MOUNTAIN: Stepping into Cream’s shoes?

THE MEN WHO WANT FANNY

THE WHO GET THEIR HITS BACK

Plus features on:

Rod Stewart
Paul McCartney
Titanic
Mott the Hoople

SO YOU THINK YOU KNOW PAUL JONES...

Album
Crucifix in a horseshoe 6360 059
Single Life after death
The mighty ship 9059 053

ADVERTISEMENT

MARC BOLAN — see page 4
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 guy who killed off Elvis’s lily-white image (what, no more sums of divorce? You must be slipping — but keep on it boys — he may split his trousers yet)! Yippee! Then we’ll all clean up.

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

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

LILY-WHITE Elvis?

MARRILADE 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, Monkmore, Sherbury, Salop.

‘FLY’

YOKO ONO’s latest album available now

SAPTI 101.2

dial

01-247 6694

listen to Mrs. Lennon

Elvis: A stone cold Scoundrel

HUGH NICHOLSON: HAUNTING SONGS

Single Sarah?

For Paul

I WOULD like to assure S. Chapman (with 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’, ‘Hello Goodbye’ and his own ‘Maybe.’

I’m sure the new album ‘Wings’ will be another projection of McCartney’s musical brilliance.

DORIS POLLOCK, 43 Milthrae Avenue, Chisston, Glasgow.

Rip it up!

THANK YOU very much for the Erbo 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 Polco 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 1PP.

Overplay

I FEEL I must bring into dispute the report of Peter Freestone’s argument, for to.

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 Linden Rd., London SW17.

WRITE TO VAL

Visual Mirror

7 Carnaby St., London W1V 1PG. Tel: 01-437 8090
A BILLBOARD PUBLICATION
U.S. OFFICES
165 West 46th St., New York NY 10036 and 900 Sunset Boulevard California, 90069 USA

PRESIDENT INTERNATIONAL OPERATIONS Mont Naude
PUBLISHING DIRECTOR Andre de Vekel

EDITORIAL DIRECTOR
Mike Honeysett
PETER JONES

ASSOCIATE EDITOR (NEWS)
JAY HUNTER

PRODUCTION EDITOR
TERRY CHAPPELL

COUNTRY MUSIC EDITOR
MIKE CLARKE

STAFF WRITERS
LON GOLDBERG
VALERIE MALAKOFF
BILLY MILLER
ROBERT PARDUS
TOM CUMMINGS
JONNIE McKEEN
KEITH ELLIS
ANDY BARKER

CONTRIBUTING EDITORS
MARC FREEMAN

PHOTOGRAPHER
TONY RIGBY

ADVERTISING DIRECTOR
BRIAN POLLOCK

ADVERTISING MANAGER
JOHN MILBURN

CLASSIFIED DEPT.
TERRY CROSBY

CIRCULATION MANAGER
BEN OWEN

© CARDFORD PUBLISHERS 1971
Published by Cardfford Publishers Ltd., 7 Carnaby St., W1V 1PO. Distributed by The National Magazine Distributors Ltd., 22 Arconway Rd., London, SW1, Produced by Pendragon Press Ltd., Old Tram Rd., Pottersfield, Mon, and printed by Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

Other Billboard Music Magazines
Billboard (USA)
Discografia Internazionale (Italy)
Music Life (Japan)
Record & Tape Retailer (UK)
"People talk 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 you say, 'My God!' That's a perfectly framed American dream is contained on that one disc, the production, the sound, the lyrics, the voice and the music. It's a piece of history!

The speaker was Pete Townshend before he left for the Who's latest American tour and although he would be too self-fuckinging proud to admit it, he could 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 Ken bought it made it sound so if we were all dead!" said Pete soberly.

"Much of the material is from the old British 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 La' 'Legal Marine' and 'It's Not True'. None of that material has ever been reviewed and now it's available for those new friends we have made since Townshend at 26 was and even more certainly still a playing microscope for his public and those early classics will eventually be done. We don't do already, with the significant early rock composition of Chuck Berry who is only now being realized for his social significance. The irony might seem tangential in retrospect but the mirror is a genuine antique. "We really worked out songs at old days," said Pete. "Even 'Anyway, Anyhow, Anywhere' was worked out to achieve the maximum amount happiness in the three months we had - I still think that is the best way to make a single. Concentrated energy into a compact form. 'Don't Get Fooled Again' is a return to that kind of process for us and the audience was gratified.

"Some people thought it was a response to the number one. It wasn't, it was an anti-anti tone doesn't have a revolution sound to it and the sound like some kind of (I don't know) I'm not out to change the whole world. I have no face. You have to worry about a revolution that.

The Who looking back is certainly going to happen but not the Who looking forward to?" said Pete. "We've made big steps and I still think that the Who are the only band in the world capable of making big steps and do it.

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

"We need a totally new media to expose the Who on film and I must be it, if the cinema reaches people in a 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 get to be a hit of a hore face way through. Listening in the comfort of your own home to it on stereo was a totally different number from the stage to sustain attention on stage focusing on a group all the time.

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

Watch this space as they say in the trade!"

Keith Altham talks to Pete Townshend

**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 wear something of an identification symbol, wear clothes like their oldest of old clothes on stage. Status Quo will admit that they wear into this category - but it's not that they don't change for their stage appearances, quite the opposite.

"If I don't want to get my decent trousers all sweaty and ruined," said Mike Rossi. "I once wore on stage and they're no good at all. Anyway we went through this thing before of having to wear makeup and being given to understand that was the way things should be done. I've even taken up to town to Coventry Street to buy our clothes, whereas we would just use whatever we fancied. Now if someone wants to buy a suit just for us - we'll probably wear whatever we fancy!

Certainly Status Quo are a much fewer band now - both in size and number. With the recent upsurge in pop, and musically, "I haven't done any drosser..."

**STATUS QUO**

**TOWNSEND: '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'**

**Isaac Hayes**

**BLACK MOSSES**

**DAVID ROSS**

**integrated into the art, and the people that song has apparently been played by a**

**'Kid Jensen has been playing a whole side of this album at a time, which we're really pleased about'**

**Mike Rossi**

**U.S. MAIL**

**VALERIE MABBS**
HELLO again, and we start this week with the long promised look at pop programmes, as the BBC local radio stations begin broadcasting on 2nd November.

RADIO LUXEMBOURG (VHF 93.3 FM) has a new manager, Mr. C. F. Williams, and the new evening time slot (5-8 p.m.) is "The Hit Parade", hosted by Phil Coulter. The programme is dedicated to the Beatles on their tenth anniversary, and with three hours of programme time, it will feature a full 75% Beatles content. The remainder of the programme is devoted to music from other pop groups.

The programme is broadcast on Luxemburg Radio in Luxembourg City, and it is transmitted via the BBC's World Service station, BBC2. The programme is repeated on BBC2 on the following day, and the repeat is also broadcast on Luxemburg Radio.

TONY BLACKBURN'S "Big Time" (BBC-London) also features Beatles content, with a special programme on the Beatles' tenth anniversary. The programme is broadcast on BBC-London on Saturday, 2nd November, at 7-9 p.m., and it is repeated on Sunday, 3rd November, at 7-9 p.m.

