

FULL POP POLL RESULTS—INSIDE

A Billboard Publication

RECORD MIRROR

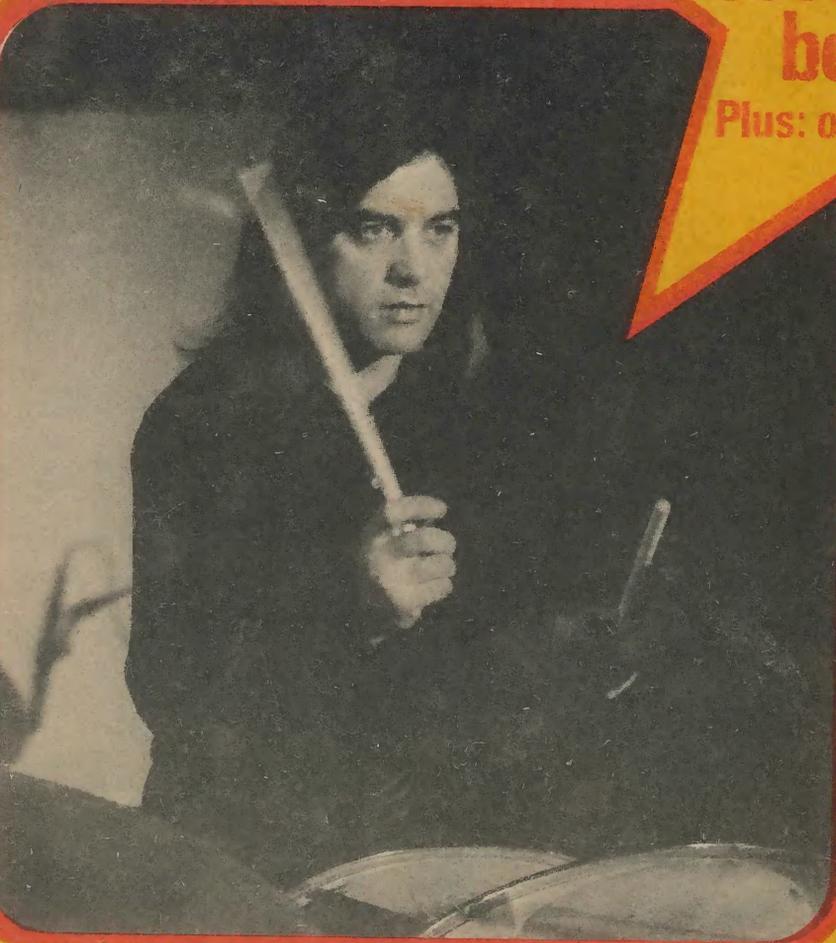
MARCH 18 1972

6p



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scoops the
board.

Plus: our son Marc



INSIDE: DON McLEAN—ISAAC HAYES

14

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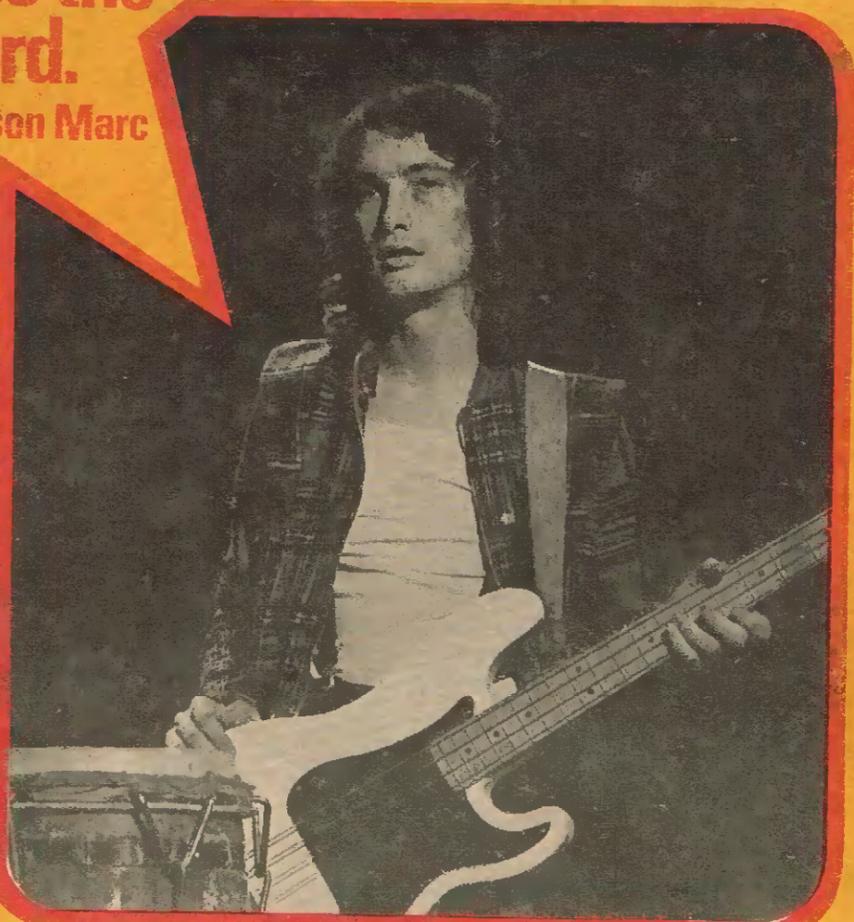
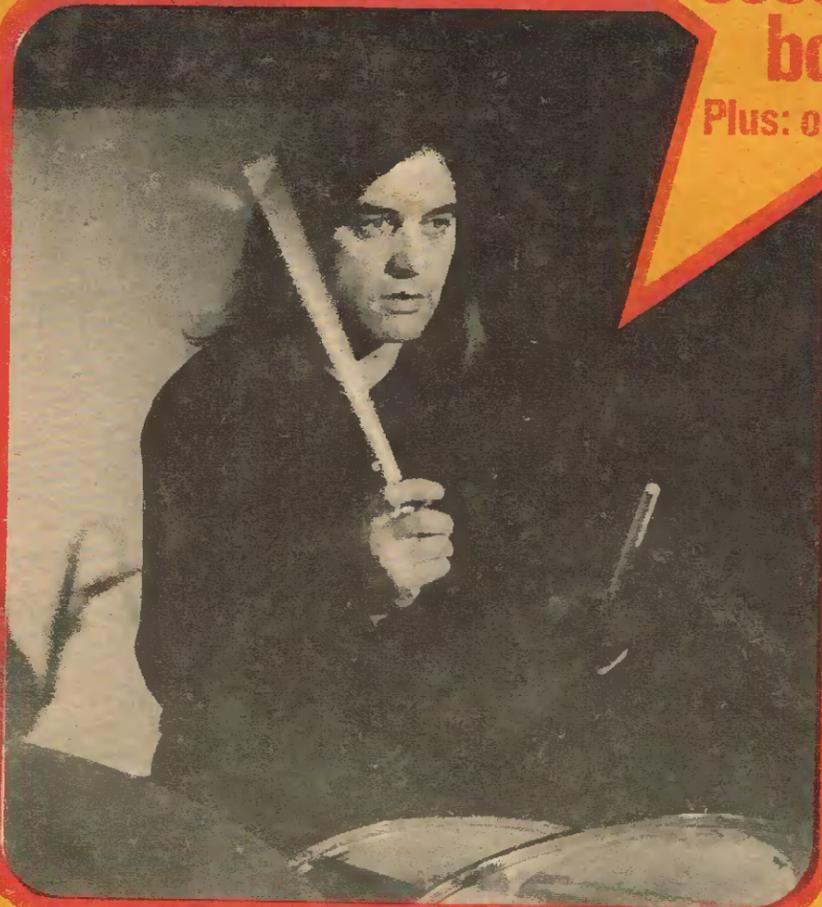
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FAITH THE MUSIC

NICE people — Jim Seals and Dash Crofts. A couple of less unlikely Texans I have yet to meet, currently residing somewhat ironically in the Whitehouse in London while they make personal appearances with one Rick Nelson and promote their new album 'In the Year Of Sunday' (Kinney).

I arrived early for our appointment at 11am and asked for Jim Seals on the house- phone, got Dash Crofts who was still asleep but very apologetic as he knew of my coming but had not got his early call.

"Meanwhile back at this interview I retired to the coffee shop where first upon the scene some ten minutes later was a quietly spoken and apologetic Jim Seals — I'll read that again a 'quietly spoken and apologetic TEXAN!' — esconced by his flat cap and ordering up a peach melba for his breakfast.

I happen to be particularly devoted to their album which is essentially composed of soft sounds, pleasant harmonies, mandolins and acoustic guitars wrapped around thoughtful lyrics which quite often relate like the title track to the duo's involvement with their Bahai faith — the kind of album which has a tranquillising effect, doesn't do you any



Champs via Mushrooms to Seals & Crofts

damage and might well do you some good.

Their 'religion' (Dash in particular dislikes the word and would prefer 'faith') originated in Persia in 1844 when a young man calling himself the Bab (or 'the Gate') prophesied that God would soon become manifest in a world teacher who would usher in an age of peace. The Bab attracted so many followers that the Persian government and Islamic clergy united to kill him — they massacred more than 20,000 of his followers.

In 1863 a gent called Bahauallah manifested himself as a fulfilment of the prophecy and wrote a selection of works which provide the blueprint for a political and spiritual reunification of the world. Seals and Crofts were 'turned on' if that is the

expression to their Faith some five years ago when they encountered a Californian faction of the movement. It underlies their entire outlook both musical and social.

Converts

"We don't really feel like missionaries in the accepted sense of the word", said Dash Crofts on joining the table, "but Bahai becomes a part of your character and as our music is an expression of ourselves it works that way. The great thing is that it relates to life right now and is not outmoded as some of the Church orientated religions have become.

"Your own Queen Victoria endorsed the teachings of Bahai and one of her grand-daughters became a convert. There are

centres in nearly every country of the world and in South Carolina last year there were 14,000 converts alone. It is a faith geared to science and practicalities.

"We try not to hit people over the head with our belief but for those who are interested we hold what we call 'Firesides' after our concerts for people who are really interested and discuss it with them."

Tracing Seals and Crofts own musical roots it is interesting to find that they have mellowed from a hard rock background to their present placid approach.

"We once had a rock band in LA called the Champs", admitted Jim somewhat shamefaced. "We made a sound like a jet engine warming and worked out until we had smoke pouring out of the amps and

everyone's ears were bleeding — the noise was almost ungodly." At one time Glen Campbell was playing guitar in the group and another guy called Jerry Cole who was a dwarf whose greatest claim to fame was he played licks faster than anyone else in the world.

Dash maintains that his influences were essentially classical with a bit of jazz and blues thrown in and he converted from drums to mandolin (an interesting switch if there ever was one) just three weeks before their first albums on Bell.

Joy

"My brother had this mandolin hanging on the wall of his room in LA — it was used purely as an ornament and I took it down and started plunking it. It had such a beautiful sound just open that I took it up — it was a real joy. A sort of merciful releases from the loud rock I had been engineering."

BY KEITH ALTHAM

Prior to their conversion to softer music both boys worked in a band under the awesome name of the Mushrooms working out of Las Vegas where you could watch the audience sitting there and getting hardening of the arteries right before your eyes."

Deranged

"After two years of that we sort of became mentally deranged", recalled Dash. "About the same time as people like Crosby, Stills and Nash we realised that we had to get out of the money making aspect of loud rock and roll into some music which we really believed in."

It would be unfair to give the impression that Seals and Crofts are anti-rock but they are certainly pro-melodic.

"I'm afraid the straight blues thing just doesn't satisfy my ear", said Jim. "Some musicians want to batter you over the head with their volume but not all loud groups are musically deficient. To me most of the good ones are those who go

out on a musical limb with their music — people like Jethro Tull, Elton John or Procol and even they seem to be getting softer.

"There seems to be a generally softening up process going on in rock at present and we're certainly in favour of that. We've done some tours with really good outfits like Chicago but even they become a little hard to take after twelve concerts.

Deep

"We operate on a different level, we try to create images, impressions and trains of thought in the minds of our listeners."

At this point their American lady manager 'Marcia' joined us and said things like how deep they were and visual which was not all that necessary but understandable. She was preaching to the converted as far as their new album is concerned so it was with great expectations I went to see them at the Royal Albert Hall.

Sad to say they did not really come off or through

70s SOUND Stud's John Weider

JOHN "Will" Weider added a great deal to Stud's overall sound and style when he joined them six months ago. As a trio they had cut an album and made a number of impressive appearances, but felt that they needed an extra member to develop their sound. Will certainly fits the bill and plays piano, guitar, violin and Dobro with the group.

He says: "I've been playing for ten years in various groups and shortly before joining Stud I spent time living in California and did session work there. I started playing in groups from the age of 14 and before that I was studying classical music for six years. I listen to a lot of Bluegrass music, although my main influences are rock, jazz and classical music."

He enjoys Stud because of the freedom each member enjoys. In addition to recording with the band, he is engaged on a number of projects including an album with Clive Westlake and Mark Almond and his own solo album of rearrangements of his past work. This is quite considerable as Will has written a number of hits over the years.

One of his first session jobs was 'Not Fade Away' with the Rolling Stones and he's since done sessions with a number of British and American artists. His career began professionally as a member of the Jet Blacks with Jet Harris and Tony Meehan. He was a member of the Tony Meehan Combo with John Paul Jones and then formed a group with Steve Marriott.

He later joined the Animals for four years and was with Family for two years.

He co-wrote a number of hits with Eric Burdon including 'Sky Pilot' and 'San Franciscan Nights' and penned several songs whilst with Family. In fact, his recording career dates back to 'Shakin' All Over', which he recorded with Johnny Kydd and the Pirates in '65 — he was a Pirate for two years!

Despite his major achievements in the past, Will remains modest. He is very enthusiastic over some forthcoming sessions he is doing with Roger Morris. "This guy is only eighteen years old and his material is amazing. He went into the studio for the first time — and it convinced me that he will be one of the biggest things to happen in the music biz this year."

The mystery voice with 20,000 fans



EVER wonder who the genius is that sings like everybody in the charts when you buy one of those albums featuring copies of the latest hits?

One of them is Tony Head — but Tony has his own style as well. Some artists do TV and radio commercials as a sideline; Tony does imitations of other artists. His album, 'Heads To Win, Tales To Tell', co-written with Richard Hill, will attest to the fact that the main line is his own personal vocal style.

LPS

"I do a lot of session work", he said, "I've made about thirty of those budget albums of hits and several TV jingles. The LPs sell to the average housewife who

probably picks one up in the supermarket — but they do about 20,000 each.

You have to listen to the people's voices quite a bit in order to pick up their style. I've done a lot of groups by recording my voice over itself — all of the Bee Gees, for instance.

HARDEST

"The hardest of all was Louis Armstrong on 'Wonderful World' — there were tears streaming down my face and it was killing my throat. This isn't something I want to seek fame at — it's just a nice extra income on the side. If it wasn't me, someone else would do it, so I might as well."

It's more or less a hobby of his. Tony started with a Palais band when he was 17 and, "It was the best training I could have had. I was obliged to sing many things I

really didn't like, but I learnt a lot in the way of singing. "We had Zoot Money on piano and Tony Blackburn on rhythm guitar and doing Elvis Presley imitations. I've been at it now for 11 years and you can't always do exactly what you want until you make it big — but it's easy to me, singing is all I know and I decided many years ago that it's what I want to do for the rest of my life. Those days at the Palais were like serving an apprenticeship to become a pro — I've served mine."

PROBLEM

That apprenticeship included a period when Tony and Sharon Tandy were known as Tony and Tandy, but Sharon developed a problem with her throat and had to give up singing. Over the years, Tony has more than paid his dues and the results of it all can

be heard on the new album.

"The LP is a concept. It's the story of a door to door salesman in words and music. There are narratives broken by songs to tell the story. Richard came up with the concept and it was written around the idea. The whole thing was done about two years ago in the span of two weeks, but problems held it up until now. At this point, everything is right, so CBS have put it out."

At present, Tony is thinking about his next album and possibly producing other people. He holds a strong interest in studio work and enjoys doing his own harmony by adding his voice over and over. He hopes to be producing an album from some of the members of Country Fever soon, so keep an eye out.

**Lon
Goddard**

Record Mirror Poll Results • Record Mirror Poll Results • Record Mirror Poll Results • Record Mirror

HERE ARE THE BIG STAR SURPRISES

IT'S the pop popularity poll that really counts in the industry. The one where the total votes cast are published — and last year's positions. The popularity assessment that the artists themselves are most anxious to read.

Surprises? Of course, there are surprises. Take the heavyweight championship of pop polls — the world male singer department. Elvis Presley is top again, naturally ... but Marc and Rod have made a real dent in the top three. Cliff slips a bit, so does Andy Williams. Big jump from David Cassidy.

Slumped

Male group at world level? That whooshing sound is from T. Rex, up from tenth to top spot. And the Faces make an equally spectacular leap from nowhere to number two. Still some votes for the Beatles, but the Stones have slumped.

A runaway win for the New Seekers in the world mixed group scene in which 5th Dimension dropped badly. And a big surprise, surely, in the solo instrumentalist section where Hank Marvin again

held off all opposition ... like the late Jimi Hendrix, the very much punctual George Harrison and fastest-rising new name Isaac Hayes. Gilbert O'Sullivan's piano style also pulled votes.

Last year, George Harrison was top songwriter, but Marc Bolan takes over this year. All the same, the biggest jump of the twelve month period comes from the two-Roger team, Messrs. Cook and Greenaway. Which is pure pop at its best.

Cliff being usurped at top British male singer is a surprise, but fact is he gave up his crown to the high-swinging Marc by only a handful of votes. Very good results from Cat Stevens and Gilbert O'Sullivan. And George Harrison clearly needed another 'My Sweet Lord'. Nice jump for Maggie Bell in

the British girl singer department.

Surely deserved: the crown for Lindisfarne as the most promising group or artist. Olivia Newton-John won this section last year and now emerges as top British girl singer. Shows the good taste of our readers. Not to mention their prophetic abilities.

Triumph

Undoubtedly a triumph for Marc Bolan, but then 1971 was assuredly his year. Which is another good reason for buying, then reading, our special book on the "Real Marc Bolan" which is out right now. It's a great production based entirely on the tiny "bopping imp" who has so clearly dominated our popularity poll.



ROD STEWART HAS SHOT UP IN WORLD POPULARITY OVER THE PAST YEAR.

Brought up on the blues

DANISH singer/guitarist Peter Thorup has quite a full musical career — as a solo artist, as a record producer, as one half of a duo with Alexis Korner and as a vocalist with CCS, again World Top Big Band.

"I was mainly brought up on old Blues record. At home in Denmark I'd collect as many Blues discs and all the Gospel sounds of the time that I could. Ones that weren't available at home I had to get from friends in Germany and England. I also dug Elvis and Little Richard. I suppose I always dug the Gospel way of singing, which is the Blues anyway, and all the good spade singers like Otis Redding, I liked. To me, those guys were doing the Blues in a modern way ... and from the time I first heard Ray Charles I was hooked on him, he's one of my real favourites.



JOH CAMERON (ARRANGER) ALEXIS AND PETER.

band of Denmark to do a tour with him as backing group. The very first night we played, Alexis and I did a couple of duo things, which worked out very well. Three months later we decided to join up, so I left the band. It gave me a chance to get out of the country, to do tours of Germany and all that.

"That was three years ago. I still did odd solo gigs with a couple of friends, but my work was mainly with Alexis and New Church, the group we started at that time. That was when we went to Hyde Park to do that Rolling Stones concert.

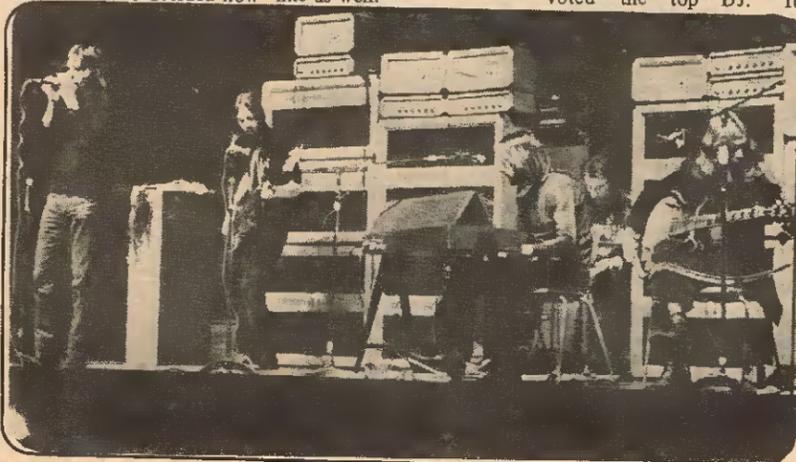
CHANGES

"Our first gig together was in Berlin with Lol Coxhill playing soprano and Nick South on bass. New Church was always a band that changed, a lot of different people were in and out all the time — like Colin Hodgkinson on bass, Ray Warleigh on alto and flute — and Zoot Money did some gigs with us.

