

**BOLAN IN ACTION - PHOTO SPECTACULAR**

A Billboard Publication

# RECORD MIRROR

APRIL 1, 1972

6p



**inside:  
8 PAGE  
COUNTRY  
EXTRA**

**RANDY NEWMAN  
THE MISFIT'S  
POET**

**MICHAEL JACKSON** hits the Top 10 with his solo single "Got To Be There". And there's an LP on the way from the 12-year-old star of the Jackson Five.

# Mirrormail



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

## Don't knock David!

HAS Lorraine Willcock (March 11) never said she disliked or disagreed with something and then tried it? — GLENNIS MURCOTT, 56 Castle St., Walsall WS8 7PY.

... David wore a jumper, denim trousers and his furry boots on Nation Wide. And remember when David was struggling to make a career out of acting nobody helped him did they? He helped himself and made his name stand out — it is only recently that his fans have (maybe) given him a little more

encouragement, — but he doesn't owe us anything. — JOANNE SLATER, SUZANNE HERBERT, GILLIAN PULLEN, DAWN MARTIN, and SOPHIE CLARK, 63 Huntingfield Rd., Putney, S.W.15.

... David pays us back by bothering to sing for us and putting up with unloyal fans like Lorraine. Never mind we still love you David. — SUE CLARKE and ELIZABETH WAY and ELIZABETH RISEBOURGH, The Roseberry Hotel, Sea Rd., Felixstowe.



Does the BBC ban of Wings' 'Irish' raise the question of

# Freedom of Song?

## Trite

SURELY we are all tired of the trite nonsense that all too often fills your letters page. 'Bolan is rubbish' in one letter and 'Bolan the Incomparable' in the next is an all too familiar format — and the same applies for any group or singer. Are none of your readers capable of an objective viewpoint?

Whether they finally decide yea or nay is unimportant, the judgements they make on the way to that decision are what makes for good reading. Come on the 'silent majority' of RM readers — prove that you do think about the merit of the music you listen to and don't allow such banality to mar such an otherwise excellent paper. — BARRIE WOODCOCK, 17 Churchview Road, Twickenham TW2 5BT.

VAL: We always welcome letters that present a new, or at least well thought out viewpoint, Barrie, rather than as you say simply presenting a surface opinion, without qualifying or in any way clarifying that — briefly where possible. But basically the quality of the letters page must inevitably rest with the readers; I look forward to receiving more letters from you on other subjects!

## Sweet tooth

I HAVE never been gladder in my life than the time I saw the Sweet on the front page of one

of your last issues of RM. I am also very glad that RM have had the sense to award this great group with a gold disc for their hit single 'Co Co'.

To me they seem to be the most under-estimated group in Britain. Could you please print the address and info about the Sweet's fan club. — JEFFREY NIMMO, 208 New City Rd., Cowcaddens, Glasgow C.4.

VAL: In fact it was the public through buying Sweet's 'Co Co' single who created the million seller, for which we were glad to present a gold disc. Jeff. The address for Sweet's fan club is c/o Christine Wood, 17 Cromford Rd., Wandsworth, S.W.18.

## Europop

AFTER A dozen hits in Holland and many other countries around the world, including USA, Japan, South America, New Zealand, Africa and South America, that amazing band Shocking Blue look poised to smash the top fifty with 'Out of Sight, Out of Mind'.

But is it really worth the record company Polydor, bothering to release it, Radio One and Luxembourg will no doubt ignore it. And record shops of course will not stock it no matter how many people ask for it.

Countless other foreign releases meet with the same fate here. Isn't it about time the BBC and record shops woke up to

the vast potential hit makers on the Continent. — ROSS DAVIES (DJ), Brooklin, Fitzroy Street, Hull.

## Superboot

I THINK Jonathan King is right to say footballers will take the place of our so-called superstars. Why? Because the average superstar might be seen once or twice on television, if he has a record in the charts, and if he does a tour of the country (in other words appearing at 15-20 big towns), and you're lucky enough to live near you might see him.

But footballers can be seen at least once a week — and instead of waiting for the excitement of a record getting to number one, you can watch your footballer waiting for him to score, and for the team to win. And most footballers now are as good looking as superstars in pop. I know I'll be shouting on Ayr United's Joe Filippi, Alex McGregor and Davy Robertson. — LENA HAMILTON, 12 Kingswell Avenue, Kilmarnock, Ayrshire, KA3 2EZ.

## Roy's song

ME AND PETER JONES — that's two of us who plumped for Roy Wood's tune in the Eurovision eliminator. Wonder how he feels? Perhaps not humiliated, but a little saddened. I hope he releases it as his next solo single. — PHILIP FOX, 27 Heathdale Ave., Burkbly, Huddersfield.

WITH THE BBC still refusing to play 'Give Ireland Back To The Irish' by Wings, even though it has now made the Top Twenty, I think it is time that their motives behind this ban were queried.

They say they will not play the record as it is a political statement. However, is their attitude any the less of a political statement?

What the BBC are really saying is that this song is contrary to the view they think should be expressed and therefore they will not play it.

Whether or not you agree with the sentiments of this record, we are supposed to be living in a free, democratic country, and that means freedom to speak, sing and play any song we choose without any interference from self-appointed censors. — IAN ABRAHAM, 305 Halfway Street, Sidcup, Kent. DA15 8DP.

but not everyone agrees with Paul

WHAT A shrewd fellow



WINGS: a complete ban by the BBC and the GPO... in a 'free democratic country'.

Paul McCartney is! After a dismal chart rating with his last single 'Back Seat Of My Car' he has now recorded a number which he knew would be banned. The gimmick value of 'Give Ireland Back To The Irish' should be sufficient to give Wings a top five hit, but doesn't the music matter to Paul and his friends anymore? — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35 7LU.

SO MCCARTNEY has been banned for his new record and a good thing too. I would have thought he'd made enough money without cashing in on other people's mishaps. If he knows so much about Ireland let him join the army for six months and see if he still holds the same beliefs. We've done

two years out there and earned every penny we got.

I wonder if McCartney can say the same? — 24089357 L/Cpl. BARKER, ACC Atchd, 1st Royal Anglians, Salamanga Bks, BFPO 53.

## Bootlegs

AS THERE have been so many football songs recently, how about these suggestions for certain teams: 'Ride A White Swansea', 'Leicester Me, Leicester You, Leicester Day', 'Chestnut Mare', 'Torquayloshe Man', 'Something's Burnley', 'Cowdenbeath the Blanket Go', 'The Millwalls Of Your Mind', 'The Witch Queen Of Park Rangers', 'Hull In The Ground', 'This Old Heart of Midlothian', 'Cambridge Over Troubled Watford', 'Frozen Orient Juice', 'We Can Workington Out',

'Look Wot You Dundee' and 'Hey Girl Don't Rotherham'. — STUART J. ASHBY, 68 The Drive, Shoreham By Sea, Sussex.

## Tom hop

AS AN avid follower and admirer of Tom Jones, since I first saw him sing 'Chills and Fever' on 'Thank Your Lucky Stars', I have rated him as one of the most versatile and dynamic singers in this country and a great musical talent.

So in appreciation of him in the near future I will be planning to hold a Tom Jones social and dance using full disco sound equipment.

All Tom Jones fans interested in attending, please write for details. — STEPHEN FRANZ MALY, 139 St. Pancras Way, Camden Town, London N.W.1.

# RECORD MIRROR

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RANDY Newman wrote 'Simon Smith and the Amazing Dancing Bear' and if that is all you know about him, it is not enough.

He is one of those contemporary American composers like Nilsson who have much of their work sung and often bastardised by other artists like Jack Jones who did a sort of musical job on 'Love Story'.

You really have to hear Randy Newman sing his songs to appreciate his songs to appreciate just what his intentions are and how often those lyrics are imbued with kind of compassionate but twisted irony which he delivers so effectively with a deadpan face and apposite piano style. For example 'Lonely At The Top' sung by Sinatra for whom it was written is the kind of 'you can't buy love' number Frank would have you believe. Sung by Newman it becomes a musical satire as it was intended.

"Barbra Streisand told me she wanted to do that song but was frightened that everyone would take her seriously." Randy told me during an interview at his London Hotel from which I am still recovering. If I have met a more amusing subject in ten years of interviewing music people I can't remember it and the irony of that is that his humour is so often impossible to relay due to his unique delivery and timing.

When I met Randy he was installed in the Savoy Hotel where he was proud of his reputation for good conduct although he revealed that his dignity has been somewhat hurt by an incident during his last stay:

"I've really been very well looked after here and I've tried to keep up appearances", he said. "After an unblemished record during my last stay I was making my way out of the lobby to a car which was taking me to the airport and a 'bellboy' came running up to me with a pair of dirty underpants and a sock I'd left in the room. I got in that car so fast ...

## 'I really try to be fashionable' he sighed

"They are amazingly efficient here though. I left a tee shirt here on my last visit - an orange tee shirt with mushrooms on it. I come back a year later and the first thing sent up to my room is my orange tee shirt - wanna see it?" I declined gracefully.

Randy sturdily maintains that he is really trying very hard to be a super star although he is constantly foiled by his tendency to look like a worn-out John Lennon.

"I really try to be fashionable", he signed. "Really I get the clothes and the hair together and I try to be like Mick Jagger but it all falls apart. Once I recorded a number called 'Last Night I Had A Dream' which I was convinced would make me a rock and



RANDY NEWMAN with ALAN PRICE; showing a younger(?) and less fashionable Randy. Alan was one of the first artists to pick up on the Newman songbook 'Tickle Me' and 'Simon Smith'.

# Will Randy ever be a superstar?

of hurting anyone's feelings. I performed it once at a Catholic University, 'Notre Dame', Indiana and didn't get struck down once. I guess if I didn't get struck down there I'm not going to get stuck down anywhere!

"People listen to 'Maybe I'm Doing It Wrong' and they immediately conclude 'Oh it's about fucking' but I'm really trying to say something broader. A lot of my songs are like that.

"'Love Story' is a very straightforward story but I'm really just trying to point out that people don't have to have such meagre aspirations. 'Linda' is like that too, just about a some young kid who is just too lazy to get out of the way of the beach truck.

"I'm really not trying to intellectually browbeat anyone. My songs are often just cartoons, pictures about people who are often misfits. It's the misfit who interests me more than the guy who has it altogether.

## 'Mick didn't ring ... again'

"I did the Engelbert Humperdinck show here - I actually got to like his voice by the end of the show. I mean he was bending notes effectively better than a lot of so-called professionals back in LA. He really has quite a good voice, but the audience there is something else. I sang 'Simon Smith' and everyone politely clapped so I said 'Here's another one's that mildly amusing'."

At this point Randy received a card from the estimable Derek Taylor at Kinney Records which congratulated him on his previous night's performance with the words 'Not since Jolson'. Mr Newman ventured a smile which reached his eyes if not his lips.

"Mick didn't ring ... again", he said philosophically. "Nor did the Queen", he added disappointedly. Randy revealed that he and Jack Neitsche were the Rolling Stones on 'The Performance' album and left it at that.

Randy confesses himself inadequate to the task of becoming a pop star and that maybe he didn't look the part. His father who is a doctor in LA and often called out to give aid to those exhausted and suffering elements of the rock business is wont to remind Randy that he just

does not look the part.

"However", said Randy. "Recently he was called out to see Rod Stewart and after seeing him in the flesh he said he felt better about me being in the business."

Lurking attractively in the background during the interview was Randy's German wife Rosevita who proved splendidly immune to her husband's unveiled insults. Apparently she had reached a similar conclusion to that of some of Randy's critics who maintain he means everything he says but some things he means more than others.

"If you're going to be my answer to Yoko you've just got to act more socially aware", he chastised her. "We've got to work up this hate thing. First of all I want to advocate that everyone under five feet eleven inches should be painfully eliminated from the genetic pool - Paul Simon's too short to be worth a shit anyway!

"Y'know I went on a radio show in California and proposed that policy and the DJ wouldn't take me seriously. Then he asked me how I felt about the imminent nuclear test in the area and I told him I was looking forward to the show. He said, 'But what about the seals?'

## 'Bacharach scared me worse than Vietnam'

Mrs Newman revealed to me for some obscure reason that Randy and his friends had once put her feet in an oven while she was asleep - Mr Newman did not deny this. Mr Newman further declared that his one ambition in life was to be a



RANDY NEWMAN: why did he put his wife's feet in the oven while she was asleep?

conductor and that he would make a 'fucking good conductor!'

"Just give me that stick and let me get at 'em", he affirmed pausing to enquire. "D'you ever see Burt Bacharach conduct. I have. He scared the shit out of me man. Scared me worse than Vietnam!"

Mr Newman than gave a passing good imitation of Mr Bacharach at work in which it appears there is a great deal of gesticulating of Hitlerian type and much arm waving and pointing.

"You know why he has all those little tinkling saxophones on his records", revealed Mr Newman. "It's because they are all scared

shitless - they're constipated men."

I think it was at this point that I fell off my chair with laughing or it might have been shortly after Mr Newman's next revelation that he was shortly to be given 'the Father of the Year award' because just before leaving home he had sneaked downstairs in the middle of the night and drunk the entire bottle of his baby's cough mixture because he could not sleep!

Not since Al Bowlly sung 'My Canary's Got Circle's Under His Eyes' in fact.

James Craig

# HUNT LUNT & CUNNINGHAM MEANWHILE BACK IN THE FOREST

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RECORDS

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WAXIE'S WORLD

BY MAX NEEDHAM

# 'What about Feathers, you tag-happy rockers?'

YOO-HOO, CATS, this is me — drape-jacketed Waxie Maxie. Now y'awl, I gotta tellya this is gonna be another frantic, free-for-all, gloves-off gabfest for thickear rock-era veterans, who clout damn-fool disbelievers — plugged-in progressive whatchamacallits — with wallops to the nose and throat — whummp! whummp! whummp! — and bash squealing skinheads with oak clubs! Wanna hear it?

Okay, I hollar at you, One:— "If you've been poisoned by over-amplified horse-manure music, you must call a vet". Then, I yell, Two:— "While you are waiting for the medic to take a looksee, you can, however, swivel bloodshot peepers towards this week's OXO-laden



CHARLIE FEATHERS

humdinger". Lastly, I blink owlishly and bawl at you, Three:— "If, after scanning this far, you figure you can forget about today's brain-strain, brow-furrowing claptrap musicians — mod meatballs — you should cut the malarky and deal yourself in".

You and me — we're gonna have ourselves a ballsy time. Take off your knee-length jackets and,

Gaffer — give me a full page. Oh Lordy, Lordy! I wanna get a real gas groove going. Come on, you rock soljahs, this is "Waxie's World". Ready? I'll clamber inside the cockpit of the Remington and be off — whee, whoo, whoopee-eeee!

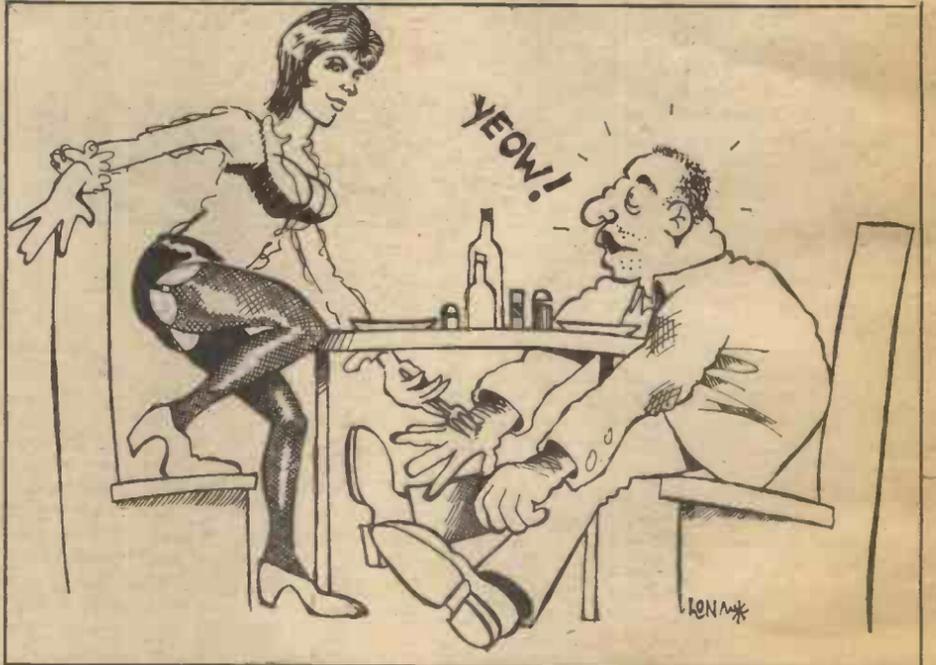
JUDY McBAIN, a pert, firm-breasted, little brunette had marble-firm hips, slim buttocks, and a reputation for being wild. She was one of those girls who always showed too much cleavage of her large chest. Judy wore a transparent blouse, black bra, and a tight, slit skirt that showed a lot of her soft brown thighs and well shaped legs. She parked the van, cut the engine, got out, and walked slowly towards the door of Wally's Hot Bun Transport Cafe. Inside, she found herself amongst a crowd of greasers.

She told the waitress, "I'm Judy McBain — Biff Croaker is meeting me here." She glanced at the Hell's Angel at the next table. He really was a tasty looking geezer, so bloody sexy, she was thinking. He appeared to be arguing with a short-haired youth. The Ton-Up Ted was leaning towards the young teenager, shouting loudly, his black gloved finger stabbing the kid in the chest. "Tags, labels; the R&R Movement has always been tag-happy. Everybody has to be slotted, has to fit in certain musical pockets — bah, baloney! I mean, how often have you heard it said, or said yourself: 'Who was the greatest rock 'n' roller?'. Nowadays, most Ton-up Teds like to load all their r-n-r eggs in the Lewis-Cochran musical egg-basket.

"Much as I dig those two ding-dong daddios of rock and roll, I find one particular artist does seem to get neglected — Charlie (Arthur) Feathers. I, for one, do not think we hear enough of this truly fantastic entertainer, whose disks hit CF-addicts like a salvo of mulekicks to the head! I kid you not, pal".

## DEBUT

"CHARLIE FEATHERS, although born in Mississippi, (Holly Springs, June 12, 1932) has made his home (with his wife, Rosemary, and children, Wanda Rose, Charles, and Ricky) in Memphis, Tennessee. He has been playing rhythm guitar, singing, and writing songs — 'Peepin' Eyes,' 'Tongue Tied Jill' etc — with impressive facility since he was 12. He made his debut in 1954, he was 22, and the place was Florence, Alabama. Charlie



Feathers was, with Carl Perkins, Sonny Burgess, and later Eddie Bond, a leading pioneer figure in the birth of 'rock-a-billy' music.

He made his first professional TV appearance (singing 'Tongue Tied Jill') with Wink Martindale, on a show called 'Dance Party', for Channel 13, Memphis TV. At that moment another Hell's Angel schlepped into the cafe; a tall, mean-looking bike-boy with an Edward G. Robinson face, with black eyes and a mop of thick, curly black hair. He wore black leather gloves on his hands, and like the first Hell's Angel, he wore a studded leather jacket with a Nazi emblem on the back.

## SQUIRMED

"Can I quiz you two cats about Charlie Feathers?" he asked. The youngster squirmed uncomfortably. "Well — I guess so". The good-looking Hell's Angel grunted. It was going to be a difficult quiz. He couldn't extricate himself. It went like this: Q. When and what did he record for the 'Flip' label? — A. 'Peepin' Eyes,' 'I've Been Deceived' — 1954. Q. Where and when did he appear on the same bill as Eddie Bond, Jerry Lee Lewis, and Billy Lee Riley? — A. Ellis Auditorium, Memphis, April, 1957. Q. Which record company did he record for after leaving Sun? — A. Saul and Lester Bihari's Meteor Records. Q. Name at least three of his songs that were recorded by other artists? — A. 'Loving Lil,' 'Running Away,' and 'How Come You Do Me Like You Do'.

Q. Name four of the tracks he cut for King Records? — A. 'Nobody's Woman,' 'One Hand Loose,' 'Bottle To The Baby,' 'When

You Come Around'. Q. What are his parents names? — A. Leonard and Lucy Feathers. Q. Which label did he record for after King? — A. Kay Records. Q. Did he record for any other labels? — A. Yes. Memphis — 'Wild Wild Party'; Walmary — 'South Of Chicago'; Holiday Inn — 'Deep Elm Blues'. Q. What was the name he recorded under for Walmary Records? — A. Charlie Morgan. Q. What is Sun 231? — A. 'Defrost Your Heart' c/w 'Wedding Gown Of White'. Q. He recorded 'Why Don't You' (Kay) with Jody Chastain, Jerry Hoffman, and —? A. Ramon Mauphin.

Q. Name the first radio station he broadcast for? — A. WMPs Radio, Memphis. Q. How many tracks did he cut for King Records? — A. Eight. Q. How many brothers and sisters does he have? — A. Six brothers and one sister. Q. Who co-wrote 'Dinky John' with Charlie? — A. Quinton Claunch. Q. When did he record for King Record? — A. 1957/58. Q. What is King 5043? — A. 'Too Much Alike' c/w 'When You Come Around'. Q. When was he in hospital for one year? — A. 1953. Q. His 'I Forgot To Remember To Forget' w/ monster hit for which ar — A. Elvis Presley

## GORILLA

FROM WHERE she sat with a gorilla of a truck driver — ham-thighed and ox-like through chest and shoulders — squeezing her left kneecap, Judy caught an occasional glimpse of the dishy Hell's Angel as he sat with his gloved hands clasped under his jutting chin. His eating irons lay astride a plate of half-eaten nosh — 2 eggs, chips, baked beans, spaghetti, and tinned tomatoes. There

were a few things about him she didn't like the look of; his curious habit of drinking tea out of the saucer; his strange delight in sloshing lashings of H.P. Sauce over his grub; his method of mopping up the gravy with a piece of Mother's Pride.

