

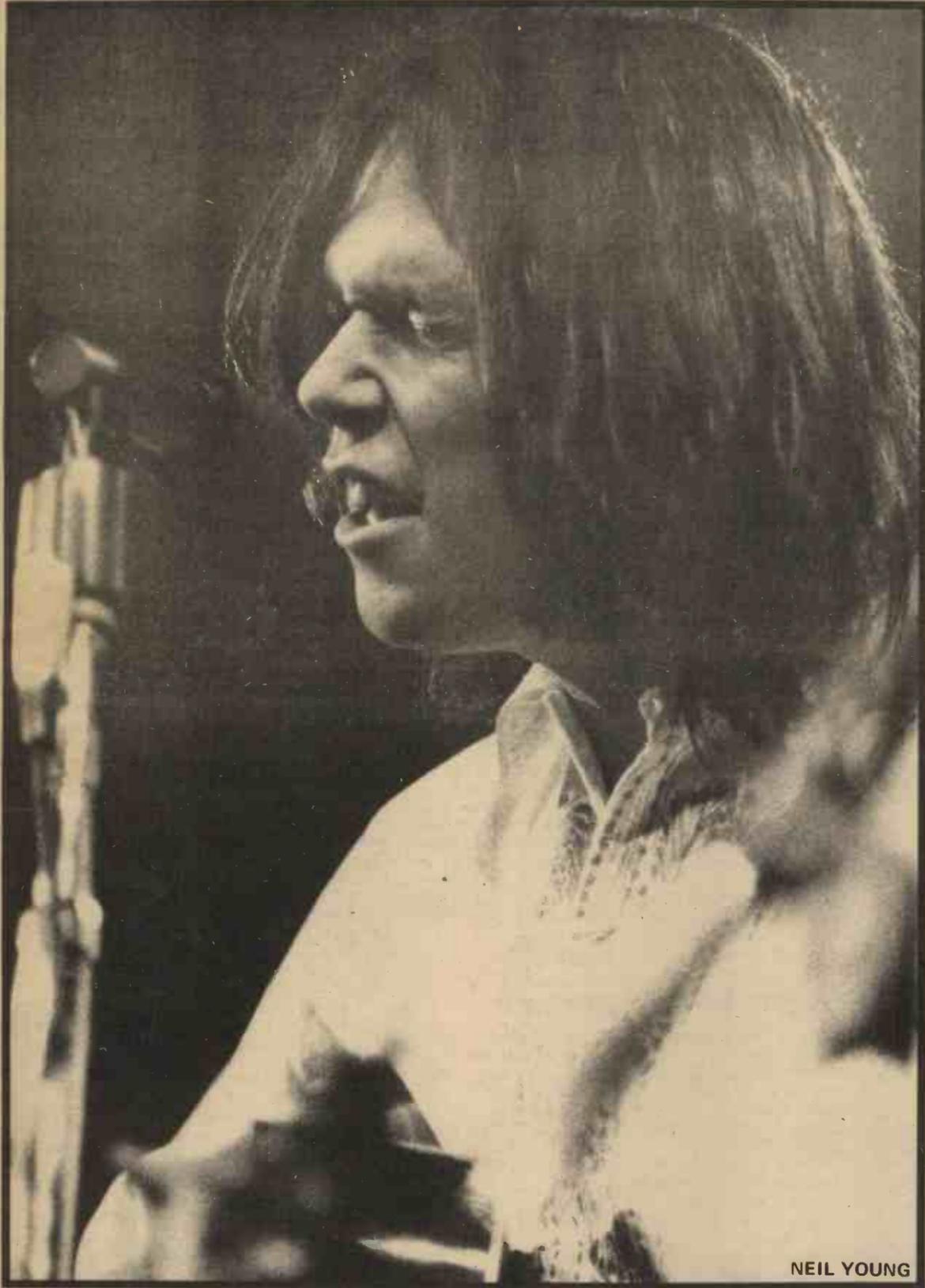
INSIDE: RICK NELSON'S DIRTY SMILE.

A Billboard Publication

RECORD MIRROR

MARCH 11, 1972

6p



NEIL YOUNG

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AT'—STEVE
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The Faces: better off without Rod?



FACES: 'Losing You' shows what they can do.

Coke

A WORD of thanks to the Coca Cola firm. After a telephone call to their London office I received in the post a copy of 'I'd Like To Buy The World A Coke', with an accompanying letter explaining the history of the song - completely free!

The record is a normal 45 rpm, not a flimsy piece of plastic like some firms offer. There is hardly any mention of coke. All the royalties Coke receive are donated to charity, and I feel sure this generosity should boost their sales. - GRAHAM HUTTON, 5 Gilbey Close, Ickenham, Uxbridge, Middlesex.

Nailing one bird

ARE Atomic Rooster trying to put the final nail in their coffin by employing the awful vocals of Chris Farlowe. Since Vincent Crane's

dispute with John Cann Rooster have gone from bad to worse.

The former brilliance of Rooster now lies with Bullet, whose single, though I found it unobtainable in many record shops here, made the U.S. chart. - S. J. HUMPHREY, 7 Gloucester Street, Farringdon, Berks.

Righteous feeling

EVEN the most casual listener to 'Pick of the Pops' (February 20) must have been arrested by Bill Medley's solo performance of 'You've Lost That Loving Feeling'. Unfortunately Alan Freeman was unable to say more than at the moment it rests as an album track. I say that it must be released as a single and purchased in vast quantities.

I imagine by now that I could count on my sexual organs the few besides myself who still carry a torch for the

Righteous Brothers as they were; and in particular Bill Medley. While open to accusations of unnatural leanings, I have often stated that his deep voice and incredible vocal attack 'turns me on'. He has threatened in the past to have another tilt at 'Loving Feeling' without Phil Spector; the result has been worth the wait.

The arrangement of this version is obviously not as strong as the original. I miss the thundering battery of saxes (the use of which is Spector's own unsung triumph) and the rumbling drums. However, the climax laid down in this new version is as satisfying as it is original.

It was a tragedy that the British public's only view of the Righteous Brothers was miming to 'Loving Feeling', and with ex-con haircuts, when hair was definitely worn! A lot of impetus was lost. Bill Medley appeared on a recent Andy Williams show and seems to have improved his appearance

'I'm annoyed and hurt by David ...'

SO 'Stay with Me' wasn't as big as 'Maggie May' after all. As one ignorant disc-jockey raised the question of whether Rod Stewart would be better off without the Faces, let's give it some consideration.

By far the best track on the 'Picture' album is the Motown song 'Losing You' in which Stewart's role is minimal and the Faces show exceptional talent and ingenuity. If they are going to build their music around the agonised wailings of Stewart's self-abused larynx they will fade away as soon as the novelty of his bronchial bleatings wears off. And what a waste this would be in view of the tremendous potential they have shown on songs like 'Losing You'.

So let's hear no more talk about Stewart being better off without the Faces when what we really should be saying is that the Faces will do far better without Rod Stewart. - BOB WILKINSON, 21 Longshaw Ave., Billinge, Nr. Wigan, Lancs.

to an acceptable degree. Therefore, I implore him to seize the chance with both hands to come over and publicise this amazing record. - NICK HALLETT, 42 Tennyson Road, Harpenden, Herts.

Tape lack

I HAVE recently started buying cassettes and the thing I have noticed is the lack of presentation with them. There has been no proper replacement made for the LP sleeve.

For example, on the Paul Simon LP, the tape has a bare listing of tracks, whereas the album has details of lyrics, musicians and the place of recording. Why can't this information be printed on a leaflet with the tape,



DAVID CASSIDY

and the release of albums and cassettes be simultaneous. Also the books issued with 'Bangla Desh' and 'Jesus Christ Superstar' should be available with the cassettes too. - B. PALMER, 21 Blunts Rd., Eltham, S.E.9.

Haley show?

SO THE Elvis Presley story is on the radio. Why the Presley story? Why not feature Bill Haley and his Comets.

Let's be fair, Bill Haley and his Comets came along before Presley was ever heard of. And don't forget they started all this rock 'n' roll and pop - and not Presley. - NORMAN EVANS, 122 Mynachdy Rd., Mynachdy, Cardiff, S. Wales.

AS A great admirer of David Cassidy as a musician and actor I really enjoyed everything he did. I have all the group's records so far released here, I joined the fan club, spent a fortune on pics and a poster of him and I was really annoyed and hurt by his remark (February 19), "I don't really owe them anything" - his fans being the them in question.

I know he must really get sick of being followed by hundreds of screaming girls everywhere he goes, but if it weren't for his fans he wouldn't be where he is today.

When are we going to know the real David? In another magazine he was reported as saying "I don't dig a guy having his hair draped over his shoulders". In your picture he sure had his hair over his shoulders - so he must have changed his mind, or his shoulders have moved! His remark "You'll never get me into a tie" was also contradictory as he appeared on 'Nationwide' in a flowered shirt and tie. So how about David giving us some facts we can believe!

The article really brought him out from being the clean cut American goody goody, and showed him as a person - not a publicised puppet. - LORRAINE WILLCOCK, 4F Logie Place, Middlefield, Aberdeen AB2 YTP, Scotland.

Great Yes

I REALLY enjoyed Val Mabbs' small talk with Chris Squire in Record Mirror (Feb 12). For me Yes is the greatest group on earth. I saw them twice in the Concertgebouw in Amsterdam and their music made me really happy. I'd like to wish them a lot of success in America, and I hope they will be back soon in Amsterdam. - MARIA v. d. LINDEN, Frisissentstein 237, Bylmermeer, Amsterdam, Holland.

Breathless

SOME STARS just don't get the publicity they deserve. Speak to the average person today about Jerry Lee Lewis and

of the people who have heard of him at all, the majority will probably cite 'Great Balls Of Fire' as being the hit associated with him.

Out of interest I have just played through each of Jerry's hits to date and found it took no less than one hour thirty minutes to plough through all those that have made the pop, country or R&B charts in America or Britain. This represents thirty two hits to date, fourteen before 1968 and the rest since Jerry went all country four years ago.

It's high time this great artist's records were released and promoted in this country - and that Jerry was given recognition as one of the most consistent hitmakers of our time. - TONY J. PAPARD, 22 Bradfield Ct., Hawley Rd., London NW1 8RN.

RECORD 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 9000
Sunset Boulevard California, 90069 USA

PRESIDENT INTERNATIONAL

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Published by Cardfont Publishers Ltd., 7 Carnaby St., W1V 1PG. Distributed by The National Magazine Distributors Ltd., 22 Armoury Way, London, SW18. Produced by Pensord Press Ltd., Old Tram Road, Pontlanfraith, Mon., and printed by Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

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ON THE BOXES

'GODSPELL' ON 208

RADIO LUXEMBOURG announced this week that it will be playing the entire 'Godspell' album on Friday March 10, between 10.0 and 11.0pm.

Dick Leahy, head of Bell Records said "Godspell appeals to all sections of the community and the sale of the album since its release at the beginning of February has been phenomenal."

TUNE IN AND TURN ON

RADIO ONE: The following artists are booked to appear during week commencing Monday March 13: JIMMY YOUNG SHOW — Slade, T. Rex, Gilbert O'Sullivan.

DAVE LEE TRAVIS SHOW — The Symbols, Blue Mink, Christie.

JOHNNIE WALKER SHOW — The New Seekers, C.C.S., The Move, Chicory Tip.

TERRY WOGAN SHOW — The Settlers, Edison Lighthouse, Unit Four Plus Two.

SOUNDS OF THE 70's — (Mar 11) Genesis; Monday — David Bowie, Sutherland Brothers; Tuesday — Pete Atkin, the Groundhogs; Thursday — Family, Slade; Friday — The Incredible String Band, Edgar Broughton.

RADIO TWO

TONY BRANDON SHOW — The Settlers.

NIGHT RIDE — Southern Comfort.

RADIO LUXEMBOURG: Programme guide for week commencing Sunday March 12:

SUNDAY: 6.0 Mark Wesley; 9.30 Bob Stewart; 1.0 Kid Jensen.

MONDAY: 6.30 Mark Wesley; 9.0 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.

TUESDAY: 6.30 Mark Wesley; 9.30 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.

WEDNESDAY: 6.30 Mark Wesley; 9.0 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.

THURSDAY: 6.30 Bob Stewart; 10.0 Paul Burnett; 1.0 Kid Jensen.

FRIDAY: 6.30 Mark Wesley; 9.0 Paul Burnett; 11.0 Bob Stewart; 1.0 John Peel.

SATURDAY: 6.30 Mark Wesley; 9.30 Paul Burnett; 1.0 Kid Jensen.

TELEVISION

It's Cliff Richard (BBC-1) March 11 — Cliff with usuals and guests Marvin, Welch and Farrar.

Up Country (BBC-2) March 11 — Wally Whyton, Lois Lane, The Numbers plus the Hillsiders and host George Hamilton IV.

Engelbert Humperdinck (BBC-1) March 12 — Guests Barry Ryan, Randy Newman, and Helen Reddy.

Sounding Out (BBC-1) March 13 — Lindsfarne. Old Grey Whistle Test (BBC-2) March 14 — Al Stewart, Paul Brett

Show of the Week (BBC-2) March 16 — The Harry Secombe Show with guests Shirley Bassey and Barry Crocker.

One other TV highlight this week is the unlikely Robert Robinson programme 'Do You Remember?' (BBC-1) Thursday — which this week includes film of the first Beatles session with Ringo at the Cavern, and goes on to chart the progress of Beatlemania with interviews and film clips, including their now legendary arrival at London airport in 1964. Don't miss it!

FUTURE HAPPENINGS

GLEN CAMPBELL films a TV special for BBC on March 26. Radio-1's survey of the Beatles due to start on Sunday May 14 and will run for 12 weeks (5.0pm). Judge Sill set for OGWT (BBC-2) on March 21. Mary Travers to star in her own TV series for BBC later this year. The series, to be produced by Stanley Dorfman, will consist initially of six 45 minute shows. Guests set so far include Don "American Pie" McLean and John Denver.

Stephen Stills now added to the all-star names lined up for Dorman's other new TV series "Sounds for Saturday" (BBC-2) which begins on March 25. U.S. visitors due in for live appearances and radio/TV dates include Bobby Darin (March), Donnie Elbert, Jack Jones and the Poppy Family (April) and Kris Kristofferson (May). BBC Radio Merseyside's music programme "Around the Edges" now broadcast on Saturdays at 7.15pm — Cilla Black line up for Jimmy Young Show (Radio-1) soon. Date to be finalised.

Isaac Hayes recording interview for OGWT during his current visit here. Rosko begins a new afternoon series on Radio-1 on Sunday April 2. The show to be called "Rock 'n' Roll is Here To Stay" will run for six weeks until the Beatles series starts. During these weeks the long running "Pick of the Pops" reverts to its original time of 5.0 to 7.0pm. Easter Saturday (Apr 1) sees a two hour Radio-1 special show "The Story of Tamla Motown," introduced by Johnnie Walker (2.0 to 4.0pm).

The Eurovision Song Contest to be held in Edinburgh on March 25 will now be broadcast on Radios One and Two in addition to the usual BBC-1 TV coverage. Commentator will be Pete Murray — Rolf Harris starts a seven week series for London Weekend TV on April 22. Star guests set so far include Krist Kristofferson, Ray Stevens, Shirley Bassey, Price and Fame, Blue Mink, Buddy Greco, Cleo Laine, Val Doonican, Roger Whittaker and New World — The Temptations set to appear on TOTP on March 3.

BEN CREE

ben cree

T. REX — HEEP IN U.S. CLASH

Paxton autumn tour

TOM PAXTON will return to the States in May for the summer before coming back to Britain for a massive autumn tour opening October.

Paxton has just finished appearances in Australia and New Zealand, and is currently completing a new LP being produced by T. Rex producer Tony Visconti. It will be released in early May with a single extract.

Nilsson in London

HARRY NILSSON arrived in London last weekend with producer Richard Perry and pianist Nicky Hopkins to record a new LP over the next three weeks at the Trident studios. Both his hit single 'Without You' and his current album 'Nilsson Schmilsson' were recorded in London also.

Nilsson, who has never appeared before a public audience, may play some college gigs during his stay.

Korner's first USA tour

ALEXIS KORNER will make his first American tour from March 20 until April 20 with Peter Thorup in the Humble Pie package. An LP of material recorded by his various bands between 1961 and 1971 will be released to coincide with his visit, featuring several of today's top rock musicians.

TOP BRITISH act T. Rex and Uriah Heep clashed last week on the same concert bill in Chicago.

Reports reaching RM state that the audience demanded encores from Heep, barracking T. Rex throughout their performance with a chant of "We want Uriah," and Rex are alleged to have refused to play any more gigs with Heep on the bill as a result.

Apparently Heep were set to appear second on the concert after a relatively unknown American act, and kept this second spot although the T. Rex management wished them to open the show. They played 30 minutes, got a standing ovation, and came back again for a further 20 minutes.

The 4,000 audience kept up their chant for Heep's return again throughout Rex's performance, and many of them left before the end of the show. RM was unable to obtain any comment from the T. Rex office on the matter at presstime.

Uriah Heep are due back from the States on March 14, and will be recording their fourth LP at London's Lansdowne studios from March 17 until the end of the month.

The group start a German tour on April 1, but will interrupt it between April 17 and 20 to complete their album. They will be back from the German dates on May 7 to open a six-week British tour on May 12.

The dates are Aberdeen Music Hall (12); Strathclyde University, Glasgow (13); Caley Cinema, Edinburgh (14); St. George's Hall, Bradford (18); Public Hall, Preston (19); Liverpool Stadium (20); City Hall, Newcastle (21); Town Hall, Reading (24); Town Hall, Oxford (25); Pavilion, Bournemouth (26); Civic Hall, Guildford (27); Cliff Pavilion, Southend (28).

The June dates are St. Andrew's Hall, Norwich (9); Leascliffe Ballroom, Folkestone (10); Colston Hall, Bristol (11); City Hall, Sheffield (13); Central Hall, Chatham (16); Winter Gardens, Weston-super-Mare (17); De Montfort Hall, Leicester (18), and Free Trade Hall, Manchester (19).

On June 3 and 4 Heep will be in Switzerland, and they will begin their next American tour lasting six weeks on June 23.

Bolan and T. Rex pop poll triumph

RESULTS of the 1972 Record Mirror Pop Poll's World and British sections reveal massive triumph for Marc Bolan and T. Rex.

Bolan has been voted best male singer and T. Rex the best group in the British section, and Bolan collects

the best songwriter of the year in the World section, where T. Rex were voted the best male group and their LP 'Electric Warrior' the best album of the year.

The results of polling in the World and British sections are as follows.

Olivia tours with Sacha in UK

OLIVIA NEWTON-JOHN is joining forces with French balladeer Sacha Distel for a heart-throb tour of the UK likely to appeal to both sexes.

The schedule begins on March 17 at the Gaumont, Southampton, followed by Winter Gardens, Bournemouth (18); Colston Hall, Bristol (19); Talk Of The Midlands, Derby (21, 22); ABC, Peterborough (23); Gaumont, Ipswich

(24); Odeon, Birmingham (25); Coventry Theatre (26); ABC, Plymouth (28); ABC, Stockton (30).

The tour's April dates are ABC, Blackpool (1, 2); Theatre Club, Wakefield (3-5); Kelvin Arena, Glasgow (6); Odeon, Newcastle (7), and Odeon, Manchester (8).

Olivia begins a season at London's Prince of Wales Theatre on April 12 lasting until June 3.

WORLD SECTION:

- Best Male Singer — Elvis Presley
- Best Girl Singer — Diana Ross
- Best Male Group — T. Rex
- Best Girl Group — The Supremes
- Best Mixed Group — The New Seekers
- Best Solo Instrumentalist — Hank Marvin
- Best Big Band — C.C.S.
- Best Singer Of The Year — Elvis Presley
- Best Album Of The Year — "Electric Warrior" — T. Rex
- Best Songwriter — Marc Bolan

BRITISH SECTION

- Best Male Singer — Marc Bolan
- Best Girl Singer — Olivia Newton-John
- Best Group — T. Rex
- Most Promising Singer/Group — Lindsfarne
- Best Disc Jockey — Jimmy Savile
- Best Radio/TV Show — Top Of The Pops
- Best TV Advertising Jingle — Coca Cola

Full results of the 1972 RM Pop Poll will be published next week with features and pictures of the winners.

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DISPUTE

OWING to a dispute within the printing industry, some regular features of the Record Mirror have unavoidably been left out this week. We apologise to readers for any disappointment and inconvenience thus caused, and hope that RM's normal service can be speedily resumed.

LIVE!**Tim Hardin**

MUSIC WORKSHOP, LONDON: There's no doubt about it. Mr. Hardin manages to produce proportionately more bad notes than virtually any other artist of his standing, and get away with it. It takes a trained fan to know just what song is going to follow his tentative guitar picking, because all his renderings tend to have shades of every Hardin composition in the opening bars. But he is magical. There's an atmosphere and total aura about him that is captivating. His vocal ability alone commands complete attention, and undoubtedly his compositions are among the best ever recorded. Standing alone on the tiny stage, so much a part of the audience — surprisingly small for such an event — he opened with 'Black Sheep Boy', a song that could stand as his theme tune. 'Don't Make Promises' kept the tempo going, until Tim dedicated the lovely ballad 'Misty Roses' to a friend in the audience. He sat at piano for a new composition, an interesting and moody blues, that had the audience bursting into wild applause. In fact his ability on piano on this occasion rather outshone his guitar playing. With 'Sweet Memories Of A Childhood Sleep' he made a further attempt to introduce some of his excellent new compositions, but of course all the classics were demanded from him. 'If I Were A Carpenter' was one such number — with a special vote of thanks to Bobby Darin, who made it a hit — and 'Reason To Believe' with equal acclaim for Rod Stewart; though for me Noone sings a Hardin song like Hardin can! He's unpolished, yes. But in the relaxing club atmosphere at after 2 a.m. he seemed like a friend. And members of Quintessence and friends

grouped around Lee Jackson, provided some free expression in drummed out rhythms on table tops and glasses. — V.M.