"After that we decided a duo would be nice to do. We intended all the way through to stick to Gospel and old work songs more than anything else, then out of that came all the Blues

much we want to work and how much time to spend with the family. Germany is our biggest market as a duo and it has been since we started. It's incredible, we can work there all the time and never have to work anywhere else. We don't charge too much and we get a good price which they can afford.

"In England we rarely get work, perhaps two gigs a month. We get a lot more money in Germany, mainly because the Germans love Alexis. They love his name, they love his story, they love the music. They are very open about Blues music and Alexis speaks perfect German, which they like as well.



LINDISFARNE gave Newcastle its second music boom. What the Animals did for the city in 64-65, Lindisfarne are doing now. The band's distinct blend of folk and rock and their original material has created a sensation, echoed by voters who made them the most promising group this year.

Lindisfarne didn't always have the same format; we can trace members Rod Clements (bass, violin, vocals) and Ray Laidlaw (drums) to 1966 and a popular blues group called the Downtown Faction. After a long series of personnel changes, Ray

Jackson and Simon Cowe joined.

When the group's lead guitarist resigned in 1969, the policy was discussed and it was decided they would abandon their heavy blues pursuits and try another approach. Rod and Simon had already been writing songs that suffered from the band's amplification, so they worked on a style that depended largely on acoustic guitars, but retained all the excitement an act needs.

Alan Hull (piano, guitar, vocals) had been writing some songs for them and in 1970, he joined the group,

Jim: thrilled to be top

"I'M SPINNING round in circles", said Jimmy Savile, who despite having earned himself an O.B.E., as well as the top position in the Record Mirror poll for numerous years, is still as excited as ever about being voted the top DJ. "It

doesn't matter how many awards I get, I still think it can't be right, they've got it mixed up, then I remember I'm a star! If I've won anything, even if it's a raffle I get a funny feeling in my tummy, which is very pleasurable".

As well as contributing some of his success to his handsome appearance, I wondered if Jim might also give credit to his brother Percy.

"My brother Percy is a bum", he says. "Since he's been, by my kind allowance, on 'Top of the Pops', he's enormously big-headed and this reminds me of my early days when I used to be big-headed. But I've cured myself because I'm perfect. Percy will accuse me of rigging the poll, and if I'd have had the chance to rig it I would have done! I can see a rift forming in our family and before long — Percy is already wanting to be paid for the time I let him do 'Top of the Pops'."

'Top of the Pops' has had an equally successful run in our poll as Jimmy Savile himself, and undoubtedly his appearances on the show make it a doubly successful formula. But Jimmy denies any responsibility for the show's success. He considers



it to be a musical news programme on television, reflecting the public opinion, and destined for a longer run for that reason alone. Credit also must go to the backroom team, and notably producer Johnnie Stewart.

Jimmy Savile worked his way up from a Mecca dance hall circuit, to become one of Britain's top DJs and has considerable insight into the problems facing new dee-jays.

Jimmy says: "My crown-jay will be on March 21 when I get the O.B.E. presented at the Palace, and I've given Percy a place by the railings — and a ticket to come down by coach, because train is too expensive!"

One obvious quality vitally important to the success of Mr. Savile O.B.E. An undying sense of humour. And his good works for charity, and constant service to the Leeds Infirmary speak for his big heart.

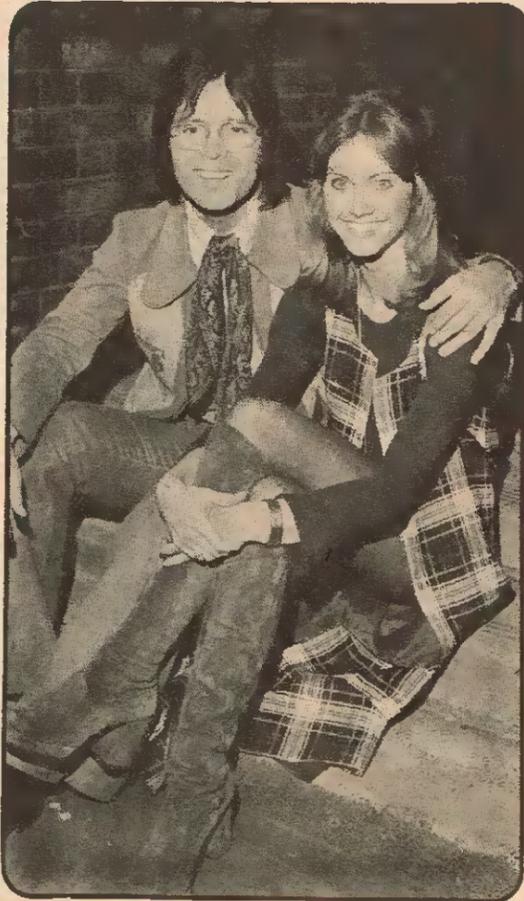
Record Mirror Poll Results • Record Mirror Poll Results • Record Mirror Poll Results • Record Mirror

BRITISH RESULTS

Predictable triumphs for T.Rex and the sound of Coke, but a surprise for Lindisfarne

MALE SINGER

1	MARC BOLAN	(10)	887
2	CLIFF RICHARD	(1)	841
3	ROD STEWART	(20)	762
4	CAT STEVENS	—	409
5	TOM JONES	(2)	279
6	GILBERT O'SULLIVAN	(18)	216
7	JOHN LENNON	(11)	190
8	GEORGE HARRISON	(3)	175
9	ENGELBERT HUMPERDINCK	(8)	102
10	ELTON JOHN	(4)	97
11	PAUL McCARTNEY	(5)	81
12	ROGER DALTRY	—	77
13	ROBERT PLANT	(7)	60
14	JONATHAN KING	—	47
15	IAN GILLAN	(15)	45
16	TONY CHRISTIE	—	40
17	MICK JAGGER	(6)	39
18	VAL DOONICAN	(17)	33
19	JOHN KONGOS	—	25
20	DAVID BOWIE	—	21



MOST PROMISING

1	LINDISFARNE	488
2	SLADE	361
3	T. REX	322
4	NEIL REID	285
5	CHICORY TIP	247
6	NEW SEEKERS	238
7	COLIN BLUNSTONE	216
8	FACES	202
9	OLIVIA NEWTON-JOHN	189
10	LABI SIFFRE	130
11	ROD STEWART	125
12	WINGS	109
13	MIDDLE OF THE ROAD	85
14	NEW WORLD	79
15	ROCK 'n' ROLL ALLSTARS	64
16	BADFINGER	47
17	SWEET	47
18	TONY CHRISTIE	45
19	DAVID BOWIE	42
20	AMERICA	41

GIRL SINGER

1	OLIVIA NEWTON-JOHN	(1)	1475
2	CILLA BLACK	(3)	1133
3	SHIRLEY BASSEY	(7)	367
4	SONJA KRISTINA	(8)	237
5	LULU	(4)	235
6	MAGGIE BELL	(16)	141
7	SANDY DENNY	(10)	105
8	MARY HOPKIN	(6)	96
9	DUSTY SPRINGFIELD	(5)	95
10	PETULA CLARK	(9)	66
11	CLODAGH ROGERS	(2)	62
12	EVE GRAHAM	—	53
13	LESLEY DUNCAN	—	48
14	ANITA HARRIS	(11)	45
15	HELEN SHAPIRO	(15)	27
16	DANA	(12)	25
17	POLLY BROWN	(20)	21
18	SANDIE SHAW	(17)	20
19	SALLY CARR	—	17
20	MADLINE BELL	(18)	14

DISC JOCKEY

1	JIMMY SAVILE	(1)	1070
2	TONY BLACKBURN	(2)	653
3	NOEL EDMUNDS	(5)	478
4	JOHN PEEL	(4)	403
5	DAVE LEE TRAVIS	(3)	389
6	ROGER DAY	(19)	347
7	ROSKO	(8)	224
8	STUART HENRY	—	200
9	JOHNNIE WALKER	(12)	169
10	ALAN FREEMAN	(10)	162
11	KID JENSEN	(20)	145
12	BOB HARRIS	—	87
13	JOHNNY MORAN	(13)	69
14	DAVE ROGERS	—	65
15	MARK WESLEY	—	64
16	TERRY WOGAN	(14)	61
17	ED STEWART	(18)	58
18	PAUL BURNETT	(16)	49
19	DAVE CHRISTIAN	—	37
20	KENNY EVERETT	(7)	36

Lindisfarne



NO. 1 Most promising group

Top Ten Single: 'Meet me on the Corner' CB173

Top Ten Album: 'Fog on the Tyne' CAS1050



MARKETED BY B&C RECORDS LTD.

GROUP

1	T. REX	(2)	1517
2	NEW SEEKERS	—	596
3	FACES	—	471
4	THE WHO	(17)	237
5	SLADE	—	231
6	MIDDLE OF THE ROAD	—	136
7	LED ZEPPELIN	(4)	126
8	ROLLING STONES	(1)	119
9	MOODY BLUES	(7)	101
10	MARVIN, WELCH / FARRAR	(10)	89
11	DEEP PURPLE	(8)	83
12	BEATLES	(3)	71
13	NEW WORLD	—	64
14	BEE GEES	—	59
15	ROCK 'n' ROLL ALL STARS	—	55
16	BLUE MINK	(11)	55
17	LINDISFARNE	—	47
18	HOLLIES	(6)	38
19	CHICORY TIP	—	38
20	SWEET	—	38

RADIO/TV SHOW

1	TOP OF THE POPS (BBC-1)	(1)	1584
2	OLD GREY WHISTLE TEST (BBC-2)	—	365
3	PICK OF THE POPS (Radio 1/2)	(4)	337
4	ELVIS PRESLEY STORY (Radio 1/2)	—	281
5	SOUNDS OF THE 70's (Radio 1/2)	(15)	262
6	IN CONCERT (BBC-2)	(11)	209
7	IT'S CLIFF RICHARD (BBC-1)	(6)	208
8	MONTY PYTHON'S FLYING CIRCUS (BBC-1)	(3)	203
9	ALIAS SMITH & JONES (BBC-2)	—	132
10	PARTRIDGE FAMILY (BBC-1)	—	117
11	TONY BLACKBURN SHOW (Radio 1)	(10)	113
12	NOEL EDMUNDS SHOW (Radio 1)	(20)	105
13	SAVILLE'S TRAVELS (Radio 1)	(8)	88
14	SOUNDING OUT (BBC-1)	—	82
15	THE PERSUADERS (ITV)	—	81
16	CILLA BLACK SHOW (BBC-1)	(18)	81
17	SCENE AND HEARD (Radio 1)	(7)	81
18	ALL OUR YESTERPLAYS (Radio 1)	(5)	67
19	STUART HENRY SHOW (Radio 1)	—	64
20	ROSKO SHOW (Radio 1)	—	61

TV AD SINGLE

1	COCA COLA	1777
2	CADBURY DAIRY MILK	333
3	CADBURY FLAKE	312
4	ESSO BLUE	274
5	CADBURY WHOLE NUT	157
6	TYPHOON TEA	104
7	KELLOGS CORNFLAKES	101
8	TEXACO	75
9	CADBURY FRUIT & NUT	74
10	MANIKIN	69
11	SMARTIES	67
12	P.G. TIPS	58
13	CADBURY DRINKING CHOCOLATE	56



WORLD RESULTS

Elvis, Diana, Supremes and Hank stay put, and T. Rex jump up to top three sections

MALE SINGER

1	ELVIS PRESLEY	(1)	1204
2	MARC BOLAN	—	642
3	ROD STEWART	—	419
4	NEIL DIAMOND	(4)	302
5	CLIFF RICHARD	(3)	237
6	DAVID CASSIDY	—	215
7	TOM JONES	(8)	170
8	JOHN LENNON	—	123
9	JAMES TAYLOR	(20)	115
10	GEORGE HARRISON	(11)	114
11	CAT STEVENS	—	107
12	STEVIE WONDER	(7)	100
13	ROBERT PLANT	(5)	91
14	HARRY NILSSON	—	75
15	DON McLEAN	—	67
16	ANDY WILLIAMS	(2)	65
17	PAUL SIMON	—	61
18	MARVIN GAYE	(18)	61
19	NEIL YOUNG	(14)	48
20	ROGER DALTRY	—	48

INSTRUMENTALIST

1	HANK MARVIN	(1)	356
2	JIMI HENDRIX	(2)	321
3	GEORGE HARRISON	(4)	305
4	ERIC CLAPTON	(3)	237
5	ISAAC HAYES	—	237
6	GILBERT O'SULLIVAN	—	149
7	JAMES BURTON	(7)	148
8	ELTON JOHN	(8)	145
9	MARC BOLAN	—	137
10	ELVIS PRESLEY	(5)	130
11	CAT STEVENS	—	116
12	KEITH EMERSON	(6)	107
13	MANITAS DE PLATA	(14)	100
14	STEVIE WONDER	(17)	74
15	PHIL CORDELL (Springwater)	—	73
16	JAMES TAYLOR	—	69
17	JOSE FELICIANO	—	65
18	HERB ALPERT	(10)	47
19	CHET ATKINS	(13)	47
20	LABI SIFFRE	—	46

LP OF THE YEAR

1	ELECTRIC WARRIOR	1238
2	THAT'S THE WAY IT IS	518
3	IMAGINE	382
4	EVERY PICTURE TELLS A STORY	268
5	A NOD'S AS GOOD AS A WINK	187
6	BANGLA DESH	169
6	TAPESTRY	169
8	TEASER AND THE FIRECAT	157
9	MOTOWN CHARTBUSTERS Vol VI	119
10	LED ZEPPELIN IV	95
10	UP TO DATE	95
10	BRIDGE OVER TROUBLED WATER	95
13	ELVIS COUNTRY	94
14	SURF'S UP	88
15	JESUS CHRIST SUPERSTAR	83
16	WHO'S NEXT	69
17	FIREBALL	67
18	GATHER ME	61
18	TAP ROOT MANUSCRIPT	61
20	EVERY GOOD BOY DESERVES FAVOUR	53

GIRL SINGER

1	DIANA ROSS	(1)	1172
2	MELANIE	(2)	925
3	CAROLE KING	—	670
4	CILLA BLACK	(4)	399
5	OLIVIA NEWTON-JOHN	(3)	327
6	SHIRLEY BASSEY	(11)	230
7	CHER	—	143
8	JONI MITCHELL	(13)	49
9	JOAN BAEZ	(18)	67
10	ARETHA FRANKLIN	(5)	65
11	BRENDA LEE	(20)	56
11	BARBRA STREISAND	(10)	56
13	MAGGIE BELL	—	53
14	SONJA KRISTINA	—	49
15	PETULA CLARK	(17)	48
16	JUDY COLLINS	(9)	45
17	LULU	(6)	44
18	DIONNE WARWICKE	(16)	37
19	KAREN CARPENTER	—	36
20	CARLY SIMON	—	29

BIG BAND

1	C.C.S.	(1)	851
2	JOHN BARRY ORCHESTRA	—	335
3	SYD LAWRENCE ORCHESTRA	(15)	289
4	JOHNNY PEARSON ORCHESTRA	—	168
5	CHICAGO	(2)	166
6	HERB ALPERT	(4)	135
7	OSIBISA	—	118
8	BLOOD, SWEAT & TEARS	(3)	115
9	JAMES LAST ORCHESTRA	(11)	87
10	GLENN MILLER ORCHESTRA	(18)	79
11	ROY YOUNG BAND	—	56
12	KENNY BALL'S JAZZMEN	(17)	53
13	ISAAC HAYES MOVEMENT	—	47
14	CONGREGATION	—	35
15	JOE LOSS ORCHESTRA	(6)	32
16	CENTPEDE	—	29
17	KEEF HARTLEY BAND	(10)	27
18	COUNT BASIE ORCHESTRA	(12)	25

SONGWRITER

1	MARC BOLAN	(8)	1013
2	JOHN LENNON	(9)	427
3	NEIL DIAMOND	(2)	288
4	GEORGE HARRISON	(1)	263
5	COOK/GREENAWAY	(19)	239
6	PAUL SIMON	(4)	208
7	CAROLE KING	—	169
8	PAUL McCARTNEY	(3)	151
9	GILBERT O'SULLIVAN	—	125
10	ROD STEWART	—	99
10	JONATHAN KING	—	99
12	HARRY NILSSON	—	56
12	BURT BACHARACH	(6)	56
12	JAMES TAYLOR	—	56
12	HANK MARVIN	(10)	56
16	ELVIS PRESLEY	—	49
17	NEIL YOUNG	(13)	48
18	KRIS KRISTOFFERSON	—	45

MALE GROUP

1	T. REX	(10)	1349
2	FACES	—	430
3	LED ZEPPELIN	(5)	280
3	BEACH BOYS	(4)	280
5	FOUR TOPS	(9)	245
6	ROLLING STONES	(2)	183
7	CREEDEnce CLEARWATER REVIVAL	(1)	137
8	THE WHO	(17)	135
9	BREAD	—	132
10	JACKSON 5	(6)	123
11	THE TEMPTATIONS	(8)	105
12	NEW WORLD	—	101
13	DEEP PURPLE	(15)	87
14	MARVIN, WELCH & FARRAR	(14)	86
15	CROSBY, STILLS, NASH & YOUNG	(7)	84
16	BEATLES	(3)	75
17	SLADE	—	73
18	BEE GEES	—	70
19	JORDANAIREs	(12)	65
20	SWEET	—	51

GIRL GROUP

1	THE SUPREMES	(1)	2531
2	FANNY	(5)	1335
3	THE FLIRTATIONS	(4)	343
4	SWEET INSPIRATIONS	(3)	136
5	MARTHA REEVES & THE VANDELLAS	(2)	87
6	THE LADYBIRDS	(6)	34
7	THE RONNETTES	(7)	23
8	HONEYCONE	—	14

MIXED GROUP

1	NEW SEEKERS	(3)	1560
2	THE CARPENTERS	(7)	571
3	CURVED AIR	(4)	565
4	MIDDLE OF THE ROAD	—	397
5	PARTRIDGE FAMILY	(18)	302
6	5TH DIMENSION	(1)	185
7	BLUE MINK	(2)	130
7	SUPREMES & FOUR TOPS	—	130
9	STONE THE CROWS	—	115
10	GLADYS KNIGHT & THE PIPS	(10)	72
11	JEFFERSON AIRPLANE	(12)	67
12	IKE & TINA TURNER	(14)	51
12	SLY & FAMILY STONE	(16)	51
14	PICKETTYWITCH	(8)	37
15	DAWN	—	36
16	ARRIVAL	(5)	27
17	PENTANGLE	(9)	25
18	WINGS	—	20
19	DESIGN	—	17
20	SONNY & CHER	—	12

