some of his films like, EASY COME EASY GO, A WHISTLING TUNE, and THIS IS LIVING from Kid Galahad, and ANGEL FOLLOW THAT DREAM, from the film of the same name. I've been fortunate in the past in seeing several of the Elvis films, this tape certainly brings them back. If you are an Elvis fan and happen to be a tape enthusiast too, then this release from RCA is a natural and represents just one more value album from the sixty or so new releases on Caprice, all dolbysised and all at £1.75.

OK get your kilts on and clear the floor; let's all have a go with this one. A

another value release from Precision at £1.99. Included on side one are selections played by Eso Ellinson including THE PRELUDE IN B FLAT MAJOR OP.20 No. 21, ETUDE IN C SHARP MINOR OP.10 No. 4 and PRELUDE IN E MINOR OP.28 No 15, with many other well loved pieces. On side two the music from LES SYLPHIDES, again a truly Golden Hour of music from Precision Tapes.

A change of mood a change of tune, THE SPINNERS LIVE PERFORMANCE, on Philips new mid-priced tape release at £1.75 on Cassette 7176.017 represents great fun on tape, sure to go down well with most company. The Spinners singing in their particular style have made a really good selection of lighthearted numbers with LIVERPOOL JUDIES, THREE JOLLY BOYS, JUG O'PUNCH and the DRUNKEN SAILOR, seemingly apt for this time of year and the favourite THE LEAVING OF LIVERPOOL, amongst the tracks on this LP tape, sung particularly well by this talented and amusing group.

Now we come to a great release from Precision, a favourite of mine, Nana Mouskouri, A PLACE IN MY HEART, a fabulous release from Philips on Fontana Cassette 7103.017, the Golden Hour of Chopin a full-priced Cassette at £2.50, but worth every penny. I have seen Nana on

Rod Stewart is only 4¼" tall

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Rod Stewart
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Motown, Zappa, Presley, Hollies are all new November releases

TV and live, holding a vast audience spellbound, you could hear that old pin drop. This takes talent! She has that assumed ease of the great performers which makes singing a natural release of her innermost feelings. As the title of the cassette suggest, Nana has a place in my heart as I'm sure she has with most of us. If you're not sure, just listen to her treatment of LOVE STORY and PUT YOUR HAND IN THE HAND. Wow! I've already asked Philips when the next Nana tape is due, don't miss this one!

In complete contrast we take a trip to the Isle of Wight. Two new tape cassettes, VOLUME I CT 30911 and VOLUME II CT 30912, THE FIRST GREAT ROCK FESTIVALS OF THE SEVENTIES - Isle of Wight and the Atlanta Pop Festival. These Cassettes will of course be a part of our music history with Johnny Winter and the Allman Brothers, Kris Kristofferson, Poco & Procol Harum, Jimi Hendrix, Miles Davis, Cactus, Mountain, The Chambers Brothers, Sly & The Family Stone, Ten Years after with David Bromberg and Leonard Cohen. What a double release! If you were fortunate enough to be at any of these festivals you've

probably got the records already, if not, put these two on your shopping list and go to these festivals in spirit at least, for a price of £5.49 for the two.

Away to the theatre with our next one. The music from, FIDDLER ON THE ROOF, a new release on tape from United Artists, the compatible Cassette 2TC 9049 is a double play, job almost 2 hours long for £3.75. The soundtrack for this great tape was in fact taken from the original MIRISCH film production and stars Topol, Norma Crane, Leonard Frey, Molly Picon and Paul Mann. Needless to say I shall not attempt to elaborate on this tape. The songs like MATCHMAKER, SUNRISE, SUNSET, IF I WERE A RICH MAN, DO YOU LOVE ME, say all that needs to be said. A must for all you show music collectors and a guaranteed popular album for the family.

Another movie soundtrack from United Artists 200 MOTELS, with music composed by Frank Zappa. A double play cassette DTC 7020 at £3.75. This tape is labelled as the original motion picture soundtrack, featuring The Mothers of Invention and the Royal Philharmonic Orchestra and in my opinion makes an unusual and entertaining

album.

I must quote from the information leaflet inside the cassette package, I think it's priceless! I quote, "This music is not in the same order as in the movie. Some of this music is in the movie. Some isn't. Some of the music that's in the movie is not in the album. Some of the music that was written for the movie is not in the movie or the album. All of this music was written for the movie over a period of 4 years. Most of it was written in motels whilst touring" etc. etc. It finishes up with "Some of the situations in the song texts are real, some of them are not so real, you decide".

Again I think a collectors tape and good value for those Zappa fans.

Decca release THE WORLD OF CHRISTMAS VOLUME 2, Argo label, on Cassette CSP/A164 is a follow up to last month's release VOLUME 1 CSPA 104 which I gather was an instant success for all the family. Well it looks as though Decca have done it again with this one, the choir of St. Johns College, Cambridge, gives a stirring and glorious performance in the splendid 'Feast of Christmas Fare', which includes Britten's fine, CEREMONY OF CAROLS. Both Cassettes on release just at the right time of

year, look out for them in the record shops.

Two more special releases for Christmas from Precision Tapes, HAVE A LAUGH ON US, they say and with their Cassette ZCMA 872 and Cartridge Y8MA 872 Tony Hancock with his classic HANCOCK, on Marble Arch label offers just this. Do you remember the Blood Donor? with Hancock giving an armful of blood aided by June Whitfield, Patrick Cargill, Hugh Lloyd, John Bluthal, Frank Thornton and Annie Leake. Well I've just listened to it once again, and I'm still recovering. On side two, the radio ham again, Hancock and his crew above produce another hysterical record aided and abetted by Clive Dunn & Deryck Guyler - don't miss this one for £1.99.

What about Monty Python's Flying Circus released through Precision on Cassette ZC BBC 73 on the BBC label. This recording has had so much publicity recently what with the record release, the TV regular shows and now again on tape. John Cleese, Michael Palin, Graham Chapman, Eric Idle, Terry Jones and Carol Cleveland doing their bit produce an outrageous and deliriously funny recording. I think it is fair to warn you that this is not all the funnies from Precision, Bob Newhart,

Danny La Rue, Peter Sellars join these new tapes out now but more of these next week. Back onto a more serious vein with two more fine tapes from EMI, for the family entertainment. The album 'Pacific Paradise' by Wout Steenhuis & The Kontikis, Cassette TC TWO 357 £2.50, Cartridge 8X TWO 357 £2.50 is bound to be a popular choice.



FRANK ZAPPA

The last tape to be mentioned this week from EMI is Frank Pourcell and his orchestra, 'Thinking Of You', Cassette TC TWO 355 £2.50, Cartridge 8X TWO 355 £2.50. The orchestra, the clever arrangements, the distinctive Pourcell sound and the tunes he's chosen all combine together to give an album which will appeal to all.

Three more Caprice specials from RCA at £1.75,

Cassette MPK 103, MANCINI PLAYS MANCINI, for the popular music fans, for the strings enthusiasts, for the motorist, for the family in general. This mid-priced tape represents all that's good in music, ideal for the party and the party and the festive season. Containing 10 tracks of outstanding numbers such as TILL THERE WAS YOU, TENDER IS THE NIGHT, A SHOT IN THE DARK, WHITE ON WHITE, THE SHADOWS OF PARIS, to mention just a few.

THE BEST OF GLENN MILLER, Caprice Cassette MPK 100, THE NEARNESS OF YOU, Glenn Miller, Cassette MPK 134. Two great albums on tape from RCA at £1.75 each. These are original recordings with electronically created stereo reproduction. No matter how old or young one may be the Glenn Miller sound is immediately recognisable and the distinctive arrangements and sound appeal to most of us.

On the International Series Philips introduce two more popular records on tape - THIS IS SCOTT WALKER, on cassette 7176 023, a mid-priced tape at £1.75. The deep and resonant voice of Scott Walker is particularly advantageous on this tape with WHEN JOANNA

LOVED ME, MATHILDE, JACKIE, BEST OF BOTH WORLDS, BLACK SHEEP BOY and COPENHAGEN, particularly well produced. This cassette offers music not found in the normal run of the mill records, a great LP tape only just on the market waiting for you now.

A full priced album MASTERS OF REALITY, Black Sabbath from Philips on Cassette 7138033 Vertigo label at £2.50. An international release, the record has sold well and the tape version is a follow up and sure to be a big success.

To finish the new releases this week, Cassette CT 30887 from CBS, JOHNNY CASH COLLECTION, his greatest hits Volume II. The tracks A BOY NAMED SUE, FOLSOM PRISON BLUES, SUNDAY MORNING, COMING DOWN, LONG-LEGGED GUITAR PIKIN' MAN, and GUESS THINGS HAPPEN THAT WAY, should be well known to us all. It's just got to be an all-time tape success.

The tapes reviewed in this November Tape Break represent only a few from the new introductions this month. Keep your eyes peeled in the shops for them and meanwhile I'll sort out some more exciting sounds for next week.

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*Recommended retail price

ECHOES ECHOES ECHOES

THE

A review by BILL MILLAR

Rock Scriptures

THERE IS nothing wrong in assuming that performers can succeed with new styles despite opposition from everyone except an audience. It recently happened with reggae. And seventeen years ago it happened to rock 'n' roll. The point is for how long?

