

51 Rockhiffe

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# RECORD MIRROR

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JOE COCKER



ROD STEWART



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# Chico's Tip

New Hit Single



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### What's Your Name



# This week's

# Top Sounds



## Singles

Now	Last week	Weeks in chart	Single	Label
1	1	3	METAL GURU T. Rex	T. Rex MARC 1
2	3	8	COULD IT BE FOREVER	Bell 1224
3	2	9	AMAZING GRACE	RCA 2191
4	4	8	COME WHAT MAY	Phillips 6000 049
5	5	6	ROCKET MAN Elton John	DJM DJX 501
6	15	5	OH BABY WHAT WOULD YOU SAY	Columbia DB 8878
7	6	7	A THING CALLED LOVE	CBS 7797
8	8	8	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES Drifters	Atlantic K 10148
9	7	5	TUMBLING DICE	Rolling Stones RS 19103
10	14	5	LEEDS UNITED	Chapter One SCH 168
11	29	3	VINCENT	United Artists UP 35359
12	19	3	LADY ELEANOR	Charisma CB 153
13	9	9	RADANCER Marmalade	Decca F 13297
14	22	6	A WHITER SHADE OF PALE	Magni Fly Echo 101
15	23	5	ME AND JULIO DOWN BY THE SCHOOL YARD Paul Simon	CBS 7964
16	27	3	SISTER JANE New World	RAK 130
17	10	10	RUN RUN RUN JoJo Gunne	Asylum AYM 501
18	13	7	TAKE A LOOK AROUND	Tamla Motown TMG 808
19	24	4	ISN'T LIFE STRANGE	Threshold TH 9
20	34	3	CALIFORNIA MAN Move	Harvest HAR 5050
21	20	6	AMAZING GRACE	Elektra 2101 020
22	30	3	DOOBEDOOD' NDOOBE, DOOBEDOOD'	Tamla Motown TMG 812
23	17	7	RUNNIN' AWAY	Epic EPC 7810
24	11	11	SWEET TALKING GUY	London HL 10271
25	18	9	STIR IT UP Johnny Nash	CBS 7800
26	39	2	WHAT'S YOUR NAME?	CBS 8021
27	31	5	LITTLE PIECE OF LEATHER	London HL 10370
28	12	9	BACK OFF BOOGALOO	Apple R 5944
29	21	6	OPEN UP Mungo Jerry	Dawn DNX 2514
30	26	17	WITHOUT YOU Nilsson	RCA 2165
31	38	3	SONG SUNG BLUE Neil Diamond	Uni UN 538
32	28	8	BEAUTIFUL SUNDAY	Penny Farthing PEN 781
33	43	2	ROCKIN' ROBIN	Tamla Motown TMG 816
34	33	4	CHANTILLY LACE	Mercury 6052 141
35	40	3	DON'T LET HIM TOUCH YOU	Decca F 13284
36	-	1	MARY HAD A LITTLE LAMB	Apple 595 5949
37	25	9	THE YOUNG NEW MEXICAN PUPPETEER	Decca F 13298
38	-	1	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack	Atlantic K 10161
39	16	9	DEBORAH/ONE INCH ROCK	Magni Fly Echo 102
40	32	5	EVERYTHING I OWN Bread	Elektra K 12041
41	36	9	UNTIL IT'S TIME FOR YOU TO GO	RCA 2188
42	-	1	SUPERSONIC ROCKETSHIP	RCA 2211
43	-	1	OH GIRL Chilites	MCA MU 1156
44	49	2	LOOK WHAT YOU DONE FOR ME	Polydor 2121064
45	-	1	JUNGLE FEVER	Chess 6145004
46	35	7	WADE IN THE WATER	Island WIP 6129
47	-	1	LITTLE BIT OF FREE LOVE	Polydor 2058 201
48	37	13	BEG, STEAL OR BORROW	Bell BLL 1217
49	-	1	THIRD FINGER LEFT HAND	Pye 7N 45134
50	42	5	THE LION SLEEPS TONIGHT	

## Albums

Now	Last week	Weeks in chart	Album	Label
1	1	2	BOLAN BOOGIE T. Rex	Fly HIFLY 8
2	10	2	CHERISH David Cassidy	Bell BELLS 210
3	4	7	MACHINE HEAD Deep Purple	Purple TPSA 7504
4	2	21	BRIDGE OVER TROUBLED WATER	CBS 63699
5	7	5	PROPHETS, SEERS AND SAGES/MY PEOPLE WERE FAIR Tyrannosaurus Rex	Doubleback TOOFA 3/4
6	3	2	ARGUS Wishbone Ash	MCA MDKS 8006
7	5	20	FOG ON THE TYNE	Charisma CAS 1050
8	6	14	PAUL SIMON	CBS 69007
9	18	2	RORY GALLAGHER LIVE IN EUROPE	Polydor 2383 112
10	33	2	THE MUSIC PEOPLE Various	CBS 66315
11	8	13	HARVEST Neil Young	Reprise K 54005
12	11	11	BABY I'M-A WANT YOU Bread	Elektra K 42100
13	15	17	NILSSON SCHMILSSON	RCA Victor SF 8242
14	37	3	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
15	14	8	SLADE ALIVE Slade	Polydor 2382 101
16	17	12	AMERICAN PIE Don McLean	United Artists UAS 29285
17	16	4	NICELY OUT OF TUNE	Charisma CAS 1025
18	9	9	WE'D LIKE TO TEACH THE WORLD TO SING	Polydor 2383 103
19	-	-	ELVIS NOW Elvis Presley	RCA Victor SF 8266
20	24	2	A THING CALLED LOVE	CBS 64898
21	13	3	GRAHAM NASH & DAVID COSBY	Atlantic K 50011
22	12	21	ELECTRIC WARRIOR T. Rex	Fly HIFLY 6
23	21	11	TAPESTRY Carole King	A&M/Ode AMLS 2025
24	22	21	TEASER AND THE FIRECAT	Island ILPS 9154
25	27	21	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
26	25	18	GILBERT O'SULLIVAN HIMSELF	MAM 501
27	26	11	THICK AS A BRICK	Chrysalis CHR 1003
28	20	3	PHANTASMAGORIA Curved Air	Reprise K 46158
29	47	5	JAMES LAST IN CONCERT	Polydor 2371 191
30	31	2	MANASSAS Stephen Stills	Atlantic K 60021
31	-	1	JOHNNY CASH AT SAN QUENTIN	CBS 63629
32	-	1	SOUND OF SILENCE Simon & Garfunkel	CBS 62690
33	28	5	ALL TOGETHER NOW Argent	Epic 64962
34	19	5	A SONG FOR YOU Jack Jones	RCA Victor SF 8228
35	-	1	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
36	-	1	IMPOSSIBLE DREAM Andy Williams	CBS 67236
37	-	1	AFTER THE GOLDRUSH Neil Young	Reprise K 44088
38	29	3	OVER AND OVER	Tomtana STL 5511
39	30	7	GODSPELL London Cast	Bell BELLS 203
40	-	1	JOHNNY CASH GREATEST HITS	CBS 63062
41	23	6	THE PARTRIDGE FAMILY SOUND	Bell BELLS 206
42	34	4	NEIL REID	Decca SKL 5122
43	38	3	MOTOWN CHARTBUSTERS VOL. 6 Various	STML TML 11191
44	43	4	GRAVE NEW WORLD Strawbs	A&M AMLH 68078
45	46	21	EVERY PICTURE TELLS A STORY	Mercury 6338 068
46	-	1	MOTOWN CHARTBUSTERS VOL. 3	Tamla Motown STML 11121
47	-	1	2001 - A SPACE ODYSSEY	MGM 2315 034
48	41	2	MADMAN ACROSS THE WATER	DJM DJLPH 420
49	-	1	I, CAPRICORN Shirley Bassey	United Artists UAS 29246
50	-	-	SELF Quintessence	RCA Victor SF 8273

BRIBE OF THE MONTH - D. J. M. sending out bottles of 'Honky Chateau' wine to reviewers of ELTON JOHN's album of that name. Excellent reviews throughout the press are ensured if Elton's next is called 'A Case of Scotch.' If only DAVID PEEL's 'Have A Marijuana' had come out on D. J. M. . . . . THE MOVE looking like real tasty greasers on TV lately.

It's their 10th birthday, but Island Records sent US a card . . . . . Hopefully a return to funkiness for ISAAC HAYES now that he's reunited with ex-SAM AND DAVE co-writer DAVE PORTER as recording duo . . . . . CHUCK BERRY, BO DIDDLEY and THE COASTERS to be included in film of Rock Revival Show . . . . . FANNY's new album even better than their last . . . . . Smells idea spreading with raspberry-scented stickers on Capital U.S. album by THE RASPBERRIES.

Hope WHITE TRASH don't hear about it . . . . . More Shafts? DONNY HATHAWAY and MARVIN GAYE both currently engaged on film scores . . . . . Original B. BUMBLE man KIM FOWLEY trying for another comeback. He's making an album for Capitol . . . . . 'Roots Of Rock' lecture-concert package in the States includes performance by WILLY DIXON's ALL STARS.

'Solo' album here soon for ex-FAIRPORT man RICHARD THOMPSON . . . . . THE ROYAL SCOTS now look set to conquer America . . . . . THE RAMSEY LEWIS TRIO switch to CBS . . . . . A must for soul fans - import copies of new U.S. mag. 'Black Stars (formerly Tan) . . . . . Has LEAPY LEE seen enough of little arrows?

CLODAGH ROGERS' new one strongly reminiscent of JAMES and BOBBY PURIFY's 'I Can Remember'

## JAMES HAMILTON'S DISCOTHEQUE PICKS

CYRIL STAPLETON: Sucu-Sucu; March Of The Tijuana; S'Wonderful; The Shadow Of Your Smile, and many more (LP "Golden Hour of Strict Tempo" GH 529). Strict the tempo may be, but warm and bouncy too. Invaluable material to fall back on for traditional Easy Listening crowds.

DORSEY, SHAW, BERIGAN, BARNET, MILLER, HAWKINS, etc: Song Of India; Begin The Beguine; I Can't Get Started; Cherokee; In The Mood; String Of Pearls; After Hours, etc (LP "This Is The Big Band Era" RCA DPS 2019). Even better than CBS's "Big Bands' Greatest Hits" (in number of danceable tracks and recording quality), for Nostalgia crowds. My own LP of the Year, so far!

MRS. MILLS: Sunshine; Bobbikins (Parlophone R 5950). Happy Easy Listening.

B. BUMBLE AND THE STINGERS: Nut Rocker (Stateside SS 2203). Rave.

DUANE EDDY: Because They're Young (London HLW 9162). Nostalgic Pop.

GUY ROPES AND THE TENT PEGS: Burn Your Bras Girls (Parlophone R 5951). "Desiderata" with new words, steel drums, reggae rhythm and much more. A gas!

ADGE CUTLER & THE WURZELS: Little Darlin' (CBS 8067). The Gladiolas/Diamonds oldie faithfully recreated, but with Somerset middle 8. Pop.

JACKIE EDWARDS: I Do Love You (Bread BR 1108). Billy Stewart's classic done Show Reggae/Late Nite Smooch. Nice one, Wil!

THE JIMMY CASTOR BUNCH: Troglodyte (RCA 2226). R&B.

THELMA HOUSTON: Jumpin' Jack Flash (Probe PRO 559). Modern.

THE STAPLE SINGERS: I'll Take You There (Stax 2025110). R&B.

BREWERS DROOP: Sweet Thing (RCA 2216). Cajun-influenced goodtime Pop. Also check "It Ain't The Meat, It's The Motion" flip.

ROGER GREENAWAY: The Ballad Of Mae West (Bell 1233). Use intro as a cut-in.

## 5 years ago 10 years ago

1	1	SILENCE IS GOLDEN	1	1	GOOD LUCK CHARM
2	9	WATERLOO SUNSET	2	3	DO YOU WANT TO DANCE/I'M LOOKING OUT OF THE WINDOW
3	2	DEDICATED TO THE ONE I LOVE	3	2	NUT ROCKER
4	-	THEN I KISSED HER	4	-	LAST NIGHT WAS MADE FOR LOVE
5	3	PUPPET ON A STRING	5	5	AS YOU LIKE IT
6	4	PICTURES OF LILY	6	-	COME OUTSIDE
7	8	SEVEN DRUNKEN NIGHTS	7	4	LOVE LETTERS
8	6	THE BOAT THAT I ROW	8	-	I DON'T KNOW WHY
9	-	THE WIND CRIES MARY	9	6	WONDERFUL LAND
10	5	SOMETHIN' STUPID	10	10	GINNY COME LATELY

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.

# Jo Jo Gunne —the rock 'n' roll spirit

IT WAS ONE of those days on the recording sessions for Jo Jo Gunne's album. The band was feeling a bit down, they'd hit one of those sluggish patches when inspiration flags a bit and the playing's getting a bit mechanical — everyone knows it, but no one's too sure what to do about it.

The door of the studio opens. Enter Sly Stone. Mark Andes, Jo Jo Gunne's bass player describes it thus: "Sly Stone, in full regalia, of course. Sly doesn't just turn up at a studio, he brings his wardrobe. He had three or four costume changes just while he was in the recording studio. He was doing "There's A Riot Goin' On" at the same studios, and he just kind of danced in and seemed like he really enjoyed the music.

"We were in the middle of doing 'Shake That Fat', and immediately he just raised our vibes like that. Sly's a pretty heavy influence anyway and it really helped. It turned out later that we were doing gigs with them on their mid-West tour, and my brother Matthew, who plays lead guitar for us, sat in with them on one date, when their guitarist, Freddy, wasn't well."

Sly dropped in on quite a few of the sessions, which went on to produce not only a fine rocking album but a very big first single, "Run, Run, Run".

What's amazing about the album is that "Run, Run, Run" doesn't stand out of it

## Mark Andes, bass man, talks to Robin Mackie

as the obvious, sure-fire smash single — it's just one of a number of potential hits. In fact I thought "Babylon" was the best bet. I asked Mark whether he felt the same. One of these days, we'll be able to do interviews beamed by satellite, but for the moment, I should explain, his reply is coming by courtesy of the G.P.O.

"I don't know about what's best for sin-

gles, really. I tend to leave that decision to other people, but 'Run, Run, Run' was definitely getting the best response on live dates, and I guess it got most airplay. I agree that there are several potential singles, 'Babylon' is one and 'Shake That Fat' is another. We're going to re-record those two and then see about possibly putting one out as the next single."



Was this to make them shorter, and therefore better for the D.J.s? "Babylon" certainly will be shorter, but the main reason is that we've simply got a lot better since the album was made. We're tighter and I think we do better versions of those songs now.

Why the split from Spirit? "It was an amiable split — Jay and I gave the group a couple of months notice, which gave them

time to look out for replacements while we got a guitarist and drummer.

"Getting a guitarist was easier than we expected. My brother Matt jammed with us one day, and it just became obvious that he was right. Jay and I were like the rock roots of Spirit — we always wanted to do rock music, but the group was sort of half-way jazz."

Hence Jo Jo Gunne, one of the freshest reincarnations of the old

rock spirit that's been heard from a new group in years. Hopefully, we'll be seeing them in the autumn as well — a September visit is tentatively planned, and the band are really hoping that it will happen.

"We played places like The Lyceum and Mothers in Birmingham and Blackpool when we were over with Spirit in 1970 and got a really big reception," Mark recalls. "I don't have an ex-

planation for the record taking off in Britain before here, but I think it might be the people who saw us then remembering and checking up on what's happening with the old Spirit members."

He could just be right. With keyboard-man Jay Ferguson still writing his zippy songs, Jo Jo Gunne could be hiding the real spirit of the old Spirit, with a lot more direction and urgency added.

## ROY, SAM AND SUN BACK IN '56

'IT MAY sound like a cliché but it's true. You just have to be yourself and if it coincides with what the public wants you're okay.'

That's Roy Orbison's cool philosophy after over fifteen years of singing and with total single sales running past the 27 million mark he should know what he's talking about.

Roy flew into London last week to start a two month tour of Britain with his first-ever concert at the Albert Hall.

It was in 1960 that Roy made his name in England with 'Only The Lonely' that went up to number one some six months after its release.

But Roy's recording career reaches back before 1960 to the very earliest days of rock and roll in 1956, when he signed with Sam Phillips' now legendary Sun label for which Elvis Presley, Johnny Cash, Jerry Lee Lewis and Carl Perkins then recorded.

'I signed with Sun after making a record in New Mexico with Norman Petty, who

### Roy Orbison reminisces to RM's Mitch Howard

later produced Buddy Holly and wrote a lot of songs with him,' said Roy at a pre-concert reception. 'My record was Norman's first attempt at producing and engineering. We sent the tape to Sam Phillips and he signed me up.'

'Let's put history straight,' he said with a smile, 'Sam Phillips used to tell us what to sing and how to sing it. Elvis was the first white artist he signed. Before that he was recording Arthur 'Big Boy' Crudup, Little Walter and B. B. King, and he gave Elvis Crudup's 'That's Alright Mama' for his first single. He also gave Carl Perkins Crudup material and he did the same to me. He gave me a great thick pile of 78s and said "Listen to these and sing like it." Well it couldn't be done.'

Elvis left Sun for RCA Victor and Roy left in 1958 to go to Monument without having made very much impression. That left Cash and Jerry to carry on at Sun. 'Jerry Lee was the piano player of Carl Perkins' 'Matchbox' but when I asked him to play on one of my records he's already made it himself and he said he didn't play sessions,' Roy revealed.

It was with Monument that Roy had his first US Top Twenty success with 'Uptown' but he remembers the time at Sun as one of excitement. 'It was a great time there because you recorded at Sun with your own group instead of singing accompanied by studio musicians. That was the new thing then, I had my own back up group and played guitar on my recordings.'

'It was all very different from today's sixteen track studios,' added Roy. 'Everyone played live and you sang over the backing which meant really singing if you used drums. But that's what created the Sun Sound and that's what gives you real feeling, so I still do live recordings as much as possible.'

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## LIVE!

## Beach Boys

**KINETIC HALL:** The Bull Ring at Birmingham is a famous meeting place. Meetings happened there that shaped or shook the lives of those living near to the heart and centre of England.

The Beach Boys reached Birmingham last Thursday and played a concert at the Kinetic Circus, a part of a cold reinforced concrete block near to where the old Bull Ring used to be.

Starting the show with "Heroes and Villains" warmed the place up a bit, but for the first hour at least there was no great crash of Californian surf on these Birmingham shores (the seas never reached that far and it seems its gonna take more than the Beach Boys to get it there).

Though there is no actual leader to the group Carl Wilson is certainly the hub around which the show revolves. And revolve they do, after each number there's a unique Beach Boys shuffle, a sort of musical chairs and whoever has the bass guitar in their hands when the music starts, plays it.