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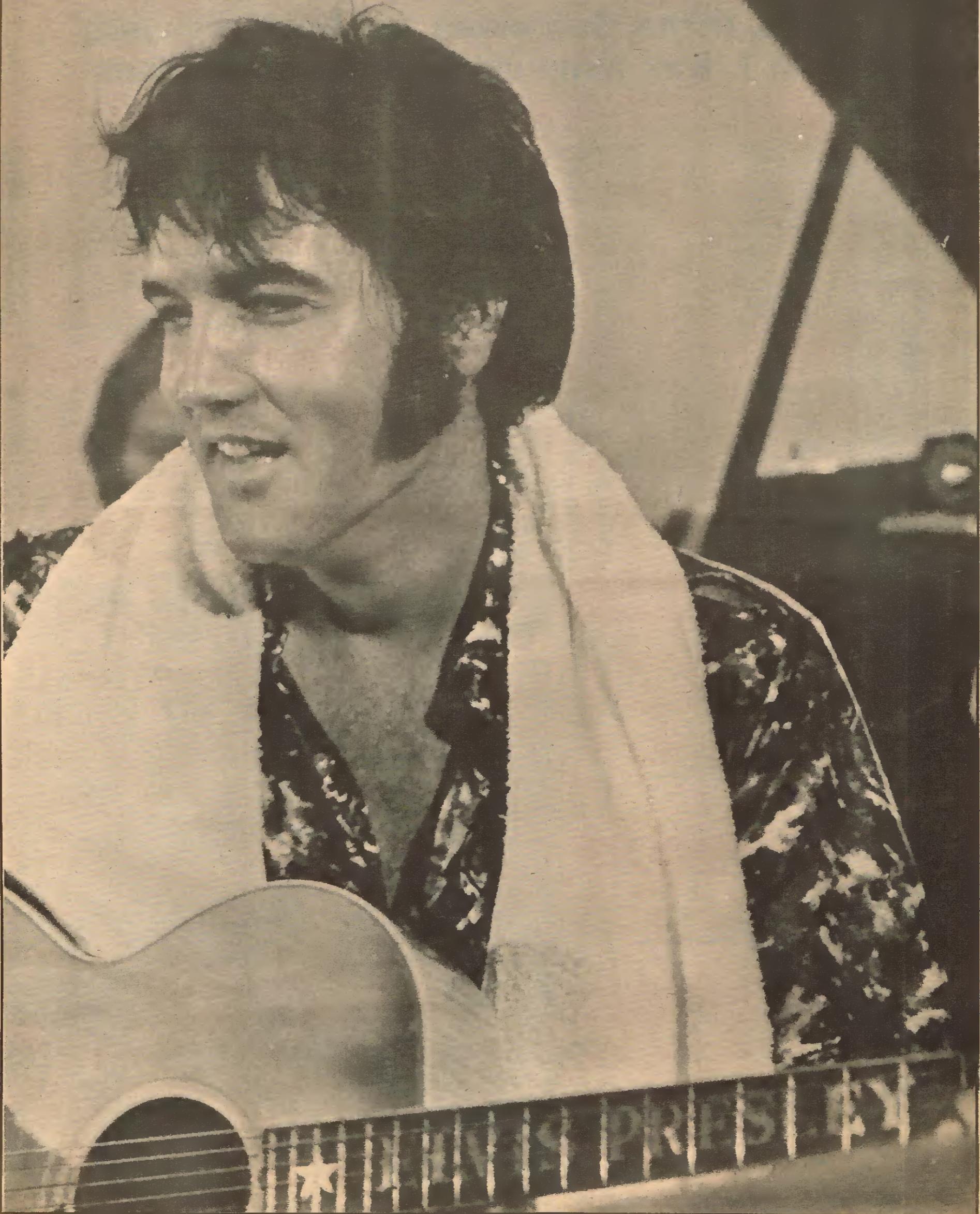


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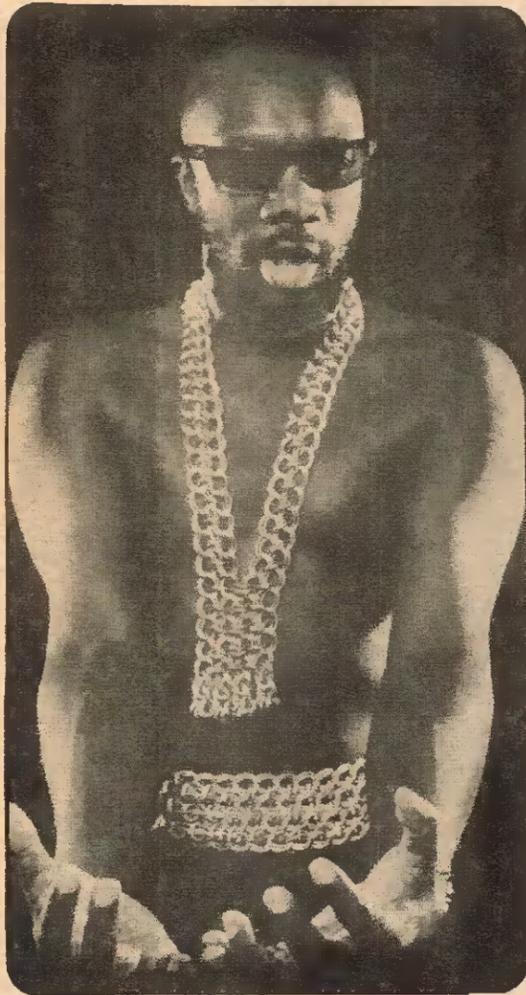


ELVIS ... still the King

AN R.M. POSTER PIC



Moses' message is love



ISAAC HAYES: 'It seemed like love had abandoned him'

ISAAC Hayes never sings about hatred. The strangeness and the mystique that surrounds him is simply a prelude to the message and the message is love. This great black giant of a man is a romantic at heart.

POOR

"I guess it comes from my background", he admitted, "I was motherless and fatherless and I lived with my grandparents as a child. They gave me love, but it's just not the same — it seemed like love had abandoned me. We were very poor during my adolescence. I'd see these fellows with fine clothes dating all the girls and I just laid back in the shadows. Maybe that's why I sing about

it. I feel people should look and be conscious of love.

"As for getting involved in things, I never do unless it involves blacks. If it's discrimination I feel it's my duty to do something. I can't enjoy life's luxuries if someone hasn't got any heating in their house. So I set up the Isaac Hayes Foundation, which donates a lot of money to elderly people — most folks don't seem to care about the aged and I want to get the ball rolling to make people aware."

Lon Goddard talks to the enigmatic ISAAC HAYES

The man who wrote 'Shaft' is no newcomer to showbusiness — Isaac Hayes has been around for a long time — even before his 'Hot Buttered Soul' album. "I started out as a daydreamer. I'd stand out there in the fields daydreaming until everyone had gone home I'd turn around and they'd all be gone. I was called a good-for-nothing most of the time. My first instrument was the sax in high school, but I dropped that for the piano out of necessity. I never heard too many records in the country — I was just a hillbilly. We got a bit of blues coming in during the forties, but even they didn't get hot until the fifties.

well as mental, so no more smoking, drinking or parties for me — the band can have some parties if they like, but not me — I'd rather sip tea or something.

"My first concert was at the Detroit Masonic temple in 1969. I hadn't any influences when it came to professionalism, so I just went out there and the people opened up for me. I hadn't any finesse — just ordinary clothes and things — but they loved it and my fear soon diminished. I know now that informality is best. Don't shut people out. Performers are not machines of perfection — if I make mistakes, the people feel part of it. It was all fun. I never had any trouble until a couple of incidents occurred and a few close friends convinced me I should have some security at concerts. Finally, I agreed, for I realised how easy it is to influence people as a performer. I had to be careful. I'm a lot different than I was, but I'm still representing myself as best I can."

BETTER

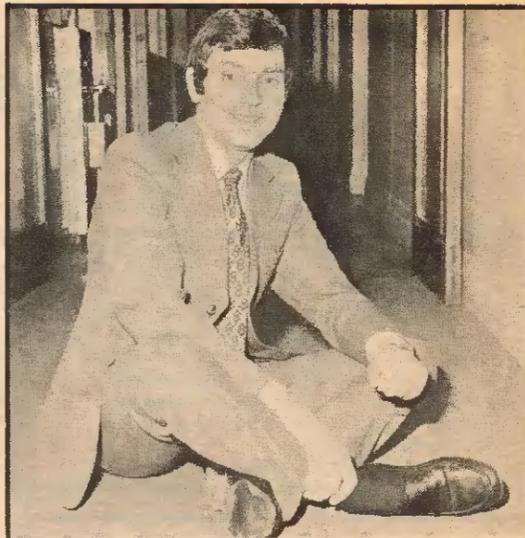
So Isaac Hayes learnt the ropes. He didn't push it, but felt it was better all round if he just waited until people got wind of what he was up to and expressed a desire to hear it. They did and 'Shaft' pronounced him an international success. Isaac doesn't write his music out, so a lot of it has to be stored in his head for long spells. His technique is also his own and a very clever method, too.

"I arrange and write my material with the help of someone who actually puts it down on paper as I do it. I carry a cassette recorder around and often hum things into it in case I forget them when I can get to a studio. Dave Porter and I are writing an album in America right now and I've had several film offers after 'Shaft' for both music and acting parts.

LONGEVITY

Most that I've turned down are just take-offs of 'Shaft', so I won't be acting in one of those. I don't know why I should make my first film a bummer, because I've been thinking about acting for a long time. I want longevity. I want a good film that will work for me as I work for it. I'm thinking about doing a black opera, too — that's been on my mind for quite some time. It hasn't been done since 'Porgy And Bess'. Unfortunately, I haven't the time to work on it now — but I have started and I'll disclose things later."

Bespectacled, bare-chested and ornamental, the Black Moses has a few tricks up his shirtless sleeve that haven't seen the light yet. But for all the mysterious secrecy, his music and his personality prove him the artist we all thought he was. Congratulations to us, the listeners — we have taste.



GENE PITNEY: switched sides

Global Gene is looking for a hit

DURING the time of power cuts there were few people not severely affected by lack of electricity. Certainly Gene Pitney came a long way before discovering the difficulties that such restrictions could create. After visiting Amsterdam for a festival there, he came to Britain with the sole intention of recording a new single prior to a British tour. But when we met Gene was due to return to America, without even having recorded one bar of a song.

"Now we're being forced to put out the B side of my last single as an A side", Gene told me, though not too unhappily. "I thought that one was a winner anyway. It's more of a big ballad. It's true they have to be very strong to get off the ground, but whenever a record company chooses a single they always go for the instantly commercial sounding number."

The song 'I Just Can't Help Myself' was written by the record's producer, Barry Murray — and Gene admits that even Barry didn't consider the record should be released as an A side, whether through modesty or not! But Gene hopes to prove everyone's judgement to be wrong. And in case it's not, he'll return to the British recording studios when he comes back to England on March 19 to record a 'Golden Shot' television appearance, and for live dates, including the Victoria Palace in London on March 26.

SUCCESS

Gene has become used to recording in many different studios including New York and Nashville, which he agrees has a magical quality for country music. In fact his first country album, featuring George Jones, was a tremendous success — even earning the team the title of the best country and western group!

It's been a long time, however, since Gene worked live in America.

"It's mainly because of my children Todd and Christopher that I cut down on work", he explained. "Although they're real travellers and they would love to come with me most of the time! Also I had been going round and round the work circuit at home and when I had success in England I decided to get away from that and branch out a little. But it's been three years since I worked in America and the disc jockeys were beginning to complain, saying well you don't work here anymore, and producers were hounding me for shows, so it had to end!"

As well as more work in America and Britain, Gene is also planning visits to Australia and New Zealand in the summer. But surprisingly throughout the years of his chart successes, he has never exploited the European market at all.

Already the strains of the hectic living demanded by his career are beginning to trouble Gene. During his last British tour, every stage appearance was accompanied by a wave of nausea, coupled with the inability to breathe properly.

"I'd had my appendix out in the September only a month before I came here, but I don't know if that had any relation to the trouble", says Gene. "It got so bad that at quite a few places I had to walk off stage — I really thought I was going to die."

His main consideration being then — "Just to keep breathing", he grins, adding more seriously. "And that was the hardest thing to do. But despite how I felt I had to smile looking at the other people there, particularly this hypochondriac in Batley who would creep up staring at me all the time. He was transfixed!"

Thorough examinations have still failed to determine the exact cause of Gene's trouble, whether psychological or physical, and obviously his return tour is therefore something of a challenge in more ways than one.

But at the moment his biggest challenge must be to make a chart return. Knowing the importance of that to his future, Gene has been searching through numerous Bacharach and David songs to find a possible future single. And it was the magic of Bacharach and David who gave him two of his big hits 'Twenty Four Hours From Tulsa' and 'Only Love Can Break A Heart'. But now it seems most of their work is given primarily to Dionne Warwick, who is also managed by them.

Val Mabbs

TALK OVER

This week's DJ
Noel Edmonds

Tribute to Tim

BENJAMIN Disraeli said: "The more you are talked about, the less powerful you are". Tim Blackmore is a BBC producer rarely talked about, so to correct that omission and also reduce his power (if Disraeli is correct), I now present Tim Blackmore — 'This Is Your Life'.

With the exception of John Peel's inspirator and producer John Walters, the backroom bods of Beeb broadcasting remain peculiarly anonymous. In view of the power possessed by these men and the frequent calls made upon their intuitive judgement, it is neither reasonable nor logical that they should remain 'unsung heroes'.

STRONG

Tim (back from the news with a hit) Blackmore is not a man to crave publicity. An inhabitant of still waters, separate from the mainstream of pop's crazy lifestyle, he represents all that is encompassed within the expression 'Sanity is madness put to good use'.

Very few BBC producers can claim Eton and Trinity College, Cambridge, as early hunting grounds and Tim is no exception.

Mrs Mavis Tribble, of Goule Primary School: "Timothy was a boy of tremendous strength. He could lift two milk crates at

once and was the only pupil who made a profit out of the dinner-money book."

Mr Albert Wainwright, headmaster of Whitley Bay Grammar School: "Blackmore continually showed his potential, which made him popular with the female staff".

CREDITS

Tim has never lost his interest in naturalism and was the brain behind the first all-nude Speakeasy. He later directed the musical 'Oh Bangkok' and is working on a screen version of 'Obscene and Heard'. Success within the BBC is not always fast but it seems incredible to consider that barely three years ago Tim Blackmore was only editor of the Guardian, secretary of the World Grand Prix Drivers' Association and holder of the Nobel Peace Prize for Warts.

He has shrugged off this past and now can claim production credits on the box-office breaking Noel Edmonds Show and the record-shattering Cruette Henley Show. This is what Cruette has to say about it: "Reet ma frèends — ta end is night!"

Tim reads continually and claims to have studied Victoria Line adverts at Yale and is the foremost expert on toilet paper watermarks in Europe. A firm believer in the power of the pen, he invented an exploding biro and tours Hartlepoons offering advice to unmarried mothers, meths drinkers and Anglican bishops as to why they



NOEL EDMONDS should invest in "Blackmore's baby belly blemish jelly"

He walks with a firm handshake and listens to you with a cool calculating eye. Keen on watersports and a black belt at croquet, he stands with the familiar stance of a ruptured penguin.

GULPS

A confirmed bachelor — foot loose and fiancée free — he lives in Kent with his wife and two children. To his wife Margaret he's "cuddles", to the kids "Hoi you". He runs his home like a radio programme, always coming back from the toilet with a chart record.

He doesn't drink, he gulps. And he doesn't smoke. He will be Britain's next Socialist Prime Minister and at 22 will be the UN's youngest ever Secretary General.

What about the future? Impossible to trace a future pattern for such a vibrant personality as Tim Blackmore. However, the immediate future is obvious. The moment he reads this, he'll be round to my house to kill me!

(C) ... an excerpt from: "Behind Every Producer Is A Dangerous Place To Stand"

Tim Blackmore is now appearing in 'Who's Afraid Of The Noel Edmonds Show' at the Nutty Theatre, London.

smalltalk

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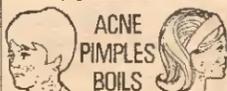
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Top 50 chart

as used by the BBC

What American Pie means to me: Don McLean

AMERICAN Pie was and still is a popular new game in America. You listen to the song, dissect the lyrics and then theorise as to what Don McLean was really writing about.

The very hip contend that he was writing about the death of rock 'n' roll through the passing of people like Buddy Holly and Jim Morrison of the Doors. Others ascribe it the religious interpretation and maintain it is about the death of religion. Don McLean who wrote it thinks otherwise.

"It's a song about growing up. I started out as a very close-minded dead person and music is the only thing that has made me come back to life again, little by little day by day, working at it in my own way and the story of that is American Pie and that's what people read into it also."

Don McLean is in his own words, "very much alive today". He is his own man and talking to him it is obvious that this to him is the most important thing in his life. His desire to retain a credible lifestyle for himself has lead him to treat the media with suspicion which is understandable as he complains about people trying to "hang me on pegs".

On stage at Symphony Hall in Boston, McLean was the complete master of his medium. His style is relaxed, extremely fluid and obviously spontaneous and his songs range from Woody Guthrie to 'American Pie'. His audience ranges from eight to eighty, with a predominance of the young as usual, and again it is obvious that this is what suits McLean. He has a nice streak of zany humour and mixed with his beautiful, perceptive lyrics and wholly melodious tunes to effect is as crisp and refreshing as a fresh snowfall.

What bothers McLean most is the fact that history of Don McLean begins for the media with American Pie, and the media have distorted the song.

"My history began in 1945 when I was born. The problem with the media and with someone's commitment to it is it begins to have a life of its own with a backlog of statements and a backlog of pictures, a backlog of events, a backlog of feelings about you. You have a

RM EXCLUSIVE BY SHAY HEALEY

history within the media which is then something that they see you building on and as I said my history started in 1945 but they see it as starting with American Pie."

McLean only uses acoustic guitar and banjo and his reasons are simple enough. He is not an overnight success, so he has had time to evaluate what he does best and nothing shallow or precipitated will change his direction now.

"I don't bring a band with me or play rock. It's a strange thing, I'm interested in composing songs. I am also very lazy and I'm also interested in getting things simple and uncomplicated."

"I started out as a folk musician ten years ago when I was a teenager and I went through my Elvis phase and my Buddy Holly phase and all those other phases but I found that the thing that acoustic music gave me was portability that I couldn't have with electrical instruments so the only reason I didn't get involved with electrical hands was because I wanted to keep that portability."

"I had things that I wanted to do and I did them. I was a troubadour in 1968 and I travelled all over but I couldn't have done that if I had electric instruments."

McLean did not set out to be a star. The fame and fortune are genuinely incidental to his way of life and his whole ambition seems to be aimed at keeping it that way.

"I'll tell you the honest truth. I wanted to make a living as a musician. I never wanted to be anything else or do anything else and I didn't care whether I made a good living at it or a bad living at it, as long as I didn't have to take a day job which to me is the most horrendous thing since High School that I could ever think of. So I did that and I always managed to get by somehow with the people I had to support off and on."

"I always knew that money never meant anything and now that I have it I'm sure of it. I was satisfied with my life and the things that I had, the things. And that's all that money can buy you, things. It may give you a little security but as long as I've got my fingers and my voice I've got all the security I need. If you

chopped my hand off and gave me ten million dollars I'd feel damned insecure."

Rock 'n' roll and folk music played an equal part in the early musical life of McLean.

"I am a child of rock 'n' roll but the folk music thing came simultaneously. In a sense I am on my last legs of a stage now and something is evolving musically and I'm not quite sure what it is. But I was into Chuck Berry and Little Richard and then the folk thing came along and I went for the sort of direct simplicity of Leadbelly and I liked the way the Weavers interpreted his stuff, straightforward and it wasn't terribly commercial.

It retained a certain integrity and it is very difficult to tread that line, to retain the integrity and still be honest about what you want to do."

In performance, McLean does what he wants to do, depending on whether he is doing the whole concert or just half, whether it is afternoon or evening, whether it is big or small. His dialogue is folksy, humorous and strikes all the right chords, but again he maintains his honesty.

"I don't think I say things on stage that will please an audience. I don't think I have ever said anything that people want to hear, just for the sake of reaching them or because it is what they want to hear. I may have done it inadvertently, in fact I did it with American Pie. Yeah, I did it, I went and wrote something everyone wanted to hear."



McLean has a big ego, he confesses. "My ego is damned big. It's not important that I go well but it is important that I play good music and that I tell

them what I think. In that sense it is a big enough ego that I can take them telling me to go to hell."

The months ahead are filled with endless one

nighters, but that is right up his alley. After ten years of coffee houses and folk kitchens, he has no ambition to go back to them.

IMPULSIVE IAN'S UPS AND DOWNS

WHEN you're impulsive and you want to do something, you want to do it now.

When you want to get something, you want to get it now — I know, because I am. Ian Matthews is, too. "I'm impulsive and in lots of ways, I benefit from it", he says, but admitting also, "In lots of ways, I goof up. Like when I go out and see something — furniture, for instance, I want it now. My wife wants to go home and think it over for a few days. I guess I'm right about fifty per cent of the time."

Bitter

A lot of things are done on impulse. The spontaneity of the act sometimes achieves something that consideration may well ruin — but thinking first might just save you, too. Ian's had his moments both ways.

"When I left Southern Comfort, I left right in the middle of a gig — things just got on top of me right there. After the number we were playing, the band carried on, but I just walked off and went home."

"The move was right, but the way I did it was wrong. And at the time I made the most mistakes, I had a hit record!"

"Some pretty hard things were said when I left. Some were true, others were just moans and gripes. I just felt bitter, so I had to stop."