The programme is devoted to the Beatles on their tenth anniversary, and with a full hour of programme time, it will feature Beatles content. The remainder of the programme is devoted to music from other pop groups.

The programme is broadcast on BBC-London Radio in London, and it is transmitted via the BBC's World Service station, BBC2. The programme is repeated on BBC2 on the following day, and the repeat is also broadcast on BBC-London Radio.

DEAN BLACKBURN'S "The Hit Parade" (BBC-London) also features Beatles content, with a special programme on the Beatles' tenth anniversary. The programme is broadcast on BBC-London on Saturday, 2nd November, at 7-9 p.m., and it is repeated on Sunday, 3rd November, at 7-9 p.m.

The programme is devoted to the Beatles on their tenth anniversary, and with a full hour of programme time, it will feature Beatles content. The remainder of the programme is devoted to music from other pop groups.

The programme is broadcast on BBC-London Radio in London, and it is transmitted via the BBC's World Service station, BBC2. The programme is repeated on BBC2 on the following day, and the repeat is also broadcast on BBC-London Radio.

BRIEFLY

CHER: Two albums

CHER'S first LP for MCA will be released in the New Year, and the album is expected to be "Very Cher". The album is presented in the form of a love letter to Cher, and it features Cher's signature style of singing and songwriting.

The album is produced by Michael Omartian, who has worked with Cher on previous albums, and it features a range of tracks that showcase Cher's unique sound and style.

The album is released on February 1st, and it is available at record stores nationwide.

DYLANTWITCHAKERS

DRYANLON'S new album, "Elton John: The Best Of Elton John", is due out on March 1st. The album features a selection of Elton John's greatest hits, including classics such as "Rocket Man", "Tiny Dancer", and "Goodbye Yellow Brick Road".

The album is produced by Glyn Johns, who has worked with Elton John on previous albums, and it features a range of tracks that showcase Elton John's unique sound and style.

The album is released on March 1st, and it is available at record stores nationwide.

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 playing dates late this month in London and Liverpool. The Coasters, known for their hit songs such as "Yakety Yak" and "Searchin'", will be performing at concerts in both cities.

The concerts feature a mix of old and new songs, including a selection of their biggest hits. The shows will be held on November 24th in London and November 25th in Liverpool.

TWO ORCHARDBERIES, the English folk group, are playing dates in London and Liverpool this week. The group, known for their acoustic sound and traditional songs, will be performing at concerts in both cities.

The concerts feature a mix of old and new songs, including a selection of their biggest hits. The shows will be held on November 24th in London and November 25th in Liverpool.

BRIEFLY

THE MONTY PYTHON'S "Monty Python Live Again!" tour is due to start on November 24th. The tour will feature a selection of classic Monty Python sketches, including "The Holy Grail", "The Life of Brian", and "The Meaning of Life".

The tour is produced by Monty Python, who have worked together on previous shows, and it features a range of tracks that showcase Monty Python's unique sound and style.

The tour is released on November 24th, and it is available at record stores nationwide.
Platters, Dorsey
UK tour

The PLATTERS, Lee DORSEY and THE DRESDEN OBSERVATORS are being set for British dates early in the New Year by London's New World Artists. This is the new part of the organisation which includes Major Records.

Dorsey and the Observators are being scheduled for a January visit, and the Platters will come over later. Meanwhile Contempo have already made some tentative bookings in Manchester and London for the next weekend.

"I've been around the block a few times," says Lee Dorsey, "and I've seen some nice guitar and deep beaty percussion and have some of this on the other side. The music is a bit of beaty sound, and some very different instrumental pieces.

"Acute Schizophrenia Paranoia Blues" has its title; it's got some sounds and a lot of different stuff. One of the songs on the album, "Skin And Bone", brings things back to a twentieth century feel. I think the band will be sounds and the rhythm."

"Listeners' Records" catalogue, and will release a single by the Ilestriders in January. The band will probably visits Britain at the same time."

Bladyd for Rainbow

ROD STEWART, Elton JOHN and Art Garfunkel 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 is the first of 16 gig sets, but is the only confirmed date at present. Other venues will be announced soon.

Meanwhile, Baldry's band has yet to name a new line-up, making its debut at London's Marquee on December 15.

If you've not got a stockist nearby send for a catalogue.

If you want to be a Big O Pop Today stockist fill in the coupon below.

To Big O Posters Ltd 219 Eversleigh Road London SW11 SUY 01 228 3392

Please use this as your full colour catalogues I am interested in ordering direct O being a stockist O

Your name

Address

Your signature

RM

Records Today stockist fill in the coupon below.
WHERE HAVE THE KINKS GONE?

Into another, more complicated world.

Listen to their new album — you’ll hear they’ve got other things on their minds — like modern nightmares, human frailty and the sheer hell and thrill of it all.

“This is the age of machinery, a mechanical nightmare. The wonderful world of technology, Napalm, hydrogen bombs, biological warfare. This is the twentieth century.”

MUSWELL HILLBILLIES
A NEW ALBUM FROM THE KINKS
SF 8243
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 start everything and break up the Beatles, we said ‘All right’. No one was pleased about it but we went along with it. But we weren’t happy about it.”

“It’s ironic, he states...”

“The Beatles didn’t get paid”

Paul wants justice, not money. And he feels they can’t be just until he is freed from his Apple and EMI association. He wanted his new album not to have the Apple logo on it but to have his own name on it. “But you try to tell Sir Lew Grade that – he’s bought the company – and he doesn’t want...”

And once again McCartney is fighting 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...”

“Holly didn’t ever have to tell the press what he had for breakfast”

“Holly” was Linda’s claim to the media. “Linda was often the one who said ‘I think that’s fair on the public. ’”

“Well, if the moment is, we’re not together any more,” he says. “Because Linda wasn’t trained at all. She’s not a songwriter. But she knows more about the structured and planned Beatle things and...”

“The Beatle albums were all about...”

“We have no Pretty Graphics...”

We have no clever words...”

We have...”

“...who needs more?”

“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 quote at all instead.”
SPOT THE DIFFERENCE: THE REAL 'FUZZY' JOHN LEE (RIGHT) AND THE WRITERSINGER LEE MICHAELS.

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 pounds. He's always like that, though. Back in the thirties, he 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 to cut and beg, but instead I found a deli and asked for a generous forty cents' worth of sandwiches and crackers."

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

"But we ate again and again in the hope of turning things around."

"'But we just couldn't get out of that depression, you just didn't have a clue on how to make it better,'"

BARB ROCK

ORIGINALLY there was Jerry Lee Lewis playing 'legal' in the original dock. Good presentation of 'Catch Me If You Can', the rock musical based on the autobiography 'The Story of Jerry Lee Lewis'.

And the French rock pioneer Johnny Hallyday is to stage and take the lead in a French-language rock version of 'Hamlet', in Paris January 31.

Johnny says the lyrics have already been adapted by Gilles Thibault and Michel Godard. And it's going to be a helluva pub.