Carl took most of the vocals in the first half of the show while the rest of the group weaved a soft gentle pattern of harmony around him. It's a fascinating pattern to see in the making, everyone on stage plays a part in it and it's hard to tell what combination of voices is creating the harmonics at any one time.

Al Jardine, small bearded tough looking figure holds centre stage with guitar and looks out



**BEACH BOYS:** on stage at The Bull-ring.

at the audience from under his buckled pirate's hat, joining his voice to the ensemble most of the time. Dennis Wilson, ex-drummer, now busy versatile front man, looks fit, handsome and lively as he moves across stage from organ to electric piano with his shirt tails hanging out. He plays the odd small instruments as he goes and adds his voice into every mike as he passes (except Mike Love). Blondie Chaplin works hard just behind the front row adding harmonies when not strenuously playing guitar. Ricky Fataar is heard on drums to great effect but not seen through the stage clutter. Mike Love, red beard under an early motoring cap atop a tall frame is cool, casual and competent, adding harmonies, taking solos and playing tambourine. Mike also adds brief announcements in between numbers, notable among them was that the Beach Boys intend visiting Birmingham on future musical

cal tours and that he and Al Jardine have some university dates in the city to lecture on transcendental meditation.

At the break it was hard to decide whether the Beach Boys were being too cool, too casual, or just slow. The temperature was up a few degrees but not hot like it should have been, like the sun was behind the clouds.

In the second set it came through strong, every time the B.B. went into one of their own familiar standards the crowd were ahead of them and loving it. "Do You Wanna Dance?", "Sloop John B.", and "Do It Again" were familiar as nursery rhymes to a young audience with a noticeable sprinkling of ex-teenagers.

Midway through part two Dennis Wilson hushed the crowd to near studio silence to solo his own composition "A Friend Of Mine" beautifully. In contrast to the romantic peace of Dennis's number, everyone and every-

thing including synthesised sirens, got the pot boiling again with "Riot".

The last three numbers, "I Get Around", "Run, Run, Run", and "Good Vibrations" once again made the point that these B.B. standards are second only to The Beatles' songs in their universal appeal and left the audience hot and happy.

The Beach Boys meeting at The Bull Ring didn't shape or shake the Midlands, but they warmed that concrete a good bit.

**Ralph  
McTell,  
Mary  
Hopkin**

**ROYAL FESTIVAL HALL:** An almost full house on Saturday night

(20) was testimony to the drawing power of Ralph McTell. Despite the fact that he has yet to hit the big-time as regards selling records he never has any problems attracting large audiences to his comparatively frequent London concerts.

It may have seemed ironic for Mary Hopkin to be second on the bill. After all, she has had two well-received albums and several singles released and even topped the single chart.

But in the quieter world of contemporary folk music such considerations don't count for much and despite the fact that Miss Hopkin doubtless won many new fans at the RFH, in the end McTell asserted his superiority in terms of both artistry and audience appreciation.

He took his opportunity to introduce many new songs. One more major London concert of his oldies-but-goodies would have been one too many and McTell knew it.

His new songs held the audience enraptured. Standing Down In New York Town One Day is a beautiful slow narrative recounting his first experiences in that great city; Nettle Wine was his tribute to Wales where he spent some time resting in a cottage in the country; When I Was A Cowboy is a nostalgic piece about childhood and plastic six-guns.

He brought on his son, Sam, for his first encore and finally ended the con-

cert with Hesitation Blues.

Mary Hopkin, in her first major concert, was a little cold in terms of audience communication. But her purity of voice and delivery earned her forgiveness for this fault.

Husband Tony Visconti was on stage just to prove that she is no longer Paul McCartney's singing puppet and together they sang Lennon McCartney's If I Fell.

Then Visconti conducted the small backing ensemble which consisted of strings, upright bass and acoustic guitar. Those Were The Days, Sparrow, Earth Song and Silver Dagger were included in a safe programme which nevertheless demonstrated that in the interim period between the hits and now Miss Hopkin has really learned how to use that beautiful voice which was originally employed as just another instrument in McCartney's overall production ambitions.

P. S.

## Cube

**CRITERION:** The lovely old Criterion theatre, currently threatened with extinction under the present plans to replace friendly, grubby old Piccadilly Circus with a new homogenised and pasteurised centre of London suitable for tourists to look at was an appropriate place for Fly Records re-launch under the new name of Cube.

Instead of the nasty old

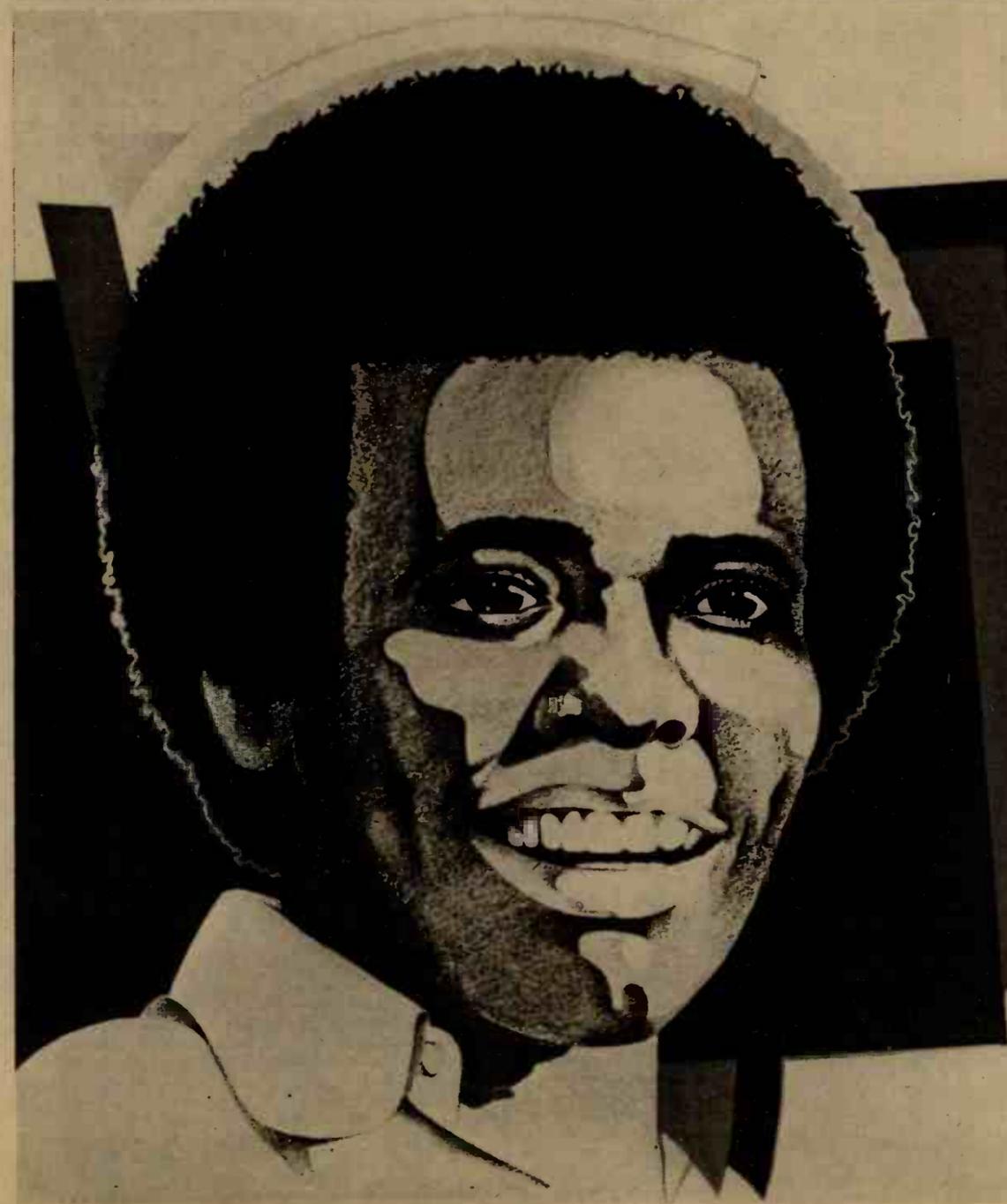
germ-carrying Fly on the logo, you now have a nice new clean-cut futuristic Cube.

Unfortunately the new musical acts, like the poor old Fly in the cube seemed to be all too easily pigeon-holeable. There was your Jimmy Helms, your average soul singer; Harvey Andrews, folk singer fresh from the backrooms of pubs, and The Gasoline Band, another jazz rock combo.

Helms, who recently toured with The Temptations, just had nothing to distinguish him from any other members of the soul singing fraternity, who have seemed all too happy to ape each other since the Atlantic and Stax sounds lost their originality (in most cases) in the late sixties.

Harvey Andrews was much more interesting. He's a first-class humorous storyteller between songs, but from the selection we heard, he doesn't seem to have put this into his songs, preferring lyrical and protest songs with mixed success.

The 10-man Gasoline Band were clearly meant to be the 'killer' act of the three, but the acoustic set-up at the Criterion, which was fine for Harvey Andrews, merely made them sound tinny, and horribly loud. I am sure they did not come over as they would have wished, but even allowing for that, there was far too much climax and far too little melody. The end product in such a small space was a serious headache. R. M.



# Johnny Nash

new album 'I Can See Clearly Now'  
features his hit single 'Stir It Up'



64840

Brighton, The Dome	26th May
Lowestoft, Royal Hotel	27th May
Birmingham, Top Rank, and at Chesworth Grange	29th May
Tunbridge Wells, Elizabethan Barn	31st May
Hastings, Aquarius	1st June
Bournemouth, Chelsea Village	2nd June

# RAINBOW TO ROCK AGAIN

**THE RAINBOW Theatre is to rise again, and the Rank Organisation is to launch four rock-disco-movie venues in London.**

The good news broke this week for pop-rock fans in London and the Home Counties after bleak times when the facilities for live pop and rock seemed to be dying all around.

The Rainbow — formerly the Astoria, Finsbury Park — is to reopen as a rock venue again. A company called Biffo Music Ltd. tells RM that its offer for the lease on the theatre has been accepted by the liquidators of the now defunct Sundancer Theatre Co.

Principal shareholders in Biffo are Chris Wright and Terry Ellis, who also own the Chrysalis group of companies. The Rainbow Theatre will be presenting concerts again in the near future, although the organisation will be slightly different to when the theatre was previously opened.

Chris Wright is currently in America with Ten Years After and Procol Harum and Terry Ellis is there with Jethro Tull. They sent a joint statement to RM via telex.

"We have no desire to create Fillmore in London. The pressures of the music business on a promoter trying to run a theatre every week have closed all such ventures from the Fillmores to the Rainbow. We merely hope to achieve a long standing ambition to see that London has a concert hall where artists and promoters can present rock music safe in the knowledge that they and their audience are welcome."

The Rank Organisation's Sundown division is launching four rock concert/disco/late night cinema/family weekend filmshow venues in London.

They are Mile End Odeon, opening in July, followed by Charing Cross Road (formerly Astoria Ballroom); Edmon-ton (presently Regal Cinema), and Brixton As-

toria. All four will be operating by September.

The Sundown pattern each week will be a music factory, with live concerts by top name groups two nights each midweek; a movie house with Saturday morning junior clubs followed by Saturday afternoon family film shows, plus Sunday and midweek evening movie presentations, plus a dance depot, disco nights twice a week including Saturday evenings.

Sundown will not promote concerts itself except if a band asks to work directly with the company for a date. There will be no tie or dress restrictions at the venues.



**IRELAND'S TOP** country singer Larry Cunningham, in London last week to record an album, made a guest appearance at Basildon's Arts Centre to present Record Mirror's Country Music Awards for the three most promising UK talents of 1972. He is seen here backstage after the presentation with the leaders of each group (from left) Frank Jenkins of Syndicate, Pat Kelly of Tennessee Four, and Freddy Duffy of Western Union. Cunningham is special guest star on the Charley Pride tour and the new album, *Songs Fresh From Nashville*, will be issued on June 2 to coincide with the tour.

## G. W. Express will thunder on

IT'S ALL systems go for the Great Western Express festival at Bardney near Lincoln this weekend. Fears that High Court moves at the end of last week might still foil the plans of the Great Western Festivals company headed by Lord Harlech and actor Stanley Baker proved unfounded.

An injunction was sought by the Lindsey County Council, Horncastle Rural Council and several local farmers and residents against Great Western and Charles Hardy, who owns the land where the festival is being staged.

They were granted an order that the festival should not cause a nuisance, but this does not prevent the show from going on.

Giving judgment, Mr. Justice Goulding declared that opponents of the festival had clearly sought the "no nuisance" order to stop the event taking place. The Great Western counsel had

stated that the event was proceeding not in defiance of the ruling but on the assumption that nuisance can be avoided.

"You have heard my warning," the judge replied. "Of course, if you can avoid nuisance, good luck to you. Your clients are no doubt advised as to the perils before them."

Possible nuisance which might be caused include congestion and risks of road delays to farmers and residents, trespass, damage to crops, litter and noise. Great Western is in danger of fines or contempt of court if any pop fans' behaviour causes a "nuisance" to local objectors who brought the High Court action.

Latest additions to the festival bill are Wishbone Ash (Saturday) and Atomic Rooster Curtiss Maldoon, and Status Quo (Monday).

## Argent U.S. film

ARGENT COMPLETED a special film last week which is to be televised in the States as a prelude to their nationwide tour there scheduled to begin on September 1.

The movie will be premiered during the CBS Records international convention at London's

Grosvenor House Hotel between July 10 and 15. American TV networks will begin screening it later that month and during August.

Argent were filmed live during a recent gig at the Camden Town Hall in London, and later playing football on the Tottenham

Hotspur training ground.

The band telerecords sequences on June 13 for Harlech TV's "The Dave Cash Radio Programme," which is to be transmitted in the States as well as here, and on July 1 Argent will star in London Weekend TV's "Two G's And The Pop People," a new series spotlighting top pop bands and the Second Generation Dancers.

June gigs for Argent include Starlite Ballroom, Boston (10); Christ College, Cambridge (12); Victoria Hall, Hanley (15); Mayfair Suite, Newcastle (16); Pier Pavilion, Felixstowe (17); Kinetic Cellar, Kenilworth (18); Civic Hall, Wolverhampton (19); and Queen's College, Cambridge (20).

## Sweet out

FOLLOWING their arrest in Belgium for alleged obscenity on stage, two members of the Sweet appeared in a Belgian court last Friday. Brian Connolly and Steve Priest, the two group members, had already been held in custody for a full six days before they were allowed to go free following their court appearance.

The charge may be followed up at a later date, but the group's co-manager Nicky Chinn, who flew to Belgium early last week, is optimistic that no further steps will be taken in this direction.

After they were allowed to go free, Connolly and Priest flew to Copenhagen in a chartered aircraft to join up with the other group members Mick Tucker and Andy Scott. Sweet plan to return to Belgium in July, to complete dates that had already been set for them. Their latest single "Little Willie" is released this Friday.

WISHBONE ASH have put back their American tour for two weeks in order to promote their chart-crashing album 'Argus,' and they are a late addition to the Great Western Express festival bill this Saturday (27).

Wishbone, who appeared this Monday at the Mannheim Festival in Germany, will now start

## Diamond -another hour

NEIL DIAMOND will be featured by BBC radio for the second year running talking about his music in a special 60-minute Radio 1 show due for transmission in August.

Diamond will be questioned by a panel consisting of Johnny Moran, songwriter Roger Greenaway, girl Disc jockey Anne Nightingale, and Marilyn Panayi, who was the secretary of Diamond's British fan club. For last year's similar programme, Diamond was interviewed by songwriter Tony Macaulay.

Diamond was due to arrive in London yesterday (Wednesday) for a series of British concerts. His Royal Albert Hall date on Saturday is a sell-out, and impresario Arthur Howes has confirmed a second London concert engagement for Diamond at the same venue on June 17. He will be singing with a 35-piece orchestra and chorus.

Before leaving Los Angeles, Diamond completed his next LP entitled 'Moods,' comprising more of his own compositions, which will be released here soon.

## Wishbone delay

their American tour on June 7 at Houston, Texas, with Jo Jo Gunne. They were originally due to fly to America last Thursday, and as reported in last week's RM, MCA Records is mounting a massive promotion campaign behind their 'Argus' LP to coincide with their trans-Atlantic debut.

# ON THE BOXES

## JAGGER OUT OF EXILE

**THIS Saturday Radio Luxembourg will be featuring a recent interview between Kid Jensen and Mick Jagger.**

The programme will go out in Kid's usual slot at 1.0 am, and will also feature several tracks off the new Rolling Stones album "Exile on Main Street."

### TUNE IN AND TURN ON

**RADIO ONE** — the following artists are booked to appear during week commencing Monday, May 29th:

**DAVID HAMILTON SHOW (JY still away)** — Donnie Elbert, Tremeloes, Clodagh Rodgers, Billy Fury.

**DAVE LEE TRAVIS SHOW** — New World, Sweet, Chicory Tip, Edwin Starr.

**JOHNNIE WALKER SHOW** — Lou Christie, Roger Greenaway, Al Stewart, Dave Dee, the Barron Knights.

**ALAN FREEMAN SHOW** — Slade, Medicine Head, Peter Sarstedt, Hands of Dr Teleny.

**SOUNDS OF THE 70's** — Saturday (May 27th) Jackson Browne; Monday — Judee Sill, Help Yourself; Tuesday — Stud, Henry Cow; Thursday — Steeleye Span, Groundhogs; Friday — Country Joe McDonald, Mike Cooper's Machine Gun Company, Thin Lizzy.

**RADIO LUXEMBOURG** — Programme guide for week commencing Sunday, May 28th:

**SUNDAY:** 7.0 Tony Prince; 9.0 Paul Burnett; 11.0 Mark Wesley; 1.0 Kid Jensen.

**MONDAY:** 7.30 Dave Christian; 9.30 Paul Burnett; 11.30 Mark Wesley; 1.0 Kid Jensen.

**TUESDAY:** 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Dave Christian; 1.0 Kid Jensen.

**WEDNESDAY:** 7.30 Tony Prince; 9.30 Mark Wesley; 11.30 Dave Christian; 1.0 Kid Jensen.

**THURSDAY:** 7.30 Tony Prince; 9.30 Paul Burnett; 11.0 Pepsi Show; 11.30 Dave Christian; 1.0 Kid Jensen.

**FRIDAY:** 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Mark Wesley; 1.0 John Peel; 2.0 Kid Jensen.

**SATURDAY:** 7.30 Tony Prince; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.0 Kid Jensen.

### TELEVISION

Sounds for Saturday (BBC-2) May 27th — Osibisa.

Old Grey Whistle Test (BBC-2) May 30th — Don McLean, Focus.