Rick Nelson

ALBERT HALL: Rick Nelson didn't reach the nostalgic heights achieved by Chuck Berry, Fats Domino or other stars of the fifties still working today — and his new material wasn't earth-shattering. However, everything was received well and the music from Rick and the Stone Canyon Band was far above average. Rick's easy voice fit the quieter songs like 'Life' and 'Love Minus Zero' more than his louder electric guitar rock. As a front man, he was genial, but seemed slightly unsure, while the band featuring the excellent Tom Brumley on steel) carried on in a very professional manner. The overall presentation appeared to lack confidence to a degree, but come through in shining glory at certain points. Undoubtedly the finest moment musically and visually came with an encore and 'Believe What You Say', an early rocker. They did fine versions of selected oldies, including 'Lonesome Town', 'Poor Little Fool' and 'My Babe'. I think Rick could be more personal and personable in a smaller club. The compere didn't help, though — he was atrocious and pop-talking in a sickly tasteless manner. His frantic top-40 approach went out ten years ago and didn't aid the atmosphere. Seals and Crofts played some fine mandolin, guitar, sax and fiddle and sang some fine harmonies, influenced by insight gained through the Baha'i faith. They were able to refrain from breaking into 'Tequila' and presented soft music for pleasant concentration. L.G.

SLADE TO HELP UNEMPLOYED

Dutch MU hits British tours

WHAT MAY be the beginning of restrictions on the hitherto unhindered touring or European countries by British groups came last week with the announcement that the Dutch authorities had banned appearances in that country fixed during this month for Argent.

Bachelors radio show

FOLLOWING THEIR successful run in the pantomime 'Jack And The Beanstalk' at the Birmingham Theatre, the Bachelors are set for their first radio series.

Entitled 'It's The Bachelors', it will be broadcast on Sundays at 2.30 p.m. for eight weeks from March 26 on Radio 2, with repeats on Friday evenings at 8 o'clock. Also featured will be comedian Norman Collier, who appeared with the Bachelors in their summer show last year in Scarborough.

The trio have concert dates at the Central Hall, Chatham on March 25 and the Town Hall, Lewisham on April 8.

The group was due to play concerts in Arnhem, Nijmegen and Eindhoven. RM understands that English groups will now only be permitted to play Dutch engagements on a reciprocal exchange basis with Dutch groups, following representations from the Dutch Musicians Union.

This is the same situation which governs most Anglo-American tours, and could reduce the number of British appearances in Holland in view of the lack of impact in the British market by Dutch artists, and the consequent difficulty of arranging successful UK tours.

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RECORD MIRROR
THE PLUS POP PAPER - EVERY WEEK

SLADE have agreed to appear at a concert being organised to help numerous unemployed youngsters who are marching to London from points as far away as Liverpool, Glasgow and Southampton.

Funds raised will help to cover the cost of bringing the youngsters to London, and providing food and overnight shelter. The rally and concert will be held at the Wembley Empire Pool on March 12, and admission to both events is £1 or 50p for the unemployed.

Artists who have offered their services entirely free for the concert include Annie Ross, McGuinness Flint, Vinegar Joe, Rock 'n' Roll All Stars, Spike Milligan, Adrian Mitchell, Paul Jones Band, Larry Adler, the Molloy Molloy Dancers, Ram John Holder, George Melly and Slade. The show will be compered by Joe Melia and Stuart Henry.

Tickets are available with s.a.e. from Clive Norris, 186a Clapham High Street, SW4 7UG, or from the Empire Pool.

Slade's next album 'Slade Alive' is set for release on March 24.

Leggert quits Wonderwheel

BASS PLAYER Archie Leggert has left Gary Wright's group Wonderwheel to go back into session work, for which he has always been in demand.

Heckstall-Smith album

FORMER COLOSSEUM member Dick Heckstall-Smith is recording a solo album at the Manor in Oxfordshire from March 13 to 16. It will be completed next month, and will be released in the summer by Bronze.

Taking part in the recordings are Hookfoot's Caleb Quaye, former Juicy Lucy member Paul Williams, drummer Rob Tait, Graham Bond, Mark Clark and Dave Greenslade.

The album is being produced by another Colosseum member Jon Hiseman, and will feature a 10-minute "monolith" called 'The Pirate's Dream', with music by Heckstall-Smith and Humble Pie's Dave Clempson and words by Hiseman.

JOE, CLEO TOUR DATES

JOE BROWN's new band Browns Home Brew and Cleo Laine, wife of jazzman Johnny Dankworth, are set to make their first British tours.

Browns Home Brew start their itinerary at Suzanna's, Tamworth, on March 28, followed by Steering Wheel, West Bromwich (29); Kensington Court, Newport (30); Penelope's, Paignton (April 1); Roundhouse, London (2); Croft Club, Leicester (3); Hypnotique, York (6); Scene 3 & 4, Halifax (7); Scene 1 & 2, Scarborough (8); Regal, Edmonton, with the Marmalade (9); Music Workshop, London (10); Speakeasy, London (12); Aquarius, Lincoln (13); and Viking Seahouses, Berwick (15). A Scottish venue is to be fixed for April 14.

Cleo Laine, accompanied by her husband's quartet, will present a 'Spring Collection' series of concerts at Arts Centre, Basildon (April 29); Theatre Royal, Norwich (30); Pavilion, Hemel Hempstead (May 1); Carlton Cinema, Dublin (3); Fairfield Halls, Croydon (4); Town Hall, Tunbridge Wells (6); Grand Theatre, Wolverhampton (7); New Theatre, Oxford (9); Queen's Theatre, Burslem (10); Town Hall, Hornsey (11); Leas Cliff Hall, Folkestone (12); Assembly Rooms, Harrogate (13); Floral Hall, Southport (14); Civic Hall, Guildford (18); Digbeth Civic Hall, Birmingham (19), and Colston Hall, Bristol (21).

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ELTON JOHN and Lord Snowdon are looking at a book being waved at them after John's recent charity concert at the Shaw Theatre, but Princess Margaret's smile is going elsewhere. See John story.

ELTON—NEW MAXI SINGLE

**CBS
sign
3 acts**

and a European tour

ELTON JOHN goes to Germany this Saturday for a series of concerts beginning in Frankfurt on Sunday and ending in the same city on March 20. He will be playing Italian dates from March 22 to 28, starting in Bologna and ending in Turin, and then goes to Holland for more engagements, opening in Rotterdam on April 14. Appearing with him will be Philip Goodham-Tait.

A maxi single coupling 'Rocket Man' with 'Holiday Inn' and 'Goodbye' will be released on March 31, and the first 50,000 copies will be contained in special bags with the lyrics printed on them.

The two songs on the flipside are from John's 'Madman Across The Water' LP, and 'Rocket Man' is an extract from his next album 'Honky Tonk Chateau', due for release on May 19.

CBS RECORDS has signed three new deals for well known acts via their parent company, Columbia, in America. The label has acquired Delaney & Bonnie, Loudon Wainwright III and the Association.

Delaney & Bonnie are currently working on their first CBS album, and Delaney will be producing various other acts on the label. They make their first appearance for the company at Carnegie Hall at the weekend, along with Loggins & Messina.

Loudon Wainwright will be recording soon. The reaction from CBS New York was: "We're really excited about having him with us — he has a tremendous future".

The Association are also recording their first for CBS, and it should be ready for release to coincide with a planned European tour in May. A spokesman for CGS denied that there was a drive on to sign many artists. "It just happened to fall in one week", he said.

Radio Beatles

BBC RADIO is to present a series of 12 one-hour programmes entitled 'The Beatles Story' on Radio 1 and 2, starting in mid-May on Sunday afternoons.

The series is being written, researched and produced by the BBC's John Beerling, and will trace the story of the foursome from their Liverpool beginning up to their individual activities today.

Beerling returned last week from a fortnight's tour of the States, interviewing people for the series. Among those he spoke to were Billy Preston, Badfinger and Peter Asher.

He was unable to reach John Lennon in New York, but RM understands that the series will utilise interviews with the Beatles from the past, and will concentrate mainly on their musical careers rather than their personal lives and marriages.

Cilla back on radio

CILLA BLACK is to return to radio after several years of absence when she appears on the Jimmy Young Show. Cilla will be taping a week's worth of inclusions for the show and the dates will be announced by the BBC shortly. She has a single on release, 'The World I Wish For You' and begins a summer season at Blackpool's Opera House on June 28.

Jack Jones dates

RCA IS releasing this week an album called 'A Song For You' by balladeer Jack Jones in preparation for the singer's tour here next month.

His concert dates are Fairfield Halls, Croydon (April 7); Odeon, Birmingham (8); De Montfort Hall, Leicester (9); Fiesta Club, Sheffield (10); Blighty's Club, Farnworth (11); Fiesta Club, Sheffield (12); New Victoria, London (15); Floral Hall, Southport (16, 17); Colston Hall, Bristol (18); Theatre Club, Wakefield (19-21); Royal Festival Hall, London (22); Winter Gardens, Bournemouth (23); Dome, Brighton (25); Poco Poco, Stockport (26); Barbarella, Birmingham (27); City Hall, Newcastle (28); New Victoria, London (29), and Guildhall, Portsmouth (30).

Mungo Jerry split

TWO MEMBERS have left Mungo Jerry to form their own band and the remaining musicians are changing the musical policy of the group. The Red Bus company, for Mungo Jerry, announced that singer/guitarist Paul King and pianist Colin Earl have left the band to form their own group, King Earl Boogie Band. Ray Dorset and bassist John Godfrey will be adding a new keyboard player and for the first time, a drummer — both unnamed as yet.

"The new band", said Dorset, "will be funkier and heavier and more aggressive. We're very pleased with our new sound, but we will

continue to play the old hits as long as people want to hear them".

Mungo Jerry have played several gigs to try out their new concept. Owing to difficulties arising from projected venues that were affected by the recent power cuts, Mungo will not now tour with Freddie King as previously announced.

Instead, a new tour has been set up with rock band Jericho. The dates are: Goldsmith College, London — with Jericho, (March 10); St. George's Hall, Bradford (11); Floral Hall, Southport (12); Newcastle Polytechnic — with Jericho (17); Civic Centre, Whitchurch — without Jericho (18);

Fleming Club, Hereford (24); Town Hall, St. Albans — without Jericho (25); King George's Hall, Blackburn (28); Playhouse Theatre, Harlow (30), and Dreamland Ballroom, Margate (April 1). A new Mungo Jerry single featuring the new line-up, will be released in a few weeks.

King Earl Boogie Band now includes singer/guitarist Dave Lambert, and two more musicians are to be added. The group will play authentic blues and Paul King's original material. "We want to get back into blues and aim at the college-type audience", said King.

Bunch concert!

THE BUNCH, a makeshift band consisting of virtually everyone from the Fairport/Fotheringay groups, is forming to play one concert at the Royal Albert Hall on March 28.

The concert will, in effect, be a preview of the one-off album to be released by Island Records

on April 14. The personnel on the concert and the album are: Sandy Denny, Trevor Lucas, Richard Thompson, Ian Whiteman, Pat Donaldson, Linda Peters, Gerry Conway, Dave Mattacks and Tyger Hutchings. They will be accompanied by brass players.

**TALK
OVER**

This week's DJ
Dave Gregory

Putting you in the picture



DAVE GREGORY

IF YOU'VE been listening to my show on Radio 1 last week and are still with me during this final week then it's probably occurred to you to ask just who this Dave Gregory fellow is. Well, lucky fellow that I am having the opportunity of telling you more about me through Record Mirror, it seems right and proper to put you completely in the picture.

A long time ago (well, not so long ago really!) when I was busy NOT swatting for my GCE's at school, it seemed the thing for every respectable non-sports conscious, non-career conscious young man of fifteen to either play in a pop group or rush around on a motor bike making the lives of parents and fellow rate payers as unbearable as possible.

I chose the former of the two, mainly because I always had a yen for performing in some capacity and playing musical instruments seemed as good a way as any to express this feeling. The Liverpool sound was all the rage then and our idols needless to say were very typical of the day... The Searchers, The Beatles, Gerry and the Pacemakers etc.,

Well, we all had our little dreams didn't we — some of us even had talent as well! Mind you, I'm not complaining, far from it. At least I can sit down and play an artists record on Radio 1 and content myself that I can play at least one

instrument reasonably well — the turntable!!

But seriously, I don't for a minute pretend I could do the job of an artist and I'm sure it goes both ways (mind you, there's a secret wish deep down that one day I might be able to sing as well) But where was I? Oh yes, me and music, at least that's a polite word for it! It took a long time for us to part ways. My parents did their best from the start by insisting that if I was interested in music then I should have classical music lessons every week from the age of five. Result? Ten years and six or seven dispirited piano tutors later, much to everyone's horror I was playing the drums and listening to the pirate stations at every opportunity! That and my preoccupation with my school group, The Termites, just about drove mum and dad to despair.

But the tranny side of my life really began at the tender age of, would you believe ten? There I was, hiding in cupboards late at night (it was late then) listening to and swooning over (professionally speaking of course!) such latter day superstars as Mr Barry Aldiss (still the guy with the Golden voice in my humble opinion) and Mr. Peter Murray and of course, not forgetting names like Keith Forgyce (remember Pop Inn?) and Brian Matthew (Saturday Club) I'm sure they'll forgive me if I call them the daddy's of today's DJ's and gentlemen, I really do mean that in the nicest possible way because you made radio memorable for me.

In those days it was called presenting and all the glamour was left to the boys and girls in the top 20 — by glamorous I mean stars like Alma Cogan, Connie Francis, Brian Hyland, Frankie Vaughan, Dorothy Squires, Lonnie

Donegan... you could go on forever! Old hat, many of you might say, but there was real glamour there, no doubt about it. Let's face up to facts, where's the glamour in today's pop scene? Think about it.

Without looking very hard walking down a street, you probably couldn't tell the difference between most of the lads in the top groups and a lot of the long haired brigade of my generation. At least ten or fifteen years ago stars WERE stars in every sense of the word, simply because they got the imagination going every time you'd hear them or see them on television.

By the way, if you've read this far and are not bored, stick with it and find out what this is all leading up to. Well, here it comes folks! Yes, you're dead right, in 1972 it all comes back to that mad fella who's rarely seen but always there at the flick of a switch and who disrupts the lives of millions of people every day whether they like it or not (and judging by your letters a lot of you do!) Yes, it's none other than your actual good old DJ and it looks like he's here to stay for better (not worse) say I hopefully.

Now, before you call me a bighead and tell me that I'm over rating me and colleagues stop and thinking Who in this polluted, unisexed, underpaid and overpriced world of ours, is always there to cheer you up (we do our best) when the going is rough? Right again! It's us lot, the DJ's and you know, sometimes I feel we're fighting a losing battle. But I'm enjoying every minute of it, simply because I like happy music.

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single
from
ARGENT
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your
head
up"

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EPIC records
are marketed by CBS

ECHOES ECHOES ECHOES



JERRY LEE (above): 'a chance for Britain's teenagers to show that even rock 'n' roll hasn't entirely robbed them of their sanity.'



JERRY LEE: versatile, too

Rock's greatest entertainer...

... or what happens when
JERRY LEE LEWIS tours
Britain—1958, 1962, 1964, 1972!

ON 22nd MAY, 1958, an Immigration Officer manning the desk for TWA flights from New York to London Airport North scratched his head, sighed, picked up the passport of Myra Gale Brown Lewis and promptly fell off his seat.

Fresh-faced but tall, Myra would have passed for sixteen. But the passport revealed all. Born July 1944, Vicksburg, Mississippi. Thirteen years old and housewife for the past five months to the big, flash, yellow-haired, cigar-eating Southern hustler who waited in the lounge with his father-in-law, fender-bass playing JW "I ain't got no christian names" Brown.

Folks bringing child-brides into the country is more common than you'd think. If, every now and then, The Press huffs and puffs about Africans doing do so, it's a mild reaction compared to that touched off by the arrival of Jerry Lee Lewis almost fourteen years ago. But he was white, thrice-married at 22 and, perhaps the cardinal sin, he played rock 'n' roll.

Lewis blew the lid off Fleet Street. "Here is a chance" crowed one leading Sunday, "for Britain's teenagers to show that even rock 'n' roll hasn't entirely robbed them of their sanity". It worked of course. The

late Iain Macleod

I've never written about Lewis before. It's too difficult. How do you describe the sort of charisma that has grown men of thirty recalling his concerts with tears in their eyes? Tunbridge Wells 1962. What's so GREAT about a guy lifting his right trouser to his knee and combing the blond hairs on his leg? Mitcham the same year. Why pay to see one of reminded the then Minister of Labour that we had enough rock 'n' roll singers of our own without importing more (another reason to vote Labour); shows at Kilburn and Tooting were stopped in less than thirty minutes and Jerry flew back to New York International within five days. "We had a very good reception in England" he told reporters. "I jus' got homesick. People treated us very nice."

those contests where somebody sees how quickly they can dismantle a piano? (It was too small to stand on — he got so annoyed he damn near ate the pieces!) Stratford 1964. What makes a whole theatre roar with one voice at the sight of a maniac who plays piano with his butt? Whew! Its gunna git goooooood inah minute.

There's no answer to these questions. You just had to be there. Dripping with anticipation. Heaving and shaking alongside two thousand others for whom Lewis is The Governor and the rest are just... well, the rest. South Harrow one time. Before he got big again there were always half a dozen dates within fifty miles of London whenever he toured.

Anyway, I'm crushed up the back of someone's drape. Jerry smashes the piano lid down; throws it up again; juts

his chin in and out; weaves an imperial hand around the mike and — wham — three outrageous flourishes in top C. This piece of pure theatre lasts a couple of blinks. In between "Your cheatin' heart" and "will make you weep". Drape-jacket's old lady looks up. "Thinks he's God done he". The response is peculiarly gentle. "Well, he is dear".

Jerry Lee... Jerry Lee... he joins in the cheers mocking our British accents. He looks at the audience, at the roof, into the wings. Anywhere except at what his fingers are doing. They operate by remote control, falling contemptuously on to notes which are so right. And on the next torrid solo he leans back. Long greasy tresses cascade over ears which stick out at right angles. Dig the killer hair y'all. The man is in love with himself. Frightening Drunk on rock 'n' roll but equally intoxicated by his own insane talent.

And then he sneers. Forget about Presley's comical upper lip. This is a sneer a mile long. All the arrogance, sex and soul of The White South is in that sneer. How can he sing "Old Black Joe" and make me believe him? Yeah, he sings as well. Yodels; falsetto howls and blistering pile-driving hysterics bring life to songs that anyone else would have been forced to bury fifteen years ago. A gravel-chorded "Hound Dog" goes on for twenty minutes. And when he stops rockin' it's, no less astonishing. If there's a superficially impudent unconcern about the rest of his talents he can't disguise the respect he holds for his own voice. Loose, down-home and laced with experience, it turns a country weepie into a desolate expression of real despair.

You didn't see him climb on the piano at Tunbridge. With a wave that said "Watch this, cretins" he minced from

one side of the stage to the other and sorta glided up there. Taunting a whole theatre by swinging his paunch round in a lascivious arc. On top of the piano Lewis just overflowed. Looking back becomes sheer fantasy.

There are these crescendoes where insolence gives way to aggression; the sneer evaporates, his face disappears into a bloated mess and his shirt billows and ripples like the obscene figure from a Michelin X advert. First aid would seem to be inevitable but that's Jerry — just satisfyin' his soul's anguish.

At Birmingham, on his last tour, he was fractionally quieter. I guess he's mellowed a little, if only a little. The killer hair is shorter, darker and he doesn't wear custard-yellow suits with black braiding any more. His voice is a deeper — dare I say soulful — baritone; the high notes in "You Win Again" don't come quite so effortlessly and instead of kicking the piano stool into the orchestra pit he uses it to climb on the piano. But make no mistake, he can't be beat. As John Grissim, Charlie Gillett, Nik Cohn, Peter Guralnick and the man himself keep telling you, Jerry Lee Lewis is still the greatest performer in the history of universal entertainment.

I had intended to talk about the handful of albums that have been released in secret during the past few months. But waiting for Philips to send them is like waiting for Godot. Meanwhile I'll be at The London Palladium on 23rd April. And if you decide to go you'd better book up for Birmingham and Ipswich as well. Lewis can be a cathartic experience but he's also highly addictive.

Bill Millar

INSIDE STRAIGHT

THE LORD WILL MAKE A WAY SOMEHOW: The trouble with black gospel music is that (a) it doesn't sell in Britain and therefore doesn't get released; and (b) a listen explains why it doesn't sell. Although everyone now acknowledges that soul music started in the churches, the sound of unadulterated gospel is often too gross to be dug by many. Even the incredible walling testifying of the 5

Blind Boys, Inez Andrews or the Sensational Nightingales is offset by the cloying pedestrian accompaniments. Gospel, however, has been going through the changes recently and more and more gospel records have a 'produced' sound instead of the 'cut at a wild service' sound of old. Huge gurgling organs or tinkly pianos are now likely to be replaced by wah-wah guitars and funky

fat-back drummings. If you like the idea of really uninhibited screaming and a hollerin', try importing albums by the Meditation Singers 'A Change Is Gonna Come' (Jewel) or 'The Rance Allen Group' (Gospel Truth). The former is produced by Andre Williams and sounds like a 'Clara Ward Singers Meet The Meters' album. **SWEET SOUL MUSIC:** A new release in the States is

the Relations 'Pudding'-n-tang (Is My Name)/Don't Let Me Down This Weekend' on Lebbly 7966. The obscurity of some soul records finding their way on to specialist shops' racks (this one's available at Black Wax and Record Corner) is as appealing to the seasoned soul freak as it is off-putting to the casual enthusiast. This record probably won't get much distribution outside one

State of America, though it deserves to.

IT WILL STAND.