Good popular music is frequently inspired by direct experience. It has real excitement, involvement, honesty, conviction and expression. But if music is to be marketed as a successful commodity these qualities must be replaced by sentiment, melodrama and — important today — hip posturing. Rock 'n' roll had genuine excitement. It was played by poor white but mostly black musicians in localised rural but more often urban environments. For three years it swept the world. It couldn't last. The realism had to be softened into "something that did not sound too aggravating inside suburban living rooms".

Rock 'n' roll was initially undermined by major record companies who stole the ideas of small independents and blunted an entire culture by 'creating' the cover record. Largely melodramatic bowdlerizations by whites of complex, often risqué performances by blacks — the source of creative energy from which all rock 'n' roll borrowed. It was finally transformed into vapid jingles by slick,

'Never has so much about the recording industry been collected in one place...'

unsympathetic middlemen who thought genuine rock 'n' rollers were altogether too earthy, "too rough to be patted on the back and too unsophisticated to get along with as equals". In short, real people with real feelings who, in the long run, spelled financial embarrassment.

Elvis Presley, Malcolm Yelvington, Carl Perkins, Warren Smith, Johnny Cash and Charlie Feathers were six of the most exceptional rock 'n' roll singers, not just in Memphis, but anywhere. When rock 'n' roll lost its farm-boy heritage Freddie Cannon became one of the worst.

But all was not lost. While spontaneity helps it is not a pre-requisite to worthwhile music and some producers — Berry Gordy, Bert Berns, Ragavoy, Eddie Ray and, most of all, Phil Spector — were able to make valuable artistic statements in an atmosphere of total contrivance. This sort of genius is rare and, with few exceptions, it is confined to the semi-rhythm and blues corner of the pop spectrum.

These are some of the main premises on which Charlie Gillett has built "The Sound Of The City".

(Published by Souvenir; £2.50 hardback and in paperback by Sphere — price 60p). It's a classic study of rhythm and blues (which became soul); its main inspiration, rock 'n' roll (which was put to sleep around 1959) and the social background of both. In winking these propositions out of the text two things are clear. Charlie Gillett is obsessed by rock 'n' roll and angered by the injustice of a situation which allows its creators to die in penury while false emotions flourish.

The number of recent attempts would suggest that it is easy to write a history of rock 'n' roll; but only too often the jacket blurb suggests that so-and-so is an authority on the subject while the text does not bear this out. "The Sound Of The City" is a devastating exception to this rule. Rock 'n' roll swarms with uncouth talent and it's all here. A travelogue crammed with fascinating information and vivid if long-forgotten names.

Bullmoose Jackson, The Orioles, Eddie Quinteros, The Jive-Bombers, Famous Georgia Peach, Rudolph Toombs. These and records by the seminal giants of the rock pantheon — Berry, Presley, Richard, Domino — are all succinctly described in brilliant, lucid and accurate word-pictures which reveal a deep learning, no lack of firm opinions and, occasionally, sardonic humour. Never has so much about the recording industry been collected in one place and many previously uncharted styles are investigated in a fashion that will lift your mind from familiar grooves and give you something new to think about.

Did you ever hear of dance-hall blues? Club blues, cry blues, gospel blues, scream blues or bar blues? You're conditioned to Jimmy Reed equals downhome. But Gillett writes not only of the long-admired blues singer/guitarists but of those who are no longer fashionable. Shouters,



FATS AND ELVIS (TOP): TWO OF THE GREATEST ROCKERS, AND FREDDIE CANNON (BELOW): ONE OF THE WORST? AND CREEDENCE CLEARWATER REVIVAL: LATTER-DAY ROCK GREATS...

tenor-men and boogie pianists for whom fresh, enlightening, descriptive labels are a particular asset. I never knew where to place such seriously neglected but influential figures as Cecil Gant, Jesse Belvin, Roy or Charles Brown before and, worse, I was not able to read about them anywhere else. Where other writers have pontificated in senseless disorder, Gillett has brought order to anarchy. His affection for pigeon-holing has enabled him to discuss thirty years of popular music with a few proper omissions.

It is very nearly impossible to indicate the enormous scope of this book and, in a short review like this, I do not want to concentrate on reasons other than those for which readers should buy it in their thousands. But Gillett

also deals effectively with the post-stereo, post-Beatle, post-acid era in a way which holds the attention and, as an effort at completeness, the book has no equal. He doesn't view all contemporary rock with my contempt but he is undoubtedly suspicious of some of the cerebral, so-called progressive claims made by it and for it. And, truth to say, he thinks natural talents like The Band, Joe South, Tony Joe White and Creedence are the best hopes for the future. Which is almost another way of saying that good, old, honest, uncorrupted rock 'n' roll lives.

Gillett's critics are largely those who refer to 'insignificant' errors and think they're clever in being able to list them all. I'll content

myself by saying that his dislike of mechanical music shows in the absence of any reference to Johnny and The Hurricanes while a sociologist's determination not to render deservedly obscure performers meaningful has meant that others — The Falcons, Wanda Jackson, The Crests — are undervalued. But these are trifling complaints and the hatchet men will rarely be able to insert their blades into this revised edition. Nor could they have done this research with such persistence and devotion or written it up with such clarity. When writers have greatness thrust upon them their names become adjectival; — the term 'Gillettian' will gain much currency in the field of rock commentary.

INSIDE STRAIGHT

GOIN' TO CHICAGO BLUES: At last the U.S. are getting it together with some excellent specialist magazines. "Living Blues" covers the blues world of Chicago from Magic Sam to Buddy Guy and also some soul-blues. A recent article on Bobby Bland was brilliant. Find out about rates and things from UK agent Chris Reichardt, 26 Dovercourt Gardens, Stanmore, Middlesex.

ONE DEGREE NORTH: Continuing our weekly Northerners — are — hip spot an interesting letter from Brian "Boz" Bosworth:

You have enriched my soul knowledge through your columns and turned me on to some great sounds e.g. Charlie

Hodges "I'll Never Fall In Love Again." I live in the North — Stoke-on-Trent (Soul-on-Trent) and you made quite a few folks angry with your "Black Hits — No Soul" article. You said a lot of true things but were a little unfair on the Northern Disco Scene. We enjoy our scene, but it does change — and even progresses (18 months ago we were playing such records as Mary Wells — "My Guy," Prophets — "I've Got A Fever," etc.) now we are playing such records as "Cool Aid" — Paul Humphreys "Chicken Heads — Bobby Rush" and vocals like, "In Orbit," "Friday Night" — Johnnie Taylor. Many of us enjoy the slow

soul singers e.g. Denise LaSalle, Doris Duke, and also, progressive soul singers — Curtis Mayfield, Parliaments etc. but more of this just isn't suitable for dancing — or do you dance differently in London? One thing that you want to really expose up here are the ego trippers and people — mostly DJs — who think that everything that is old and vaguely danceable must be good. These guys set themselves up as supermen because they've got records we haven't, someone's gotta put this right.

Finally, how do you choose your "It Will Stand"? Here is my top five.

1. Get Down With It — Little Richard

2. People, Get It Together — Eddie Floyd
3. Dance To The Rhythm Of Love — Patti Labelle and the Bluebells
4. Nut Rocker — B. Bumble and the Stingers
5. A Love Reputation — Denise LaSalle

AT THE DISCOTHEQUE: We're still getting letters about the Northern scene, this extract is from one A. J. Rimshaw of the Lodestar, Blackburn (which incidentally have a soul night every Monday. Their address: Ribchester Road, Clayton-Le-Dale, Blackburn). "The attack on the 'golden greats' of Leon Haywood and co. has been long awaited,

especially with the renewed interest in "soul". It was just a matter of who in the music press would have the interest and conviction to do it. Well done chaps! When the "big sounds" are played to the critical ear they do fall short on many points i.e. ill-produced, bad material, corny. Yet they still have a magic appeal especially, or possibly only, in the North.

They have an unbelievable following whilst the likes of James Brown, Dramatics and even King Floyd and Jean Knight fall flat dead. Possibly this is explained by the differences of dance approach. The strains of such as Joy Lovejoy and the

Prophets are perfect to accompany what has now become almost a tribal dance routine. (You can accurately tell where somebody comes from by the way he dances!). So called "soul" records that are big now include Frankl Valli 'Hurt Yourself', Mitch Ryder 'Breakout' and Dean Parrish 'Determination'. I like them, but soul? Soul in the north is old danceable stuff, ageless rhythms, more often than not sung by black Americans, but the Negro bit's just a coincidence".

Tony Cummings

NEWS, ENQUIRIES, OPINION

Mirrorpick



PETER JONES ON THE NEW SINGLES

Mary roots

MARY HOPKIN: Water, Paper And Clay; Jefferson (Apple 39).

An album track, but nevertheless in with very strong chances as a hit single. Unaccompanied voice at first, gradually leading into a concise and tight backing sound. Back to the roots, in a way, for Mary — a folksy piece with that crystal-clear voice doing a very good job. The finale with chorus is splendid. — CHART CHANCE.

DES O'CONNOR: For The Good Times; I've Got A Feeling You Don't Care (Columbia DB 8844). A Kris Kristofferson song for Des this time round. As ever he sings bang on the button, with that rather attractive vibrato, and there is charm a-plenty in this number for him to work on. It's all rather a plaintive scene, with the odd touch of optimism and the backing is best described as non-obtrusive, or even unobtrusive. A pleasant pop production. — CHART CHANCE.