Lon Goddard reports

That was impulse, mixed with some frustration and a lot of unhappiness. By the same token, Ian's new band, 'Plainsong', was the result of an impulse that proved advantageous. "I had been working with Andy Roberts before, so I went along to see one of his gigs. He had people with him, as usual, but in a very loose way."

"Suddenly, I just decided it could be great as a group. We had already toyed with the idea of a band. Each of us has said at one time or another, that we don't want to be in one — but this is a group. More than ever, it's a permanent group."

"Anyway, I thought when I saw Andy's performance, that the combined thing would be better — so the minute they were off stage, I was all over them and it was more or less decided then."

Happy

"Being happy at what you're doing is the most important thing and I'm happy now. This band will have a lot of harmony songs, because that's a habit of mine — but it won't be much like Southern Comfort. I guess you'd say Andy and I run it, though. Dave Richards and Bob Ronga have a lot of say."

"I think every band must have a leader to exist. With SC,

it got to the stage where nobody would come forward — they just liked to moan about things. I don't even care about images. It doesn't matter — the whole thing is how you play and what."

"There are groups who have certain images; I wouldn't put Slade down, because I don't know what they're about. I don't think Marc Bolan is interested in music and I can't respect him. He seems a bit hypocritical since the old days."

Accident

It was an accident — maybe even impulse — that brought Ian's new single into being. It's a new version of 'Da Doo Ron Ron', but an acappella treatment has been used. Right now, you're probably asking yourself, what does acappella mean?

"Unaccompanied", says Ian. "While we were in the States, we started fiddling around with the song and decided it sounded very nice without any instruments. I'm not that bothered if it doesn't make it — it just sounds good."

Oddly enough, the record has been banned in many parts of America. Ian has no sympathy for those petty people who tried to put something else into the song: "They're a bunch of pricks", he exclaims without hesitation. It's the record company and some DJs, really — it's so stupid.

"We didn't change the sex of the lyric, because it would have ruined the song; we did it



IAN MATTHEWS

exactly as the Crystals did it and some DJs started saying it was a queer song, then the record company didn't want to release it. It was only a quirk of fate that we did it, anyway."

"Plainsong" is a band that Ian looks on as permanent, although he stresses that the members are free to go any time they feel it isn't working. With songs by people like Richard Farina, Chris Hillman, Jerry Yester, Gene Clarke and their own originals, the format looks like a lasting proposition. As for 'Da Doo Ron Ron', we can thank our lucky stars that Britain is still more sensible than America.

Mirrorpick



PETER JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

B.J. THOMAS: Rock And Roll Lullaby; Are We Losing Touch (Wand WN 24). This atmospherically starting aptly-titled slowie is lovely enough, with its much-repeated "Sha na na na, na na na, it'll be alright melodic chorus, but for nostalgics its appeal must be enhanced considerably by the news that it's the Crystals singing the chorus, and those wobbly mellow guitar tones are played by Duane Eddy.

Added icing is the fact that it was composed by the Barry Mann & Cynthia Weil team, who rank alongside Gerry Goffin and Carole King as the early-'60's most typical, and most enduringly successful, songwriters.

Oh yes, BJ (one of whose early US hits was the 1968 original of "Hooked On A Feeling...minus J. King's "Running Bear" additions!) is in dependably good voice, especially on the pretty flip. It's high time he had a hit here.

BARRY MANN: You've Lost That Lovin' Feelin' (CBS 7897). Here's Barry of that Mann & Weil team, doing a Carole King and singing solo... but then both he and Carole did record hits way back too. Remember "Who Put The Bomb"?

IT seems only right that he should choose to sing this Righteous Brothers classic because, after all, he did write it (with Cynthia Weil and Phil Spector) — a fact which puts Mann & Pop in perspective, where they are so often overshadowed by the more publicised Goffin & King.

His own treatment of the song is slow and relaxed, though still "produced", with a long gentle acoustic guitar intro, and a pervasive richly resonant hum in the sound. It's a beauty and of obvious interest, while the aggressive noisily rumbling slow flip is the official A-side.

RANDY NEWMAN: Lonely At The Top; My Old Kentucky Home (Reprise K 14155). I'd heard about this quietly witty track from Randy's "Live" LP, and am overjoyed that it's on a single because it really is a gas.

While not exactly Rag Time it's the sort of thing that the incomparable Ian Whitcomb might do: wry lyrics about a star's loneliness while he sneers at the public, with anachronistic syncopated sprightly piano being the only support to his expressive voice. Do hear it (and, if you appreciate it, do also try and catch one of Ian's amusing one-man shows).

Randy's official A-side is a perky fast Country-Rocker, with the inevitable steel guitar. **ADDISI BROTHERS:** We've Got To Get It On Again (CBS 7855). Yet more songwriters (remember "Never My Love"?), brothers Dick



by JAMES HAMILTON

and Don are having their first taste of singing success (U.S. Top 30) with their own study of a deteriorating human relationship set to a stop/go 'Pop' arrangement. As Pop it's quite good, but the words are better.

CHRIS MONTEZ: Loco Porti (Crazy For You) (Paramount PARA 3020). An appealing easy-rolling rumpty-tumpty little song, with a very catchy mellow backing which contains some spurts of staccato quiet honking (I think) which are driving me mad... but it's a nice sort of madness. There's a gentle sing-along element to it all which may endear it to radio listeners, if it gets played.

JOE TEX: I Gotcha; A Mother's Prayer (Mercury 6052129). Joe's own version of a filled-out Malaco sound is a huge U.S. hit for him, and has already earned quite a bit of enthusiastic BBC support, which hopefully bodes well for this funky dancer's Chart chances. (Malaco, by the way, is the name of the studio where Wardell Quezergue's precedent-setting arrangement of "Groove Me" was recorded by King Floyd; the Jackson, Mississippi, studio's name is now irrevocably connected to every example of the ultra-funky, sparsely-instrumentated, Reggae-influenced, precisely-played rhythm... no matter where it's recorded.)

LEE HAZLEWOOD AND NANCY SINATRA: Big Red Balloon; Down From Dover (RCA 2185). Lots of Lee's deep voice over a busy backing before Nancy joins in, while there's lots of Nancy's plaintive voice over a more clearly defined backing before Lee joins in on the Dolly Parton-penned flip. Fine for fans, sez I, with maybe the flip a better bet.

CASS ELLIOT: Baby I'm Yours (RCA 2179). A lacklustre perfunctory plodding reading of Van McCoy's old Barbara Lewis classic, so recently revived (in America) in much more sprightly fashion by C&W's Jody Miller.

BETTY WRIGHT: Clean Up Woman (Atlantic K 10143). First hit from the new Kinney-distributed Atlantic label — and 'new' and 'label' is right. Gone is the old look, with the new label being a copy of Atlantic's American LP label... not even of the American single label (which, it must be said, is itself overdue for redesign). So,

record collectors witness the sad passing of another institution. (Also this week, CBS singles get a nice new red-on-orange sleeve, incidentally.) To us freaks, things like this matter, which is why tape will never have the tactile appeal of records.

Anyway, Betty Wright's U.S. smash has even picked up support from John Peel, who, in common with everyone else, must have been mesmerized by the incredible guitar-created sparse rhythm pattern, which is powerful enough to put this variation of the modern 'Malaco' Soul sound into our charts. Not to belittle Betty's perfectly phrased performance, it really is the interaction between guitar, bass, drums and silence (Yeah, funky silence) which makes this such a gas. I hope it's a hit.

Much as I like 'I Gotcha', I'm inclined to side with "the doctor" (which isn't hard!) in preferring the equally funky but more straightforward flip, with its great "lock him up" cell-door sound-effects. Either way you slice it, you get a goodie.

BOBBY BYRD: Keep On Doin' What You're Doin'; Let Me Know (Mojo 2092034). James Brown's righthand man, Bobby is hitting Pop/R&B U.S. side right now with this very nice tricky rhythm dancer, which in its own particular mesh of picky guitar, thundering bass and punctuating brass is not actually all that like James Brown's own current sound (although of course it is immediately identifiable as being by the same people).

This is probably the best thing that Bobby has done in recent years (it really is good), so that it's a welcome surprise to find him reverting on the flip to an equally good version of the old slow organ-backed Soul sound he used to have around '63/'64. Is that James or Bobby on burbling organ? Nice one.

BOBBY POWELL: Peace Begins Within; Question (Mojo 2092034). Blind Bobby records for Lionel Whitfield's Baton Rouge, Louisiana, based Whit label, and had several really excellent R&B hits back in '66/'67.

Maybe surprisingly, this particular song is from the repertoire of Mylon, the name of both a group and its leader, Mylon Le Fevre, the scion of a famous white Gospel-singing family act... but then, one of Bobby's hits was his best-ever treatment of the Staple Singers' "Why (Am I Treated So Bad)", Pop-Gospel number.

He does this with strange bubbly guitar noises, tinkling piano, bumping bass and a generally complex rhythmic structure which makes a fascinating background to his distinctive voice. The flip's gentler backing is equally clever, both sides being arranged by Whitfield (who produced).



LABI SIFFRE: very different from his last

Hughie's Dave on big US hit

DANIEL BOONE: Beautiful Sunday; Truly Julie (Penny Farthing Pen 781). This is a change from that 'Daddy kindly do not perambulate so fast' stuff. Daniel — who, in another guise, wrote 'Blue Is The Colour' — fair bounces along, with great happiness, here, and it has an instantly catchy feel to it which should do very well indeed. I wouldn't call it a masterpiece, but it's sure catchy. — CHART CERT.

DES O'CONNOR: I Tried To Write A Song; World Of Dreams (Columbia DB 8871). The team of Dodd and O'Connor wrote this — not Ken Dodd, surely? But fact is that it's a gentle, amiable song with Des doing his showbiz schmaltz. It's full of all the old clichés, but the fact is that Des has a remarkable record of hits. It sort of throbs along, with a la-la-lah basic chorus. — CHART CHANCE.

THE EQUALS: Stand Up And Be Counted; What Would You Do To Survive (CBS 7874). This should have been a hit for glorious Annie Bright, but maybe it'll do the trick for the Equals. It's the chorus that makes it go

along, a real swinger — the verses in between don't mean much. But the Equals have a heavy guitar sound behind which clicks well. Pretty powerful. — CHART CHANCE.

MIKE KENNEDY: Louisiana; Look Up In The Sky (Young Blood YB 1035). This is already showing in the American charts and seems to have enough power to do the same thing here. It's a whirling, twirling sort of rhythmic base, with Mike singing out with furious abandon over it all. Nothing special in the quieter moments, but it is very much a real grand-slam swinger the rest of the way. — CHART CHANCE.

PENNY LANE: Legend In Your Own Time (CBS). Deep-voiced and emotional reading of a song about the "joys" of being a big name. Nice performance.

COLOURS: Wake Up, Wake Up (Parlophone). A happy optimistic little song, with fair old melody line — mixed voices having a go. But not really a hit.

ANTHONY WOOD: All My Days (Columbia). Straight commercial romantic ballad, self-penned, but short on actual ideas. But foot-tappy.

Laughing, loving, lying Labi...

LABI SIFFRE: Crying, Laughing, Lying; Why Did You Go, Why Did You Leave Me (Pye Int 25576).

Very different from the one that established him in the charts, 'It Must Be Love'. Says Labi: "I try to give every record an identity of its own", and he's done just that. Excellent guitar work, over a gently rippling song, but of unusual construction most of the way. Vocally, the guy is in great form. — CHART CERT.

MIDAS MOULD: Information Emily (Columbia). Full-blooded group sound with a sturdy military-styled beat. A bit of a goer.

BRUCE SPELMAN: Twenty-nine Years To Doomsday (Montagu). Story of man's pollution to man, and it comes off in a surprisingly lively way.

MILT MATTHEWS INC: Can't See Myself Doing You Wrong (Ember). Nice whining big-beat sound here, specially on guitar, but the vocal side grinds on a bit much. No real hit potential.

PRELUDE: Edge Of The Sea (Decca). The theme shortened by a fair bit, and some outstandingly melodic moments. Nice stuff.

GARY GLITTER: Rock and Roll Part 1 (Bell). A staccato, rapped-out piece, with fair excitement as it builds up. Almost a chanting effect. Could do well.

NEW YORK PUBLIC LIBRARY: Whei Ling Ty Luu (B&C). As Waxie Maxie told me, this has a grow-on-you appeal. Curious Oriental approach, but hard to define just where it is at.

PAPER LACE: You Can't Touch Me (Concord). Mixed voice scene, on a commercial little tune. Fair, but something a bit over-Seekerish about it.

LOVE AND TEARS: Needles And Pins (Polydor). Old hit, with still a lot of power to it — fair treatment with some solid vocal work.

JOHN SCOTT ORCH: Love Theme (Polydor). From the film 'Anthony And Cleopatra', a strong woodwindy haunting sort of melodic line.

AXIS: Osanna (Barclay). Almost a religious atmosphere to this one from the start, but the beat-group aura that comes later dispels that. But a very good single.

SUE AND SONNY: I'm Gonna Make You Love Me (Deram). I'm in love with both Sue and Sonny, but some of their records are better than others. This isn't their best.

MATTHEWS REVELATION: Jesus Come Back (Deram). Gospel material, of obvious hit potential (I'd say), with some bluesy touches on the main voice.

J. R. COVINGTON: Don't Stop The Music (Decca). Nice treatment, nice arrangement from a guy who has a very interesting personal background. He sings well, with chirruping girl singers. Could make progress.



JOHNNY JOHNSON AND HIS BANDWAGON: High And Dry; Never Set Me Free (Bell 1221). Written and produced by Tony Macaulay, this is a catchy, easily recognisable piece which has a fair old spirit going for it. That old Macaulay touch is there in the song, which grows on you like... no, not like Moss! It's very commercial indeed, without stretching the imagination at all. Fair depth on the vocal line. — CHART CHANCE.

DAVE NEWMAN: The Lion Sleeps Tonight; Mother's Gone Walking (Pye 45134). Yet another gentleman to emerge from Hughie Green's series, 'Opportunity Knocks'. There is a huge American hit on this number, which was originally a biggie for Karl Denver in this country... ten years ago in fact. The time for revival is upon us and correctly assessed. Should be a sizeable one, this. — CHART CERT.

JSB: Air From Suite In D Major (Saga). Classics updated, in a sense — some tuneful little airs which feature in yer actual telly commercial.

BOBBY PIRELLI: Shiddy Biddy Bee (M&M). Sort of calypso treatment to a catchy singalong piece — but very much just a sing-along.

BUDGIE: Whisky River (MCA). Very promising, heavy-handed and loud group, with some extremes of volume-power on their side. This is one which could make it.

LAURIE DRYDEN: The Spirit Of Joe Hill (Deram). A story line song, with fair spirit, but really very much of a muchness... and a singalong aura.

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Our clumsiest King of Rock?



HAS our chance of winning the much maligned Eurovision Song Contest been diminished by the release of 'Beg Steal Or Borrow' some six weeks before the contest?

I know a follow-up to 'Like To Teach The World To Sing' was

Seeker's flop?

needed, and 'Beg' is the logical one, but has it been put out too soon? By the time we're all gathered in Edinburgh, the song will be high in the charts and constantly heard on the air. So it

can easily be 'prejudged', instead of presented as a fresh offering. After all, how many of the other entries will be heard in this country before the day?

'Beg, Steal Or

Borrow' seems a little higher standard than our recent 'Jack In A Flop' entries, but let's hope the New Seekers haven't had their chances cut by over exposure. — J. GOTHARD, The Red House, High Street, Wilburton, Ely, Cambridgeshire.

AS A drummer who is still trying to "make it", I view rock acts quite critically.

I was at Carnegie Hall for T. Rex. I saw Marc Bolan imitate the movements of Chuck Berry, Hendrix, Daltrey and even Joplin. If he's the new king of rock and roll, he's the clumsiest one yet. On his Joplin walk, he stepped on his guitar; on his Daltrey wire whipping excursion, he knocked over a mike stand; and his Hendrix phallic guitar number made the original Blue Cheer seem competent.

There are two reasons for not hearing a guitarist. One is equipment trouble; the other is a cover-up. Since Bolan didn't mention any problems, I assume the exaggerated bass and drums and inaudible guitar was, in a sense, a sham. The difference between T. Rex on stage and on record must be a man called Visconti. — GREG ALLEN, 145 Hicks Street, Brooklyn Heights, New York 11201.

Ron/Rod

IN every article, that "ever affable" Ron Wood (to quote Record Mirror) appears to be knocking Rod Stewart and if you read between the lines you get the impression that he and the rest of the Faces think they can do without Rod and can produce smash hits without his help. If they mean 'Stay With Me', they should remember that Rod wrote the lyrics and many of us only bought the record because he was on vocal. — MANDY, KIM, JILL, SUSAN, 43 Buckingham Avenue, Whetstone, London N20.

Rock

THE Vintage Rock and Roll Appreciation Society (Burnley Branch) now hold regular dances at Burnley Cricket Club — the next two, March 17 and March 30 feature the area's leading authentic rock group, 'The Revolution', plus a rock disco. Tickets from me. — LEE WILKINSON, 13 Hillside View, Brierfield, Nelson, Lancs.

Fault

I MUST have been back to my local record shop at least a thousand times with complaints ... not the shop's fault, just that every record I buy has to be returned because of very bad interference. What's wrong with the record manufacturers? They don't seem to check on records before

N.A.B.

AT last there is something new to write about. The Night Assemblies Bill must surely end once and for all the drawn-out battle of Lennon and McCartney freaks, the seemingly endless feud between starry-eyed Bolan-mad

but a skeleton of its former self. Radio One's introduction of new deejays on Saturdays is creditable and refreshing — the high standards in series like 'Sounds of the Seventies' admirable. The station really is now quite good. And it's good to see Alan Freeman and Dave Gregory featured more regularly. — RICHARD THORNE, 4 Woodland Rise, Welwyn Garden City, Herts.

T. V. Rex

A PLEA to all T. Rex fans in the Midlands. As you well know, Marc did a documentary for London TV in a series called 'Rock Of All Ages'. At present, Midland TV have no intention of showing the series up here. So if you can help with a petition, send it to ATV Centre, Bridge Street, Birmingham, they may think again and show it. — KAREN, 55 Southbourne Road, Wolverhampton.

Beeb

AS a strong free radio supporter of Veronica and RNI, I'd like to congratulate the BBC for their changes to Radio One. This station is vastly improved, while RNI is

THE OPRY COMES TO BRITAIN

TO many people country music may just be an American musical way of life. Think again: there's a pretty healthy scene on this side of the Atlantic. It'll be that little healthier after this weekend when Britain's version of Nashville's Grand Ole Opry opens its doors in Newmarket.

The Grand Ole Opry — Nashville Style — is considered the Mecca of American country music. It's the place that has watched the music's progression but has never led any trends. Consequently it's respected and visited by traditionalists and modern fans alike.

It is appropriate that the person deemed to launch this British venture should also have had experience with Nashville's Opry. Peter Sayers, armed with the blessing of WSM (the radio station that operates the Opry) is the co-ordinator and brains behind the British scheme.

"The Grand Ole Opry — England", as the venture is known, will retain much of the flavour and atmosphere of its American parent. "It'll be a very loose, fun show", Peter explains, "There won't be a lot of show business involved with people coming on stage and 'Here I am — I'm the star'. It's going to run a bit like a folk festival in that we don't have off stage."

"I want to give a very wide variety of country music. Bluegrass, Old Timey, Gospel Music, Modern and Traditional Country Music. I want to balance each show that way."

Peter is not without his own musical abilities. An expert and versatile musician, he plays flat top guitar, five string banjo, dobro and autoharp. He lays his interests on the line. "I'm interested in the roots ... I love fiddles, banjos and mandolins. I love to hear good acoustic picking whether it be modern, traditional, mountain music or whatever. I play acoustic instruments and I love to hear a guy lay into a fiddle tune on a flat top guitar. To me that is real artistry."

If anyone possesses the experience and qualifications to run a show on the lines of Nashville's Opry, Peter Sayers easily qualifies for that title. He has spent the last six years in the United States and has played the Opry as well as television shows and college campus. He's co-hosted an early television show alongside Bobby Lord, Boyce Hawkins and Ed Bruce. He's played in line-ups that included such greats as 'Tut' Taylor and Norman Blake.

Prior to his departure to the United States in 1966, Peter had kept up a pretty good track record in the British country music scene. He was the person responsible for promoting the Newmarket 'Opry' shows of the early sixties and appeared with many of the British stalwarts that was developing the country music scene.