Tony Rounce of London, SW16, lists his all-time stayers:

- a couple of years back by the Vontels and the Meteors.
1. I'll Make It Up To You Oliver Bush — Gamble
2. I'm Not Gonna Give Up — Eddie Holman — Bell

NEWS, ENQUIRIES, OPINION

3. I'm Better Off Without You — Intruders — RCA Victor
4. I've Given You The Best Years Of My Life — Linda Jones — Turbo
5. Heart Full Of Love — Invicibles — Warner Bros.

Tony Cummings

Rock 'n' roll comeback?

'Never!' says rock veteran Roy Young

ROY YOUNG, ace rock 'n' roller, veteran keyboard wizard of 'Oh Boy' and 'Drumbeat' and Little Richard screaming, and now, for the first time, leader of his own group, can't accept, even in the deepest recesses of his heart, that rock 'n' roll will ever come back.

BILL McALLISTER reports

Every now and then it may rise a bit in popularity, but it never comes back full swing."

So, having got the main bone of contention off his chest, Roy Young is now under way presenting his music. About two years ago he formed, with drummer, co-writer and arranger, Cliff Davis, his own band. It has gone through quite a few changes since those first days and Cliff, a long-time friend, remains the only original member.

"The band has had a lot of changes, and the main reason for that is that as you go along you naturally improve as you go along, and there have to be changes if some of the band develop differently or don't improve in the same time ... you just can't have them all on different levels. The band was getting better and better, almost without knowing, but every now and then one or two members would get a bit left behind on the technical side of things. The changes came easily, though, and everyone who has left has gone on to do something which they are happier doing."

DIFFERENT

"Back in the 'Oh Boy' days all we played basically was rock 'n' roll. The dancing was different, kids thought differently and dressed differently, so how can you expect it to ever evolve round to that again? Rock 'n' roll will never come back. I mean, there's been no end of times when people have said that rock 'n' roll is gonna come back bigger than ever, but it's not true ... I can never see that happening."

"I mean, any music that gains a certain amount of popularity will always retain an audience, people who are devoted to it and will never stop loving it, but all that music does is leave its mark on what follows. It has its place in the order of things."

FIRST

The album, 'Mr. Funky', just released, is Roy's first — although not the first he has recorded — and is very important to him, marking, he thinks, "the real start of things." It gives him the

opportunity to show what Roy Young is really about, part of this being that he can now play concerts and other selected venues with his "big band".

"Up until now I've never had an album, so therefore it's been a frustrating time going out to audiences knowing that often they don't really know what to expect. The album I recorded before 'Mr. Funky', for RCA, was alright, but it was best that it was never released. At the time it was right, but like happens so often, all kinds of aggravations held it up until it wasn't really the band."

"So without an album it's always taken about half an hour on gigs to get the audiences warmed up, for them to know what's happening. Fortunately we've scored at practically every gig we've ever played and the second time around we've come out one hundred per cent, as if we already had an album. But it has taken a long time to do it that way. Now, with the album out, I can bring out a big band on stage and produce what is on the LP. I don't believe in putting out an album which can't be done live."

The stage repertoire, however, doesn't just consist of original material. Despite what Roy thinks of the place of rock 'n' roll in today's music, he still loves and respects it enough to include a rock medley at the end of his set, a feature of the act which gets

everyone onto their feet and leaping about.

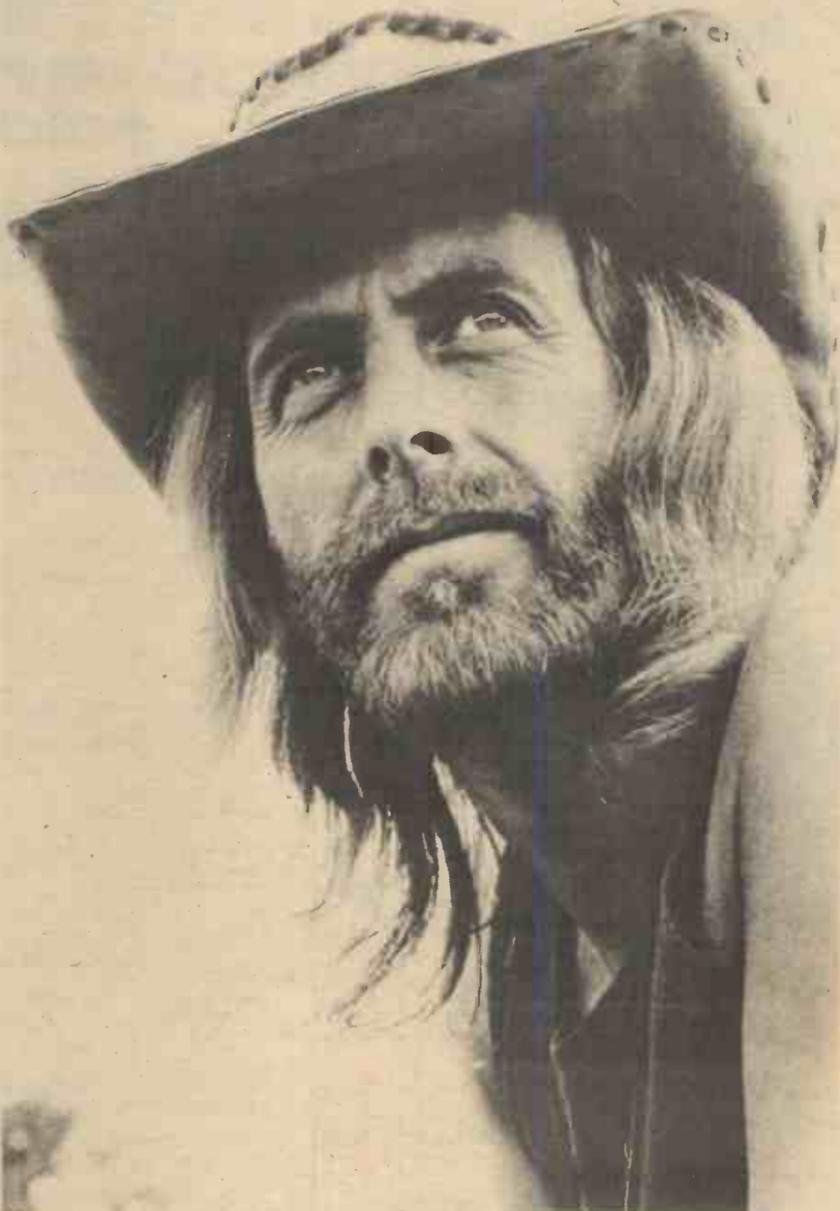
"The thing is that a lot of people know me as a rock 'n' roller, so often a lot of fans will turn up expecting to hear an entire evening of rock 'n' roll. And this is purely because I've never had an album and they've been misled into thinking that rock 'n' roll is all I do. But what is nice is that the rock 'n' rollers can get into my own stuff and so can the heads, then when I start the rock 'n' roll everyone gets to their feet and has a good time. Sometimes I'm on for maybe another hour."

CONTRAST

Roy also believes that the music he is currently playing is coming into its own, taking over from the singer-songwriter trend which has been so prevalent recently.

"I've found in this last year that the music is changing pretty quickly. Going back two years when I first started the band it was more into the heavier underground sort of bands and I only realised that by playing at the Speakeasy. Five nights of the week there would be heavy bands playing and I think that people got a little too much of it. So we were a complete contrast of music and I feel ours got home to people."

"And I think the folkie thing is getting played a bit too much now, too."



ROY YOUNG

MAHAVISHNU JOHN McLaughlin explains his music. "All my music becomes an offering to God and I have realised through my guru Sri Chinmoy that we all have a spiritual capacity. One grows into that capacity through God and the teachings of the spiritual masters."

McLaughlin's terms of reference constantly return to Sri Chinmoy. In any list of musical influences he would undoubtedly include his guru.

"As well as being king of kings, he is also the supreme musician incarnate though he plays no ordinary instrument," says McLaughlin in the sleeve-note dedication on his album *My Goal's Beyond*.

"His instrument is the living soul. First he tunes it and from there he is able to sing the song of which all other songs are but variations. And that song is God's endless love for man."

McLaughlin's present state of mind comes after a decade of playing in small clubs and dives throughout Europe. His musical education was served on the road working with Georgie Fame and Graham Bond, whose band also included at the time Jack Bruce, Ginger Baker and Dick Heckstall-Smith.

There was however, an increasingly schizoid aspect to his musical personality. Although the music he played on the road was predominantly rhythm and blues, he was increasingly attracted to the emotional involvement of jazz. In 1969 he recorded his first solo album, 'Extrapolation' for the now-defunct Marmalade label, later to be re-released by Polydor. The other musicians on the album were John Surman, Brian Auger and Tony Oxley — among the cream of British jazz artists.

The same year McLaughlin went to the United States with fellow countryman Dave

MAHAVISHNU JOHN McLAUGHLIN talks to Rob Partridge

Holland. Both ended up on Miles Davis' 'In A Silent Way' album, one of the most important transitional records in Davis' career.

The following year McLaughlin also played on 'Bitches Brew', the album which finally introduced Miles Davis to the rock audience. McLaughlin also made his first American solo album 'Devotion', for the small Douglas label, with Buddy Miles on drums, Larry Young on keyboards and Billy Rich on bass. The title was an indication of things to come.

"A lot happened after 'Devotion'," says McLaughlin.

'ALL MY MUSIC BECOMES AN OFFERING TO GOD'

"I became a disciple of Sri Chinmoy and my musical capacity began blossoming. I began to realise more and more facets of my talents."

"My wife and I both practise yoga. It's basically a matter of survival in Manhattan; giving up cigarettes, meat and practising yoga."

"But that was really a preparation for my spiritual life. Larry Coryell's ex-producer introduced us to Sri Chinmoy. We went down to the meditation centre and asked Sri Chinmoy questions and we were immediately impressed by his replies. We joined the meditation centre with Larry Coryell and his wife Julie — it was, you could say, a family."

"Mahavishnu is my spiritual name, given to me by Sri Chinmoy. To succeed in music you need perseverance and courage, which is exactly what one needs in the spiritual life."

McLaughlin's next venture was 'My Goal's Beyond', an acoustic album on Douglas which was released by CBS late last year. The album featured percussionist Airto Moreira, bassist Charlie Haden, Billy Cobham on drums, Jerry Goodman on Flock on violin and McLaughlin on acoustic guitar. It was a strange album, utilizing aspects of Indian

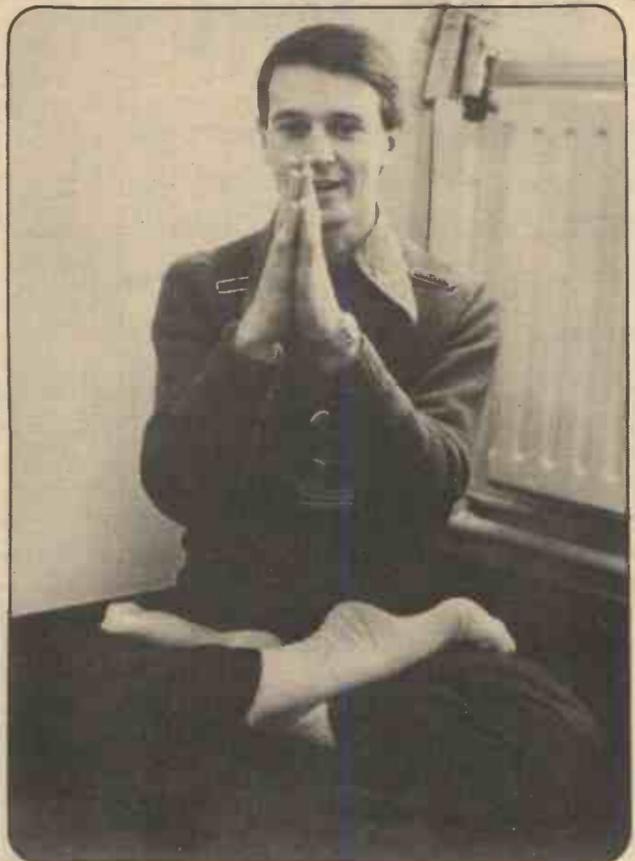
music on the first side and sticking firmly to jazz standards such as Charlie Mingus's *Pork Pie Hat* on the second.

McLaughlin was also a member of Tony Williams' Lifetime, together with Jack Bruce on bass guitar. The need to create his own music however, eventually led to McLaughlin splitting from the band.

"The idea of my own band was not in my mind at that time. I had another album to record for Douglas — 'My Goal's Beyond' — and I was made to realise through my spiritual master, Miles Davis and my manager that I had to form a band."

The result was the Mahavishnu Orchestra, whose first album, 'The Inner Mounting Flame' is soon to be released on CBS. "Billy Cobham on drums was the first to join. Billy gave me more room in which to grow — he has a completely new way of playing the drums. To me, the drums are the centre of music," says McLaughlin.

"I also love the violin for many reasons. My mother for instance, played the violin and one of the first musicians I listened to was Stefan Grappelli. One day I found a record by a group called Flock which had no names on the sleeve. I found out who the violinist was and asked Jerry



JOHN McLAUGHLIN

Goodman to record 'My Goal's Beyond'. He's now part of the Mahavishnu Orchestra.

"Jan Hammer the piano player was recommended by a friend of mine, Miroslav Vitous."

The Mahavishnu Orchestra was complete. The band went into the studio for four days last August and completed 'The

Inner Mounting Flame'. "The whole band is now a permanent institution. The responses we've met from audiences everywhere have been very gratifying."

The band will be visiting Britain during the summer — although McLaughlin's base is now in the States.

WHO'S ON WHERE

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WHERE

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MARCH 9-15

COLLEGE EVENTS

MARCH 9
Kingston Poly, Penrhyn Rd., Kingston
GORDON GILTRAP + JULIET LAWSON JOHNSTON

MARCH 10
Gloucester Tech. Coll, Brunswick Road, Gloucester
ARRIVAL + THIN LIZZY + BARABBAS

Lydney Coll. of Education, Lydney, Gloucs
CHRISTIE + EDISON LIGHTHOUSE + WORTH

Goldsmiths College, New Cross, London SE14
MUNGO JERRY + CAMEL

Brooklands Tech. Coll., Heath Rd., Weybridge
MICK ABRAHAMS BAND + JUICY LUCY

Lancaster University
JEFF BECK GROUP

Brighton College of Education
GRIMMS

MARCH 11
Hendon Coll., The Burroughs, Hendon, London NW4
ARRIVAL + THIN LIZZY + BARABBAS

Gypsy Hill College, Kingston-on-Thames
CHRISTIE + EDISON LIGHTHOUSE + WORTH

Chelsea College, Bridges Place, Parson's Green Lane, London SW3
EAST OF EDEN + RAW MATERIAL + SILVER HEAD

Spring at Imperial College, Great Hall
SANDY DENNY

Leeds University
JEFF BECK GROUP

Eastbourne College of Education
GRIMMS

MARCH 12
Eastbourne College of Education
GRIMMS

MARCH 13
Exeter University
GRIMMS

MARCH 14
Bristol Poly
ARRIVAL, THIN LIZZY + BARABBAS

Brentwood College
ANDY FERNBACH + STAN GORDON

MARCH 14
Kingston Poly, Penrhyn Road, Kingston
GRIMMS + SURPRISES

Southampton University
JEFF BECK GROUP

MARCH 15
Chelsea College, Bridges Place, Parson's Green Lane, London SW3
KEVIN AYERS, PAUL ROBERTS BAND

Bristol University
GRIMMS

THURSDAY

Queens Hall, Barnstaple, Devon
CHRISTIE, EDISON LIGHTHOUSE + WORTH

The Dome, Brighton
JACQUES LOUSSIER TRIO

DeMontfort Hall, Leicester
RORY GALLAGHER & BAND

Marquee, 90 Wardour Street, London W1
VINEGAR JOE

Torrington, 811 High Road, London N12
HOOKFOOT

Fox at Toby Jug, 1 Hook Rise South, Tolworth
ATOMIC ROOSTER

FRIDAY

Leas Cliff Hall, Folkestone
JACQUES LOUSSIER TRIO

Soft Rock Club, Ilford
ANDY FERNBACH + STAN GORDON

Upstairs at Ronnie's, 47 Frith Street, London W1
LES FLAMBEAUX

SATURDAY

Royal Festival Hall, London
JACQUES LOUSSIER TRIO

Upstairs at Ronnie's, 47 Frith Street, London W1
NIGER

St. Albans Civic Centre, Herts
CHICKEN SHACK + PRETTY THINGS

SUNDAY

Cliffs Pavillon, Southend
JACQUES LOUSSIER TRIO

Kelvin Hall, Glasgow
RORY GALLAGHER & BAND

Carr-Saunders, London
ANDY FERNBACH + STAN GORDON

Torrington, 811 High Road, London N12
BRINSLEY SCHWARZ

Fox at Greyhound, Park Lane, Croydon
STRAY

MONDAY

Hemel Hempstead Pavillon
JACQUES LOUSSIER TRIO

TUESDAY

Susannas, Tamworth
CHRISTIE, EDISON LIGHTHOUSE + WORTH

Gulldhall, Portsmouth
JACQUES LOUSSIER TRIO

WEDNESDAY

Top Rank, Swansea
CHRISTIE, EDISON LIGHTHOUSE, WORTH

Town Hall, Birmingham
JACQUES LOUSSIER TRIO

100 Club, 100 Oxford Street, London W1
LOUIS NELSON + BARRY MARTYN'S RAGTIME BAND

Boobs, Bristol
ROY YOUNG BAND

TAPE AND HI-FI INFO

News from the industry

PRECISION TAPES have been given a major musical award as The Company contributing most to the promotion of Recorded Tape in 1971. The award is presented by the Gramophone Record Retailers Committee of the Music Trades Association, the official dealer association in Britain and marks the first time that a tape company has been so honoured.

Precision Tapes, the only company in the U.K. to specialise in the manufacture, marketing and distribution of tape product is jointly owned by Pye Records and ATV Limited. The company has been in existence for nearly three years and has its factory at Chadwell Heath in Essex. Precision also owns a tape shop in the heart of London's West End. Managing Director Walter Woyda said, "This is a great honour for our company and reflects on the considerable achievement of everyone at Precision who has helped us make such a success in so short a space of time".

Ever since the advent of the gramophone, man has strived for perfection in the world of recorded sound. Breakthrough after breakthrough followed, culminating in two channel stereo around 1950. Now, following years of research by the CBS Laboratories in New York, a revolutionary new record system has been developed - four channel Stereo Quadrophonic, SQ for short.

The result is the most natural sound ever possible in the home. Three dimensional sound with real, rather than illusory depth. CBS, the Company that brought you the long playing record, have succeeded in turning the speculative

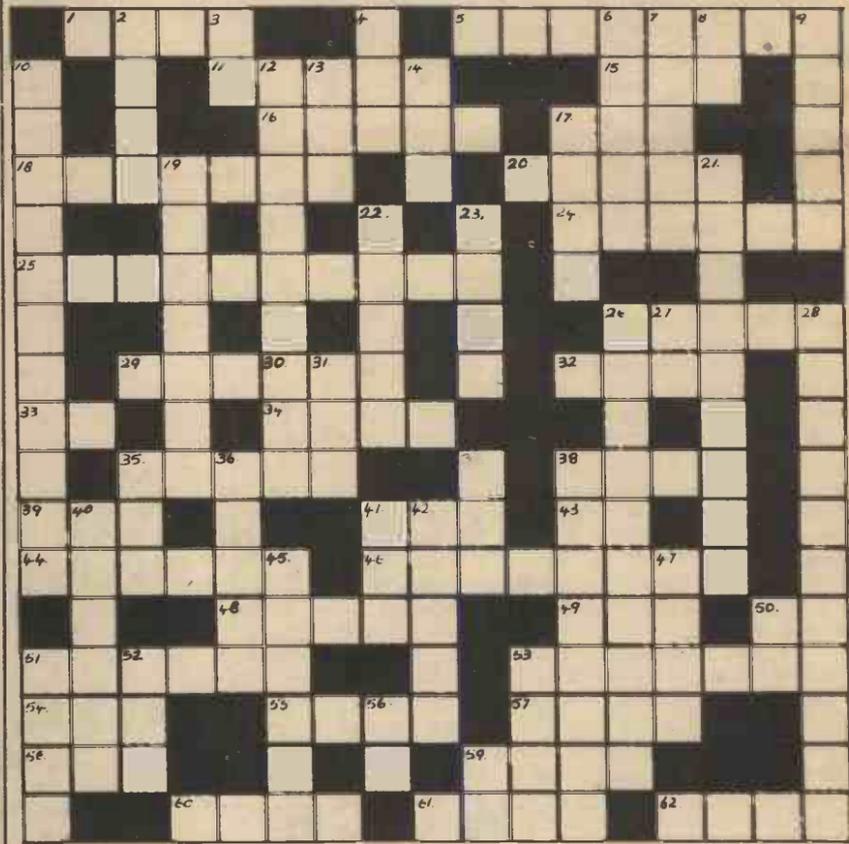
additional two channels of reproduction into reality.

The first-ever SQ records to be released in Britain are being put out by CBS on March 1 and both Sony of Japan and Harman-Kardon of the USA have signed SQ licences with the Company to manufacture the SQ Decoder hardware.

The CBS SQ Quadrophonic conforms to the standard RIAA Equalization Curve (the accepted international recording standard), has the full dynamic range of stereo LP disc and may be played through any existing stereo system with favourable results. Said Reg Warburton, CBS Manager of Recording Services: "The difference between SQ and Stereo is much, much greater than the difference between stereo and mono. When the technicians and myself listened to the new system we were all tremendously impressed with the fullness and depth of the whole process and aware of the tremendous prospects opened up for record production. I think SQ must be the ultimate in sound perfection and would liken it to sitting in a concert hall offering the finest possible acoustics".

By way of a change this week a JUMBO crossword. The answers are not all on tape and hi-fi but a good percentage are. The first five correct entries received will win a tape album either cassette or cartridge of their choice from the current catalogues. The judges' decision is final and no correspondence can be entered into. Winners and solution in next week's Record Mirror.