She kept her face in a Cyd Charisse smile as she took a fork from the table, and stuck it sharply into the trespassing hand of the lorry driver President of the Wandering Hand Society. He jumped up and shot through the door — like he'd been given an extra large dose of Andrews. Judy dropped some sugar in her coffee, and nibbled at the fried bacon sandwich. Both were delicious. It wasn't long before she smiled across at the Charlie Feathers fanatic, showing him Signal-cleaned white teeth, set in a pair of Barbara Stanwyck lips.

His eyes were roving over her shapely pins. He was smacking his lips suggestively — and there was egg and sauce on his mouth. Her first instinct was to throw a crust of bread at him, but she decided against that method of bloke-pulling. He grinned, banged his fist on the table, stubbed his fag out in the sugar bowl, and walked boldly across to her table. "So what do you say to a ride on my iron-horse, dreamboat?" Judy stared at him, deliberately misunderstanding. "Ironhorse?"

He sighed and rolled his eyes in mock amusement. "Aw, come off it, baby," he drawled like Bogart. "You're built for speed so I figured you like to ride — and how!" They both fell about laughing.

Excuse haste, I gotta leap over to the boozer and tank up with Worthington-'E'.

## Waxie's Bop Flakes

### HI'YA PUSSYCATS 'N' TIGERS!

Watch for Joe Turner LP, 'Greatest Hits', (Atco) which has not been released in Britain yet — it'll nit you like a shotgun fired at close quarters! No brag. You'll shoot into orbit with tracks like 'TV Mama', 'Midnight Cannonball', 'Sweet 16,' and 'Honey Hush'. Sample it... The Vintage Rock & Roll Appreciation Society is a top class operation, catering for buckos interested in '50s rock 'n' roll. Neil Foster, the society's secretary sends word that membership is 75p per year. C'mon, cats, this is the address to bombard with your Biro-ed grenades: Neil Foster, 16 Coniston Ave., Prescott, Lancs... Reports coming from RCA's Barry Holt (wearing his Hank Janson trenchcoat) indicate the Arthur 'Big Boy' Crudup LP, 'Father Of Rock & Roll', (RCA) is scoring one socko review after another. ("Right on, Barry, m'boy!")...

The Chuck Willis LP, 'Greatest Hits' (Atco) includes 'Hang Up My Rock And Roll Shoes,' 'Kansas City,' 'Thunder & Lightning', and 'C. C. Rider', ('Just a suggestion, cats — you should also keep peepers peeled for the LaVern Baker LP, 'Greatest Recordings' — Atco. It contains 'Jim Dandy,' 'Shake A Hand,' 'Tra La La,' and 'Tweedle Dee' ')... Outlook for Rosko's massive Sunday rock and roll shows looks good. Your main man's problem will be finding enough time to read the thousands of request cards which are expected to be lobbed in from all over the country — latch on, daddios, latch on!... The grapevine tom-toms signal the upcoming Househakers LP, 'Demolition Rock' (Contour) will be a 86-Proof slab to safeguard with padlock and chain! ('I suggest progressive freaks with dandruff resembling flaky pastry had better drop to all fours and ask Househakers fans to whup some sense into them!')

Terry King & Associates now handling the Rock & Roll Allstars. In short, promoters and social secs who want to pull big crowds and coin should phone: 01-930-1771. So here we are, beset by the usual space problems. My represent only a fraction of the bopflakes I could have bashed out if RM pages were 2 miles wide. Perhaps I should just mention the Bob Willis & Tommy Duncan LP, 'Hall Of Fame' (UA) — it's got items like 'Li'l Liza Jane,' 'Boot Heel Rag,' 'Blues For Dixie,' and 'San Antonio Rose'. Try it. No more babbie left.



RAY STEVENS  
SINGLE CBS 7634 ALBUM 64760

# Turn Your Radio On



The Music People

**T.REX AT WEMBLEY**

**AN R.M. PICTURE SPECIAL**



# ON THE BOXES

## THE TOP FORTY DJs

AS promised we begin this week with the full Top 40 placings in the recent Record Mirror Pop Poll Disc Jockey section.

- |                   |                     |
|-------------------|---------------------|
| 1 JIMMY SAVILE    | 21 TONY PRINCE      |
| 2 TONY BLACKBURN  | 22 DAVE GREGORY     |
| 3 NOEL EDMUNDS    | 23 DAVID SIMMONS    |
| 4 JOHN PEEL       | 24 CRISPAN ST. JOHN |
| 5 DAVE LEE TRAVIS | 25 ROB EDEN         |
| 6 ROGER DAY       | 26 ANNE NIGHTINGALE |
| 7 ROSKO           | 27 PAUL MAY         |
| 8 STUART HENRY    | 28 PETE MURRAY      |
| 9 JOHNNIE WALKER  | 29 PAT CAMPBELL     |
| 10 ALLAN FREEMAN  | 30 TONY BRANDON     |
| 11 KID JENSEN     | 31 PETE DRUMMOND    |
| 12 BOB HARRIS     | 32 ALAN BLACK       |
| 13 JOHNNY MORAN   | 33 ALAN WEST        |
| 14 DAVE ROGERS    | 34 JIMMY YOUNG      |
| 15 MARK WESLEY    | 35 DON ALLEN        |
| 16 TERRY WOGAN    | 36 MIKE RAVEN       |
| 17 ED STEWART     | 37 BOB STEWART      |
| 18 PAUL BURNETT   | 38 DAVE CASH        |
| 19 DAVE CHRISTIAN | 39 TERRY DAVIS      |
| 20 KENNY EVERETT  | 40 MIKE ROSS        |

The second twenty brings in almost all the current major DJs, and includes most of the recent and present RNI teams. Whilst on the subject of RNI "On The Boxes" will be running a full programme guide in the very near future — as soon as the necessary information arrives!

### TUNE IN AND TURN ON

**RADIO ONE** — The following artists are booked to appear during week commencing April 3:  
**JIMMY YOUNG SHOW** — Cilla Black, Marvin Welch and Farrar.  
**DAVE LEE TRAVIS SHOW** — Gilbert O'Sullivan, Christie, The New Seekers, The Fourmost, Marvin Welch and Farrar.  
**ALAN FREEMAN SHOW** — Middle of the Road, Lindisfarne, Greyhound.  
**SOUNDS OF THE 70's** — Brinsley Schwarz Barclay James Harvest (Apl 3); Quintessence, Eddie 'Guitar' Burns (Apl 6).  
**RADIO LUXEMBOURG** — Programme Guide for week commencing Sunday April 2.  
**SUNDAY:** 7.0 Mark Wesley, 9.0 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.  
**MONDAY:** 7.30 Mark Wesley; 10.0 Paul Burnett; 11.30 Bob Stewart; 1.0 Kid Jensen.  
**TUESDAY:** 7.30 Dave Christian; 8.30 Mark Wesley; 9.30 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.  
**WEDNESDAY:** 7.30 Dave Christian; 9.0 Paul Burnett; 10.30 Mark Wesley; 12.0 Bob Stewart; 1.0 Kid Jensen.  
**THURSDAY:** 7.30 Dave Christian; 10.0 Bob Stewart; 1.0 Kid Jensen.

**TELEVISION**  
 Sounds for Saturday (BBC-2) April 1 — The Faces.  
 Up Country Special (BBC-2) April 1 — George Hamilton IV with guests Buffy St. Marie, Tompall and the Glaser Brothers, Wally Whyton, John D. Loudermilk, The Mercey Brothers, The Hillsiders, The Numbers, Lee Conway.  
 Old Grey Whistle Test (BBC-2) April 4 — Kevin Ayers and Claire Hamill.

**FUTURE HAPPENINGS**  
 'The Tom Jones Show' first shown on BBC-1 on New Year's Eve gets repeat on BBC-2 on April 2... The Temptations to do radio and TV appearances during their forthcoming visit... Tom Paxton set for Old Grey Whistle Test on May 9... Terry Wogan starts his new Radio 2 show on Easter Monday (April 3, 7.0 to 9.0am), and Alan Freeman kicks off his new afternoon Radio One spot with three hours on the same day, and then reverts to 3.0 to 5.0pm each weekday, plus of course 'Pick Of The Pops' still on Sundays. What a busy lad our Alan is going to be!!!  
 Special comedy radio programmes on Easter Monday (Radio-4) include Morecambe and Wise introducing extracts from their BBC 'Morecambe and Wise' LP (12 noon) plus a classic Hancock's Half Hour — 'Hancock Joins The Police' (1.45pm)... Syd Lawrence Orchestra starts taping new series of 'Sez Les' TV shows shortly... new series for London Weekend TV starts June 10. The series will feature Dougie Squires' Second Generation plus such guests as Slade, Lulu, Labi Siffre, the Bee Gees, Stone the Crows, Osibisa and Sandie Shaw.

**ben cree**

# ARGENT STAY FOR BRITISH FANS

DUE to their current success in Britain with 'Hold Your Head Up', Argent have postponed their American tour originally planned for May, until August and September.

Release of 'Hold Your Head Up' is set for next month in America, and manager Don Broughton says of the postponement of the tour: "We feel we owe a lot to the public in this country and want to spend as much time here as possible at the present moment. The U.S. tour is obviously important, but a postponement won't pose any problems."

Recordings of live appearances have already been completed for the group's first live album, expected for release in July. Argent's next album 'All Together Now' is set for release on April 7.

British dates set for Argent include: Stockport Woodford Centre (Saturday); Croydon Greyhound (April 2); Gravesend Civic Centre (3); Boobs, Bristol (5); Geln Ballroom, Llanelly (13); Deizes Corn Exchange (14); Woodford Tech (15); Barbarella's, Birmingham



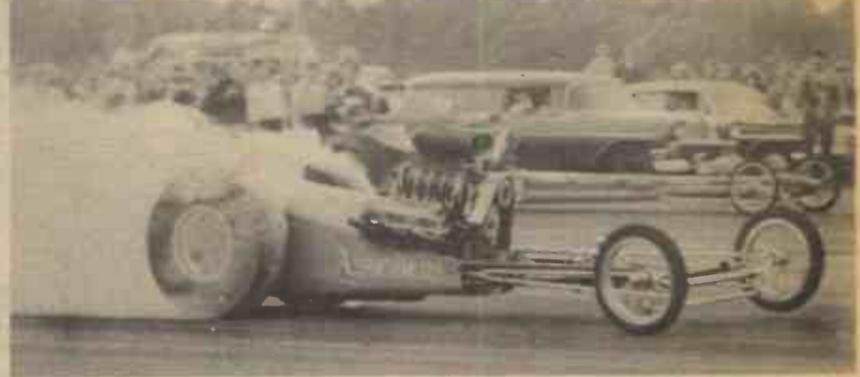
DAVE CHRISTIAN

(16); Manchester Free Trade Hall (17); Newport Kensington Club (20); Liverpool Mandarin Club (21); Leeds University (22); Dundee Caird Hall (23); and Cardiff University (26).

### Lux win Eurovision

THE 1972 Eurovision Song Contest was won in Edinburgh last Saturday by Luxembourg with 'Ayres Toi' sung by Vicky Leandros.

The UK's contestants, the New Seekers, came second with 'Beg, Steal Or Borrow'. They scored 114 votes, 14 less than the winning song. Third was Germany with 'Nur Die Liebe Leest Uns Lieben' sung by Mary Roos.



## RM gets into drag

RECORD MIRROR takes yet another step forward over the Easter Weekend (April 2 and 3), when in conjunction with Radio Luxembourg we are sponsoring the big Spring nationals Drag Race Meeting to be held at the Santa Pod Raceway.

This meeting is one of the most important in the British Drag Racing Calendar and will be attended by all top drivers and cars, including the

special 208 Dragster, driven by Dennis Priddle (see picture).

Several pop artists and celebrities have promised to drop by the meeting on Easter Monday, including 208 disc jockey Dave Christian.

RECORD MIRROR will be presenting a special trophy to the Top Competition Altered Car Of The Day, and there will also be additional trophies presented by Radio Luxembourg, and also by Atlantic Records, who are

featuring a dragster in their current advertising campaign.

The admission charge will be 80p, and the qualifying runs begin at about 9.30am. The main elimination runs commence at around 1.30pm.

### HOW TO GET THERE

Santa Pod Raceway can easily be reached from most parts of the S.E. of England the Midlands — the main access routes being the M1 Motorway, the A45 or the A6 (see small map below).

This is sure to be a really exciting day out — for all the family, so we look forward to seeing you at Santa Pod. Don't you dare miss it!!

### Top stars at Essex festival

QUINTESSENCE, Quicksilver Messenger Service, Geno Washington, Country Joe McDonald and Dr John and the New Riders Of The Purple Sage are among the pop acts booked for the Essex Arts Festival taking place from May 7 to 14.

Quicksilver from San Francisco are set to appear on May 8 with Comus at the Essex University Dance Hall. Country Joe McDonald with Cob and the Natural Acoustic Band appear on May 12, and Quintessence star in a free concert at the University's Amphitheatre and Geno Washington and Sunshine are at the Dance Hall on May 13. Dr John and the New Riders will appear on May 14.

### Dead star in concert at Wembley

GRATEFUL DEAD will star in concert at the Empire Pool, Wembley, on April 7 and 8. The gigs, described as jubilee concerts, replace dates, which the group originally intended to play at the Commodore Theatre, Hammersmith, and the box office opens today (Thursday).

Dead are at the City Hall, Newcastle on April 11, and will be at the Bickershaw Festival in Lancashire on May 7 after Continental engagements.

## The Budget and discs

ANTHONY BARBER'S Budget last week reducing purchase tax to 25 per cent means that you will be paying less for your pop singles and LPs. But the reductions in price vary from company to company to some extent.

The WEA group, comprising Warner Bros., Reprise, Elektra, Atlantic, Rolling Stone and Bearsville, have taken LP 1p off their singles with a new price of 49p. So has CBS, while Phonogram, Polydor, EMI, Pye and Decca have lopped more off to arrive at a new charge of 45p. This is a reduction of 5p in all cases except Pye, which formerly charged 49p. RCA has lowered its single price from 50p to 47p.

There is even more variation in LP prices following the Budget. Pye and Phonogram full-price

pop albums will now cost £1.99 from £2.15; EMI's drop from £2.15 to £1.94; Decca from £2.19 to £2; WEA £2.09 from £2.29; Polydor £2 from £2.15; CBS £2.09 from £2.29; Phonogram £1.99 from £2.15, and RCA £2.19 from £2.29. EMI's progressive Harvest label LPs now cost £2.17 from £2.40, and Phonogram's Vertigo albums are now £2.25 from £2.40.

The record dealer's cut is now 36½ per cent on most product. After deduction of the 25 per cent purchase tax from the total, the record companies have 38½ per cent from which they pay artist and publishing royalties and their own manufacturing and recording costs.

## LIVE!

### Jethro Tull

ROYAL ALBERT HALL: It's nearly time for Jethro Tull's set on a dimly-lit stage on Tuesday, and there are these five roadies all dressed in neat white Bogart mocs and tartan caps, doing the last minute adjustments. Or could it be Jethro Tull? Confusion builds as similarly hairy individuals in identical garb slowly filter out from the various stage entrances until there are a round dozen on stage.

The situation is resolved at length when seven of them fade back into the wings and the genuine Jethros hang their uniforms on a hat stand and launch straight into 'Thick As A Brick'. Jethro Tull really don't miss a trick — even such mundanities as their arrival on stage are handled with style, imagination and wit.

They kept up the standard right through almost two hours of non-stop music interrupted only by some brief interludes of Pythonesque Tull humour. While 'Thick As A Brick' (their newest album) is slightly disappointing on record, it comes alive in the extended stage version, aided by Ian Anderson's masterly use of the stage and lightning switches from comedy to drama and back.

Despite personnel changes over the years, Jethro Tull has always played superbly as a unit. But as usual, it was Anderson who stole the show musically as well as visually. His flute pumps along fiercely like none in pop did before him and his two solos during the new work were excellent: the first hovered and fluttered round the Albert Hall like a glant bird, the second was perfectly punctuated train rhythm.

For good measure, the new theme was followed by 'A New Day Yesterday', an early Tull classic, and most of 'Aqualung'. The latter particularly shows that if Anderson had not decided to lead a rock band, he

could have made it as a solo acoustic singer-songwriter. Tull's absence from this country has prevented the group from attaining quite the reputation it deserves. Hopefully, their current month-long tour will change that. Obviously, the group still enjoys playing here, and Anderson admitted, "This is the only country where we'd dare to try something new." They get my vote for Best Concert of '72 so far, by a short head from Randy Newman.

ROB MACKIE

### Steve Stills' Manassas

CONCERTGEBOUW, AMSTERDAM: Knowing the line-up of Steve Stills' new group, one would expect some good music from them. Called Manassas, the group consists of Steve himself, organ player Paul Harris, guitarist Chris Hillman, conga drummer Jo Lala, steelguitarist Al Perkins, bassist "Fuzzy" Samuels and drummer Dallas Taylor.

The combination of Steve with the three former Burrito Brothers sounded like a sound promise of a beautiful musical synthesis. However the result last week at the Amsterdam Concertgebouw when the group played their first 'live' gig was a series of rather uninspired performances of many of Steve's old compositions as well as a couple of new ones. The main reason for the failure of the group to reach a creative new sound was that Steve was trying too much to show off his own musical capabilities. His domination prevented the other members of the group to playing a more creative and inspired part in the performance.

The show started with the whole group playing some old compositions by Steve, dating as far back as the Buffalo Springfield era. The first part of the performance was unfortunately lost in a failing PA system. After this was fixed, Steve returned to sing a few songs on his own, which turned out to be the highlight of the

evening. Later, Chris Hillman joined him to sing a few duets in beautiful harmony. Together with the two other former Burritos, they performed some nice country songs including the old 'He Was A Friend Of Mine'. Then the whole group joined together again to play for more than one and a half hours, going through a lot of Steve's material, with Stills alternatively playing lead guitar and piano. However musically disappointing this part of the performance was, the group seemed to enjoy themselves, and the audience reacted enthusiastically.

ROBERT BRIEL

### Gene Pitney

VICTORIA PALACE THEATRE: He won't see 21 again, he wears an immaculate straight suit, he doesn't leap about on stage, his announcements and it's-great-to-be-back-in-your-wonderful-country-and-you're-a-wonderful-audience type of remarks are respectively brief and conspicuous by their absence. But Gene Pitney has that indefinable star quality which all but filled the Victoria Palace for two houses on Sunday evening. He sang his new single 'Just Can't Help Myself', but otherwise it was a vocal procession through his past hits like 'The Man Who Shot Liberty Valance', 'Town Without Pity', 'Look Into The Eyes Of Love', 'I'm Gonna Be Strong', and he reminded us of his prowess as a songwriter by recapping on his written hits for other people like 'Rubber Ball' and 'Hello Mary Lou'.

It was all Pitney professionalism at its very best, and when he freaked out to the extent of sitting on the side of the stage, he was well rewarded with screams from the faithful. It's obviously going to be another sell-out tour, irrespective of whether the new Pitney single makes the chart or not, and like Jack Jones, he proves that a good act will get them queuing at the box office without the impetus of a hit parade rating.

N.H.

**Record Mirror**  
**THE PLUS**  
**POP PAPER**  
**— EVERY WEEK**

# FACE FOR GWT FESTIVAL

FACES, Don McLean and the Beach Boys are among the early bookings for the Great Western Express, the four-day multi-media Spring Bank Holiday pop festival planned by Great Western Festivals for the weekend of May 26 to 29.

Other star acts fixed to appear are Sha Na Na, Lindisfarne, Billy Preston, Groundhogs, Rory Gallagher, Humble Pie, Buddy Miles, and John Baldry. And there are more top-liners to be announced later.

A question mark still hangs over where the festival will take place. Actor Stanley Baker, a director of GWF, said last Thursday that the company had abandoned its plans to stage the event at Tollesbury in Essex.

He said the reason was that the projected site at Hunt's Farm did not match up to the code of standards which GWF has established and published for such events. Another factor in dropping Tollesbury was obviously the strength of local opposition similar to that which caused GWF to cancel earlier plans for a festival at Bishopsbourne in Kent.

Tollesbury villagers hanged effigies of Baker and fellow director Lord Harlech in the village square before the announcement that Hunt's Farm was unsuitable. Michael Atfield, chairman of the Tollesbury Association, stated that the Association would be pleased to let any other village "threatened" by the GWF festival have the results of what had been learned during the protest campaign.

An ironic footnote to the Tollesbury affair is that the village victory celebrations last Friday night included an invitation to young people to attend and bring their guitars "or anything that makes a joyful sound."

Baker declared that the site of the Great Western Express event would be announced early in April. It is believed that the company is delaying the disclosure of its next projected site to avoid alerting local opponents too early in the proceedings.

## plus Don McLean and the Beach Boys

## Christie festivals and new single

TONY CHRISTIE will appear in song festivals in Mexico and Bulgaria this year. He takes part in the Mexico Song Festival at Acapulco on May 7, and will be going to Bulgaria in June for another festival, at which the BBC will telefilm his performance for later transmission.