### FUTURE HAPPENINGS

**THE CLIFF RICHARD** film "Wonderful Life" is to be shown on BBC-1 on Bank Holiday Monday . . . . . Edward Woodward and the Tremeloes star in this Sunday's Golden Shot (28th) . . . . . same evening sees transmission of the special Royal Gala Variety show starring Liza Minelli, Rowan and Martin, Des O'Connor, The Comedians, and the Second Generation among others including The Osmonds. They are also set to record for TOTP for this week's show, and will film a spot for BBC-TV's "Morecambe and Wise Show."

Vikki Carr stars in ATV's "Saturday Variety" on July 15th . . . . . Bryan Chalker's New Frontier appear in the Thames TV show "Zing Along" this week. They will feature their new record "Daddy Sang Bass" . . . . . Tony Bennett guests in the Radio 4 programme "Desert Island Discs" on May 27th.

Radio 1 are planning a special "Scene and Heard" programme on Bank Holiday Monday from 6.0 to 7.0 pm, and will be built around reports on the Lincoln festival . . . . . former pirate DJ Tom Edwards will present the Radio 1 and 2 "Early Show" for the month of June.

The Baron takes over the Saturday afternoon Radio 1 spot (2.0 to 4.0 pm) for a further four weeks from June 3rd . . . . . and finally Brian Matthew who can be currently heard narrating "The Beatles Story" on Radio 1 and 2 takes over as one of the regular presenters of "After Seven" in July.

ben cree

Today's message from Dr. Hook and the Medicine Show

**RING SYLVIA'S Mother**

the latest single from the music people

CBS 7929

# WAXIE'S WORLD

SHEILA WALLACE was twenty-nine years of age, married with three children all skinheads.

Her husband Bill worked at the Paper Mill, although at present he was staying with his mother at Redhill, since the day he had returned from work to find Sheila being unfaithful with 'Jailhouse' Jim Bennett.

She emerged from the bathroom draped in a white towel dressing gown and swished towards him, murmuring, "It's time you got into the Houseshakers and the Rock & Roll Allstars".

She was Double Dishy, all five feet ten inches of her. Her face was a wonderful paint-job: the Miner's make-up, the Eyelure lashes, the dark, exotic-looking hair smelling of Drene shampoo, the fake beauty spot high on her cheek-bone.

When she walked over to him his eyes popped out like blood-shot organ stops! Her tummy was flat, her hips full, her unusual panties were Scandinavian, and her legs were long and encased in Pex nylons. "Hey, Jailhouse — look what I've got."

## The magic names that keep Rock'n'Roll alive



THE ROCK 'N' ROLL ALLSTARS: Rupert Clahar (top right) and the other Battersea tooters.

He noticed she was clutching two albums in her hands. She sat on the edge of the table and kissed him, then lit a couple of Turf cigarettes and put one between his lips. "What you wanna hear, I'm rock-starved". He glanced at Sheila; she gave him the eye. "Oh, Houseshakers, Rock

& Roll Allstars — any wild yahoo British group".

He fingered the grease-caked locks that sprouted like tufts of black grass from his bonce and waited for her to fall off the table, but she didn't.

He made a motion for her to take the long-playing biscuit out of its 'Chairman Mao' sleeve. Her hands darted to the 'RED CHINA ROCKS' album. "Steady now honey," he said as her red talons tore at the jacket. In a flashing instant the protective dust cover flew off and landed down behind the drinks cabinet. She gave a little squeal of excitement as she finally beheld the long-awaited record with the famous black and green B & C logo.

Jailhouse was shouting "Get it on! Get it on!" She walked around the room until he started to clap his mitts in time to her steps, yelling, "Come on, gimme some action, baby". The room became one mass of 1950s music and wild shouts.

Sheila was boogieing and shaking as fast as possible — her breasts looking like twin balloons caught in the path of a wild, whirling hurricane — bump, grind, bump!

Jailhouse with his eyes wild, his tattooed arms stretched above his head was snapping his podgy fingers to the pulsating rhythm. He had moved from the sofa and was now on the carpet near the fire. There, on his knees, he spread his fat legs wide, one arm over his eyes as if in pain, and the other stretched high above his head as he busted himself playing an imaginary tenor sax and singing "Slow Down" at the top of his voice.

"FOR CHRISTSAKES, Honey — you don't look as if you've got any dlobber on!" She didn't answer but reached out and picked up the LP review he'd been writing before she lurched into the room.

# Those wild yahoo British groups

She read out loud the Rock & Roll Allstars LP write-up he'd scribbled on the back of an empty Woodbine packet: "Take the Rock & Roll Allstars LP, 'Red China Rocks' (BCM 104) out of the waxgrocer paperbag, peel jacket, and make a hole in the middle (if there isn't one there already?). Transfer the thin-cut oval to the upright spit, stir with a lightweight pick-up arm, and cook on a revolving turntable. Speed 33 1-3. Slip the needle into the run-in groove, add volume, a few drops of bass tone, and wait for a whiplash of re-heated 'Slippin' n' Slidin' rock and roll sounds stun your ears — yeowie-eeee!"

I think 'live' audience response, with its customary bedlam of 'yelling, shouting, clapping, and foot-stomping' noise-making is usually trying on record, but in this instance it sounds (thanks to producer Robin Sylvester) less canned than usual.

The Chairman Mao cover socks home visual impact, although not helping much are the strange lingo liner-notes. Evenso, these Chinese symbols are not without considerable merit — and could easily stir up a good deal of interest amongst language students.

Avoiding frills and bubblegum production techniques, Rupert Clahar and his brace of Battersea tooters revive forgotten songs and get to the boot-bursting point with bebopping quality and enthusiasm.

Standouts are 'One Hand Loose,' 'Folsom Prison Blues,' and 'Hello Josephine'. Unconvinced? At 99p, there's only one way to find out, yes?"

SHEILA STOPPED scanning the Houseshakers album sleeve, and stared at her lanky lover, well over six feet tall. Jailhouse had finished falling about and was bending over the wash-basin, drinking from the cold tap with quick scoops.

He put his head back, gargled, and then said, "the Houseshakers — you know who I mean. How do

you like their record?" She giggled and came to him, saying, "Well . . . Rock 'n' Roll, the words coined in the mid-Fifties by American disc-jockey Alan Freed, is a term that quite possibly would have no meaningful existence in this country today without the Wild Angels, Shakin' Stevens, Rock & Roll Allstars, Rock Of All Ages, Crazy Cavan, and the Houseshakers.

"Vitality and life has been restored to pop music, at least momentarily, in the drape-shaped persons of the Houseshakers band — without the usual deafening claptrap associated with most of today's progressive shamateurs, who dress like refugees from curtain fabric factories!

"The Houseshakers I know, of course. So, for safety's sake I advise you to wear an old tin helmet when you bend an ear to Contour's slice of broad-appeal, uptempoed, rock shrapnel. Stay low, keep bobbing and bopping — there's a truckload of frantic rock ammo whizzing out of the grooves on the cleverly compiled rockalong now 'muscling' into the marketplace.

"The Houseshaker fan is the cat who knows what he wants — and gets it. Not for him the horse-manure 'stunned slug' squawkings of today's non-music, no-hoper, anti-eardrums peanut brigades with their sloppy clothes and junk records. Graham Fenton's voice is big and open and Terry Clemson's guitar notes will bounce around the room like a swarm of mad bees!"

"After spinning two or three wall-shaking tracks he nodded and said, "Alright, Sheila, that's the Houseshakers — one of the top five r-n-r groups in the country. And best of all . . . Contour's 'Demolition Rock' economy-line package should certainly help satisfy Rock-in' Henry's insatiable appetite for bone-crumbling rock delicacies such as 'Lights Out,' 'Flying Saucers Rock 'N' Roll,' and 'Wild Cat' etc.

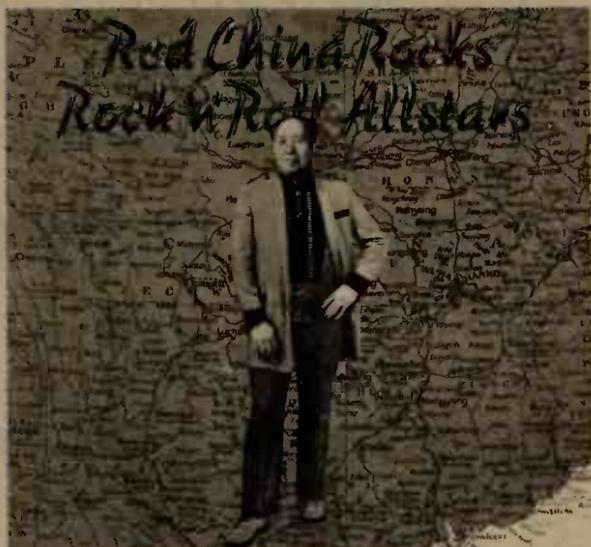
"And surprise surprise, I think young flared jacket freaks and boogaloo bumpkins will accept it, like it, and (hopefully) even buy it". And peeling off his shirt and string vest, he tossed them towards the lampshade; and with shoulders thrown back, legs bent at the knees and pumping rhythm like two Wimpey steam drills, his gyrations grew faster, rocketing him upwards on a blinding, foot-scorching journey towards the supreme void of sheer Golden Era ecstasy, from the searing zenith of which he later drifted downwards in the throes of utter exhaustion and Houseshaker contentedness.

SHEILA wanted him to talk to her about British rock and roll groups. Anything . . . about the Rock & Roll Allstars or the Houseshakers. Like: Rock & Roll Allstar Rupert Clahar is making his mark, not only with his 'better-than-Bostic' sax-rasping, but also as a neat rum drinker.

Jailhouse Jim's deep voice excited her and she pulled him to her, causing her white bathrobe to fall open. He teased her as she held out her arms to grab him. "I guess there's only one thing to do, Sheila" — and he set about doing it.

Nuff Sed — "Bottles Up!"

## WIN A BRITISH ROCK 'N' ROLL LP!



How would you like to win a copy of the fantastic Rock & Roll Allstars LP, "Red China Rocks" (BCM 104) — released on June 2. All you have to do is answer the five questions below, and, in no more than 25 words, tell us why you like the Rock & Roll Allstars brand of music.

- 1 Name the five members of the Rock and Roll Allstars and the instruments they play?
- 2 What was the title of the Rock & Roll Allstars first single?
- 3 The Rock & Roll Allstars have recently come back from what country?
- 4 Who is the "founder" member of the South London group?
- 5 What is the title of the track that the Rock & Roll Allstars recorded for B & C's "Battle of the Bands" LP?

Send the answers, together with your 25 words, to: 'Rock Competition', Record Mirror, 7 Carnaby Street, London, W1V 1PG.

## Bop Flakes

BANDLEADER-TENOR-SAXIST Freddy Tillyer's gastric juices bubbling on an even keel now that Rock Of All Ages have a record deal. This Hillingdon rock and roll group impresses again and again with original ideas and solid talent . . . Chuck Berry LP, "Golden Decade" (Chess) is a 2-Record Set loaded with Golden Era Gassers, including "Havana Moon", "Anthony Boy", "Wee Wee Hours," and "Too Pooped To Pop" . . . Ohhhh . . . Hmnnn.

Ummnn — Jim Flynn, A & R Director at B & C Records, has sent word that the label looks like acquiring masters from Eddie Shuler's Goldband Records . . . Where are the original Black Gold masters of Johnny Latore & His Rhythm Rockers? Tapes were at one time sub-licensed to Belgian Ronnex & Teeny Records.

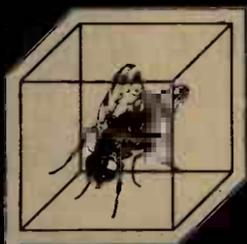
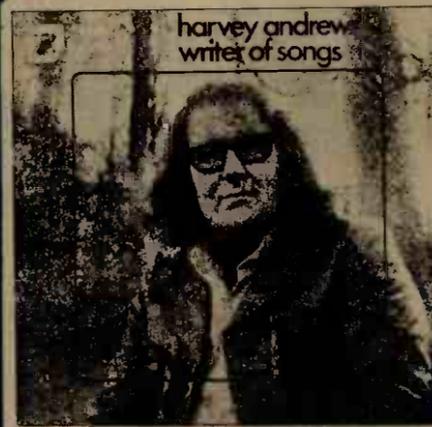
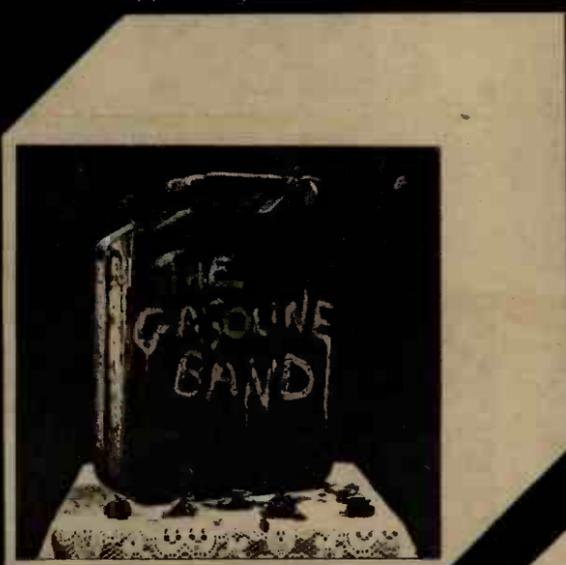
That's your lot for this go-round 'cos I'm right out of time and Gaffer is glaring at me from behind his bottle-green shades. Anyway, the Hellwithit, my bathwater is running — Where's the Lifebuoy?

## Contemporary Cube HARVEY ANDREWS

Singer/songwriter Harvey Andrews cares about people and it shows in his songs. Listen to **Soldier** and **Unaccompanied** on his first **CUBE** LP and you'll hear what we mean. But don't get it wrong, Harvey also has love songs, sad songs and humorous songs, in addition to social comment songs on his first **CUBE** album **Writer Of Songs** HIFLY 10. Formerly a school teacher, Harvey turned pro in 1965 and since then has built up a huge following in UK folk clubs and universities. Recent features have appeared in *Sounds* and *Folk Review* hailing Harvey's talent and new found maturity as a performer. Now you can judge for yourself. There's the LP and also a single **In The Darkness** c/w **Soldier** BUG 20 both from the LP.

## Energy Cube THE GASOLINE BAND

Debut LP by **The Gasoline Band**, a multi-racial 10 piece jazz/rock American band formed 18 months ago in Germany by Keyboard player Fred Schwartz. Following a string of dates in Germany, Holland, Belgium, Sweden and Finland the band is now preparing to unleash the energy of it's 5 man brass line up and 5 piece rhythm section on the UK. Ignite the energy **CUBE** when you get the first opportunity. **The Gasoline Band** HIFLY 9.



## Essex puts Fly into Cube



## King Cube ROD THOMAS

A new artist discovered by the ubiquitous Jonathan King during his nationwide talent search at the end of last year. **Rod Thomas** here performs his own composition – produced and directed by JK. It's a single called **Timothy Jones** BUG 19. And it'll be another King-size hit for the country's leading singles producer (*Music Week* 1971 chart analysis).

# I LIKE IT THAT WAY The Tremeloes Hit Record

## Uptight Gays warn: 'Don't play Chicken

**RUN FOR COVER.** Take to the hills. The Gay Activists Alliance of California, an avowed homosexual group, are on the rampage . . . and it's all because of a pop single, "Legendary Chicken Fairy."

This Jack Blanchard-Misty Morgan disc caused fury — and picketing of Californian radio stations — because the GAA members say that "chicken fairy" is a term applied to "gay" people by police vice squads round the big cities. And that it's been used for at least 30 years.

One of the GAA officials says: "There are over three million 'gay' people in California and we've held boycotts against various businesses — and in some cases forced them out of business."

And it's working again. Several radio stations have withdrawn the disc because they "didn't fancy the marching parades out front!"

### **Taking stock**

FANS OF Marty Robbins, like Pete Murray and me, are glad to know that he's doing something concrete about prolonging his vocal career. Marty, who had some tricky heart surgery a year or so back, has at least agreed to give up his stock car racing activities . . . he got one car of his up to 190mph just the other day. Now he's bowing out. Seems his doctors, pals and wife have hammered into him to quit, while the quitting's good.

### **Playing the game**

WE ALL know that county cricket clubs are havens of physical and mental purity — but they also need to make money. Last year, at the Oval, Surrey CC pulled in more than 40,000 fans for a pop festival in September, topped by the Who and Rod and the Faces.

There'll be two festi-

vals this year — on September 16 and 30, but attendances will be limited to 25,000. "No objections", says secretary Geoffrey Howard, "because the fans behaved so well last year . . ."

"But we must limit the crowds because there were too big queues for the bars and lavatories." Inconvenience at the convenience? Imagine festival organisers actually worrying about that.

### **Enemy camp**

HELEN REDDY'S slowly building her name outside the States, where she's been big for quite a while now. So the other day she nipped over to Beverly Hills to be sole entertainer at the B'nai B'rith "Man of the Year" dinner for a show-biz mogul. So what? Well, you see, Helen is very, very strong for Women's Lib. Well . . . I thought it was a bit strange.

FROM New York, on June 1, another book on the Rolling Stones. "The Rolling Stones. An unauthorised biography in words, photographs and music". It includes 100 Stone-type songs, colour pictures, around 50,000 words. And don't worry too much about that "unauthorised" bit — I understand the Stones actually helped editor David Dalton quite a lot. David is . . . contributing editor of Rolling Stone!

### **G-L-O-R-I-A**

GIRL-OF-THE-WEEK department: It's Gloria Kaye, a 15-year-old Canadian who used to live on a farm in Edmonton, Alberta, and was brought to London for an EMI disc audition. Which she passed easily. Still at school, her studying is o-Kaye, because her manager is also her tutor. New to records, her future is surely o-Kaye because she's being produced by

## Fairy!



YOU can tell when you're getting older . . . it seems to you that recording artists are getting younger and smaller. Seven-year-old Steven Smith, drummer boy from "Opportunity Knocks", high in the album charts. Now four-year-old Jemimah Stilgoe joins Roger Watson on a new single version of "Alley Oop". And recording studio cries of "Okay, fellows, let's break for milkie-boos and rusks."



GLORIA KAYE — Our 'Girl Of The Week': see G-L-O-R-I-A

Keeping up with



JONES

Hurricane Smith, who was engineer on all the early Beatles' records. Anyway, Gloria IS o-Kaye.

### **Squeeze**

LISTEN TO this for some staggering pop-earning statistics. Jerry Heller is an American agent, who handles Guess Who, Feliciano and Jo Jo Gunne among other biggies.

But he says the smaller and medium acts are being squeezed out of the market. "Three years ago, a top act got 7,500 dollars a night, roughly speaking. Now they're on somewhere between 12,000 and 15,000."