IRENE SHEER: Many Rivers; Is It Me (Parlophone R 5930). There is just about everything on this one. A first-rate arrangement, some highly commercial percussive effects, a vocal workover by a girl who really does know how to sing — and a song that builds beautifully. It is, in short, a first-rate production and my earnest plea is that you listen to it, a couple of times to make sure, then buy it. Don't worry about the intro, which isn't all that impact-y. — CHART CHANCE.

BILL BLINKY: The Ballad Of Bill Blinky (MAM). Sort of highway-code stuff for kiddie-winkies, replete with sound effects.

ALAN RANDALL: Where Does Father Christmas Hang His Stocking (MAM 54). Bouncy festive-season Formby-styled and all pretty predictable good spirits.

SHAWN ELLIOT: Child Is Father To The Man (London). Folk-pop material and a very good song indeed — lyrically, anyway. Gentle backing and a very smooth vocal line.

Reggae release

THE TWINKLE BROTHERS twinkle pretty well on 'Miss Labba Labba' (Green Door), one of the best reggae releases of the week — a rippler of a production, full on charm, short on aggression.

From JOHN HOLT: 'Any More' (Jackpot), a slow-burning sort of ballad with some rather predictable lyrics. 'Stop The Train' by the WAILERS (Summit) is at a rather livelier tempo and features some very good harmony work.

'Machine Version' by the VERSION BOYS (Green Door) is a straightforward chugger with delayed vocal and a fair danceable aura. Good stuff from the GG ALL STARS on 'Rod Of Righteousness' (GG), spoken theme early on, a religious sort of atmosphere — but patchy.

And HUGH ROY tackles 'Earthquake' (Upsetter) with alertness, but it's a somewhat contrived sort of vocal line — very specialist.



MIDDLE OF THE ROAD: SLOW START — BUT IT SPEEDS UP.

Pert MOR: a hat-trick?

MIDDLE OF THE ROAD: Soley Soley; To Remind Me (RCA Victor 2151).

Nice repetitive titles these folk come out with... 'Chirpy Chirpy', 'Tweedle Tweedle', now 'Soley Soley'. This is a slow-starter, in terms of tempo, but soon speeds up and takes on an instantly commercial 'feel'. Can they make it a hat-trick of real giants? Positively, say I. Again, Sally dominates with that pert little voice and the harmonies behind are given full freedom within this production. The melody line is just ruddy insistent... it registers right away. Yep, they've done it again. — CHART CERT.

VARIOUS ARTISTS: Superstar (MCA). Including that title track, a maxi-single look at the 'Jesus Christ — Superstar' album, with Murray Head, Yvonne Elliman and choral effects all added in.

SHIRLEY BASSEY: Diamonds Are Forever; Pieces Of Dreams (United Artists UP 35293). John Barry-Don Black theme from the film of the same name. Great powerhouse blasts of brass punctuate her scene-setting verse. Once into the main chorus there's positively no holding her. All the power, the emotion, the sheer determination is there. Big soaring performance. She really is a larger-than-life star. — CHART CERT.

SOUTHERN COMFORT: Morning Has Broken (Harvest). Folksey and clean-cut delivery — it's a single of substantial imagery, but hard to see it break through as a chart entrant. Later harmonies very smooth.

FRESH MAGGOTS: Car Song (RCA Victor). Talented duo and some surprise moments in this single. Guitar, hand-clapping approach — quite a commercial song in its insistence. Has grow-on-you appeal, this. Could easily make it.

BLACK VELVET: African Velvet (Beacon). This came out some time ago, did reasonably well — but now there's a greater awareness of the Afro-rock scene. Hard, organ-powered stuff all the way.

JIGSAW: Keeping My Head Above Water (Philips). A rather complex vocal harmonic set, with some rather frenzied beat-busting activities. Could just work out, but it's somewhat contrived, though heavy.

LEDBETTER POSSUM: Saturday Morning, Saturday Night (Famous). A tinkling sort of approach on a song with a repetitive basic hook. Fair enough, but doesn't suggest hit potential. Listenable.



BARRY RYAN

Ryan's odd gimmick

BARRY RYAN: Can't Let You Go; When I Was A Child (Polydor 2001-256).

A Russ Ballard song this time. Brisk piano intro, fair old tempo and Barry doing a much-less cluttered vocal job over a basic boogie beat. His voice seems set a shade higher, but the energy is still there. The odd gimmick, up in the falsetto range comes in, but it's much less contrived than some of those earlier ones. Sounds like a hit to me. At least... a CHART CHANCE.

CARL SIMMONS AND ROCKHOUSE: Everything's Alright; I Was Hurt (RCA Victor). Good rocking revival of style and feeling — a lot of power in this one. Virtual fury in the way it builds up... lovely biting brass. Could do well.

AMERICAN RELEASES

ELVIS PRESLEY: I Just Can't Help Believin'; How The Web Was Woven (RCA 2158). Reputedly unexpected popular demand has forced these two tracks from the 'That's The Way It Is' soundtrack LP: in truth, El's current U.S. 45 is a dog which would probably bomb badly here. The much-featured (in the movie) B. J. Thomas oldie makes a nice bouncy topside, and is a good cheerful song.

THE COASTERS: Love Potion Number Nine; D. W. Washburn (Parlophone R 5931)... on Parlophone?! Veteran freaks will already be salivating at the prospect of the teaming represented herein; the Coasters back together with their old mentors, Leiber and Stoller, on



by JAMES HAMILTON

the old L&S-penned Clovers hit. The lineup may have changed but the sound hasn't, except that the production is full-sounding and great, with lovely plopping rhythm and flute (both reminiscent of 'Spill The Wine') and an overall hit feel to it. Yes, HIT.

THE BEACH BOYS: Student Demonstration Time; Don't Go Near The Water (Stateside SS 2194). You may have heard how this is the old classic 'Riot In Cell Block No. 9,' an early '50s hit by Leiber and Stoller for the Robins (who became the Coasters), with an up-dated lyric re-write by Mike Love — who has done a very good job, viz: 'The violence spread down South to where Jackson State brothers/Learnt not to say nasty things about Southern policemen's mothers'. It's a powerhouse slow rocker which can hold its head high next, to the original. Honestly.

In fact, 'Don't Go Near The Water', an ethereally pretty medium chugger with wah-wah 'water' effects, is the very good official A-side — but those of you who want that will also want the 'Surf's Up' LP from whence these come, especially as it contains the beautiful 'Disney Girls (1957)'. (By the way, do catch D. Wilson and J. Taylor in 'Two Lane Blacktop', which is much better than reported.)

HERB ALPERT AND THE TIJUANA BRASS: Darlin'; Montezuma's Revenge (A&M AMS 869). The lovely but under-rated Beach Boys oldie given a good brisk stomping smooth (although with a messily-done break halfway) instrumental workout. Typical bubbly bouncy flip.

VAN MORRISON: Wild Night; When That Evening Sun Goes Down (Warner Bros K 16120). It would be difficult to choose the best-tracks from Van's 'Tupelo Honey' LP as all are exemplary and the album is a must; however, these two are the liveliest and most obvious. Given a push, this might be his first solo hit here.

CARPENTERS: Merry Christmas Darling; Ticket To Ride; Saturday (A&M AME 601). A maxi, with the Carps' pretty sloppy U.S. hit of last year, their first (much-altered Beatle song) U.S. hit, and Richard's vocal B-side from 'Rainy Days And Mondays'. Fine for fans.

BURT BACHARACH: One Less Bell To Answer; (They Long To Be) Close To You (A&M AMS 873). Burt sings! (Well... he contributes some croaks to the girlie group on the treble strings-predominated flip, which sorely lacks the Carpenters' climatic massed 'Wahhh' ending). On the lovely A-side, with which the 5th Dimension deserved to hit, Cissy Houston takes the vocal honours (and honour she earns — she's great). Dead nice easy stuff.

SONNY AND CHER: All I Ever Need Is You; I Got You Babe (MCA MU 1145). Following Cher's solo success, the lovable duo are clicking U.S.-side with this plaintive lilter which contains some disconcerting early '60s Carole King-like melodic bits. The flip is an untidy live version.

MELANIE: Brand New Key (Buddah 2011105). From her own new U.S. label but still with Buddah here, Melanie's latest little girl voice outing is a pert catchy little ditty (with even some subdued Rock 'n' Roll harmony backing) which might just charm its way Chartwards. Good.

B. B. KING: Alexis' Boogie; Ain't Nobody Home (Probe PRO 546). Hard to believe, this guitar duet with Alexis (call him 'Grandpa of the British Blues') Korner is the very first acoustic guitar recording that B. B. has ever made (he's now planning to do a whole acoustic album). Alexis wrote this throbbing convoluted instrumental (which B. modestly reckons he still hasn't learnt!), although it does have much of the feel of 'Why I Sing The Blues' — which is no bad thing. Howard Tate's oldie on the other side is the official plug side — and is no big thing.

LEON RUSSELL: A Hard Rain's Gonna Fall; Me And Baby Jane (A&M AMS 866). Leon's due in town, and here's everyone's favourite track from his LP to welcome him. By Dylan, natch, it's done well with nervy rhythms and bouncy slow thud beat behind. Leon's distinctive phrasing. The dead slow melancholy flip is previously unissued and good for fans.