MEATY BEATY
I WASN'T in, so it was Len Goldfarb who was horn of the invasion of Track Records. Through the door sprang a chubbly dwarf with "Meaty Beaty" written all over his T-shirt and topped by a bounding banner. He presented me with a copy of the "Who's Meaty, Big and Bouncy" album into hands. Plus a T-shirt and a packet of cigarettes. Then a hardly-placed visiting photographer snapped a picture — and the Invasion went off to London to listen to the album... worrying only about whether the picture would appear in the next issue of the You-Know-What.

FREEBIES LABEL OFF TO DECEMBER 31st.

If you haven't bought a Transatlantic album with the special sticker by December 31st, you've missed your chance for Freebies.

It could be a record voucher worth up to £50, or an £80 stereo, or perhaps £200 worth of Hi-Fi equipment.

If, even at this late date, you still don't know what Freebies are all about, help yourself to a giant label in your record store.

It'll tell you all you need to know. But remember to do it soon.

All good things must come to an end.

Keep up with us.

RECORD MIRROR, December 4, 1971
WHO

MEATY

BEATY

BIG &

BOUNCY

also available on musicassette
RECORD MIRROR, December 4, 1971

CAMEL Technical College, Forest Road, London E17

Glasgow University QUIVER, GLENCOE Uxbridge Road, Southall

Underworld, White Hart, CLIMAX CHICAGO, BLACK WIDOW

Glasgow University Circus, London W1

GUEST GROUP Ealing Town Hall, Ealing

FRUUPP Hook

BE -BOP Lane, TONY LEE -SPIKE Bridge, London SW13

HAWKWIND, AMON Starlight Rooms, Boston

BEETLE -8

HEAD, PRESERVATION HYDE, BARNES BRIDGE

Head, Hook, North

Head, Barnes Lodge

BULL'S BARNES BRIDGE

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

Torrington, 4 Lodge Lane, North Finchley, London N22 BE -BOP PRESERVATION SOCIETY

Fox at the Toby Jug, 1 Hook Rise, Southolk TOLKOS BLACK WIDOW

Steventon Kennett, Skewen FRUUPP

eating Town Hall, Ealing Broadway

CLIMAX CHICAGO, PLUTO

Underworld, White Hart, Uxbridge Road, Southall T.2

FRIDAY Bull's Head, Barnes Bridge, London SW13 GUEST GROUP

Bumpers, Piccadilly Circus, London W1 SASSAFRAS

SATURDAY Bull's Head, Barnes Bridge, London SW13 GUEST GROUP

High Wycombe Town Hall

EMERSON, LAKE AND PALMER (Film)

SKID ROW (Live)

Dogstar Rooms, Cardiff FRUUPP

Starlight Rooms, Boston HANKIND, AMONG DIN

December 2 - 8

THURSDAY

BULL'S HEAD 876 5211

Bull's Head, Barnes Bridge, London SW13

TONY LEE -SPIKE

HEATLEY DUO

Hydrospace, Kingham Hall, St. Johns Road, Watford

TANNA MANN'S EARTH BAND

Odson, Roehmond BARCLAY JAMES HARRIS

SUNDAY

Bull's Head, Barnes Bridge, London SW13 GUEST GROUP

Torrington, 4 Lodge Lane, North Finchley

MAN

Fox At Greyhound, Park Lane, Croydon

AMERICA

Grand Theatre, Leeds OSIBISA, PALADIN

MONDAY

Bull's Head, Barnes Bridge, London SW13 GUEST GROUP

Watford Town Hall INCREDIBLE STRING BAND

Top Rank Suite, Liverpool

TERRY ROYALTY GALLAGHER, OSIBISA, BRIAN AUGER'S OBLIVION EXPRESS

TUESDAY

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

WEDNESDAY

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

WHY YARNS TO PLAY WHEN YOU CAN LEARN TO PLAY?

Don't just envy your mates who can play a musical instrument, join 'em. Don't stay on the outside listening in, get yourself an instrument and play man play Guitars? Clarinets? Trumpets? Organ? Flute? all of them With a little help from somebody who knows how, and a musical instrument shop is fun and easy to play even if you don't aim to become a star Discover the joy of making music, two thousand musical instrument shops throughout the country are ready and eager to give you free advice and the benefit of their experience

Put in your head music shop today. Stop that tinnitus. Start that learning. Maybe soon you might start playing.

Musical Instruments Promotion Association

THE MUSICIANS CORNER

Hampstead Antique Emporium

12 Heath Street N.W.3 tel. 794 3297

FOR WHO'S ON WHERE

ADVERTISING RATES

PHONE 437-8090

This week's DJ

Noel Edmonds

Pub

This week's theme is "prefer 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 on the strange and peculiar ways of the world. For instance, playing and winning twice the old Kent pub that wouldn't serve the people from the new village. Well, for the benefit of new members, I'll retreat some locutional footsteps.

New Ad Green is a new village in Kent - it is filled with capacity lovely young people like me and my Beb 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 Greenites 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 posted hoy on clock (it's alright, Bishop, they were engaged) and landlord says we don't have that sort of thing in here. Looking at his wife, he believe him. Anyway a plan was hatched to seek revenge against said imbecile and his inebriate domain.

Our intrepid band agreed that violence was to be the weapon of choice and our plan was to "pay out" the Old Kent Pub. At which point, I was leapfrogged over and ordered out. My sheepish wife then approached the landlord and asked if he would like to try out the pub. I leapt across the bar and I was ordered out of the place. But by the time the landlord had resigned and ordered a lager and a tomato juice - in the same glass. By this time, the landlord was running and shouting, "It wouldn't be honest!"

Indeed, if anyone wants a 'disaster area' of the world, try the old Kent pub.

VICTORY

Before the public can collect his senses, the first of the 'allers arrived and was-;

By this time, the landlord was running backwards and forwards, shouting for everyone to get the hell out.

It took three balls to shift that pig and yet our failure did not deter us from trying again but worse.

This time, the front guard entered exactly on opening time and atop the tripod were assembled and around the bar. An ordnance survey map was placed on the counter and the two-clubbed fellows started making comments such as "It wouldn't all have to go if the flyer was only two less" and "Pity about the sausages but the council said it had to be a clever trap intervention."
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 deserve. You really have to hire and see Hoople live at something like the Rainbow and realise that the excitement they generate on stage is not coming across on record. Live performance the answer?

We tried that once at Croxton Fair and all the recording equipment got wrecked by enthusiastic supporters," smiled Ian, "but on that 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 - 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

---

**SITUATIONS VACANT**

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

---

**Nazareth**

**Gigs**

<table>
<thead>
<tr>
<th>DECEMBER</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>3 (Fri)</td>
<td>Worcester College, Carousell, Pavilion,</td>
</tr>
<tr>
<td>4 (Sat)</td>
<td>Surrey Rooms, Grammar School,</td>
</tr>
<tr>
<td>5 (Sun)</td>
<td>College of Education,</td>
</tr>
<tr>
<td>6 (Mon)</td>
<td>University of Ayr</td>
</tr>
<tr>
<td>8 (Wed)</td>
<td>Civic Hall,</td>
</tr>
<tr>
<td>10 (Fri)</td>
<td>Caledonian Hotel,</td>
</tr>
</tbody>
</table>

---

**Album**

PEG 10 MARKETED BY B&C RECORDS LTD.
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 realize that," said a cheerful Kongos, "but not outwardly identical! 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 it is an evil spirit that can do you harm if you wear his hat. I've sacrificed for people to keep on the right road."