BARRY O'KEEF



CLUES ACROSS

1. Pout (Anag.) (2.2.)
5. Useful for pulling up anchors or driving tape through a recorder (8)
11. Stiff (5)
15. A quick shot (3)
16. Toner (5)
17. Part of a rose, below the waist? (3)
18. They certainly aren't mono (7)
20. Stricken with it? (5)
24. To go over it again (5)
25. Tape runs from ... (4-2-4)
26. Don't waste this food! (3.2.)
29. Let's join a tape break (6)
32. If the truth is known, he is one (4)
33. Be or not be - that is the answer (2)
34. Point to the bulls-eye (4)
35. It helps to get that tyre off (5)
38. To peel off, at the bottom of the garden? (4)
39. A kind of metal (3)
41. Much about nothing! (3)
43. Paid on luxury goods (Abrev.) (2)
44. Edwardians not welcome! (2.4.)
46. A baby tape system (8)
48. An anaesthetic (5)
49. An age (3)
50. Opposed to don't (2)
51. Ideal system for public address (6)
53. 2 or 3 pin. This fits both (7)
54. To play it swings to the record (3)
55. A hi-fi wire (4)
57. Not exactly hi-fi bugs (4)
58. A cereal blend of whiskey (3)
59. Gold storage (4)
60. A Record (4)
61. A loud report (4)
62. This one's not easy (4)

CLUES DOWN

2. Evergreen Tree (4)
3. Alternative (2)
4. Top that (3)
6. A firm backing (5)
7. A subject of conversation (5)
8. The cockney gentleman raises 'is! (2)
9. Selective kinds (5)
10. A limitation (11)
12. Rust on tape (4, 5)
13. Currently a burning asset in the home! (3)
14. A frightful noise (3)
17. Greyhound bait (4)
19. Fall ill once again (7)
21. No turnover with this tape (9)
22. Level recorder (5)
23. Lift (Anag.) (4)
26. Continuous sound idea on tape from the States (5.5.)
27. Car Club (Abrev.) (2)
28. These are not blank tapes (8)
31. It can drive you round the bend (3)
35. To permit (3)
36. Sight and sound (5)
37. Help (Abrev.) (3)
38. A common motoring offence (8)
40. Strictly a circular movement (6)
45. There's a sharp point to play with (6)
42. Challenged (5)
45. There's a sharp point to play with (4)
47. Not a worm in this sense (4)
50. A small verb of action (2)
51. Acidic (4)
52. Another music paper (Abrev.) (3)
43. Who's this Freeman guy? (4)
56. A method of testing speakers (Abrev.) (2)
59. A degree (Abrev.) (2)

Kicking out those soccer-song jams

TO LISTEN to some narrow-minded pig-heads, you'd think the Chelsea Football Club had no right to be in the charts. In fact, of course, the charts merely reflect what the public, in its infinite wisdom, happens to be buying.

It's never been, surely never will be, any kind of good-taste guide, like Egon Ronay's manual. But this football thing really is taking off. Years back, John Charles (styled the gentle giant of Welsh Football) went to Italy for a soccer spell, made a fairly painless version of 'Sixteen Tons' and hit the Roman charts.

Further on, Tottenham Hotspur made a big-selling EP of songs featuring 'When The Saints'. Also featuring then inside-forward Terry Venables, an England man who had been offered a job singing with the Joe Loss band. Last season, Arsenal's squad got into the fifty. In 1970, the full England squad topped the chart with 'Back Home'.

Don Fardon got into the chart singing about the 'Belfast Boy', who is Georgie Best. There's a record out about Manchester United's "Willie Morgan". Edric Connor did one on Manchester United as a club. There's another out about Hartlepoons United.

And Jonathan King, no less, told me: "Footballers are taking over from pop stars as public idols..."

Sucker

"SUNFIGHTER", from the album of the same name, and 'China' are the two sides of the new Grunt single from Grace Slick and Paul Kantner.

And to Grunt president Harvey Grunt I'm indebted for the following information: "China" is the first, and need we add the last, tune ever written in any language to begin with the popular romantic phrase - 'She'll Suck On Anything You Give Her'. Which is actually about Grace's little baby.

Albert fool

ISAAC HAYES is a smart fellow - he never pushes things, just waits until events move his way. Take that ban placed on him by the Albert Hall last year. He was due to play a concert there but trouble at a previous James Brown show (fights and a knife threat) left A.H. officials fearful.

So Isaac was stopped. "They thought I'd draw the same kind of crowd. It was

like judging a book by its cover, because I've never had trouble at my concerts. I told reporters then that they might stop me playing there, but my music could be played by someone.

"And I was right. At the British TV and Film Awards event there, my music was broadcast from the Albert Hall - when 'Shaft' was nominated for an award."

You could say somebody got the shaft, but it wasn't Isaac.

MY THANKS to reader Jonathan Frewen, of London, for a painstakingly worked out list of the top singles labels in Britain for 1971. He lists the top fifty in all, but the top ten are as follows: 1. R.C.A.; 2. Tamla Motown; 3. Fly; 4. Apple; 5. Bell; 6. C.B.S.; 7. Columbia; 8. Polydor; 9. RAK; 10. Capitol. Though neck-and-neck among themselves, RCA and Tamla were miles ahead of the rest.

Alice...

THE INVALUABLE Warner/Reprise device which wings its way to me from lovely, down-town Burbank, California, says that Alice Cooper performed a wedding ceremony in Atlanta, Georgia. As a preacher...

Seems he joined in holy, though probably illegal, matrimony, Smokey Frisch

and Debbie Bost. Alice made up the vows as he went along, using a Mad magazine instead of a bible and insisting that Smokey and Debbie wore lampshades on their heads. The marriage licence was written on a sheet of Holiday Inn stationery.

Cooper

AND ANOTHER thing about Alice Cooper. His "Killer" album had to be re-designed in Mexico to remove the boa constrictor from the sleeve picture. The snake has religious connotations in Mexico. For sure Alice Cooper doesn't have religious connotations in Mexico.

Strip light

I HAVE to report that Yogi Ramu Michael Adonaiasis, founder and spiritual leader of the Universal Awareness Foundation, recorded for two hours in the New York Record Plant Studios. Recorded... in the nude.

He stripped off because "then there will be no barriers between myself and the infinite."

End of story about Yogi Bare.

David's Christ

DESPITE being a useful singer, David Essex never did make the breakthrough on record. But his starring role in 'Godspell' is bringing

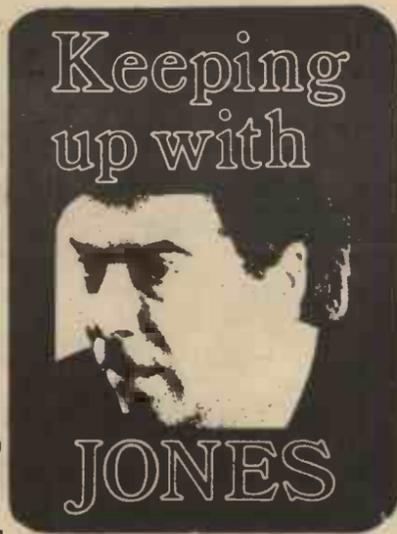
him real acclaim as an actor.

Listen to Harold Hobson, of the Sunday Times, no less. "There have been many Christs in the world of art - the tormented Chris of El Greco; the benign shepherd of Murillo; the bland Christ of Rubens; the soaring Christ in Majesty of Epstein - and Mr. Essex's gentle and innocent figure is worthy to rank with them."

"It is my firm opinion that Mr. Essex's is the best performance in London, the least histrionic, the happiest and the most moving." Even better, says he, than Sir Laurence Olivier's current "finest creation" at the New Theatre.

Blow job

MAKING MOUNTAINS out of his molehills department: for his live Madison Square Garden concert soon, David Cassidy will be magnified, via some video magic, to some 15 feet by 20 feet.



GIRL OF THE WEEK:- She's only sixteen and she's Australian and she had a lot of hits down under. She is, in fact, Lori Balmer and now she's in London with a record contract with Pye. At six she played ukelele, at eight she was a television star, at nine she was on records. And now she has her first record out on Pye: 'Here Before The Sun'. Nothing else to add, except that I think she could well be on to a winner. (Photo by Julian Ruthven).

kitchen sink, to be exact. She huffs and puffs down a large pipe attached to a metal sink and plays tunes. Much the same technique is applied to tubular steel chairs, though apparently she has less success with more conventional instruments, like tubas."

Those naive Americans. I see nothing even faintly astonishing about this story. "One is constantly aware of the mannerism rather than the music; of the self-consciousness rather than the total, energetic performance."

And one trade paper "Variety" snapped: "This undecipherable screaming defies meaningful musical analysis."

THOUGH MARC himself had a few doubts over the first appearances, T. Rex have obviously broken right

Now this principle has been used at the Gardens before - notably for Ten Years After. And there was talk of something similar for Elvis Presley, had he been persuaded to do shows at Wembley Stadium. The idea was for him to appear in a kind of magnifying goldfish bowl which would make him ten times real-life size.

Except that Colonel Tom Parker made the point: "A great idea - except that Elvis would, naturally, require ten times his normal fee."

Empire Maid

UNDER THE heading 'The Sunset Of The British Empire', the Warner-Reprise folk in America recount with wide-eyed astonishment a story about an artist on Hughie Green's "Opportunity Knocks" show.

"This lady appears playing a rather unusual wind instrument - a

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RCA RECORDS AND TAPES



THE CHAP with the sword is Major General Sir Henry Havelock of India. That statue has been up in Trafalgar Square since around 1862.

The girl eyeing him happens to be Joanna Wheatley, girl singer with the Tinkers folk group - and Sir Henry is her great great great great uncle. She often pops along to make sure the statue is maintained properly.

"Move along please", said a policeman. "But that's my uncle" said Joanna. "Oh, well that's different then" said the policeman. Also different is the Tinkers' new album, 'Spring Rain' on Argo. And their new club, the Tinker's Club, High Road, Harrow Weald, which opened last Friday. (Pic by Mike Manifold).

Knocki down t wa

VAINLY shaking cliches from my head, braving knee-deep puddles, Somme-like mud, ducks, and dogs, I found Steve sitting in front of a well-banked fire in the Marriots' beautiful low-beamed sitting room, looking slightly wasted after yet another night's recording, but very receptive, thoughtful and communicative.

PE: Humble Pie are primarily a live band, right?

SM: Right, I suppose so, man. That's what we enjoy doing most so therefore it "come over that way. But then again, a lot of our albums were so half and half in the past that it's hard to judge.

Pete Erskin interviews Steve Marriot

Maybe on this next album we'll get what we've wanted to get in live sound and with a few extra things thrown in ... pretty, nice songs. But it's just been complete half and half, so far, because there were two influences pulling; the whole influence is pulling one way now, so whatever we do now will be one way - more together and unified.

PE: We go to many rock gigs and near every time, I get pissed off by people who think it "uncool" to do anything but sit cross-legged "analysing" the band. It must bring the musicians

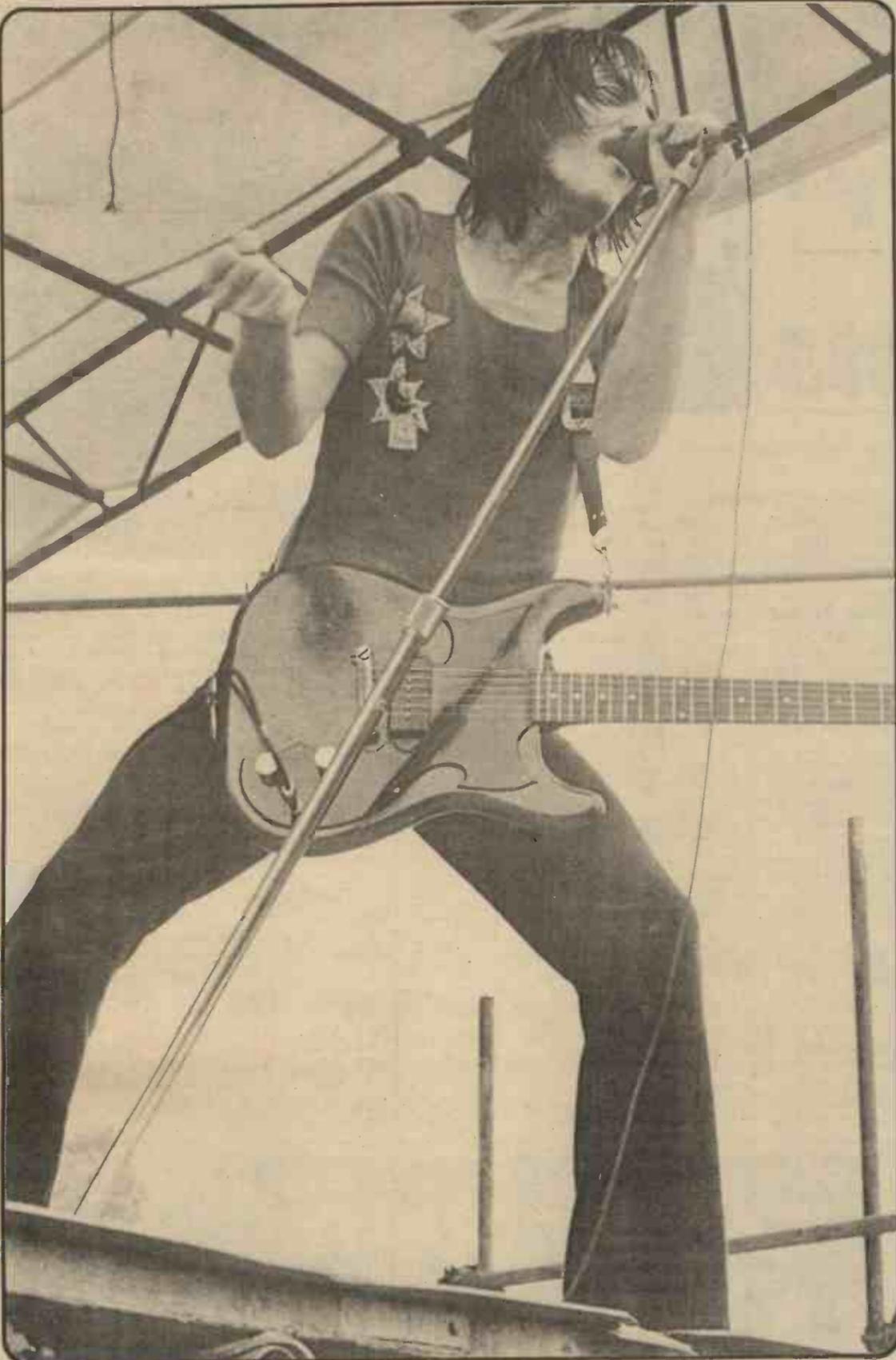
down. Like playing into a void, I'd imagine. Why do you think this situation exists?

SM: I think the bands started it. They set the precedent ...

PE: You don't think it's some psychological thing of "us and them ... they're here to play and we must watch respectfully" ...

SM: No ... I don't think so, man. Let's look at it in retrospect, right. In the beginning, audiences were over enthusiastic in this country ... say in the '50s and '60s. At that time it was just "excitement" ... there weren't any labels given to any form of music or any young rock and roll music or the power of that music ... it was just "excitement".

Then it was the bands who all of a sudden turned round and said "Be cool ... sit down ... we're pissed off with all this screaming ... we want you to listen". I think that put a negative vibe on it all. Audiences thought that was the cool thing to do, and audiences want to please the band ... usually. Then I think it went too far ... got out of hand, and it became the set thing to do. Some of the more so-called "Progressive pop groups" helped instigate it, at their live gigs. Now who wants to *listen* to that kind



STEVE MARRIOT: 'Whatever we do now will be more together and unified'

Vegas hotspots and rock'n' jazz snobs

The story of JIM PRICE ...

JIM Price has been a trumpet player for fourteen years, but achieved worldwide recognition only during the last few.

While many brass players starved, Jim blew out the lean periods in Las Vegas hotspots, where jazz still survived. He hated rock and roll and the greasy, uneducated punks who tried to sell people on it. He was a jazz snob.

"I played around the Las Vegas area with several bands for two years", began Jim. "There were groups like the Vagabonds and the King's Four doing the circuit in casinos where tired gamblers would wander in from the tables and watch us for a while. Outside, the Ventures and groups like that were happening, but it was different in Vegas and Reno. We were all jazz guys who couldn't get gigs elsewhere and a lot of our time was spent practising for a good

show. We'd throw a horn to the next man and catch another at the same time - all calculated to the music. One guy in 'The Goofers' actually played a horn while swinging on his back from a trapeze!

"I hated rock and roll. All my friends were jazz snobs. Buddy Holly? What was he supposed to be doing? We were busy learning all sorts of complicated techniques and theories when these people came along with their 'I Wanna Hold Your Hand' stuff. We hated it ... but we were really just jealous. I had always wanted to be a composer and arranger and I met this fellow in Las Vegas who was very successful at it. I already knew how to write and score things, so he was pushing some work my way.

"I did some shows for Sid Caesar and Buddy Greco - the whole thing was just beginning to happen when real rock and roll started and I changed completely splitting for L.A.

"The Beatles came in. This

was something different and it had a feeling to it. All my life I thought I'd be a jazz musician - I guess I was a bit romantic about it then. Dewey Martin spotted us later and asked if we'd join up and become the new Buffalo Springfield. We did that for a couple of gigs, but people kept asking us where Steve Stills was, so we finally saw it as a hype and quit - splitting again for L.A."

"When I got there, Bobby Keyes called me up and asked if I wanted to do this Delaney and Bonnie thing, so I did and stayed with the band for a long time. We came here and met Clapton and so on. One day, we all quit the band at the same time - about nine of us. Everyone had been under the impression that it would be a band, but it wasn't; it was Delaney and Bonnie. Not long after we quit, we got the call from Leon Russell about the Mad Dogs tour. There was me, Bobby Keyes, Carl Radle, Bobby Whitlock and more - so we went off to do

that."

When Jim made the switch to rock, he noticed a peculiar thing: there were actually rock and roll snobs, too. People who disliked jazz intensely. It isn't often you get to see both sides of the fence from the inside.

"A lot of the jazz music we played was pretty easy - the hard part was working the stuff out to the note and playing it exact when it had to be that way. We had all sorts of tricks and clever choreographies in groups like the 'big Beats'. I wouldn't mind using some of that now, but we had to change. Rock is played down - you have to look very cool up there. I just sort of began to fit into it. People are still buying junk today - a lot of rock and roll is bad, but some is really good.

"The Stones are one of the best. They are a really powerful band and they're very smart. Each person is perfect for the band and they know it. Charlie, for instance, might not be technically the

best drummer, but he's perfect for the Stones music. Look at things like Blind Faith or CSN&Y - there are too many superstars there and too much ego. Mick is the star in the Stones and they all know that. Nobody wants to do a solo album or start a sub-group, they all just want to be in the band and that's smart. It used to be that way with the Beatles until John and Paul had their differences."

Jim admits that he doesn't really want to be in a band. He plays on all the Stones tours and albums when they come up and he's working on his own second solo album right now, but he doesn't really want to start a band.

However ... "You know record companies", he says. "All I wanted to do was make records. They want you to tour and do shows, so I'll be putting a group together to do it and looking at it as a permanent thing. The unit will consist of myself, Bobby Keyes, Don Poncher, John Uribe and a bassist we have yet to find."

Lon Goddard JIM PRICE: 'I hated rock 'n' roll'



ing the 11s

of music ... it's dance music, and no more.

I remember doing an interview for Penny Valentine in '67-'68, and I said: "Let's see some walls knocked down; let's have some excitement". So, people may get hurt in that excitement, but that's what it's all about. There's always the risk of being hurt, but, fuck it, man, that's what it's all about ... excitement. And I got really put down for that ... a universal outcry of "uncool" in the music press, but bullshit, man, my point's only being made now because at last people are starting to do that. I see it in the States, where obviously they seem to be unaffected by what went on here, and I see it here ... I saw it in the Park and at the Roundhouse ... I hope I see it all over the country — where people get up on their feet and enjoy themselves, rather than sit there judging the character and musical ability of the musicians. It you take your music that seriously, then study classical music ...

PE: Or sit at home and listen to sounds.

SM: Right

It depends, of course, on the band. If it's a Japanese percussionist, then, sure, it's natural to sit, but if it's a loud rock band then the last thing I'd do is sit and listen ...

PE: Is there any difference, from the gigs you've done, between U.S. and GB audiences?

SM: As far as we've sussed out, none ... playing here is just like playing in the States ... it's obviously the vibes we're giving off ... vibes that say "fuck it all, we're having a ball, we're not standing still, we're sweating our balls off and working up our own excitement."

ROARED

When we walked on the stage at the Roundhouse the place roared ... just like in the States. You know as soon as you walk out onto the stage what it's going to be like, whether you've got to work to build them up or show them how to have a good time ... or whatever. In the States they just want to get their rocks off and it's that way now over here. And it's important to the musician to know that what he's doing on stage is happening in the audience ... but without the instruments.

PE: Following from Pete Townshend's column in one of the music papers, some kind of controversy developed about rock stars being capitalists, etc ... high costs of albums and gigs to the public and so on. Most of the letters seemed pretty narrow and unthoughtful and I thought quite a few missed the point. What did you think?

SM: I think they've all missed the point with someone like Townshend — he speaks for younger people. He tries three times as hard as most people to communicate and help, and he's on the right side. To put him down is really bad — put the establishment down, but not Townshend — they're the people Townshend and people like him are fighting against. Squabbling amongst themselves about "capitalism", "bourgeois pigs" and whatever just doesn't come into it. From some of the letters I read I could feel nothing but disgust, because they think he spends an hour on stage, jumps into his luxury limousine and slides off to some mysterious luxury existence ... the guy eats, breathes, shits, and sleeps music — it's 100 per cent of his life. The people who put Townshend down are the ones who would kill rock completely.



THE HONEY CONE (left to right): Shellie Clark, Carolyn Willis and Edna Wright

EX-MOTOWN men Holland, Dozier and Holland may have fallen short in their aim of making a second Diana Ross out of Freda Payne, but their 'Supremes' have just about cleaned up all over!