Mirrorpick/LPs

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

Green gets inside

AL GREEN: Al Green Gets Next To You (London SHU 8424).

In addition to having one of the most pleasing soul voices for ages, Al Green possesses not a little talent for writing. His hit single, 'Tired Of Being Alone', included here, is not the only evidence of this. 'You Say It', a previous single, and 'Right Now Right Now' are both solid, uptempo funkies, with inventive vocals on top of the hectic backings. Green's turn of phrase, in fact, is very much in the Otis Redding tradition... and we haven't really had anyone of Otis' class since his untimely death. What sets the seal of Green's recognition as a major new artist, though, are his treatments of such standards as 'Get Back', 'Light My Fire', 'The Letter' and, strangely, 'My Girl'. He teases them, neatly twisting his way around old clichés, with superb horns adding little kicks to Green's howls and groans. Al Green doesn't just get next to you — his favourite phrase — he gets inside you. B.M.

SHIRLEY COLLINS AND THE ALBION COUNTRY BAND

No Roses (Pegasus PEG 7). Tiger Hutchings co-produced this album and its an ambitious product. The backing musicians on what is largely traditional music with new arrangements, include Richard Thompson, Simon Nicol, Lol Coxhill, Dave Mattacks, Barry Dransfield, Royston Wood, Dolly Collins, Maddy Prior and loads more. It isn't as much a strict band as the best in the business combining for an album. The best aspect of this superb album is that the effect is reminiscent of the Fairports when they had a female lead vocalist (Sandy Denny), the best period of their career. Lovely stuff. L.G.

GEORGE GERDES Obituary

(UA UAS 29271). Folk singer and close buddy of Loudon Wainwright, George's accent sounds slightly forced and not a little like Loudon, but his songs stand the test. Very soft picking and subtle orchestration add a light jazz touch or highlight the folk aspect. The album, from the liner notes to the songs, is very personal and you have to appreciate George for what he is, rather than try to extract identification and a meaning for yourself. L.G.

NEIL DIAMOND Stones (Uni UNLS 121). Neil Diamond means good sounds guaranteed and that's what 'Stones' means. An album of mood, this contains a wider selection of writers than usual. His versions of Joni Mitchell's 'Chelsea Morning' and Randy Newman's 'I Think It's Going To Rain Today' are good attempts, but he really comes into his own on the lovely, soothing title track and the two versions of 'I Am I Said'. There are also very original renditions of Tom Paxton's 'Last Thing On My Mind', Leonard Cohen's 'Suzanne' and the Brel/McKuen number, 'If You Go Away'. The use of strings here is so tasteful, Neil's voice just oozes emotion. Beautiful record. L.G.

VARIOUS ARTISTS Black Soul Explosion (Ember SE 8009). The artists involved in this collection include Tony and Tyrone, Dee Edwards, Mary Fraser Jones and a whole host of others. There's fair excitement, occasional gentleness. Party-time material.

PHILLIP JOHN LEE Guitar Kaleidoscope (Chapter One LRS 5003). Young virtuoso guitarist on self-penned items, plus some traditional airs, plus Spanish material. A strong demonstration of a remarkable technique.



DR. JOHN

Hypnotic Dr. John

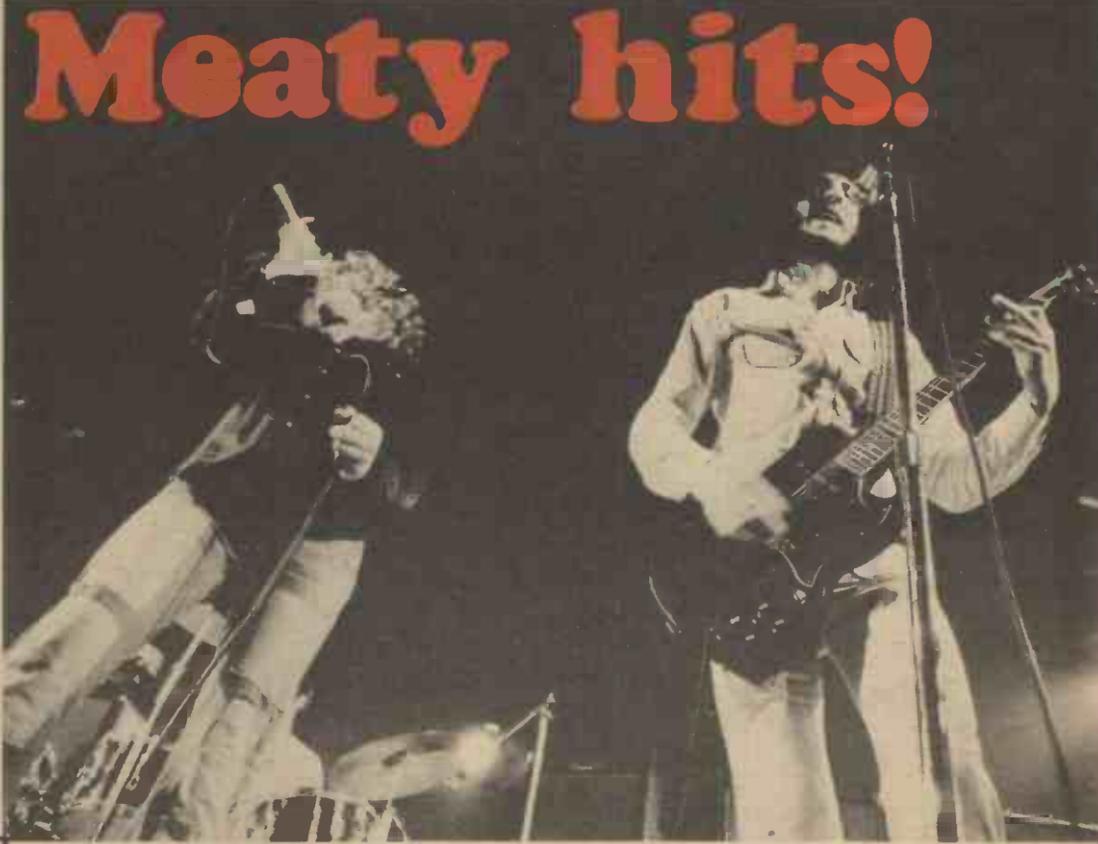
DR JOHN, THE NIGHT TRIPPER: The Sun, Moon And Herbs (Atlantic 2400161).

You gotta watch out with this one... Dr John might just leap out and get you with a voodoo spell. Whatever the good doctor threatens, however, it can't detract from the sheer hypnotic presence of the music. The session musician list is quite formidable and the following sampler should be enough to give you an idea of what goes on: Mick Jagger, Eric Clapton, Carl Radle, Bobby Keys, Tammi Lynn, The Memphis Horns, etc. Now you might expect Mac Rebennack (Dr John) to be slightly swamped by that bag of goodies... but not a bit of it. Instead he holds them under his sway and uses them, really uses them to steam out those snake rhythms and hot jungle vocals. That's where Rebennack's real strength is, in getting mystery into the music. For he depends not on melody, or a good voice or on virtuoso piano from himself, but upon projecting a powerful mood right through the album. Dr John has done it again. B.M.

THE WHO: Meaty Beaty Big And Bouncy

(Track Super 2406 006). Fourteen of the best numbers the Who or anybody else has ever written. You know them all, but here they are in continuous order: 'I Can't Explain', 'The Kids Are Alright', 'Happy Jack', 'I Can See For Miles', 'Pictures Of Lily', 'My Generation', 'The Seeker', 'Anyway, Anyhow, Anywhere', 'Pinball Wizard', 'Legal Matter', 'Boris The Spider', 'Magic Bus', 'Substitute', 'I'm A Boy'. Terrific packaging and excellent sound reproduction from the oldest to the newest. Quite simply a mandatory inclusion in every collection — great inside sleeve photo of the old Railway Hotel, Harrow Wealdstone with a Who poster advertising them at four bob a ticket. L.G.

RAY RUSSELL Quintet Live At The ICA (RCA SF 8214). Free-form avant-garde jazz with cosmic undertones, interesting sleeve notes and lots of grating sounds that fall together better if you can completely immerse yourself in the music. Not easy listening.



ROGER DALTRY AND PETE TOWNSHEND: A SHORT HISTORY OF THE WHO

A 'best of' album from the Who

BELL & ARC

Bell & Arc (Charisma CAS 1053). Doesn't Graham Bell scream well? Together with a sterling bunch of musicians called Arc and the vocal aid of Linda Lewis, Lisa Strike and Judy Powell, he thrashes into his own 'High Priest Of Memphis' and emerges with a finished product not dissimilar to Mad Dogs And Englishmen. Mind You, hearken to 'Keep A Wise Mind' and if there isn't more than a touch of early Jagger there then I'll boil my old socks for soup. Oh, and what about the way he sings 'So Long Marianne' just like Cocker in the subdued passages, but doesn't quite make it in the "up" chorus? Well, I suppose that's what he has to do... and he certainly does it. Arc, meanwhile, are sterling. They just are there all the time, plunging up with a very full sound when required and equally able to lay off when it counts. Not spectacular, of course, but more than making up for Bell's special form of disease, acute anaemia of the talent veins. B.M.