"A promoter could get a second-top act for 3,500, plus a 1,000-dollar one for big shows. Now he has to buy a bigger act for 7,500 to 10,000 . . . and there just aren't as many openings."

DISTRESS at Roy Orbison's lack of singles success is a persistent theme of his fan-club magazine. Not to mention distress at how disc-jockeys rate him a Golden Oldie and play just his "vintage" discs. But a Norwegian fan comes up with the story that Roy should maybe switch to country ballads. "He could enjoy the same success in this field as his contemporaries Charlie Rich, Jerry Lee Lewis and Conway Twitty who started out as rock and roll singers."

### **James rests**

DON'T ASK me to say too much about this, but news comes through this week that James Taylor, having performed publicly on behalf of Senator McGovern, is to do no more concerts this year, and possibly well into next year. He'll just concentrate on his new album.

But his manager, Peter Asher, says: "No more touring for James until he has a totally new concert format approach." Mind-boggling, I just CANNOT say too much about it!



the music people

8048

# I LIKE IT THAT WAY

# The Tremeloes Hit Record

# THE BEATLES STORY

WEEK 2

TUNE IN ON SUNDAY 28th AT 5.00 pm

AS PART ONE of The Beatles Story revealed, by Spring 1961 the Beatles had cut their first record, 'My Bonnie' with singer Tony Sheridan.

Though this record itself did little publicly to boost the Beatles name, the most important association of the career evolved because of it.

At Liverpool's North End Music Stores, on what seemed like just another ordinary day, young Raymond Jones set the cogs spinning in what was to become one of the music world's biggest business ventures.

The Beatles' D.J. friend Bob Wooler had been plugging the tape of their single wherever he worked, and young Raymond was in search of the record. Most record shops would have dismissed the query for 'My Bonnie' without a second thought, but as Brian Epstein, who was then working in the family business explains: "It was always our policy to look after whatever requests were made."

Having discovered that the Beatles came from Liverpool

## Ringo was in – but the Cavern cried for Pete

and weren't a German group as he had assumed, Brian took the first opportunity to see them at the Cavern. And he wasn't disappointed.

"They were fresh and honest," he explains in part two of the BBC's series. "And whatever star quality is, I sensed they had it!" Brian enjoyed their music "enormously" even before discovering their amiable personalities.

A meeting to discuss management was arranged for the Beatles along with Brian and his assistant Alistair Taylor. Bob Wooler attended on behalf of the group and was introduced rather frivolously by John Lennon as "me dad." As Paul McCartney failed to arrive at the appointed time because he was in the bath, Brian Epstein found it hard to bear. But in true Beatles' style the group would always come up with a saving quip. This time it was George who added in Paul's defence: "He may be late but he's very clean!"

With the help of a lawyer, and parent's approval, a contract was eventually drawn up and witnessed by Alistair Taylor, though it was later discovered that Brian Epstein himself never did legalise it by adding his own signature.



### THIS WEEK'S BEATLE SOUNDS

From Us to You (BBC LP 28511)  
 My Bonnie (Polydor 2371 051)  
 Slow Down (Parlophone GEP 8913)  
 She Came in Through the Bathroom Window (Apple PCS 7088)  
 Rock 'n' Roll Music (Parlophone PMC 1240)  
 I Saw Her Standing There (Parlophone PCS 3042)  
 Bad Boy (Parlophone PCS 7016)  
 Please Mr. Postman (Parlophone 3045)  
 Some Other Guy (Live - Granada tape)  
 I Wanna Be Your Man (Parlophone PCS 3045) \*  
 P. S. I Love You (Parlophone PCS 3042)  
 Love Me Do (Parlophone PCS 3042)

By this time the Beatles had become heroes in the eyes of the local teenagers, who would stand sweating in the depths of the Cavern to hear them, tumbling into the streets afterwards, ecsta-

tically happy despite their discomfort! Ted Knibbs, then manager of Billy J. Kramer, recalls how easy it was to locate the Cavern by the steam that wafted upwards into the street!

The Beatles themselves were becoming more professional; now employing Pete Best's friend Neil Aspinall as their full time road manager. Culmination of 1961 was the announcement that the Beatles had topped the Merseybeat magazine poll over their rivals Gerry and the Pacemakers and Rory Storm and the Hurricanes. A small indication of what was to follow.

So notable was their reputation in Germany, too, that Horst Fascher, manager of the soon to be opened Star Club in Hamburg tempted the group away from the Top Ten Club with the promise of 600 marks a week.

One moment of sadness overcame the group at this time with the announcement that their friend and ex group member, Stu Sutcliffe had died. And though having completed some notable artistic works, he had failed to gain the recognition as an artist that was to be showered on the Beatles as musicians.

In England Brian Epstein managed to convince producer George Martin that the Beatles were a group worth recording – they had already been turned down by the Decca company, although their A&R man Mike Smith liked the group – and

George's reaction was to "put them under contract, we can't lose much."

Pete Best, the group's drummer, had always seemed to be of a slightly different temperament to the others – he was the only one unwilling to adopt their full fringed hairstyle and Beatle jackets – and before the group went into the recording studio they decided that Pete would have to leave.

The obvious choice for a replacement was Richard Starkey – known as Ringo because of the many rings he wore.

Ringo's appointment with the Beatles met with some opposition from the Cavern audiences and on a live tape of the Beatles recorded at the club, cries of "we want Pete" can be clearly heard. Ringo's first recording work with the Beatles was not entirely satisfactory either.

Brian Epstein had managed to get the group released from their contract with Bert Kaempfert, and they began work on their first single for Parlophone, with George Martin producing and engineer Norman (now known as Hurricane) Smith.

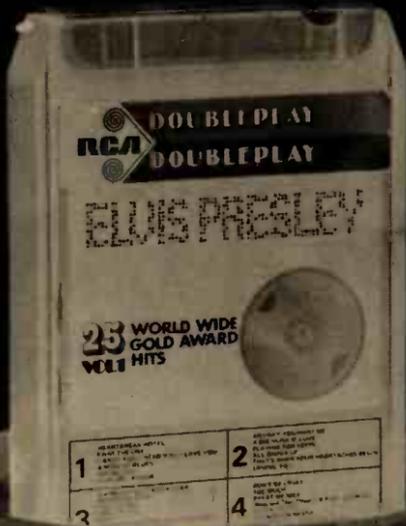
While Ringo sat quietly in a corner, session drummer Andy White took over his parts.

**NEXT WEEK:** Read just how much difference those two tracks made to the Beatles, and how John terrorised German citizens. Part III of the Beatles Story. Chart Success and Package Tours Begin. Exclusive to Record Mirror.

**Val Mabbs**

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# KRIS —NOT SO CLEAN NASHVILLE CAT!

YOU used to know where you were with country music.

It meant whiney, sentimental songs from Nashville, a city which seemed to be populated entirely by grinning, slitty-eyed, smooth-skinned, greasy haired red-necked gents with white stetsons. They sang about their lost loves with processed hair and rode around on a fine white horse as a substitute for the real thing.

Of course it never was quite like that, but even the public image is breaking down fast now. Kris Kristofferson's in town. He's currently just about Nashville's most famous writer/performer of the moment, and of course everybody and their brother has recorded his "Me and Bobby McGee" for their next, last or current album.

Kris is bearded and fairly long-haired, wearing a white T-Shirt and black leather trousers. If he looks unlike the 'clean as country water' Nashville cats of legend, his Nashville-born lady is even less so. Casually bejeaned and with hair flowing to her waist, Rita Coolidge looks the perfect antidote to all those red-lipped smiles and sequins at the Grand Old Opries of yore.

Kris is being touted as the first of a new breed of contemporary writers to emanate from Tennessee's country city, but he's quick to point out that he's just one of a whole emerging generation who are beginning to be performers as well as composers. And if Kris is to be believed, he's not the most talented.

"Dozens of my friends are writing stuff that would blow your minds," he says, and adds a string of names like Tom T. Hall, Mickey Newbury, Dallas Frazier, "He's been writing stuff since 'Alley-Oop'." And then there's John Prine, whose album carried a sleeve note by Kris. "He's not from Nashville, but he's the best writer around. He's gonna really open some minds. He writes like an old man, Dylan thinks he's great,

Lennon thinks he's great. I do too."

Kris is basically here to promote himself, but you wouldn't believe it — he's far more interested in talking about some of the other guys back home and in Rita. He talks very confidentially in a low voice that sometimes gets so low you can hardly hear.

And he makes it obvious you're getting the real low-down when he's talking about Rita, who was the Delta Lady of the Mad Dogs tour. "Rita's never really had the chance to do live gigs on her own before, but she's really something special," and he narrows his eyes as he says it.

In addition to having solo spots, Kris and Rita will be singing a few songs together — "Help Me Make It Through The Night", "Me And Bobby McGee" and "For The Good Times" are three likely ones.

Surprisingly, Kris is far from enthusiastic about the new film "Cisco Pike", in which he plays the title role. It has big names like Gene Hackman, Karen Black and Viva in it, excellent reviews behind it. But while Kris gives compliments to all his co-stars, he feels that the film could have been a lot better.

"It was the director's first picture. He's a young guy, 'bout 25, and he did O.K. but he had pressure from above in the film company — they seem to think it's all right to have shots of people's backs being blown off, but any nudie stuff, that's obscene.

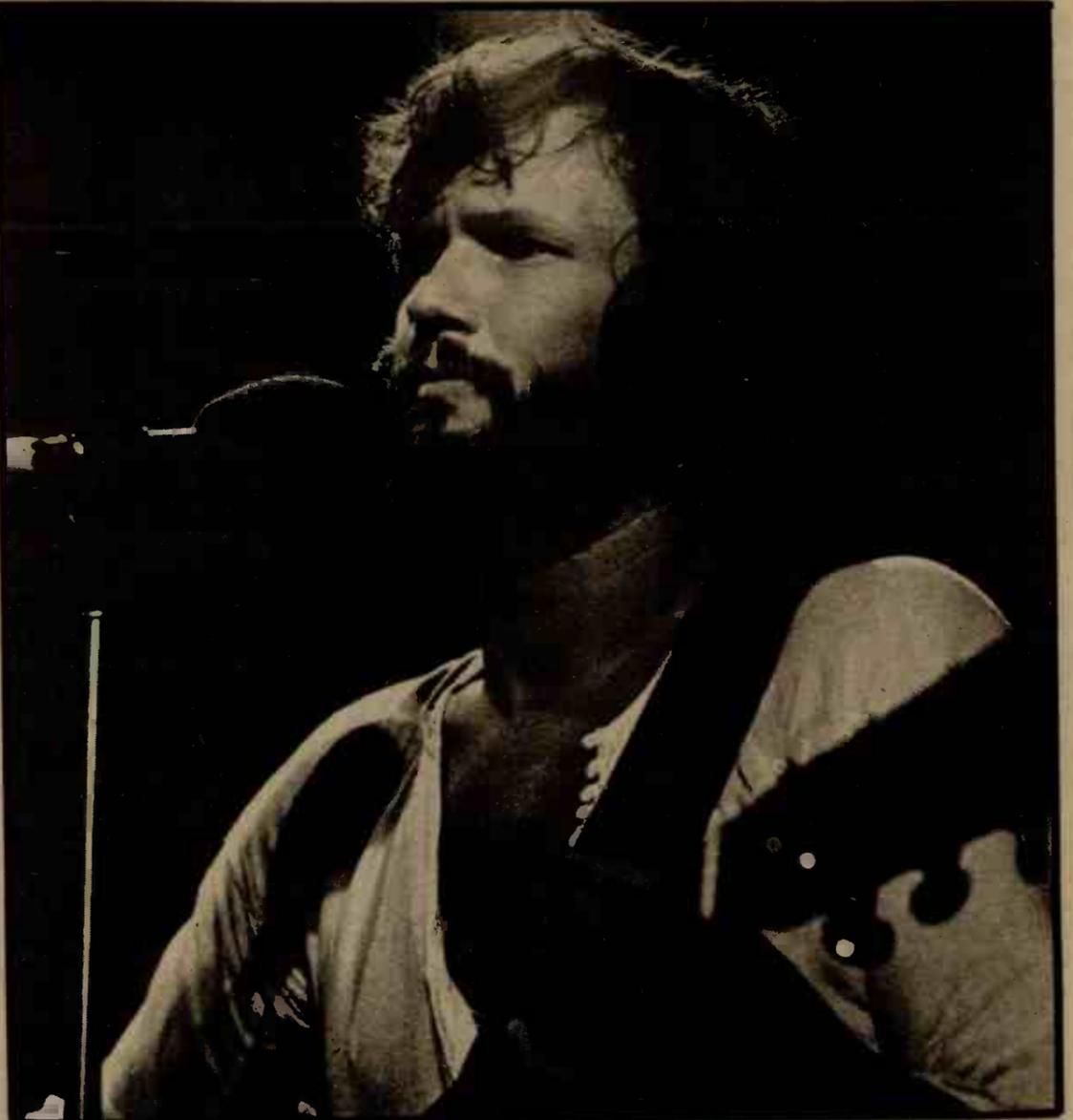
"The main thing wrong with the film is the ending. All through the film, you can take it on three levels and then there's this very weak ending. I'll be happy to do some more acting if it can teach me how to be on the other side of the camera — that's where I'd like to be."

At least, Kris is enjoying himself a whole lot better than on his last visit to Britain, where he played the 1970 Isle of Wight Festival in

front of a few hundred thousand after performing twice before — in small intimate clubs in the States. "The sound system was so shitty that the wind took all the sound away, and when the audience could hear anything, we were doing "Blame It On The Stones", which was misunderstood, and we got pelted with tin cans and all kind of stuff."

Kris did the Isle of Wight because he had no permit to work in England. He did visit London, where the highlight was hanging about at "Top Of The Pops" and getting a 15-second interview with Tony Blackburn for his pains.

This time he's



being given the chance to promote a lot of Nashville musicians and, almost as an afterthought, Kris Kristofferson too. How come he doesn't see the others as riv-

als or threats? "There's a special feeling in Nashville that 'We're all in this thing together.' Mickey Newbury will pinch a couple of my songs, I'll pinch a

couple of his — it's understood.

"There's less bullshit there than any other place I've been."

Which says a lot for Nashville and for

the modest but super-successful Kristofferson.

Robin Mackie

## Hamill's Hollywood Dream

SHE'S only seventeen, but she packs a wallop!

by JAMES CRAIG

To describe young Claire Hamill as a bundle of energy would be understating the case: she actually radiates vitality everywhere, and on stage, this quality combines with a very good voice and some good old fashioned confidence to form a real entertainer.

Claire is embarking on what promises to be a long and fruitful career as a singer / songwriter / guitarist after much experience in clubs. It's a crowded field, but she has the spark to break in and her bubbly personality came through crisp and clear when we settled for a chat in Island Records' offices.

"I was born in Port Clarence, Middlesbrough," she said, "but my family later moved to a small village to run a coffee bar. There were a lot of artists living in the town — the coffee bar had a juke box and we all sang together from granny downwards through my six brothers and sisters. There wasn't really much musical education in the family and I wanted to be an actress more than anything.

I started writing songs at ten — songs that would fit in Marilyn Monroe musicals — I had a burning ambition to be the glamour star of Hollywood. I couldn't write music, though I played the piano and recorder in school, so most of the tunes were romantic songs inside my head.

"I've always been very romantic — I even fell in love at five. My boyfriend then was 20 and his 18-year-old girlfriend was quite jealous!

"I went to a convent for five years and stopped writing songs, but I eventually fell in love with a French boy, learnt three chords on a guitar and wrote three songs for him. He drifted away and someone else drifted in.

"Unless a song is about me, they are usually written for someone I know, for love still affects me very strongly.

"I used to borrow a guitar until mother bought me one. I loved singing songs and the thought of a career in music never entered my head — I just wanted to be on stage. My mother sympathised with the music, but not the stage.



CLAIRE: 'I've always been romantic.'

"You can make a living in the clubs, but not easily as an actress. I figured I'd get into drama school, but I've been swallowed up in music and I haven't time for acting."

Claire has an extrovert flair that performers need. It isn't something she's lately acquired, but a quality she must have been born with. A kind of inquisitive awareness without pretention or reserve. "Everybody but my best friends just shrugged it off when I talked of my ambitions. I was playing in the school folk society, but when you're from the north and you don't know anyone, it's ridiculous to say you'll be big — however, I was determined to have a good try at it.

"In a school peace movement, I got to know many people from

of songs — as many as is humanly possible — so nobody gets bored.

"The guitar to me is totally a backing instrument. I don't feel anything for it. Men seem to get a buzz out of it — maybe it's a feminine object — I don't exactly have an aversion to it, but I haven't any desire to play it really well. I concentrate on my voice.

"I prefer piano, really — it has more soul than the guitar. I want to sing soul. I ache to sing soul. My musical education is expanding faster than my voice. I was born to sing soul music, but if I do a Janis Joplin right now, it just comes out as a croak, because my voice isn't yet matured enough."

I guess that's one thing we have to wait for. At any rate, her voice certainly isn't in bad shape right now.

Today's message from Dr. Hook and the Medicine Show

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# THE SOUL

## Sam Cooke: 'He's the black man's Sinatra' said Otis Redding

'SAM WAS big with lots of singers, all the people I know like his records — he's the black man's Sinatra.'

Sam Cooke remembered by Otis Redding. When Art Rupe formed Speciality Records the first artists who made (R & B) hits for him were Roy Milton and the gospel group, the Soul Stirrers. When the group's lead R. H. Harris retired in 1950, one Sam Cooke, a nineteen year old previously with the Highway QCs took over.

### THE LEGEND

The Soul Stirrers were an incredible group: "It's amazing what happens when a group sings together so long. When I throws a note, someone would be there to respond to it" (Art Rupe). But in 1956 the slow, melismatic songs of religious fervour were left behind when Sam had his

first solo record, as Dale Cook, on Speciality. The Soul Stirrers objected, he split from Speciality with producer Bumps Blackwell, and as they say in the 'B' movies, a legend was born.

Bob Keene, out on the West Coast signed Sam (surname with an "e") and after a couple of flops Sam recorded "You Send Me"/"Summertime". It went to number one, sold a million and the song still brings in the royalties for Sam's brother LC.

In "Sound Of The City" Charlie Gillett said: "Rupe's reservations about Cooke's styles were understandable, since it apparently contradicted the fiery spirit of rock 'n' roll that the audience seemed to expect at that time. Sam sang with a delicate purity that had no precedent in popular music, controlling his voice in a lyrical declaration of helplessness. Later songs, such as "Only Sixteen" and "Wonderful World" were more humdrum, but sold well."

When he joined RCA-Victor everything was set for a complete musical surrender, spineless, middle-of-the-road mufh for the fat forties. He did some of that, but what about those hit singles that kept us all singing in the sixties? July 21's RM has a review of RCA DPS 2007 — an album which says it all.