Everything the Honey Cone cut is instantly red-hot, both pop and soul, in the U.S. — so much so that a recent trade paper in DJ poll rated this trio of accomplished ex-session singers above the Supremes themselves. They were here last week, to play American bases — the usual visa hang-ups precluded public gigs or TV — and I was lucky enough (check out the photo and tell me I wasn't lucky!) to pass a lightning forty minutes in conversation with red-haired lead vocalist Edna Wright and Shellie Clark of the group at their London hotel.

First taste of hot wax for Edna was a record on Vee-Jay, under another name; "I was still in school, singing with a gospel group, the Cogics — that stands for Church of God in Christ. Some people in the company picked me out as a solo artist, and the song 'A Touch Of Venus' did well. Then Vee-Jay fell apart, and I dropped out of everything to go on the road."

Edna found herself on a session with Ray Charles for the now legendary Coke ad (no, not that one!), after which he "called me into the office and offered me a place in the Raelets — he'd just gotten rid of the old group, with Margie Hendrix. I lasted one month! Well, I loved Ray, as a person and as a musician, but he's surrounded by people who really don't know where they're going. I still get little bitty cheques from that commercial!"

Edna also worked, as did Carolyn Willis of the Cone, for Phil Spector. "He tried to get me to sign with him in '62 ... Darlene (Love, of solo fame and of Bob B. Soxx and the Blue Jeans) is my sister, so I was often on those sessions. Matter of fact, Darlene used to sing lead on the Crystals records like 'He's A Rebel'! It wasn't that LaLa Brooks was no good, just that Phil loved Darlene's voice. He'd record the Crystals in New York, then take the tape to Hollywood and dub on our vocals instead! Everybody found out."

"LaLa too!" put in Shellie with a grin. "Say, you know that great track on Phil's Christmas album — 'Christmas, Baby Please Come Home'? We'd rehearsed that as 'Johnny, Baby, Please Come Home', and Phil needed another tune for this album, so we just changed the one word to 'Christmas'! LaLa's in the New York cast of 'Hair' at the moment, and Darlene still sings with the Blossoms" (anybody know what happened to Bobby Sheen, alias Bob B. Soxx, who made 'Doctor Love'?)

"Shellie Clark was with the Ikettes, but left 'after suing heavily! I wasn't on any of the records though, after the very first Ikettes, with Robbie Montgomery and Vanetta Fields, who made 'Peaches And Cream' and 'I'm Blue' and became the Mirettes, Ike's always used session singers in the studio, not the group he takes on the road. For live gigs he always kept an Ikettes on standby, in case one collapsed — man, when you come off that stage with Ike and Tina, you really been worked!"

After spending some time as a dancer in the Little Richard revue, with "Byron, the tall fella that dances on 'Laugh In'", Shellie went into background singing full time, on Edna's instigation.

SO what of now? "I knew Eddie Holland pretty well from being on Motown sessions",

THREE GALS WITH A PAST!

said Edna, "so it was kinda natural for him to sign the group. To begin with, they put out a lot of stuff we didn't like, and vice versa — but that's different now; if we say no to something, they drop it."

It seems H-D-H's Hot Wax and Invictus labels are following the Motown path of recording elsewhere than in Detroit; "now they fly to wherever we are!", say the girls proudly — "we just recorded in Washington D.C.!"

Even now, though, the group have so say whatever in choice of material to record; "we just sing what's put in front of us! That's a lot of faith, isn't it? A lot of blind faith."

No complaints, though — "that's Holland-Dozier-Holland's way, and we respect it". After all, who'd argue with all those sales? According to Shellie and Edna, H-D-H are very much involved, in artistic as well as executive capacities, with each release on their cluster of labels, although the girls have three producers in Greg Perry, lyricist Angelo Bond, and Chairman of the Board's General Johnson.

To keep a corporate finger on the pulse of public taste, the production team will apparently send a scout off to gather a handful of kids in off the street, play them the track currently in progress, and get spot judgments; "If all the kids say 'It's a smash', that's the next single; if they all think it's no good, the whole thing's shelved". Mmmm, interesting!

Oh, and H-D-H were the first anywhere to use 'radio speakers' — (this facility, of being able to hear a playback on miniature 'trannie'-type speakers has since been adopted by most studios here and in the U.S.). Those great rhythm tracks are invariably put down first on their own, usually without charts, using the same bunch of musicians for all the records, including Denis Coffey of 'Scorpio' fame — "he's a real sweetheart" said Edna. "Then I do the lead, then Shellie and Carolyn do the background, then they cover it all up with horns and strings!"

The new Honey Cone album is called 'Soulful Tapestry', but has nothing to do with Carole King: "we thought it had too, when we heard the title!"

Pete
Wingfield

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RICK NELSON tells how he grew from being America's cute kid brother to rock 'n' roll teenage rage ... and what happened after that

RICK Nelson — or Ricky in the days of yore — had quite a lot of people observing his everyday life from childhood right through to age 24. A few million, to approximate. He was a radio star at seven, a TV star at 10, a recording star at 16 and we're still counting. It was a colourful life, but a very public one — yet for a man 31, he looks not a day over 19 and the strain doesn't seem to have affected him at all.

Now firmly slotted in with the Stone Canyon Band, making albums and touring profusely, he seemed pleased to sit for a time and recall those golden years in Hollywood and the family shows; the night in jail, the jokes on brother Dave and the girl who put him where he is today. He spoke softly — almost as if he were singing and the lip sneered ever so slightly in that famous suggestion of a dirty rock and roll smile.



RICKY — Arlene made him do it day there was to be a Christmas broadcast with Bing Crosby and his whole family. Dave and I confronted our father and said what is this? How come the Crosby kids are on it and we aren't? Eventually, my father let us do our own parts and we came on to radio and the family show, 'The Adventures Of Ozzie and Harriet'.

"People just ate it up — the studio audience laughed at everything I said: I was eight years old and very uninhibited — I didn't know what was going on, so I'd just make jokes with Dave. We had this bet on the side — a dime or a quarter for every line we goofed up. I'd make faces at him while he read just to try and make some money. I was also too short for the mike stands, so I sat at a table and took my shoes off — I hated shoes.

Idea

"Oh yeah — the lip", he said — that came from the old days. I used to try everything then. I wanted to look right. A rock and roll singer was a dirty kind of guy with the whole evil thing about him — something you dream about when you're a teenager.

"My family started out in radio — actually my father met my mother when she became a singer with his big band. As performers, they'd do music and skits on the radio. My father, Ozzie Nelson, came up with the idea for a family radio show, but Dave and I were too young, so they got other kids to play our parts at first. One

THE DIRTY ROCK & ROLL SMILE

"I had no idea the audience could see what was going on under the table, but they ate that up, too. I used to take the paper clip off my script and get the pages, messed up all over the table. My folks used to worry about me finding the right pages at the right time, but I always did. I guess they really sweated. Sometimes I'd stare at Dave's fly as he read a line so I could get some money off him.

"Right after we did a movie, called 'Here Come the Nelsons', I guess somebody approached my father about a TV series. He signed a great contract for 10 years, because he was already a lawyer and had passed the bar. Later, we

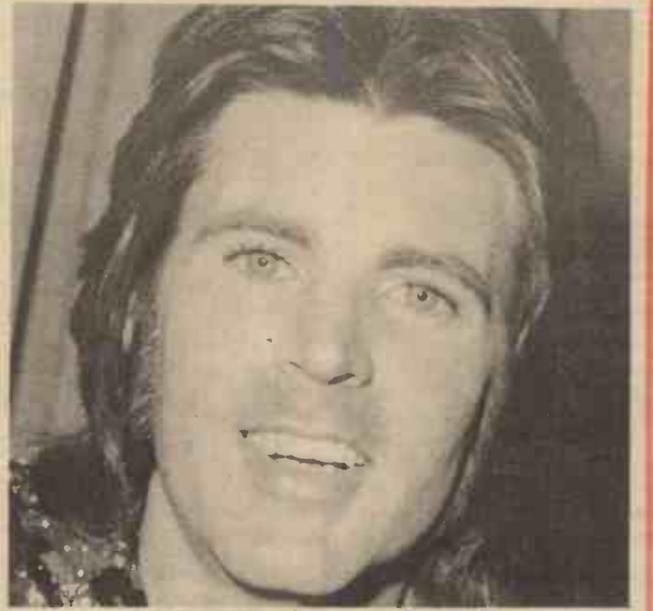
re-signed for another four years — 14 all together. The same thing carried on — I was the littlest and I got all the funny lines. Unfortunately, Dave became a kind of straight man for my jokes. The series actually reflected what went on in real life. My father, who would write all the scripts, took things we said and added them in. Virtually our whole TV upbringing was true."

Mom, pop, brother Dave, young Ricky and mouthy next-door-neighbour-Thorny (one of the few in the show who wasn't actually a family relation) carried on as the boys grew up before our very eyes. As they did, Ozzie Nelson wrote new activities into the scripts. Ricky and Dave became teenagers and a whole new era started.

Stupid

"We got into cars, high school hops, drive-in, football games and all that. Because we actually went to ordinary schools the whole time, Dave and I really lived that way. It all looks pretty stupid when I think of it, but it wasn't at the time. Dave was already taking girls out and using the car before me. I was about 15 when I started that. It was shortly after that when I made my first record.

What really happened — it sounds really dumb, but I was going out with this girl and it was my first year at Hollywood High. She was older than me — about 17½, you know — really old. I liked her a lot, but she didn't like me at all and that made me like her even more. This is how the whole thing really started and it's so stupid; Presley had his first record out and everybody was talking about it. I think it was 'Heartbreak Hotel'. I remember taking Arlene home one evening and it came on the car radio. She was crazy about it



RICK: still young-looking, and doing his own thing.

like everybody else. She was doing this whole number about Elvis, so I had to say something — I said I was going to make a record too. I guess I said it to impress her, but she laughed and really put me down.

"I told myself I had to make one now, even if it was a bad one, so I went to Dave's and told him I wanted to make a record. He said I'd better learn to fight or the school kids would get me. I went home to dad and he said I could come to the studio where they record the music for the show. I practised in the bathroom until I knew every line of Fats Domino's 'I'm Walkin'', which was a hit at the time. I wanted to be Carl Perkins. I wanted the Sun sound!

"I did a tape with the studio men — who were great for the show, but didn't know beans about rock and roll. My father took the song round to the record companies, because I had to have a label to put out a record. It was turned down by RCA, Dot and a few others, but Verve gave me a chance. I signed a four record deal; one was 'I'm Walkin'' and the company supplied 'A Teenager's Romance' and 'My One And Only Love' — their ideas of two commercial smashes. I was scared silly at the session — Rita Moreno was there with the band conductor."

Great

"I made the disc, it was released and sold a million copies within a week, because I performed it on the TV show at one of the featured after-game dances for the high school crowd and a lot of people heard it. What a trip! All that airplay! Every time I got in the car, I was on the radio!

"Within about three weeks — and all of this had happened in about that space of time — my friends at school started saying hey, you know Arlene really wants to get together. She wonders why you haven't called or something. I said really? Why don't you bring her up to the house. So she came and it was the greatest ego trip of my life. I got to stride out to the car my friend had brought her in. I got in and she said why haven't you called me? I told her I'd try to phone her some time, but I was pretty busy recording.

"At 16, I was doing the kind of thing kids dream about — records were a lot different than TV. I started doing more songs in the TV show and I thought I looked great with my tuxedo, bow tie, brown loafers and white sweat socks. After that, kids started coming round to the house and my folks had to put up a fence."

In the offices of Imperial

Records, Rick met guitarist James Burton, who had come from the east. From recordings like 'Poor Little Fool', 'Believe What You Say', 'Travellin' Man', 'Hello Mary Lou' and many others, Rick and his session men formed a band and made personal appearances all over America. "They were with me the whole time", he says, "and I was really lucky to have a band like that. Especially James — he was in a class of his own. He and I were the same age."

Eventually, the big string of hit records came to an end. "About the time the Beatles came in, I was still up there — but to a lesser degree. The English sound came in and reversed everything so I couldn't get any plays on the radio. I was on the road doing greaseball nightclubs and singing old songs for people who couldn't care less. I was 23 and very unhappy with myself — I'd stopped creating and nothing was happening.

Success

"During that period, I did an LP of songs by writers I admired; Tim Hardin, Randy Newman and others. Dave was married and so was I — it was the last year of the TV show and we were just going through the motions at that point. I had no band, because by that time, James was making more money staying home. He had become my security blanket and I didn't think I could do without him. He did play on a couple of country albums I was quite pleased with, but I had to get out of that because people were beginning to label me as a country artist."

Rick did three films: 'A Story Of Three Loves' when he was very young, 'Rio Bravo' much later and 'The Wackiest Ship In The Army' even later. Now he's made his first total commitment to music with the Stone Canyon Band. He's writing much of his own material and he's developing a new style. The three albums, 'Rick Nelson In Concert', 'Rick Sings Nelson' and 'Rudy The Fifth' have proven the validity of this new and permanent venture.

"I feel nothing but good things about show business", he concludes, "it hasn't trapped or limited me, but done the opposite. Because I started young, I was able to really enjoy success and not worry about money or pressure. I spent a night in jail for getting drunk once, but I've always been a pretty responsible person. I find music the best form of communication and very rewarding. I have made my commitment."

Lon Goddard

THE 70s SOUND Stud's Ritchie

IT is 5 o'clock in the morning and we are sitting in the front room of Ritchie's maisonette. One of the lads has on the headphones, while the music sweeps gently round the room. Although the conversation is subdued and the records turned down low, their lone bachelor Swedish neighbour begins banging on the wall with a hammer. This will continue at intervals until the boys go to bed, when the Swedish gentleman will climb his stairs and begin hammering on the bedroom wall.

Ritchie and his flatmate Billy Kennedy are conscious of their duty not to disturb their neighbours too much and when arriving home from the Speakeasy in the early hours, have bought rubber-soled shoes, so as not to make too much noise when walking along the landing.

Now the boys sit round listening to Buddy Holly, the Bangla Desh album and Rusty Warren's 'Knockers Up' album. Don't get paranoid when they call Ritchie 'Charlie' and John Weider 'Will' because, for some

reason, Stud call each other Christian names that aren't their first Christian names. Further cause for confusion arises from the nicknames they have for each other and friends — such as the Wardrobe, the Fly and the Wrist.

The record collection is very varied, due to the tastes of the individual members. This is reflected in their music which ranges from Bluegrass, Country-Rock and Country-Ballads to progressive rock. In Stud they have found an outlet for their musical tastes whilst still retaining a 'Stud sound'.

Ritchie (Charlie) has lived music and first started playing when he was nine years old, during the Skiffle boom. From washboard he graduated to tea-chest bass, then guitar and finally settled for electric bass. By the time he was 12 he was playing in local groups around Belfast and eventually formed his own outfit Sounds in 1963. In '67 John Wilson joined him and the two formed a group called Cheese. The band eventually split in '68 and Ritchie and John joined Taste. Two and a half years later, Taste disbanded and Ritchie and John were joined by Jim Cregan and formed Stud. Last



McCracklin: bassman

year John Weider rounded out their sound with the inclusion of violin and piano.

Ritchie enjoys the early morning talks at the flat, being something of an insomniac. Music always dominates the discussions, which often result in the members getting together to produce some material. They've already written enough new material to produce a two-hour show and a new album 'September' and further numbers have already been prepared for another LP.

Now the group's work has really begun in earnest and they are working on average five nights a week. The hard work involved is something they feel is essential if they are to maintain the reputation they have already earned.

Stud were one of RM's predictions for '72 and have already begun to attract a great deal of attention in music circles.

A KANSAS BOY WITH HOLLYWOOD DREAMS

TO A YOUNGSTER from the plains of Kansas, life is pretty stark. Anybody in the area will confirm that Kansas — those plains from whence Judy Garland's farmhouse rose to the land of Oz — is a long way from anywhere. The natural thing to do in Kansas is to entertain pipedreams of places elsewhere, but few realise any part of them.

Paul Williams is an exception, for this compact fellow (possibly just over five foot) followed his dream to Hollywood and saw it come alive in an unbelievably big way.

"I had a strong mid-fifties fantasy about Hollywood", he told me from his Hyde Park Corner flat. Blond Paul had dropped in to promote his first solo album, 'Just An Old Fashioned Love Song' on A&M. "I was eating peanut butter sandwiches and getting very bored with grim U.S. reality and life in the middle class. I dreamed about the roadster crowd and Gary Cooper all the time. I've been there 11 years now and I've come to see that Hollywood is

PAUL WILLIAMS tells Lon Goddard how he fulfilled those dreams

just a city full of people making their way in music, films and so on.

"My own reality is a fantasy to others. I found that Jimmy Webb is a real person — he drinks beer and goes to the bathroom. I'd sit around and have flashes like — I wonder what Mick Jagger is doing now? In the last year, I've been running out of fantasies and replacing them with reality. I'm meeting the gods and finding out they're people. These relationships are vivid, but by no means a let-down. I was just starstruck and now it's weird to be in the same studio as George Harrison."

In the last year and a half, Paul has had eight U.S. chart singles and five top tens. On top of that, he has done some films, including 'The Chase', with Marlon Brando. That's



PAUL WILLIAMS: he's only just begun

where the music all began, for Paul came to Hollywood and entered the acting business and comedy writing for artists like Mort Sahl.

He worked with singer Hamilton Camp as well and wrote some lyrics for American singer/pianist Biff Rose. But it was on the set of 'The Chase' that things began to happen. "We spent five months on that film — mostly waiting for Brando to show. There wasn't much to do, so I picked up a guitar that belonged to one of the stage hands. The rest of my career — acting, commercials and writing sketches — had been a bit unsatisfying, so I wrote a few songs in my spare time. Someone convinced me

to take them to a publisher, so I did.

"For the first 2½ years, I made a good living just writing LP cuts and B sides — it was surprising, but it paid well. Then I collaborated with Michele Colombo in Paris for the symphonic 'Wings' album (not the McCartney's LP), which was not a good seller, but got me recognition. When I got home from France, I found I had two chart hits! 'We've Only Just Begun' by The Carpenters and 'Out In The Country' by Three Dog Night!

"I write a lot of songs done by other artists, but there are certain ones I'd like to do myself. I have my own ideas about songwriting. I feel that

music is what you'll find in Graham Nash's 'Simple Man', for instance. Human emotion is very complex. You have to state it in some way that's simpler. The line that says "I just want to hold you, not hold you down" is street poetry — clean, clear and non-possessive love. It's the finest emotional state. Man is at his best when he is loving another and that's why I write love songs.

"Melody is more important than ever before, but in the last three years, it seems to have taken second place to lyrics. Like David Gates' 'If' — those lyrics make the song a lasting thing. It got valid respect, because it was a well

structured song.

As a writer, Paul has favourites and opinions about those in his field. "Nilsson is brilliant and has been a solid influence on me", he states. "As has John Sebastian, the Turtles and Lennon & McCartney — all of the Beatles except Ringo. I write all my songs at the A&M offices in Los Angeles — it's just like the corner chemist now. I'd say about 2 to 4 records of my songs come out per week by various people. I don't write to order, but I get contacted by people like Andy Williams, Johnny Mathis, Jackie De Shannon and the Turtles asking for numbers.

"I usually write the song and then decide who it would fit. I'm always pleased when someone records one and I listen to each of them. I guess about the best version of one anyone's done was the Carpenter's 'Rainy Days And Mondays', which I thought was excellent. The odd thing is that my tastes are generally a lot harder than the music I write. I'm not a rock writer, but I really get off on that music. I don't want to get the Volkswagen Bus syndrome, so I don't try to write things I don't feel. I've got to be myself, or it won't work."

'Just An Old Fashioned Love Song' proved what Paul can do with his own voice — a big sound from such a little guy. But then, big things come in small packages.



KID JENSEN

SINGING WITH THE FEET

"LET'S hope in Europe they think they are just a new group called Chelsea and I might get an International hit," said Penny Farthing's label boss and record producer Larry Page adding, "With a bit of luck they'll never realise they sing with their feet!"

The record in question is of course 'Blue Is The Colour' which has surprised everyone in the Industry by being not just a provincial hit in South East London where the football team has its strongest support but a big enough seller in the U.K. to register it at number 15 in the RM's charts' in its first week.

Larry has his own theories about the record's wide acceptance:

"Obviously with Chelsea in the League cup final they are very much in the news," he said, "Plus the fact that they are a glamour side - with players like young Alan Hudson, John Hollins, Peter Bonneti, Chris Garland and Peter Osgood - they are the kind of faces the kids are pinning up on the wall like they do with pop stars.

"Where there are certain clubs with such fanatical support you are assured of some success with any merchandising plan. It's said of Aston Villa for example that if you hung out 11 shirts on their goal posts 20,000 would turn out to watch them dry. Chelsea are a club like that and have the kind of players who are permanently photographed in these football magazines which have sprung up over the past few years.

"Another reason is of course that the song itself is very strong. Peter Lee Stirling who wrote the number is coming up with some very strong material for himself under the name of Daniel Boone and my own feeling is that this song with different lyrics could win a Eurovision song contest - it's that strong.

"One other thing that I'd like to make clear is that there are no session singers on this record - it is the Chelsea first team squad and no one else. They really are quite good - 'Ossie' is good enough to be a solo singer with a bit of practise. With the line-up we had in the

by Keith Altham

studio and their actual value on the transfer market we had about 3 million pounds of talent on that disc."

Larry who is a Chelsea supporter himself related the tale of the actual session with some genuine enthusiasm:

"A few of them thought it was just going to be a bit of a giggle until they arrived at the studio and faced a battery of about 40 camera men and we began explaining the 16 track machine and exactly what we wanted them to do - Marvin Hinton and John Hollins were terrified. As soon as I heard John I knew we were all right for a

soprano!" (I trust Mr Page is wearing his shin pads next time he meets Hollins after that crack).