NAZARETH

Nazareth (Pegasus PEG 10). Possibly the principal reason you will be inspired to either love or loathe Nazareth is through their stage act. It's very much in the vein or, say, Uriah Heep or Deep Purple... and every bit as effective. In other words, I doubt if you would buy Nazareth's first album on its merits alone. Not that it's a bad album, for it has its share of good ideas, some more acceptable than others. The Scottish quartet seem happier in their riff-based moments, like 'Red Light Lady', which has an

intelligent arrangement to fill out the meatless words. And 'Witchdoctor Woman' is as screaming and raunchy as anything in the Led Zeppelin idiom. The one main failing of 'Nazareth' as an album is its lack of consistency. 'Morning Dew', the only non-original song they attempt, is rather empty, even for that doomy epic. And what could have been a mammoth closer, 'King Is Dead', only half gets there, the wild string arrangement proving more than the actual song can take. It's a fair enough start, though, so it's all down to the club to have a look at Nazareth, methinks. B.M.

VAN DER GRAAF GENERATOR

Pawn Hearts (Charisma 1051). I have to confess complete ignorance of precisely what Van Der Graaf Generator are trying to achieve. Really. Their music is forever verging on the hysterical and, I suppose, if you should have a particular penchant for the unbalanced, then this is the vinyl platter you've been waiting for kids. As musicians they are certainly more than competent. Flurries of time changes, weird voicings and intricate arrangements, especially on Side Two 'A Plague Of Lighthouse Keepers', a concept of sorts. But I do grow weary of endless meanderings and that, to me, is what 'Pawn Hearts' ends up as. B.M.

GENESIS

Nursery Cryme (Charisma CAS 1052). An album that is a little too hysterical for me, but will no doubt find appeal with afficiandos of the offbeat. Sample, for instance, the delights of the rapid

'Harold The Barrel', an entrancing play set to music. There is effective use of mellotron during the closing track, 'The Fountain Of Salmacis', which roars along in fine fashion. The lyrical twists are cute, too, and 'Salmacis' deals with Hermaphrodites without self-consciousness. Often powerful... but somehow lacking in vision. B.M.

GUESS WHO

So Long, Bannatyne (RCA Victor SF 8216). Some straightforward rock from Guess Who, who haven't had too much success here considering they're probably one of the best commercial rock groups around today. 'Rain Dance' is an atmospheric piece of whimsy and the set has enough power, guts and even subtlety, to deserve success.

BILLY COX

Nitro Function (Pye International NSPL 28158). The memory of Hendrix permeates throughout this LP — 'Message' is the title track and a good bit of recording it is too. Cox's group has bridged the soul-heavy gap and come up with some fine excursions, with girly vocals on a batch of original numbers and the powerhouse Kinks oldie 'You Really Got Me'. Hendrix fans will dig... but Cox has a lot going with this group.

PHIL BRADY AND THE RANCHERS

A Little Bit Country (Philips 6414107). Well, quite a bit country in fact. Liverpool team well into the modern country field, and including 'Me And Bobby McGee', 'We Were Made For Each Other'. Above average material.

VARIOUS ARTISTS

Great Country Gold (Philips 6414014). Songs originally made famous by top American country names — now served up by such as Ray Dexter, Phil Brady and Mountain Dew — and including a couple of good tracks from Marvin Rainwater.

GERALDINE Geraldine (Beltona SBE 128). A thoughtful, expressive set, mostly of "people" songs — a young Irish girl who has the knack of caressing lyrics. Couple of good Gordon Lightfoot songs, and a special reading of the John-Taupin 'Skyline Pigeon'.

JOHNNY CASH

The Man, The World, His Music (Philips Sun 6641008). A very valuable two-album set retailing at a shade under two quid. Starting with 'Born To Lose', 'Story Of A Broken Heart' and so on... recordings going back to 1958, then to the early sixties. Twenty-two titles and of obvious historic interest. But... there are quite a few surprisingly weak moments of below-par production.

VARIOUS ARTISTS

Solid Gold Old Town (Atlantic 2400 192). Good old golden oldies, re-processed for stereo, and including items by the Fiestas, the Keytones, Robert and Johnny, Billy Bland 'Let The Little Girl Dance', and 'The Wedding' by The Solitaires. New York sounds.

MIKIS THEODORAKIS

Conducts Theodorakis' (Polydor 2489 035). With two singers added to cope with the lyrics of Manos Eleftheriou, this is a swirling, Greek swamped set with some excellent changes of orchestral mood.

LA BANDA DEL MANDOLINO

Mandolin Magic (Polydor 2489 038). Material as wide-ranging as 'O Sole Mio' and 'Ciribiribin' — a massed mandolin sound of extreme plunkiness — well-directed by Norrie Paramor.

STAMFORD BRIDGE

The First Day Of Your Life (Penny Farthing PELS 515). Good, tight harmonies from a team who are now on their second album. Formed to commemorate the footballing 'Chelsea', they are built round Russ Alquist, Ken Lewis and John Carter. A musicianly album which deserves attention.

CHARISMA IS BLOWING A STORM

LINDISFARNE



CAS1050

MONTY PYTHON



CAS1049

BELL + ARC



CAS1053

GENESIS



CAS1052

VAN DER GRAAF GENERATOR



CAS1051



AUDIENCE



CAS1032

PICK OF THE HOT U.S. RELEASES

SLY & THE FAMILY STONE: Family Affair; Luv N' Haight (Epic). The first new product from the Family Stone (other than "live" material) in virtually two years, since the cataclysmic "Thank You Falettinme Be Mice Elf Agin", this single from the new "There's A Riot Goin' On" LP has beaten its parent album to the very top of its respective Chart. Obviously long awaited and much anticipated, its meteoric rise is not surprising except for the fact that, compared with much of the group's past output, this single is merely "nice" without being a real killer.

It shows Sly and the gang in a funky but subdued mood: starting the insinuous wah-wah and plopping, thudding rhythm in the same light way as it continues throughout, they keep all the sound on the same inter-related quiet monotone level. The title line is repeated by a Lennon-ish voice before the husky, slurring, almost Havens-ish lead voice (Sly?) handles the main lyric, which is about the strength of family ties and obligations. Amongst all this there are unobtrusive interspersions of electric piano and wah-wah lead guitar.

I have always been a bit doubtful about the expression "laid back", but, by my own definition of its meaning, I reckon that you could apply it pretty accurately to 'Family Affair'. One virtue of the low-key quality of the record is that it is, in its way, completely compulsive - it cries out to be played over and over again, so that it is a shame the side does not last longer. The flip is rather rougher and more aggressive, in the group's old style, and (consequently?) less impressive.

JAMES BROWN: My Part/Make It Funky - Parts 3 & 4 (Polydor). Indeed, this is another two sides of the incredible funk rhythm

that Mr. J. B. whipped up on 'Make It Funky - Parts 1 & 2', and, despite the label saying "(Instrumental)", it features Mr. Brown exhorting his cohorts with scat "ga ga ga ga, goo ga goo goo ga" noises and vocal encouragement to guitarist Coleman to "Give us a little bit of B.B. King", and to trombonist Red to "Slide your Slide".

The real joy of this record is contained in the basic riff and contagious rhythm, which, as on 'Parts 1 & 2', is made so powerful by the rock-solid thundering bass. This rhythm is (yes, I know, you're credulous as hell) one of the very best that James Brown has ever come up with - in fact, its only rival must be that of 'There Was A Time' - so that 'Parts 3 & 4' are just as vital as the earlier record... if not more so, because there is an added gaiety to this one.

Unfortunately, this has now been eclipsed in the U.S. Charts by J. B.'s almost simultaneously-released 'I'm A Greedy Man - Parts 1 & 2'... well, you know, Christmas is comin', and new material is a better bet for the Top 50 (which is where it's at, right now).

DONNIE ELBERT: Where Did Our Love Go; That's If You Love Me (All Platinum). Rumoured to be the first British release out of Mojo's rumoured association with the great Stang/All Platinum labels, veteran Donnie's re-working of the Supremes' oldie could so easily have been rather uninteresting. In fact, it's brilliant.