The Kingsway Cinema, Newmarket is the site chosen for the cover of Nashville's country music home. The show begins at 8pm on Sunday 19th March. The artists booked for the historic debut performance are top American songwriter John D. Loudermilk, The Western Echoes (with Roy Mullins and featuring Ray and Ann Brent), John Holder and a resident group called The Radio Cowboys. "That name will cover all sorts of people like Gordon Huntley and Roy Mullins who all want to come and be staff musicians there." He modestly adds his own name, as an afterthought, to the list of guests appearing.

"The show will be held once a month. I don't want to do it once a week because it might become a case of familiarity breeding contempt. I'd rather have a really good show once a month and pack the place."

Already booked for the second show on Sunday 23rd April are Bill Clifton and the Orange Blossom Sound. Other names are to be announced later.

Peter Sayers' ambition is to present good entertainment. He concludes: "I'm not trying to run a Wembley — I'm trying to run a country show." With the support already shown towards this British venture and his own determination, the result should be very easily achieved.

Tony Byworth

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A BILLBOARD PUBLICATION
U.S. OFFICES:

165 West 46th St., New York NY 10036 and 9000
Sunset Boulevard California, 90069 USA

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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, Pontllanfraith, Mon., and printed by Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

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**Who's been dead for
eight years but will
play live on May 16th?**



Mirrorpick/LPs

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

Eight quid's worth of Motown history

VARIOUS ARTISTS: The Motown Story — The First Decade (Tamla Motown five album set — STML 11301-5).

Possibly the most extravagant and authoritative recorded study of one musical style ever released, this set is an absolute delight from start to finish. There are 58 tracks and many intros and interviews with the stars who made them from 1962 to 1970. All the titles are records you'll remember well as the big hits of then and the standards of today. Each separate sleeve lists the dates of the recordings, the times of the tracks and features a sleeve collage of each artist included on it. The first record begins with a 2½ minute introduction from Berry Gordy Jr and moves right into 'Money' with Barrett Strong. Tracks like 'Fingertips' by Stevie Wonder, 'My Guy' by Mary Wells, 'Come See About Me' by Diana Ross and the Supremes, 'Shotgun' by Jr Walker, 'What Becomes Of The Broken Hearted' by Jimmy Ruffin, 'Tracks of My Tears' by Smokey Robinson and the Miracles, 'Jimmy Mack' by Martha Reeves and the Vandellas, 'Cloud Nine' by the Temptations, 'I Heard It Through The Grapevine' by both Gladys Knight and the Pips and Marvin Gaye, 'I Want You Back' by the Jackson Five and many, many more. Also included is a full colour booklet with biographies on the artists and general information. The whole package is similar to a concert spanning many years of musical memories. A mandatory collector's item at the going price of £8.50 L.G.

MARTIN CARTHY Shearwater (Pegasus PEG 12). Master traditionalist singing with and without guitar, some of the old traddies you remember from your trip to Manchester last year. This is some of the best of its kind around and Martin always adds an interesting guitar arrangement to his choices — especially hear 'Famous Flower - Of Serving Men', L.G.

THE VENTURES Theme From Shaft (United Artists UAS 29280). All the many and varied shades of Venture sound here — the title track is notably strong. Good Red Rhodes steel guitar on Cat Stevens' 'Peace Train', and the instrumental work on 'Gimme Some Lovin'' is really something else. Another Spencer Davis oldie, 'I'm A Man' also deserves special mention on a high-swinging album.

TONY MANSELL'S COFFEE SET Easy To Remember (DJM DJSL 021). Group of four boys and four girls on a collection of familiar themes. Like 'When I Take My Sugar To Tea' and the excellent 'Poinciana'. It's nostalgia time, but nicely handled.

THE STAPLE SINGERS Swing Low (Joy JS 5014). Gospel material from one of the best teams in this rather specialised section of music. They really swing on such as 'Swing Low Sweet Chariot', 'Stand By Me' and 'This May Be The Last Time'. Some highly emotional group singing.

THE ARGO SINGERS The Soul Of... (Joy JS 5012). Another Gospel team, but as yet somewhat underrated in general terms. Their Gospel is mixed with spiritual ideas and there's all the professionalism one would expect from a group that has been operating in church music for more than quarter of a century.

LOUIS ARMSTRONG And The Blues Singers (Parlophone PMC 7144). The great man has gone, but there's so much recorded material available. This covers the 1925-29 period and Louis' Hot Four of Hot Five working with blues singers like Victoria Spivey, Lillie Delke Christian and Hociel Thomas.

SOUNDTRACK Zulu (Ember NR 5012). This movie is getting another run in London and the original score, conducted by John Barry, is worth reissuing on album. The narration is by Richard Burton and the orchestral themes conjure up lively pictures of the great revolt of spear-bearing Zulus back in 1879. The 'Zulu Stamp' is notably exciting.

MICKEY NEWBURY 'frisco Mabel Joy (Elektra K 42105). A sensitive Southern voice, combined with low-key material and some beautiful arrangements give Mickey a place on the right side of the fence: a bit self indulgent at times, but it errs on the side of 'creating a work of art' rather than meaningless jumble. It takes a time to get into his songs, but anyone digging into good folk cum folk-rock should pay attention.

DAVID HAMILTON Intermission (Joy JOYS 218). Young organist operating at a 'mighty Wurlitzer' — David's third album and, like the others, a collection of familiar themes.

SOUNDTRACK The Man In The Wilderness (Warner Brothers K 46126). The Richard Harris starrer, with music and arrangements by Johnny Harris (no relation). As a score, somewhat on the 'Big Country' lines of bigness, wideness and strength. The music matches the visual splendour of the movie.



JETHRO TULL: marathon rock symphony.

Child prodigy finds fame via Jethro

JIM PRICE Kids Nowadays Ain't Got No Shame (A&M American copy). Amazing album by an amazing horn player. All tracks are self-penned by Mad Dog trumpeter Jim Price and they fall into a gospel/rock category similar to the Delaney & Bonnie approach, but far better. The title track and 'Sunshine' are worth special mention and so are the Friends who add backings: Bobby Keyes (of course!), John Uribe, Nicky Hopkins, Jim Keltner and Klaus Voorman. The whole colossus was produced by Stones man Jimmy Miller with the aid of their 'Mighty Mobile'. Might sound like a super session, but the sound is really super. This is where the mild-mannered hornblower gets a chance to lash out. L.G.

RICHIE HAVENS The Great Blind Degree (Polydor 2480 049). The opening track of this

album, 'What About Me' is one of the more up tempo numbers and shows Richie's vocal depth to best effect. His version of 'Fire and Rain' which extends to over six minutes, however, becomes rather repetitive and less instant than much of his work. Some nice double tracked vocal and use of sitar effects and congas gives a lift to 'In These Flames', while Cat Stevens' lovely number 'Fathers & Sons' is taken at a very slow strummed pace — at times seemingly unadventurous, and yet his voice has a certain magnetic quality. Graham Nash's 'Teach Your Children' is also featured. An acquired taste; a somewhat depressive, yet strangely compelling album. — V.M.

BOZ SCAGGS Boz Scaggs & Band (CBS 64431). Boz is a hairy looking dude, but he sure can sing and the band aren't exactly a high school orchestra. Boz has

a peculiar brand of soft-rock that depends a lot on subtlety rather than volume and force. The melodies are really melodies, requiring proficient vocals. Perhaps this accent on the quality of the concept, rather than the monster beat, is Boz Scaggs' charm. Whatever it is, the music is great, even though the eight of them look more like refugees from the sardine war down on the waterfront. L.G.

DIONNE WARWICKE Dionne (Warner Bros. K46140). The first album from Dionne since signing with the Kinney group. Despite consisting mainly of Bacharach-David songs on first hearing this seemed to lack much of her magic, being taken in many cases at a slightly lower tone and not conveying the immediate emotional feelings she usually creates. Further hearings however, reveal some superbly controlled vocals, interesting arrangements, and the Bacharach and

JETHRO TULL: Thick As A Brick (Chrysalis CHR 1003).

What an amazing product! From the sleeve to the concept and execution, this is just unbelievable. 'Thick As A Brick' is a lengthy poem by St Cleve child prodigy Gerald Bostock and adult prodigy Ian Anderson. It covers the entire LP in a marathon rock symphony of exhausting proportions. Loaded with rhythmic oddities and mood changes, it is musically within Jethro's usual character and will please fans of their peculiar jazz influenced style. Lyrically, it isn't Walt Whitman nor Bob Dylan, but passable by today's liberal standards. The sleeve is extraordinary. A newspaper of suspicious integrity called the St Cleve Chronicle and all its 12 pages of dubiously scintillating information. Features on a missing non-rabbit, a magistrate who fined himself, and several about Jethro. Crossroads, dot-to-dot puzzles, TV schedules — you name it. As for Gerald 'Little Milton' Bostock — I fear he should see the freak specialist about his mind. Several things here seem to be figments of a strange mind! L.G.

David magic. 'I Just Have To Breathe' has gentle piano, a softly mellow vocal and all taken at a slow pace. One of her best songs 'Close To You' is included, as well as a bossa nova pacy number 'If You Never Say Goodbye'. Lesley Duncan's 'Love Song' stands up well among the masters' compositions and their 'Hasbrook House' ends on a happy jog-a-long 'Raindrops' style note. — V.M.

AUDIENCE Lunch (Charisma CAS 1054). Another excellent album from a talented band as well as a tasteful sleeve ala forties style. This time, Howard Werth has added Jim Price on trumpet and Bobby Keyes on sax to the album line-up and thus added tons more scope to their already vast range.

Howard's blinding fingerpicking on Spanish guitar fronts most of the songs and his vocals are stylish. Arranged by Jim Price, the brass is just the right touch needed to pull them into the charts. Melodic rock with good lyrics and clever treatment. L.G.

DAVID BEDFORD Nurses Song with Elephants (Polydor Dandelion 2310 165). You have to be in the right frame of mind to take this — or out of it altogether, perhaps. Opens with eight descant recorders and eight alto-melodicas on sixteen tracks. Most of the album is experimental, not exactly easy listening! There's plastic pipe twirlers, chanting girls and pumping bassoons. Right on! — V.M.

PICK OF THE HOT U.S. RELEASES

THE HONEY CONE: The Day I Found Myself (Hot Wax). Despite early signs that Holland-Dozier-Holland intended the similar-sounding follow-up pattern of their association with the Vandellas and the Supremes to repeat itself with their new girlie group, Honey Cone, judging by the group's last two releases they seem to have abandoned that ploy. Admittedly, with the Supremes the formula was not kept to rigidly, but with Martha and the Vandellas (to which group Honey Cone seem to have most similarity) the early sequence of "Heat Wave," "Quicksand," "Live Wire" did well, although each sound-alike successor to the original hit reached a progressively lower place in the Chart.

Honey Cone's first real smash, after a year or two of acclaim which nevertheless only resulted in minor Chart placings, was the U.S. No. 1 "Want Ads," which was followed by the sound duplication of "Stick Up." However, "One Monkey Don't Stop No Show" changed from the herky-jerky Jackson 5-type noises of its immediate predecessors to a chopped up percussive construction, and now this, their latest and still rising U.S. hit, is another departure (if not reversion to a Supremes sound).

Penned by Dunbar-Wayne-Johnson and produced by the ubiquitous "Staff," it's a mid-tempo chant-along swaying plover which begins with a husky feminist rap putting down men, designed to snare all of "you gals out there" to whom it is addressed into responding "Right On!" and rushing out to buy it. It's a mildly attractive record, with "The day that I lost you, that's the day I found myself" repeated naggingly often, but it contains nothing either new or exciting to make it more than "pleasant."

MARTHA REEVES & THE VANDELLAS: In And Out Of My Life (Gordy). Martha and the girls are only "Bubbling Under" with their latest waxing, maybe on account of the H. Gordy & L. Brown-penned song being so similar to the

(Jazz) Crusaders' instrumental "Way Back Home" (with which Jr. Walker recently had a hit) in sound. Sure, the girls are screeching away in their inimitable fashion before the record's end, but the song opens with a heavy rolling bass and electric piano foundation which is lifted straight from "Way Back Home." Again, it is no more than "pleasant."

JEAN KNIGHT: Carry On (Stax). Jean Knight's "Mr. Big Stuff" smash was the successor to King Floyd's "Groove Me" as the second really big record to establish the "Malaco Sound." Her latest U.S. hit is interesting in that it shows how the Malaco Sound's originator, Wardell Quezergue, is, in common with his copyists, filling out the original sparse rhythmic concept of the Sound.

Wardell co-penned, and naturally arranged/produced this latest example to come from the Malaco Studios of Jackson, Mississippi (how long before that, becomes the Mecca for hit-hungry artists, instead of Muscle Shoals, etc?). Here, the underlying rhythmic pulse is still supplied by the complex interaction of bass, guitar, drums and brass, but the bare bones are fleshed out with organ, more brass and girlie group chanting. Not surprisingly, the sound is less distinctive.

DENNIS COFFEY AND THE DETROIT GUITAR BAND: Taurus (Sussex). This white guitarist (who often appears backing up Motown and other Soul stars) and his group of established session musicians had a huge and extremely exciting hit with their last singles outing, "Scorpio." For the follow-up they have not only kept to the Zodiac for title inspiration, but have stayed as close to the sound of their first hit as they could get... which is a pity. True, this has a looser construction and more extraneous "noises off," yet after the superb perfection of "Scorpio" it comes as a distinct disappointment.

the doctor

JAMES HAMILTON'S DISCOTHEQUE PICKS

This week nine years ago, I became a disc-jockey. I had been talking to the guy playing the records at the late-lamented "Barn" club, not knowing he was its manager (Laurie Leary, now agent, "Speakeasy" booker, and manager of Roy Young). He said, "You seem to know a lot about these records, why don't you take over?" Famous last words...

SHOULD BE GOOD

- GARY GLITTER:** Rock And Roll Part 2 (Bell BELL 1216). Stomping instrumental version of vocal Part 1, which is good too -- but this could be 1972's "Mr. Blue." Pop.
- JON. CUNOO:** Love Is Strange (Bamboo BAM 69). About time someone did a real Reggae version of the Wings track, and I'm glad it's Bamboo (Britain's best Reggae label).
- THE PIONEERS:** You Don't Know Like I Know (Trojan TR 7855). Pop/Reggae.
- BOBBY BYRD:** Keep On Doin' What You're Doin' (Mojo 2093013). Funky R&B.
- DANIEL BOONE:** Beautiful Sunday (Penny Farthing PEN 781). Pop.
- PENNY LANE:** Legend In Your Own Time; Driving Me Out Of My Mind (CBS 7916). Slow Modern/Easy Listening (A-side is a Carly Simon song).
- TRIED & TRUE DADDY COOL:** Eagle Rock (Reprise K 14112). Slow-starting great get-it-on Modern.
- BETTY WRIGHT:** Clean Up Woman (Atlantic K 10143). Funky R&B.
- JOE TEX:** I Gotcha; A Mother's Prayer (Mercury 6052129). R&B.
- LITTLE ANTHONY AND THE IMPERIALS:** Gonna Fix You Good (UA UP 35345). Stomping R&B/Pop.
- RUSS CONWAY:** The Boy Friend (Parts 1 & 2) Pye 7N 45132). Perfect happy danceable instrumental medleys of all the big hits from the groovy movie -- nice to hear Russ back on form at last. Easy listening.

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles albums

Due to production problems our charts are running one week late

1	2	HEART OF GOLD Neil Young	Reprise	1	1	HARVEST Neil Young	Reprise
2	7	HORSE WITH NO NAME America	Warner Bros.	2	9	AMERICA	Warner Bros.
3	3	LION SLEEPS TONIGHT Robert John	Atlantic	3	2	AMERICAN PIE Don McLean	United Artists
4	1	WITHOUT YOU Nilsson	RCA	4	4	FRAGILE Yes	Atlantic
5	5	EVERYTHING I OWN Bread	Elektra	5	6	NILSSON SCHMILSSON Nilsson	RCA
6	12	MOTHER AND CHILD REUNION Paul Simon	Columbia	6	8	PAUL SIMON	Columbia
7	6	PRECIOUS AND FEW Climax	Rocky Road	7	7	BABY I'M A WANT YOU Bread	Elektra
8	9	WAY OF LOVE Cher	Kapp	8	5	MUSIC Carole King	Ode
9	11	PUPPY LOVE Donny Osmond	MGM	9	3	CONCERT FOR BANGLA DESH - George Harrison/Friends	Apple
10	4	DOWN BY THE LAZY RIVER Osmond Brothers	MGM	10	11	HOT ROCKS, 1964-71 Rolling Stones	London
11	15	JUNGLE FEVER Chakachas	Polydor	11	12	LET'S STAY TOGETHER Al Green	Hi
12	8	HURTING EACH OTHER Carpenters	A&M	12	13	LED ZEPPELIN	Atlantic
13	10	BANG A GONG (Get It On) T. Rex	Reprise	13	21	IN THE WEST Jimi Hendrix	Reprise
14	18	I GOTCHA Joe Tex	Dial	14	10	PHASE III Osmonds	MGM
15	14	JOY Apollo 100	Mega	15	18	GOT TO BE THERE Michael Jackson	Motown
16	13	SWEET SEASONS Carole King	Ode	16	14	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE Faces	Warner Bros.
17	27	IN THE RAIN Dramatics	Volt	17	20	YOUNG, GIFTED AND BLACK Aretha Franklin	Atlantic
18	21	ROCK & ROLL LULLABY B. J. Thomas	Scepter	18	15	CHERISH David Cassidy	Bell
19	17	DON'T SAY YOU DON'T REMEMBER Beverley Bremers	Scepter	19	17	TEASER & THE FIRECAT Cat Stevens	A&M
20	19	AMERICAN PIE Don McLean	United Artists	20	19	TAPESTRY Carole King	Ode
21	24	AIN'T UNDERSTANDING MELLOW Jerry Butler and Brenda Lee Eager	Mercury	21	23	LOW SPARK OF HIGH-HEELED BOYS Traffic	Island
22	20	LET'S STAY TOGETHER Al Green	Hi (London)	22	36	WHATCHA SEE IS WHATCHA GET Dramatics	Volt
23	33	A COWBOY'S WORK IS NEVER DONE Sonny & Cher	Kapp	23	24	STYLISTICS	Avco
24	16	FLOY JOY Supremes	Motown	24	22	MADMAN ACROSS THE WATER Elton John	Uni
25	25	RUNNIN' AWAY Sly & The Family Stone	Epic	25	25	SOLID ROCK Temptations	Gordy
26	28	WE'VE GOT TO GET IT ON AGAIN Addrissi Bros.	Columbia	26	16	PICTURES AT AN EXHIBITION Emerson, Lake & Palmer	Cotillion
27	30	TALKING LOUD & SAYING NOTHING James Brown	Polydor	27	29	KILLER Alice Cooper	Warner Bros.
28	32	ROUNDABOUT Yes	Atlantic	28	28	CHEECH AND CHONG	Ode
29	38	CRAZY MAMA J. J. Cale	Shelter	29	35	ALL I EVER NEED IS YOU Sonny & Cher	Kapp
30	34	BETCHA BY GOLLY, WOW Stylistics	Avon	30	27	GREATEST HITS Jackson 5	Motown
31	31	RING THE LIVING BELL Melanie	Neighbourhood	31	-	FM-AM George Carlin	Little David
32	33	MY WORLD Bee Gees	Atco	32	-	EAT A PEACH Allman Brothers	Capricorn
33	-	ROCKIN' ROBIN Michael Jackson	Motown	33	31	BOB DYLAN'S GREATEST HITS, VOL. 2	Columbia
34	29	SOFTLY WHISPERING I LOVE YOU English Congregation	Atlantic	34	32	AT CARNEGIE HALL Chicago	Columbia
35	43	GLORY BOUND Grass Roots	Dunhill	35	33	BLACK MOSES Isaac Hayes	Enterprise
36	39	TAURUS Dennis Coffey & the Detroit Guitar Band	Sussex	36	42	ELECTRIC WARRIOR T. Rex	Reprise
37	37	NO ONE TO DEPEND ON Santana	Columbia	37	41	MALO	Warner Bros.
38	22	I CAN'T HELP MYSELF Donnie Elbert	Avco	38	-	ALL DAY MUSIC War	United Artists
39	45	EVERYDAY OF MY LIFE Bobby Vinton	Epic	39	39	QUIET FIRE Roberta Flack	Atlantic
40	50	TAKE A LOOK AROUND Temptations	Gordy	40	40	HARMONY Three Dog Night	Dunhill
41	41	COULD IT BE FOREVER David Cassidy	Bell	41	30	ANTICIPATION Carly Simon	Elektra
42	-	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack	Atlantic	42	26	E PLURIBUS FUNK, Grand Funk Railroad	Grand Funk Railroad
43	49	DO YOUR THING Isaac Hayes	Enterprise	43	44	ELVIS NOW Elvis Presley	RCA
44	36	YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound	44	38	SANTANA	Columbia
45	47	THE DAY I FOUND MYSELF Honey Cone	Hot Wax	45	43	CARPENTERS	A&M
46	42	HANDBAGS & GLADRAGS Rod Stewart	Mercury	46	48	SOUNDTRACK A Clockwork Orange	Warner Bros.
47	48	NOW RUN & TELL THAT Denise LaSalle	Westbound	47	49	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury
48	-	KING HEROIN James Brown	Polydor	48	-	JOY Apollo 100	Mega M31-1010
49	40	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley	RCA	49	37	THERE'S A RIOT GOIN' ON Sly & The Family Stone	Epic
50	-	SLIPPIN' INTO DARKNESS War	United Artists	50	34	GATHER ME Melanie	Neighbourhood

FOR some reason there has always been a marked division between the disc and musical instrument industries.