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

"My new eight-track board," said John, "is probably the best, or nearly so. The words, "will be in a few days, and that will mean a lot more work and I shall have to do everything at home, and that was one of my original plans. It wouldn't have been practical elsewhere or you'd have another manager.

"If I had a 16-track and wanted it too, I'd have to buy a legal 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 writers fit into at least half of his routine, and he has material with a co-writer. His first Fly album, 'Kongos', for instance, has such contributions by Janny Driscoll ("Kongos/Leroy"), John Kirby, ("Kongos/Marx"), Kongos/Bailey and Kongos/Demetrion.

"Mortlake is different from anything I've done before," John explained. "I'll say that the songs now are much more meaningful, I think much musically as lyrically. There was a time when I thought I was meaningful before this album for Pye) and that was not only contested but disastrous.

JOHN KONGOS talks to Bill McAllister

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

"You have to resign yourself to your own and other people's iniquities. So in that light I'm as happy as I can be happy."

The difference between then and now, he emphasizes, is that he's not put on "Tin Pan Alley" for his "soul" and not "Tin Pan Alley" for his "invitations."

"I wouldn't have anyone else now. I really needed me with his help. It was a difficult time. He helped me with his playing piano or a typewriter. I can never put him in that category, that's who I feel, and that's why I've got to bring it out and put it in its proper place."

Dudgeon also makes himself felt in other ways. As with other artists he produces, 'For instance, Elton John - he makes sure that John's "sound" is as much in the essence of the song as in the lyrics. That's why he uses Gus Dudgeon. "I wouldn't have anyone else now. He made me listen to my own music, and that's why I feel so important to me."

Which is why he uses Gus Dudgeon. "I wouldn't have anyone else now. He made me listen to my own music, and that's why I feel so important to me."

"I didn't even know it was being released until we read the review!" Roy added. "It was a bit of a surprise to get such a good reception."

"I think even about it, we're not going to do it again. We're going to do it again with a new LP..." Roy continued.

"But I don't want anybody to judge us on that demo! We're not going to do it again. We're going to do it again with a new LP..." Roy continued.

"I think even about it, we're not going to do it again. We're going to do it again with a new LP..." Roy continued.
Jeff Beck called him the **GREATEST guitarist in the world**

JEFF BECK: 'Clapton was the greatest living guitarist in the World'. I have no idea whether you think of the American band Mountain there is no ignoring the extraordinary ability of their virtuoso Leslie West who puts the real meat in their thunderclap vocals.

Mountain are a 'heavy' group and there seems little doubt that Felix Papparladis' early experience producing for the Cream inspired him to form a group who could in some way fill the gap. He was a very dextrous digits of his inspiration.

Leslie West who puts the real

Leslie regarded himself as primarily a blues guitarist and then is 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 many other things, it makes me laugh but it's true."

The West is winning through.

**Leslie West:** 'CREAM WERE THE GREATEST BAND IN THE WORLD'

**ENERGY**

*I love the feeling you get from playing stage - the energy that you derive from an audience.* A musician canFred off the reaction of an audience like the one we had last 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 Steamship' I enjoy playing more now than ever because it evolved into the kind of number which is a polished version of what we originally intended. I never tire of things like that or Mississippi Queen'.*

On the second album there is a dedication to **Owen Coffin** for 'Nantucket Steamship'.

*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 lifeboat. They were thousands of miles from anywhere without food or drink. They drew straw in the best 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.**

**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 lifeboat. They were thousands of miles from anywhere without food or drink. They drew straw in the best 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's pet pooh-dog whom he had for 12 years but eventually got 'bit to pieces by a whoa'.

**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.

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

Felixley's 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.*
CLASSIFIEDS

The price for a classified advertisement is 5p per
word, £2 per single column inch. Box Number charge £2.50. No money in any form, should be
to a Box Number. Details should be submitted by Thursday of the week preceding
publication. All advertisers must ensure subject to the approval of the publishers. The

ALL CLASSIFIEDS MUST BE PREPAID

RECORDS FOR SALE

In all parts of the UK.

BRITISH PURCHASES

In all parts of the UK.
STOCKISTS

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

ACCOUNTS

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

KEYS

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.

RECORDS FOR SALE

In all parts of the UK.

TEENS/TWENTIES

In all parts of the UK.
Part three of our in-depth series

Apprentice and Master

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, 'A Rod's A Rod As A Wink',... To A Blind Horse'. It is the raison d'etre of his artistry, his musical craftsmanship.

You can find in Rod's musical development several readings, but the truth is always there, right at the very core of his music, whether it be the earth-shattering precociousness of 'You Shook Me' from his self-same 'Truth' album, or the spotlight reality of the Faces' new knockout 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 no slab-tile-to-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 P Cambodia', they're songs that push you all way, sort 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 obscure 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 Cooche Men and his own, The Steampacket.

The singles are not available now and you will have a pretty hard job to trace them down, even in shops specialising in rooting out duds of this olde. Good Morning Little Schoolgirl, the first cut on the album, rather was intended to judge Rod Stewart.

We have a pretty hard job to trace them down, even in shops specialising in rooting out duds of this olde. Good Morning Little Schoolgirl, the first cut on the album, rather was intended to judge Rod Stewart.

The main obstacle to more publicity than either the Hoochie Cooche Men or Steampacket ended up in the direction of pop at that time. Whereas Rod's rousing R&B and R&B beginnings had been tempered by the incantation and fully exploited ability to write catch-Ps melodies, the Stones and Pretty Things' rhythm and blues roots kept a more even pace, were less distanced and still fulfilled the requirements of a market that valued funk, but not 'light' funk. The market, in whatever words, for what the Steampacket had to offer was fairly limited, a kind of cocoon of esoteric sect.

However, the Byg recordings indicate this. Recorded by Giorgio Gomelsky, the man responsible for the Velvet Underground's rapid climb to popularity — and coincidence 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' remains a song to derive more of its thirty-six-yard energy from a need to arouse the crowd, than a belief in his or his companions' ability.

And that, perhaps, is the clue to the whole album. The enthusiasm is there, the will to 'get it on', but not the skills, nor the understanding to rapport with fellow musicians.

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

The short and sweet Steve Winwood Express, which is amusing for its signalling of pop format and fronted attack, are all lost to the world, picked up by few even when first issued, but extremely useful in assessing Rod's progress.

by Bill McAllister

Rod's early music tastes were more in keeping to the pre-Beck era. He naturally inclined towards the blues music because the simplicity of the ethnic folk he played was much akin to the raw, simplified forms of early blues and early rhythm and blues.

Good Morning Little Schoolgirl and the Barry Mason song, 'The Day All Come Together with a Knockabout presentation of 'If I Could Feel The Whole World Was Underneath Me' by the Faces' Groapes, Rod was hereby 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 'Rod Stewart Solo Album'. At least, that's what it was called in the States, where it was released some time before Verige issued it here. Working on the correct assumption that no one here would know Rod Stewart's way to 'An Old Raincoat Won't Ever Let You Down'. For the patterns for all those contributing and it's all about understanding, it's more lived-in and comfortable.