This isn't so surprising really, considering Donnie's track record, which started in the mid '50s with the superb 'What Can I Do', a piercing ballad that, together with his later 'Who's It Gonna Be', is a cherished favourite of West Indian audiences.

the doctor

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

- | | | | | |
|----|----|--|---|----------------|
| 1 | 5 | FAMILY AFFAIR | Sly and the Family Stone | Epic |
| 2 | 1 | THEME FROM "SHAFT" | Isaac Hayes | Enterprise |
| 3 | 3 | BABY I'M-A WANT YOU | Bread | Elektra |
| 4 | 4 | HAVE YOU SEEN HER | Chi-Lites | Brunswick |
| 5 | 2 | GYPSIES, TRAMPS AND THIEVES | Cher | Kapp |
| 6 | 7 | GOT TO BE THERE | Michael Jackson | Motown |
| 7 | 14 | OLD FASHIONED LOVE SONG | Three Dog Night | Dunhill |
| 8 | 10 | THE DESIDERATA | Les Crane | Warner Bros |
| 9 | 9 | ROCK STEADY | Aretha Franklin | Atlantic |
| 10 | 6 | IMAGINE | John Lennon | Apple |
| | | | | |
| 11 | 12 | ALL I EVER NEED IS YOU | Sonny & Cher | Kapp |
| 12 | 13 | EVERYBODY'S EVERYTHING | Santana | Columbia |
| 13 | 18 | CHERISH | David Cassidy | Bell |
| 14 | 8 | PEACE TRAIN | Cat Stevens | A&M |
| 15 | 33 | BRAND NEW KEY | Melanie | Neighborhood |
| 16 | 16 | TWO DIVIDED BY LOVE | Grass Roots | Dunhill |
| 17 | 19 | A NATURAL MAN | Lou Rawls | MGM |
| 18 | 20 | RESPECT YOURSELF | Staple Singers | Stax |
| 19 | 23 | STONES | Neil Diamond | Uni |
| 20 | 25 | SCORPIO | Dennis Coffey and the Detroit Guitar Band | Sussex |
| | | | | |
| 21 | 17 | EASY LOVING | Freddie Hart | Capitol |
| 22 | 27 | WHERE DID OUR LOVE GO | Donnie Elbert | All Platinum |
| 23 | 11 | MAGGIE MAY/REASON TO BELIEVE | Rod Stewart | Mercury |
| 24 | 29 | THEME FROM "SUMMER OF '42" | Peter Nero | Columbia |
| 25 | 28 | SUPERSTAR (Remember How You Got Where You Are) | Temptations | Gordy |
| 26 | 15 | YO YO | Osmond Brothers | MGM |
| 27 | 35 | YOU ARE EVERYTHING | Stylistics | Avco |
| 28 | 30 | WILD NIGHT | Van Morrison | Warner Bros |
| 29 | 22 | INNER CITY BLUES (Make Me Wanna Holler) | Marvin Gaye | Tamla |
| 30 | 26 | ONE TIN SOLDIER | Coven | Warner Bros |
| | | | | |
| 31 | 38 | (I Know) I'M LOSING YOU | Rod Stewart | Mercury |
| 32 | - | HEY GIRL/ I KNEW YOU WHEN | Donny Osmond | MGM |
| 33 | 24 | QUESTIONS 67 & 68/I'M A MAN | Chicago | Columbia |
| 34 | - | AMERICAN PIE | Don McLean | United Artists |
| 35 | 32 | ABSOLUTELY RIGHT | Five Man Electrical Band | Lionel |
| 36 | - | SUNSHINE | Jonathan Edwards | Capricorn |
| 37 | 50 | AN AMERICAN TRILOGY | Mickey Newbury | Elektra |
| 38 | 48 | BEHIND BLUE EYES | Who | Decca |
| 39 | 43 | I'M A GREEDY MAN | James Brown | Polydor |
| 40 | 45 | YOUR MOVE | Yes | Atco |
| | | | | |
| 41 | 39 | SHE'S ALL I GOT | Freddie North | Mankind |
| 42 | 49 | GRANDMA'S HANDS | Bill Withers | Sussex |
| 43 | - | DROWNING IN A SEA OF LOVE | Joe Simon | Spring |
| 44 | - | ONE MONKEY DON'T STOP NO SHOW | Honey Cone | Hot Wax |
| 45 | - | CAN I GET A WITNESS | Lee Michaels | A&M |
| 46 | 41 | TILL | Tom Jones | Parrot |
| 47 | 40 | I'D LOVE TO CHANGE THE WORLD | Ten Years After | Columbia |
| 48 | - | HALLELUJAH | Sweathog | Columbia |
| 49 | 42 | LOVE | Lettermen | Capitol |
| 50 | - | FRIENDS WITH YOU | John Denver | RCA |

albums

- | | | | |
|----|----|--|-----------------------------------|
| 1 | 1 | SANTANA | Columbia |
| 2 | 3 | TEASER & THE FIRECAT | Cat Stevens A&M |
| 3 | 2 | SHAFT Soundtrack | Isaac Hayes Enterprise/MGM |
| 4 | 5 | THERE'S A RIOT GOIN' ON | Sly and the Family Stone Epic |
| 5 | 6 | TAPESTRY | Carole King Ode |
| 6 | 4 | IMAGINE | John Lennon Apple |
| 7 | 7 | AT CARNEGIE HALL | Chicago Columbia |
| 8 | 36 | LED ZEPPELIN | Atlantic |
| 9 | 9 | EVERY PICTURE TELLS A STORY | Rod Stewart Mercury |
| 10 | 8 | HARMONY | Three Dog Night Dunhill |
| | | | |
| 11 | 13 | MEATY, BEATY, BIG & BOUNCY | Who Decca |
| 12 | 12 | TO YOU WITH LOVE | Donny Osmond MGM |
| 13 | 15 | STONES | Neil Diamond Uni |
| 14 | 11 | CARPENTERS | A&M |
| 15 | 14 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE | Chi-Lites Brunswick |
| 16 | 18 | CHER | Kapp |
| 17 | 16 | SOUND MAGAZINE | Partridge Family Bell |
| 18 | - | TV CAST All In The Family | Atlantic |
| 19 | 20 | JESUS CHRIST, SUPERSTAR | Various Artists Decca |
| 20 | 10 | EVERY GOOD BOY DESERVES FAVOUR | Moody Blues Threshold |
| | | | |
| 21 | 21 | MASTER OF REALITY | Black Sabbath Warner Bros |
| 22 | 19 | RAM | Paul and Linda McCarthy Apple |
| 23 | 24 | PERFORMANCE: ROCKIN' THE FILLMORE | Humble Pie A&M |
| 24 | - | MADMAN ACROSS THE WATER | Elton John Uni |
| 25 | 25 | WHAT'S GOING ON | Marvin Gaye Tamla |
| 26 | 22 | WHO'S NEXT | Who Decca |
| 27 | 27 | TUPELO HONEY | Van Morrison Warner Bros |
| 28 | 28 | BARBRA JOAN STEISAND | Columbia |
| 29 | 17 | RAINBOW BRIDGE | Jimi Hendrix/Soundtrack Reprise |
| 30 | 33 | AQUALUNG | Jethro Tull Reprise |
| | | | |
| 31 | 31 | TEA FOR THE TILLERMAN | Cat Stevens A&M |
| 32 | 32 | LIVE | Fifth Dimension Bell |
| 33 | 37 | OTHER VOICES | Doors Elektra |
| 34 | 29 | MUD SLIDE | Slim James Taylor Warner Bros |
| 35 | 23 | GOIN' BACK TO INDIANA | Jackson Five/TV Soundtrack Motown |
| 36 | 30 | BLESSED ARE... | Joan Baez Vanguard |
| 37 | 47 | SONNY & CHER LIVE | Kapp |
| 38 | 26 | ARETHA'S GREATEST HITS | Aretha Franklin Atlantic |
| 39 | 39 | EASY LOVING | Freddie Hart Capitol |
| 40 | - | E PLURIBUS FUNK, GRAND FUNK RAILROAD | Grand Funk Railroad Capitol |
| | | | |
| 41 | 41 | ROOTS | Curtis Mayfield Curtom |
| 42 | - | GATHER ME | Melanie Neighborhood |
| 43 | 46 | LIVE AT CAESAR'S PALACE | Tom Jones Parrot |
| 44 | 40 | 5TH | Lee Michaels A&M |
| 45 | 42 | DONNY OSMOND ALBUM | MGM |
| 46 | 35 | BARK | Jefferson Airplane Grunt |
| 47 | 38 | WELCOME TO THE CANTEEN | Traffic, Etc United Artists |
| 48 | 50 | ROUGH & READY | Jeff Beck Group Epic |
| 49 | - | AMERICAN PIE | Don McLean United Artists |
| 50 | 49 | CHICAGO TRANSIT AUTHORITY | Columbia |

JAMES HAMILTON'S DISCOTHEQUE PICKS

- UNTRIED BUT SHOULD BE GOOD**
- KENNY BALL:** When You Wish Upon A Star (Pye 7N 45107) E1
- THE COASTERS:** Love Potion No. 9 (Parlophone R 5931) R&B/Pop
- TRIED AND TRUE**
- WILLIE TEE:** Thank You John; Teasin' You maxi (Mojo 2092025) R&B
- IKE & TINA TURNER:** Doin' It (UA UP 35310) R&B/EL
- ELVIS PRESLEY:** Jailhouse Rock; Teddy Bear; Are You Lonesome Tonight (RCA Maximillion 2134) R&R/EL
- ELVIS PRESLEY:** All Shook Up (RCA 1088) R&R
- THE MARCELS:** Blue Moon (Pye Mini Monster PMM 2002) R&B/R&R
- DONOVAN:** Mellow Yellow; There Is A Mountain; Sunshine Superman (Pye Mini Monster PMM 104) Mod
- AL GREEN:** most of the album (LP, 'Gets Next To You' London SHU 8424) R&B

BILLBOARD'S BIG HIT PREDICTIONS



SONNY AND CHER

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 likely to make the highest chart gains NEXT WEEK in the USA. It's a well-in-advance guide to new hits, many of which will make it in Britain.