Christie returns from his South African engagements on April 12, and his new single will be released two days later. It is another Mitch Murray-Peter Callander composition called 'Don't Go Down To Reno', and Christie will be promoting it on a series of TV dates in Europe and the UK from the release date.

He will be starring in cabaret at Fagin's Club, Manchester, from May 1 to 6 and at the Batley Variety Club (21-27).

## Diamond here . . .

NEIL DIAMOND makes his first British visit for nearly a year on May 22 when he arrives for a fortnight of concerts and TV engagements, arranged by impresario Arthur Howes.

The three concert dates are the Royal Albert Hall (May 27); Odeon, Manchester (30), and Odeon, Birmingham (June 1). Diamond will be accompanied on the Albert Hall concert by a 30-piece orchestra, and will perform his 'African Trilog' from his 'Tap Root Manuscript' LP.

He will film an insert clip for screening on 'Top Of The Pops' on June 1, and goes to Germany on June 3 for dates there and in France and Holland.



DAD'S kind of music may not be top of their personal hit parade, but Dagel (left) and Danny still go along to the studio to cheer him on while he's making a new album in London. Dad, of course, is Tony Bennett.

## David Cassidy — solo single and LP

DAVID CASSIDY of the Partridge Family made his solo single debut last Friday with 'Could It Be Forever', composed by Wes Farrell and Danny Janssen. The flipside written by Terry Kirkman is 'Cherish', and has been released in response to requests by British fans. The single is contained in a special

four-colour printed bag featuring a photograph of Cassidy.

His first solo LP is also named 'Cherish', and is set for release here on May 5. It includes one of his own compositions entitled 'Ricky's Tune'. Cassidy is currently playing a string of sell-out concerts in the States, including one at

New York's Madison Square Garden which reportedly took 130,000 dollars at the box office.

The next Partridge Family album due for release in April is 'Sound Magazine', which has won an American gold award for sales totalling over one million dollars.

## Donovan, Lulu, for Oxford Week

DONOVAN and Lulu are the latest additions to the stars appearing during the 1972 First Oxford Music Week organised by London impresario Robert Paterson. And jazz fans will have a treat in the shape of Count Basie and his orchestra with the Kansas City Seven. The concerts take place between May 7 and 14 at the New Theatre, Oxford.

The opening night is titled 'Spring Jazz Festival' with the Basie orchestra and the Kansas City Seven, and the remainder of the week is rescheduled to feature Cleo Laine and the John Dankworth Quartet (May 8); Kris Kristofferson with his Band of Thieves (9); Shirley Bassey (10); Mary Hopkin and Ralph McTell (11); Donovan (12); Lulu (13), and Nana Mouskouri (14).

## Webb here

SINGER/SONGWRITER Jimmy Webb arrived in Britain on Monday for concert dates and the recording of an album. Webb will play Barking Town Hall on April 6 with the Royal Philharmonic Orchestra, and the entire concert will be recorded. He will appear at the Royal Albert Hall on May 8, also with the RPO.

## Broughton, Curved Air tour dates

THE Edgar Broughton Band and Curved Air are both on the road this month for extensive tours of the UK, and both have new LPs coming out to coincide with their itineraries.

The Broughton band has been off the scene for three months preparing a completely new stage act as well as their new Harvest LP 'Inside Out' and a maxi-single, both due for release in mid-April.

The Broughton tour began last Friday and continues with Guildhall, Northampton today (Thursday); Sports Centre, Bracknell (Saturday); Free Trade Hall, Manchester (4); Town Hall, Reading (5); Mayfair Ballroom, Newcastle (7); Friar's, Aylesbury (8); St. Matthew's Hall, Ipswich (11); Civic Hall, Guildford (13); Lowestoft Technical College (14); Public Hall, Preston (15); Central Hall, Chatham (20); Town Hall, High Wycombe (21); Corn Exchange, Cambridge (22); St. Andrew's Hall, Norwich (26); Town Hall, Oxford (27); Edinburgh University (28); Leeds University (29); Guildhall, Salisbury (May 2); Trinity College, Carmarthen (5); Leicester University (6); Civic Hall, Wolverhampton (8); Liverpool Stadium (10); Town Hall, Devizes (12); Floral Pavilion, Brighton (20) and Brooklands Tech. Weybridge (26).

The Curved Air tour, which also has Nick Pickett and ex-Skid Row member Gary Moore on the bill, opens at the Winter Gardens, Weston-super-Mare, on April 8. Further dates are Free Trade Hall, Manchester (9); City Hall, Sheffield (10); Town Hall, Oxford (11); Music Hall, Aberdeen (13); Kelvin Hall, Glasgow (14); City Hall, Newcastle (18); Guildhall, Portsmouth (20); Colston Hall, Bristol (21); Reading University (22); Town Hall, Preston (23); Pacific Hall, Wolverhampton (24); St. George's Hall, Bradford (25); Town Hall, Middlesborough (26); Regent Theatre, Boston (27); Dome, Brighton (28); Winter Gardens, Bournemouth (29); Victoria Hall, Stoke (30); St. Andrew's Hall, Norwich (May 1); ABC Wigan (2); ABC Chester (3); Pavilion, Buxton (4); Central Hall, Chatham (5); and Liverpool Stadium (8).

Curved Air's new LP for April release is 'Phantasmagoria'.

## Nilsson — new LP

NILSSON is completing the recording of his new album at London's Trident studios this week, and will be in Spain over the Easter weekend for talks with RCA Espana executives and a brief holiday.

He then returns to Hollywood for reduction, mixing and editing work on the LP, which is expected to be released here late this summer. Nilsson's single 'Without You' and his 'Nilsson Schmilsson' album have both won gold awards in the States for a million sales of the single and one million dollars' worth of sales on the LP.

## Mecca circuit bans Sweet

FOLLOWING an appearance at the Mecca Ballroom in Portsmouth, during their mini-tour of Britain, Sweet have been banned from appearing on the Mecca circuit, and several dates already booked for Mecca venues have been cancelled. The group were said to be behaving obscenely on stage.

"Their actions words and everything were obscene," according to the Portsmouth ballroom manager. "I made a report the following day to head office, and they were removed from the rest of the dates. We had complaints from the audience about the act, and I was called from my office to see the performance. There were very few people left watching the group at the end of their act, and in fact they arrived only half an hour before the dance was due to end, which didn't do them much good at all. Frankly it wasn't the sort of thing we have had here before."

When contacted by RM, Sweet's manager Nicky Chinn commented: "I think the whole thing has been vastly exaggerated and in fact I wish it was as bad as they said it was because Sweet would be really something! I also very much doubt that any of the kids complained. If they left it's more likely they had to catch the last bus home."

The group's management agreed that Sweet were twenty minutes late on stage. They have since completed successful dates at Reading Top Rank and the Chelsea Village, Bournemouth.

## Olsson ill: tour off

ELTON JOHN cancelled his Italian tour last week until June because his drummer Nigel Olsson was taken ill with muscular strain. John, Dee Murray, Olsson and Davey Johnstone with Phillip Goodhand-Tait had concluded a successful seven-day German tour at Frankfurt last Monday when Olsson became ill.

He is resting at his parents' home in north-east England, and hopes to be fit to play a major gig with John at the Roundhouse Implosion in London on Sunday.

## LIVE! Leonard Cohen

ALBERT HALL: Leonard Cohen has progressed admirably since his last appearance at the Albert Hall. Because his music is practically a one-man operation, the backings are really embellishments adding just that bit more to the atmosphere of the poetic lyrics. Last year, he seemed helplessly surrounded by a subdued but threatening Army and an alarming number of listeners. This fragility is still apparent, but he holds control better and the Army's additions to the numbers have been perfected, reaching an unusually high standard of musical communication all round. His renditions of songs like 'Sisters Of

Mercy', 'Suzanne' and 'Nancy' were actually better than the recorded versions. Sometimes one feels that Leonard trusts people too much, for when he makes statements like 'If you can't see or hear, move right up here on stage and relax', scores of people do it. From the top balconies to the fifth row in the stalls, bodies scramble for the stage. Some then took advantage of the 'free' approach and complained about the lights being used to film the show and the mike volume. Even when they were corrected, some people continued to shout. However, Cohen easily quietened them for a terrific second half and the high point with 'Passing Through', a five-part harmony song featuring the Army with Bob Johnston and Mona Washburn noticeably good. Uproarious applause confirmed the complete satisfaction of the listeners. At his best, L.G.

Rod Peters sings cherish

## TAPE AND HI-FI INFO

# Four new tape machines

AT the Sonex 3rd International Hi-Fi Exhibition at the Skyway Hotel London Airport last week, four new tape machines were unveiled. These machines show clearly the increasing popularity of the tape as an audio medium. Two of the manufacturers involved in the production of this equipment are better known for their contribution to the record player and hi-fi equipment field, but now for the first time enter this excitingly competitive and expanding world of tape.

Firstly, B.S.R. MacDonald, the largest manufacturer of record playing units in the world introduce their home 8-track stereo cartridge player, model No. TD8S.

This cartridge player is a thoroughly reliable, full engineered unit cleverly designed to produce high quality stereophonic sound reproduction in a most convenient form, without tape threading or re-winding. One 8-track cartridge will



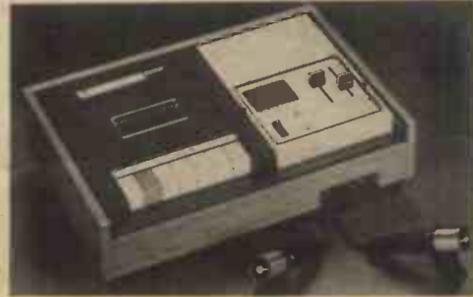
B.S.R. MACDONALD TD8S

provide four programmes, up to an hour and twenty minutes of clear continuous stereo, and will then repeat indefinitely.

The TD8S switches from one programme to the next automatically and has quick, easy, manual track selection. Programmes are clearly indicated by a series of miniature track lights. An integral solid state two stage pre-amplifier gives a

fully corrected frequency response, ideal for feeding into the auxiliary input on a suitable power amplifier. Power is supplied through a four pole dynamically-balanced synchronous motor which maintains an unwavering constancy of speed independent of normal voltage fluctuations. Motor temperature is controlled by an integral forced-ventilation system.

The versatile TD8S will provide endless listening pleasure when combined with any modern unit audio system and is available in two versions. The first is in black and is manufactured from high impact matt ebony styrene with wood grain insert and is finished with silver trim and



BUSH ARENA C430



BUSH ARENA C440

accents. Illuminated track information appears on a translucent panel on the face of the unit. Recommended price £23.73.

Next from Bush Arena (a division of the Rank organisation) two new cassette decks. Announced as the "Missing Link" Bush point out that a stereo cassette deck would complete your hi-fi system, radio, record player and tape deck, giving the best of the three worlds of sound, providing of course that you have a stereo setup to start with. I wholeheartedly support this view and for tape recording together with its stereo playback facilities the cassette deck offers the better choice from that of the 8-track cartridge recorder.

The Bush Arena C.430 is a stereo cassette deck. It has been selected to reflect the style of the Bush Arena Hi-Fi systems, but its clean,

functional lines will blend with most furniture.

Its performance and features are of a standard normally associated with more expensive decks. Two microphones are supplied, together with a connecting lead and a blank cassette.

It is a compact deck with piano-key controls, slider type record level controls and two record level meters. It has a good frequency response of 60-7500Hz and is finished in teak. Price: £51.03.

For the enthusiast looking for perfection in sound, the second unit from Bush Arena, although a little more expensive, has a wealth of new and important features. The C.440 is a de-luxe stereo cassette deck, with many luxury features. For example, it has a Chromium Dioxide (CrO<sub>2</sub>) tape switch. CrO<sub>2</sub> cassettes, when used with suitable equipment, give an extended frequency response and reduce background noise.

The C.440 has special electronic circuitry designed to obtain this improved level of performance from a CrO<sub>2</sub> cassette. This new compact stereo cassette deck with two record level meters and three digit tape position indicator is supplied with two microphones, a record/playback connecting lead and a blank CrO<sub>2</sub> cassette. Price £61.73.

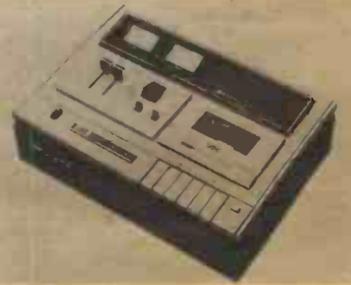
The J.V.C. stereo cassette tape deck, CD1667.

J.V.C., the largest audio manufacturer in Japan, announced at Sonex '72 a system of Automatic Noise Reduction (ANRS) for stereo cassette recorders. The new system, whilst being simple in construction, is similar to, and fully compatible with, existing noise reduction systems.

The new four track stereo cassette tape deck, type CD-1667, featuring ANRS will be available from J.V.C., in the United Kingdom, sometime in June at a little under £120.00. Other features include a selector switch for chrome or normal type tape; the operation of this switch selects the head for each type of tape used.

With new machines like these it's easy to see that the tape generation is here to stay.

BARRY O'KEEF



JVC CD1667

# OUT NOW!

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# Come out Paul ... Beefheart's here!

UNDERGROUND hero Captain Beefheart surfaced in London with a plea: "Where are you, Paul McCartney?" and being a helpful sort of diary page, we echo: "Come out, Paul, wherever you are".

Point is that Paul is the Captain's favourite Beatle. He said: "They could have come to see me anytime, because I couldn't very well go and see them. But only Paul came to see me ... in Cannes, in 1968. But I haven't been hiding!"

Beef really laments their break-up. "What do they think they're doing? They did so much ... you know what they did. And now, throwing all those rocks at each other - specially at McCartney.

"He was right, all along. It was a shame their music got so complicated. When they were doing 'I Wanna Hold Your Hand', that was it. No, I wanna meet Paul again. But where is he? How do I get to see him?"

A final cryptic message from the Captain. "There are big-eyed beings from Venus and they're right here among us." His next album, appropriately 'Brown Star'.



CAPTAIN BEEFHEART

## Those P.R.'s

SO there was this carload of publicists returning from a PR convention in Birmingham. Driving down the M1. Suddenly the car goes out of control, somersaults over the embankment and all the publicists are flung out into a field.

Out comes the farmer with a shovel and buries the lot of them. He's just smoothing over the last grave when up comes a patrol car, out leap the police, observe the still-smouldering wreckage of the car and say to the perspiring farmer: "All of them killed?"

"Well", says the farmer, mopping his brow, "some

said they weren't, but you know what bloody liars those publicity men are."

PHILIP Swern has produced a group called The Pearls, a girl team, on a song called 'Third Finger, left hand' - a very good song, by the way. This is what is known as casting Pearls before Swern.

And if that isn't bad enough: Tony Barrow is the publicist handling the much-publicised affairs of the New Seekers. But there's no truth in the story that they're renaming the song: "Beg, Steal Or Barrow".

## Dust dive

JEFF Royal, one of Warm Dust's road managers, got caught up in the M1 motorway madness while on his way back from a gig in Preston. He was on his own in the Transit van when he hit the fog.

Ahead: the smoke and flames from accidents, so he pulled up between two articulated lorries ... only

to be smashed up the backside by a metal box lorry.

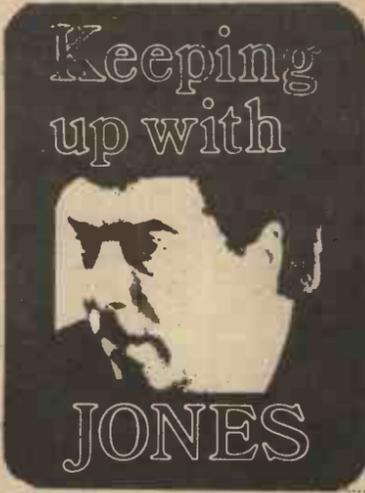
However he'd decided to abandon his van just before - and dived over a fence out of the way just in time. Half an hour later, when the bangs had stopped, he found the van had been compressed to a quarter of its original size!

And the Hohner electric piano inside looked more like a mouth-organ.

## John's concerto

AND now John Dankworth has written his first piano concerto. First performance of the work, commissioned by the Westminster Festival and the Arts Council, will be on June 2 ... by the Menuhin Festival Orchestra (conducted by Yehudi Menuhin) and piano soloist James Walker.

Says John: "The composition is my biggest challenge yet. Specially as I'm a wind instrumentalist. I'm really no pianist. Most composers of piano



GIRL-OF-THE-WEEK department: There's really X-certificate about Liza Minelli, but there about the film 'Cabaret' in which she stars. She plays Sally Bowles in this new movie - and it's really done her reputation a power of good. Liza, daughter of the late Judy Garland, studied pictures of hundreds of old time movie stars to get the flavour. And she adds: "I get some dazzling outfits to wear in this film. At last I can prove I'm a female, instead of all these T-shirts and jeans". No comment, he said pointedly.

Tonight', alias 'Wimoweh'. Karl Denver had a hit with it in Britain ten years back, and in America then the hit was by the Tokens.

Now it's Robert John with a million-seller (certified, folks) in the States and 'Opportunity Knocks' discovery Dave Newman heading the British onslaught.

Personally I think it's a ludicrously overrated and monotonous song. But what interested me is that the Tokens version was produced by the Hank Medrass-Dave Appel team - and they also produced the Robert John disc. Two bites at the cherry ... at a ten-year interval.

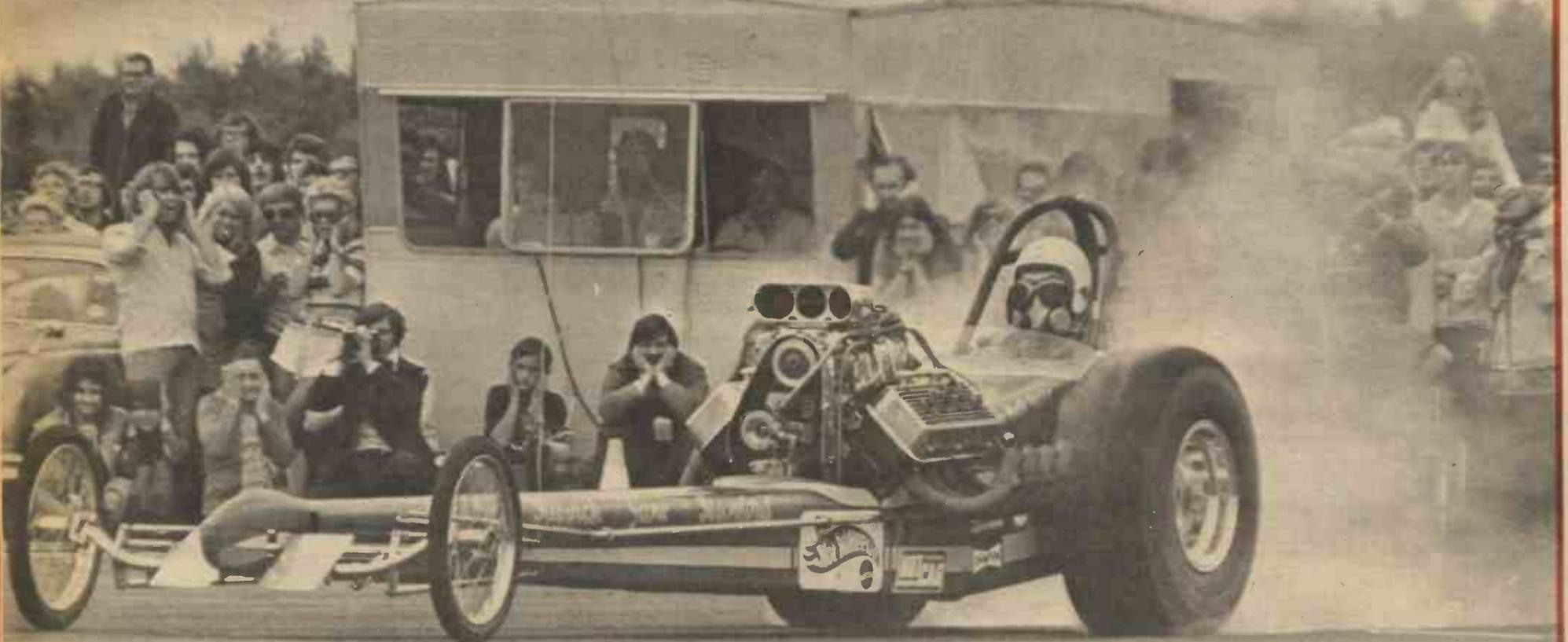
SUDDENLY there's a lot of action on 'The Lion Sleeps

## The Scroll

A FURTHER note on the origins of 'Desiderata', which astonishingly hit the Top Ten last week. There were some copies of the tract mimeographed and available to patrons of Old St Paul's Church in Baltimore, Maryland, as I reported earlier.

But there ain't, no-how and nowhere, a copy of 'Desiderata' in the church right now. And the assistant rector there, the Rev George P. Donnally, wants to keep it that way. "Not if I can help it!", quoth he Mind you, he agrees that it's got the church a whole heap of buckshee publicity.

## THE RADIO LUXEMBOURG/RECORD MIRROR 'SPRING NATIONALS' DRAG RACE MEETING



EASTER WEEK-END, APRIL 2/3 SANTA POD RACEWAY WELLINGBOROUGH, NORTHANTS. FEATURING THE "JOHN WOOLFE RACING 208 DRAGSTER". 0 - 200 MPH IN 7 SECS. ADMISSION 80p DRAG RACING - THE MOST EXCITING AND FASTEST GROWING MOTOR SPORT IN THE WORLD

# What makes Purple tick?

PSYCHOLOGY is of the utmost importance to a group that's made the top. Their ability to work together insures their longevity, so a bad apple can certainly upset the cart for everybody.