COOKE: he sang with a delicate purity that had no precedent in popular music.

"This was once how it was for a black singer who wanted to do more than top the R&B charts and tour the endless ghetto clubs. He played the white man's game either wholly — Nat King Cole — or partly — Sam Cooke — and mixed in R&B styles with a pop one. But Sam was much more than a black singer with business acumen who made a fortune on the pop charts and supper club circuits, he was the possessor of a golden

voice of warmth and purity which became one of the major influences in the development of soul music.

He sang as if he meant it; as if he was still with the Soul Stirrers proclaiming his faith, and even though he often now had to sing that 'she was only sixteen but I love her so' or 'if you love me too what a wonderful world this will be' black audiences as well as white found themselves believing.

He could evoke an era of teenage good times perfectly on 'Having A Party' and teenage love on 'Wonderful World'. Sure the backings were often inappropriate — purposefully coy on 'World', childishly theatrical on 'Chain Gang', but they were occasionally perfect as on 'Bring It On Home To Me' (with Lou Rawls giving us those immortal 'yeahs!'). He could sing a song written in the Ink Spots era 'For Sentimental Reasons' and make us see again its poignancy, hardly noticing that he had made it 'You Send Me No. 2'. When he died, such albums as 'Cooke's Tour' and 'At The Copa' soon died with him and now his fans remember these, his hits, which pleased his own people as well as the night clubs. It's a shame his greatest 'A Change Is Gonna Come' isn't included, and we still have to endure 'Everybody Love To Cha Cha Cha' but the majority of the sides still show why his songs live."

### LOST CONTROL

It has been pointed out how Sam Cooke succeeded to control his musical destiny with a large company, something that Ray Charles wasn't able to do. But the control over his destiny ran out in 1964 when he was shot in a Los Angeles hotel. The gap in the R&B world is still apparent.

## King Curtis: The Yakety Sax man who played on 5,000 records

"YOU GET tired of having well-meaning people come up to you after a set to say — have you ever thought of making a record?" That's what he told a Canadian magazine in 1967.

Then it was funny and sad at the same time, now it's just sad. By 1967 King Curtis Ousley had played on over 5,000 different records by hundreds of singers and cut countless sides under his own name. But it was only in the late sixties that he began to regularly make the Hot 100 under his own name, he began to receive credits on all those other artist albums and people began to write arti-

cles about him like he was some kinda super star. In soul he'd been an underground super-star for years; if he'd lived, his albums might at last have reached the heavy heads, the massed millions.

King Curtis was born in Fort Worth, Texas in 1935. Just entering his teens he was given an alto by his folks and started to try and play Louis Jordan things. By the time he was eighteen he had changed to tenor and had formed his first band after touring with Lionel Hampton.

### JAZZ

In 1952 the raw kid arrived in New York with his sax in a paper bag. He took the music technique bit seriously and got diplomas in theory and harmony. What he was putting down was rooty, jazz stuff, small combo or big



band, it all revolved around the highbred jazz/blues music which evolved out of the ghettos in the late forties, early fifties. He started working small clubs at a few dollars a night.

The records he cut around this time for GEM and CROWN were bluesy jags, of a pretty stereotyped nature, but already his fluid, mellow technique and ear for simple warm improvisation was bringing him in lots of work as a session

man. He met up with two white Jewish producers, JERRY LEIBER and MIKE STOLLER who put his sax behind the ROBINS, later to become the COASTERS. He grew as ATLANTIC records grew and played on records by THE DRIFTERS, BEN E. KING and RUTH BROWN as well as people like BOBBY DARIN and ANDY WILLIAMS.

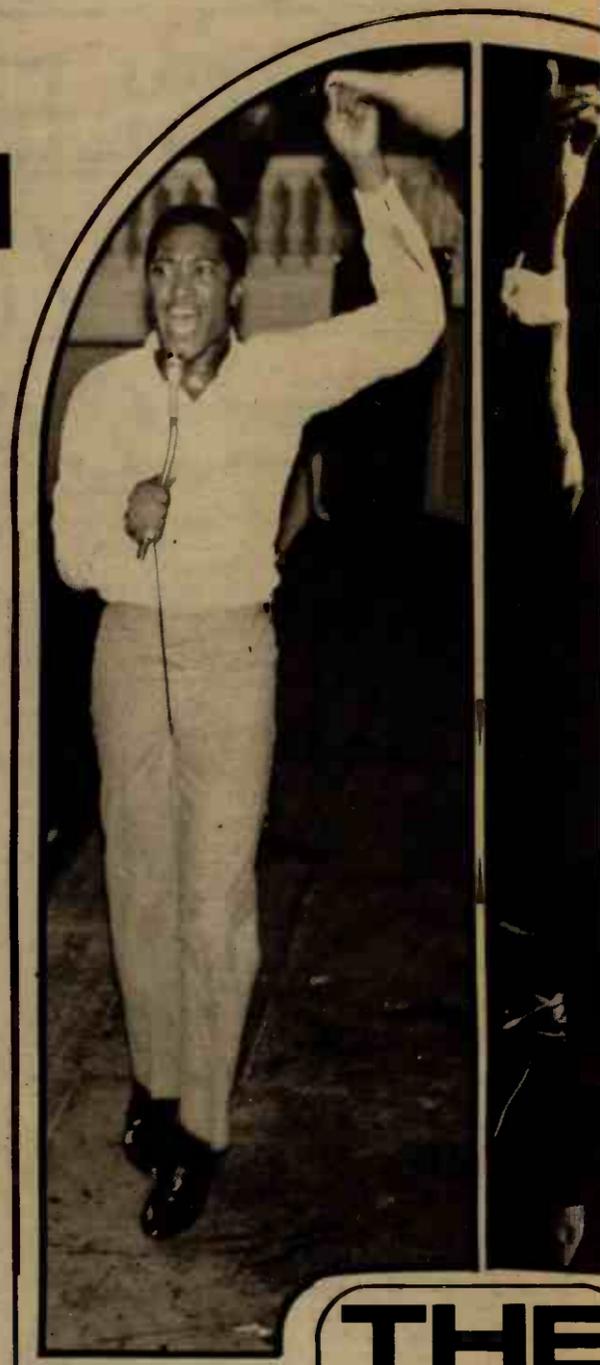
He was the super professional in the world of professionals — for the appropriate number of dollars he would produce a warm, sympathetic accompaniment and a clever improvised solo likely to shoot that record into the best sellers. Throughout America, millions of kids were tapping their feet to the beat of his tenor without realising it.

By 1966 he was as big as any black instrumentalist had ever been. "Spanish Harlem" on Capitol was nominated as the best R & B instrumental for the "Grammy" Awards. But it was his second spell with ATLANTIC/ATCO

which really gave him name power. His work with ARETHA FRANKLIN and other soul stars made him a sought after man, but now not only as saxman, but as producer. He tried singing on occasions (vocals on RCA, SCEPTER, TRU-SOUND), but it was the original yakety-sax which his audience wanted.

### STABBED

He had just been made ARETHA FRANKLIN'S full-time producer after years of backing her and other artists with his touring band and his smaller group, THE KING PINS when on Friday, the 13th August 1971 it all ended. One JUAN MONTANEZ stabbed him to death after a scuffle in the streets of Harlem. Judging from the huge galaxy of stars who gathered to pay respect at his funeral, he will be missed by the stars whose records he made hits as well as the fans who learned to love his mellow sax.



# LIVES



# ALS

**LAST NIGHT I** played four albums one after the other — "Dock Of The Bay", "The Immortal Otis Redding", "Love Man" and "Tell The Truth".

I went through a complete set of changes: sadness, surprise and puzzlement. Sadness — well, that's obvious, one of the greats, I mean a REAL GREAT is gone. Surprise — how could all these tracks released after he was dead be so good with so little of the dud-reject sound about them?

Puzzlement — that I still can't sort out a firm opinion of the extent of his greatness.

## LIKE A TOY

It's not reverse snobbery about that "King Otis" shit, or the photos of his gravestone in "Blues And Soul". No, it's the memory of how goddam bad he could be, gotta-gotta-ing idiotically through "Day Tripper" like a clock-work toy.

And yet his records, a lot of them, will live for ever. When he died in late '67, I scribbled out some notes on his recording career.

At the start, Otis leaned heavily on the style of another artist. His first idol was Little Richard and "She's Alright", although a reasonable impersonation, lacks any polish and doesn't stand comparison with earlier Richard take-offs by Joe Tex and Dee Clark. "Fat Girl" is in a similar vein, being a honking, rocking thing — far earlier in sound than its 1960 recording date.

## VOCAL WAIL

In 1962, Redding joined Volt. "These Arms of Mine" with the simplicity of Steve Crooper's (no less!) one-note piano created a haunting, gospel-drenched atmosphere and Otis' sorrowful, crying wail of a vocal was an impressive start to his Volt career.

"Mary's Little Lamb" is hated by many for its nursery

## The Good and the Bad of the King of Soul



**REDDING:** the opinions will go on for a long time.

lyrics, though as a vehicle for a pounding dance beat does seem reasonably suited. "That's What My Heart Needs" is superb, probably my favourite Otis track. It captures the wildest ending ever to emerge from the Stax studios.

Though good, "Pain In My Heart" is not as hauntingly poignant as the Irma Thomas cut — Otis' version does however convey a strange, introspective sadness. His next, "Security", is lyrically clever, but lacks the fiery excitement of "Needs". In fact, it has a lifeless quality.

But "Don't Leave Me This Way" with its crisp back-beat, Johnny Jenkins' pounding guitar and the Mar-Keys answering brass roars wildly — a brilliant track, while the other side is the slow and wistful "Come To Me". Roosevelt Jamison beautiful "That's How Strong My Love Is" brought him to the attention of a lot more enthusiasts.

O. V. Wright's superb waxing when heard for the first time could hardly seem to be improved

on, but the floating blues ballad takes on even more meaning with Otis' so-tender but tortuous vocal. The church-type backing is entirely suited. The other side, "Mr. Pitiful", though Etta James may have the edge in performance, is still a really scorching mover.

## BLUES AND GOSPEL

I suppose I may be accused of putting the description "classic" almost entirely on Otis' slower sides. The reason is simple. At faster tempos, Otis did in many cases become incoherent and gimmicky.

The next single, "I've Been Loving You Too Long" is more of the same, a collaboration of fine and at times moving singing with a sympathetic backing unit leaning on a pungent mixture of blues and gospel influences.

Perhaps Aretha had the edge in performance on "Respect" but Otis' was still very well and tightly executed. With a fusing of the usual elements, "Ole Man Trouble"

with that stunning bass guitar intro is starkly sombre guts music. "My Girl" is claimed by many soulies as a classic R and B record. It actually is less than that — I prefer the Temptations' version, but Otis' does have a certain poignancy that makes it worthwhile.

The LP version of "Good To Me" is both soulful and laboured, it's beauty in part destroyed by more histrionics. "Try A Little Tenderness" starts slow and tear-filled, but becomes a strutting dancer at the finale. But then there was "Sick Y'All", pseudo-soul, a sad debasement of rhythm and blues.

## NOT MUCH BETTER

"Day Tripper", his worst-ever record, is a fast, clumsy and rather embarrassing experiment in soul pop. A "live" "Shake" was little better with ludicrous background noise showing much of the audience. Plenty of mannerism but little else. "Glory Of Love" — the standard is dragged through a brutal revival with only a few bright moments.

And finally LP's ranging from the reasonably good "Soul Dictionary" to the erratic "Carla" and "European Tour". His one step back to REAL royal in his final period of recording was the tremendous double-sider "I Love You More Than Words Can Say" / "Let Me Come On Home". One slow, one medium in tempo — both are final peaks in a remarkable career. The pleading on "Words" is truly moving.

## JUST THE FACTS

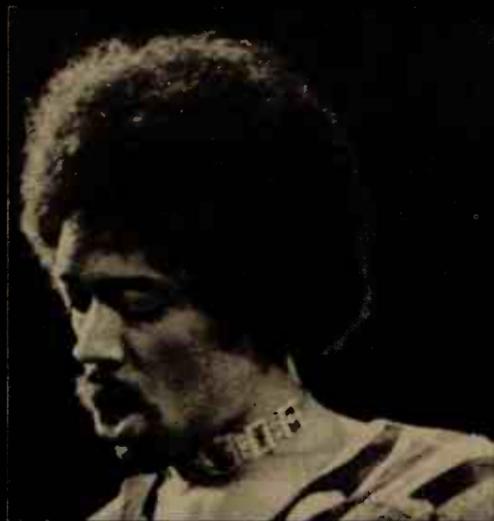
Otis Redding was born in 1941 in Dawson, Georgia, moved in his teens to Macon. After two or three obscure records, he joined Stax/Volt Records and cut over 130 sides. He had a whole string of hits.

And he was undoubtedly the most popular black singer of the sixties.

These are the facts. The opinions will go for a long time.

**Tony Cummings**

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## GREAT WESTERN FESTIVAL EXTRA

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### facts and facilities

THE FOLLOWING conditions and facilities are promised by Festival director Barry Spikings:

**food**

THE PRICES of the usual fare — hamburgers, hot dogs, rolls, etc. are being strictly controlled by the festival organisers, who will be making periodic checks. Price lists will be prominently displayed at all stands. Proper meals will also be available in two special tents.

**drink**

ALCOHOLIC AND other, will be freely available in kiosks which will be well spread out over the festival area.

**hotel accommodation**

IF YOU haven't arranged by now, you're unlikely to get any.

**sleeping tents**

ACCOMMODATION for 2,500 in sleeping bags (You bring your own bags). These will be available from Friday night through to Monday night inclusive, free of charge.

**covered accommodation**

ENTERTAINMENT tents such as the folk tent and the 'giants of tomorrow' marquee, and discotheques are on the festival site. But there's no cover available for watching the main events.

**lavatories**

A TOTAL of no less than 1,160 are promised, including 66 units of 10, 60 mobile units and 340 sealed metal units.

**car parking**

94 ACRES are available. They estimate that you can get 200 cars into an acre, so by our arithmetic, there's room for 18,800 cars.

**washing**

550 TAPS with metal basins.

**shops**

REASONABLY near.

**stage visibility**

A HIGH stage should make it possible for everyone to get a reasonable view.

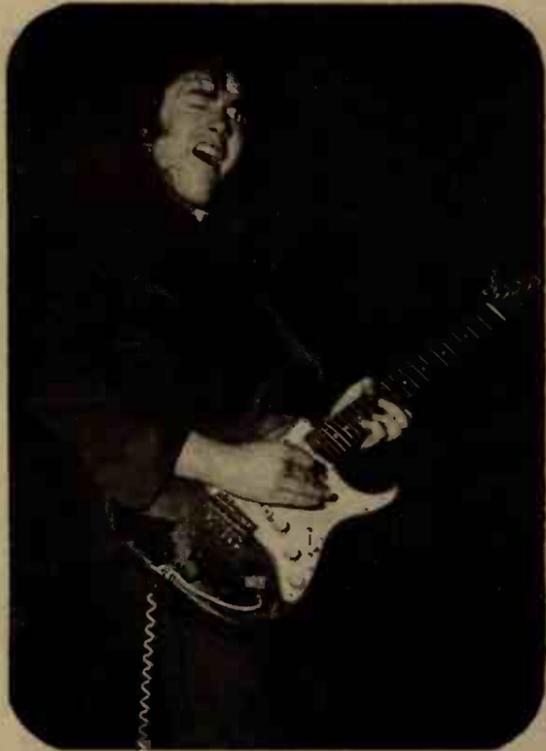
**sound system**

AS USED at The Isle of Wight, 1971.

**weather**

THE ORGANISERS aren't promising good weather, but they do say that the weather has traditionally been very good.



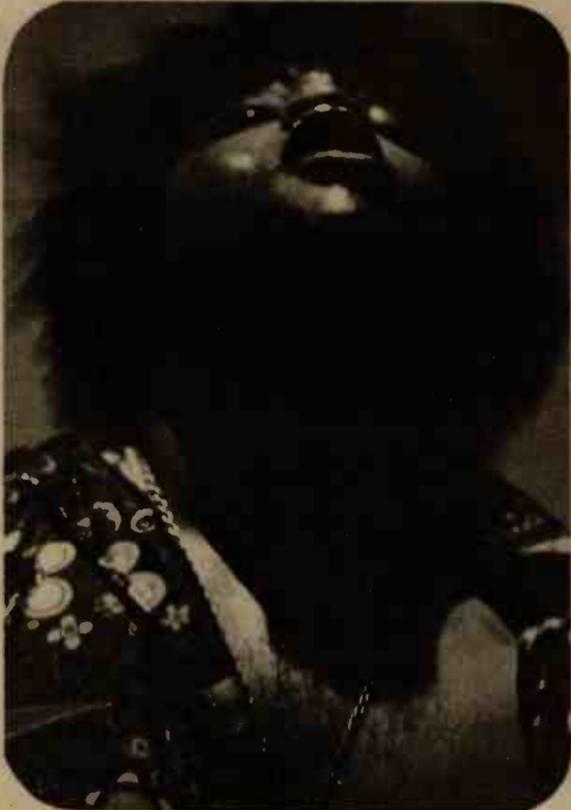


**FRIDAY: RORY GALLAGHER:** Taste were probably the most popular rock band to come from Ireland since Them. And, just as Van Morrison went on to cement his reputation after the demise of his band, Gallagher has kept his following happy. He formed another blues-based three-piece with bassman Gerry McAvoy and drummer Wilgar Campbell, and added an increasing amount of singing and songwriting to his much-vaunted guitar style. And he's still only 23. Currently doing well with his 'Live In Europe' album.



**FRIDAY: GROUNDHOGS:** It's taken time, but the Groundhogs have finally made the transformation from the group that backed visiting blues stars like John Lee Hooker, and had a small devoted following of their own to a group with a big following in their own right. The switch from blues to rock was gradual, but has really paid off — Groundhogs had an enormous success with their 'Split' album, and are back in the big sellers with 'Who Will Save The World'.

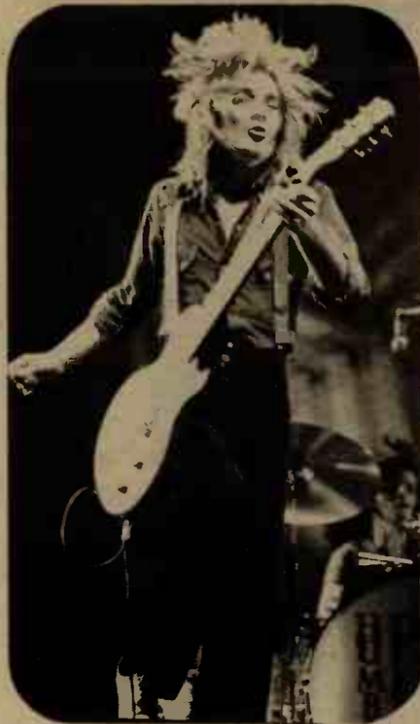
# GREAT W STAR PI



**SATURDAY: BUDDY MILES & CARLOS SANTANA:** Buddy Miles isn't the drummer, but at one time or another, he seems to have played with most of the best — including Mike Bloomfield in The Electric Flag, Jimi Hendrix in The Band Of Gypsys. He's invariably improved by a good guitarist, and Santana's Carlos is a top fella.