Rod's earliest influence, and it is something which you get caught up in the Hoochie Coochie Men, is Dylans 'Wicked Messenger', a beautifully arranged, but a possibly too rock-orientated for its own good improvement. Probably the Faces are right when they say that the men from the boys.

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

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

Rod, like his friend, was underestimated by all that rock bands had to offer, and theBaby shawl recording 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 'Rod Stewart Solo Album'. At least, that's what it was called in the States, where it was released some time before Verige issued it here. Working on the correct assumption that no one here would know Rod Stewart's way to 'An Old Raincoat Won't Ever Let You Down'. For the patterns for all those contributing and it's all about understanding, it's more lived-in and comfortable.

Rod's earliest influence, and it is something which you get caught up in the Hoochie Coochie Men, is Dylans 'Wicked Messenger', a beautifully arranged, but a possibly too rock-orientated for its own good improvement. Probably the Faces are right when they say that the men from the boys.

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

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

Rod, like his friend, was underestimated by all that rock bands had to offer, and theBaby shawl recording 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 'Rod Stewart Solo Album'. At least, that's what it was called in the States, where it was released some time before Verige issued it here. Working on the correct assumption that no one here would know Rod Stewart's way to 'An Old Raincoat Won't Ever Let You Down'. For the patterns for all those contributing and it's all about understanding, it's more lived-in and comfortable.

Rod's earliest influence, and it is something which you get caught up in the Hoochie Coochie Men, is Dylans 'Wicked Messenger', a beautifully arranged, but a possibly too rock-orientated for its own good improvement. Probably the Faces are right when they say that the men from the boys.

ROD: HE NEVER LEAVES THE RIGHT ROAD UNLESS IT'S TO BUILD A BETTER AND NEVER ONE.
THE GREAT TAPE SPECTACULAR!

WITH THE WEALTH of music on tape that's already on the shelves 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 the idea of both a tape and record collection, the problems become twofold, what to buy and whether disc or tape?

compiled by BARRY O'KEEFFE

My signpost is basically the type of music I am considering - for general background music and party style I usually go for the tape version as there is so much more variety, convenient to play and store, etc. For my extra-spit, 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 are just off the shelf and should be in your record shops within the week. First on the lunch pad this week a 'Hot one' and destined, I feel sure, for big b.I. M.O.T.O. CHARTBUSTERS Vols. 6, Cassette TY1 11191, Cartidge RX 11191, on the Tamla Motown label, released by EMI. With the salts of the disc version already into the thousands and eight chart successes on the black, who can resist this one?

W.C. can work it out by Stevie Wonder, INDIANA WANTS ME, by R. Dean Taylor, Smoker Robinson and the Miracles singing their songs, DON'T BLAME YOU at ALL and COME ROUND HERE (I'm The One You Need). HEAVEN MUST HAVE SENT YOU, vol. II by the Elenis is just some of the chartbusters on this album.

Another sizzler from EMI is HOLLIES DISTANT LIGHT, Cassette RC 10005, Cartidge RX 10005. You will remember this recording released not long ago on disc. This is the Hollies album with a difference. 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 such music tracks as I'm your one and only the Hollies best - a good buy you'll not be disappointed.

Back to the thirties for its first one from RCA, an international release, BENNY GOODMAN'S GREAT VOCALISTS with Ella Fitzgerald, in an album containing new releases, Cassette No. MP 106. This LP is considered by many of the singers with Ella, Buddy Clark, Johnny Mercer and Helm Ward, as the best of all Benny's tracks like HE AIN'T GOT RHYTHM, THANKS FOR THE MEMORY, THERE'S a SMALL HOTEL, GODDESS OF THE VILLAGE, is perhaps a nostalgic recording of oldies - but

GOLDEN HOUR of SCOTTISH FAVOURITES, from Precision Tapes, Cassette ZC75 057. Another from the Golden Hour series at £1.99. SCOTLAND THE BRAVE, played by the 1st Battalion The Black Watch on pipes and drums makes a roundsend-off for Hogmanay and leaves little to the imagination. But before you go rushing off to sign on with this famous Highland regiment I'll mention to the Scottish Wartime by the John Holmes Band, Wonderful melodies played with that favourite Scottish twist. The DASHING SAILOR, jigs and reels, they're all on this tape release from Precision, a worthy entry for this festive season.

For the classical and popular classical enthusiasts the Golden Hour of Chippie on Cassette ZCG 510, at £2.50, but every penny, I have seen Nana on the other great value release from Precision at £1.99. Included on side one are selections played by Eas Eislinn, including THE PRELUDE IN B FLAT MAJOR OP.20 No. 2. ETUDE IN C# MINOR OP.10 No. 6 and PRELUDE IN F MINOR OP.28 No. 15, with many other well loved pieces. On side two the music from LIS SYLVPHIDES, a true Golden Hour of music from Precision Tapes.

A change of mood a change of time, THE SPINNERS LIVE! performance, on Philips new mid-priced tape release at £1.75 on Cassette TJ 0017 represents great fun on tape, so true, to go down well with many company. The Spinners singing in their particular style have made a really good collection of lightensquared numbers with LIVERPOOL JUDES, THREE JOLLY BOYS, JUG O'PUNCH and the DRUNKEN SAILOR, seemingly apt for this time of year and the favourite SCOTTISH FAVOURITES, from the Drinking Bar on pipes, tape, sung particularly well by this talented and versatile group.

Now we come to a great Canadian favourite of mine, Nana Mouktouri, A PLACE IN THE SUN, for Philips release from Philips on Fontana Cassette 7103 017, a full-priced Cassette at £2.50, but every penny, I have seen Nana on the
RCA Caprice Cassettes
Music for every occasion at £1.75*

ELVISES PRESLEY
JIM REEVES
JOE FELICIANO
PERRY COMO
HENRY MANCINI
MINA SIMONE
SACHA DISTEL

GLENN MILLER
SAM COOKE
DUANE EDDY
DAVE ARMSTRONG
MIKE MORTON
CONGREGATION

FRITZ REINER with the Chicago Symphony Orchestra
CHARLES MUNCH with the Boston Symphony Orchestra
CHARLES MUNCH with the Boston Symphony Orchestra

FRANZ LEHRSOHN with the Boston Symphony Orchestra

ALFRED RUBINSTEIN

*Recommended retail price
**ECHOES**

**THE ROCK SCRIPTURES**

A review by BILL MILLAR

**NEVER HAS THERE BEEN SO MUCH ABOUT THE RECORDING INDUSTRY BEEN COLLECTED IN ONE PLACE...**

(Technically, the book under review is *The Long-Legged Rock Greats*, published by Souvenir, £2.50 hardback and in paperback by Sphere - price 60p.) It's a classic study of rhythm and blues (which because soul, its main inspiration, rock 'n' roll) which put into print around 1959 and the social background of both. In working these propositions out, Eddie is as lucid and accurate as anyone on the subject while the text is marred only by a few 'errors' which readers should buy it for.