Last week, Deep Purple's organist Jon Lord admitted he was basically lazy and needed other people to pressure him. He felt that Roger Glover, the band's bassist, was the closest to his own kind of thinking and that Ritchie Blackmore, the lead guitarist, expressed the most determination and kept the ball rolling. Roger agrees with this and explores it further by adding that, "Jon and I are the first to be diplomatic about most things.

"We're less likely to cause offence. Ritchie thinks of himself first, which most people do anyway. If he's friendly toward you, there must be something in it for him, because he doesn't care what people think of him — only what they think of his music. He doesn't mind who's back he puts up. Ritchie doesn't speak that often, but when he does, he usually puts it very strongly.

"Ian and Ritchie are somewhat alike and Jon and I are somewhat alike. Ian Gillan is the odd man out — he can be very bolshie sometimes and almost goes out of his way to cause trouble, but he can be very diplomatic, too.

"I suppose I'm more of the middle man in the group as far as pacifying people, because I'm fairly easy to please. In fact, I never stood up to people at all until I joined and I still don't at times. It

comes out in weird ways — like with girls. I used to worry a lot how I'd tell girls I was breaking it off — now I just do it very honestly.

"I went through the adolescent thing — the inferiority complex and a lot of unhappiness — it still rears its ugly head occasionally, but I know myself now and I can recognise self-pity. Before I joined, I was trying to be someone else and putting on airs. I became very paranoid about my looks.

## ROGER GLOVER explains the psychology that keeps DEEP PURPLE together

"I finally decided that nothing would change my face and anything I tried would probably make everything worse — I could wind up very vain. I told myself this is your face, like it or lump it — you can't change it. That follows on almost all levels — music, poetry, relationships, business and so on. When I used to write poetry a lot, I was always thinking of how other people would see it — now I write it purely from my own head.

"The reason for creating is to communicate and you have to think about others, too, but I'm trying to make them see what I feel instead of pandering. Mind you, I don't write often now — in fits and starts."

Unbelievably, Roger isn't entirely sure the bass is the medium for this true expression. Most of the time, he enjoys himself immensely while thumping out Deep Purple's rhythms — but on the odd occasion it doesn't seem to work for him. All artists suffer at

times from the inability to produce the desired expression, yet it is a very personal condition seldom noticed by others.

"I'm very frustrated", he admits, "I can feel in me something that almost makes the surface; I can feel that there is more in me than is coming out, because I don't think I've found my true medium. It's probably not the bass. It might be poetry or painting, it might come out in Purple and it might not.

"I definitely feel something coming. I'm drooling it at the mouth right now, but someday I'll really vomit and it will be released. I'm eating everyday, but only the rubbish comes out of my ass — a lot of important things are held back. I don't get dissatisfied with the bass as such, but I do get generally dissatisfied.

"I hear Ian Pace and Ritchie playing and their stuff is really coming out, but mine is just a few notes. I want people to know what I'm thinking individually, not just the whole group. I don't know quite what it is they like about us, but the others seem to be putting their stuff into it and it connects. We've all got an ego — I want people to like me, not just Purple as a band.

"The bass is as important as any other instrument — it's only frustrating on a personal level. No one member is any more important than another; Deep Purple is a five-man operation and one of the few going without a dominant force. It used to be Jon. During the 'In Rock' period, the press jumped on him because of the Concerto for Group and Orchestra. They figured he was the leader.

"There were several big rows about that and some of us got uptight. We still get that syndrome, but he isn't the leader — this is a democratic band. He and Ritchie start the music, get the action rolling and the rest of us lump in to complete it. We all share

equal credit, which obviously has its drawbacks at times. It can get petty when there is friction due to undue credit on records, but it's give and take with me. Sometimes I get too much and sometimes too little.

"Ritchie gets more uptight about that — he wants credit for things he does. I don't think individual credit will ever come, because our music can't be contained in a top line and a set of lyrics — it's a total thing. We're a co-operative group in all respects, so nobody can get royalty greedy. No matter what other artists say, money is still the monster in any relationship. You're always very aware of what you earn. We used to be a very angry band — angry because people weren't recognising us, but now we have individual homes, clothes, cars and things are more complacent."

They might be in their private lives, but it isn't peaceful on that stage. They continue to batter out some very alive beat in the vein that put them where they are.

"The Chicken Shack are now back on a schedule of one-nighters and will be recording soon with new bass guitarist Bob Dalsley.



ROGER GLOVER: 'I'm very frustrated', he admits.



THE ELECTRIC LIGHT ORCHESTRA: touring from March 23rd, throughout April. The line-up includes French horn, piano, cellos, violin... and a 16-track mixer.

## LIVING WITH A MONSTER

AT THE TIME, the success of 'Yellow River' seemed like nothing but manna from Heaven to Christie. But, like many groups, they find on reflection that one massive hit record can furnish more long lasting problems, than a constant presence on the music scene.

"If you come together as a group without a reputation and then have a hit record it's as if you've committed the unforgivable sin", Jeff Christie told me. "People still seem to think that we're just a session group" (an argument I'd heard only days before from White Plains.) "But in fact I've worked in this business for eleven years, and have been fully professional for several.

"I think it would have been better for the band if they'd been going before 'Yellow River' was a hit, or if we'd have had a few flops first!"

The feeling of suffocation that this knowledge produces in Jeff is obvious. Despite a successful follow up with 'San Bernadino', 'Yellow River' still remains as the chain that binds them — their theme tune, but in some ways their shackle! It's still the number audiences want to hear the most, but it must have come to the point where Jeff sees rolling yellow rivers in his sleep! The group's later 'flop' with 'Man of Many Faces' did little to rectify Christie's situation, although it became a hit in Malaysia and Germany.

"It's so frustrating I couldn't begin to tell you," said Jeff, obviously with feeling. "The trouble is if you mention

Christie to anybody it's 'oh yes 'Yellow River', which was because it got played and played and everybody got sick of it.

"They put you in a category and won't let you out of that bag, but really our standard of musicianship is well above the average. If you listen to the album 'For All Mankind' you can tell, because everything on it is us; we didn't use any session musicians. I think the second album that we've done is a good album, a lot better than the first, perhaps because a lot more work went into it."

At the time of release of their 'Iron Horse' single, and in preparation for their successful college tour with Edison Lighthouse and Worth, Christie added a further member to their three piece line up. Lem Lubin, who previously worked with Satisfaction has now joined the group on bass guitar. Before this move was made I asked Jeff how seriously he had been considering augmenting the group.

"That's a good question", he pondered. "Recordingwise we don't need anybody, and stagewise with what we're doing at the moment we don't need anybody. But if the right person came along — well really I play piano and lead guitar, bass guitar is not my instrument — they could take over for that. If there was a guy who could play bass, and have a higher voice range than Vic and I — because we span only about one and a half octaves, — I'd be interested.

"The problem is that there are so many trouble makers, you have to be very careful. I'd be prepared to take someone from a semi-pro group, I think it's more important to have someone who is a very nice guy and eager to learn than a guy who knows it all. Some people want to get in because they think they'll make money and



CHRISTIE: (left to right) — above, Paul Fenton and Lem Lubin, below, Vic Elmes and Jeff Christie.

travel abroad, and it's only when they feel secure in the band, after a while, that their true personality comes out. Then if he's a right bastard there are problems."

Jeff feels that Christie is a happy band, and that they've learnt over a period to 'live' together successfully. That is something he feels it is important to maintain, and obviously Lem fulfils these requirements.

"I know exactly what I want to do with the band", he told me. "And I think it would be grossly incorrect to say that the kids all want to hear heavy music, as much as it would be wrong to say that they all want to hear pop. There will always be the different sections, like Skinheads digging reggae, and the soul freaks verging into the Tamla thing, and many more.

"People want entertaining and they always have done. I'm not knocking the bands that don't exactly entertain, they take ten minutes tuning up and turn their backs to the audience, but when you think of people like Hendrix and the Who. They're incredible bands, and they entertain as well. If we're having a hard time and we're very tired we may not be as good as usual, but otherwise if the atmosphere is conducive we muck about a bit, though it's not a set stage act."

Val Mabbs

## Stan knocks the knockers

STAN WEBB was very pleased about the recent 25p tour that Chicken Shack and Savoy Brown completed a few weeks ago. "The idea was to give everybody a chance to see us, both groups, as we are now. It was also an opportunity to give people a chance to enjoy themselves without having to pay a thousand guineas a minute for the privilege of it. Most of the places were sell-outs and we were sorry we couldn't do Sheffield, Leeds and Guildford because of the power cuts. "We expected the Press

to cover our Rainbow concert, but only one journalist turned up. The Rainbow would have been a classic example of what the tour was about — the whole crowd were on their feet. Still, the prophets of pop who didn't turn up because they thought it wouldn't be any good, can go for a walk on the Thames. A lot of them are on ego trips and they pre-judge things anyway. Most of them can't be bothered, they don't go out to find out what an audience likes, they go out to see what they personally want to see. In reviews for different bands you almost always come across the words 'I didn't like', yet it's the acceptances of the band by the audience that counts, not the hang-up of someone

who reviews the concert.

"Other bands suffer from this sort of thing. I don't know if there's a solution, but as long as people come to see you, like you, and keep on seeing you, it doesn't matter what anyone else has said. The same thing has happened to a lot of bands who are now well-known. The press has not liked them — then the group gets acknowledgement from the audience and builds itself up until it can't be ignored. Then suddenly they're brilliant, they're playing great, their records are great. It's very weird, that!"

The Chicken Shack are now back on a schedule of one-nighters and will be recording soon with new bass guitarist Bob Dalsley.



STAN WEBB: 'Too many people in the music biz think their word is law.'

Lon Goddard talks to BEV BEVAN of the MOVE and ... the ELECTRIC LIGHT ORCHESTRA



THE ELO: pigs in the orchestra?

# Rock's biggest case of split personality

AT LAST, the Electric Light Orchestra will perform and the Move are in the studio to make a single: two events that have kept us on pins and needles waiting. Forever looning, drummer Bev Bevan is having a grand time as a member of two groups, a producer and the owner of a successful Birmingham record shop. He took some time out (and there isn't much of that available!) from recording the Move's new single to drop by for a sunny afternoon pint.

## INTRICATE

"We thought the first ELO album was good at the time, but this next one will feature the entire line-up that will be doing the live shows. The Electric Light Orchestra will include myself, Roy Wood and Jeff Lynne, Bill Hunt on French horn and piano, Richard Tandy on guitar, bass and piano, Wilf Gibson on violin, Hugh McDowell on cello, Mike Atkins on cello, Andy Craig on cello and Trevor Smith will play 16-track mixer as if it were an instrument in the band.

"Much of ELO will depend on the balance - we'll be able to feature many, soloists that didn't get a chance on the first LP. It's very intricate music, arranged and written out by Roy and Jeff. It's very strict and nothing like the Move.

"We should finish the new Move single tonight. The 'A' side will probably be 'California Man', a real rock & roll song with Jerry Lee Lewis style piano and Roy on sax. I like recording Move numbers, because there isn't any pressure any more. The only time we'd appear in that capacity is for television or if we got a hit LP. We did actually do a Move gig about six months ago for a charity benefit in

Birmingham - and it was a real mess, because we'd forgotten half the songs - but it's great to play them. We did a live show in Germany as the Move and used Richard Tandy and Bill Hunt with the band; they are the other two that make up the nucleus of the ELO and they are called on if we have to do a Move gig. You can't do those numbers with only three musicians."

## PROJECTS

Bev admits that he's stopped to ponder over how many projects are being pursued simultaneously, but he also admits there isn't much time to stop and ponder. Music and football are his subjects and the more of each, the merrier.

"I would like to do some drumming with a little more scope to it. The Move requires more than the ELO, which is written out very precisely. I'd like to sit in with Buddy Rich's band or something. In Birmingham, I go round to see John Bonham a lot and he and I were thinking about putting a supergroup on the road. It couldn't happen, because of management difficulties, but we seriously thought about a band featuring he and I on drums, Tony Lommi on lead guitar, Dave Walker on vocals, Robert Plant on vocals, Jeff Lynne on piano and Roy Wood on bass. The minute we played, the bootleggers would nick it anyway."

"There just doesn't seem time to do much more right now. Roy is the one who's doing the most. He's writing the intricate stuff for the ELO along with Jeff, writing the rock for the Move, plus some straight pop for people like

Cliff Richard and Olivia Newton-John. He's really splitting it all up".

The aim of the ELO is the American FM stations. The Move went to the States only once in its long life on stage, but was prevented several times from returning due to problems within the band.

"We kept having personnel changes", says Bev, "Twice we were stopped by someone leaving the band - first Ace and then Charlie. I think Ace Kefford has given up now - a shame, because he was very good and used to be the main face in the band. I haven't seen Carl Wayne for ages, either. I don't think anyone even remotely considers leaving now - there's so much to get involved in. Jeff and Roy and I have been pals for so long, it works very well."

## PRODUCTION

"On the outside production side, Jeff is going to produce a veteran Birmingham rock & roller who's been known as Big Al for years. I'm going to produce a girl folk singer called Joanne Karlin. Though I don't play guitar, I've grown very fond of folk music and the intimate atmosphere you get in folk clubs. I spend a lot of time in one of them up in Birmingham".

The Move's single is released by Harvest on April 7 and the ELO have started a two-month tour and are at the Belfry, Sutton Coldfield (April 1). Then the big show will hop in their mini bus, supplied with airplane seats, TV, 8-track stereo and champagne, to continue with solid bookings throughout the rest of April. Don't miss it.

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### MAY 1972

**1st CENTRAL HALL CHATHAM**  
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6.30 & 8.45pm. Seats: £1.50, £1.25, £1.00, 90p, 75p, 60p.

**4th ABC HULL** 6.30 & 9.00pm  
Seats: £1.50, £1.25, £1.00, 75p

**5th & 6th EMPIRE LIVERPOOL** 6.15 & 8.35pm  
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# A NEW KIND OF MEDICINE

ACCORDING to John Fiddler, guitarist with Medicine Head, when their first single 'Pictures In The Sky' was cut, his partner Peter Hope was totally unaware that any recording was being made. Peter was always the most mysterious half of the combination, ever silent, even during interviews, and totally withdrawn.

"Some people can work in the studio and other people can't, they can only work under certain conditions," says John. "Peter just couldn't get it on in the studio. We were having a certain amount of difficulty — so for 'Pictures In The Sky' I recorded Peter playing when he didn't know. I'd already laid down a couple of tracks by that time, that Peter wasn't on, and I'd used some session musicians for."

One of the tracks recorded at this time is now on release as Medicine Head's long awaited single. Titled 'On The Land' it was produced by Keith Relf, who has now been added to the Medicine Head line up.

"We were going to release the number straight after our hit single," says John. "But I had got more of a band sound on it



MEDICINE HEAD (left to right): Keith Relf, John Fiddler and John Davis.

## JOHN FIDDLER of Medicine Head talks to Val Mabbs

rather than a two piece, and maybe it would have been non-representative to have released it then."

Peter Hope has now left Medicine Head, and along with

Keith Relf on bass and harmonica, the numbers have been boosted by drummer John Davis.

"I split with Pete in November, because I had wanted

to increase the size of the group with a bass player and drummer, and Peter just wanted to go. We always had good gigs together, though, and the hit helped us there's no doubt about that. But

we were a popular group anyway, able to work as much as we liked. Really we were a novelty act. I suppose you could draw a parallel between us and early Tyrannosaurus Rex, as we were both duos and we used to create an incredible sound for two people. Although he only played Jews harp Pete had an incredible presence, but he got fed up with trucking around."

The new three-piece Medicine Head were formed in December last year and almost immediately worked on three gigs. John Fiddler now believes the band to be more co-ordinated and hopes to undertake extensive live appearances in Britain, without running the risk of becoming bored and stale musically.

"I've found out a lot about the way things work in the last couple of years," he explained. "And I know it can be very destructive to just keep gigging round the country. But we're using all our own material on stage now — in fact we started out with an entirely new repertoire with the new group. We still use 'Pictures In The Sky' because we find people call out for it, and we get twelve year old girls coming to see us because of the hit record. With a single in the chart you find yourselves working in some really funny places, almost the cabaret club circuit!"

Medicine Head have already completed work on their next album, 'Dark Side Of The Moon', and it is due for release any time.

"All of the songs were written by me," says John Fiddler, "But we're hoping to get into some group compositions as well as group arrangements."



THE NEW PENNIES: 'Not Guilty', they claim...

## TWO SIDES OF THE PENNIES

THE accused — all six of them! — propped themselves amiably against the bar of the local RM hostelry and proceeded to deliver their defence.

The NEW PENNIES — for those of you who didn't see them on the show or catch up with the aftermath as reported in our popular Nationals — are the group who caused all the rumpus on, or rather after winning, on Hughie Green's 'Opportunity Knocks'.

Seems the lads gained the highest studio audience applause meter reading in the history of the show when they appeared on February 21. However, altho' runaway winners on the viewers postal votes too they were dropped from the following week's transmission.

In the interim period programme officials received "some anonymous letters and 'phone calls" stating the group had been out

soliciting votes and after all, programme rules are programme rules, we all understand that.

Well, as I always say, there's two sides to every penny — if you'll forgive the pun! — and as I see it, these are the facts: 'Tis true, they say, that they asked all their friends to watch them on the box... they also asked their respective mums and dads to take a look-in... but as for writing out postcards, well definitely NOT GUILTY to that charge.

Mind you, as leader Tony Christiani explained, they did venture a comment to their enthusiastic followers which went something like: "If you dig us, remember, it's votes that count."

And so, ladies and gentlemen of the jury, I put it to you, does that really make them guilty or merely victims of their own enthusiasm? The Defence rests — but LES REED doesn't! Having signed THE NEW PENNIES to his Chapter One label, this week sees the release of their first single, 'B-BOOM'.

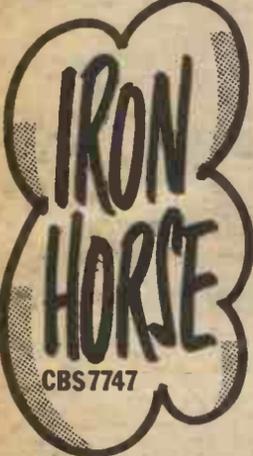
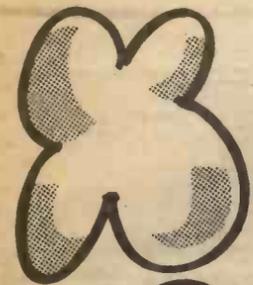
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# THE TEMPTATIONS

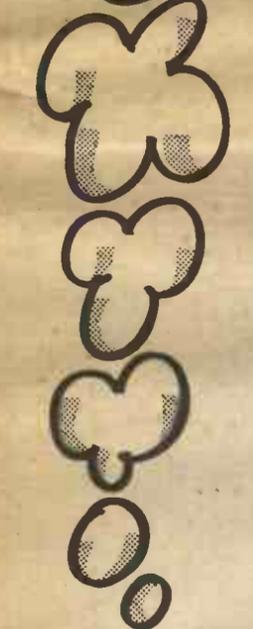
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## IN CONCERT

SATURDAY	APRIL 1st	CAPITOL THEATRE CARDIFF
SUNDAY	APRIL 2nd	BIRMINGHAM THEATRE
MONDAY	APRIL 3rd	THE OPERA HOUSE BLACKPOOL
FRIDAY	APRIL 7th	THE ODEON HAMMERSMITH
SATURDAY	APRIL 8th	THE EMPIRE LIVERPOOL
SUNDAY	APRIL 9th	THEATRE ROYAL NOTTINGHAM
MONDAY	APRIL 10th	ROYAL ALBERT HALL LONDON
WEDNESDAY	APRIL 12th	WINTER GARDENS BOURNEMOUTH
FRIDAY	APRIL 14th	FREE TRADE HALL MANCHESTER
SUNDAY	APRIL 16th	FIESTA CLUB SHEFFIELD
SATURDAY	APRIL 22nd	



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the music people

# smalltalk

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Studio recorded top 40 American radio and jingles on tape; also interesting pirate tapes available at 3 3/4/7 1/2 ips. Send s.a.e. to D. Smith, 29 Suffolk Avenue, Leigh-on-Sea, Essex SS9 3HD.

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### ● travel

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### ● publications

ROCKPILE No II 15p. Narvel Felts, Cochran, Twitty, Berry, O'Keefe, photos. 16 Laurel Avenue, Gravesend, Kent.

STONE & MEATLOAF. Motown Monthly. 12p plus s.a.e. 48 Chepstow Road, W2.

TAMMI TERRELL. Exclusive photo cover. Motown Monthly. 12p plus s.a.e. 48 Chepstow Road, W2.

### ● penfriends

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## NEXT WEEK IN RECORD MIRROR

Ringo raps with top DJ  
Johnny Moran

Captain Beefheart and  
his message to YOU

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Echoes

QUITE OFTEN, when I listen to an LP, I pick up the sleeve and glance idly through the notes as the disc is playing. And I must say when I did this the other evening, I was struck by the vast strides that have been made in the quality of liner notes since the time when I saw Woody Herman described as having gained a new lease of life since he left the Hermits.

First I played 'My Favourite Egyptian Folk Songs' by Moishe Maccabi and his Kasher Kats featuring Dayan Carroll (not a patch on Golda and the Gingerbread, by the way) and for the first time I grasped the rapport between the perceptive notes of Arthur "£7.50 per thousand" Hack and the music on the record.