- | | |
|---|--|
| SONNY & CHER, All I Ever Need Is You | MONKEY DON'T STOP NO SHOW |
| THREE DOG NIGHT, An Old Fashioned Love Song | JONATHAN EDWARDS, Sunshine |
| DAVID CASSIDY, Cherish | SWEATHOG, Hallelujah |
| NEIL DIAMOND, Stones | DON McLEAN, American Pie |
| TEMPTATIONS, Superstar (Remember How You Got Where You Are) | DONNY OSMOND, Hey Girl/I Knew You When |
| MELANIE, Brand New Key | RARE EARTH, Hey Big Brother |
| STYLISTICS, You Are Everything | TOMMY JAMES, Nothing to Hide |
| HONEY CONE, One | |



TOMMY JAMES



THE SOUTH AFRICAN Broadcasting Corporation has banned all the music from 'Jesus Christ Superstar' following complaints from churches and cultural bodies in the republic.....if it flops, will BLUE MINK call it 'Sunday Bloody Sunday'?.....great to see BOB DYLAN's Greatest Hits Volume Two includes five songs never before released.....RM sad to hear of blues singer JUNIOR PARKER's death in Illinois..... current TV Times going just a little overboard for Lovelace Watkins - but then, who hasn't?

New Elektra artist CYRUS FARYAR apparently maintains a huge secluded hideaway in California where he houses wandering musicians. Among the wanderers present to launch his new album were JOHN SEBASTIAN, DOUG WESTON, MIKE NESMITH and MAMA CASS.....JOHN WILLIAMS scoring the new JOHN WAYNE epic 'The Cowboys'.....SUPREMES/FOUR TOPS newie massively reminiscent of JAMES & BOBBY PURIFY's 'Let Love Come between Us'.....BBC should release the soundtrack from last Thursday's 'Magic Roundabout' - a delightful little tune..... CAT STEVENS' 'Teaser And The Firecat' has qualified for a gold disc in Australia prior to its release date.

As if ELVIS and 'The King' weren't enough, PRESLEY fans can now cringe to a jug band revival of 'Jailhouse Rock'..... BOB HARRIS not only one of the most popular, but one of the nicest DJ's going.....next to 'Shaft', the best movie soundtrack LP currently on release is 'Taking Off', featuring IKE & TINA TURNER, CARLY SIMON and the INCREDIBLE STRING BAND.....if TONY BLACKBURN is now on a 'melodic similarities' kick, we trust he'll find better examples to support it than his comparison between MAC and KATIE KISSOON's 'I Found My Freedom' and 'Blueberry Hill'.

RM's CHRISTINE MACKIE seen smiling hungrily at ED STEWART on last week's Top Of The Pops.....after the Empire Pool performance at Wembley, LED ZEPPELIN's ROBERT PLANT made a point to congratulate CBS group HOME on a fine performance and their music being "a breath of fresh air".....Philips recording artist KAMAHL looks vaguely like JOHNNY MATHIS.....everybody in the world seen boozing and frolicking to dance hall comedians, drag acts and crooners at the Charisma/B&C Records Christmas and anniversary blast, held at London's Lyceum.

To follow on from ELTON JOHN and the FACES, RM's BILL McALLISTER's new prediction for success goes to new group BYZANTIUM.

16 NONSTOP HITS **ONLY 99p**

mike morton congregation

Spanish Harlem • Sultana • Brandy Butterfly • Keep On Dancing • Simple Game I'm Leaving • Mamy Blue And eight other great hits.

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the 50

RECORD MIRROR

singles albums

This Week		Last Week		Weeks in Chart	Singles	Albums			
1	2	1	2						
1	1	6	COZ I LUV YOU Slade	Polydor 2058 155	1	10	2	THE NEW LED ZEPPELIN ALBUM	Atlantic 2401 012
2	3	4	ERNIE (The Fastest Milkman In The West)	Benny Hill Columbia DB 8833	2	1	4	TOP OF THE POPS Vol 20 Various	Hallmark SHM 755
3	2	4	JEEPSTER T. Rex	Fly BUG 16	3	-	-	PICTURES AT AN EXHIBITION Emerson, Lake and Palmer	Island HELP 1
4	4	5	GYPYSY TRAMPS AND THIEVES Cher	MCA MU 1142	4	5	6	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
5	5	5	JOHNNY REGGAE Piglets	Bell BLL 1180	5	6	9	ELECTRIC WARRIOR T. Rex	Fly HIFLY 6
6	14	3	TOKOLOSHE MAN John Kongos	Fly BUG 14	6	2	18	EVERY PICTURES TELLS A STORY Rod Stewart	Mercury 6338 063
7	8	7	BANKS OF THE OHIO Olivia Newton-John	Pye 7N 25568	7	-	-	FRAGILE Yes	Atlantic 2401 019
8	6	7	TILL Tom Jones	Decca F 13236	8	8	3	THIS IS POURCEL Franck Pourcel/Studio Two	STWO 7
9	7	7	I WILL RETURN Springwater	Polydor 2058 141	9	4	7	MOTOWN CHARTBUSTERS Vol 6 Various	Tamla Motown STML 11191
10	12	7	RUN BABY RUN Newbeats	London HL 10341	10	7	17	TAPESTRY Carole King	A&M/Ode AMLS 2025
11	21	3	SOMETHING TELLS ME (SOMETHING IS GONNA HAPPEN TONIGHT) Cilla Black	Parlophone R 5924	11	11	8	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
12	10	6	SURRENDER Diana Ross	Tamla Motown TMG 792	12	20	2	TWELVE SONGS OF CHRISTMAS Jim Reeves	RCA International INTS 1188
13	18	4	SING A SONG OF FREEDOM Cliff Richard	Columbia DB 8836	13	12	6	THE CARPENTERS	A&M AMLS 63502
14	9	14	MAGGIE MAY/REASON TO BELIEVE Rod Stewart	Mercury 6052 097	14	3	3	MEDDLER Pink Floyd	Harvest SHVL 795
15	44	2	NO MATTER HOW I TRY Gilbert O'Sullivan	MAM 53	15	16	8	THE WORLD OF YOUR 100 BEST TUNES	Decca S/PA 112
16	-	-	THEME FROM SHAFT Isaac Hayes	Stax 2025 069	16	-	-	RAINBOW BRIDGE Jimi Hendrix	Reprise K 44159
17	23	19	FOR ALL WE KNOW Shirley Bassey	United Artists UP 35267	17	15	2	SURFS UP Beach Boys	Stateside SLS 10313
18	15	9	THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez	Vanguard VRS 35138	18	9	4	SANTANA III	CBS 69015
19	13	11	LOOK AROUND Vince Hill	Columbia DB 8804	19	13	7	HOT HITS No 7 Various	MFP 5236
20	19	7	LET'S SEE THE ACTION Who	Track 2094 012	20	33	9	YESTERDAY'S MEMORIES James Last and His Orchestra	Contour 2870 117
21	32	4	FIREBALL Deep Purple	Harvest HAR 5045	21	14	9	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
22	30	6	RIDERS ON THE STORM Doors	Elektra K 12021	22	21	9	WORLD OF YOUR 100 BEST TUNES Vol 2	Decca S/PA 155
23	11	9	TIRED OF BEING ALONE Al Green	London HL 10337	23	17	6	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
24	16	11	WITCH QUEEN OF NEW ORLEANS Redbone	Epic EPC 7351	24	23	8	WORLD OF MANTOVANI Vol 2	Decca S/PA 36
25	38	3	IS THIS THE WAY TO AMARILLO Tony Christie	MCA MKS 5073	25	-	1	IF I RULED THE WORLD Harry Secombe	Contour 6870 501
26	36	3	HOOKED ON A FEELING Jonathan King	Decca F 13241	26	22	8	WORLD OF MANTOVANI	Decca S/PA 1
27	42	2	IT MUST BE LOVE Labi Siffre	Pye 7N 25572	27	18	18	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor	Warner Bros K 46085
28	50	2	SOFTLY WHISPERING I LOVE YOU Congregation	Columbia DB 8830	28	32	18	BIG WAR MOVIE THEMES Geoff Love and His Orchestra	MFP 5171
29	34	3	YOU GOTTA HAVE LOVE IN YOUR HEART Supremes/Four Tops	Tamla Motown TMG 793	29	19	16	JIM REEVES' GOLDEN RECORDS	RCA International INTS 1070
30	25	7	CHINA TOWN Move	Harvest HAR 5043	30	37	5	THIS IS MANUEL	Studio Two STWO 5
31	22	11	SULTANA Titanic	CBS 5365	31	-	-	SMASH HITS 1971 Various	MFP 5229
32	17	9	BRANDY Scott English	Horse Hoss 7	32	-	-	WHAT NOW MY LOVE Shirley Bassey	MFP 5230
33	27	12	KEEP ON DANCING Bay City Rollers	Bell BLL 1164	33	-	-	ELVIS' CHRISTMAS ALBUM	RCA International INTS 1126
34	20	11	SIMPLE GAME Four Tops	Tamla Motown TMG 785	34	29	2	CLOSE TO YOU Carpenters	A&M AMLS 998
35	29	16	DID YOU EVER Nancy and Lee	Reprise K 14093	35	39	2	NON-STOP 20 Vol 4 Various	Plexium PXMS 1006
36	24	12	SUPERSTAR/FOR ALL WE KNOW Carpenters	A&M AMS 864	36	25	2	FOUR TOPS GREATEST HITS Vol 2	Tamla Motown STML 11195
37	28	13	FREEDOM COME, FREEDOM GO Fortunes	Capitol CL 15693	37	-	1	THE INTIMATE JIM REEVES	RCA International INTS 1256
38	26	11	TWEEDLE DEE TWEEDLE DUM Middle of the Road	RCA 2110	38	38	2	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
39	31	4	BURUNDI BLACK Burundi Stephenson Black	Barclay BAR 3	39	-	-	DEUCE Rory Gallagher	Polydor 2383 076
40	33	9	LADY LOVE BUG Clodagh Rodgers	RCA 2117	40	-	1	SOUND OF MUSIC Soundtrack	RCA SB/RB 6616
41	-	-	I JUST CAN'T HELP BELIEVING Elvis Presley	RCA 2158	41	24	13	WHO'S NEXT The Who	Track 2408 102
42	49	2	BACK ON THE ROAD Marmalade	Decca F 13251	42	-	1	TOTAL SOUND Various	Studio Two STWO 4
43	39	15	YOU'VE GOT A FRIEND James Taylor	Warner K 16085	43	-	1	ANDY WILLIAMS GREATEST HITS	CBS 63920
44	37	10	MAMY BLUE Roger Whittaker	Columbia DB 8822	44	27	2	TOM JONES LIVE AT CAESAR'S PALACE	Decca DKL 1/1-1/2
45	-	-	MORNING Val Doonican	Philips 6006 177	45	-	1	SWEET BABY JAMES James Taylor	Warner Bros K 46043
46	40	12	BUTTERFLY Danyel Gerard	CBS 7454	46	42	6	ALL TIME PARTY HITS Joe Loss	MFP 5227
47	-	-	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson	CBS 7449	47	30	11	FIREBALL Deep Purple	Harvest SHVL 793
48	43	27	CHIRPY CHIRPY CHEEP CHEEP Middle of the Road	RCA 2047	48	-	-	BEST OF BACHARACH Strings for Pleasure	MFP 1431
49	-	-	KARA KARA New World	RAK 123	49	-	-	BREAKTHROUGH Various	MFP 1334
50	48	2	HEY AMERICA James Brown	Mojo 2093 006	50	-	1	IN SEARCH OF SPACE Hawkwind	United Artists UAS 29202