This is particularly odd when you think that people on discs are playing musical instruments and people learning to play musical instruments are buying discs to get new ideas.

After all, it's all music. But very few of the companies producing and distributing instruments in Britain will have anything to do with the record business. In fact there is a distinct air of rivalry... "Hey, people are playing your records when they could be sitting down and making their own music on our instruments."

Bearing all this in mind it's kinda strange that some disco manufacturers also make amplification equipment. But strangest of

D.I.Y. Instrument Info Rex Anderson

all is the way in which light show manufacturers are affiliated to the instrument world. Henry Weill, of Fenton Weill, one of the country's largest light show manufacturers, would obviously like to see an end to live entertainment.

He writes: "If somebody had said five years ago that in the 1970s people would be going to dance halls to

dance to records they would have declared him slightly off his rocker."

Henry Weill puts this strange state of affairs down to "the growing deterioration of the amateur skiffle band and groups of the late 50s period."

He says: "These boys demanded very high fees for their services and had repertoire of a very limited range. Eventually the trend became apparent. It was better to dance to recorded music of first class than to try and be entertained by second or third rate live music."

The snag of course was that people in dance halls had something to dance to, but nothing to watch. It was a stroke of genius by whoever it was when the light show was born.

Continues Henry Weill: "Experienced DJs soon realised that multi-coloured lights could be used to

attract audiences. If the lights flash in time to the music it puts back some of the visual attraction."

Then along came things called semi-conductors - developed by space age technology - which made it possible to make devices which could be fed with sound waves and which would switch lights of fairly high power.

"This formed the basis of sound-to-light converters. Coupled with this, strobes, which were originally intended as scientific devices to freeze the actions of meters or vibrating bodies for examinations, were used to whip up a sort of frenzy in the dancers."

In fact then, strobes are still being used to freeze the actions of vibrating bodies. But nowadays discos are moving away from this mind-blowing type of experience although the

light show is no less important.

"Now no self respecting mobile DJ can afford to go without offering some sort of light show to his customers. The trend today is to be somewhat less frenzied. Projectors of varying power are now used to project slow moving, multi coloured, living patterns as well as fast moving moire patterns."

Before you reach for the dictionary, I've taken the liberty of looking that one up myself and "moire" how is no less important. means "having clouded appearance like watered silk."

Now it seems to me that light shows have become an art form of their own which not only look good in conjunction with a disco but also make an excellent backdrop for certain fairly static groups and individual singers.



SORRY to see **MIKE LENNOX** dropped by Radio One as of March 30 and replaced by **ALAN BLACK** - who's making these decisions?.....vocally, David Gregory a dead ringer for **TONY BLACKBURN**.....RM's pet medic apologies for last week's inexactitude - 'Wimoweh' was, of course, by **KARL DENVER** and not **KARL DALLAS**.

Disneyland Records has discontinued its 45rpm singles and moved into 7in. 33 1/2 rpm discs.....**BILL SHEPHERD** celebrating one year of his Circle company by signing **MEDICINE HEAD**. He's also signed **QUINTESSENCE**, **HOME** and the **PRETTY THINGS**.....format change for BBC radio's Night Ride - there will be more folk artists. First guest is **AL STEWART**, 12 to 2am all week from March 20.....**ROUNDTREE** rides again - **RICHARD**, that is, for next 'Shaft' flick, 'The Big Bamboo'.

U.S. juke box people upset over faulty singles reaching crisis peak.....**ERIC BURDON** and Far Out Productions suing **MGM** in America.....how come **LINDISFARNE** aren't on the Holy Island label?.....holiday replacements in the spring: **JIMMY YOUNG** by **DAVID** "and a very special good night to you" **HAMILTON**, **NOEL EDMUNDS** by **JOHNNY WALKER**.

In The States, 'Softly Whispering' group known as the **ENGLISH CONGREGATION** - is it really that bad?.....**JOHNNY CASH** has won the first round in a court battle to absolve himself of liability for a huge forest fire nine years ago.....**RINGO STARR** to direct a film starring **MARC BOLAN**.....**SPIRIT** back with new line-up.

JERRY LEE LEWIS paid \$3,000 for a Tennessee walking horse at a charity-run auction.....at his Music Workshop gig, **JON HENDRICKS** attracted **TOM JONES**, **JIMMY TARBUCK** and **BOBBY MOORE**.....Radio One gets a new DJ from the north called the **BARON** in four weeks.....do **SEALS & CROFTS** do a version of 'Baha'i Baha'i Love'?

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RECORD MIRROR

singles				albums			
This Week	Last Week	Weeks in Chart		This Week	Last Week	Weeks in Chart	
1	1	7	WITHOUT YOU Nilsson RCA 2165	1	3	4	PAUL SIMON CBS 69007
2	2	9	AMERICAN PIE Don McLean United Artists UP 35325	2	1	3	HARVEST Neil Young Reprise K 54005
3	4	3	BEG, STEAL OR BORROW New Seekers Polydor 2058 201	3	6	10	FOG ON THE TYNE Lindisfarne Charisma CAS 1050
4	3	8	SON OF MY FATHER Chicory Tip CBS 7737	4	2	7	NEIL REID Decca SKL 5122
5	7	5	MOTHER AND CHILD REUNION Paul Simon CBS 7793	5	8	7	NILSSON SCHMILSSON Nilsson RCA Victor SF 8242
6	9	3	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan MAM 66	6	7	11	BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS 63699
7	6	6	GOT TO BE THERE Michael Jackson Tamla Motown TMG 797	7	4	11	ELECTRIC WARRIOR T. Rex Fly HIFLY 6
8	5	4	BLUE IS THE COLOUR Chelsea Football Team Penny Farthing PEN 782	8	-	-	THICK AS A BRICK Jethro Tull Chrysalis CHR 1003
9	10	4	MEET ME ON THE CORNER Lindisfarne Charisma CB 173	9	5	11	TEASER AND THE FIRECAT Cat Stevens Island ILPS 9154
10	15	12	MOTHER OF MINE Neil Reid Decca F 13264	10	13	11	GILBERT O'SULLIVAN HIMSELF MAM 501
11	16	4	I CAN'T HELP MYSELF Donnie Elbert Avco 6105009	11	18	4	GRAVE NEW WORLD Strawbs A&M AMLH 68078
12	12	7	POPPA JOE Sweet RCA 2164	12	9	11	A NOD'S AS GOOD AS A WINK Faces Warner Bros K 56006
13	8	7	LOOK WOT YOU DUN Slade Polydor 2058 195	13	-	-	WHO WILL SAVE THE WORLD Groundhogs United Artists UAG 29237
14	11	8	STORM IN A TEA CUP Fortunes Capitol CL 15707	14	10	11	IMAGINE John Lennon/Plastic Ono Band Apple PAS 10004
15	17	6	SAY YOU DON'T MIND Colin Blunstone Epic EPC 7765	15	14	2	MILESTONES Rolling Stones Decca SKL 5098
16	13	8	DAY AFTER DAY Badfinger Apple 40	16	11	7	HENDRIX IN THE WEST Jimi Hendrix Polydor 2302 018
17	19	4	GIVE IRELAND BACK TO THE IRISH Wings Apple R 5936	17	-	-	TOP TV THEMES John Keating/London Symphony Orchestra Studio Two TWO 372
18	27	3	FLOY JOY Supremes Tamla Motown TMG 804	18	20	11	TAPESTRY Carole King A&M/Ode AMLS 2025
19	25	4	IT'S ONE OF THOSE NIGHTS Partridge Family Bell 1203	19	16	11	EVERY PICTURE TELLS A STORY Rod Stewart Mercury 6338 063
20	23	5	DESIDERATA Les Crane Warner Bros K 16119	20	21	9	CONCERT FOR BANGLA DESH George Harrison, Bob Dylan and Others Apple STCX 3385
21	30	3	HOLD YOUR HEAD UP Argent Epic EPC 7786	21	12	11	THE NEW LED ZEPPELIN ALBUM Atlantic 2401012
22	21	13	I'D LIKE TO TEACH THE WORLD TO SING New Seekers Polydor 2058 184	22	29	11	MOTOWN CHARTBUSTERS Vol 6 Various Tamla Motown STML 11191
23	22	7	FLIRT Jonathan King Decca F 13276	23	-	-	THE MOTOWN STORY Tamla Motown TMSP 1130
24	14	10	HAVE YOU SEEN HER Chi-Lites MCA MU 1146	24	24	3	CLOSE TO YOU Carpenters A&M AMLS 998
25	18	8	TELEGRAM SAM T. Rex T. Rex 101	25	23	11	JESUS CHRIST SUPERSTAR Various MCA MKPS 2011/2
26	37	3	TOO BEAUTIFUL TO LAST Engelbert Humperdinck Decca F 13281	26	-	1	ANDY WILLIAMS GREATEST HITS CBS 63920
27	29	4	THE BABY Hollies Polydor 2058199	27	17	4	THE CARPENTERS A&M AMLS 63502
28	24	10	ALL I EVER NEED IS YOU Sonny and Cher MCA MU 1145	28	15	2	AMERICAN PIE Don McLean United Artists UAS 29285
29	20	8	MY WORLD Bee Gees Polydor 2058 185	29	22	9	THAT'S THE WAY IT IS Elvis Presley RCA Victor SF 8162
30	28	13	SLEEPY SHORES Johnny Pearson Orchestra Penny Farthing PEN 778	30	-	-	BABY I'M-A-WANT YOU Bread Elektra K 42100
31	26	11	LET'S STAY TOGETHER Al Green London HL 10348	31	19	5	THE PERSUADERS John Barry CBS 64816
32	38	3	BROTHER CCS RAK 126	32	30	5	I, CAPRICORN Shirley Bassey United Artists UAS 29246
33	49	2	HEART OF GOLD Neil Young Reprise K 14140	33	38	2	SHAFT Isaac Hayes/Soundtrack Stax 2659 007
34	47	2	WHAT IS LIFE Olivia Newton-John Pye 7N 25575	34	-	1	NICELY OUT OF TUNE Lindisfarne B&C CAS 1025
35	41	13	THEME FROM THE ONEDIN LINE Vienna Philharmonic Orchestra Decca F 13259	35	47	3	GLEN CAMPBELL'S GREATEST HITS Pye 7N 45111
36	31	5	LOVING YOU AIN'T EASY Pagliaro Pye 7N 45111	36	-	1	FLEETWOOD MAC'S GREATEST HITS CBS 69011
37	32	15	THE PERSUADERS John Barry Orchestra CBS 7469	37	36	2	MORE BOB DYLAN GREATEST HITS CBS 67239
38	35	2	JESUS Cliff Richard Columbia DB 8864	38	-	1	STONES Neil Diamond Uni UNLS 121
39	34	7	DAY BY DAY Holly Sherwood Bell BLL 1182	39	31	9	AMERICA America Warner K 46093
40	36	11	HORSE WITH NO NAME America Warner Brothers K 16128	40	32	11	MEDDLER Pink Floyd Harvest SHVL 795
41	46	2	BERNADETTE Four Tops Tamla Motown TMG 803	41	45	5	MEATY, BEATY, BIG AND BOUNCY The Who Track 2406 006
42	43	13	MORNING HAS BROKEN Cat Stevens Island WIP 6121	42	-	1	EVERY GOOD BOY DESERVES FAVOUR Moody Blues Threshold THS 5
43	33	13	BRAND NEW KEY Melanie Buddah 2011 105	43	46	6	TEA FOR THE TILLERMAN Cat Stevens Island ILPS 9135
44	40	11	MOON RIVER Greyhound Trojan TR 7848	44	-	1	GOLDEN HITS OF SHIRLEY BASSEY Columbia SCX/SX 6294
45	42	16	I JUST CAN'T HELP BELIEVING Elvis Presley RCA 2158	45	-	1	WINGS WILD LIFE Wings Apple FCS 7142
46	-	-	I'M GONNA BE A COUNTRY GIRL AGAIN Buffy Sainte-Marie Vanguard VRS 35143	46	40	11	GATHER ME Melanie Buddah 2322 002
47	-	-	SMOKE GETS IN YOUR EYES Blue Haze A&M AMS 891	47	-	1	EASY RIDER Soundtrack Stateside SSL 5018
48	39	10	BABY I'M-A-WANT YOU Bread Elektra K 12033	48	33	4	LED ZEPPELIN II Led Zeppelin Atlantic 588 198
49	50	13	STAY WITH ME Faces Warner Bros K 16136	49	-	1	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Brothers K 46085
50	-	-	SWEET TALKING GUY Chiffons London HL 10271	50	-	1	PORTRAIT IN MUSIC Burt Bacharach A&M AMLS 2010

top producers

5 years ago

10 years ago

- Richard Perry
- Ed Freeman
- David Mackay
- R. Easterby/D. Champ
- Paul Simon
- Gordon Mills
- Hal Davis
- Larry Page
- Bob Johnston
- Dick Rowe/Ivor Raymonde
- Donnie Elbert
- Phil Wainman
- Chas Chandler
- Cook/Greenaway
- Rod Argent/Chris White
- George Harrison
- Paul & Linda McCartney
- Robinson/Wilson/Sawyer
- Wes Farrell
- Fred Warner/Les Crane
- Rod Argent/Chris White
- David Mackay
- Jonathan King
- Eugene Record
- Tony Visconti
- Gordon Mills
- Ron Richards
- Snuff Garrett
- Bee Gees/R. Stigwood
- KPM Prod

- 1 RELEASE ME Engelbert Humperdinck
- 2 PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles
- 3 THIS IS MY SONG Pet Clark
- 5 ON A CAROUSEL Hollies
- 4 EDELWEISS Vince Hill
- 6 - GEORGY GIRL Seekers
- 7 8 THERE'S A KIND OF HUSH Herman's Hermits
- 8 - DETROIT CITY Tom Jones
- 9 6 HERE COMES MY BABY Tremeloes
- 10 - SNOOPY vs. THE RED BARON The Royal Guardsmen

- 1 WONDERFUL LAND Shadows
- 2 TELL ME WHAT HE SAID Helen Shapiro
- 3 3 ROCK-A-HULA BABY/CAN'T HELP FALLING IN LOVE Elvis Presley
- 4 9 DREAM BABY Roy Orbison
- 5 5 LET'S TWIST AGAIN Chubby Checker
- 6 6 WIMOWEH Karl Denver
- 7 8 STRANGER ON THE SHORE Acker Bilk
- 8 4 MARCH OF THE SIAMESE CHILDREN Kenny Ball
- 9 - HOLE IN THE GROUND Bernard Cribbins
- 10 - SOFTLY AS I LEAVE YOU Matt Monroe

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SAM & DAVE
ROBERTA FLACK
BROOK BENTON
THE DRIFTERS
LITTLE SISTER
THE PERSUADERS
OTIS REDDING
DONNY HATHAWAY
THE BEGINNING OF THE END
KING CURTIS
KING FLOYD
DEDE WARWICKE



ARETHA FRANKLIN
YOUNG, GIFTED AND BLACK K40323



WILSON PICKETT
DON'T KNOCK MY LOVE K40319



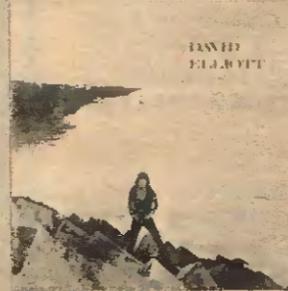
BROOK BENTON
STORYTELLER K40314



ISAAC HAYES
IN THE BEGINNING K40327



CACTUS
RESTRICTIONS K40307



DAVID ELLIOTT
DAVID ELLIOTT K40374



GORDON HASKELL
IT IS AND IT ISN'T K40311



JOHNATHAN EDWARDS
JOHNATHAN EDWARDS K40282



**JOEL SCOTT HILL, CHRIS ETHRIDGE
& JOHN BARBATA**
L.A. GETAWAY K40310



JOHN PRINE JOHN PRINE K40357



ROBERTA FLACK
QUIET FIRE K40297

T. V. Rex

A PLEA to all T. Rex fans in the Midlands. As you well know, Marc did a documentary for London TV in a series called 'Rock Of All Ages'. At present, Midland TV have no intention of showing the series up here. So if you can help with a petition, send it to ATV: Centre, Bridge Street, Birmingham, they may think again and show it. — KAREN, 55 Southbourne Road, Wolverhampton.

'Our son Marc' by his Mum and Dad



"AT LEWISHAM I cried my eyes out; with emotion really. June thought I was frightened the girls were going to get Marc, but it was just something that choked me."

The sort of feelings that any mother would have at witnessing the climax of her child's hopes and dreams, after years of watching the good and bad times. In this case it's the mother of Marc Bolan talking.

PROUD

Phyllis Feld with her husband Sidney lives in a small but comfortable ground floor flat in Putney. Husband Sidney — born in Bethnal Green — is the caretaker of the estate, and apart from receiving numerous requests from girls for his famous son's autograph, Marc's success has caused little change for him.

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talk about his son, and expresses disappointment that he never saw a previous interview he and his wife had given to a German magazine. They are both very warm and friendly people, eager to offer drinks and proud to show the cuttings they have kept of Marc's progress.

"What's happened to Marc doesn't surprise us because we saw things like he saw them," says dad. "When he was about ten we bought him a guitar for £16 and a drum kit that wasn't very expensive. I was only a motor driver, earning about £4 10s a week, because wages weren't so good generally then. Marc would sit for hours writing songs with Keith Reid from Procol Harum. All they would talk about was music and what they would do when they made it — and they both did hit it off didn't they?"

HOMELY

Mr. Feld is prepared to give most of the credit for the encouragement given to Marc to his wife Phyllis. It was while working helping his mother sell fruit from a friend's market stall that Marc came to visit the 2 P's coffee bar — where he welcomed the chance to absorb the musical developments of the time.

"A mother will do more than a father," admits Sid. "And Marc idolised my Phyllis because she worked to keep him at home."

"The way I looked at it was

if he had been at college it would have meant that I'd have had to keep him anyway," says Phyllis. "I didn't mind him being expelled from school because he didn't have any interest in it. Schooling's never bothered us, as long as you can read and write and add up!"

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Marc frequently visits his parents, and is constantly in touch with them.

"He loves to get home and relax in a chair," says dad. "He'll sit for ages just relaxing

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from the music, she looks after. She really does work hard. We've seen her at the shows doing all the things behind the scene."

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"When she first used to come home with Marc we used to think June was doing a bit of business for him, we thought she was one of the office people. He'd just say someone was coming to pick him up."

Most noticeable characteristic of both Mr. & Mrs. Feld is their obvious open-minded attitude. Their first son, Harry, now 26, works as a long-distance lorry driver, and is, they say, as different from Marc as chalk from cheese. He is tall, fair haired, an athletic looking man, with little interest in pop music — except for events concerning Marc. The contrast between their two sons could have been disconcerting to some parents, but Mr. & Mrs. Feld accept this happily.

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"I like the way Marc dresses — I only wish I'd have been born thirty years later," says Sid happily. "I admire it, it might be loud but it's good. And if people have long hair, as long as they keep it clean that's alright."

"I think he could only get away with the way he dresses doing what he's doing," added Phyllis. "When he was fourteen he was one of the smartest kids in Stoke Newington, then he went for the holey jeans with fringes and from then on he

just went way out."