Next I gave a spin to Mark Blowlamp and Physical Rex playing their latest album "Epileptic Furrier" and once again I marvelled at the sublimely apt and sympathetic notes of S. O. Felon - inextricably married to the sounds on the record.

It was only when I realised that I'd had the LPs in the wrong sleeves that disillusionment set in. And a hasty run through a selection of albums confirmed the grisly fact that the status quo hadn't really changed. Sleeve note writers still maintain a very lowly status and really have nothing to quod about.

Why is it, I ask myself (often), that sleeve notes are so abysmal?

Well, I have now discovered that half the problem is that sleeve note writers use a language of their own which, if you're not familiar with it, can be most perplexing - and can, in fact, lead to exactly the kind of malevolent criticism of their work which I have been making for years.

Recently, though, I had the uncommon good luck to meet a liner note writer who was frank and honest enough to explain the secrets of his trade.

Harold Wright-Burke lives in a secluded, sound-proofed house at 33½ Bayswater Terrace. His lounge is lined with record shelves which are crammed with record sleeves

# The man who has nothing up his sleeves

**EXCLUSIVE!**  
Interview with the legendary Harold Wright-Burke

whose notes he has penned. No records. Just sleeves.

"You mean" I asked incredulously, "that you never actually get any records? That all those sleeves are empty? Then how on earth...?"

"Well, I don't actually listen to the records, you know. Far too many released. Have you any idea of the colossal number of records that are issued each month?"

"But how can you write about records you've never heard?" I asked.

"Well, you try to avoid mentioning the music. In fact, in many cases we don't even mention the artist - that's sleeve note writing honed to a fine edge of perfection. I mean you can do up to six carbon copies, all for different LPs. You know, 'This is probably the greatest vocal group record of our time'. That went on albums by the Luton Girls Choir, Pinky and Perky, the

Chelsea Football Club, the Four Freshmen and Tessie O'Shea".

"But isn't it vital to be accurate in writing sleeve notes?"

"I say, what a disarmingly quaint thought! My dear chap, the whole art of sleeve note writing is to boost the product, not condemn it. I mean how would it be if on the 'Miles at Newport' album, released by Rot Records, I actually pointed out that it was recorded at Newport, Isle of Wight, by Sid Miles the yodelling meat porter? And how long do you think I'd last at this game if my note for the Armpit label's treble LP set, 'Concert for Bangla Desh' actually revealed that it was a concert by the Saffron Walden Townswomen's Guild Ukulele and Jaws Harp Ensemble?"

"But isn't all this thoroughly dishonest?"

"Well, we take a more enlightened and optimistic view. Optimist, in fact, is the keynote. And after all, the public pay good money for

records. The least we can do is to give them a first-rate sleeve note, even if the record is appalling. I think we owe them that.

"As a matter of fact - though don't put this about - I *did* hear a record once. Awful row, quite unbearable! Never again. I can tell you, for all the future he's got in music, that Mark Poland might as well give up. No chance.

"I couldn't understand the stuff at all. Awfully disturbing experience for a note writer. In the end I had to use phrase 14c: 'Here the band is groping for new dimensions, searching, seeking, restlessly probing the periphery of the musical spectrum...' you know the sort of thing".

"So the sleeve note writer has a language all his own?"

"But of course! For instance, 'Outstanding on all tracks is the brilliant, sympathetic accompaniment of...' would, in *your* language read: 'He's my brother-in-law'.



"And again, 'Using a fastidiously hand-picked rhythm section...' means: 'The bass player had the pot, the drummer owns the record company and the whole band owes the pianist money.'

"Then you'll often see: 'The leader is ruminative (he has a vacant stare), he talks sparingly (he's inarticulate), his playing is informed by a tremendous inner stimulus (he's smashed out of his brain most of the time) yet he never seeks the limelight (nobody's ever heard of him)'.

"One of my most memorable passages, I feel, was this: 'The plangently sibilant overtones of his upper register bravura style contrast starkly with the constricted, autocratic, convoluted, yet sparingly reticulate reverberations which emanate in concentric, transharmonic waves from the diatonic concept of what is,

in essence, a purely idiomatic - though contemporarily valid and quintessential - manifestation of didactic discord.'

"And what did that mean?"

"It meant I still had an inch and a half to fill."

"One final question. Is Harold Wright-Burke your real name?"

"Good heavens, no! To be honest, I thought people might pay more attention to my notes if I had an improbable name. All the top critics and record people do it, you know. I mean nobody could *really* be called Dom Cerulli, Orrin Keepnews, Nesuhi Ertegun, Bent Fabric, Yannick Bruynoghe or Peter Jones."

**Mike Hennessey**

**TALK OVER** This week's DJ Roger Day

## RADIO ROGER

BY ROGER DAY  
HELLO - nice to be talking (or writing) to you again. It's been a busy month for me, with the usual endless miles of motorway travel in between dates. I often wonder what we pop people would do without motorways. Personally, I'd buy a helicopter. I suppose many people who read this column assume that one has only to be PART of show-business to immediately order a mansion in Surrey and a Rolls Royce. Take a band like Tony Rivers - I'd better, because he'd never forgive me if I didn't. He and his group used to gig most nights of the week, drawing large crowds and, on face value, earning a very good wage but when we look closer at the facts... I'd say it's a very different picture. There was hire purchase to be paid on a van and equipment, stage clothes to be bought, a roadie to be paid - and if that wasn't enough, just think of the amount of petrol they had to buy to get them to the dates. Another point to consider is the cost of repairs to vans and equipment... And then we come to the most expensive part of the operation... agents,

managers and publicity men. They'll take at least 25 per cent of the gross earnings. But I'm not complaining about them, because they do find the group work. The middle man, though, is the promoter who thinks the best artist is the cheapest artist - and he usually lives in much better style than the people who pull in the crowds for him. These promoters should now see that unless they start paying fairer fees more groups will disband - and all the fun will go out of pop. Maybe an answer would be for the groups themselves to promote dances which would surely result in cheaper admission prices and more money in the pockets of the people who deserve it. At the moment, I have the pleasure of working for Britain's only 24-hour radio station - a large biscuit factory near Isleworth. It is true Top Forty and with six talented dee-jays up there under the direction of Dave Dennis, who was much-loved for his mid-day show on Big L, it needs only a medium wave transmitter to wipe the opposition off the radio. In fact, it's worth getting a job at the factory to listen to the station! Many people ask me what disc-jockeys I personally like to listen to. Well, the easiest way of listing them is just how I'd employ them if I happened to own a radio station. Are



you ready for this? The 6-9 am spot - reserved for me. It's not that I'm the sort who enjoys listening to himself - but I DO enjoy doing this show! And 9-12 noon - Mike Ahern. He's formerly with Caroline South, but is now in Australia. From 12 noon - 3 pm - Paul Burnett - Luxembourg's best disc-jockey. From 3-6 pm It is Keith Hampshire, another Caroline South disc-jockey, now in Canada. And from 6-9 pm must be Kenny Everett, my all-time favourite. Then from 9 pm to midnight - Johnnie Walker. This show, in terms of time, was more his style than the present time-slot he has with BBC. From 12 midnight to 6 am - Simon Deë - a good jock. Maybe some of the people reading this will be too young to remember two of the mentioned dee-jays but let me assure you all I've listed are interested in radio and its improvement.

## WIN A PIONEERS LP



HOW WOULD you like to win a copy of the Pioneers LP, "Yeah!" (TRL 24). Well, you can! All you have to do is answer the six questions below, and, also in not more than 25 words, tell us why you like reggae music.

THE twenty five correct entries which in the opinion of the judges (The Editor and Circulation Manager of Record Mirror) give the best reasons will be judged the winners. The judges decision is final and no correspondence can be entered into.

Send your entries to the following address:  
Record Mirror (Pioneers Comp)  
7, Carnaby Street,  
London. W1V 1PG.  
to arrive not later than first post Monday April 10th 1972

-CUT HERE-

Q.	A.	Q.	A.
1. Name the three members of the Pioneers.		4. The Pioneers LP "Longshot" (TBL 103) was produced by: (a) Winston Low? (b) Lee Perry? (c) Leslie Kong?	
2. Which member of the Pioneers is Desmond Dekker's younger half-brother?		5. The Pioneers recorded a 'live' version of "La La Means I Love You" for what Trojan LP?	
3. What is the title of the new Pioneers single?		6. What is the address of the Trojan Artists Appreciation Society?	

I like reggae music because (not more than 25 words) .....

Name ..... Address .....

# Mirrorpick



PETER JONES ON THE NEW SINGLES

## AMERICAN RELEASES



by JAMES HAMILTON

**CANNED HEAT:** Rockin' With The King (UA UP 35348). Surprisingly ancient-sounding slab of Rock 'n' Roll... and if you don't already know who's on piano and lead vocals, where have YOU been? (It's Dickie Penniman, actually). Jazzy instrumental flip.

**EDGAR WINTER'S WHITE TRASH:** Keep Playin' That Rock 'n' Roll (Epic EPC 7550). Right on! Johnny's brother keeps on rockin', but in a more modern manner.

**THE J. GEILS BAND:** Looking For A Love (Atlantic K 10099). Frantic teenage Punk Rock, slightly lacking in dynamics but quite good. Chicago-style harmonica flip.

**ALICE COOPER:** Be My Lover; You Drive Me Nervous (Warner Bros. K 16154). The Krazy Gang strut their adolescent training-bra groupie stuff (the words are good). Noisier flip gets it on more.

**ELVIS PRESLEY:** Until It's Time For You To Go (RCA 2188). El seems to be relaxing like Perry Como, with sloppy slushy effect on Buffy Sainte-Marie's now wishy-washy slowie. Tighten it up, El!

**EARL SCRUGGS:** Foggy Mountain Breakdown (CBS 7877). While it doesn't equal the original by Earl and his erstwhile partner Lester Flatt, this less nerve-jangling treatment of that famous banjo-pickin' "Bonnie & Clyde" tune is still mighty fine.

**JAN HOWARD with BILL ANDERSON:** Someday We'll Be Together (MCA MMU 1152). So, it's this weekend's Country bonanza at Wembley which prompted last issue's bumper C&W release review. Here, Motown (the Supremes oldie) goes Country, with interesting results, including typical recitation by Bill. Flipside, Jan solos on the familiar "Love Is Like A Spinning Wheel" and the doomy "Dallas You've Won".

**CONWAY TWITTY with LORETTA LYNN:** After The Fire Is Gone (MCA MMU 1150). Heartstrings-tugging weepy Country duetted slowie, with the keening Loretta coming out on top. Flipside, Harold solos on the love-lorn self-pitying "I Can't See Me Without You" and the nastily gloating "I Wonder What She'll Think About Me Leaving". Undeniable value, these big hit-crammed MCA Country maxis.

**JOAN BAEZ:** Song Of Bangladesh; Prison Trilogy (Billy Rose) (A&M AMS 897). Without other people's troubles for subject matter, whatever would Joanie do? She gives her tonsils their usual airing on this disturbingly-worded slowie/bouncy coupling, the titles of which provide a general umbrella for a variety of ungroovy topics.

**THE DELFONICS:** Tryin' To Make A Fool Of Me (Bell 1215). Another old and out of sequence U.S. hit, this sweet slowie is of course lovely but may have too much gently percussive arrangement for the general public.

**WAR:** Slippin' Into Darkness; Nappy Head (UA UP 35327). Snipped from War's superb "All Day Music" LP (do check it out - its banded but continuous music makes it good late-nite material for dee-jays), this sleek slow beater is somewhat overshadowed by the edited Latin-Rock flip about which our good "doctor" so rightly raved. But get the LP.

**CARLY SIMON:** Legend In Your Own Time; Julie Through The Glass (Elektra K 12043). The beautiful thrush on her own Carole King-ish light slow throbbler, which Britain's Penny Lane has covered rather well too. Good sounds, and a very pretty quiet flip.

**J. P. ROBINSON:** George Jackson (Atlantic K 10149). Slow Soul version of Bobby Zimmerman's recently unsuccessful new "protest" song. It's better than Bob's and doesn't contain that controversial use of the word "shit", but do enough people over here care about U.S. political prisoners in the first place? Funky flip.

**ROBERT JOHN:** The Lion Sleeps Tonight (Atlantic K 10136). Despite his updating (well, recreation) of the Tokens oldie being the best, I fear Robert will lose out to the British "Opportunity Knocks" cover version unless he gets an almighty plugging push.

**BREAD:** Everything I Own (Elektra K 12041). Comes & goes slow Pop.

**SAN REMO STRINGS:** Reach Out I'll Be There; Hungry For Love (Tamla Motown T M G 8 0 7). Backing-track-type stomping instrumentals from the latter '60s, with many fans. A depressing thought, but this is the most likely hit out of all this week's fine releases.

**DETROIT EMERALDS:** You Want It, You Got It (Janus 6146007). The fellas at Philips are doing sterling work for us R&B freaks (watch this space!), and this U.S. hit by the great "Do Me Right" group might hopefully hit for them. The rapidly plopping bongo rhythm is filled out by a surprisingly Reggae-ish stop/go bass and a regular as clockwork stomping backbeat, while the boys' perfect timing and light harmonies give it double appeal to Soul Group Freaks and dancers both.

**LUNAR FUNK:** Mr. Penguin, Parts 1 & 2 (Bell 1225). Sad to report the death of the great Linda Jones, really sad. Anyway, to cheer us up, this totally unrelated recent U.S. R&B hit instrumental (with friendly vocal interjections) is a fast, organ-based, hand-clappin', hit-worthy gas.

## Procol, T.Rex, Cocker & Move Magni-Flys

ON March 24th comes the first four releases in a new Fly 'Magni-Fly' series. All of the singles feature three tracks or more and retail at only 50p. No future releases are definitely set, but if they match up to the present issues, it's a series to watch.

For those who missed them the first time around, or for younger pop fans, the tracks included on the first four maxis should be of particular interest. **PROCOL HARUM's** classic recording 'A Whiter Shade Of Pale' is available on Magnifly Echo 101, coupled with 'Salty Dog' and 'Homburg', and combines the production genius of Benny Cordell with Brother-Reid songwriting talents. Echo 102 features early **TYRANNOSAURUS REX** material, 'One Inch Rock', 'The Woodland Bop' and 'The Seal Of Seasons' providing a nice sampler for fans who missed out on that era of Bolan's career, and the top side 'Deborah'. **JOE COCKER** is the subject for Echo 103, with his five minute long version of the Beatles' 'With A Little Help From My Friends', coupled with 'Delta Lady' and the Boxtops hit 'The Letter'.

One of the **MOVE's** liveliest recordings, from 1968, and a Cordell production is 'Fire Brigade', featured on Magnifly Echo 104, and as an added bonus this also has 'I Can Hear The Grass Grow', and the more moody 'Night Of Fear'.

All are packaged attractively in a paper sleeve printed in various shades of brown, and picturing the artists as they were. Good value. V.M.



NEIL REID - with former Miss World EVA JON RUEBER-STAIER

# Another 'Mother' for Neil

**GENE PITNEY:** I Just Can't Help Myself; Beautiful Sounds (Pye 25579). This is actually a switch of emphasis - the former 'B' side now becomes the top deck. Not entirely confident about it, but Gene did it on telly recently and it came over very strongly indeed. It's a good, never-fall-in-love-again song with a catchy melodic base and Gene is less dramatic, more relaxed. Nice London-recorded production. **CHART CHANCE.**

**HOT CHOCOLATE:** Mary-Anne; Ruth (Rak 127). Mickie Most production of substance and style. It's an ear-bending slab, very commercial, with hectic drum-bass beat and the verse, painless anyway, leads into a most direct chorus. Not the strongest of Chocolate bars in terms of melody, but I'm pretty sure it'll do well. Nice restrained arrangement most of the way. **CHART CHANCE.**

**EWAN STEPHENS:** Brother We Can Surely Work It Out; Long Long Summer (Decca F 13299). Obviously very much an outsider in terms of name value, but it's a good-time old-styled, drawled thing which is darned catchy and sort of vaudevillian in approach.

Drawled out with spirited humour, too - it's one of those simple things, piano-tonked, that sticks in the mind. **CHART CHANCE.**

**FRANK IFIELD:** Hurdy Gurdy; Lonesome Jubilee (MAM 69). The yodeller of yore needs only the right song to get back in the charts. This is a pacey, atmospheric and commercial song - which has a hint of reggae in the backing, but not too much of a hint. Frank does his usual big-voiced job, and there's a hell of a lot of personality showing through. **CHART CHANCE.**

**NEIL LANCASTER:** Why Can't People Be People; The Rise And Fall Of Solly Glick (Polydor 2058 207). Nice gentle-voiced intro to this, then the beat builds well - it's a charming little song, and Neil swings quite a fair old bit as the volume builds. As for the chorus - well, the philosophy may be a bit hackneyed, but it's a very saleable sort of philosophy. I like it a lot. **CHART CHANCE.**

**SHAKIN' STEVENS AND THE SUNSETS:** Sweet Little Rock And Roller (Polydor). The old Chuck Berry better dressed up with a large amount of musical violence by one of the best home-grown rock outfits. Exciting.

**NEIL REID:** That's What I Want To Be; If Wishes Were Ships (Decca F 13300).

An obvious hit, following hot on the heels (nearly typed "hells") of 'Mother Of Mine'. In fact, this is a little-boy presentation of a catchy and sentimental song - sung with excellent clarity and all the confidence in the world. Neil looks like being around for a long long time. **CHART CERT.**

**THE PEARLS:** Third Finger, Left Hand (Bell). This is a natural hit song - on Tamla a 'B' side job, but it could easily take off and give this girlie group a hit right now.

**THE BUSKER, STREET, PIANO AND ORCH:** Streets Of London (Columbia). Atmospheric piece with a sort of Jack-the-Ripper feel to it, I thought.

## Reggae corner

**DANNY RAY:** on 'Feel So Bad' (Horse), chugs along merrily with a good string-and-horn backing - actually he sings very well. 'Eternal Drums' by **BONGO HERMAN AND LES** (Big is strong on the beat with submerged reggae chit-chat running through. Danceable.

The **TROPIC SHADOWS** sing 'Our Anniversary' (Big Shot) with a drawling style and a slow, ragged pace... over-emphasised. **KING IWAH**, on 'Give Me Power' (Upsetter), is drum-heralded, majestic in the spoken intro... then vocally acrobatic. Quite strong.

'Merry Up' by **GOD SONS** (Green Door) is mid-tempo, shuffling, but with trumpets and horns most authoritative - split by spoken nothingness. 'The World Is Spinning Round' by **JOE HIGGS** (Sioux) is quite a catchy and commercial song - easy to grab, melodically. 'Cock Mouth Kill Cock' is quite a title - **THE AFRICAN** (Sioux) - but vocally it's all a bit over-happening, which is a pity.

## Name valve?

**MARVIN, WELSH AND FARRAR:** Marmaduke; Strike A Light (Regal Zonophone RZ 3048).

Written, it says, here, by Tarney and Spencer. The trio handle it well - nice easy-going mid-tempo, with a shuffling sort of rhythmic base. Story-line lyrics of sound sense, though I find it hard to take the name Marmaduke seriously. A strong professional, musicianly feel to it - and it builds excitingly - **CHART CHANCE.**

**CHRISTOPHER NEIL:** If I Was Close To You; Grey Day (Rak 128). Nicely presented performance - Mr Neil is a good songwriter and his own voice is lightweight but capable of deep expression for all that. This is a veritable flurry of notes and words which might hold it back, but there is also class in every groove, as they say. Do try it - it's a nice production. **CHART CHANCE.**

**ROYAL BREWERY:** Na-ya-ta-ta (Concord). I know nothing about this group except that the record, a languid choral job, is doing well on the continent. Merely so-so.



AXE: hard and fast

**AXE:** Running Wild; Sing, Sing (MCA MKS 5088). This really does drive along - hard and fast. Good for the dancers, and a duo (Bill Kimber and Rod Alexander) who could break through at the first time of asking. It's built round a staccato beat and is samey in terms of melody, but the two blokes get a really tough-edged sound going. One to watch. **CHART CHANCE.**

# Mirrorpick/LPs

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

## The real Genius

**LOUIS ARMSTRONG**  
The Genius Of... (CBS 66225). Two-album set, priced £2.99, aptly titled, and with material dating from 1924, going through to 1932. Though far removed from the 'Wonderful World' Satchmo of the Top Ten, it is an historic collection. And some revered jazzmen featured in the various accompanying groups.

**JERRY REED**  
Nashville Underground (RCA Victor LSA 3056). Songs like 'Fine Of My Mind', 'Tupelo Mississippi Flash' and 'Hallelujah I Love Her So' underline the essential spirit of this country man. Not for him the pedantic mourning; more the joy of living.

**VARIOUS ARTISTS**  
It All Started Here (Atlantic K 20025). Another selling at 99p, with contributions from Aretha, Brook Benton, Otis Redding, Wilson Pickett, Sam and Dave, King Floyd and Roberta Flack — fourteen excellent R&B soul tracks... all of interest.

**SOUNDTRACK**  
From Russia With Love (Sunset SLS 50291). Title song from Lionel Bart, most of the score from John Barry, vocal refrain as they say from Matt Monro — one of the strongest-ever movie music productions.

**SANDPIPERS**  
La Bamba (A&M AMLB 51030). This budget album includes the magnificent 'Softly As I Leave You', one of the finest of all romantic ballads. And a lively 'Fly Me To The Moon'.