THERE'S 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 involvement, honesty, conviction and expression. But popular music 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 often more urban environments. For three seconds 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 blundered into the fifties with 'rock' n' roll' borrowed. It is vividly described in *The Sound Of The City* and *Larger Than Life* by Evan Pevry, Malcolm Xehlton, 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. While they each had a farm-boy heritage Freddie Cannon became one of the most dazzling.

But all was not lost. While spontaneously helping it up a pre-requisite to worthwhile music and some producers - Berry Gordy, Bert Berns, Ray and soul, all, Phil Spector - were able to make valuable artistic statements in an atmosphere of total constraint. 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 Gillette has built "The Sound Of The City".

A NEWLY PATRIOTIC NORTH: Continuing our weekly comments on the state of the nation we present some great sounds e.g. Charlie Hodges' "I'll Never Fall In Love Again." I live in the North - Ska-soon-Trend (You're Too-Trendy) and you can't help but feel sorry for yourself when you listen to the wonderful music being created by you people who know the real thing but were a little out of the Northern Clash Scene. We enjoy your music, but it does change - and even progresses (18 months ago we were playing such records as Mary Wells 'Don't Be Like Me', The Sinceros 'You're The One That Got Away', and the Delfonics 'Sunny') and we hope you continue playing such records as "Easy" Air's "Paul Humphries' "Chicken House"" and you can be sure we'll be-mail them to you.

Many of us enjoy the slow soul singers e.g. Dina LaRaiti, Dennis Davis, and also progressive soul singers - Curtis Mayfield, Parliament-Funkadelic, and even the most literary men aren't up to it. One thing that you want to enjoy is the natural talents like The Band or James Brown. They haven't seen the light of day, as you never thought they would - they've never thought they would.

Phew, how do you choose your "It Will Stand"? I can have this down with you. TONY CUMMINGS.
MIDDLE OF THE ROAD: SLOW START - BUT IT SPEEDS UP.

SILVER BASSEY: Diamonds Are Forever; Pieces Of Dreams (United Artist EP 35393). John Barry, Son Black theme from the film of the same name. Great powerhouse of brass, delightful newsvendor verse. Once into the main choruses there's positively no holding her. All the power, the emotion, the sheer determinism there is. Big soaring performance. She really is a larger-than-life star.

CHART CHANCE.

ALAN RANDALL: Where Do You Stand; Have You Ever Seen Me dancing?; Have You Ever Seen Me Dancing (GSP). A very smooth vocal performance, with the whole backing group with the father of the theme from the TV series "The Partridge Family." (GSP). [Note: The text is cut off, so the full content cannot be accurately transcribed.]

RYAN'S my old gimmick.

BARRY RYAN: Can't Let You Go; When I Was A Child (Polydor 20111-05). A great record song this time. Bick piano more, fair old temps and Barry doing a much more clustered vocal job over a basic hoochie beat. Low voices set a lilting, 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 bill to me. At least a CHART CHANCE.

BARD SIMMONS, R.L.P. & DICK JOHNSTON: On Every Bus (Frigga FMG 104). A very smooth performance, the basic backbeat really comes across. A good, upfront job across.

TAMBURIN, RAY; CHERRY; HICKINGBOTHAM; BUNCOMBE: Miss Nobody (Bonaire). A very smooth vocal job across.

PETER JONES ON THE NEW SINGLES

ELVIS PRESLEY: I Just Can't Help It; Help Me; How The West Was Won (Columbia). Really unexpected popular demand has forced these two tracks from That's The Way It Is soundtrack LP; in truth, Elvis' current U.S. is songs which probably would bomb badly. The much-featured in the movie B.J. Thomas hits make a bumpy landscape and a good cheerful song.

THE COASTERS: Love Potion Number Nineteen; D.W. Washburn (Parlophone). Odd work on. John Barry back together with their old mentors, Lee and Stoller, on their old sound LD-35006 Cribber hit. The lineup may have got muddled on the sound here, except that the production is full of the usual tricks, with lovely loping rhythm and running costs. its reminiscent of 'Spill The Whole Tune Out of His Feet' to Yes, hit.

THE BEACH BOYS: Saturday Night; Love Songs (Capitol); Don't Go Near The Water (Dawn SS 2196). You may have heard how this is the classic 'Rise In Black' material. '50s hit by Lee and Stoller for the Beach Boys (with an official plug side - by the Coasters, with an up-tempo instant hit and Mike Love - who has done assignment. The voice spread down south to after Jack Olson of the groups and his brother/Lee not to say any really things about Southern polisher's mother's, it's a powerhouse slow rocker which is a lot of fun.

GUNN: Hoby; In Creep (Philips). A very strong, upbeat commercial song from the LP, Hold On. In general it's just ruddy magnificent.

SHAWN PHILLIPS: A Christmas Song; Out Last Christmas, as a matter of fact, but the production is not. This is just the right stuff -y style to the LP, Hold On. The production is coming from the LP, Hold On, you can feel the LP, Hold On. The production is coming from the LP, Hold On.

CARPENTERS: Merry Christmas Darling; Ticket To Ride (A&M AMS 866). Leon's due in for another hit, this time with the new rock 'n' roll backing band and its way Charnwood's.

LEON RUSSELL: A Hard Long Way; Me And Baby Jane (A&M). A fine new song, Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song. But Leon's distinctive voice is back. This song, "That's The Way," is no bad song.
RECORD MIRROR, December 4, 1971

GREEN
gets inside
AL GREEN: All's Right With The World

In addition to having one of the most pleasing vocal voices in jazz, Green possesses not a little talent for writing. His hit single, 'Tend 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, up-tempo, funksters, with inventive vocals on top of the bouncy backings. Green's turn of phrase, in fact, is very much in the Otis Redding tradition, and we haven't really had anyone else of Otis' class since his untimely death. What sets the sound of Green's recognition as a major artist, though, are his treats of such standards as 'The Best Thing That Has Ever Happened To Me', 'My Baby', and, strangely, 'My Girl'. He is generally (if not entirely) writing his way around the blues, and his superb horn playing and melodic grousing. Al Green doesn't just get next to you - he embraces you. B M.

SHIRLEY COLLINS AND THE ALBION COUNTRY BAND

No Roses (Pegasus PEG 73). More of the same. Shirley has co-produced this album herself and, like most of her previous material, it is a largely traditional music with new arrangements, i.e. the teasing out of the tension between Thompson, Simon Nicol, Lol Crandall, Dave Mattacks, Barry Driscoll, Steve Wood, Dolly Collins, Melody Price and leaders. Shirley herself stays as much as a strict hand as the best in the business combining for an album. The best aspect of this superb album is the effect that is reminiscent of the Fairports when they had a female lead vocalist (Candy Jenny, the best period of their career. Lovely stuff. L G.

GEORGE GERSHWIN (1898-1937)

Elected a Member of the Royal Academy of Music in 1937, George's accent sounds slightly foreign to ear accustomed to London, but his songs are as strong as his accent. He was an ex-picking and noble accentuation of music in jazz. It's a jazz light or the jazz touch or the folk aspect. The album, from which this is taken, is a rousing one of the songs, is very personal and rather hard for me to appreciate George for what he has written. It's a pity to extract identification and a rating for yourself. L G.