**SUNDAY: THE BEACH BOYS:** 'Surf's Up' was their best ever album, but a lot's happened since then: Dennis Wilson's hand injury, the departure of Bruce Johnston, the addition of Ricky Fataar and Blondie Chaplin from South African group The Flame, the switch of their Brother label to WEA (Kinney) here, and some huge law suits flying about back home. Whether all this will have much effect on the live performance of one of the world's best harmony groups remains to be seen.



**MONDAY: HUMBLE PIE:** There's still a die hard section of fans of the old Small Faces who will swear that Steve Marriott was and is an even better singer than his replacement, Rod Stewart. Humble Pie's brand of unashamed, relentless rock and roll is now knocking them back in the States, where 'Smokin' is going down very well, but opinions here are still very divided.



**SUNDAY: SLY AND THE FAMILY STONE:** Will they or won't they is always the big question when Sly and co. are booked to appear. Sly is not renowned for his punctuality any more than for long, courteous interviews. Let's hope they do make it — the group's influence has influenced the whole field of soul music into a quiet revolution as well as affecting most popular music. While that was being achieved, they lay low for a couple of years, then came up with a very different album, 'There's A Riot Goin' On', which was as intricate as the old music, but a total reversal of the old exuberance.



**SATURDAY: STRAWBS:** Originally a bluegrass/folk band, from which emerged Sandy Denny, Strawbs added the rhythm section of rock band Elmer Gantry's Velvet Opera, which made them, for want of a better description a folk-rock band. Doomy predictions about the band's future were made when Rick Wakeman left to join Yes just as they were threatening to gain widespread popularity. Instead, Strawbs added Blue Weaver on keyboards, and made their biggest album yet, 'Grave New World'. They're still firmly based around founder-member Dave Cousins' vocals and songs, both of which tend to overplay drama at times.



**SATURDAY: HELEN REDDY:** No gimmicks at all about Helen Reddy — she is just a singer with a very special, expressive voice with effective phrasing and surprising strength. Generally known here only for 'I Don't Know How To Love Him' from J. C. Superstar, she should surprise quite a few. A new single, 'I Am Woman' is being rush-released.



**SUNDAY: LINDISFARNE:** 'Lady Eleanor' is now getting the recognition it should have had first time around, and the Newcastle band is never very far from the charts, of the album or singles variety. Their rise from the 'most promising' sections to become one of our top bands has been pleasing and well deserved: they write nice tunes, sing bright, clean harmonies, and don't take themselves too seriously. And where would Rod's 'Maggie May' have been without Ray Jackson's mandolin.

# WESTERN REVIEW



world's subtlest guitarists in rock poses, to name but rival performer.



**SUNDAY: SLADE:** Slade and the Family Stompers should get 'em going. They've become one of a very small handful of acts that can count on a hit with every single release at the moment. Behind all the boot clumping, Slade are more musical than they're given credit for.

**SUNDAY: MONTY PYTHON:** MPFC — no, not Mangy Parrots Football Club — is the funniest TV series ever. But it really is time the team did something new, now that we've all heard the record of the book of the film of the third repeat of the TV series. Shouts of 'Let it all hang out Cleese' should be discouraged.



**MONDAY: SHA NA NA:** Sha Na Na have obviously studied the authentic routines of 'fifties rock groups very carefully, or else the guys have an excellent memory. Interesting to see whether they get more laughs than the Monty Python crew.

**MONDAY: JOE COCKER:** Cocker's flailing fingers and helpless look when he's singing bely the power and control of his vocals. That's when he's on form, at least — his recent US tour has been given the artistic thumbs down though it's made a mint. It's strange that 'With A Little Help From My Friends' was a number one here so long ago, and yet it's taken so long to get Cocker's excellent first two albums into our charts. They might not have got there at all but for Fly's 'two for the price of one' scheme.

**MONDAY: VINEGAR JOE:** I don't know too much about Vinegar Joe, but I saw them on TV recently, and they looked very good indeed, with singer Elkie Brooks outstanding. One to watch for.

**MONDAY: DON McLEAN:** The man with the red, white and blue thumb has one of the lightest, clearest voices since Scott McKenzie, and writes very good sentimental songs to boot. 'Vincent' is proving that he's not going to be saddled with American Pie for ever, and his first US LP, 'Tapestry' is now being issued here.

**SATURDAY: RY COODER:** Cooder's slide guitar was the saviour of so many otherwise mediocre albums that it was inevitable he would become a name. He recently assembled a fine band of his own for his own album, 'Into The Purple Valley' — Jim Dickinson (piano), Chris Ethridge (bass) and Jim Keltner and Milt Holland (percussion) — for an album of mainly traditional songs. Whatever he does at Bardney, his instrumental work will be well worth watching for.



**SUNDAY: THE INCREDIBLE STRING BAND:** The firm vocals of Mike Heron and Robin Williamson's trips up and down the musical scales are still the basis of the Incredibles, who haven't changed so very much in spite of personnel switches over the years. They're still very fey and amateurish. Lucky they're not following Slade.

THEN a hermit, who visited the city once a year, came forth and said, Speak to us of Pleasure.

And he answered, saying:

Pleasure is a freedom-song;

But it is not freedom.

It is the blossoming of your desires,

But it is not their fruit.

It is a depth calling unto a height,

But it is not the deep nor the high.

It is the caged taking wing,

But it is not space encompassed.

Ay, in very truth, pleasure is a freedom-song.

And I fain would have you sing it with fullness of heart; yet I would not have you lose your hearts in the singing.

Some of your youth seek pleasure as if it were all, and they are judged and rebuked.

I would not judge nor rebuke them. I would have them seek.

For they shall find pleasure, but not her alone;

Seven are her sisters, and the least of them is more beautiful than pleasure.

Have you not heard of the man who was digging in the earth for roots and found a treasure?

And some of your elders remember pleasures with regret like wrongs committed in drunkenness.

But regret is the beclouding of the mind and not its chastisement.

They should remember their pleasures with gratitude, as they would the harvest of a summer.

Yet if it comforts them to regret, let them be comforted.

And there are among you those who are neither young to seek nor old to remember;

And in their fear of seeking and remembering they shun all pleasures, lest they neglect the spirit or offend against it.

But even in their foregoing is their pleasure.

And thus they too find a treasure though they dig for roots with quivering hands.

But tell me, who is he that can offend the spirit?

Shall the nightingale offend the stillness of the night, or the firefly the stars?

And shall your flame on your smoke burden the wind?

Think you the spirit is a still pool which you can trouble with a staff?

Oftentimes in denying yourself pleasure you do but store the desire in the recesses of your being.

Who knows but that which seems omitted to-day, waits for to-morrow?

Even your body knows its heritage and its rightful need and will not be deceived.

And your body is the harp of your soul,

And it is yours to bring forth sweet music from it or confused sounds.

And now you ask in your heart, "How shall we distinguish that which is good in pleasure from that which is not good?"

Go to your fields and your gardens, and you

shall learn that it is the pleasure of the bee to gather honey of the flower.

But it is also the pleasure of the flower to yield its honey to the bee.

For to the bee a flower is a fountain of life,

And to the flower a bee is a messenger of love,

And to both, bee and flower, the giving and the receiving of pleasure is a need and an ecstasy.

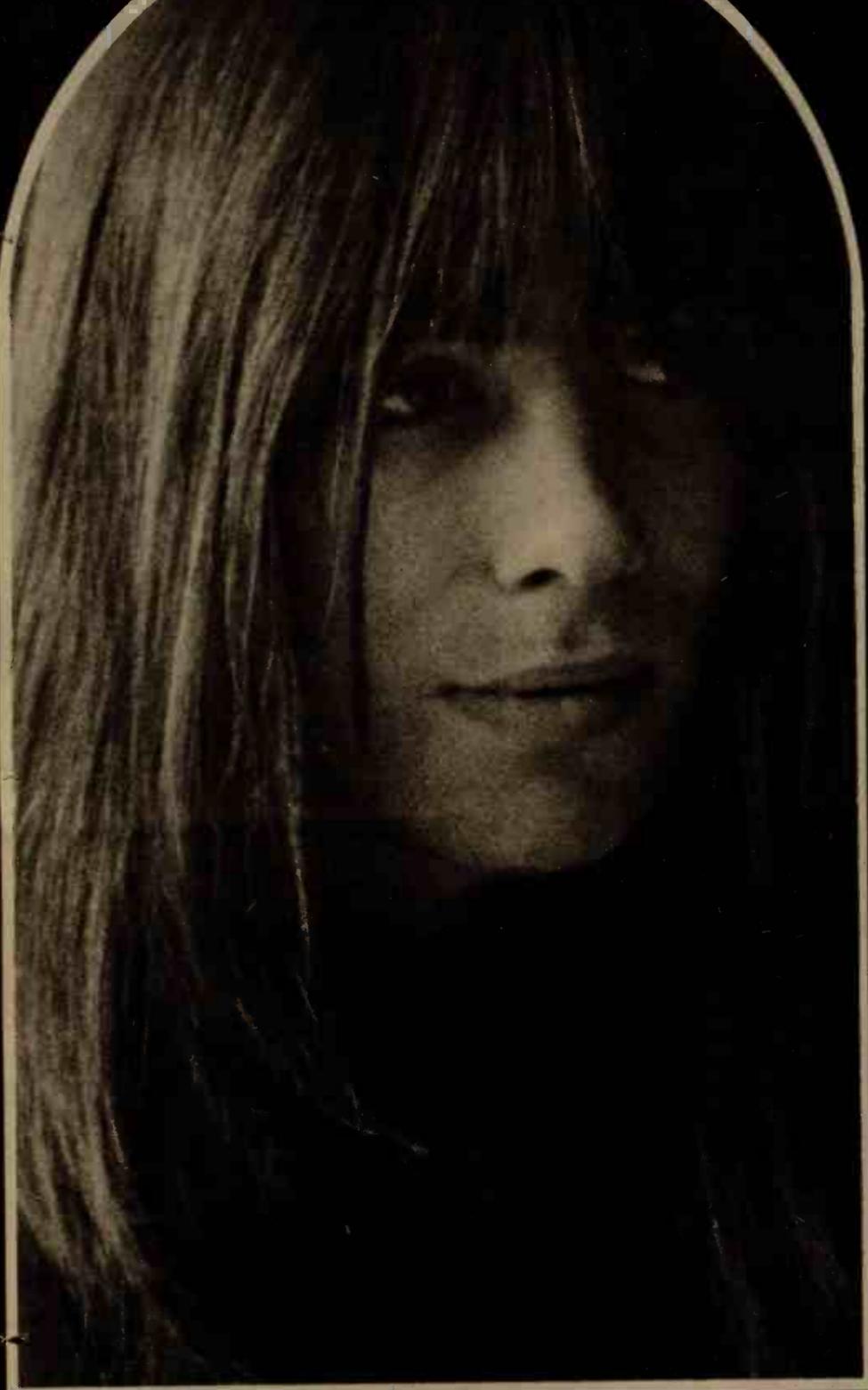
People of Orphalese, be in your pleasures like the flowers and the bees.

KALIL GIBRAN

If you would like to hear more music from the STRAWBS, HUMBLE PIE, and DEMICK/ARMSTRONG, their latest albums are available now. Albums from BYZANTIUM, STEALER'S WHEEL, STREAK, SUNRISE and RAB NOAKES are among those to be released in the very near future.

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## Angel trouble? — 'we'll cope' says Stanley Baker

STANLEY BAKER'S office, high over the Albert Embankment, looks as though a military operation is being planned.

There are four or five huge scale drawings of the Great Western site strewn about. One in the corner is festooned with red, orange and green markers representing caravan sites. Phone calls on such matters as Release tents are handled with brisk efficiency.

Only time will tell whether everything is really as well planned as it looks. But even old-timers who have paid six bob for a warm dog, queued for an hour to use a loo festering inch-deep in shit, had the hose turned on them at the Isle of Wight ferry, even they might have a glimmer of hope that this one will be a good one.

### GIANT

Certainly, Stanley Baker has no doubts that the Great Western Festival is going to be a giant success. Or if he has, he's using his acting powers and rhetoric to keep them well hidden.

"It's all going very well indeed," he assures you. "The main thing is that it's definitely on now. There's no possibility of the National Assemblies Bill going through and we are getting a committee to make enquiries and come up with a set of standards, which is something I am all in favour of."

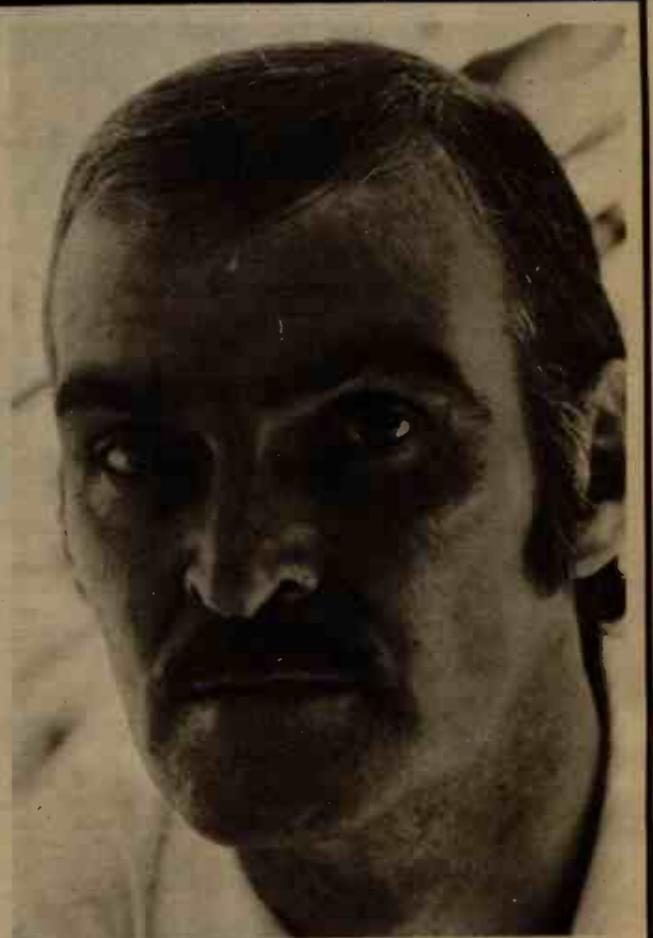
### UNRULY

Had he been to Bickershaw? "Yes. We've learned a lot from their mistakes. Their preparations were obviously inadequate — the fencing wasn't finished, the security wasn't up to scratch, there was a lot of backstage clutter and so on. But one good thing there was that the unruly element was remarkably small."

### HEAVIES

Would the security force for the Great Western be so much better? "Yes. We will have over 200 internal security men on the site. They are not heavies, but they are trained to take care of things properly." What sort of training? "A lot of different places, like the Lyceum, the Marquee and so on."

Were the Hell's Angels a problem? "They are welcome to come, if they want to turn up and hear the music. If they want to come and



— STANLEY: Happy to break even

cause trouble, then I'm sure we can cope.

"If there is any damage, there is a £10,000 bond placed with the local vicar to cover it. The local villagers won't be bothered by noise either, as Bardney is two and a half miles from the festival, and the sound system is pointed in the opposite direction from the village."

### MONEY

How much money does Mr. Baker's company, Great Western Festivals Ltd. hope to make from the event? "We'll be happy as long as we break even," he says.

Stanley Baker has been to a lot of festivals, but the only ones he feels have been successes were the two free Hyde Park blows he attended, and last year's Lincoln Festival, which starred James Taylor, The Byrds and other folk-oriented big names, and attracted around 50,000. "I would be happy if we can duplicate last year's at Lincoln, but I feel we can do better. We have more facilities — circus acts, two folk tents, high wire walkers, buskers, and all kinds of sideshows. I shall be going back to the site directly, and I will be there until the end of the festival on May 29. The whole site will be finished a week before — it's well under way already. I'm looking forward to it all. I'm

expecting 50,000 to 70,000."

It's difficult to escape an air of unreality, talking about a pop festival in the offices of a rich, famous Welsh film actor.

### MUD

The soft seats, huge plate glass windows, the fat books strewn about reflecting the sort of interests you'd expect Stanley Baker to have — books on golf, film-making, books by Dylan Thomas and John Osborne, it all seems a million miles from the mud and squalor of your average pop fest. When Stanley mentions that the operation has direct parallels to setting up a film production, it's tempting to recall that he appeared in a film called 'Accident'.

### ACTS

But he really is very involved and very knowledgeable about the whole thing, and it does seem that he's in it for more reasons than money. He hesitates when you ask him who his favourite acts are, before expressing a preference for Joe Cocker and The Faces. For his sake as well as ours, I really hope it works.

Robin  
Mackie

Svengali Ian Gillan tells of his first Purple production

# CAPTURING THE BIRTH



POP MUSIC as someone once remarked is well left in the hands of youth and as some of our super stars totter towards the thirty plus signs it might be as well to offer some encouragement and help to those on the starting line.

Certainly that is the thinking behind Deep Purple's vocalist Ian Gillan's helping hand to four young men from Salisbury in a band with the unlikely name of 'Jerusalem' with an even more unlikely titled single 'Kamakazi Moth' (Decca) and an album just released.

Ian has just formed a



IAN GILLAN

new production company 'Pussy Music' and 'Pussy Enterprises' to which Jerusalem have become the first signings and last week he introduced me to half the group in the forms of Bob Cooke (lead guitar) and Paul Dean (bass) over a flagon of ale while he explained his involvement.

"My interest has been in an advisory capacity," said Ian. "I didn't so much produce the album as simply advise on a few technical problems and make some suggestions. I came across the band at a time when they were trying to get a record deal together and were in a state of confusion.

"In some ways its a nostalgic thing for me because I see them going through the same kind of problems and transitions that I did in the early days, before Episode Six, even, when I was playing with little local bands in Hayes, Middlesex. I've always regretted that I never had any record of those early efforts because there was something about the brash enthusiasm of an early musical birth that you never recapture.

"I don't want to give the impression that these boys are novices because

## James Craig chronicles the progress of Jerusalem

they are not. They started playing almost as infants at school five years ago when Paul met up with Ray Sparrow and got a band together and later at college they met Bill Hinde and Bob Cooke.