**WALDO DE LOS RIOS**  
In A Romantic Mood (A&M 51027). A 99p production with familiar themes like 'Raindrops Keep Fallin'', 'Everybody's Talkin'' and 'Something'. Some very stylish arrangements and instrumental blends.

**JOHNNY PEARSON**  
Sleepy Shores (Penny Farthing PAGES 525). Johnny wrote the title theme, a big single hit — and there are other examples of his writing skill herein, notably 'Les Deux Marionnettes'. Good orchestral-cum-pianistic sounds.

**JOHN PRINE**  
John Prine (Atlantic K 40357). Singer and acoustic guitarist, with plenty of steel guitar featured in the backing. It's country-styled performances on such as 'Hello In There' and 'Pretty Good' and the evocative 'Flashback Blues'. And some very appreciative sleeve notes from Kris Kristofferson.

**HENRY MANCINI**  
Big Screen, Little Screen (RCA Victor SF 8257). Very polished themes, dressed up in polished, high-glossed arrangements, and including that catchy piece from 'Cade's County'. Hank takes piano solo on 'Nicholas and Alexandra' and there is other good solo stuff from trumpeter Graham Young and tenorist Jerome Richardson. A first-class album in a super-melodic area.



THE HOLLIES with ALLAN CLARKE: 'Greatest Hits Vol. 2' includes some of their best-ever songs: 'He Ain't Heavy', 'Hey Willy' and 'Just Like Me'.

**THE HOLLIES:**  
Hollies Greatest Vol 2 (Parlophone PCS 7148).

A particularly valuable collection of the group... as it was, that is with Allan Clarke as lead singer. Items range from the 'Just Like Me' of 1963, to 1971's 'Hey Willy', reputed to be a 'tribute' to departing member Graham Nash. Another good track which didn't make a release here: 'Too Young To Be Married', a Gold Disc in Australia. Proof of the Hollies' sheer consistency.

**VARIOUS ORCHS.**  
World Of T.V. Themes (Decca SPA 217). Vienna Phil., Frank Chacksfield, London Phil. Stuttgart Chamber Orch. and The Grenadier Guards on a predictable selection of telly-series biggies.

**DAVID SNELL**  
Harp Transplant (Pye Quad 1002). Beautifully recorded set of harp solos, with classical adaptations one side and a heavy leaning on Bacharach and David on the other. Some excellent backing musicians like Barry Morgan and Alan Parker.

**ANNE MURRAY/GLEN CAMPBELL**  
Murray and Campbell (Capitol SW 869). Not just one side each — a real listening liaison between two stars who have had single hits previously. There are songs like 'So Easy To Love', 'Let Me Be The One', which build an atmosphere of romance, and some very strong string and brass arrangements (by Rick Wilkins). This one should sell very well.

**MERLE HAGGARD**  
Someday We'll Look Back (Capitol ST 835). Just about the fastest-riser in the contemporary country music scene. Some of his own songs herein, plus a good one from Roger Miller — and Dallas Frazier's 'California Cottonfields', which is a stand-out track.

**PETER NERO**  
Summer of '42 (CBS 64790). Looking hipper as the years go by, according to the sleeve picture, pianist Peter here on a Steinway set which is highlighted by that theme from the movie. Nice display of mood-changing.

## Hollies: eight years of hits

**CACTUS**  
Restrictions (Atlantic K 40307). Half of the adventurous and sometime successful Vanilla Fudge, Cactus retain the energy and sweep away a lot of the subjective excursions that characterised the Fudge. But they haven't come up with anything new. The sound is New York heavy, touched by rock & roll and the blues and with some good lines in freedom lyrics. It ain't very spaced out, but it should appeal to Zeppelin freaks, fifth-form heads and Iron Butterfly nostalgics.

**WILSON PICKETT**  
Don't Knock My Love (Atlantic K 40319). Long version of the title track, split into two parts, is a stand-out department on an album which sometimes slumps from the usual high Pickett standards. But there's a good reading of Randy Newman's 'Mama Told Me Not To Come' and Wilson's harmonica works evocatively on 'Mighty Long Way'. Tight, unrelenting backing group. But the best track of all is 'Can't Judge A Book', which really goes some.

**BARRY MANN**  
Lay It All Out (CBS 64805). With a variety of partners — Phil Spector, Cynthia Weil, Mike Stoller, Gerry Goffin — Barry has created many a hit. This Al Gorgoni production brings the best of his singing style to the fore; too. The hits just roll off... 'Lovin' Feelin'', a consistent stand-out. A highly organised set.

**VARIOUS ARTISTS**  
Rock 'n' Roll Is Here To Stay (United Artists UAS 29336). As if we didn't know! UA's rock master Alan Warner springs more surprises by putting genuine stereo on this 'stereo-enhanced-mono' labelled biscuit, like 'Love Potion No. 9' (Clovers, with 'No. 10' verse) and 'Perfidia' (Ventures). Other mono goodies include trax from Cochran, Domino, Lewis (Jerry Lee and Smiley) and others. Nothing rare, unknown or surprising, but a fine collection for anyone who has either just gotten into r'n'r, or whose London-American 45s are showing excessive wear 'n' tear.

**DENNIS COFFEY AND THE DETROIT GUITAR BAND**  
Evolution (AMLS 68035). Coffey's work on the Motown label has remained unheralded, but now his Sussex single 'Scorpio' is a funk classic, he may get the recognition he deserves. The sounds are clean, hard and pure guitar — only drums and piano intrude on to the 'orchestral' selection of different guitar sounds here, but don't compare it with Tommy Garrett. Mr. C is highly-charged and electronically evocative. His music could be used as well for a discotheque, as for muzac, as for head listening. Versatile, huh?

**CHRIS SPEDDING**  
The Only Lick I Know (Harvest SHSP 4017). Chris tackles just about the lot — vocals,

keyboards, bass, guitar... but has some invaluable help from singer Linda Lewis and drummer Laurie Allan. The voice is flexible and alert, the material somewhat variable — 'Hard Woman Is Good To Find' is a nice track as is 'Listen While I Sing My Song'. A good showcase for Chris's writing abilities.

**BROOK BENTON**  
Story Teller (Atlantic K 40314). Recorded in three different locations, with some brilliant musicians on the various backing tracks, this is super-class

## A treat for Slade fans

**SLADE: Slade Alive!** (Polydor 2383 101). Packaged in a sleeve with an amusing cartoon, and extracts from the many things written about Slade, this is a good quality live recording — made under studio conditions and produced by Chas Chandler. To those who haven't seen Slade this could be surprising, with Noddy's raucous vocal, and bellowed comment — and make their appeal difficult to understand. It's a rockin' album and the excitement of the group and crowd has been captured well, but it's not easy listening, somewhat frenzied! On stage the group hold attention with their cavorting antics and general enthusiasm, and to followers this is a good album to keep to remind of the live performances they see. But it's only a fraction of the story. Opens with 'Hear Me Calling', an Alvin Lee composition that the group have used since their days as Ambrose Slade. Getting faster and faster with hand claps from the audience and whoops from the group it sets the scene. 'Get Down With It' is excellently performed, and shows the extent of audience participation with the group. Their 'Keep On Rocking' incorporates phrases and the feel of many an old rock song, and perhaps best indicates what Slade really are about. In contrast Sebastian's 'Darlin Be Home Soon' is the only slow tempo track — with a shattering 'burp' breaking the mood, should you be taking it too seriously! V.M.

**CHRIS ETHRIDGE, JOHNNY BARBATA, JOE SCOTT HILL**

L.A. Getaway (Atlantic K 40310). Jazz based rock with very emotional and rough vocals. A blend of white soul, jazz and rock from three tasty musicians. Not an amazing amount of backing and right in the L.A. rock field. There are a thousand bands like this and these three do it as well as any of them, but even in their subtlety is no real individuality — just musical ability. A galaxy of superstars in attendance doesn't really warrant much attention. L.G.

singing. But Benton still remains among the great under-rated stars, certainly in terms of actual sales of his records. This should be required listening for all who enjoy emotional, soulful selling... and a bonus is the great background vocalistics by the Sweet Inspirations.

**THE DUBLINERS**  
Hometown! (Columbia SCX 6492). Recorded live at the National Stadium, Dublin, hence the title — and it has the raucous, zestful lads in top form. As ever, they've found some first-rate material to suit their style — traditional slices of Ireland, handsomely delivered.

**BLONDE ON BLONDE**  
Reflections Of A Life (Ember NR 5058). Opens with sounds of a baby crying on 'Gene Machine' — closing with a conglomeration of sound. The lyrical contents here are blatant and far reaching, with 'I Don't Care' an up tempo number about an incestuous relationship; and 'Sad Song For An Easy Lady' with insistent harmonica and lines like 'a little man who's shoes are brown, who doesn't live in this ol' town, only wants his damper down'. Reflections of cynicism, disillusionment and the occasional influx of sympathy and love. One group's view on life. The stories seem the most interesting aspect — which may not have been intended! V.M.

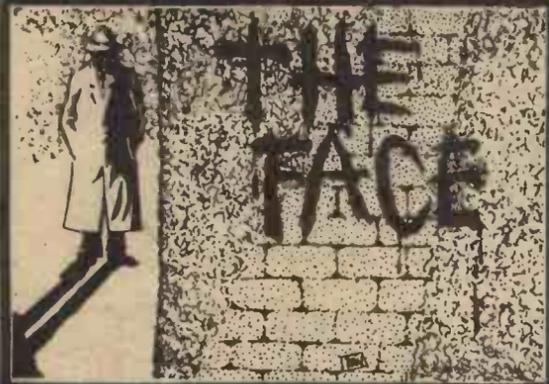
**TONY BENNETT**  
With Love (CBS 64849). Accompanied by the Robert Farnon orchestra, recorded in London — and dedicated to 'Frank Sinatra, king of the entertainment world'. In fact, one of the best Bennett ballad albums, lyrically very strong indeed... and the man thrives on worthwhile lyrics. Try the beautiful 'Street of Dreams' and the tremendous 'Dream'.



THE FLIRTATIONS: can they overtake the Supremes?

**THE FLIRTATIONS**  
The World Of... (Deram SPA 218). Soul group, suddenly more 'rated' through their work on the Cliff Richard television

series, but always a fine group. Three girls who have it in them to overtake even the Supremes.



DAVID CASSIDY's first solo LP, 'Cherish' due in May from Bell Records.....RM's NIGEL HUNTER pleased to receive a postcard from DANYEL GERARD addressed to NIGER HUNTER .....ALICE COOPER, who should have arrived in Britain two weeks ago, is in mourning over the death of his boa constrictor.....LEONARD BERNSTEIN accepted a Grammy on the live U.S. televised presentations while his 'West Side Story' was capturing all the rating figures on an opposing channel.

Next DEL SHANNON album on Sunset features eleven tracks never before released in Britain.....LABI SIFFRE's 'Crying, Laughing, Loving, Lying' leaping.....a Mr. T. BLACKBURN announced last week, "and at number 16 is 'Give Ireland Back To.....' er....at number 16 is a record by WINGS.....for their first French release, will ARGENT revive 'Money'?.....a Mr. T. BLACKBURN also said last week, "Hope you all saw CLIFF RICHARD and the NEW SEEKERS' version of 'I Can't Help Myself' last Saturday". It was 'Baby Love'.....one of the SWINGLE SINGERS bears an uncanny resemblance to EDWARD (CALLAN) WOODWARD.....JOHNNY BEERLING has been appointed an executive producer at the Beeb — nice going, JOHNNY.

ALAN TAYLOR now gigging again after a major operation. Hope he doesn't leave us for America, as is probable.....great to welcome the comeback of both JERRY LEE LEWIS ('Me And Bobby McGee') and LITTLE RICHARD ('Rock With The King').....LINDA JONES, 27-year-old R&B artist on America's Turbo label, died on March 14 from a diabetic attack.....the LAST POETS have formed their own label, True Sound.....the Hudson Bay Music company — LIEBER, STOLLER and BIENSTOCK, have released BOBBY DARIN to form his own company, Babby Darin Music, Inc.

Terrific T-shirts from UA featuring FATS DOMINO, RICK NELSON, GROUNDHOGS, EDDIE COCHRAN.....JOHN and YOKO working with the PLASTIC ONO BAND and ELEPHANTS MEMORY in America's Record Plant.....at last, the EVERLY BROTHERS' album, 'Stories We Could Tell', is completed. It features GRAHAM NASH, JOHN SEBASTIAN, DAVID CROSBY and DELANEY & BONNIE among others.

WE regret that a printing dispute and the Easter holidays have prevented publication of the American charts and the British Top 50 is repeated from last week. Record Mirror apologises to all its readers for this inconvenience.

# the 50 RECORD MIRROR

singles				albums			
This Week	Last Week	Weeks in Chart		This Week	Last Week	Weeks in Chart	
1	1	8	WITHOUT YOU Nilsson RCA 2165	1	1	12	FOG ON THE TYNE Lindisfarne Charisma CAS 1050
2	3	4	BEG, STEAL OR BORROW New Seekers Polydor 2058 201	2	3	5	HARVEST Neil Young Reprise K 54005
3	2	10	AMERICAN PIE Don McLean United Artists UP 35325	3	5	6	PAUL SIMON CBS 69007
4	6	4	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan MAM 66	4	4	9	NILSSON SCHMILSSON Nilsson RCA Victor SF 8242
5	9	5	MEET ME ON THE CORNER Lindisfarne Charisma CB 173	5	6	3	THICK AS A BRICK Jethro Tull Chrysalis CHR 1003
6	5	6	MOTHER AND CHILD REUNION Paul Simon CBS 7793	6	2	9	NEIL REID Decca SKL 5122
7	21	4	HOLD YOUR HEAD UP Argent Epic EPC 7786	7	10	13	GILBERT O'SULLIVAN HIMSELF MAM 501
8	7	7	GOT TO BE THERE Michael Jackson Tamla Motown TMG 797	8	7	13	BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS 63699
9	20	6	DESIDERATA Les Crane Warner Bros K 16119	9	12	3	BABY I'M-A-WANT YOU Bread Elektra K 42100
10	18	4	FLOY JOY Supremes Tamla Motown TMG 804	10	8	3	WHO WILL SAVE THE WORLD Groundhogs United Artists UAG 29237
11	8	5	BLUE IS THE COLOUR Chelsea Football Team Penny Farthing PEN 782	11	11	13	TEASER AND THE FIRECAT Cat Stevens Island ILPS 9154
12	4	9	SON OF MY FATHER Chicory Tip CBS 7737	12	18	4	AMERICAN PIE Don McLean United Artists UAS 29285
13	11	5	I CAN'T HELP MYSELF Donnie Elbert Avco 6105009	13	-	-	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers Polydor 2383 103
14	19	5	IT'S ONE OF THOSE NIGHTS Partridge Family Bell 1203	14	9	13	ELECTRIC WARRIOR T. Rex Fly HIFLY 6
15	10	13	MOTHER OF MINE Neil Reid Decca F 13264	15	15	6	GRAVE NEW WORLD Strawbs A&M AMLH 68078
16	17	5	GIVE IRELAND BACK TO THE IRISH Wings Apple R 5936	16	14	13	IMAGINE John Lennon/Plastic Ono Band Apple PAS 10004
17	12	8	POPPA JOE Sweet RCA 2164	17	23	13	TAPESTRY Carole King A&M/Ode AMLS 2025
18	13	8	LOOK WOT YOU DUN Slade Polydor 2058 195	18	16	13	A NOD'S AS GOOD AS A WINK Faces Warner Bros. K 56006
19	26	4	TOO BEAUTIFUL TO LAST Engelbert Humperdinck Decca F 13281	19	26	3	NICELY OUT OF TUNE Lindisfarne Charisma CAS 1025
20	22	14	I'D LIKE TO TEACH THE WORLD TO SING New Seekers Polydor 2058 184	20	27	13	JESUS CHRIST SUPERSTAR Various MCA MKPS 2011/2
21	34	3	WHAT IS LIFE Olivia Newton-John Pye 7N 25575	21	17	4	MILESTONES Rolling Stones Decca SKL 5098
22	14	9	STORM IN A TEA CUP Fortunes Capitol CL 15707	22	20	13	THE NEW LED ZEPPELIN ALBUM Atlantic K 5008
23	16	9	DAY AFTER DAY Badfinger Apple 40	23	21	3	THE MOTOWN STORY Tamla Motown TMSP 1130
24	50	2	SWEET TALKING GUY Chiffons London HL 10271	24	38	7	I CAPRICORN Shirley Bassey United Artists UAS 29246
25	33	3	HEART OF GOLD Neil Young Reprise K 14140	25	13	3	TOP TV THEMES John Keating/London Symphony Orchestra Studio Two TWO 372
26	27	5	THE BABY Hollies Polydor 2058199	26	43	11	CONCERT FOR BANGLA DESH George Harrison, Bob Dylan and Others Apple STCX 3385
27	23	8	FLIRT Jonathan King Decca F 13276	27	19	9	HENDRIX IN THE WEST Jimi Hendrix Polydor 2302 018
28	32	4	BROTHER CCS RAK 126	28	24	13	EVERY PICTURE TELLS A STORY Rod Stewart Mercury 6338 063
29	24	11	HAVE YOU SEEN HER Chi-Lites MCA MU 1146	29	29	6	THE CARPENTERS A&M AMLS 63502
30	15	7	SAY YOU DON'T MIND Colin Blunstone Epic EPC 7765	30	34	2	LOVE STORY Soundtrack Paramount SPFL 267
31	41	3	BERNADETTE Four Tops Tamla Motown TMG 803	31	-	-	GARDEN IN THE CITY Melanie Buddha 2318 054
32	47	2	SMOKE GETS IN YOUR EYES Blue Haze A&M AMS 891	32	44	8	TEA FOR THE TILLERMAN Cat Stevens Island ILPS 9135
33	-	-	CRYING LAUGHING LOVING LYING Labi Siffre Pye 7N 25576	33	45	10	THAT'S THE WAY IT IS Elvis Presley RCA Victor SF 8162
34	46	2	I'M GONNA BE A COUNTRY GIRL AGAIN Buffy Sainte-Marie Vanguard VRS 35143	34	-	1	SPARTACUS Aram Khatchaturian/Vienna Philharmonic Orchestra Decca SXL 6000
35	30	14	SLEEPY SHORES Johnny Pearson Orchestra Penny Farthing PEN 778	35	-	1	GODSPELL London Cast Bell BELLS 203
36	25	9	TELEGRAM SAM T. Rex T. Rex 101	36	42	13	MOTOWN CHARTBUSTERS Vol. 6 Various Tamla Motown STML 11191
37	38	3	JESUS Cliff Richard Columbia DB 8864	37	40	7	MEATY, BEATY, BIG AND BOUNCY The Who Track 24606 006
38	29	9	MY WORLD Bee Gees Polydor 2058 185	38	-	1	GATHER ME Melanie Buddha 2322 002
39	-	-	AT THE CLUB Drifters Atlantic K 10148	39	-	-	GRIEG AND SCHUMANN PIANO CONCERTOS Stephen Bishop Philips 6500 166
40	36	6	LOVING YOU AIN'T EASY Pagliaro Pye 7N 45111	40	-	1	PAINT YOUR WAGON Soundtrack Paramount SPFL 257
41	31	12	LET'S STAY TOGETHER Al Green London HL 10348	41	35	5	CLOSE TO YOU Carpenters A&M AMLS 998
42	-	-	THEME FROM CADE'S COUNTY Henry Mancini RCA 2182	42	31	2	SOUND OF MUSIC Soundtrack RCA Victor SB/RB 6616
43	-	-	TURN YOUR RADIO ON Ray Stevens CBS 7634	43	-	1	CLOCKWORK ORANGE Soundtrack Warner K 46127
44	42	14	MORNING HAS BROKEN Cat Stevens Island WIP 6121	44	-	1	LED ZEPPELIN II Atlantic K 40037
45	-	-	I AM WHAT I AM Greyhound Trojan TR 7853	45	39	2	FRANK SINATRA'S GREATEST HITS Vol. 2 Reprise K 44018
46	-	-	RUN RUN RUN Jo Jo Gunne Asylum AYM 501	46	-	1	AMERICA America Warner K 46093
47	-	-	IRON HORSE Christie CBS 7747	47	32	13	MEDDLE Pink Floyd Harvest SHVL 795
48	28	11	ALL I EVER NEED IS YOU Sonny and Cher MCA MU 1145	48	22	3	ANDY WILLIAMS' GREATEST HITS CBS 63920
49	-	-	SACRAMENTO Middle of the Road RCA 2184	49	-	1	MOTOWN MEMORIES Various Tamla Motown STML 11200
50	-	-	DOWN BY THE LAZY RIVER Osmonds MGM 2006 096	50	-	-	WEIRD SCENES INSIDE THE GOLD MINES Doors Elektra K 62009

## top producers

- 1 Richard Perry
- 2 David Mackay
- 3 Ed Freeman
- 4 Gordon Mills
- 5 Bob Johnston
- 6 Paul Simon
- 7 Rod Argent/Chris White
- 8 Hal Davis
- 9 Fred Werner/Les Crane
- 10 Robinson/Wilson/Sawyer
- 11 Larry Page
- 12 R. Easterby/D. Champ
- 13 Donnie Elbert
- 14 Wes Farrell
- 15 Dick Rowe/Ivor Raymonde
- 16 Paul & Linda McCartney
- 17 Phil Wainman
- 18 Chas Chandler
- 19 Gordon Mills
- 20 David Mackay
- 21 Harrisongs
- 22 Cook/Greenaway
- 23 George Harrison
- 24 Robert Mellin
- 25 Kinney
- 26 Ron Richards
- 27 Jonathan King
- 28 CCS/RAK
- 29 Eugene Record
- 30 Rod Argent/Chris White

## 5 years ago

- 1 1 RELEASE ME Engelbert Humperdinck
  - 2 2 PENNY LANE/STRAWBERRY FIELDS FOREVER Beatles
  - 3 3 THIS IS MY SONG Pet Clark
  - 4 5 ON A CAROUSEL Hollies
  - 5 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

## 10 years ago

- 1 1 WONDERFUL LAND Shadows
  - 2 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



**The New Seekers**

# ALBUMSCOPE



**HIGH COUNTRY (K 46134)**  
Bluegrass music makes a welcome return in the shape of High Country and in the light of the current old time country revival both here and in the United States, this album is destined for greater things.