TOP 50 compiled for Record Mirror, BBC, Record & Tape Retailer and Billboard from a panel of 300 shops by the British Market Research Bureau.

top producers 5 years ago 10 years ago

- 1 Chas Chandler
- 2 Walter J. Riddley
- 3 Tony Visconti
- 4 Snuff Garrett
- 5 Jonathan King
- 6 Gus Dudgeon
- 7 Welch/Farrar
- 8 Gordon Mills
- 9 Phil Cordell/Dave Williams
- 10 -
- 11 George Martin
- 12 Ashford/V. Simpson
- 13 Norrie Paramor
- 14 Rod Stewart
- 15 Gordon Mills
- 16 Isaac Hayes
- 17 Johnny Harris
- 18 Jack Lothrop
- 19 Norman Newell
- 20 Who/Glyn Johns
- 21 Deep Purple
- 22 Bruce Botnick/Doors
- 23 W. Mitchell/Al Green
- 24 Pat & Lolly Vegas
- 25 M. Murray/P. Callander
- 26 Jonathan King
- 27 Labi Siffre
- 28 John Burgess
- 29 Clay McMurray
- 30 R. Wood/J. Lynne

- 1 1 GOOD VIBRATIONS Beach Boys
- 2 4 GIMME SOME LOVING Spencer Davis
- 3 10 GREEN GREEN GRASS OF HOME Tom Jones
- 4 3 REACH OUT I'LL BE THERE Four Tops
- 5 2 SEMI-DETACHED SUBURBAN MR. JAMES Manfred Mann
- 6 5 HIGH TIME Paul Jones
- 7 6 HOLY COW Lee Dorsey
- 8 7 STOP STOP STOP Hollies
- 9 - WHAT WOULD I BE Val Doonican
- 10 9 IF I WERE A CARPENTER Bobby Darin

- 1 4 TOWER OF STRENGTH Frankie Vaughan
- 2 1 TAKE GOOD CARE OF MY BABY Bobby Vee
- 3 2 HIS LATEST FLAME Elvis Presley
- 4 5 MOON RIVER Danny Williams
- 5 6 THE TIME HAS COME Adam Faith
- 6 3 BIG BAD JOHN Jimmy Dean
- 7 8 TAKE FIVE Dave Brubeck
- 8 7 WALKIN' BACK TO HAPPINESS Helen Shapiro
- 9 10 I'LL GET BY Shirley Bassey
- 10 - MIDNIGHT IN MOSCOW Kenny Ball

Finding Fanny

"WHO RUNS this show?", I said to the four birds.

"June's the bitch of the group", came the reply. "The benevolent bitch, we used to call her", said Alice, the big one. June isn't really — she just chose to handle the superintending in Fanny's early days on the road.

"Since we got a record contract and some management", said Jean, "she's gone completely the other way — she doesn't do anything! Now she gets on stage and says 'we sure are glad to be here in Baltimore' when we're in Detroit! She announces the wrong groups on next and stuff like that".

"I just wanted to where we were supposed to be and when", replied June, "Now I have somebody to wake me up and get me out of the hotel on time."

In the early days, Fanny — Alice De Buhr, Nickey Barclay, June and Jean Millington — were one of many all-girl rock groups bumping down desert roads from gig to gig, except that they tried harder. "There are so many problems with chick groups", exclaimed June, "also the main



FANNY ARE (LEFT TO RIGHT): ALICE, NICKEY, JEAN AND JUNE

'June's the bitch of the group'

speaker, "Your old man gets jealous — that's usually the first one — or your boyfriend or your parents don't like it or you get pregnant.

"We had another girl in the group earlier and her parents kept telling her to come home and get married. She did — now she's divorced; and has a kid. Other chick groups could have stuck with it, but they couldn't keep together. It's too easy to cop out and go home. Parents give you that 'you're hurting us' line.

Fortunately, our parents are all for it and help us a lot. In a sense, we're trading a normal personal life to get somewhere, make some money and do it all later when we're in a better position. It isn't too much of a problem — we still have time to be with our respective people."

Fanny's days in their brightly coloured bus, which they bought off Mr Millington, are something to be remembered. Four girls blazing a trail in all directions and playing every venue in their path made for an adventurous adolescence. June recalls the greasy atmosphere, "Of bowling alleys, roller rinks and millions of little clubs. Once we parked for the night and woke up surrounded by a circus that had dug in in the

dark. There were elephants all over and little kids would take our hand and wind up on our shoulders. It was a state fair and we played four nights there. All those times were fun — an irresponsible kind of fun; but soon it got to be a drag being broke when we wanted new equipment and maybe a hotel room. It's nicer to be here in London than in our bus in the desert. We weren't looking on those days as professional musicians — it was all a lark. We wanted to go to college and we needed the bread. Only when we got a record contract did we forget everything else and go into it."

"It's harder work now in many ways", said Nickey, "We used to do four hours before, but I'm

whacked out after one now that the pressure's on us. Audiences are too sophisticated now and music isn't what it was three years ago — they won't take any bullshit and they know what's going on after one or two numbers — so we have to be good."

Fanny have a house in the Hollywood Hills and it's called — wait for it — Fanny Hill, also to be the title of their next album. "We need a lot of musicians these days", says Alice, "mostly because my high-class groupie sister keeps bringing them back (she's not really a groupie — just musical)." They've just backed Barbra Streisand's latest album, 'Barbra Joan' and found her to be, "just a freak really", says June, "She's a terrific person."

'We do get some guys coming round — 'Gropies' we call them...'



JEAN MILLINGTON: BASS GUITARIST

She came in with weird gear on and completely stoned. She insisted on taking her kid out for a walk no matter what had to be done — I liked that. It was her idea to put 'Mother', a John Lennon song, on the album. She first saw us down at the Whiskey when she came with Ryan O'Neal. We started joking about a TV show with her to be called 'Fanny Girl' and it just developed."

Clever readers will notice maternal motivations in that last paragraph. We have to remember the Fanny are girls, though they prefer us not to remember it. At least they don't have any trouble from groupies — or do they?

"We do get some guys coming round — 'gropies', we call them. It does work that way around, but not as much as the guys get. Most of the boys

are at a loss — they don't know what to say.

Usually, it turns into an interview and they start on about our instruments or something. Sometime they talk to one of us about another — never straight in the face. It's pretty superficial. The girls are the ones — they push us to sing Women's Lib songs and that's just not our trip. We're there to make music, not to bore people with issues. Girls are seeing that it can be done — we're breaking

ground. "The greatest thing is that in some places in America, they've even stopped referring to us as the 'all-girl rock group' in some reviews. Everybody knows, so they just write about the music of Fanny."

Britain has still to get over the name — but getting behind Fanny seems to be a good idea right now.

Lon Goddard

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'Godfrey Davis' competition winners



RM "GODFREY DAVIS" competition winner Martin Simeons (left) seen here with friend Barry Watson, and disc jockey Jimmy Savile, going through the script for BBC-TV "Top of the Pops" prior to transmission last week.

RM "GODFREY DAVIS" competition prize winners seen outside the Cafe Royal last Wednesday November 17th 1971, with members of the Bee Gees, Tin Tin and Record Mirror staff.

L to r: Maurice Gibb, Geoff Bridgford, three members of Tin Tin, Peter Jones (RM editor), Barry Watson, Martin Simeons the winner, and Ben Cree (RM Promotions Manager).

(Photo — Harry Goodwin)