"More recently they've brought in a new singer, Lynden Williams, and he has just the right kind of dramatics and vocal ability that convinced me that he had what it takes."

Originally they started out as a 'mean dirty blues band' and moved through a phase they like to forget which was vaguely progressive which means everyone who came to see them sat on the floor like inanimate blobs and soaked up the vibes.

"Young people have just naturally got more energy than that and we want to see them moving about and enjoying themselves," says Paul. "Personally I feel that the 'flashier' a band is when they come on stage the better they look.

"I think people like Bolland have got it right -

young audiences want to see something a bit exotic on stage. We are a flash band in that sense - a bit vicious and a bit sensual. We use a lot of volume but not as a cheap way to generate excitement."

I think it was Paul who mentioned that the band had got a recent touch of 'the support band blues' playing second string to such formidable talents as Curved Air and Manfred Mann.

"Manfred has really got a very good little band together now," said Paul. "He's gone back to a basically pop format and it seems to be working." He was most impressed to witness the star playing chess in his dressing room prior to his appearance.

"The problem with playing in support of big name bands is that you know that they have come to see the headlines and you've really got to play your arse off to get any attention."

Ian interjected to blow their own trumpet for them.

"Mind you," he said.

"I don't care what anyone says it is the sole aim of any support band to blow the top of the bill off the stage and if anyone had got a 'clapometer' together I think 'Jerusalem' would have taken a few points off some of the bands they've worked with recently like Medicine Head.

"I don't think we should give the impression that we go in with that attitude though," said Paul guardedly. "I mean we found a group billed below us on a recent bill and I felt just a little embarrassed. It's competitive without being cut-throat."

Jerusalem have already suffered at the hands of word-slashing record reviewers who like to discourage new rock bands before they have managed to make their first tentative steps but overall they are winning recognition for their musical exuberance and crowd pleasing performance.

Ian hit out at some of those critics who do not seem to care about anything formative or can-

PAUL DEAN: 'You've really got to play your arse off to get any attention.'

not necessarily compare to the technical proficiency of more experienced and qualified musicians.

"I really feel some of these critics who cannot accept the fact that so called 'heavy music' has now become pop music by virtue of the fact that it is popular are writing with their heads in the sand," he said.

"Why is it that some writers seem to adopt this position that nothing can ever be any good if it is widely accepted and why is it that some bands like Black Sabbath seem so anxious to put down the young people who come to their concerts and refer to them disparagingly as 'teenyboppers'.

"How would you like to be called a 'teenybopper' just because you happened to be young and like bands that retained some essence of vitality. That's just something

else I can't understand.

A band is hungry so it becomes good out of that hunger. It gets recognised and successful then throws the acceptance back in the faces of the people who made them. It just doesn't make sense.

"Critics who are not prepared to encourage new talent and make some kind of allowance that no band becomes as good as those who are on top immediately are doing no good to themselves or the business that feeds them. They slam a show which maybe 5,000 people dug and the unfortunate thing is that maybe a quarter of a million people read the review!"

All bands like 'Jerusalem' want is a chance to prove themselves and Gillan is doing his bit to lend a hand. More established artists with his attitude would be no bad thing.

## Ludwig - the man with the beat

THE LIFE story of William Ludwig, founder of the Ludwig Drum Co. is a real eye-opener to the development of the drums as an accepted musical kit played by one performer.

It is difficult to imagine the days before 1910 when orchestral and dance band drummers concentrated on only one instrument. At the age of eight, Ludwig decided he wanted to be a drummer, but his father was adamant that the drum was not a musical instrument and Ludwig had to take up the violin instead.

Ludwig was allowed to take up the drum though and he started lessons with two ebony sticks and a practice pad. It was three years before he got his first drum.

### Complicated

Then it was not a kit. Just one 14in brass shell drum. Two drummers were used. One on bass drum and one on snare. The footpedal had not been invented. This was about 1892 and there were just a few theatre drummers who played both drums overhand.

Ludwig recalls: "The bass drum was placed to the right of the player with the cymbal on top. They would strike the bass drum

and cymbal with the snare stick, then quickly pass to the snare drum for the afterbeat with an occasional roll squeezed in. This seemed too complicated for the dance drummer so two men were always used."

The first foot pedals came in about 1893. They were heel pedals because it was assumed that toe pedals would not have enough force for accents.

Ludwig did not come across an all-metal separate tension snare drum until 1902. He says: "I marvelled at its tone and power. I saw immediately that, as crude and clumsy as it was, the principle was there . . . from this drum the seed was sown in my mind which later grew into my first all-metal separate tension drum which I was to build in later years."

It wasn't until 1908 that drummers began to use toe pedals. The beater overhung from the top of the drum and the footpedal was connected to it by a strap.

Says Ludwig: "This pedal was not powerful or fast enough for the fast rag-time tempos and our leader called for faster tempos and stronger accents. In vain I tried to supply what he wanted, but it was useless with that slow overhang pedal.

"Then I secretly set to

work on an idea which had long been tossing through my mind - why not have a shorter beater rod connected close to the beating spot? Several rough experimental models were cobbled together and I took one down to rehearsal for a practice test.

### Pressure

"Crude as it was, it worked and satisfied the director. Word quickly spread about town that a new pedal had been born. Soon I was deluged with requests to make the same pedal for other drummers. Under much pressure I decided to do this."

And so the Ludwig Drum Co. was born or at least the firm of Ludwig & Ludwig. Frederick went into partnership with his brother and they opened a drum shop. Between shows they made pedals, and as fast as they made them, drummers bought them.

After working as tympanist with the Pittsburgh Symphony Orchestra for a season, Ludwig returned to the factory in 1911 and he and his brother worked out the first Ludwig all-metal snare drum. Business was booming and the firm expanded into a barn where work began on designing the first American pedal-

**D.I.Y.**  
Instrument  
Info  
**Rex  
Anderson**

tuned tympani.

It took two years to complete the tympani and in the meantime improvements were made to the foot pedal and the metal drum and the first complete throw-off strainer was patented. All this time the brothers worked as salesmen and neld down jobs as drummers as well.

The first set of pedal-tuned tympani worked on a hydraulic principal. An expanding flexible tube ran under the head around the rim of the kettles. Water was pumped in from a foot pedal by moving the pedal up and down. The system worked perfectly and received great acclaim but the tubing perished within six months.

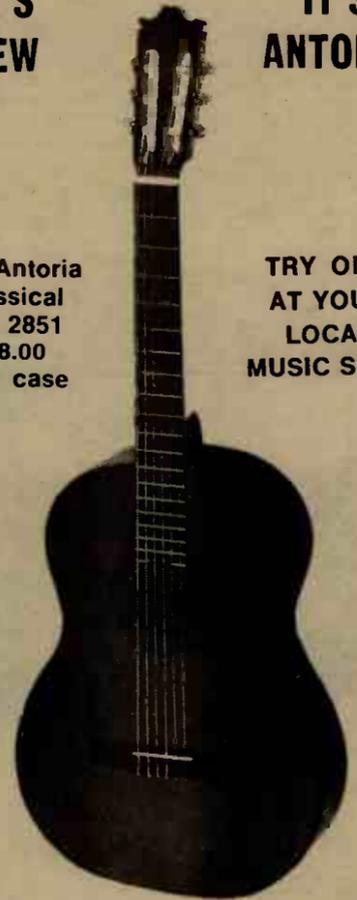
### Status

It took another four years of experimentation before the first cable-tuned tympani were produced. In 1918 Ludwig's brother died in a flu epidemic and Frederick had to give up drumming to concentrate entirely on the expanding business.

Ludwig went on to build the firm up and despite setbacks it eventually achieved the status it still has today.

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CUT OUT AND KEEP

# GUITAR SOLO

## LESSON SIX

IN THE last lesson it was pointed out that most of the chords played in the first position could be moved up the fretboard by replacing the nut with the first finger — holding down a barre.

The barre is nothing to be frightened of. If the strings on your guitar are the right height above the fretboard it will not be difficult at all.

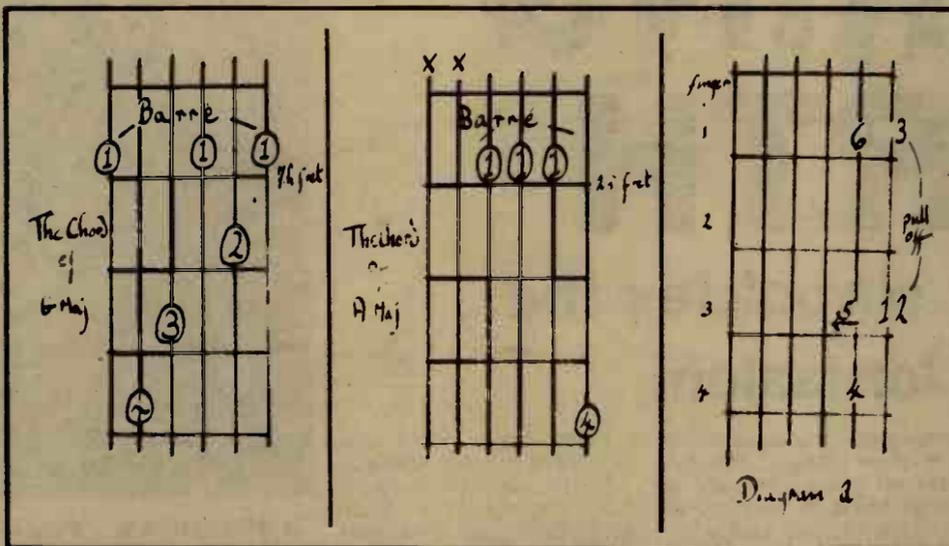
### MOVEABLE

In the first chord diagram you see the principal applied to the first position C shape. In fact you have already moved this chord up to play D but because of the convenient open strings you did not need the barre or the third and fourth fingers.

This is quite a difficult chord to hold and you won't find much call for it. About the only time you really need it is when you want to play a G or A Maj high up the fretboard.

Three other moveable chords that don't need diagrams are those based on the minor chord shapes. Play E minor using the third and fourth fingers and then move it up one fret and put in the barre to get F min.

A minor too can be played with fingers two,



## KEEP HOLDING DOWN THOSE CHORDS

three and four instead of one, two and three. Move it up to the third fret, for example, and put in the barre. Now you've got C min.

In the same way you can work out a way of playing the D min shape higher up the fretboard. So now all you need do to find any major, minor or seventh chord is go back to the first position and try various chord shapes

using a barre. Slide them up a fret at a time naming the new chord each time using the chromatic scale printed in the last lesson.

The alternative way for playing A Maj illustrated is really the first of a number of odd chords that we will be looking at from now on. When you consider it you realise that it is the first position G shape omitt-

ing two fingers.

If you get those extra fingers in, all well and good, but the main use of this chord is for a very rapid change from A to A7 say. This crops up a lot in blues breaks and it is also a good chord to hold down when you are playing a riff.

The little riff in diagram (a) for example could be played high up the fretboard using the

barre. You could have just played the shape — which is named after the note under the fourth finger. Then you play the riff and move into the F shape without changing position.

The riff should sound like "di-diddle-di-doi-di". The numbers on the strings are the order to play the notes. Use the pull-off from the last lesson to get from 2 to 3 and on 5 you want to play a slur. This is done by bending the string, either away from you or towards you, whichever is the most convenient.

### EFFECTIVE

This technique does not work very well on nylon strings. It is best on steel strings when you can sometimes bend the note as much as two frets-worth of pitch.

In this riff all you need is one frets-worth, or a semitone. So bend note 5 until it sounds like note 4. The riff is particularly effective if it is repeated a couple of times.

Getting back to the first position again, you can use the slur very effectively on chords like E7 and C7. You need to be picking out individual notes and throwing in the odd strum — as you might with blues for example.

Play the extra note, that makes the 7th, a fret short and bend it a semitone.

Next week you are going to have a breather before we get involved in the more complicated right hand licks and start looking at the various strange chords that abound for playing jazz, blues and rock. We will also be looking in lesson seven at some more simple chord changes.

So now is probably the time for a little revision. Read back through the exercises and make sure that you can manage everything and you are getting the best possible sound out of your guitar. Make sure those fingers are tucked neatly behind the frets and if there are some duff notes on some of the chords, then find out if changing the position of your hand or arm or even body will make them sound any better.

Go out and buy some sheet music too. The type that has chord boxes written in above the words. You will be amazed at how easy it is to get a really authentic sound on some tunes and playing through them will improve your knowledge of chord shapes and progressions.

**Rex Anderson**

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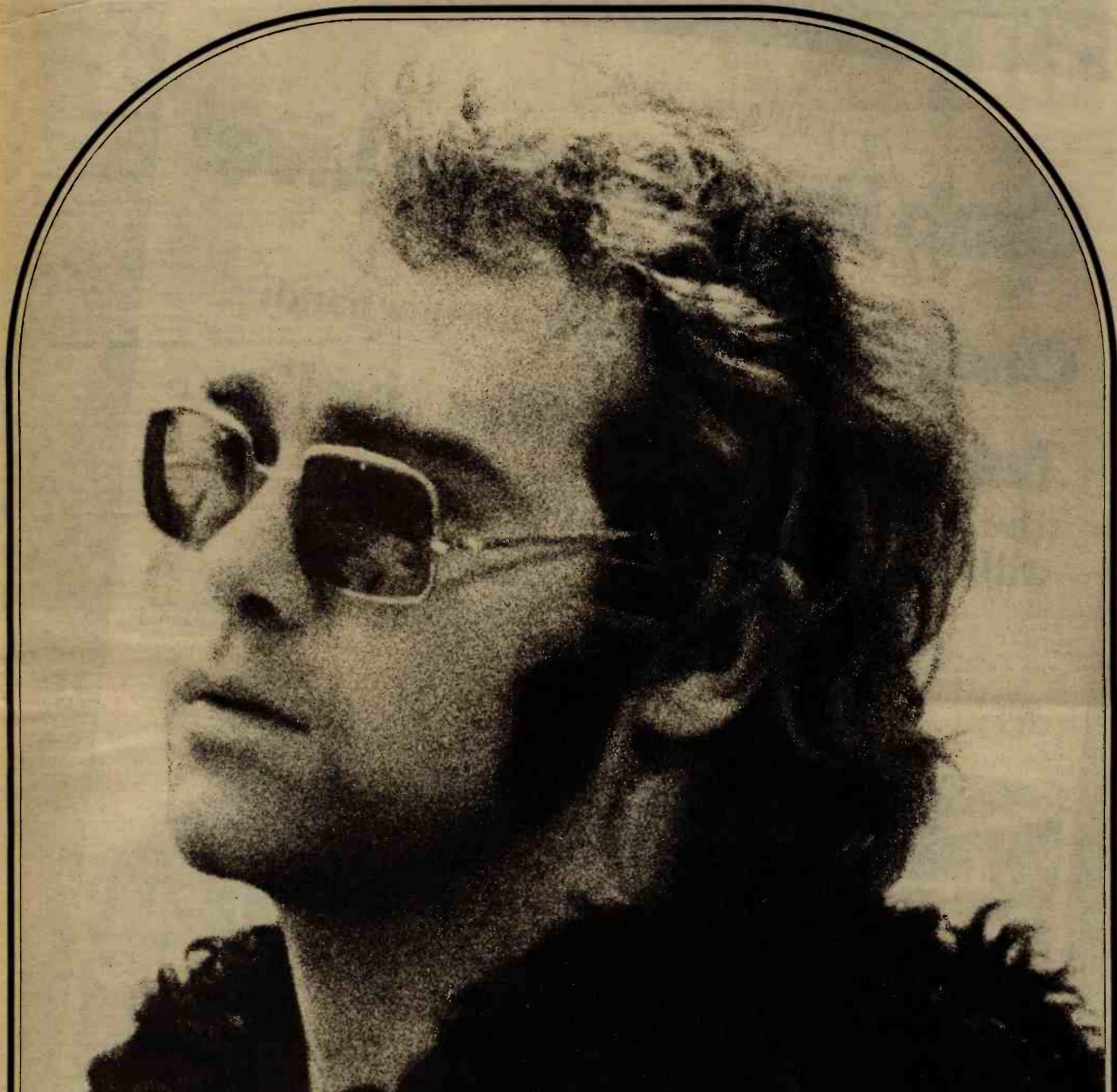
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CONCLUDING RM'S TWO-PART INTERVIEW WITH STEPHEN STILLS

# 'NO BIG HEADS IN MANASSAS'

LAST WEEK, Stephen Stills revealed exclusively for Record Mirror readers the background to the break-up of Crosby, Stills, Nash and Young — and how he came to form Manassas.

This week, in conversation with Jocko Fredericks, of Pop Music-Superhebdo, the French weekly pop magazine, he talks of his future plans.

Since you've lived in England, you must have had a lot of contact with British musicians.

Stephen: No, hardly any. We live together in my house in Esher and there we work all day. I never jam with other musicians. The only English musician I have worked with recently is Bill Wyman, of the Rolling Stones. But with him, it's different, because we composed together one of the suites of the LP. I hope to work together more with him. We may record an album with Dallas Taylor, possibly in France at the Chateaud'Herouville.

Will he be any kind of integral part of your new group?

Stephen: No, it will be a very limited form of collaboration on disc — no danger of any dis-

sension in the Stones or in Manassas.

Can you tell us something of the Manassas double album?

Stephen: Manassas illustrates four major aspects of my music. The blues, which I haven't played for a long time; rock and roll; soft rock; and folk. Each side of the disc is devoted to one of those facets. A maxi-single has already been released with extracts from the album, because I know a double album is expensive and I want to make my music available through the maxi-single at a reasonable price.

### Talented guitarist

You're known as a singer and as a leader, but in your concerts at the Olympia recently you revealed yourself as an extraordinarily talented guitarist.



MANASSAS: Hoping to explode on the scene.

How many instruments do you own?

Stephen: At least thirty-five guitars. On tour, I used only a few — two Gretsch (one a White Falcon), one Les Paul Gibson for the blues, some Harmony guitars, some Martin guitars. My special Martin, which I always have with me — I never use it on stage. I bought it in Nashville and it was made in 1936. I had an unbreakable fibre-

class case made for it that can withstand a weight of 500 kilos.

That recent concert was the first time you've played the Olympia in Paris — what did you think of the French fans?

Stephen: Very good. The welcome was very warm, yet the French public don't seem too with it. They won't let themselves go. Won't react. It's not because they are listening

carefully that they don't demonstrate their pleasure or displeasure. The public has not so much the air of listening as the air of appearing to listen. In any case, the welcome was fabulous and I can't fail to appreciate that.

Where do you go now?

Stephen: Australia, then to Honolulu and then the United States. But I plan to return to Europe for a much bigger tour.

Why did you cancel your London concerts?