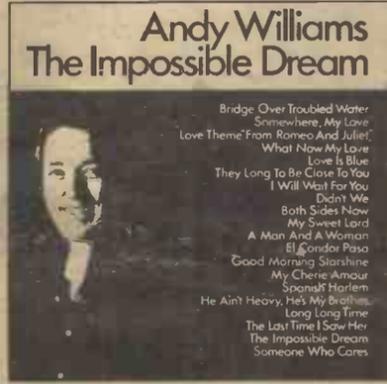
**JOHN HARTFORD: Aero Plain (K 46136)**  
John Hartford's album features the traditional sounds of fiddle, banjo, mandolin, dobro, guitar and string bass. And to quote a Toronto reviewer "It's a splendid Nashville jam, an exhilarating jazz country feast, and some of the most intricate and thoroughly satisfying music you can hear."



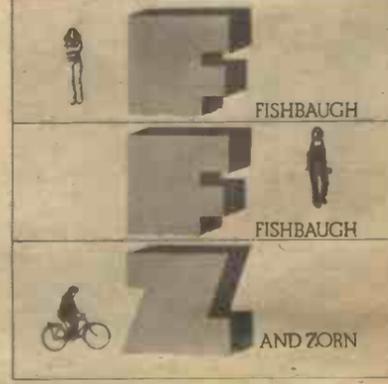
**JOHN STEWART: The Lonesome Picker Rides Again (K 46135)**  
This album is a milestone in the career of John Stewart — an artiste who is fast becoming a cult figure on both the folk and country scene.



**JOHN D. LOUDERMILK: Volume 1 — Eloree (K 46124)**  
'Eloree' is a superb vehicle for the diverse talents of John D. Loudermilk — he runs the gamut of human emotions on an album which can only be described as brilliant.



**ANDY WILLIAMS: The Impossible Dream (CBS 67236)**  
Virtually every track on this new double album from Andy is a contemporary standard. 'What Now My Love', 'A Man And A Woman' are just two of the finest collection of love songs ever put on record — by the greatest interpreter of such material around today.



**FISHBAUGH FISHBAUGH AND ZORN: FF&Z (CBS 64783)**  
"Our music is people's music", says Pete Zorn explaining the aim of his new group. This offshoot of the New Cristle Minstrels play beautiful soft rock — in a very individual way. An acoustic extension of themselves with ideas drawn in, formed and blown out naturally.



**MARTIN CARTHY: Shearwater (PEG 12)**  
This is the first solo album from Martin Carthy since he left Steeleye Span. Martin musically continues to improve and expand with a vitality which this record reflects. His rendition of traditional songs is complimented by his unique guitar style, and this album really underlines why his club performances are so popular.



**GOLDEN HOUR OF GENE PITNEY'S GREATEST HITS (GH 805)**  
Gene Pitney fans get real value for money on this Golden Hour album. It not only features his latest single 'I Just Can't Help Myself' but also catalogues his success with such memorable million sellers as '24 Hours From Tulsa', 'Town Without Pity' and 'Liberty Valence'.



**OLIVIA NEWTON-JOHN (NSPL 28155)**  
Olivia Newton-John has emerged as one of the most popular female singers of today and hit records apart she makes this first album a memorable listening experience. The choice of material is wide and really reflects Olivia's talent as an artist who is going to be around for a long time to come.



**JON HENDRICKS: Times Of Love (6414 302)**  
Beautiful album of standards from Jon Hendricks, founder member and leading light of the famous Lambert, Hendricks and Ross jazz influenced vocal trio. Jon's Pick this one up on Philips new 'Applause' series at £1.50.



**TOY STAR FESTIVAL (6830 100)**  
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# COUNTRY style

## SPECIAL WEMBLEY SECTION

### Meet the artists at stand No. 8

VISITORS to this year's Wembley festival will have the opportunity to meet their favourite artists in person at the Record Mirror/Billboard stand.

All the artists appearing have agreed to visit the RM stand to meet fans and sign autographs.

Here is a complete rundown on the scheduled times the artists will be appearing:

- SATURDAY:**
- 11.30 am ..... Del Reeves
  - 11.40 ..... Dottie West
  - 11.50 ..... Stoneman Family
  - 12.30 pm ..... George Hamilton IV
  - 12.40 ..... Loretta Lynn
  - 12.50 ..... Conway Twitty

- 2.30 ..... Margo
- 2.40 ..... Tex Withers
- 2.50 ..... Country Fever

**SUNDAY:**

- 11.30 am ..... Hank Williams Jr.
- 11.40 ..... Anne Murray
- 11.50 ..... Tom T. Hall
- 12.30 pm ... Bill Anderson-Jan Howard
- 12.40 ..... Earl Scruggs
- 12.50 ..... John D. Loudermilk

- 2.30 ..... Ray Lynam
- 2.40 ..... Larry Cunningham
- 2.50 ..... Jonny Young Four

Make a note - Record Mirror is

at stand No. 8.

Another highlight of this year's festival will be the presentation on stage at Sunday night's concert of the Record Mirror/Billboard country awards for 1972. A famous celebrity will make the presentations to most of the artists themselves on the Wembley stage.

The winners' names will not be revealed before the presentation. But the nominations for this year's awards have been selected.

They are as follows:  
 Top U.S. male artist - Slim Whitman, Hank Williams Jr., and Hank Snow; Top U.S. female artist -

Lynn Anderson, Jan Howard and Loretta Lynn; Top U.S. group - Tompall and Glaser Brothers, Numbers and Statlers; Top song - 'Help Me Make It Through The Night' and 'Me And Bobby McGee', both by Kris Kristofferson and 'Stand By Your Man' by Billy Sherrill and Tammy Wynette.

In the British section, the following were nominated: Top UK solo performer - Tex Withers, Brian Golbey and Larry Cunningham; Top UK group - Jonny Young Four, Hillsiders and Country Fever; Most promising talent - Syndicate, Tennessee Four and Western Union.

HEARD ANY good cowboy songs recently? No? Well, that's not what it's all about anyway - is it? Times and Images have changed and country music's appeal is now just as firmly rooted in the city as it is in the country.

The sooner some bigoted ideas are locked away and the key destroyed the healthier the scene will become. That's not preaching to the converted - they already know the facts - but it's an opportunity to present a doctrine before the uninitiated. It's a chance to let the cynics know that country music is a trifle more than riders on horseback and plastic six-shooters.

Let's put things into a little more proportion. Sure there's the more traditional elements and they do play an important part in the music known as "country and western" but there's also a more commercial side to the music. It's that commerciality that has moved with the times and has progressed into a musical sphere that is rapidly breaking down the barriers.

The artists appearing at this year's International Festival prove the versatility of country music. It has become far more cosmopolitan and sophisticated: that's what has made the music a \$200 million industry in the United States and has attracted a larger audience than ever before in its history.

The upsurge and broadening of the music has, naturally, upset many of the traditionalists and some British country music enthusiasts are distressed by the current product coming from Nashville and the West Coast. But then country music, like any other musical genre, has to progress in order to survive.

Fortunately a good percentage of contemporary recordings have not wandered far from basic country roots. But what of the remaining percentage?

# Country invades the City

It's that music which should be brought to the attention of the cynics: they may be listening to it, liking it and not realising that it's country!

First, let's view change. A contemporary band of the thirties may have featured fiddle, guitar and banjo. Forty years later the line-up becomes amplified: it features guitars and drums and any other instruments the record producer may think necessary to create a hit sound. In some cases a full orchestra is employed: It's not so much the sound but rather the "feel" of the material these days that makes a record country.

Naturally it leads to strange situations. Ray Price and Eddy Arnold, both stalwarts of the American country scene, now record with orchestras more fitting to a pop environment than a country one. Yet their records make the country charts. On the other hand if Joan Baez records with a standard Nashville country accompaniment her records only make the pop charts. It's all a case of who pays the dues.

Country music is becoming, more and more, a state of mind. A music's label can create or restrict a demand: in the case of country music, in the British Isles, the demand is restricted. Here the music is dogged with false images and values and non-country enthusiasts don't want to know.

But consider for a moment some records that have made the British charts. How many conjured up those old impressions: did you spot any while listening to "Snowbird", "Harper Valley PTA", "Rose Garden" or "A Boy named Sue"?

And while on the subject, if you're going to label music what about some credits where credits are due? Who told anyone

that "Help me make it through the Night", "For the Good Times", "Morning", "Did you ever?" or even "Knock three times" were originally country music?

Yes, country music seems to be stuck unjustly, with outdated stigmas.

But to return to the question in hand which concerns a growth of music bearing a definite association with country music. It takes a number of forms: there's the country artists stretching towards pop, the pop artist stretching towards country, the musician who plays for both pop and country artists and the songwriters who are bringing a new intelligence to lyrics.

Some country artists record with orchestras yet retain the basic simplicity associated with country music - in other words there's still the basic three or four chord progressions. Through this move the artist has captured the attention of the city folk but still remains faithful to his country image. Only it's now become a sophisticated country image!

Ray Price has proved himself the most successful of this new breed. He rose to his greatest heights with the Kristofferson penned "For the Good Times" and has become one of America's top paid entertainers. The record was practically ignored on the British market and now, some fifteen months later, the album makes its belated appearance. "For the Good Times" (CBS 64639) is well worth a listen: it's a superb example of "cosmopolitan" country. There's the smooth orchestrations and arrangements, fine vocals and outstanding lyrics but, throughout, it still retains that basic country simplicity.

At the other end of the scale are the country artists who are making a heavier,

tighter music more compatible to the music of a rock generation. Waylon Jennings and Jerry Reed may lead a field whose music is suitable for pop enthusiasts but there's plenty of other contenders which include Freddy Weller, Kenny Vernon, Anthony Armstrong Jones, Johnny Paycheck among their numbers.

A new movement was created when some of the top names in folk decided to record in Nashville. Joan Baez and Bob Dylan were at the front of the spearhead but were quickly followed by others - not all from folk realms. The subsequent results not only brought fresh reevaluations upon the artists but also brought into prominence the skill and ability of the Nashville sessionmen.

If left to their own devices these musicians can produce some pretty fantastic sounds. Witness the musical excursions of "Area Code 615." On these recordings were the same musicians who sat on straight country sessions, the same who added their talents to the Nashville recordings of Ian and Sylvia, Joan Baez and Gordon Lightfoot. Now they were creating their own musical thing: suddenly the cynics who were usually so quick in condemning the majority of Nashville product found themselves praising those same musicians.

The Nashville musicians are not content to play straight country or improvise. Nashville is now producing, for lack of a better word, "contemporary" country.

A premier example is Mickey Newbury's album "Frisco Mabel Joy" (Elektra K42105): it's a further step in a progressive situation. Newbury emphatically states that he and his material are country, yet the album will be disowned by the majority of country fans and praised by the

other camps. Whatever the music - and who can draw boundaries these days? - it stands out as a superb example of outstanding craftsmanship.

The album also throws light upon current Nashville background. It was produced in sessionman Wayne Moss' "Cinderella Sound Studios" and features the appearance of The Nashpilharmonic - an impressive sounding name giving out with an impressive sound! But, wait a minute, it's another example of Nashville craftsmanship. It's mainly the work of three musicians (Wayne Moss, Weldon Myrick and Buddy Spicher) and considerable skill in the mixing studios!

Mickey Newbury is also important to the current country scene for another reason. He is one of a growing batch of new songwriters bringing a new image to lyrics: he, like a number of others, are adding personal interpretations by recording their material.

Country songwriters have been recording for a number of years - Hank Cochran, Harlan Howard and John D. Loudermilk stand out most predominantly - but it's only recently that this trend has grown to important proportions. Tom T. Hall probably led the procession and, while his recordings have gathered tremendous country acclaim, it was Kris Kristofferson who brought the situation to national recognition.

Kristofferson personifies the new Nashville. He's so definitely country yet he stands for everything against the old culture: a long haired representative from a revolutionary generation. Kristofferson had to break down many barriers before he could succeed.

Success has finally come and his lyrics have brought a new prestige to the music.

Within a couple of years this composer has risen to almost cult figure proportions but we still have to wait for someone outside country realms to pronounce him country!

Country music is rapidly

expanding in concept and the barriers are being broken down with equal swiftness. It leads, ultimately, to a situation where it becomes unhealthy to label a music. It could easily happen here!



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## Wembley Artists • Wembley

## Hank Williams Jr

TO BE BORN with a famous name can be both a blessing and burden. Obviously it brings immediate attention to a well known name but it also brings comparison. More often than not it's a comparison by name only without paying attention to the artist's own individual merits. In Hank Williams Jr.'s case it was a comparison with one of country music's most famous and revered figures.

Before he could start his own career he had first to live down the hue and cry that the newcomer was but a pale imitator of his famous father. But he overcame his adversity by establishing himself not only as a fine singer but also as an able songwriter and outstanding musician.



The American public have long recognised his contribution to the contemporary country music scene. It's apparent constantly in the charts with an array of hit parade material which includes numbers like "Standing In The Shadows", "It's all over but the crying", "Cajun Baby", "All for the Love of Sunshine" and "I'd rather

be gone".

Last year's appearance presented to the British country music public (and there were many outside this circle who were impressed) an artist who displayed tremendous versatility, unending stamina and act full of music with little chat. There are very few artists around who possess the showmanship that abounds in the Hank Williams Jr. act!

Popular demand has brought him back and there will be many new faces watching the act this year who heard about it after the event last year. Hank Williams Jr. has overcome the unjust comparisons: he's a brilliant entertainer in his own right and he'll prove it again this weekend.



## Tom T. Hall

ONE OF the most eagerly awaited visitors from Music City U.S.A., Tom T. Hall has already established himself by reputation as one of the outstanding new talents to have hit the contemporary country music scene.

More than being just a fine - many consider him brilliant - songwriter, Tom has made his mark as a musical journalist. He has that unique ability to relate in musical terms the experiences and events that make up life: but it's more than relating. The writer has an awareness to situation and can install depth that makes the listener involved in the musical experience.

Although Tom T. Hall can write with depth, he also possesses that necessary commerciality which makes writing a profitable career. Witness the success of "Harper Valley P.T.A."

## John D. Loudermilk

THIS YEAR'S Wembley Festival is laying considerable emphasis upon the singer-songwriters. There's Tom T. Hall and Bill Anderson: now add the name of a man who has done considerable work behind the country music scenes. John D. Loudermilk had his first big hit with "A Rose and a Baby Ruth" when George Hamilton IV recorded the number way back in 1956. Since those early days success has never turned its back on the writer from North Carolina.

Many people are extremely grateful that John D. Loudermilk came upon the country music scene. Stonewall Jackson had his first big hit with



"Waterloo", Ernest Ashworth had his biggest success with "Talk back Trembling Lips" and George Hamilton IV followed initial success with other Loudermilk compositions like "Break my Mind" and "Abilene".

But it's not been restricted to country. This composer's pen has pushed material over into the pop market. Remember "Google Eye", "Tobacco Road" and, more recently, "Indian Reservation"?

Like the majority of country music songwriters John D. Loudermilk has also been tempted to record his own material. It's brought forth success with titles like "Road Hog" and "Language of Love".

One hopes that Wembley will give John D. Loudermilk every opportunity to show off his fine songs and musical sense. He's a creative person in every sense of the word.

## Del Reeves

WHEREAS the majority of artists appearing at this year's festival are relatively well known to the British public, Del Reeves remains an unknown quantity.

He's one of those artists who suffers through lack of record releases. Possibly his greatest claim to fame was a 1965 success called "Girl on the Billboard" It was a catchy, tongue-twisting, truck driving song which brought to light his now famous "doodle-oo-doo-doo".

Del Reeves is a native of

North Carolina, born in Sparta on 14 July 1933. Instead of heading towards Nashville, Del made his move towards the West Coast. It turned out to be a highly successful decision. For four years he headed his own television show and also spent a couple of those years working Las Vegas' "Golden Strip"

In 1966 he returned eastwards, settled in Nashville, became a member of the Grand Old Opry and started a fresh television



series called "Country Carnival".

This weekend the British public can, for the first time experience the Del Reeves stage act. It's exciting and visual.

## Earl Scruggs

TO many people the name Earl Scruggs will ring synonymous with that of his ex-partner Lester Flatt. Those were the old days: the days when the team were, along with their former boss Bill Monroe, ruling the bluegrass roost. The days when they also caught a wide public's eye with such numbers as 'Foggy Mountain Breakdown' (used for the film 'Bonnie and Clyde') and 'The Ballad of Jed Clampett' (from TV's 'Beverly Hillbillies').

Lester Flatt and Earl Scruggs went their own ways in March 1969 after a

twenty one year partnership. Both artists were to pick up the pieces separately and start their own bands.

The result of the split on Earl Scruggs' part was the formation of the Earl Scruggs Review.

The Earl Scruggs Review is a combinations of young and old ideas. It has to be that way because Earl Scruggs, long regarded as master of his profession, is now joined by a bunch of equally talented young musicians.

How many members of the actual Review takes the Wembley stage remains to



be seen but the lineup seen in America is a pretty formidable collection of musical talent.

Watch Earl Scruggs at Wembley and them form your opinions. The group could very easily be the highlight of the two-day event.

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### HIS FAMILY AND FRIENDS EARL SCRUGGS

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THE BYRDS/DOC WATSON  
AND OTHERS



THE COUNTRY MUSIC PEOPLE

64777

Wembley Artists • Wembley Artists • Wembley Artists



# Stoneman Family

A VEIL of secrecy seems to lie over the appearance of The Stoneman Family this weekend. Details about the group's personnel or current recording contract are more than just a trifle difficult to obtain.

But one need not worry much longer. Come Saturday evening and all will be revealed to the enquiring minds of the audience gathered within the seating area of Wembley's Empire Pool.

In the meantime some consolation with a few facts about the group as they existed a number of months ago.

For opens the Stonemans possess a name that is as much a part of country music history as country music itself. It's a revered and respected named passed down from their father Ernest V. "Pop" Stoneman. "Pop"

Stoneman is a country music legend: he raised thirteen children and inbred them all with his keen musical sense. He's one musician whose never had the problem of finding a replacement for his band!

Tradition has been passed on from the late "Pop" Stoneman. His sons and daughters now form the current Stoneman Family and their artistry seems to know no boundaries or limitations. The group can tackle country, bluegrass, pop or folk with equal ease and perfection.

When the Stoneman Family steps upon the Wembley stage you'll be in for a musical treat. They're happy, infectious act which can stop a show! They are one of country music's most successful groups: their secret is plain entertainment and an ability to communicate with their audiences. This year sees their debut appearance... be sure it won't be their last!

# George Hamilton IV

GEORGE HAMILTON IV is probably the best-known and most popular in Britain of all of America's country artists. He has visited and appeared here many times and had the distinction of his own TV series on BBC-2 which was followed by 'Up Country' again on BBC-2 in which George was the host.

In addition to his own singing spot, George was the very-popular compere at last year's Wembley festival and he will do so again this year on the Saturday night.

George has always wanted to be a country singer. "By the time I was 12 years old I was very influenced by country music", he says. "I had a newspaper round at that time and I saved up my money to go to the Grand Old Opry."

"As I got more and more



interested in country music I started a band in high school called the Serenaders. Later I had one called the Country Gentlemen which I think we stole from a record by Chet Atkins called 'The Country Gentleman'.

"During these years I had this dream of wanting to be a country singer. I was very impressed by the singers I saw in person like Eddy Amolk, Ernest Tubb and Hank Snow.

Well, George's dream did come true. But he first hit the bigtime with a pop song "A Rose And A Baby Ruth" which was a million-selling smash hit in 1956 and he had another huge hit in 1958 with "Why Don't They Understand".

However, in 1959 George abandoned the pop scene and moved to Nashville to try and get back to his first love - country music. The following year he was signed to RCA by Chet Atkins and that in a sense was the real beginning of George's career as a country singer.

Since then he has progressed slowly but surely to his present position at Britain's favourite country music artist.

After his Saturday stint at Wembley George heads north for a week's cabaret at the famed Batley Club.

# Terry McKenna

WITH his own composition 'The Key' country singer/songwriter Terry McKenna won a nationwide competition, sponsored by the Wrangler jeans people, which resulted in a free trip to Nashville and a recording contract.

Born in Peterborough, McKenna will sing his song at the festival on Saturday as a special guest.

He has been signed to the Carnaby label and his

first single, of 'The Key' naturally, has just been released.

Promoter of the Wembley festival and boss of Carnaby, Mervyn Conn says of Terry: "He has written some really strong material but what makes him special is his flair for singing what he composes. I think he'll be a headliner by the time we're putting together next year's festival".