"Alan Hudson is the definitive Sinatra fan and he walked into the studio, looked around and the assembled multitudes and came out with the time honoured Sinatra wise-crack, 'How did all these people get in my room.' Some of the photographers were getting 'Webby' to throw wide his arms and open his mouth as though he were singing. He did and they insisted he actually sang - 'Whatcha got there a fx?X!x? SOUND camera' enquired Mr. Webb.

"We also discovered that Mr. Webb does an extremely interesting rendition of 'Alouette' but unfortunately the lyrics are more suited to a rugby club gathering."

A massive publicity campaign had been organised to coincide with the record and posters have been stuck up everywhere although Larry was somewhat irritated to find that there were apparently none in the immediate vicinity of ground and phoned his bill poster to enquire why.

Expert

"He told me the fans were tearing them down as fast as he could stick them up," smiled Larry. "Apparently they make excellent free wall posters."

One other interesting fact to emerge from my talk with Larry was that Peter Lee while being a very talented writer is not the greatest expert on football - where did he get his knowledge of the Chelsea team and



Chelsea and England Under-23 'cap' ALAN HUDSON making a guest appearance on the DAVE LEE TRAVIS show.

references to the 'Shed' (The area on the Stamford Bridge ground where the most ardent young supporters gather) from none other than RM's Editor Peter Jones who is almost a permanent fixture at the Ground.

Down at 'Top of the Pops' I was able to infiltrate the players dressing room when the Chelsea team made their appearance on TV to sing their song and talk to 'Macdribble' their Scottish International with amazing ball control - Charlie Cooke. After ten minutes of listening to him - the accent may be thick but the mentality is decidedly not - I was able to tune into the brogue.

"Everyone is being very cool about it but they're all really pleased about the record's success," said Charlie. "I mean it's a real downer if you do something like this and it doesn't happen. No one is taking it seriously enough to consider themselves pop stars but it's really nice."

Important

I sneaked a glance at Osgood lurking to my left where he was sprawled hugely in a chair practising in time to a battery driven record player brought into the room for rehearsals.

"We thought it was just a bit of a giggle at first. I can't see us doing it again but this is great publicity for the club and that's most important. We're all amazed that the record has sold in such huge quantities. We never expected to sell it to more

than a few thousand supporters at the Ground."

Enter David 'The Iron-Man' Webb into the dressing room in suitably camp manner no doubt doing his imitation of David Bowie closely followed by the almost unrecognisable figure of a bespectacled Eddie McCreadie their full back of the crunching tackle and courageous reputation. There were a few blemishes on his chin and somehow the prospect of McCreadie being invited to don make-up later was almost obscene.

Mr. Cooke proffered a can of lager to me with a question:

"The record couldn't have been bought into the charts could it," he asked - nudge, nudge, wink, wink. I assured him that the Record Retailer chart was the most widely accepted and respected chart in the business hence the BBC's use.

"Amazing," said Charlie. "It can't go much higher can it? How many can it sell?"

I informed him that following one play on Ed Stewart's 'Junior Choice' last week the record sold 5,000 in just one day.

"Amazing," said Charlie. "Which one is Larry Page?" he asked looking at assembled people. I pointed out the dapper gent in the brown suit and the cinerama black rimmed specs.

"And who is he?" asked Charlie pointing at Peter Lee Stirling. I explained he was their song writer.

"Weren't you at the session," I enquired.

"Sure, sure, but I'd had a couple of drinks to get my courage up and I couldn't remember faces. There was only Johnny Boyle and Peter Bonneti missing on the session as they both had business commitments."

A succession of technicians and security officials came in and out of the room with autograph books and significantly did not make the usual pathetic excuse that it was for their daughter or son. Finally a call came for a run through up stairs.

"Where's the Gents?" said Charlie. Hudson reached for a comb - but no one was taking it seriously.

Amazed

I've not really had a hero since Billy Wright disillusioned me in my youth by marrying a Beverly Sister but the nearest substitute over the past decade must be the Chelsea team whom I have lent my support from the terraces in my youth when Jimmy Greaves ruled the World till today from the stands where 'Ossie' is King of Stamford Bridge. Strange but after meeting almost every big name in the rock and roll business and a few actors one is still amazed to find one's hero's are flesh and blood.

The lethal Ron 'Chopper' Harris for example who has cut more than one over sized forward down to size, is smaller than I and had occasion on the entrance of a young lady to leap onto a dressing room table and remove his trousers with a cry of 'I'm ready' - he wears a lurid line in floral underpants. Hudson the young man Sir Alf Ramsey once referred to as 'the man most likely' is as brash as his ability might suggest and made suggestions as to team changes that might be made that week including one about their trainer going in goal.

Larry's final remark was that he was looking forward to the League Cup Final.

"The biggest kick for me is going to be hearing the band of the Royal Engineers playing the song before the kick-off," he said, "And please God the crowd singing it!"



GEORGE BEST: a potential chart-topper?

WAKE UP TO FOCUS



FOCUS: difficult for a continental group to break here...

IT HAS taken a while but finally Focus, the brilliant Dutch group whose creative vitality has earned them a powerful following in continental Europe are in Britain on a promotional tour.

Record Mirror first sang the praises of this group last summer, since when Focus have had two singles and an album released - none of which has exactly set the charts on fire, despite reasonable airplay.

However it is notoriously difficult for a continental group to break through here without personal appearances. Happily, though, coinciding with the release of their second album, "Moving Waves" on Blue Horizon, Focus are playing to the people and making an impressive impact.

The group has a new bassist, Bert Ruiter, who replaces Cyril Havermans. Ruiter joined the band six months ago after periods with a number of Dutch groups, including the George Cash outfit.

Although Britain has been slow to wake up to the group's talent, Focus have created immense interest on tours through Belgium, France, Spain and Germany and their album has been honoured with an Edison Award - the Dutch equivalent of the Grammy.

Focus are no strangers to Britain since they make their records here under the supervision of Blue Horizon's Mike Vernon; but this is the first time they've been here for public appearances.

The great thing about their music is that it is drawn from a multiplicity of sources and avoids the extremes of mindless commercialism and esoteric avante garde pretentiousness.

If you can, catch Focus on one of their remaining dates. They're at Maidstone Art College (10th) and Bradford University (11th). From March 12th to 14th they'll be recording at the Olympic Studios, then they return to Holland for a lengthy tour.

Mirrorpick



PETER JONES ON THE NEW SINGLES

AMERICAN RELEASES

LITTLE ANTHONY AND THE IMPERIALS: Gonna Fix You Good (Every Time You're Bad); You Better Take It Easy Baby (UA UP 35345). The fact that this happy clapping stomping 1966 dancier has all the ingredients which are giving Donnie Elbert such Chart success right now is enough, but, just to add to the timeliness of its release, it's also one of the field leaders price-wise on the Disco Rarities listings. Of all the United Artists releases, this is the one most likely to hit... and I don't say that from bias, despite it having been me who suggested the record's revival to UA! To tell the truth, I'd forgotten how good it was until I heard this pressing.



by JAMES HAMILTON

Pitney's everlastingly happy 'Hello Mary Lou' on a single again.

THE MOM AND DADS: The Rangers Waltz; Quentin's B Flat Boogie (London HLL 10362). O.K. kids, it's story time: this here four-piece band have been playing weekend gigs for the last fifteen years around their home base of Spokane, Washington State, and in Canada, where they sell lotsa records. After fifteen years they must be pretty heavy, huh? Right!

First up we have, on piano, Mom — that's 63 years' old Doris Crow, and believe me baby, is she HEAVY. Next, the Dads — Leslie Welch on accordion, Quentin Ratliff (who penned these tuff toons) on alto sax, and happy Harold Hendren, who does it to the drums. And they are great... If your taste is unfettered enough to run to traditional old-time Village Hall Dance-type music.

This waltz tune, like a breath of fresh air, has been doing big business with country folk not only in North America but also in Australasia, and has even breached the US Pop Charts. Led by the mellow reedy tones of the alto and the Cajun-sounding accordion, it dips and trips along so gaily in such irresistible 1-2-3, 1-2-3 time that it stands every chance of doing well here too. Coupled with a great get-it-on happy flip, this may be squaresville, but it's REAL. Yeah, like a breath of fresh air.

RICKY NELSON: "Maxi Rock Single" with Hello Mary Lou; Never Be Anyone Else But You; It's Late; (It's A) Young World (UA ROCK 605). Nice to see United Artists spelling it like it is (with a "y", I mean) on this trailer to their April-released "Legendary Masters Series" de luxe two-epic packaging of Ricky's most memorable performances. Since the first three trax on this maxi are truly amongst his best, it's a pity that, say, 'Poor Little Fool' doesn't replace 'Young World'. Still, it's fabulous value, containing some of this under-rated ex-idol's most identifiable slabs of instant nostalgia, and alone is worth the price just for the chance to get Gene

(which is good), and it stands very well on its own merits.

QUINCY JONES: Ironside, Cast Your Fate To The Wind (A&M AMS 892). Quincy's last three albums have all been excellent, beautifully arranged, ultra-listenable orchestrated jazz, and should be heard. However, his most recent ("Smackwater Jack") is less satisfying than the others because of the bitty, disrupting nature of some of his film/telly themes, this included, which pepper the otherwise more relaxed mood of it.

Really, hearing this 'Theme from "Ironside"' on its own as a single is better — it contains some superb playing from many respected jazz alumni, while the well-known flip tune is played at an even slow tempo by great electric piano (Joe Zawinul-style) and the World's Best (or, at least, my favourite) guitarist, Eric Gale. For a real introduction to the current Jones Sound, do hear the lovely flip.

BEN E. KING: Take Me To The Pilot (CBS 7785). As if there isn't a surfeit of Elton John in person, ex-Soulster Benny's doing him too. Who needs it? The flip's called 'I Guess It's Goodbye'. 'Nuff said?

ROCK FLOWERS: Number Wonderful (RCA 2183). Penned by the "Knock Three Times" team, Levine & Brown, this innocuous early-'60s Goffin & Kinglike pert light mid-tempo beater by a carefully marketed hygienic-looking girlie trio (two white, one black... there's piquant, acquired taste on the Tamla Motown menu, Gladys Knight's emotional singing is real Soul as opposed to the Black Bubble Gum which usually earns that description in this country. Tamla the label may be, but "Tamla" her music is not.

GLADYS KNIGHT & THE PIPS: Make Me The Woman That You Go Home To; I Don't Want To Do Wrong (Tamla Motown TMG 805). Possibly the most piquant, acquired taste on the Tamla Motown menu, Gladys Knight's emotional singing is real Soul as opposed to the Black Bubble Gum which usually earns that description in this country. Tamla the label may be, but "Tamla" her music is not.

Here we get two back-to-back slowies which both hit big as separate A-sides in America, where so many record buyers now have the taste for Gladys's own individuality that Motown are at last letting her sing the heart-rending Blues instead of keeping her restricted to their, admittedly more easily identified, less personal, corporate hit formula. If you are at all interested in discovering why Gladys is called "The Queen Of Soul" — a hefty title — hear this perfect and irrefutable answer.

THE ELEPHANT BAND: Stone Penguin; Groovin' At The Apollo (Mojo 2092-036). Beyond the fact that this great modern funk instrumental is an independent US production which came to them via Tony Hall and Polydor, Mojo know nothing about it. So what? It's one of those tricky ambiguous polyrhythmic slow/fast beaters, with chinking guitar, pounding bass and layered brass work



THE BAY CITY ROLLERS: saying 'cheese'

VANITY FARE: The Big Parade; Angel (Jam 2). With hits behind them, Vanity Fare here on a parade-type march-along opening — and, as usual, produce a nice clean-cut sound. It's a pretty commercial song again... producers Easterby and Champ have a knack in this way. Chicory Tip's latest, for instance. Yep, this one is fair old middle-of-the-road. — CHART CHANCE.

BRONX CHEER: Hold On To Me; Late Date (Dawn DNS 1019). An album track, but no matter Play this track at full volume and you get maximum power out of the riff behind, the slurping guitar, the basic commerciality of the vocal. It's not so much that anything different happens... just that what they do is done well. Really it goes a bit. — CHART CHANCE.

JULIE COVINGTON: Day By Day; With Me It Goes Deeper (RCA Victor 2181). Despite all the action on Holly Sherwood's version of this fine, indeed outstanding, song from 'Godspell', there's still wron for cast-member Julie to break through. A plaintive

and descriptive treatment, full of hearing and style. If only it had come out that bit earlier. — CHART CHANCE.

TONY BLACKBURN: Money Don't Make A Man; Paper Song (RCA Victor 2180). In offering my congratulations to Tony and his new wife, I'll add that this is certainly in with a chance. There's not an awful lot of singing, if you get the gist... but it's a brassy and shuffling production which works well. Up-tempo and, dare I say it? — philosophic. But not a sure-fire bet. — CHART CHANCE.

DOROTHY SQUIRES: Manan; Don't Ask Me Why (President PT 366). Already featured with success on stage, this emotional song is right up Dot's street as they say. Big, swirling Nicky Welsh arrangement, and then Dot swirls into a short version of 'When The World Is Ready', followed by 'Where Have All The Flowers Gone'. Very much a performance record, rather than straight commercial. — CHART CHANCE.

BARBARA O'MEARA AND OLD NICK: Everybody (Decca). Plenty of personality in Barbara's voice, but it's also a bit on the raucous side in terms of tone. Lively, though.

LES HUMPHRIES SINGERS: Ol Man Mose (Decca). For me, the best single of the week — mixed voices that really swing a bit. Should have had a hit long before now.

SUE VICKERS: Loving You The Way You Do (Threshold). Another one which could break through... Sue sings well, with style. Song maybe needs a couple of plays, but there's enough commercial pull to win attention.

FARNBOROUGH FIREWORK FACTORY: Too Many People (Decca). A pretty free-and-easy approach to the Paul McCartney song — it's catchy and amiable. Catchy enough to earn deejay attention.

MATT MONRO: This Way Mary (Columbia). This is the love theme from 'Mary Queen Of Scots', well sung and nicely produced... but perhaps a shade short on actual commercial tug.

HUNT, LUNT AND CUNNINGHAM: Meanwhile Back In The Forest (Pye). Quite a few like this, in this batch — virtual unknowns who could easily get a hit. Girl-boy lead vocal line here makes it an exciting proposition after a slow start.

HEAVEN: Hangin' On (CBS). Piano-introed beater, with some crisp drumming... a big, brash, bouncing production with the atmosphere of Dante's Inferno... rather than heavily quiet.

MIKE KENNEDY: Louisiana (Young Blood). A very powerful and authoritative vocal performance here — not necessarily a hit, but all carried through with enormous zest.

FICKLE PICKLE: California Calling (B and C). Trad-jazz into which swings along a bit, and very much a foot-tapper all the way, with telephone-gimmick sounds.

FOCUS: Tommy/Pupilla (Blue Horizon). This jazz-orientated team are in the super-class area, creating a very distinctive atmosphere. This has a reasonably commercial hook but is more a fine sampler for their 'Moving Waves' album.

ROGER JAMES: Gold (Chapter 1). Takes time to develop, but there's a fair feel here — it somehow creates a mood, an atmosphere. Questioning, questing stuff.

PUZZLE: Houla (Jam). Fairly routine but hard-hitting pop with some foot-tapping percussive moments as it hurries along. But more energetic than classy.

BAY CITY ROLLERS: We Can Make Music; Jenny (Bell 1220).

A hit first time out, now another one from Jonathan King... things look good for a repeat performance from the Scottish-youthful bubble-gum merchants. It's a perky sing-along and wordless sort of theme at first, then into a neatly commercial sweet-sweet-music sort of production. Nice use of strings and what sounds like a penny-whistle concoction. Quite nice in this idiom. — CHART CHANCE.

JUMBO: She Said (CBS). Written by the group and produced by Tremeloes' Len and Alan, it's sturdy middle-of-the-road stuff a bit predictable, maybe, but with guitars vying with voices on the chorus.

BOB AND MARCIA: But I Do (Trojan). This one could easily break through to the charts — a very strong reggae up version of the old Clarence 'Frogman' Henry hit of way back. It remains a very good song. Bob first, then Marcia.

LES DAWSON: Promise Me (Decca). Comedian turning his tonsils to a straightforward romantic ballad, a la Dottie.

JOHN AND CITY LIGHTS: The Miners' Song (Charity Special). Royalties go to the dependants of miners, and the production is surprisingly well above average. Spoken over drum beats. Nicely done.

JOE CUDDY: Sticks And Stones (Rex). Routine mid-tempo ballad with predictable lyrics, but through it all quite catchy.

JIM CAPALDI: Evo (Island). This is one that could easily break through. Ex-Traffic man, on his own song, a number with some good lyrics, though un-heavy, and with organ-guitar strength instrumentally. Rather a catchy little thing.

TOM MCCLURE: Goodbye Jennie (Columbia). Slow, country-ish ballad which has fair charm. But it does drag on a bit, too.

EARL JORDAN: Sugar Joe (Sovereign). Slowly-built, tortuous slice of blues with a Gospel sort of vocal backing. Okay, but not instantly commercial.

HERITAGE: We Are Goin' Down Jordan (MAM). Up-tempo Gospel sounds at an invigorating hand-clapping sort of pace. Goes along nicely.

TOUCHWOOD: You Got A Good Thing (Ember). Guitar-backed with the odd good production touch which lifts it. But nothing special.

LES FLYNN: Man Made World (Famous). Fiery vocal power here, but there's a lack of distinction in all the hard-selling punch. Also a bit repetitive.

THE UPSETTERS: Wonder Man (Upsetter). Reggae, but with a lot more spirit, even to the non-believer, than most, but gimmicky as well. Could break.

JUSTIN HINDS: Mighty Redeemer (Treasure Isle). Relaxed reggae, at a prelude and pacy tempo. Danceable, quiet.

SOUL SYNDICATE: Riot (Green Door). Trumpet-boosted reggae and that chugging beat. Danceable instrumental.



THE NEW SEEKERS: commercial smash

Not my favourite Euro-song...

THE NEW SEEKERS: Beg, Steal Or Borrow; One By One (Polydor 2058-201).

Only of passing interest now, of course, having gone into the charts after about ten minutes in the shop. Personally I'd gone for Roy Wood's song, which ended up bottom of the pile, but there's no doubting this is a very commercial song — and splendidly performed by a likeable team. — CHART SMASH.

Mirrorpick/LPs

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

Mike Cooper's best

MACHINE GUN CO. WITH MIKE COOPER: Machine Gun Co. With Mike Cooper (Dawn DNLS 3031).

These people obviously know Cooper's songs, because the result beats his previous efforts by miles. There is power, confidence and most of all, substance in the rough jazz/blues mixtures. Much of the LP becomes Pink Floyd-ish studio jams, which aren't necessary — but the songs come off very well. Particularly track one, side two — 'So Glad (That I Found You)'. Raw and right in Cooper's line, this is like a rock one-note Samba and it trucks. L.G.

BRONX CHEER

Bronx Cheer's Greatest Hits Volume Three (Dawn DNLS 3034). The joke title indicates the state of mind of these four nuts. Apart from their superb humour, their music is top-notch. Lovely acoustic guitar recorded at tasteful levels by Barry Murray. Whether it's a jug-type stomper like 'Barrelhouse Player' or a straight piece of beauty like 'Round And Round', the songs and treatments are precision and attractive. They're experts — been at it for years — and it shows. It isn't just a good-time album, but a good album all round. The rhythms achieved are incredible. Run right out and steal this. Pay for it if you have to, but obtain it hurriedly. L.G.

DEBEN BHATTACHARYA

Music From Bangla Desh (Argo ZFB 74) Opportunist, maybe, but this is a real ear-opener to the sophisticated excitement of rhythmic Bengali folk-music. The music itself is a perfect blend using instruments usually associated with Hindu music, together with rhythms used by Muslim peoples. Infectious instructive and thoroughly up-to-date — and the comprehensive sleeve notes give a historically accurate perspective of the Bengal political situation. If you've ever dug anything vaguely Indian, do listen to this beautiful record. N.J.

ARTHUR 'BIG BOY' CRUDUP

The Father Of Rock And Roll (RCA RD 8224). Beautifully packaged and remastered in mono, these sixteen tracks from the electric blues master who inspired Presley ('That's All Right', 'So Glad You're Mine' and 'My Baby Left Me') are long-awaited by both blues collectors and rock freaks.



VIV STANSHALL: all-round entertainer?

WINSTON GROOVY
Free The People (Pama PMP 2011). 'Groovin' in a particularly good track on this one, but Winston has a flexible, interesting voice which somehow drags a bit extra even out of mere fair-to-middling material. Arrangements pretty sparse; but the vocal side is of a high standard here.

MARTIN GOLDSTEIN QUINTET
Swings And Roundabouts (RCA Int. 1342). Bach, Handel and Mozart themes, kitted out with modern transcriptions via Martin's piano and his group, augmented by strings. Particularly interesting re-writes on 'Air On A G String'.

LENA HORNE
Like Latin (Ember SE 8005). With Shorty Rogers' arrangements, and songs like 'Falling In Love With Love' and 'Old Devil Moon', Lena operates fearfully over the Jazz-Samba basic 'feel'. The lady has artistry. Real artistry.

TWIGGY
And The Girlfriends (Ember SE 8012). In fact, the Silver Screen Syncopators boope-de-doo through most of the tracks — but Twiggy sings four numbers, including 'I Need Your Hand In Mine' with the charm that has made her an overnight screen superstar.

JOHN BARRY
Revisited (Ember SE 8008). Chad and Jeremy — remember them? — sing on a couple of the tracks, and there's a narration from Richard Burton — remember him? The fine, tonal theme compositions of one of Britain's top musicians and communicators.

FELA RANSOME-KUTI
With Ginger Baker (Regal Zonophone SLRZ 1023). Some beautiful African percussion, some fiery brass figures, and four tracks, all by Ransome-Kuti — and with 'Black Man's Cry' just about the most outstanding. Ginger Baker's guest appearance, via Atlantic, pushes things along even more torridly. A sustained and excellent spell of real excitement.