NEIL DIAMOND

Stones (Uni UNLS 121). Neil Diamond means good songs Fortunately and that's what Stones is. An album of mood, this contains a collection of sad songs that are like his usual. His versions of 'I Was' and 'Stoned Weather' and 'Diamond in The Rough' (RCA X 2229) are good attempts, but he has more ability in his own songwriting in the area that he owns on the lovely, soothing title track and the two versions of 'I Am Said'. There are also very original renditions of Tom Paxton's 'Last Thing On My Mind', Leonard Cohen's 'Suzanne' and the Dylan/Keaton千万不要, 'If You Go Away'. The use of songs here is so tasteless, Neil's voice just issues errors. Beautiful record. L C.

VARIOUS ARTISTS

Black Soul Collection (EMI SE 880). 'Soul' is the key word in this collection including Tony Joe White, Dave Edmunds, Mary Fraser James and a host of other black musicians. This is an educational, definitive, Queenly technique.

RAY RUSSELL QUANTUM

Live At The ICA (RCA Victor LSC 1539). Ming's quantum jazz with cornet, clarinet, vibraphone, cornet, oboe, lugtrombone, mallets, waltz, saxophone, a当年的, all sorts of guitars and puzzles. A great band.

BEATY & ARC

Bell & Arc (Charisma CHARISMA 103). Doesn't Gelatin. Bell swim wall? The stereo bunch of musicians called Arc and the vocal ad of Linda Lewis, Lisa Stolle and Judy Powell, they breathe into their own 'High Priest Of Memphis' and emerge with a finished product that is dissimilar to Mad Dog And Enchantment. Mind You, brethren, 'Keep A Wise Mind' and if there isn't more than a touch of early Jackson there then I'll still my old socks for soup. Oh, and what about the way he 'Sings So Long Marmion just like Cockney in the old British passages, but doesn't quite make it in the 'up' chortle? Well, suppose that's what he has to do it. Arc, meanwhile, are strolling. They just are there all the time, plugging up with a very full sound when required and quite easily to lay off when it counts. Now, spectacular, of course, but more than making up for Bell's lack of insert. A certain amount of disease, acute anaemia of the talent veins. B M.

NAZARETH

Nazareth (Pegasus PEG 76). Production is the principle reason you will be inspired to either love or hate Nazareth as it is through their stage act. It's very much in the vein of, say, Uriah Heep or Deep Purple with a bit of a concept. 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 the share of good ideas, more than others. Their second album seems happier in their riff-based moments, "Like Wide Lundy", which has an intelligent arrangement to fill out the medley sound. And, 'Watchdog Woman', 'Rain', 'The Last Bus Home' are as raw and raucous as anything in the line. Nazareth is an album of their own main falling 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 seamless closing number, '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, lethals. B M.

VAN DER GRAAF GENERATOR

Pawn Hearts (Charisma CHARISMA 105). 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 plate you've been waiting for. As musicians they certainly are not more competent. Flourishes of 12-string guitar, those voice-intriguing and aristoc canies, especially on Side Two 'A Plague Of Lightbovs', mountain, or a good bit of it, too. Cox's group has bridged the gap between folk and popular with some success. The band's waltz with vocals on a bunch of original songs and the powerhouse vocals Kim and Steve. "Get Me Woman", "Man Of War", "Rockin' Down The Road", "Two White Horses", "St. John's Ray of Light", "Sails", "Dancing Fool", "Where The Wild Things Are", "Baby Slave," "And The bun', "The Pet Lion And The Snake 1970"... G O E S... G O E S...

BILLY COX

Mister Soul (Polydor 2409 163). Cox, a former member of the Paul Butterfield Blues Band, he is a young, green saxophonist set with some very excellent changes of orchestral mood.

VARIOUS ARTISTS

Salt Of The Earth (Pepper PEP 491). A very nice, almost two- album set retailing at a mere under two golds. Starting with 'Born To Lose', 'Story Of A Broken Heart' and so on - remember, eggs back in the sixties, Twenty-five little CDs and of obvious historical interest. But there are quite a few come up again and again moments, key songs from the sixties, sevenies, eighties.

GEEKS MILLIE THERAPOSIS Conducts 'Theodorakis' (Polydor 2649 035), with the title songs added to the side. "Eumorphia", "The Homing" and "The Wedding" by The Saliotaki, New York sound.

MIKIS THEODORAKIS

Conducts 'Theodorakis' (Polydor 2649 035), with the title songs added to the side. "Eumorphia", "The Homing" and "The Wedding" by The Saliotaki, New York sound.

BAND OF MANDOLINS

Mandolin Magic (Polydor 2649 038). Good, old golden odor, re-processed for stereo, and including items by the Fletis, the Kepabetas, Vassilis and John, 'Chasing The Dragon', 'The Wedding', 'The Treasure Of The Mandolin Master'.

STAMFORD BRIDGE

The First Day Of Your Life (Fonzy Fanning PELS 512). Good, tight harmonies from a band second album. Formed Little Freebies is a footballing 'Chorus', they play football, they play rugby, they play rugby, they play football. Ken Lewis and John Carter, a musically album which deserves attention.

Rogers Daltrey And Pete Townshend: A SHORT HISTORY OF THE WHO

A 'best of' album from the Who

HAROLD THE BACON, an entrancing play set to music. An effective use of mellotron during the closing track, 'The Pecture Zephyr', a great song which roars along in fine fashion. The lyrical lyrics are cut, too, and 'Singles' - deek with harmonies without self-consciousness. Very powerful music but somehow lacking in vision. B M.

GUESS WHO

We Won, We Won, We Won (Philips 2649 035). A very nice, almost two-album set retailing at a mere under two golds. Starting with 'Born To Lose', 'Story Of A Broken Heart' and so on - remembering eggs back in the sixties, Twenty-five little CDs and of obvious historical interest. But there are quite a few come up again and again moments, key songs from the sixties, sevenies, eighties.

VARIUS ARTISTS

Salt Of The Earh (Pepper PEP 491). A very nice, almost two-album set retailing at a mere under two golds. Starting with 'Born To Lose', 'Story Of A Broken Heart' and so on - remembering eggs back in the sixties, Twenty-five little CDs and of obvious historical interest. But there are quite a few come up again and again moments, key songs from the sixties, sevenies, eighties.

BAND OF MANDOLINS

Mandolin Magic (Polydor 2649 038). Good, old golden odor, re-processed for stereo, and including items by the Fletis, the Kepabetas, Vassilis and John, 'Chasing The Dragon', 'The Wedding', 'The Treasure Of The Mandolin Master'.