# Discography

ALBUMS currently listed in the respective record companies catalogues:

- BILL ANDERSON**  
 Always Remember .....MCA MUPS 446  
 For Loving You (Duets with JAN HOWARD).....MCA MUPS 337  
 Happy State Of Mind.....MCA MUPS 392  
 If It's All The Same To You (Duets with JAN HOWARD).....MCA MUPS 415  
 My Life .....MCA MUPS 400  
 Where Have All The Heroes Gone.....MCA MUPS 428  
 Wild Weekend.....MCA MUPS 413

- COUNTRY FEVER**  
 Listen To The Country Fever.....Lucky LUS 3003  
 A New Dimension.....Lucky LUS 3013  
 Marvin Rainwater Gets Country Fever (Vocals by Marvin Rainwater) ...Philips 6414110

- LARRY CUNNINGHAM**  
 Country - My Way .....Release SRL 3004  
 This Is Larry Cunningham.....Release SRL 4009

- TOM T. HALL**  
 Homecoming.....Mercury 6338 004  
 In Search Of A Song.....Mercury 6338 073

- GEORGE HAMILTON IV**  
 The Best Of George Hamilton IV .....RCA LSA 3005  
 Canadian Pacific.....RCA SF 8062  
 Down Home.....RCA LSA 3024  
 Heritage (with THE HILLSIDERS).....RCA LSA 3043  
 West Texas Highway.....RCA LSA 3060

- JAN HOWARD** (see also listing under BILL ANDERSON)  
 Jan Howard.....MCA MUPS 414  
 Rock Me Back To Little Rock.....MCA MUPS 444

- JOHN D. LOUDERMILK**  
 Volume I - 'Eiloree' .....Warner Bros K 46124

- RAY LYNAM**  
 Hillbilly Country .....Release BRL 4007  
 Meet Ray Lynam.....Release BRL 4017

- LORETTA LYNN**  
 Coal Miner's Daughter.....MCA MUPS 427  
 Loretta Lynn.....MCA MUPS 338  
 Loretta Lynn Writes 'Em And Sings 'Em .....MCA MUPS 417  
 Loretta Lynn's Greatest Hits.....MCA MUPS 385  
 We Only Make Believe (with CONWAY TWITTY) .....MCA MUPS 429  
 Wings Upon Your Horns.....MCA MUPS 407  
 You're Looking At Country .....MCA MUPS 447  
 Your Squaw Is On The Warpath .....MCA MUPS 411

to next page



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 Greatest Hits

2354 005  
 Luke the Drifter Volume 2

2353 012  
 All for the Love of Sunshine  
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# Discography

from previous page

**MARGO**  
Margo And The Country Folk.....Ruby RLB 1003  
From Margo With Love.....Ara ARAL 1001

**ANNE MURRAY**  
Anne Murray.....Capitol E-ST 667  
Anne Murray And Glen Campbell.....Capitol E-SW 869  
Snowbird.....Capitol E-ST 579  
Talk It Over In The Morning.....Capitol E-ST 821

**DEL REEVES**  
Del Reeves Sings Jim Reeves.....Hallmark HM 564

**EARL SCRUGGS**  
Earl Scruggs: His Family And Friends.....CBS 6477  
Great Country Hits (LESTER FLATT AND EARL SCRUGGS).....Hallmark HM 535  
Kings Of Bluegrass (LESTER FLATT AND EARL SCRUGGS).....Hallmark HM 559

**THE STONEMAN FAMILY**  
No Current Albums Available

**CONWAY TWITTY**  
Conway Twitty.....MGM 2351 006  
Darling You Know I Wouldn't Lie.....MCA MUPS 386  
Fifteen Years Ago.....MCA MUPS 426  
Here's Conway Twitty.....MCA MUPS 342  
I Love You More Today.....MCA MUPS 404  
I Wonder What She'll Think About  
Me Leaving.....MCA MUPS 443  
Next In Line.....MCA MUPS 363  
To See My Angel Cry.....MCA MUPS 412

**DOTTIE WEST**  
Careless Hands.....RCA LSA 3048  
Have You Heard.....RCA LSA 3062

**HANK WILLIAMS JR.**  
For The Love Of Sunshine (with MIKE CURB CONGREGATION).....MGM 2353 012  
Hank Williams Jr. Greatest Hits.....MGM 2353 013  
Hank Williams Jr. Greatest Hits Vol II.....MGM 2353 053  
Luke The Drifter Vol II.....MGM 2354 005

**TEX WITHERS**  
Tex Withers Sings Country Style.....Avenue 027

**THE JONNY YOUNG FOUR**  
No Current Albums Available.

## Wembley Artists • Wembley Artists • Wembley Artists

### Bill Anderson

RECENTLY Bill Anderson turned up as a guest of George Hamilton IV on the 'Up Country' television series. Both these artists are back this weekend and are holding vital roles as comperes as well as entertainers. George looks after the proceedings on Saturday while Bill takes charge on the Sunday evening.

For those people unfamiliar with the extra smooth Anderson act as seen on his two previous stage visits to the British Isles, the television appearance would have provided a clear - although brief - indication of what to expect during the performance of 'Whispering Bill' this coming weekend.

Bill Anderson is a masterful songwriter with numerous titles to his credit. The success of his trade is not limited to the country music field or to the United States: witness the successful chart appearances by Frankie McBride ('Five Little Fingers') and Ken Dodd ('Still' and 'Eight By Ten') in our own British pop charts. However it is with country that the Anderson pen and talent really excels itself.

He started out in the music business primarily as a writer and then later was recognised as a singer. His background is varied and serves as a useful contribution to the wealth of experience needed for a writer's trade.



University graduate, sportsman, journalist, disc jockey... Bill Anderson eventually became recognised as a songwriter of particular merit by providing the country music world with fine material like 'City Lights', 'I missed me', 'The Tip Of My Fingers' and 'Once A Day'.

His success as a songwriter must be contributed to a perceptiveness for detail and personal experience. It must also lie within the ability to identify with others and share their reactions. It is within the field of human emotions that the Bill Anderson skill is the most successful.

When Bill Anderson appears with his group The Po Boys be prepared for some fine examples of country sentimentality. He is one of the finest performers in this particular field.



### Dottie West

THE exciting thing about a country music festival is that it provides its audience with a great variety of contrasting musical styles.

Dottie West's turn upon the stage will represent the smooth, modern approach to the music. She is characteristic of Nashville's current sophisticated country singer: she can sell to city folk as well as the more rural audiences.

With the greatest of ease Dottie could cross over the line and enter the pop musical fields and be a success. She could but she won't... she's a "country girl" and her preferences lie with that music.

She's another of those artists making a debut appearance this weekend on this side of the water. Dottie's from Nashville - although born in McMinnville, Tennessee - and is a regular on the Grand Ole Opry.

She is typical of the rural background that is the childhood of so many country entertainers. A determined and ambitious lady, her childhood knew little luxury but many hardtimes: one of ten children, she regularly saved money once she started working in order to pay for a musical training.

She's been in the recording business for a dozen or so years and first really attracted the public's eye (or rather ear) with her composition 'Here comes my baby' in 1964. She followed that success with greater success in the form of a duet recording with Jim Reeves entitled 'Love is no Excuse'.

Over on this side of the Atlantic RCA have issued a couple of Dottie West albums in the last few months ('Careless Hands' - LSA 3048 and 'Have you Heard' - LSA 3062). No doubt many of the country music enthusiasts in the British Isles have now acquainted themselves with her fine voice - Wembley will provide the opportunity to savour the stage performance.

Dottie West greatly enjoys the music business and can inject the most mediocre of material with style and perfection. When you see her upon stage you'll not only be seeing a great singer but a fine entertainer and an attractive lady.



### Anne Murray

CANADA has played an important role in the American country music scene. It's provided Hank Snow and Wilf Carter both hailing from Nova Scotia; more recently there's been the artistic and writing capabilities of Ray Griff and Stu Phillips.

One also must not forget Gordon Lightfoot who has provided much hit parade material to the country recording artist. A couple of years back another Canadian writer, Gene McLellan, provided another of Canada's home grown product with chart success. She was Anne Murray and the song was 'Snowbird'.

'Snowbird' came out in the latter part of 1970 and was, as everybody knows, a massive success. In fact it easily cleared the million mark. An instantly catchy number which has since been recorded by numerous other country artists, 'Snowbird' owes much of its initial success to that fresh, young voice that sang the words!

Anne Murray follows in the successful footsteps of her fellow Nova Scotians. Born in Springhill, Nova Scotia, she studied at the University of New Brunswick and was a former

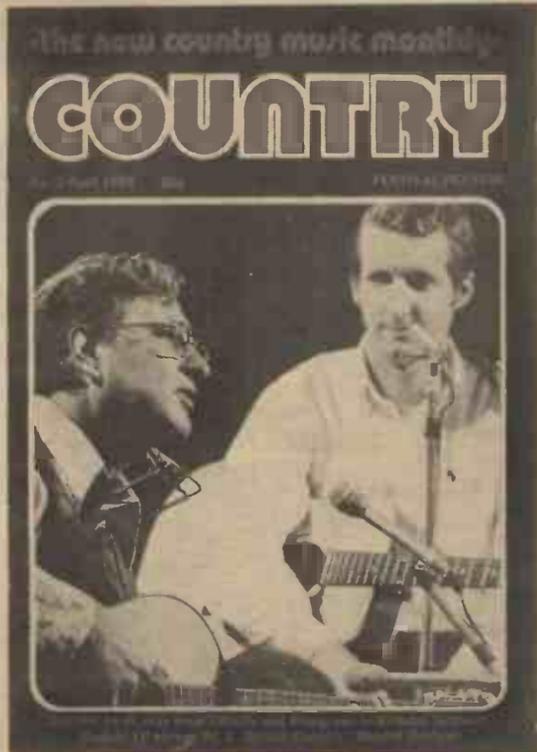
physical education teacher. An interest in folk music brought her to Toronto and eventually landed her place on a CBC folk music television show.

Since hitting the big time she has not forsaken her roots. Although she travels constantly throughout the United States and Canada, she still used Canadian musicians and studios for the majority of her recording sessions.

More recently she has joined up with another big name: in the current pop-country scene. After some concert appearances with Glen Campbell, she landed herself a regular spot on his successful 'Goodtime Hour' television series. The result of this pairing can be determined by British fans by taking a listen to the new release 'Anne Murray And Glen Campbell' (Capitol E-SW 869).

When Anne Murray makes her debut Wembley appearance she'll be adding another dimension to that rapidly growing field called country music. This attractive 25-year-old will be winning many new fans as well as letting the old fans have a chance to see the singer that made 'Snowbird' a country music standard!

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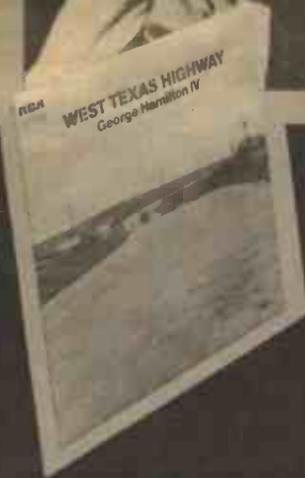
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# Wembley Artists • Wembley Artists • Wembley Artists • Wembley Artists



## Ray Lynam

A WRITER in one of Britain's leading musical papers dubbed Ray Lynam as 'the great Irish hope of country Music' - he wasn't far wrong, in fact, he was absolutely right! Born in the quiet Midland town of Moate, the son of a baker, Ray 'cut his teeth' on the music of Buck Owens and George Jones. He assimilated the influences of both singers and won a reputation for himself, while still a teenager, by faithfully reproducing their vocal styles with a local country band, The Merry-men.

Sean Reilly of the Release Organisation heard them and was impressed. He brought along Mike Clerkin to catch their show and this resulted in a recording and management contract with

the company. Ray made just one stipulation - that they would be allowed to continue with their avowed policy of 'pure country music first, last and always'. No problems! Handshakes all round and contracts were duly signed.

Ray Lynam and The Merry-men became Ray Lynam and The Hillbillies. They exploded onto the recording scene in the early part of 1970 with 'Busted', the song which had given international hits to Johnny Cash and Ray Charles. It was a big-seller for the boys and served to introduce the great voice of Ray Lynam to the Irish fans and promoters. Within three months, the Hillbillies were a major attraction on the ballroom circuit.



## Conway Twitty

CONWAY Twitty was born Harold Jenkins in Friars Point, Mississippi, in September 1933. His father was a riverboat pilot and a lover of country music, and it was from him that Conway learned to play the guitar and sing along on songs made famous by such country stars as Hank Williams, Red Foley, Kitty Wells and Ernest Tubb.

Although his real love has always been country music, he began his record career in the rock 'n' roll field and was one of the top stars of the fifties, making several rock films and scoring a million seller with his own composition 'It's Only Make Believe'

which placed him at the top of both pop and country charts.

While pursuing his rock career, Conway began writing country songs and in 1960 Ray Price recorded one of his compositions 'Walk Me To The Door'. As Twitty puts it: "I started out in rock 'n' roll and worked my way up to country."

In 1965 Conway went to Nashville and said he would like to sign with MCA's Decca label, but only if he was allowed to record country material. Producer Owen Bradley agreed to give it a try and the result has been a succession of huge hits for Twitty.

## Jan Howard

JAN HOWARD was born in West Plains, Missouri, as one of 11 children. An early collector of country records, her first public appearance came as a result of meeting Johnny Cash and his wife June. Her first major tour followed.

Jan's first recording was a duet with Wynn Stewart, for the Challenge label, titled 'Yankee Go Home'. It was followed by her solo single 'The One You Skip Around With', which became a Top 10 hit.

In 1960 she moved to Nashville, signed with MCA's Decca label, and has subsequently enjoyed hit after hit.

Her teaming with Bill Anderson in the mid-Sixties as a featured artist in this road show and popular television series has resulted in countless hit duets.

### RECORD MIRROR

publishes a weekly column devoted to country music and will feature details about both the British and U.S. country music scenes. Any current information about artists, bookings, record releases, etc. should be forwarded to Tony Byworth c/o Record Mirror for inclusion in the news columns.



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**Margo and the Country Folk**

AT the age of twenty-one, with just three years as a professional singer, one might not think there would be much to say about Margo. But the little lady from Donegal, in the North-West of Ireland, has packed more into those three years than most singers would in a lifetime.

Her interest in country music began while she was still at school with the songs of the late Patsy Cline. Margo started singing with a local band when she was seventeen - this meant the bandwagon waiting discreetly around a corner from her school so that she could take off for the ballroom dates immediately after school hours! She managed to do her homework in the wagon by

the light of a torch, but eventually her parents and the school authorities insisted that her studies must come before country music - much to her disgust!

When Margo passed her exams and finished with the dull routine of school, she began her showbusiness career in earnest. With her own band, the Country Folk, she had numerous No. 1 hits. Some were Irish ballads, but all featured country songs as A or B sides. These included 'Time Changes Everything', 'Mama Say A Prayer', 'Satisfied Mind', etc.

Her first album, titled simply 'Margo', included 'Heaven Help The Working Girl' and 'I Got You, You Got Me', while her latest

**Folk**

LP, 'From Margo With Love', features songs like 'If I Kiss You', 'Too Many Teardrops Too Late' and 'I Washed My Face In The Morning Dew'.

Margo was voted Ireland's No. 1 Female Country Singer in a nationwide pop poll last year. With her group Country Folk she has toured Britain, established box-office records in many of Ireland's largest ballrooms and she begins an American tour in a few weeks time.

She may not be too long in the business - but Margo has covered quite a lot of territory!

**Tex Withers**

TEX Withers is possibly one of the most well known exponents of country music on this side of the Atlantic. As an entertainer he's been featured in publicity features way outside the normal realms of country music and the pop music press. Only a few months ago he was the subject of a profile in the Sunday Times' Colour Supplement. Shortly afterwards he was featured in BBC-1 programme 'Twenty-Four Hours'.

Recently the engagement book of Tex Withers has been becoming increasingly

full. He now spends quite considerable time in Ireland where he's been greeted like a long-lost cousin and has been showing the Irish that British entertainers can do a pretty good job when it comes to singing country music!

Throughout Britain he is known to countless millions through regular appearances on radio's 'Country Meets Folk' and 'Country Style' and he also reached the television country viewer through appearances on George Hamilton IV's television shows.

The winner of the 1971



Country Music Association (Great Britain) Ltd award for Male Singer of the Year.

**The Johnny Young 4**

IF you were watching the sixth and final programme in the 'Up Country' series a couple of weeks ago (Saturday March 18) you would have seen one of the British groups who are

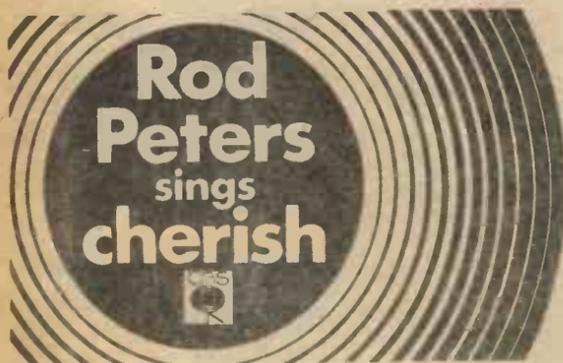
highly respected in country music circles.

It's justified acclaim. The Jonny Young Four are regarded as one of the leading country music bands in the British Isles and

compare very favourably with their American colleagues. Their popularity and professionalism can be judged when you realise that it's very seldom the band has a night away from work.

Besides being fine musicians, the boys are just as entertaining off stage as they are on stage. The Jonny Young Four humour must be as well known as their musical ability and blends in perfectly with their contrasting array of country material.

The Jonny Young Four - Jonny Young (lead singer and rhythm guitar), Dave Crane (lead guitar and vocals), Dave Tewes (bass guitar and vocals) and Stuart Langridge (drums) - are back for a second year at Wembley.



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## Larry Cunningham

FOR the past twelve years, Larry Cunningham has been the undisputed, if uncrowned, king of country music in Ireland. He popped into the British Top Twenty once with 'A Tribute To Jim Reeves', worked in Nashville twice - with a spot on the Grand Ole Opry last year, and he completes his hat-trick of appearances at Wembley's International Festival of Country Music this year.

Since the last festival, Larry has married and retired from the lucrative ballroom circuit, 'though he will continue making records and appearing in cabaret and concerts.

Following his Florida honeymoon, Larry set-off on a three-week concert tour of America, which took in New York, San Francisco, Boston, Las Vegas and other large cities. The incredible success of

this venture strengthened his resolve, and opened a new field for future concert tours throughout the States.

"Working a heavy schedule of ballroom dates may be financially rewarding, but it leaves no time for family life or developing one's musical career", Larry says.

Apart from the deep voice, which is a mixture of Jim Reeves, Charlie Pride and Johnny Cash, Larry Cunningham has a folksy sense of humour reminiscent of the great Will Rodgers. This doesn't often come over on stage, where he gets on with the serious business of singing country music. Away from the bright lights and cheering crowds, he is a relaxed and unpretentious character with an endless flow of earthy stories and reminiscences which would provide material for a series

of best-sellers - if he ever got around to writing novels!

"I'd like to chat to audiences a bit, but this is only possible in cabaret", he says. "Can you see me rambling on about the local 'oul' chap who goes down each week to collect his blind pension - on his BICYCLE - while the lads at the dance are itchin' for the music to start, so they can chat-up a bird they fancy? It's just not on - but in cabaret it would be possible. The American nationwide tour was fantastic. People listened to the music - and the chat - I have never felt so close to an audience in my whole career."

So ends an era in the history of Irish country music. Perhaps it also indicates a swing towards a new cabaret 'boom' for country - it's long overdue!



## Country Fever

BRITISH country music is getting fair representation at this year's festival. Country Fever are another band that have done much for the British cause. It's fair that they should have a place among the big American names assembled to entertain the British country music enthusiasts.

The group are no newcomers to the scene although their personnel, like so many other groups, has been subjected to a

number of changes throughout the last few years. They have often been featured on radio programmes - and not only the regular country music shows - take also into consideration 'The Jimmy Young Show', 'The Terry Wogan Show' and 'The Pete Murray Show'. On television they played on the George Hamilton IV series as well as such diverse programmes as 'Late Night Line-up' and 'Colour Me Pop'.

## Loretta Lynn

WITHOUT a doubt Loretta Lynn must emerge as the most popular of American country female entertainers to hit these shores. She scores with a winning hand that involves the audience with her stage performance. There's her overwhelming enthusiasm, bubbling personality and a voice that puts Loretta at the top of the popularity polls.

She's been over here for all the previous International Festivals as well as being one of the artists who toured with MCA show in May 1970. Yet the fans never grow tired of the Loretta Lynn act. She's a perfectionist and the epitome of the true country artist.

Loretta's background is country and she's proud of a typical rural upbringing. "We had an old battery

radio" she explained on a previous visit, "and the Grand Ole Opry came on Saturday nights... why, we saved our batteries until Saturday night. We turned that thing on and danced and carried on all night long."

Loretta is downhome and friendly. She talks to her audiences and they, in return, yell out their favourite Loretta Lynn hit which she will sing. She will continue to delight her fans again this year and gain new ones - but there can't be many people around unaware of the Loretta Lynn appeal. At the end of her time on stage there'll be the familiar 'Ah'm comin' back' and the famous dance. If she has her way she'll be back again next year: she's becoming attached to the British audiences!

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CONWAY TWITTY & LORETTA LYNN  
AFTER THE FIRE IS GONE



*Bill Anderson*

New LP  
**ALWAYS REMEMBER**  
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