GLEN CAMPBELL
By The Time I Get To Phoenix (Ember NR 5041). Arranged by Al de Lory, Glen's nostalgic, pensive, country-orientated ramblings. Like the man on the sleeve-note says: "Tall he stands and tall he sings". Or words to that effect.

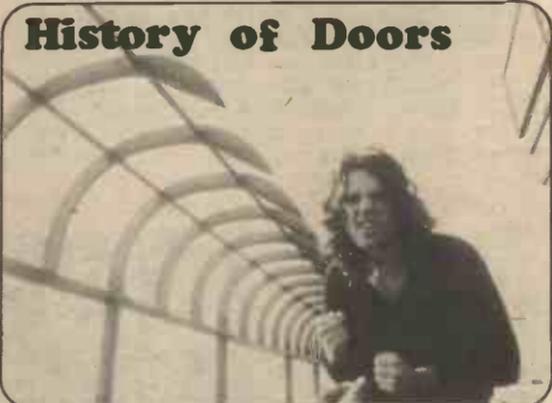
DJANGO REINHARDT
Gypsy Of Jazz (Ember CJS 831) Material recorded in Paris in 1947, with continental musicians. A guitarist who performed with real passion — yet proved completely versatile. Hear him go on 'Swing Guitar'.

VICTOR SILVESTER
Dancing Club — Number Two — (Pye NSPL 18377). All the old waltzes, foxtrots and quicksteps — in fact, Mr. Silvester is one of the biggest disc-sellers in the world.

BOB CROSBY BOBCATS
Return Of The Bobcats (Ember CJS 827). Names like Matty Matlock, Eddie Miller, Yank Lawson in the line-up, and swingers like 'St. James Infirmary', 'Battle Hymn Of The Republic' and 'Some Day' to keep the spirits well up. The Bobcats remain a part of jazz history.

LARRY CORYELL

Spaces (Vanguard Apostolic). Avant-garde rock/jazz; a long account of myriad musical mood in veritable free-form. Exists as an experimental piece of work, but Coryell is better at more conventional approaches. The instrumental ability is undisputed — but the credibility is speculative. L.G.



JIM MORRISON: a selection of his past recordings.

THE DOORS: Weird Scenes Inside The Gold Mine (Elektra double album set K62009).

Tracks featuring Jim Morrison from past albums. A selection of attractive also-rans that did not appear on the '13' album of best tracks. Great songs like 'L.A. Woman' and 'Riders On The Storm' depict still the strange distance; the vacuous dimension in mind music the Doors originated. It's a statement of the history made by this unit as opposed to what they are doing now. Other well remembered tracks are 'Love Her Madly', 'Strange Days', 'Spanish Caravan', 'Ship Of Fools.' 22 tracks in all and a nice sleeve. L.G.

Bonzo's second coming

BONZO DOG BAND: Let's Make Up And Be Friendly (United Artists UAS 29288).

The first from the re-formed Bonzos and long awaited, too. Not a burp can be said against them, for that wacky humorous bravado leaps on this stupid and silly collection of great sounds for those followers of Ukabaki Faith and recent Jesus Freaks, too — no one is left out of the tearful reminiscences, the lusty encounters and the fearless futuristic jibes that tell us, sothers and blisters, these fabatucs ate reacki our ti ruin our minds qns seliv34 ie from ecil @H&6+=.....buy this, or suffer cold hard reality! L.G.

COUNTRY JOE AND THE FISH

C. J. Fish (Vanguard VSD 6555). Part of RCA's policy of reissuing the important Vanguard albums — this is the last Fish album, and it's the usual mixture of excitement, acid-pop and over-ambitious ballads that have characterised Joe's work since the first — and best — Fish LP 'Electric Music'. For those who like a rock variety show, this is it.

SHAWN PHILLIPS

Collaboration (A&M AMLS 64324). Shawn collaborates with expert arranger and cellist Paul Buckmaster and thrilling keyboard player Peter Robinson, ex-Quatermass. The result is astounding in depth and packed with a variety of styles. I didn't fall in love with Shawn's voice, but the backings bring out the somewhat simple song structures and make them into something indescribable. Often pretty, often stirring and sometimes a little dull, this is the best thing he's done. He's moving with the right people. L.G.

RITA COOLIDGE

Nice Feelin' (A&M AMLS 64325). Beautiful voice from a celebrated session lady and soloist in her own right. Aided by Marc Benno, The Dixie Flyers, Al Kooper, Rusty Young and many more, she gracefully flows through ten songs by people like Benno, Dylan, Dave Mason, Graham Nash, Neil Young and more. It's white soul, slowed and subdued to an attractive lull and bursts of fine vocal emotion. Hear the amazing 'Lay My Burden Down' and hear a fantastic individual interpretation of gospel. L.G.

NIRVANA

Songs Of Love And Praise (Philips 6308 089). The return of Patrick Campbell-Lyons and Nirvana, who made some of the best British soft-rock of the flower-power era. Some of the songs are duplicated here, especially the image-filled 'Pentacost Hotel' and the brassy 'Rainbow Chaser'. Lyons' voice is soft without being weak, and at times he brings a considerable degree of emotion into the songs. And he also has the knack of successful eclecticism — 'Stadium' has everything thrown in, and shouldn't work well — but it does. He even manages to sound like the great Pete Anders. Like the ads say, a really nice record, and one that has proved that Nirvana is never old-fashioned.

JOHN DENVER

Aerie (RCA Victor SF 8252). An aerie, of course, is a nest of a bird of prey. 'The Eagle And The Hawk' is one of the tracks. Taking material from Bill Danoff, from John Prine ('Blow Up Your TV') and adapting Kris Kristofferson's strong 'Casey's Last Ride', this is John Denver is perhaps his best-yet form. In full up-tempo flight, or slowed-down for sincerity, he is fully in command.

HOOKFOOT

Good Times A'Comin (DJM DJLPS 422). Very funky blues with full harmony added at times from one of Britain's best performing and backing bands. The superb guitar work of super session man and group leader Caleb Quaye is self-evident behind the expertise of the other three members. This is one of the biggest, best planned sounds a four piece group can imagine. From the soft, subtle approach of the acoustic/electric 'Gunner Webb's Changes' to the lush title track, ingenuity and musical integrity are foremost. Great LP produced by Caleb and Jeff Titmus. L.G.

NILS LOFGREN AND GRIN

1+1 (CBS 64652). This record — first from super sessionist Lofgren — really moves at a fast pace. It comprises rock and R&B influences with much accent on drums and electric guitar beat near to what Free produced. Dazzling fingerwork by Nils and appropriate accompaniment from Bob Berberish, Bob Gordon, Graham Nash (backing vocals) and David Blumberg. Nash's voice is very definable behind and adds that CSN&Y/Hollies touch to David's rough, but volatile voice. Nice acoustic work, too. L.G.

SUTHERLAND BROTHERS BAND

The Sutherland Brothers Band (Island ILPS 9181). Good duet harmony from two brothers who are far from inexperienced. As songwriters, they prove to be basically melodic and quite inventive. There are Byrds influences in the harmony, then a touch of S&G, but the overall approach is fairly original and very good. Guitar is well played, electric and acoustic and the tunes are lasting. Everything — from the cover to the last track — is indicative of something permanent. For fans of subtlety and musical gravity, this is a fine album. L.G.

VARIOUS ARTISTS

Country Explosion (Ember SE 8002). Artists featured include Roger Miller, Patsy Cline, George Jones, Hank Locklyn, Jimmy Dean — old songs, all part of the country music tradition and making a listenable package. Buck Owens nicks honours with his 'Down On The Corner Of Love'.

PICK OF THE HOT U.S. RELEASES

ROBERT JOHN: The Lion Sleeps Tonight (Wimoweh) (Mbube) (Atlantic). Remember Robert John? He's the white guy with the amazing black-sounding swooping voice who scored a minor hit in Britain back in 1968 with his beautiful 'If You Don't Want My Love'. Remember 'The Lion Sleeps Tonight'? The Tokens, who nowadays produce all those hits for Dawn, came to international fame by singing it a decade ago. Remember 'Wimoweh'? It was the African chant on which 'The Lion Sleeps Tonight' was based, and was also a British hit in 1961 for Karl Dallas.

Well, by now, if you have any kind of a memory at all, you should have worked out a pretty good idea of what Robert John's new US Top Five smash sounds like... and you're right. Still, it's all helping to revive the spirit of blatant Pop, and it seems only natural that so many revivalists keep turning for inspiration to those perfect classics of the early '60s. No other era has produced such a crisp, strong, solid, happy, just "Pop" without hyphens, sort of a sound.

CLIMAX: Precious And Few (Carousel). No, not Climax Chicago, just plain Climax, these boys are a somewhat easy-listening vocal group of the Classics IV variety, who sing that peculiarly American brand of full-harmonied back-up, plaintive lead, mildly beaty but basically slow, all denominations and ages aimed, mass appeal music which gets called "Soft Rock". Their particular example of the genre, this thoroughly pleasant little single, is their debut hit... and a Top Three hit at that.

DAWN: Runaway/Happy Together (Bell). Well, here's an amalgamation of one of those peculiarly American vocal groups and an early '60s Pop classic. However, they have in turn amalgamated Del Shannon's 'Runaway' with the more recent Turtles' 'Happy Together' (which now probably qualifies as the Mother's greatest hit, too!). So, what do we get? Lotsa noise, but that's beside the point.

The record starts off dead slow, with Tony Orlando singing the opening lines of 'Runaway' over quiet and moody noises, then the big pounding beat and his chick support come in (and the noise increases), then the pace slows again and 'Happy Together' gets the quiet treatment from the whole group, followed by a mixture of the two songs (with a reproduction of Del

Shannon's piercing organ line over all) that comes and goes in tempo. A good idea, but the mixture of tempos makes for a choppy effect which lessens the record's impact.

JOE TEX: I Gotcha; A Mother's Prayer (Dial). Joe Tex is currently enjoying one of his biggest hits (21 last week) for some time, thanks to his adaptation of a modified Malaco Sound (his is fuller, with much more happening between the bare bones of the rhythmic structure). Needless to say, the modern funky rhythm impetus is terrific, making it a funky dancers' delight. Originally the flip was treated as a split A-side, and indeed in the long run it may well prove to have a more lasting appeal. Starting off slowly with Joe recounting how he heard his mother's prayer, the atmospheric backing churns into whomping life with the start of the message lyrics proper. There is a particularly good effect when, as the line reads "that man, that's selling all that dope and stuff, let the po-lice catch him, and... lock him up", there is the sound effect of keys clattering in locks inserted in the funky gap denoted by my dots. He may well have been inspired by my old friend Ray Scott's bitter attack on Governor Wallace in "The Prayer", but Joe in his own "Prayer" is only out to right a few less personal wrongs. He's made a very good double-sider.

THE MARVELETTES: A Breath Taking Guy (Tamlia). Just as Smokey Robinson has been penning/producing for the Supremes recently ("Floy Joy"), so he's back with the Marvelettes... but then, after all, he has already declared his intention to stop making public appearances with the Miracles later this summer so that he can devote more time to working in the studio (he'll still be singing, too). Anyway, for his return to the Marvelettes, he has chosen to re-do his old 1963 song which he originally got the Supremes to record. Not surprisingly, the sound and orchestration are much fuller... which may be a disadvantage, since as the song progresses from its lovely breathy beginning it becomes more and more over-encumbered if not obscured by the piling strings, French horns, voices, and generally blanketing music. The individual parts are all good, but the record as a whole would be better with less on it.

the doctor

JAMES HAMILTON'S DISCOTHEQUE PICKS

SHOULD BE GOOD

- BOB AND MARCIA:** But I Do (Trojan TR 7854). Pop/Reggae.
- THE UPSETTERS:** Wonder Man (Upsetter US 381). Funky Reggae.
- THE JB's:** Gimme Some More (Mojo 2093007). Funky R&B.
- GARY WRIGHT AND WONDERWHEEL:** I Know (A&M AMS 888). Driving Modern.
- FICKLE PICKLE:** California Calling (B&C CB 178). Slow but gay Pop/MOR.

TRIED AND TRUE

- THE MOM AND DADS:** The Rangers Waltz; Quentin's B Flat Boogie (London HLL 10362). Great fun Easy Listening/MOR. Watch expressions!
- RICKY NELSON:** Hello Mary Lou (UA ROCK 605). Classic Pop/R&B.
- THE SIEGEL-SCHWALL BAND:** (Wish I Was On A) Country Road (from LP "The Siegel-Schwally Band" RCA SF 8246). Great get-it-on-and-do-the-boogie stomping Modern.

IT'S a gas being a musical journalist because once a year I get sent off to Frankfurt... they have a trade fair there in the spring and it's the biggest thing in the world for the musical instrument industry.

So that's where I am this week... drinking Apfel wine and eating nothing but sausages... honestly, you think of it and I'm sure the Germans make a sausage out of it. I'm still waiting for them to develop one you can blow down and play a tune.

Every year the Frankfurt fair — or Messe as the locals have it — produces a lot of new instrumental products and one or two really novel ideas... I shall be telling you about them all when I get back.

A hot contender for the

D.I.Y. Instrument Info

Rex Anderson

most novel idea this year must be the Vox Checkmate. Now we all go through phases when we just can't tune our guitars... something happens to your ear so you never know when it's in... and the electric guy has even more trouble, specially when he's trying to get it together backstage with

some other band blaring away out front.

So Vox has come up with a solution — the Checkmate — and it costs £15. It has six buttons, one for each string of the guitar. All you do is plug your guitar into it and press the button for the first string. The machine gives vent to a series of bleeps and these get longer as you tune nearer the right note. When you hit it the machine just gives out a continuous bleep.

Beautiful ain't it... well it should be for £15. It's quite small and fits into your guitar case. There's another version too that plugs into the organ output so that if you've got a group with a keyboard that you've got to tune to then you can.

While on the subject of organs, here's two goodies from Selmer... The Partita and the Partita AR which are perfect for the living

room musician.

The Partita is £229, which can't be bad, and it's got a roll top lid with a key and a full size, craftsman made cabinet. The specification is a knock-out at that price. There are two 44 note manuals and a 13 note pedal board for a start.

Voices on the upper manual are 16' flute, 16' oboe, 16' string, 8' flute, 8' string. On the lower manual they are 8' flute, 8' cello, and 8' horn and on the pedalboard bourdon and bourdon plus accent.

All this and vibrator, reverb, manual balance control and earphone socket and an external input socket. The AR version at £265 is exactly the same but has a six rhythm unit as well.

If you're thinking of learning to play the organ then this is the sort of thing to start on. Try your local Selmer dealer because he should have some in by

now. See if you like the Partita and let me know because I haven't had a chance to hear it yet.

Over here in Frankfurt the instruments in this hall must be worth a mint. There are over 300 exhibitors showing everything from synthesizers that sell for £1,000's each to plectrums. There are Martins, Gibsons, Fenders, Ludwigs, amplifiers of all types and sizes.

There are keyboards too, pianos and organs some of which look as though they were designed to be played on the Moon. Then there are all manner of brass and reed instruments... it's a pity but manufacturers seem to have developed brass and reed instruments to their perfection and there is never anything revolutionary to talk about.

As well as all this of course, there are also some superb folk instruments

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

albums

Due to production problems we are repeating last week's charts.

- 1 1 WITHOUT YOU Nilsson RCA
- 2 2 HURTING EACH OTHER Carpenters A&M
- 3 3 PRECIOUS AND FEW Climax Rocky Road
- 4 5 DOWN BY THE LAZY RIVER Osmond Brothers MGM
- 5 8 EVERYTHING I OWN Bread Elektra
- 6 7 LION SLEEPS TONIGHT Robert John Atlantic
- 7 13 HEART OF GOLD Neil Young Reprise
- 8 4 LET'S STAY TOGETHER AI Green Hi
- 9 10 SWEET SEASONS Carole King Ode
- 10 14 BANG A GONG (Get It On) T. Rex Reprise

- 11 12 THE WAY OF LOVE Cher Kapp
- 12 9 AMERICAN PIE Don McLean United Artists
- 13 6 JOY Apollo 100 Mega
- 14 27 MOTHER AND CHILD REUNION Paul Simon Columbia
- 15 15 DON'T SAY YOU DON'T REMEMBER Beverly Bremers Scepter
- 16 16 MY WORLD Bee Gees Atco
- 17 18 FLOY JOY Supremes Motown
- 18 11 NEVER BEEN TO SPAIN Three Dog Night Dunhill
- 19 22 JUNGLE FEVER Chakachas Polydor
- 20 47 A HORSE WITH NO NAME America Warner Bros

- 21 31 I GOTCHA Joe Tex Dial
- 22 23 I CAN'T HELP MYSELF (Sugar Pie, Honey Bunch) Donnie Elbert Avco
- 23 32 ROCK AND ROLL LULLABY B. J. Thomas Scepter
- 24 19 ANTICIPATION Carly Simon Elektra
- 25 25 AIN'T UNDERSTANDING MELLOW Jerry Butler and Brenda Lee Eager Mercury
- 26 17 DAY AFTER DAY Badfinger Apple
- 27 35 RUNNIN' AWAY Sly and the Family Stone Epic
- 28 21 BLACK DOG Led Zeppelin Atlantic
- 29 30 SOFTLY WHISPERING I LOVE YOU English Congregation Atlantic
- 30 38 TALKING LOUD AND SAYING NOTHING James Brown Polydor

- 31 33 WE'VE GOT TO GET IT ON AGAIN Addriss Bros Columbia
- 32 28 FIRE AND WATER Wilson Pickett Atlantic
- 33 34 RING THE LIVING BELL Melanie Neighborhood
- 34 20 STAY WITH ME Faces Warner Bros
- 35 29 FOOTSTOMPIN' MUSIC Grand Funk Railroad Grand Funk Railroad
- 36 36 NICKEL SONG Melanie Buddah
- 37 39 YOU WANT IT YOU GOT IT Detroit Emeralds Westbound
- 38 - PUPPY LOVE Donny Osmond MGM
- 39 48 ROUNDAABOUT Yes Atlantic
- 40 - IN THE RAIN Dramatics Volt

- 41 45 NO ONE TO DEPEND ON Santana Columbia
- 42 49 CRAZY MAMA J. J. Cale Shelter
- 43 44 UNTIL IT'S TIME FOR YOU TO GO Elvis Presley RCA
- 44 46 HANDBAGS AND GLADRAGS Rod Stewart Mercury
- 45 - GLORY BOUND Grass Roots Dunhill
- 46 - COULD IT BE FOREVER David Cassidy Bell
- 47 50 LOVE ME, LOVE ME LOVE Frank Mills Sunflower
- 48 43 WITCH QUEEN OF NEW ORLEANS Redbone Epic
- 49 40 KISS AN ANGEL GOOD MORNING Charley Pride RCA
- 50 - NOW RUN AND TELL THAT Denise LaSelle Westbound

- 1 1 AMERICAN PIE Don McLean United Artists
- 2 3 CONCERT FOR BANGLA DESH George Harrison and Friends Apple
- 3 2 MUSIC Carole King Ode
- 4 4 FRAGILE Yes Atlantic
- 5 5 HOT ROCKS 1954-1971 Rolling Stones London
- 6 8 NILSSON SCHMILSSON Nilsson RCA
- 7 6 A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces Warner Bros
- 8 9 LED ZEPPELIN Atlantic
- 9 15 PAUL SIMON Columbia
- 10 11 BABY I'M-A WANT YOU Bread Elektra

- 11 12 PHASE III Osmonds MGM
- 12 - HARVEST Neil Young Reprise
- 13 7 LOW SPARK OF HIGH-HEELED BOYS Traffic Island
- 14 24 LET'S STAY TOGETHER AI Green Hi
- 15 18 CHERISH David Cassidy Bell
- 16 10 PICTURES AT AN EXHIBITION Emerson, Lake and Palmer Cotillion
- 17 13 TEASER AND THE FIRECAT Cat Stevens A&M
- 18 21 GOT TO BE THERE Michael Jackson Motown
- 19 17 TAPESTRY Carol King Ode
- 20 14 MADMAN ACROSS THE WATER Elton John Uni

- 21 36 YOUNG, GIFTED AND BLACK Aretha Franklin Atlantic
- 22 20 E PLURIBUS FUNK Grand Funk Railroad Grand Funk Railroad
- 23 22 KILLER Alice Cooper Warner Bros
- 24 29 STYLISTICS Avco
- 25 39 SOLID ROCK Temptations Gordy
- 26 19 GREATEST HITS Jackson 5 Motown
- 27 23 BOB DYLAN'S GREATEST HITS Vol 2 Columbia
- 28 30 CHEECH AND CHONG Ode
- 29 28 GATHER ME Melanie Neighborhood
- 30 31 ANTICIPATION Carly Simon Elektra

- 31 32 STRAIGHT UP Badfinger Apple
- 32 27 BLACK MOSES Isaac Hayes Enterprise
- 33 33 JAMMING WITH EDWARD Various Artists Rolling Stones
- 34 16 AT CARNEGIE HALL Chicago Columbia
- 35 26 THERE'S A RIOT GOING ON Sly and the Family Stone Epic
- 36 25 SANTANA Columbia
- 37 - AMERICA Warner Bros
- 38 45 WHATCHA SEE IS WHATCHA GET Dramatics Volt
- 39 41 HARMONY Three Dog Night Dunhill
- 40 44 ALL DAY MUSIC War United Artists

- 41 40 QUIET FIRE Roberta Flack Atlantic
- 42 - ALL I EVER NEED IS YOU Sonny and Cher Kapp
- 43 - IN THE WEST Jimi Hendrix Reprise
- 44 48 ELECTRIC WARRIOR T Rex Reprise
- 45 42 EVERY PICTURE TELLS A STORY Rod Stewart Mercury
- 46 38 CARPENTERS A&M
- 47 46 SINGS HEART SONGS Charley Pride RCA
- 48 - ELVIS NOW Elvis Presley RCA
- 49 43 RARE EARTH IN CONCERT Rare Earth Rare Earth
- 50 - MALOO Warner Bros



SIMON DEE back with his own show on BBC Radio Medway, Saturdays.....**PAUL McCARTNEY**, who played 10 dates on his secret tour, charged 40p per person to avoid hassles from the MU.....**FICKLE PICKLE** are reportedly bubblegum with a trad influence.....sign of the times No. 1: last week, **TONY BLACKBURN** actually played the original (advertised and all) version of the **PLAYMATES'** 'Beep Beep'.....**JAMES TAYLOR** and **PAUL WILLIAMS** songs included on **UNI** label's vintage **LOVELACE WATKINS** album.