}
CHARISMA IS BLOWING A STORM

LINDISFARNE

MONTY PYTHON

BELL + ARC

GENESIS

VAN DER GRAAF GENERATOR

AUDIENCE
### PICK OF THE HOT U.S. RELEASES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sly &amp; The Family Stone</td>
<td>Family Affair</td>
<td>Atlantic</td>
</tr>
<tr>
<td>James Brown</td>
<td>The Count &amp; The Method Man</td>
<td>Kapp</td>
</tr>
<tr>
<td>Who</td>
<td>Won't Get Fooled Around</td>
<td>Epic</td>
</tr>
<tr>
<td>Donny Osmond</td>
<td>On The 4:30 Train</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Only You (I'm Yours)</td>
<td>MGM</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Nothing's Gonna Stop You</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Who's Been Good To You</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>There Goes My Baby</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Make Love Go</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>A Little Bit Of Love</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>On the One</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>In the Christmas Mood</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Tell It Like It Is</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>I Can't Help Myself (To Fall In Love)</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Make Love Go</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>A Little Bit Of Love</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>On the One</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>In the Christmas Mood</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>Tell It Like It Is</td>
<td>ABC</td>
</tr>
<tr>
<td>The Osmonds</td>
<td>I Can't Help Myself (To Fall In Love)</td>
<td>ABC</td>
</tr>
</tbody>
</table>

### BILLBOARD'S BIG HINT PREDICTIONS

<table>
<thead>
<tr>
<th>Record</th>
<th>Week Ended</th>
</tr>
</thead>
<tbody>
<tr>
<td>Play It Again</td>
<td>8</td>
</tr>
<tr>
<td>Silly Love Songs</td>
<td>10</td>
</tr>
<tr>
<td>In the Wee Small Hours</td>
<td>12</td>
</tr>
<tr>
<td>Blue Moon</td>
<td>14</td>
</tr>
<tr>
<td>A Natural Man</td>
<td>16</td>
</tr>
<tr>
<td>Respect Yourself</td>
<td>18</td>
</tr>
<tr>
<td>This Time</td>
<td>20</td>
</tr>
<tr>
<td>Inner City Blues</td>
<td>22</td>
</tr>
<tr>
<td>Chattanooga Blues</td>
<td>24</td>
</tr>
<tr>
<td>For Your Love</td>
<td>26</td>
</tr>
<tr>
<td>Love Child</td>
<td>28</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>30</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>32</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>34</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>36</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>38</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>40</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>42</td>
</tr>
<tr>
<td>Love Me Tender</td>
<td>44</td>
</tr>
</tbody>
</table>

### JAMES HAMILTON'S DISCOTHEQUE PICKS

**UNCUT BUT SHOULD BE GOOD**

- **Kenny Ball:** All You Need Is Love (Pye 015178) £1
- **The Four Tops:** Love Potion No. 9 (Parlophone R 5511) P/R/Pop

### THE DOCTOR

- **Billie Jean:** Thriller (MCA 1761) £1
- **Michael Jackson:** Thriller (MCA 1761) £1
- **George Michael:** Faith (Virgin 60379) £1
- **Elton John:** Candle in the Wind (EMI 7243 8 81056 2) £1

### BILLBOARD'S BIG HIT PREDICTIONS

- **Sunny & Cher:** I'm Gonna Be Strong
- **The Osmonds:** Where You Are
- **The Osmonds:** Love Me Tender
- **The Osmonds:** I'm Gonna Be Strong
- **The Osmonds:** Where You Are
New Electro artist CYRUS FAR varn appears apparently a huge secluded hideaway in California where he houses some very wonderful musicians. Among the wanderers present to launch his new album were JOHN SEBASTIAN, DOUG WESTON, MIKE NEMISH and MAMA CASS. JOHN WILLIAMS steering the new JANE WAYNE ep 'The Cowboys'...SUSPENSE/FOURS TOPS are massively reminiscent of JAMES & BOBBY PURIFY's 'Let Love Come Between Us'....BLUE MINK should release the soundtrack from last Thursday's 'Magic Roundabout'...a delightful little tune.

CAT STEVENS 'Tiger And The Firecat' has qualified for a gold disc in Australia prior to its release date.

As if ELLIS and 'The King' weren't enough, PRESLEY fans can now cringe to a '10 Green 6' anniversary blast, held at London's Lyceum. Charisma/B&C Records Christmas and New Year's release is currently on release is 'The Intimate Jim Reeves'.

MAMA CASS & JOHN WATKINS hideaway in California where he maintains a huge secluded overboard for Lovelace Watkins - but then, to see BOB DYLAN's Greatest Hits Volume 2 and the 'Jesus Christ Superstar' following complaints about it, is nothing to say. But there are examples to support it than his comparison to CBS group HOME on a fine rendition of 'For All We Know'.

SPRINGFIELD is the new entry in the Top of the Pops. On the altered class for the year, we can see that there are some new entries.

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

**Top producers 5 years ago**

1. 1 GOOD VIBRATIONS Beach Boys
2. 2 GIMME SOME LOVING Spencer Davis Group
3. 3 REACH OUT I'LL BE THERE Four Tops
4. 4(i) WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson
4. 4(ii) I CAN'T HELP BELIEVING K. Jackson
5. 5 ONLY YOU Andy Williams
6. 6 I WANT TO BE YOUR MAN Four Tops
7. 7 HURRAY FOR THE RADS The Rubettes
8. 8 I'M NOT SURE Tony Orlando & Dawn
9. 9 SWEET BABY JAMES James Taylor
10. 10 SONG FOR YOU Three

**5 years ago**

1. 1 TOWER OF STRENGTH Frankie Vaughan
2. 2 TAKE GOOD CARE OF MY HEART Roger Daltrey
3. 3 I CAN'T HELP MYSELF Elton Presley
4. 4 THE MOON RIVER River Danny Williams
5. 5 THE TIME HAS COME Adam Faith
6. 6 GOOD VIBRATIONS Beach Boys
7. 7 GIMME SOME LOVING Spencer Davis Group
8. 8 REACH OUT I'LL BE THERE Four Tops
9. 9 BENNY HILL Benny Hill
10. 10 HIGH TIME Paul Jones

**Nonstop Hits**

mike merton congregation

Sconnor, Solon & Brady

Butterfly Keep On Dancing Simple Game

And a string of other hits.

At all record shops NOW!
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 up and get me out of when'...

"I just wanted to where we were supposed to be and where", 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 Burgh, Nicky Barley, June and Jean Millington -- were one of many all-girl rock groups bumping down desert roads from pig to pig, except that they tried harder. "There are so many problems with chick groups", exclaimed June, "also the main 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 get out and go home. Parents give you that 'you're hurting us' line."

Fortunately, our parents are all for it and help is 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 slightly 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 grizzly atmosphere, "Of bowling alleys, roller rinks and millions of little kids would take our equipment and wake up the next morning."

"It's harder work now in many ways", said Nicky, "we used to do four hours before, but I'm stuck out after one now that the present'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 -- said for it -- Fanny Hill, also to be the title of their next album. "We meet a lot of musicians these days", says Alice, "mostly because all high-class groupie sisters keep bringing them back (she's not really a groupie). They've just backed Barbara 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 -- 'Groupies' we call them...'

She came in with weird hair on and completely toned. 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 Whisky 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 do they?"

"We do get some guys coming round -- 'groupies', we call them. It does work that way around, but not as much as the girls get. Most of the boys have a knack of going on after one or two numbers so we have to be good."

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, they just write about the music of Fanny."

Britain has still to get over the name -- but getting behind Fanny is to be a good idea right now."

Lon Goddard

'Godfrey Davis' competition winners

A new LP by:

Paul McCartney
Linda McCartney
Denny Laine
Denny Seiwell

Release date: As soon as possible

PCS 7142 An EMI recording

Jean Millington: Bass guitarist

-'Godfrey Davis' competition winners

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