"Marc's very temperamental, but we've never had to discipline him too much or say you mustn't do that," added Sid. "When he was fifteen or sixteen it might be ten o'clock at night and he'd go to the discotheque in Wardour Street. And every Saturday religiously he went with the girls from the 'Oh Boy' show to the Hackney Empire, when he was only a kid. He'd see Cliff Richard and Gene Vincent and say that's how I'll be."

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"We have always been very proud of him, and we knew he'd make it. Even if this present thing ends for him, it won't be the end. He'd make a good actor if he wanted to do that."

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WAXIE'S WORLD

SHAPELY O'Toole sat bolt upright in the bed and snapped on the Mickey Mouse lamp.

She looked at her husband; a thick bodied rock 'n' roller with a Jack Palance face — six feet tall, dark skin, with bedroom eyes — and a thatch of black hair.

"Moondog", she whispered as softly as possible. "Moondog, this is me — shapely" she said, "will you please wake up and — oh dammit — please wake up and see how big and swollen it is". He moaned softly and his peepers flickered open. "Where — where am I? Shapely? Shapely, are you here?"

Moondog O'Toole was thirty-three, and a rock 'n' roll diehard. She didn't have to ask him; she knew. His face was heavy with sweat. He could feel the perspiration oozing out of him, making his pyjama jacket cling to his armpits.

He looked at his wife: beautiful eyes, bleached uncombed hair, full lips, a heavily painted face, with a special 'let's go' sex appeal that made men buzz around her like a swarm of bees around a jar of Gale's Honey. She nibbled hungrily at the flesh on his face.

Her fingers were expert as they moved to the beer stained buttons of his pyjama jacket and unbuttoned them down to his navel. He shot her a knowing glance, and eyed the swelling fruits of her Jayne Mansfield bosom.

PAINFUL

"Let's grab some shuteye or perhaps, since we're both awake we could ... I mean, it's only 5 o'clock". She pushed the warm, moist cushion of her honied lips up to his mouth, and slid one strong, firm leg over his. "Moondog — ohh — how I love you — ahh — ohh, my darling — oh, yes — yes — Moondog, kiss me!"

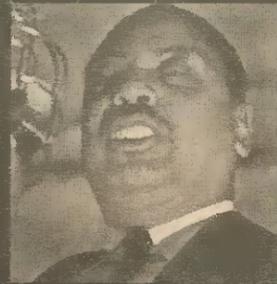
Their mouths met and ... oh, what's the use trying to tell you seasoned snoggers what took place next ...

"Don't I even get to put some Dettol on it", she said, still not moving her eyes from the swollen part of him. "No, not yet, not yet, he said, putting his bounce back on the Brylcreem scented pillow.

"Just lie still, darling, and let me have a go ..." she leaned over and pointed, "... right there, why you'd feel a lot better". He stared at her, his heart pounding erratically, feeling the gentle pressure of her left knee send tremors through his body.

"No", he said quietly. "No, I couldn't stand it. It would be too darned painful." Shapely pulled him

Shake Rattle & Rock



close, her lips touching his ear. "Moondog" — her voice grew soft and persuasive — "I wish you'd let me dab it with TCP ointment — mean, if you're going to get any relief at all — maybe ..."

He sat up and stared at himself in the wardrobe mirror. A stranger's face looked back at him. His face, His lipstick-smeared face was white and strained and the big red lump on his neck, accentuated its haggard appearance.

BOIL

"Isn't there anything I can do to stop the pain?" she asked. Moondog rummaged in the bedside cabinet; his hand hovered for a moment over a jar of Vaseline, then picked up a small yellow tin. Shapely undid the remaining buttons of his pyjama jacket, pulling the garment slowly off, then scooped up a blob of Germolene from the tin and, bending forward, she fell to smearing — brisk, circular rubbing movements — the pink antiseptic ointment on the throbbing boil that looked like a red golfball on his neck.

The gentle touch of her hand, and the soothing coolness imparted by the Germolene, made Moondog O'Toole feel much better. He flopped back, now wide awake, his head resting against the quilted headboard, his black hair caked with grease and hanging trunklike

over a pockmarked expanse of forehead.

Moondog rubbed his whiskers with his knuckles and stared at the faded posters pinned on the walls: Fats Domino At The Saville Theatre, Monday, March 27, 1967; Bill Haley At The Royal Albert Hall, Wednesday, May 1, 1968; The Rock and Roll Revival Show, Varsity Stadium, Toronto, September 13, 1969.

Moondog started to think about Big Joe Turner — a rock and blues merchant who was born sixty-one years ago ...

REMEMBER JOE TURNER? I remember Joe Turner. He's

one of those Long Long Ago blues giants who have been singing — pouring out vocal protein — so well and so unostentatiously for so many years that one simply tends to overlook him, especially while today's scruffy, bearded, long-haired louts — twitfink twiddlers — try to monopolize what's left of the Big City blues scene.

But life began for Joe Turner in Kansas City. And stories concerning his boyhood days about in blues circles: there is the one about Big Joe having to dash out the back door of a local grog-shop every time the cops called because he was performing under age — ye gawds!

Joe began his professional career at the time jazz was pop. But it was as a bartender, not as a singer. The customers at Piney Brown's 'Sunset Bar' invariably approved of the singing barkeep (with Pete Johnson, piano; and Baby Lovett, drums) and in 1938 at the age of twenty-seven, Big Joe came to the attention of one of the most important critics and blues fans of that time, John Hammond.

DIFFERENT

Hammond sensed something different in the booming voice of the young jazz and blues singer; he arranged for him (and Pete Johnson) to perform at the "Spirituals To Swing" concert at Carnegie Hall. His big-voiced vocal style received the following praise, published in the New Yorker, from Whitney Balliet, one of America's top jazz critics: "... Like many blues singers he has a tendency to slur words, so that passages are slung out like solid balls of sound. He likes long, drawn out notes and commands a beautiful sense of timing. But above all his singing is powerful and definitive; it seems as if he shoots his voice into his listeners".

But it was his 1946-47 recordings for National that made Big Joe popular. He worked on the sessions with such stellar jazz musicians as Riley Hampton, also sax; Otis

Finch, tenor sax; Ellsworth Liggett, piano; Ellsworth Perkins, electric guitar; and James Adams, drums — waxing such ear-huggers as 'Hollywood Bed', 'Miss Brown Blues', 'Sally Zu Zazz', 'Rock Of Gibraltar Blues', and his now famous 'Ooh Wee Baby Blues'. (Those of you who are slightly — and willing to fork out a few shekels — might try and pick up the Realm LPs, 'Joe Turner Sings The Blues' and 'Joe Turner: The Blues' (Vol 1).

Big Joe joined Atlantic Records in the early-50s. He is perhaps best known to rock 'n' roll lubbers for his body-shaking recordings of 'Shake Rattle And Rock', 'Flip Flop And Fly', 'Rock A While', 'Hide 'n' Seek', 'Corrine Corrine', 'Morning Noon And Night', 'Boogie Woogie Country Girl', 'Lipstick Powder And Paint', and 'Chicken And The Hawk'.

IMPORTANT

But most important of all, Turner — Big Joe, that is — has tremendous style. In this respect, only Wynonie 'Mr Blues' Harris, among the blues-shouters is one of the experience — which includes H-Bomb Ferguson, Eddie 'Cleanhead' Vinson, Roy Brown, Tiny Bradshaw, Amos Milburn, T-Bone Walker, and Jimmy Rushing — is comparable. Turner is best known for the swinging vocal gymnastics — BIFF! BANG! WALLOP! — he puts into anything he sings and this, of course, makes him a great favourite with the 30+ blues-rock brigade.

Anyone who eyeballed his film debut in 'Shake Rattle And Rock' (1956), will agree that this talented blues-shouter is one of the best. One final comment: most of his years have been spent singing the blues which more than qualifies Big Joe Turner to be called the 'Boss of the Blues'.

WOW!

Moondog looked at the clock — ten to six. He finished his fag, stubbed it, lit another and finished brushing some fag ash out of the bed — the asked: "Whatcha doing, Shapely?" She had come back from the bathroom, clad only in a black nylon Baby Doll nightie and high-heeled shoes. Every curve of her well-stacked body was revealed in the pink glow of the British Home Stores bedside lamp.

She poked her little finger into his mouth and played with a loose filling, saying, "Wow — wait till I turn the light out". Moondog rolled towards her, murmuring, "Don't bother with the switch — throw a boot at the bulb!"

ROCK! ROCK! ROCK!

Waxie's Bop Flakes

BEST news snippet last week — aside from the news of the first Rock and Roll Allstars LP — was hearing that 'Rock And Roll Is Here To Stay' is the title of Rosko's new rock and roll programme starting on Radio 1 in April (Sundays: 4 to 5pm).....The Commander Cody And His Lost Planet Airmen LP, 'Lost In The Ozone' (Paramount), is a fine example of revivalist rock and roll from America's No. 2 r-n-r band (Sha Na Na are No. 1). Tracks include 'Midnight Shift', 'Hot Rod Lincoln', and a sensational workout of 'Beat Me Daddy Eight To The Bar'.

George 'Drape Shape' Ovenden (Margate's Answer To Elvis Presley?) has sent word that Sunset have just whammed out another Eddie Cochran re-release deck. The LP, 'Cherished Memories', includes 'Skinny Jim', 'Weekend', 'C'mon Everybody', and others.....UA have just issued a nifty reread biscuit called 'Rock And Roll Is Here To Stay', that features material from Eddie Cochran, Fats Domino, Smiley Lewis, Thurston Harris, and the Ventures. Rock Of All Ages expected to sign a recording contract soon.....The interest in rock and roll at Dreamland, Margate, seems to have taken hold. (Thank to Dapper Derek Wright and Mick Tee.) Currently leading the bookings are the Rock and Roll Allstars.....'Rock And Roll Is In' says Wild Angels fan Sheila 'The Body' Bennett, "and most of it will happen with the Wild Angels and Mal Gray's Hurricane".

Fare thee well, limb-shakers.

RECORD MIRROR

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NEW ALBUM
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 THE WORLD TO SING
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 BEG STEAL OR BORROW

TOUR DATES

Kelvin Hall, Glasgow	March 27th	Victoria Hall, Stoke-on-Trent	April 5th	ABC, Hull	April 14th
Odeon, Newcastle	28th	Guildhall, Portsmouth	6th	Free Trade Hall, Manchester	15th
ABC, Huddersfield	29th	City Hall, St. Albans	7th	Empire, Liverpool	16th
Odeon, Birmingham	30th	Central Hall, Chatham	8th	Colston Hall, Bristol	17th
Grand Hall, Scarborough	31st	Winter Gardens, Bournemouth	9th	Albert Hall, Nottingham	18th
Public Hall, Preston	April 1st	Leas Cliff Hall, Folkestone	11th	The Dome, Brighton	20th
New Theatre, Oxford	2nd	Albert Hall, London	12th	ABC, Plymouth	21st
Capitol, Cardiff	3rd	Oval Hall, Sheffield	13th	ABC, Northampton	22nd

Eve, Lyn, Peter, Marty & Paul thank the readers of the Record Mirror



MARKETED BY POLYDOR

FREEDOM CHARTER FOR FESTIVALS

A CHARTER to preserve the future of open-air pop festivals, currently threatened by the Night Assemblies Bill, has been drawn up and circulated throughout Parliament and the media.

Its authors are Great Western Festivals, the company in which Lord Harlech and actor Stanley Baker are prominent directors.

BY NIGEL HUNTER

GWF's plans to hold a festival at Bishopsbourne, Kent, were recently thwarted by legal moves by local residents, and the company's proposed festival at Tollesbury in Essex on May 26 hangs in the balance for the same reason.

The GWF festival charter is designed to establish the responsibilities of festival organisers to local authorities, inhabitants and those attending the festivals, and also to establish the responsibilities of local authorities in relation to festivals, their organisers and participants.

The charter proposes that festival organisers will choose a site based on expert advice and in consultation with the local authority, and accept by legally binding contract responsibility for all costs involving water supply, sanitation, rubbish clearance, tidying of the site within one week of the festival's end, hygiene, and provide at their expense medical facilities and security services. The

charter asks that local authorities co-operate fully with the organisers in agreeing a suitable site and the servicing of it.

GWF wishes to form a National Association of Festival Organisers in conjunction with other responsible promoters to safeguard standards of pop festivals and oppose actively any promoters attempting to organise festivals without compliance with the charter's obligations.

The company maintains that this charter will protect the interests and rights of all concerned with pop festivals, including local residents, and is vastly preferable to the Night Assemblies Bill in its present form, which could effectively prevent festivals and many other activities taking place at all.

The charter in its draft form is now in the hands of MPs, including those on the committee of the Night Assemblies Bill.

Deep Purple — a new single on own label

DEEP PURPLE switch to their own Purple label distributed by EMI tomorrow (Friday) with the release of their new single 'Never Before.' And there will be 14 peak hour commercials lasting 15 seconds each on Thames TV to promote their first Purple album 'Machine Head' due for March 30 release.

The Purple label was launched by the group's management last year, and has already released several albums by new progressive acts.

Tomorrow also marks the start of Deep Purple's coast-to-coast American tour in Kansas City. Second on the bill is Buddy Miles, and the tour winds up in

Honolulu on April 23.

The group then play three Japanese dates in Osaka (May 11, 12) and Tokyo (16).

The Bee Gees are also starring in the Far East beginning on March 23 in Tokyo and ending in April 2 in Djakarta, Indonesia, on a series of dates arranged by impresario Paul Dainty.

Band for Blunstone

COLIN BLUNSTONE, whose single 'Say You Don't Mind' has entered the RM singles charts, is to form a band and go on the road. The personnel, not yet named, will include a keyboard player, guitarist, bassist and drummer, plus a string quartet for many of his appearances, now planned for the end of May. Colin has just returned from America, where his album 'One Year' is also on release, coupled with his previous U.K. single, 'Caroline Goodbye'.

New Seekers new album

THE SECOND Polydor album by the New Seekers called 'We'd Like To Teach The World To Sing' will be released on March 24, the day before they represent Britain in the Eurovision Song Contest in Edinburgh.

The LP contains the British entry 'Beg Steal Or Borrow,' plus Roy Wood's 'Songs Of Praise,' Paul Williams' 'Just An Old Fashioned Love Song,' a new version of 'Georgy Girl,' Neil Young's 'Dance

Dance Dance,' Cat Stevens' 'Changes IV,' and two songs by group members. These are 'I Can Say You're Beautiful' by Peter Doyle and 'Mystic Queen' by Marty Kristian.

SORRY!

WE REGRET that the McGuinness Flint feature, as trailed last week, has been rescheduled for inclusion in next week's Record Mirror. We apologise to our readers, for this unavoidable change caused by the continuing dispute in the printing industry.

Faces fracas

BAD WEATHER which delayed the arrival of the Faces' stage equipment in Berlin resulted in a riot at their Saturday night concert.

The group had reached the stage before they realised the equipment had not been set up, and a small part of the audience began hurling bottles and other missiles at them when they found out the act would begin late. The rest of the audience then turned on the missile throwers, and the Faces had to take refuge in their dressing room until order was restored.

Donovan on Irish tour

DONOVAN, who has spent the last few weeks in Jersey "for a rest" and to rehearse with his new band, left the Channel Islands on last Thursday bound for Ireland and a short tour.

Together with drummer Stewart Lawrence, lead guitarist Philip Donnelly, bassist Pete Cummins and electric pianist John Ryan, he has been rehearsing his old hits with the new band — which is unnamed — and also some of his new compositions.

No dates for future recordings have as yet been fixed, but "the Jersey stay has proved a valuable experiment to see how the band gets on personally and musically," said Stewart shortly before they left Jersey.

ON THE BOXES

British TV says NO to pop show

NO BRITISH TV FOR GRAND GALA LINE UP

IMAGINE a TV spectacular which ran for five hours and included such star names as The Beach Boys, Johnny Cash with wife June and Carl Perkins, The Bee Gees, Middle of the Road, the New Seekers, Gene Pitney, Rod McKuen, Charles Aznavour, Gilbert O'Sullivan and Helen Reddy!!

Too good to be true? Well not for millions of European pop fans who saw such a show, the annual Grand Gala du Disque, transmitted live from Amsterdam earlier this year.

Why no British transmission? The show, or an edited version, was offered to both UK channels — but nobody wanted to know.

Perhaps we shall get better co-operation between the various countries, and a chance to see such shows as this one when we eventually join "Le Jolly old Common Market." N'est ce pas???

AND NOW TO TURN TO THINGS BRITISH...

TUNE IN AND TURN ON

RADIO ONE: The following artists are booked to appear during week commencing Monday March 20: JIMMY YOUNG SHOW — Middle of the Road, Chicory Tip, Bruce Ruffin and Chicory Tip.

DAVE LEE TRAVIS SHOW — The New Seekers, the Elgins, Pickettywitch, and White Plains.

JOHNNIE WALKER SHOW — The Flirtations, Lou Christie, Billy Fury, and Rescue Company Number One.

TERRY WOGAN SHOW — The Fortunes, Tremeloes, the Hermits, New World, and Gilbert O'Sullivan.

SOUNDS OF THE 70's — (March 18) Deep Purple; Monday — Southern Comfort; Tuesday — Stud and Dando Shaft; Thursday — Garry Wright's Wonder Wheel; Friday — Al Stewart and if.

RADIO TWO

TONY BRANDON SHOW — Rolf Harris and Tina Charles.

NIGHTRIDE — Al Stewart, Sons and Lovers, Joseph's Colours.

RADIO LUXEMBOURG: Programme Guide for week commencing Sunday March 19:

SUNDAY: 7.0 Mark Wesley; 10.30 Bob Stewart; 1.0 Kid Jensen.

MONDAY: 7.30 Mark Wesley; 10.0 Paul Burnett; 12.0 Bob Stewart; 1.0 Kid Jensen.

TUESDAY: 7.30 Mark Wesley; 10.30 Paul Burnett; 12.0 Bob Stewart; 1.0 Kid Jensen.

WEDNESDAY: 7.30 Mark Wesley; 10.0 Paul Burnett; 12.0 Bob Stewart; 1.0 Kid Jensen.

THURSDAY: 7.30 Bob Stewart; 11.0 Paul Burnett; 1.0 Kid Jensen.

FRIDAY: 7.30 Mark Wesley; 10.0 Paul Burnett; 12.0 Bob Stewart; 1.0 John Peel; 2.0 Kid Jensen.

SATURDAY: 7.30 Mark Wesley; 10.30 Paul Burnett; 1.0 Kid Jensen.

TELEVISION

Up Country (BBC-2) March 18 — Tompall and the Glaser Brothers, Jonny Young Four, The Ambers, The Hillsideers and host George Hamilton IV Old Grey Whistle Test (BBC-2) March 21 — Judee Sill and Audience.

FUTURE HAPPENINGS

Harry Nilsson may make TV appearance during his current British visit... BBC-1 to broadcast 45 minute special of the show "Godspell" from the crypt of St. Pauls on Easter Sunday (Apr 2)... Middle of the Road record spot for the new Harlech TV Dave Cash series in Bristol on April 10... Cilla Black was added to the line up of the recently recorded Burt Bacharach/Isaac Hayes TV special. The show will now be transmitted in the late spring.

Bobby Rydell due in during April for personal appearances and TV... Cass Elliott arrives on April 8 for various radio and TV dates, including a BBC TV special for Stanley Dorfman and a guest appearance on the London Weekend TV Rolf Harris Show... Country Joe McDonald set for Old Grey Whistle Test on April 25 and records for John Peel's Radio show on May 4... Radio 1 DJ Bob Callan has his current Saturday afternoon spot extended to a fifth week (Mar 25).

Watch Out! The Baron returns to Radio-1 for four weeks in the Saturday afternoon spot from April 8. His show will again include taped inserts of his conversations with members of the public... Cilla Black set for three forthcoming TV dates. TOTP on March 16, ATV's "Saturday Variety" on March 25 and the Jimmy Tarbuck Show on April 1... Jimmy Tarbuck himself guests on David Frost's "live" Radio-2 Saturday lunchtime record show on March 18.

BBC Radio Medway's new folk programme is entitled "Folk for Folke" and goes out every Saturday at 2.30pm and is repeated the following Thursday at 5.30pm (VHF 97.0)... Gene Pitney set for the Golden Shot on March 19.

ben cree



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HI-FI CROSSWORD SOLUTION

New Ringo single

RINGO STARR's new Apple single, released tomorrow (Friday) by Apple, has been produced by George Harrison, who also plays guitar and sings on the disc.