ROSKO yells 'Rock 'n' Roll Is Here To Stay' to replace **THE ELVIS PRESLEY** Story when it finishes on Radio One March 26.....Chelsea player **JOHN DEMPSEY** to make his vocal debut soon?.....sign of the times No. 2: Record Song Book came of age recently when it reproduced **BOB DYLAN's** 'George Jackson' (including the sh...you-know-what bit) in its entirety.....publicist **KEITH GOODWIN**, who broke his foot crashing down stairs in the blackouts, has broken his other foot while in America.

TONTON MACOUTE (the group, not **PAPA DOC's** old Haitian fearmongers) have dropped Macoute and will be known as **TONTON** — not to be confused with the **LONE RANGER's** dauntless sidekick.....suppose **CHICORY TIP's** No. 1 could be said to have a moogie woogie beat.....**T. REX** featured on the **JIMMY YOUNG** show sometimes during the week of March 13.....resident Scene & Heard reporter **MIKE BEATTY** son of actor **ROBERT BEATTY**.....**BEACH BOYS** next could be 'Carl and the Passions — So Tuff', a double LP set featuring one new and one re-issue disc at a reasonable price.

'Jesus Christ' lyricist **TIM RICE** has produced an LP for **YVONNE ELLIMAN**.....**ALICE COOPER** got his first gold LP in America with 'Killer'.....**HENRY MANCINI's** son has a group called **FLY**.....two inspired uses of pop discs for TV documentaries: **JOHN LENNON's** 'Working Class Hero' for Aquarius' feature on Birmingham and **LEE DORSEY's** 'Work Work Work' for Horizon's 'Love Or Money'.....**DAVID CASSIDY** to have a simultaneous live image of himself 15 by 20 foot behind him at his Madison Square Gardens concert March 11. The image is called a videomagnification and has been used by **TEN YEARS AFTER** and **JAMES TAYLOR** among others.

Cheap disc warning: the vast quantity of Tamla, Stax and other LPs doing the rounds of newsagents, etc., at £1 each are a great value if you like warped records.....are the **NEW YORK PUBLIC LIBRARY** still booking?.....fantastic to see **NILSSON** doing as well as he is.....hope you caught **TOMMY HUNT's** TV show late last night (Wednesday) on BBC-1. Tommy is well remembered by soul fans from his Scepter days and could be bigger — yes, bigger than **LOVELACE WATKINS**.

● Due to production problems we are repeating the UK Top 50 singles, 5 and 10 years ago charts and the Top 30 producers.

the 50

RECORD MIRROR

singles

albums

This Week	Last Week	Weeks in Chart		
1	1	6	SON OF MY FATHER	Chicory Tip CBS 7737
2	3	7	AMERICAN PIE	Don McLean United Artists UP 35325
3	5	5	WITHOUT YOU	Nilsson RCA 2165
4	4	5	LOOK WOT YOU DUN	Slade Polydor 2058 195
5	8	4	GOT TO BE THERE	Michael Johnson Tamla Motown TMG 797
6	6	8	HAVE YOU SEEN HER	Chi-Lites MCA MU 1146
7	17	3	MOTHER AND CHILD REUNION	Paul Simon CBS 7793
8	7	6	STORM IN A TEA CUP	Fortunes Capitol CL 15707
9	15	2	BLUE IS THE COLOUR	Chelsea Football Team Penny Farthing PEN 782
10	10	6	DAY AFTER DAY	Badfinger Apple 40
11	14	5	POPPA JOE	Sweet RCA 2164
12	-	-	BEG, STEAL OR BORROW	New Seekers Polydor 2058 201
13	9	10	MOTHER OF MINE	Neil Reid Decca F 13264
14	2	6	TELEGRAM SAM	T. Rex T. Rex 101
15	13	11	I'D LIKE TO TEACH THE WORLD TO SING	New Seekers Polydor 2058 184
16	16	6	MY WORLD	Bee Gees Polydor 2058 185
17	28	4	SAY YOU DON'T MIND	Colin Blunstone Epic EPC 7765
18	11	8	ALL I EVER NEED IS YOU	Sonny and Cher MCA MU 1145
19	39	2	I CAN'T HELP MYSELF	Donnie Elbert Avco 6105009
20	12	9	LET'S STAY TOGETHER	Al Green London HL 10348
21	49	2	GIVE IRELAND BACK TO THE IRISH	Wings Apple R 5936
22	36	2	MEET ME ON THE CORNER	Lindisfarne Charisma CB 173
23	-	-	ALONE AGAIN (NATURALLY)	Gilbert O'Sullivan MAM 66
24	18	11	BRAND NEW KEY	Melanie Buddah 2011 105
25	26	13	THE PERSUADERS	John Barry Orchestra CBS 7469
26	30	5	FLIRT	Jonathan King Decca F 13276
27	23	9	MOON RIVER	Greyhound Trojan TR 7848
28	19	9	HORSE WITH NO NAME	America Warner Brothers K 16128
29	25	8	BABY I'M-A WANT YOU	Bread Elektra K 12033
30	29	5	DAY BY DAY	Holly Sherwood Bell BLL 1182
31	22	9	WHERE DID OUR LOVE GO	Donnie Elbert London HL 10352
32	40	2	THE BABY	Hollies Polydor 2058 199
33	47	2	IT'S ONE OF THOSE NIGHTS	Partridge Family Bell 1203
34	24	14	I JUST CAN'T HELP BELIEVING	Elvis Presley RCA 2158
35	27	11	SLEEPY SHORES	Johnny Pearson Orchestra Penny Farthing PEN 778
36	42	3	LOVING YOU AIN'T EASY	Pagliari Pye 7N 45111
37	50	3	DESIDERATA	Les Crane Warner K 16119
38	21	11	STAY WITH ME	Faces Warner Brothers K 16136
39	33	11	THEME FROM THE ONEDIN LINE	Vienna Philharmonic Orchestra Decca F 13259
40	43	3	SPIRIT IS WILLING	Peter Straker/Dr Teleny RCA 2163
41	32	11	MORNING HAS BROKEN	Cat Stevens Island WIP 6121
42	35	4	JOHNNY B GOODE	Jimi Hendrix Polydor 2001 277
43	20	7	IF YOU REALLY LOVE ME	Stevie Wonder Tamla Motown TMG 798
44	-	-	HOLD YOUR HEAD UP	Argent Epic EPC 7786
45	44	17	ERNIE (The Fastest Milkman In The West)	Bennie Hill Columbia DB 8833
46	38	5	SUPERSTAR (Remember How You Got Where You Are)	Temptations Tamla Motown TMG 800
47	-	-	TOO BEAUTIFUL TO LAST	Engelbert Humperdinck Decca F 13281
48	34	15	NO MATTER HOW I TRY	Gilbert O'Sullivan MAM 53
49	-	-	BROTHER C.C.S.	RAK 126
50	-	-	FLOY JOY	Supremes Tamla Motown TMG 804

This Week	Last Week	Weeks in Chart		
1	1	5	NEIL REID	Decca SKL 5122
2	-	-	HARVEST	Neil Young Reprise K 54005
3	3	2	PAUL SIMON	CBS 69007
4	2	9	ELECTRIC WARRIOR	T. Rex Fly HIFLY 6
5	6	9	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel CBS 63699
6	4	9	TEASER AND THE FIRECAT	Cat Stevens Island ILPS 9154
7	5	9	A NOD'S AS GOOD AS A WINK	Faces Warner Bros K 56006
8	10	8	FOG ON THE TYNE	Lindisfarne Charisma CAS 10509
9	7	5	HENDRIX IN THE WEST	Jimi Hendrix Polydor 2302 018
10	8	5	NILSSON SCHMILSSON	Nilsson RCA Victor SF 8242
11	9	9	IMAGINE	John Lennon/Plastic Ono Band Apple PAS 10004
12	25	2	GRAVE NEW WORLD	Strawbs A&M AMLH 68078
13	16	9	THE NEW LED ZEPPELIN ALBUM	Atlantic 2401 012
14	42	9	GILBERT O'SULLIVAN HIMSELF	MAM 501
15	11	7	CONCERT FOR BANGLA DESH	George Harrison, Bob Dylan & Others Apple STCX 3385
16	14	9	EVERY PICTURE TELLS A STORY	Rod Stewart Mercury 6338 063
17	24	9	JESUS CHRIST SUPERSTAR	Various MCA MKPS 2011/2
18	47	9	FRAGILE	Yes Atlantic 2401 019
19	-	1	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21888
20	12	9	TAPESTRY	Carole King A&M/Ode AMLS 2025
21	21	9	GATHER ME	Melanie Buddah 2322 002
22	-	-	POLKA PARTY	James Last Polydor 2371 190
23	19	9	MOTOWN CHARTBUSTERS Vol 6	Various Tamla Motown STML 11191
24	33	9	ANDY WILLIAMS GREATEST HITS	CBS 63920
25	37	3	THE PERSUADERS	John Barry CBS 64816
26	30	4	TEA FOR THE TILLERMAN	Cat Stevens Island ILPS 9135
27	31	9	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor Warner Bros K 46085
28	-	1	CLOSE TO YOU	Carpenters A&M AMLS 998
29	27	7	PAINT YOUR WAGON	Soundtrack Paramount SPFL 257
30	23	7	AMERICA	America Warner K 46093
31	13	3	I, CAPRICORN	Shirley Bassey United Artists UAS 29246
32	38	8	MUSIC	Carole King A&M/Ode AMLH 67013
33	-	1	GODSPELL	Soundtrack/London Cast Bell BELL 203
34	15	7	THAT'S THE WAY IT IS	Elvis Presley RCA Victor SF 8162
35	43	5	WOYAYA	Osibisa MCA MDKS 8005
36	26	3	MEATY, BEATY, BIG AND BOUNCY	The Who Track 2406 006
37	50	4	STEVIE WONDER'S GREATEST HITS Vol 2	Tamla Motown STML 11196
38	17	2	THE CARPENTERS	A&M AMLS 63502
39	-	1	T. REX	Fly HIFLY 2
40	-	1	NEW COLOURS	New Seekers Polydor 2383 066
41	-	1	GOLDEN HITS OF SHIRLEY BASSEY	Columbia SCX/SX 6294
42	-	1	NICELY OUT OF TUNE	Lindisfarne B&C CAS 1025
43	36	3	I'D LIKE TO TEACH THE WORLD TO SING	Ray Conniff and the Singers CBS 64449
44	-	1	WHO'S NEXT	The Who Track 2408 102
45	-	1	STONES	Neil Diamond Uni UNLS 121
46	28	2	LED ZEPPELIN II	Led Zeppelin Atlantic 588 198
47	46	9	MEDDLER	Pink Floyd Harvest SHVL 795
48	-	-	THRILLER THEMES	The Chaquito Orchestra Philips 6308 087
49	-	1	THE SPOTLIGHT KID	Captain Beefheart Reprise K 44162
50	40	3	SANTANA III	Santana CBS 69015

top producers

5 years ago

10 years ago

- R. Easterby/D. Champ
- G. Gill/W. Malone
- Richard Perry
- Chas Chandler
- Hal Davis
- Eugene Record
- Paul Simon
- Cook/Greenaway
- Larry Page
- George Harrison
- Phil Wainman
- David Mackay
- Dick Rowe/Ivor Raymonde
- Tony Visconti
- Leon Henry
- Bee Gees/R. Stigwood
- Chris Wight/Rod Argent
- Snuff Garrett
- Donnie Elbert
- Paul & Linda McCartney
- Bob Johnston
- Gordon Mills
- Peter Schekeryk
- John Barry
- Jonathan King
- Dave Bloxham
- Ian Samwell
- Davie Gates
- M. Gorden/T. Orlando

- 1 THIS IS MY SONG Pet Clark
- 4 RELEASE ME Engelbert Humperdinck
- 2 I'M A BELIEVER Monkees
- 10 HERE COMES MY BABY Tremeloes
- PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles
- 3 LET'S SPEND THE NIGHT TOGETHER/RUBY TUESDAY Rolling Stones
- PEEK-A-BOO New Vaudeville Band
- 9 SNOOPY vs. THE RED BARON The Royal Guardsmen
- 5 MATTHEW AND SON Cat Stevens
- MELLOW YELLOW Donovan

- 1 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE Elvis Presley
- 9 WONDERFUL LAND Shadows
- 4 THE YOUNG ONES Cliff Richard
- 2 LET'S TWIST AGAIN Chubby Checker
- 3 MARCH OF THE SIAMESE CHILDREN Kenny Ball
- 5 TELL ME WHAT HE SAID Helen Shapiro
- 8 WIMOWEH Karl Denver
- 7 FORGET ME NOT Eden Kane
- 10 CRYING IN THE RAIN Everly Bros.
- THE WANDERER Dion

Lindisfarne tell all to Keith Altham

DEFINING Lindisfarne's success is rather like pulling the wings off a butterfly at present but there seems little doubt after having seen them on stage or listened to their albums it has something to do with their apparent vulnerability — they are possibly the first of the great UN-super groups who have based their appeal on being of the people — not perfect and proud of it as their early album titled 'Nicely Out Of Tune' might suggest.

As opposed to coming on strong in the time honoured tradition of big stars they come shambling on and pull off the seemingly impossible by the sheer musical enthusiasm of their amateur-professionalism which escalates into a kind of soft rock knees-up at their most exuberant and thoughtful fireside folk meeting at their more placid pace. It is perhaps best summed by one critic who recently referred to them in the category of pub-rock — but definitely 'The Snug' not 'The Saloon'.

And certainly as representative of their music and style as any one individual can be is the self-effacing composer-guitarist Mr. Alan Hull whom I recently met at Charisma's London office where he quietly introduced himself as 'the worst interviewee in the world'. Certainly not an ego-tripper our Alan but then one would hardly expect extrovert showmanship from the man who wrote 'Lady Eleanor'.

"I'm not sure what kind of influence I've had on the band but I was just a boozy folk singer back in May 1970 when I met them and they were playing rock and blues as Bretheren," said Alan. 'Jacke' was a real died in the wool r&b fanatic at that time — he had a vast record collection of those musicians.

"They became Danton Faction for a while and were easily the best hard band in the North East but no one was getting much personal satisfaction out of playing other people's work and everyone decided at the same time it was about time we played and created some sensible music of our own.

"It's very difficult to be objective about our music when you're so involved in it but I think that part of our appeal is that we have kept a sense of perspective over our success by keeping a sense of humour. We've always felt it was more important to enjoy what we were doing than take it so seriously as some of the bigger groups appear to do.

DANGER

"There's no doubt that keeping our Geordie backgrounds in sight has helped but then that's not a deliberate thing — it's just there and comes out in the music as a natural extension of ourselves. Some people have suggested that as we become more successful and move on to bigger audiences we could lose that close communication we have built up in the clubs and halls but I don't think that is proving true.

"Although the Oval gig was dire for us and we had a lot of P.A. problems we played Wheeley to a vast crowd and managed to produce the same kind of rapport with the people we've done in small halls. The only danger might be in moving and travelling much more as we become more successful that we find it more difficult to get back to basics. But

you just don't stop being what you are because you happen to be in New York and if the travelling becomes a problem you can always write about that. What it really means is drawing from your own experience.

"We're naturally a little concerned with the forthcoming American tour because of much of our act is based upon Northern humour but there's no reason why we shouldn't adapt to terms they can understand. For example instead of 'Jacke' doing his little medley of things like 'Z Cars' on harmonica he'll probably try 'Highway Patrol' going out with the Kinks who I understand are going over quite big there now should help us enormously."

Having witnessed a recent Lindisfarne performance where the audience reacted like a football crowd to their performance and brought along their own 'cow bells, tambourines and whistles' I wondered whether Alan felt they might have to curb some of the enthusiasm in order

to get across more of their music.

"I don't think so," said Alan. "I think we have quite a nice balance at present — I mean they're not going crazy all the time and we've worked a programme of varying tempos and time changes to bring the mood up and down as we want it. Certainly it wouldn't do us much good to throw a wet blanket over the 'all join in' spirit which has been very important in the act — it seems natural to share your own enjoyment in the music anyway."

What will happen on the next Lindisfarne album — do they intend to use producer Bob Johnston whose association with 'Fog On The Tyne' proved so successful.

"We're thinking of giving him another chance," smiled Alan. "He created a great working atmosphere in the studio which is enormously important for us if we are going to come over sounding as if we are enjoying ourselves."

He's appeared in the motion picture 'The American Dream' and 'I Love A Mystery'. In 1968, he moved to California and started another talk show in the afternoons. Now his interest has switched to records — but the production side.

"I find studio work very fulfilling and sound just amazes me. There is something about pure sound and the emotional response it draws. The usual art forms lack this. Mixing 16 channels and being in control of all of them is a great experience. I hope to produce many other people and at the moment, I'm in the process of working out a deal with Warner Brothers as a freelance producer."

For a man who can't sing, Mr. Crane hasn't done badly at all. 'Desiderata' is number one in Mexico, two in Australia and moving rapidly up our own charts. "I even had to record it in Japanese", he said, "Word by word and it wasn't easy!"

**Lon
Goddard**



LINDISFARNE: 'of the people'

FOG ROCK

accepts it," said Alan. "But I think they are wrong about the song it really is not political in implication because I am not political. It's really just a comment on a sad situation — in fact from a political stand point it is rather negative. I wrote it well before the 'Bloody Sunday' situation but it happened to coincide from a performance point of view with that tragedy and I think that the BBC's decision was coloured by current events rather than anything specific thing I had to say."

We finished up holding a brief memorial service for the Newcastle Football Team recently knocked out by the non-League club Hereford and Alan obliged with brief impersonation of Eric Burdon 'I'm hallucinating like mad man' for some reason, before wishing Lindisfarne the best of luck in converting damn yankees to Newcastle brown. A great little band getting better and anyone who thinks different can go to 'Hull'!

'Desiderata' ...in Japanese

LES CRANE won't be making any more records, but "Never say Never", he announced over the transatlantic telephone. "I could do one some day — but I can't carry a tune and I don't really want to perform any more".

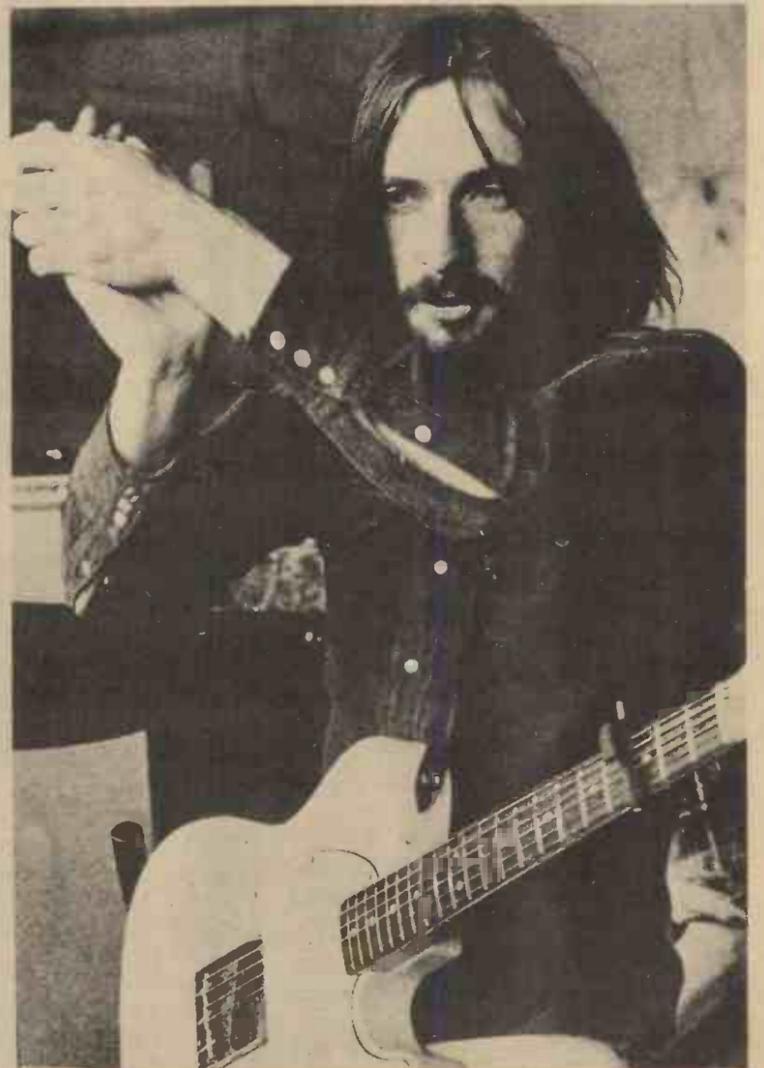
Les is currently enjoying the success of his 'Desiderata' monologue single, the words of which are 2000 years old. A professional TV chat show compere and disc jockey, he called on all his talent as a speaker to make the record.

"Desiderata is a very popular scroll found on walls in homes throughout America", he explains, "It's just a decorative thing many people put up. I thought it might be nice to place a musical backing behind it. It's a novelty record in the sense that it is odd and surprising — a great and good



LES CRANE: No more records? surprise to us all. The fact that I can't sing has been my greatest frustration in life, because I do have a good ear. I could make another single in a few years, but how can you follow up a talk record?"

A man of his experience shouldn't have to worry that much about it — Les is no amateur. 37 years old, Les started his career as one of the first top 40 DJs in New Orleans back in 1951. In 1964, he started one of the first American late-night chat shows and it went out on three networks.



ALAN HULL: 'I was just a boozy folk singer'