The two songs are both Starr compositions published by his own company, Startling Music. The topside is called 'Back Off Boogaloo', and also features instrumentalists Gary Wright and Klaus Voorman and vocalists Madeline Bell and Lesley Duncan, and the flip is entitled 'Blind Man'.



ROLLING STONE Charlie Watts was met last week at Heathrow Airport by his wife Shirley and daughter Seraphina, who joined him in completing his journey from the States to their French home. Judging by the small print on the bag on the trolley which says "the world's greatest toy store", Seraphina was due for some pleasant surprises when they got home.

Fame and Price UK tour dates

GEORGIE FAME and Alan Price begin a British tour in April. Dates already set are: Festival Theatre, Corby, April 2; Palace, Redditch (2 performances) (3); Royal, St. Helens (2 perfs.) (4); Civic Hall, Barnsley (5); New Victoria, Halifax (6); Pavilion, Hemel Hempstead (7); Floral Hall, Southport (9); Forum, Billingham (2 perfs.) (11); Pavilion, Weymouth (13); Town Hall, Oakengates (14); Davenport, Stockport (16); Playhouse, Harlow (2 perfs.) (18); Lancasterian Hall, Swinton (19); Floral Pavilion, Wallasey (2 perfs.) (22); Empire Sunderland (23) and Public Hall, Barrow-in-Furness (28).

Georgie Fame is currently working on a new solo album. Fame & Price together are expected to record a new single this month.

New Mungo — new maxi

MUNGO JERRY are to release their first record by the new line-up on March 31. It is a maxi-single with over 16 minutes of playing time. The 'A' side features 'Open Up' and 'No Girl Reaction' and the 'B' side 'I Don't Wanna Go Back To School' and 'Going Back Home'. It is released on Dawn Records.

Osibisa share bill with top US names

OSIBISA WILL be sharing the limelight with some top names during their tour of America this month and next.

On March 25 they share a Miami concert bill with Don McLean and Lighthouse, and do likewise the following day at Tampa and with Lighthouse at Florida's St. Leo College on March 31.

April 2 will find them at the Anderson Theatre, New York, with Spectrum, B. B. King and Al Green, and then Osibisa fly to Puerto Rico, where they will appear in a festival with the Faces. Following this, they have dates at Knoxville, Tennessee, with Rare Earth,

Nashville with Lee Michaels, Birmingham University, Alabama, with Roberta Flack, and on April 21 and 22 they star with Humble Pie and Free at the Winterland, San Francisco. Their final U.S. date will be on May 14 at Maryland University with Richie Havens.

CHUCK, TIM UK DATES

DUE TO the closing of London's Rainbow Theatre, an alternative London date for Chuck Berry is yet to be set, according to promoter Henry Sellers, but it is expected to be confirmed for March 24.

Tim Hardin will return to Britain in May for a tour lasting from May 26 till June 17. And P. G. & E., formerly known as Pacific Gas and Electric, will open a month's European stint on May 3, including an appearance at the Bickershaw Festival on May 6.

Sutch LP and tour

SCREAMING LORD SUTCH and the Houseshakers have albums released at the beginning of April, will combine for a tour the same month, and join the Chuck Berry tour in May.

Lord Sutch is featured on an Atlantic album, 'Hands Of The Ripper' featuring such guests as Keith Moon, Victor Brox, Ritchie Blackmore, Noel Redding, Matthew Fisher and Brian Keith.

The Houseshakers' album will be titled 'Demolition Rock' and will be on the Contour label. Dates confirmed so far on the tour are: Magnet Club, Chelmsford (April 8); Quakes, Manchester (11); Thames Polytechnic (14); Fishmonger's Arms, Wood Green (15); Kingston (19); Liverpool Polytechnic (22); Dublin (25) and Cricketers, Southend (May 6).

Berry arrives in Britain on the morning of March 22, and opens in Lancaster University that evening. Other dates set are: Trentham Gardens, Nr. Stoke on Trent (23); Liverpool Stadium (25); Barbarella's, Birmingham (26), and Leeds University (28).

P. G. & E., now nine strong, will be travelling with a six-man roadie team and four tons of equipment.

They have engagements at Barbarella's, Birmingham, on May 28 and Chelsea Village, Bournemouth (30), and will also play TV and concert dates in Italy, Germany, France and Holland. CBS will release their America hit single 'Thank God For You, Baby' to coincide with the tour.

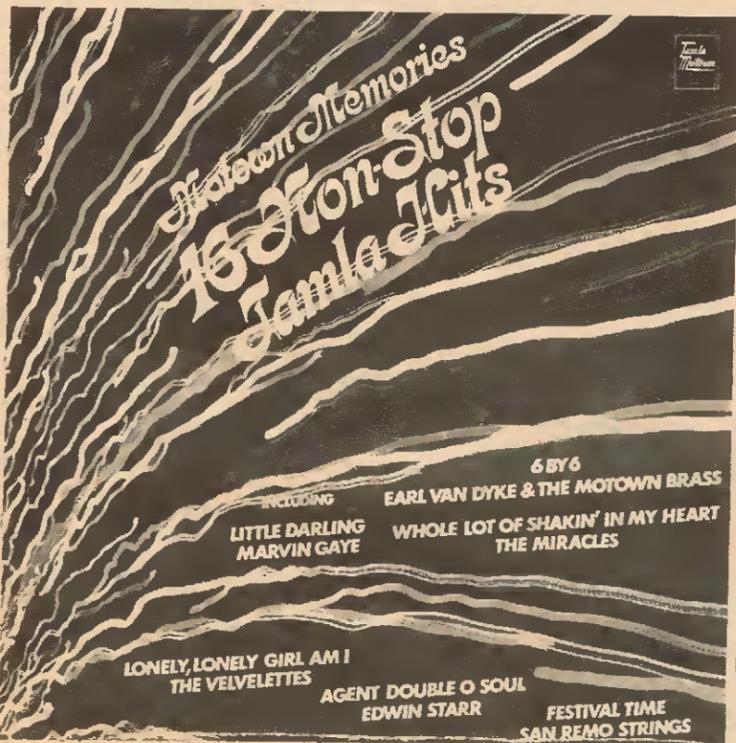
Other visits being organised by the CBS artist agency division called March Artists include a month of British and European dates by Dr. John in May and a visit during the same month by the New Riders of the Purple Sage.

Bell sign Bones Howe

BELL RECORDS in America has signed a long-term exclusive production agreement with veteran producer Bones Howe. Howe was responsible for hit singles and albums by artists such as Elvis Presley, the Association, the Turtles, Johnny Rivers, Barry McGuire, Henry Mancini and all the Mamas & Papas hits (with Lou Adler). He is currently producer of the 5th Dimension and will be adding artists to the Bell label from his own company, Mr. Bones Productions, Inc.

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MARCH 16-22

COLLEGE EVENTS

MARCH 16
Kingston - Polytechnic,
Penrhyn Road, Kingston
THIRD EAR BAND

Liverpool University
JEFF BECK GROUP & HEAVEN

University of Essex,
Colchester
AMON DUUL II

MARCH 17
City University
Entertainments,
Northampton Square, E.C.1.
BARCLAY JAMES HARVEST & TREES

London College of
Furniture, 41/71
Commercial Road, E.1.
JOHN MARTYN, SARAH GORDON & BONDAGE

Polytechnic, Newcastle-upon-Tyne,
MUNGO JERRY & JERICHO

Kingston Polytechnic,
Penrhyn Road, Kingston
CAPABILITY BROWN

Luton College, Park Square,
Luton
SLADE & FLASH & GOTHIC HORIZON

Royal Holloway College,
Egham, Surrey
EAST OF EDEN

Polytechnic of Central
London, 115 New
Cavendish Street, W.1.
STEELEYE SPAN

MARCH 18
Waltham Forest Technical
College, Forest Road, E.17.
JEFF BECK GROUP & HEAVEN

Kingston Polytechnic,
Penrhyn Road, Kingston
BARCLAY JAMES HARVEST & PLUTO

King's Lynn Corn Exchange
SLADE

Spring at Imperial College,
'Great Hall'
COUNTRY JOE

University of Essex,
Colchester
GRIMMS & SURPRISE LOONIST

THURSDAY

Marquee, 90 Wardour
Street, W.1.
STACKRIDGE & WISPER

Torrington, 811 High Road,
N.12.
RONNIE SCOTT TRIO

Fox at the Toby Jug, 1
Hook Rise South, Tolworth
STATUS QUO

Ronnie Scott's, 47 Frith
Street, W.1.

CHICO HAMILTON QRT. & BLOSSOM DEARIE TRIO

Reading Town Hall
BARCLAY JAMES HARVEST

Wolverhampton Civic Hall
HEADS HANDS & FEET & PATTO

Floral Hall, Southport
JACQUES LOUSSIER TRIO

FRIDAY

Ronnie Scott's, 47 Frith
Street, W.1.
THAD JONES/MEL LEWIS ORCHESTRA

Upstairs at Ronnies, 47
Frith Street, W.1.
LES FLAMBEAUX

Town Hall, Birmingham
DAVID BOWIE & MISTER CRISP

Sheffield City Hall
HEADS HANDS & FEET & PATTO

Fairfield Hall, Croydon
JACQUES LOUSSIER TRIO

SATURDAY

Civic Centre, Whitchurch
MUNGO JERRY & JERICHO

Upstairs at Ronnie's, 47
Frith Street, W.1.
WILD LIFE

Central Hall, Chatham
JACQUES LOUSSIER TRIO

SUNDAY

Torrington, 811 High Road,
N.12.
LEE RIDERS

Roundhouse, Chalk Farm
JEFF BECK GROUP & HEAVEN

Fairfield Hall, Croydon
HEADS HANDS & FEET & PATTO

Playhouse, Harlow
JACQUES LOUSSIER TRIO

MONDAY

Town Hall, Guildford
JACQUES LOUSSIER TRIO

TUESDAY

Colston Hall, Bristol
JACQUES LOUSSIER TRIO

WEDNESDAY

Cardiff City Hall
JACQUES LOUSSIER TRIO

TAPE AND HI-FI INFO



SLADE: lively and well-balanced

Slade, Savoy and Seekers software

NOW BACK in full giving swing after the gloomy power cuts, the new tape releases are abundant. To sample just a few, I shall take a look at the pop albums now just available in the shops. From Polydor, cassette 3170053 "Slade Alive" by Slade.

As one of the most enterprising of groups, Slade with two big hits already behind them, release their first LP from Polydor. The distinctive sound that these boys produce has already created a vast fan following. The fact the boys themselves are all young and seem to put across in their music a youthful feeling, goes a long way towards their popularity. The album featuring tracks like 'Hear Me Calling', 'I'm Like A Shot From My Gun', 'Darling Be Home Soon', 'Know Who You Are' and 'Keep on Rocking', among others represent a lively and well balanced programme of music with universal appeal. I rate this as one of the big ones.

Again on Polydor, cassette 3170054 'We'd Like To Teach The World To Sing', The New Seekers. There is very little I can say about this group that has not already been said. As the chosen group to represent England in the Eurovision Song Contest, their TV commercial smash hit is still in the charts. This latest offering on tape should be another success. Featuring tracks such as 'I'd Like To Teach The World To Sing', 'Georgie Girl', 'Ticket To Ride', 'Beg, Steal or Borrow', 'Just An Old-fashioned Love Song' and 'Songs of Praise'. A worthy entry into the March new tape scene.

Polydor, cassette 3116021, 'Garden In The City' by Melanie. Another chartbuster, Melanie performing in her usual professional manner, has turned out a delightful album. Tracks include 'Garden In The City' as the title suggests 'Love In My Mind', 'We Don't Know Where We're Going', 'Lay Baby Lay', 'Jigsaw Puzzle', 'Somebody Loves Me' and 'People In The Front Row'. An exciting singer and an exciting recording - well done Melanie.

Over to Decca with Savoy Brown, 'Hellbound Train' cassette TXC.107, Cartridge ETXC.107. On their tour with Chicken Shack, Savoy Brown has gone down fantastically well. They've played to full houses up and down the country causing the audiences to stomp and shout for more. This album is much "tighter" than their previous product and is extremely funky. It should have much wider appeal than their previous recordings. Make sure you don't miss this one. Tracks include 'Doin' Fine Lost and Lonely Child', 'I'll Make Everything Alright', 'If I Could See An End', 'I'll Make You Happy' and the title track, 'Hellbound Train'.

Again on Decca, 'The World of TV Themes' by various artists and orchestras, including such tracks as 'The Onedin Line',

'Family At War', 'Maggie', 'Going For A Song', 'The Sky At Night', 'Personal Cinema' and 'The Flaxton Boys'. Hot on the heels of the LP which is sure to sell in enormous quantities. All the current and past successes are here - many of them are the original versions.

EMI-MGM present a Ken Russell production 'The Boyfriend', cassette TC SCVA9251 cartridge 8XSCXA 9251, featuring the music from the original soundtrack of the film just recently released in London, starring Twiggy and Christopher Gable. The album features the overture, 'The Boyfriend' and other now well known numbers like 'I Could Be Happy With You', 'You Are My Lucky Star', 'It's Never Too Late To Fall In Love', 'A Room In Bloomsbury', 'All I Do Is Dream Of You', 'Won't You Charleston With Me' to bring back that 20's beat. A great recording for you show music collectors.

Another release from EMI, again a sound track from a successful film. 'Song Of Norway', cassette TCSPB 1017, cartridge 8XSPB 1017, starring Christina Scholler, Florence Henderson and Harry Secombe, amongst others. This album will give you a permanent record of the wonderful film released in London late last year. Containing the Piano Concerto at the start and finish of the album, the tracks include the theme song which will transport you back to the cinema if you were one of the lucky ones to see this film. A personal favourite of mine, which should appeal to all show and film music lovers.

RCA announce Buffy Sainte-Marie, 'Fine Fleet and Candle Light', cassette VK9250, cartridge V879250. Another great album from Buffy released on the 3rd of March in the company of 'I'm Gonna Be A Country Girl Again', cassette VK79280, cartridge V879280. This second cassette contains the title track which is Buffy's latest single release and the two albums are sure to be great successes with most tape fans. In my view a superb artist of whom we shall hear a great deal more in the not too distant future.

A hot tip from RCA this week, the Nilsson Schmilsson album will be available shortly. I gather it's been delayed slightly by the recent power problems that have bugged all of us: but more details on this when available.

New March releases from Precision Tapes - Tod McKuen, Carolyn Hester, Django Reinhardt, country and western singer Lee Conway and Ike and Tina Turner are among some of the artists.

They are all on Ember label and the list includes Rod McKuen's 'Got To Roam', 'Applewood Memoirs' by Lee Conway, Carolyn Hester 'Thursday's Child Has Far To Go', Django Reinhardt 'Gypsy of Jazz' and 'R. & B. Explosion' which features Ike and Tina Turner, Buster Brown, Gladys, Knight and the Pips, Maxine Brown and Aaron Neville.

BARRY O'KEEF

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RECORD MIRROR

Solving the Desiderata mystery

THERE IS one helluva mystery over 'Desiderata', that current chart chant. In Latin, "Desiderata" means "things to be desired", and it's desirable that we try to get the story right.

For a start, it looks like the claim that the piece is 2,000 years old is just so much fantasy. And the more widespread theory that this collection of precepts was found in the vaults of Old St. Paul's Church, Baltimore, Maryland, is also not on.

The experts figure it this way. It was written by poet, author and lawyer Max Ehrmann in 1927. He died in 1945, left the rights to his wife who also died after including it in a volume of his works which passed over to an American publishing firm. A rector at Old St. Paul's liked the message and included it in a mimeographed hand-out for parishioners in 1956, along with the date of the church's founding - 1692. Later, people connected

"Desiderata" with that date by accident.

Then it became popular in all sorts of ways... scrolls, cards, books, plaques and was referred to as the Baltimore Prayer.

But it's only fair to give credit to the poet from Terre Haute, Indiana, who never made enough money as a writer - and died without realising how popular his work would become.

Lock'n'loll

IF YOU think that that bopping music that Waxie Maxie writes about every week is just a Western phenomenon, you should think again. I can tell you that in Hong Kong, for example, they also dig people like Little Lichard, Chuck Belly and Jelly Lee Lewis. The source of this information is Bill Williams of the Lock and Loll All stars who recently played a couple of gigs in Hong Kong.

"We got a rave response in the Hong Kong clubs," says Bill, "just as good as in Europe. The people there are really westernised and they buy our records. We even saw

about 25 Teddy boys in Hong Kong." And whereas you might think that there would be English restaurants springing up all over the place in Hong Kong, in fact there are still a few Chinese restaurants left. Seems they haven't all been exported to Gerrard Street, W.1.

"The food is great," says Bill. "Shark's fin soup, sweet and sour pork - better than in London." And that, apparently, goes just as well for the food in Communist China, where Bill and the boys also played two gigs - the first British pop band to play there in the history of the people's Republic. Next week you can read all about it in Record Mirror.

Boot clan

THE FOLLOWING professional footballers share an enthusiasm for the recordings of Frank Sinatra and Tony Bennett: David Webb, Geoff Hurst, Alan Hudson, Terry Venables, Rodney Marsh, Alan Ball and Terry Mancini.

So they've decided to launch themselves as The Clan, which is a kind of

London-based follow-up to the organisation which originally featured a Mr. Sinatra, a Mr. Martin and a Mr. Davis (Junior).

What's more they are to make a vocal album for producer Larry Page... he organised the 'Blue Is The Colour' single for Chelsea. Oddly enough, QPR's Venables was once offered a professional singing job by Joe Loss

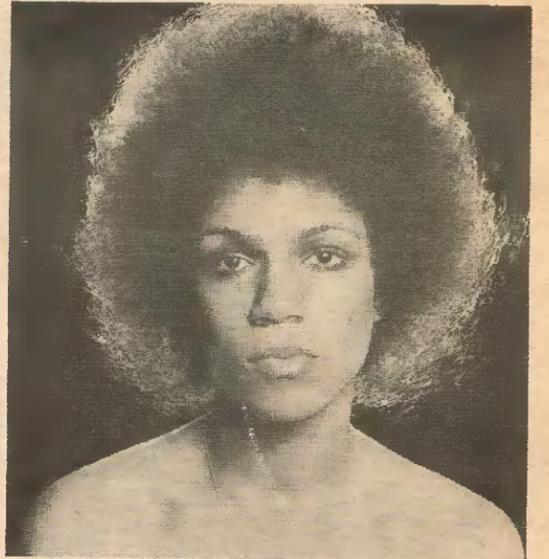
Shannon step

DEL SHANNON returns to Britain early May for cabaret dates. In the meantime, the Del Shannon Appreciation Society has had to be replaced by the Del Shannon Information Service. The Inf set-up, like the App scene, will be handled by Graham "Bill" Wootton, 21 Durban Road, London, E.17. But in place of regular magazines, a newsletter will be sent to members when needed. "A step backwards... but better than no step at all", says "Bill".

Keeping up with



JONES



GIRL OF THE WEEK department: This is Maxine Nightingale, and she'll be out front singing when the Cyril Stapleton Show Band rolls again as from the Fairfield Hall, Croydon, on April 6. Both Frank Sinatra and Nat King Cole make their first U.K. broadcasts with Cyril's band. The 20-piece line-up also includes one Cliff Townshend, saxophonist... and the father of the Who's master-mind Pete. Cyril tells me: "We'll be turning back the clock twenty years to revive interest in Britain's be bands".



GERRY MONROE may not be everybody's vocal cuppa, but at least he's different... and quite definitely his current international fame has not affected his amiable modesty. He'll be making his Australian debut in April; is back from four weeks in Rhodesia; has discs in the charts all over the place.

Belly laugh

LUGUBRIOUS - that's the word I was looking for to describe Les Dawson. This off-beat comic, a tremendous fan of the big-band sound of yesterday, is out with a single, 'Promise Me', on Decca. Seems no self-respecting comedian can afford to be without a ballad-singing disc contract these days.

But what, I wondered, was the kind of gag which makes Les Dawson laugh. He pondered for a moment. Then said: "I won't say my dad was Lazy but on the Jarrow Hunger march he was the only one singing!"

I think it's very funny. But nobody else does. Unless it's the way I'm telling it...

Berry

WAY BACK in the 1964 era, a guy named Mike Berry was in the charts with things like 'Tribute To Buddy Holly' and 'Don't You Think It's Time'. He came in for a lot of stick, predictably, for allegedly "cashing in" on the Holly thing... Holly, Berry, get it?

Anyway, since then Mike has been working as a male model and also has his own motor-tuning business. Now he's making a vocal comeback on the York label, with 'Going Down To Virginia'. I wish him well.

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