Stephen: For many reasons. Most important was that we would have had to cancel out our American tour if we'd played them. Another was we had advance word of the financial difficulties of the Rainbow Theatre. In the end, all the concerts on this tour cost us money, even though the houses were packed. There are seven musicians, plus ten people for the equipment and two vans. That costs a lot of money and the English are not very rich.

Were you satisfied with the Paris concert on a purely musical basis?

Stephen: Completely. It was our best concert since the group was formed and my best as a solo artist. We've never been so sincere, never had so much good mu-

tual rapport. If all concerts could be like that, it would be great.

### Something of my own

Speaking of soloists, why is it that you don't appear on David Crosby's discs — was it from choice?

Stephen: I wasn't around at the time and in any case I hadn't the slightest wish to be. I didn't want to start all over again, to go through all that shit. The least Dave could have done was to make his excuses for all that had gone before. I wanted to sit back for a bit, to do something really of my own. And I did this with my first two albums. I like them very much. I don't disown them in the least. It was a retreat into myself; into the heart of my music.

So what are your plans now?

Stephen: I have lots. First, I want Manassas to explode onto the scene — both as album and group. I'll tour in the States, then in Europe, and I'll be back in England at the beginning of August. I have a lot of recording plans. On this point, I met a girl singer in Paris — one day, I'll let you know her name. She's French and I'd like to produce her next record. I hope she'll come to Miami for that. The job of producer and, above all, of arranger, excites me tremendously and I want to get deeper into these two sides of the business.

And, as a final thing, I'm entering into my third period. This will be the most productive, the longest and the best. And there won't be any big-heads in the Manassas group.

## around the country

by Tony Byworth

THE RECENT exposure of Kris Kristofferson may have turned many newcomers on to country music as well as making others aware that the music does have a contemporary image. It also prompts a look at other singer/songwriters who are about to make themselves felt on the country scene.

Mickey Newbury, most likely, is the next to succeed — in fact he's already on the way! Newbury ran a similar gamut as Kristofferson: an apprentice of the hard knocks school of songwriters, he knew where his ambitions lay but had to prove himself before the Nashville community. A native of Houston, Newbury was subjected to many musical influences at an early age: the most beautiful being

## Another apprentice of the hard knocks school

blues and country — two styles structurally affiliated.

His first year in Nashville was spent living from the back of a car but gradually he made people aware of his potential. His songs were recorded and, in turn, he recorded his songs. Now with the strength of "An American Trilogy" and the album "Frisco Mabel Joy" (Elektra K42105) behind him, RCA saw fit to reissue his first recordings. "Mickey Newbury Sings His Own" (RCA SF8268) makes its debut British appearance and clearly pointed the way for later recordings. It's all there... the echo on voice, the instrumental innovations and a musical experience moving between sweet country and urban progressiveness.

Kristofferson seems to have developed his own country syndrome: he, along with Paul Anka, played a great part in putting John Prine and Steve Goodman on the recording

map. Both are close friends hailing from Chicago and possess definite country origins.

Jimmie Rodgers was one of Goodman's greatest influences: he knows his songs by heart and can even rattle off the names of the jazzmen who played on the Rodgers' recordings. "City of New Orleans" bears reference to the legendary master's influence: John Prine calls it "the best damn train song ever written" and can be found on the album "Steve Goodman" (Bud-dah 2318 053).

The musicians on the album are the Area Code 615 crowd and that, for openers, promises something worthwhile. Back it up with production by Kristofferson and Norbert Putman. It's a commercial release with material including "Mind your own Business" (performed in fine Hank Williams tradition — another influence), Prine's attractive "Donald and Lydia" and an extremely countryfied version of pop's "So fine". The album, and Goodman cover an

entire country music spectrum.

John Prine, according to Kristofferson, "will be the finest writer in the United States". His album "John Prine" (Atlantic K40357) is a little more difficult to get into than Goodman's but the rewards are worth the journey! It's contemporary lyrics with country memories — from the war shock "Sam Stone" to the personal reflections on Kentucky on "Paradise".

Recorded in Memphis (well, that's not far from Nashville!), the album aims at a country sound which is mingled throughout with Prine's lyrical perceptiveness. He paints a picture of musical Americana creating images with great depth and insight. It's like K.K. says on the sleeve notes, "Twenty-four years old and he writes like he's two hundred and twenty."

During the past few months other artists' recordings have strayed on to the British market and can be collected into a similar musical grouping. John Stewart is possibly the most well known: he's been around the longest but seems to be stranded in a wilderness dogged by non-lasting ventures in musical environments.

## "The World of Country Music" FRANK YONCO & THE EVERGLADES

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# Mirrorpick



PETER  
JONES  
ON THE  
NEW  
SINGLES

## AMERICAN RELEASES

### B. BUMBLE AND THE STINGERS: Nut Rocker; Bumble Boogie; Boogie Woogie (Stateside SS 2203).

When, ten years ago, the now somewhat unjustly maligned Kim Fowley recorded an unidentified black boogie pianist playing this rocked-up treatment of Chycoffski's "Nutmacker Sweet" (and then put a white group out on the road), he created an undying masterpiece that not even Emerson, Lake and Palmer have been able to equal. Kim was the American Jonathan King of his day, but will Jon be able to claim so well-loved a classic ten years hence?

**DUANE EDDY:** Because They're Young (London HLW 9162). Although never in fact deleted (which is nice), Decca are re-releasing this 1960 twangs and strings warhorse to emphasize its perpetual availability in the light of its use by DJ Johnnie Walker as his theme.

**THE JIMMY CASTOR BUNCH:** Troglodyte (Cave Man) (RCA 2226). The fastest moving R & B (and Pop) hit in America, pulled by demand from the revamped and de-Latinized "Hey Leroy" guy's new Lp, is this unmelodic, ultra-rhythmic, monotonous to many and delightful to some, tongue-in-cheek, coolly funny (for the hip) and totally preposterous GAS! Sock it to me sock it to me sock it to me! Hot pants! To prove their cool, the Bunch recreate a really BAD 1950s vocal group sound on the flip. Fred Flintstone lives!

**QUINCY JONES:** Listen To The Melody; Hot Rock Theme (Atlantic K 10172). Penned/prod/arr/cond/by Quincy for the soundtrack of "Hot Rock" (known here as "How To Steal A Diamond In Four Uneasy Lessons"), this lovely and inventively arranged slowie features a rawly wailing



by JAMES  
HAMILTON

Soulstress called Tata, which must surely be a pseudonym? If not, this is a chick to hear from again, pronto. The "Theme" has great bass and drums over Easy Listening humming. Recommended.

**MARVIN GAYE:** Inner City Blues (Make Me Wanna Holler) (Tama Motown TMG 817). This fabulous ethereal light popper was the third US smash to be pulled from Marv's "What's Going On" Lp. While of course you all OUGHT to have the much-awarded album, those that don't may now be ready for this new sound, following the softening-up done by CCS's "Brother."

**HOAGY LANDS:** Why Didn't You Let Me Know (Action ACT 4605). I was once offered enough money to keep a small family in dole payments for several weeks in return for one of my old Stateside Hoagy Lands pressings. The offer was from Up North, of course. There must be a moral there. Anyway, enterprising Action are back in the running with a really good newish-sounding disco clomper by the same "The Next In Line" Soulster. Dig the thumping bass line, which makes the record an outside chance for the Chart. Nice flip too. Harking back... no, I didn't sell.

**RE-RELEASED R & B G O O D I E S:** **FREDDIE SCOTT:** Are You Lonely For Me Baby (Jay Boy BOY 59) **ESTHER PHILLIPS:** Release Me (Atlantic K 10168) **INEZ FOXX:** You Shouldn't Have Set My Soul On Fire (Pye 7N 25546) **WILSON PICKETT:** Don't Let

The Green Grass Fool You (Atlantic K 10166) **HOMER BANKS:** Hooked By Love (UA UP 35360) **THELMA HOUSTON:** Jumpin' Jack Flash (Probe PRO 559) **JIMMY HOLIDAY & CLYDIE KING:** Ready Willing And Able / **JIMMY HOLIDAY:** Give Me Your Love (UA UP 35371) **JEAN CARTER:** No Good Jim (Stateside SS 2204) **BETTY LAVETTE:** Let Me Down Easy; I feel Good (All Over); What I Don't Know (Won't Hurt Me) (Mojo 2092030) **FELICE TAYLOR:** I Feel Love Comin' On (President PT 155).

**BILLY PRESTON:** Outa Space; The Bus (A & M AMS 7007). Originally out as the flip of "I Wrote A Simple Song", this pedestrian electronic piano (or something) instrumental has suddenly taken America by storm, which seems incomprehensible except that maybe, as is now the case here, all the deejays are using it as background noise for talk-overs. It's not "R&B" and it's not particularly danceable. I suppose it's moderately inventive. The flip is mannered in the Peddlers style, though less good than them.

**THE STAPLE SINGER:** I'll Take You There (Stax 2025110). Reggae-inspired ("Liquidator" - copying), creaking, wheezily-sung and a monster US hit - the biggest that these ex-Gospellers have ever had. It's indeed good, but lacks some magic spark, to my mind.

**MILLIE JACKSON:** Ask Me What You Want (Mojo 2093015). US hit mid-tempo Motown noises.

**THE COASTERS:** Cool Jerk; Talkin' About A Woman (Stateside SS 2201). The Capitols' great 1966 dancer ("On their faces they wear a silly smirk, 'cos they know I'm the King, of the Cool Jerk!"), given a Latin-accented new treatment which is a gas without being as powerful for dancers as the more percussive original. The adaptation of Leiber & Stoller's "I'm A Woman (W-O-M-A-N)" flip is rather more old-style Coasters.

**HONEY CONE:** The Day I Found Myself (Hot Wax HWX 112). What made the US pressing good was a moderately feminist "you girls out there" rap intro... and it's missing here. What's left is quite bubbly if monotonous. Huh?



STEVE MARRIOTT: In a violent mood

## Will Mink make it?

**BLUE MINK:** Wacky, Wacky, Wacky; We'll Be There (Regal Zonophone RZ 3053).

Written by the Cook, Greenaway, Flowers aggregation, this has already had telly-exposure, with an "hello-hello" opening, and a jerky beat. Roger dominant at first, then Madeline, and an interesting back beat. Trouble is that it doesn't really change pace, or mood, or style enough to really hold the interest. Normally I rate Blue Mink singles highly. This one lacks a bit. — CHART CERT.

**SCRUMPY 'N DUMPY:** When You Wish Upon A Star (Famous). Someone sounding like a half-crazed Frankie Valli and a demented Billy Eckstine - it's a very curious duo, folks.

**BLACK, BROWN AND BEIGE:** What Is A Man (Regal Zonophone). One of those co-

lour-problem things, with some very full-sounding vocal touches. But it's a bit overdramatised and contrived.

**RALPH McTELL:** Teacher, Teacher (Famous). Talented performer, and talented singer, though this is rather short-weight material. Catchy, yes, but sort of deliberately sing-along. But the spirit is willing.

**THE PIONEERS:** Roll Muddy River; Auntie Roachi (Trojan TR 7860). They're good. They really are a good - and distinctive - team. Don't write 'em off because there are so many teams in this field. This is a repetitive and powerful beater, with the odd verse well-sung, but most of the memories coming from that rolling, beautifully-backed chorus line. I see this as a natural-born chart entry. — CHART CERT.

**SACHA DISTEL:** Got A Feelin' In My Bones; I Woke Up Today (Warners Bros. K16184). Very much on the "Raindrops" scene, with the same sort of construction... and that means it suits Sacha's limited but enthusiastic voice very well indeed. Written by one Tupper Saussy, and with a bounce-

along rhythm, it works out very well indeed. And he's a popular Gallic boy. — CHART CHANCE.

**VAL DOONICAN:** More Than Ever Before; Help Me Make It Through The Night (Phillips 6028 018). Nice sympathetic arrangement on this lilted ballad, but it starts a bit slowly and really it all depends on the song. Val's personal popularity isn't in doubt. Personally I thought it worked well, but it just isn't the best thing he's done. A bit slow-moving. — CHART CHANCE.

**KING EARL BOOGIE BAND:** Plastic Jesus; If The Lord Don't Get You (Dawn DNS 1024). With a sort of hoe-down, steel guitar-y feel to it, not to mention the odd touch of Gospels, and a general spirit of good humours... sort of like the early Mungo Jerry stuff. If it gets the plays, it's likely to be a giant smash. — CHART CHANCE.

**BREWERS DROOP:** Sweet Thing; Heart Of Stone / It Ain't Th Meat - It's The Motion (RCA Victor 22 16). Reputation for swinging a bit, for pushing out the old giggle of a broad nature on stage - in fact, a very entertaining session, with a mid-tempo foot-stomping feel to it. An outsider, but it could do well. Lovely couple of flips on this maxi-single. — CHART CHANCE.

**CHARLIE WILLIAMS:** That's What I Shoulda Said (Columbia). Dusky comic on a chanty little job with quite a few giggles built in.

**MRS. MILLS:** Sunshine (Parlophone). Catchy pianistic production with the sort of melodic hook that has often clicked in the past.

## Pie cooks

**HUMBLE PIE:** HOT 'n' Nasty; You're So Good To Me (A and M 7003).

Written by all the lads, and from the "Smokin'" album, and with a lot of the Pie-like ebullience therein... it could make the charts with a vengeance. It's an all-out raver, rager and belter, with S. Marriott in violent mood. It's also a bit contrived, overcooked as they say. Name value must help, and I imagine it's a... CHART CERT.

**JOHN CARTER:** One More Mile To Freedom; The Saddest Word I Know (Spark SRL 1069). John has done just about the lot in pop music. It's his first solo record under his own name, and the lyrics are good and the performance is vital enough to make progress. I think it's a commercial single, and I most certainly look forward to hearing the upcoming album. — CHART CHANCE.

**BLUE HAZE:** Unchained Melody; Throw A Little Lovin' My Way (A and M AMS 7009). After the success of "Smoke Gets In My Eyes," a similarly standard-evergreen sort of follow-up. Not so strong melodically, in my book, though the likes of Jimmy Young will positively not agree. A nice string-laden arrangement, and some good singing from the lead voice. — CHART CHANCE.

**NIGEL OLSSON:** Alabama; Sunshine Looks Like Rain (DJM 266). Drummer with Elton John - and this sounds like a pretty commercial single. Starts with slightly pedantic basic beat, then moves into a languid and fair-building vocal scene. There's a lack of real punch along the line here, and I'm not confident about its chance. But it's also fair classy. — CHART CHANCE.

**PIGGY BANK:** Money's Made To Burn (Spark). Gimmicky bit of tongue-twisting Cockney stuff, but invested with a foot-tappy beat.

**FELA RANSOME-KUTI:** Egbe Mi O (Regal Zonophone). Could make it, this Afro-rhythmic belter - some moments of very real excitement. Shuddering percussive and brass power.

**JIMMY LINDSAY:** Magnificent Sanctuary Band (Jam). Jamaican-born singer on a Dorsey Burnette song - it swings, so does Jimmy. One of the better performances of the week.

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# Mirrorpick/LPs

## Elvis Now sings Kris & Beatles



**ELVIS PRESLEY:** incisive backing from the Nashville Edition and the Imperials Quartet.

**JESSE ED DAVIS**  
Ululu — (Atlantic K 40329). Leon Russell, Larry Knechtel, Jim Keltner — just a few of the sitters-in on this blues production. Tracks include Russell's "Alcatraz" and George Harrison's "Sue Me, Sue You Blues". The girl group behind is just beautiful.

**LORELEI**  
Sings Hoagy Carmichael — (Columbia SCX 6499). Slice of nostalgia as the three-girl group work through songs like "Small Fry", "Stardust", "Lazybones", with a splendid orchestra organised by Stan Butcher and Cliff Wade.

**VARIOUS ARTISTS**  
Conversations — (Parlophone PCS 7151). This is actually a drum spectacular, with Buddy Rich, Louis Bellson and Kenny Clare. The whole of the second side is given over to a drum battle which is lightened by moments of humour. With the Bobby Lamb-Ray Premru Orchestra.

**DOROTHY SQUIRES**  
The Essential . . . (Starline SRS 5114). Those old Billy Reid-composed songs — the earliest was recorded in 1946 and that was "The Gypsy". A tribute to a really professional balladeer.

**EXUMA**  
Snake — (Kama Sutra 2319 016). Coloured artist, who talks fully and interestingly about the influences of voodoo and witchcraft in his music. He does most of the things on this powerful album, but is joined by singers and musicians. All his own material — and it varies from blues to jungle-rock to sheer vocal violence.

**JOHN MAYALL**  
Jazz Blues Fusion. — (Polydor 2425 103). John himself rates this musician aggregation so highly he reckons he'll keep it going till the end of 1972! Recorded live in Boston and New York, he works with Blue Mitchell, Clifford Solomon, Larry Taylor, Ron Selico and Freddy Robinson. Blues of real depth, and never losing the capacity to swing. Mitchell's trumpet outstanding.

**DETROIT**  
With Mitch Ryder. — (Paramount SPFL 277). From the rock and roll traditions of Detroit, a historical era that includes Little Willie John and Barrett Strong and now Tamla. Johnny Bee and Mitch Ryder were with the Detroit Wheels, but now it's hard, uncompromising, very exciting rock and roll. Deserves to be widely heard.

**ELVIS PRESLEY Now** — (RCA Victor SF 8266).

A thoughtful, thoroughly interesting set. Elvis in top vocal form, and with slabs of incisive backing from both the Nashville Edition and the Imperials Quartet. He works over Kristofferson's "Help Me Make It Through The Night" with tremendous warmth and a sort of anxiety that registers. His reading of "Hey Jude" is splendid — a real re-arrangement. And Buffy Sainte-Marie's "Until It's Time For You To Go" is another gem. But he's stronger, even, on the up-tempo things like "Put Your Hand". No point quibbling about the odd moment of almost off-hand phrasing in slower tracks — fact is that it's a first-rate Presley offering.

**ELVIS PRESLEY. Elvis For Everyone** — (RCA Victor SF 8232).

A re-release of a Presley set which was deleted from the catalogue but now returns to fill a void. They've changed the running order round a little. And provided a new sleeve. Most of the material is very familiar, but there's a lightning-quick treatment of "Santa Lucia", which must be the shortest Elvis track on record.

**THE OSMONDS**  
Phase III — (MGM075). Opens with the pacey single 'Down by the Lazy River', followed by 'Business' with young Donny Osmond stretching out a little vocally, while older Osmond brothers provide deep bassy lines. The group are backed by some fine musicians and produced well, and the whole package is none too distasteful. There's more to them than I had imagined, but their attempts at soulful sounds like 'A Taste of Rhythm and Blues' are none too convincing. Their strength lies in the gentler vocal treatments, and romantically orientated songs like 'Love Is'. — V.M.

**DONNY OSMOND**  
The Donny Osmond Album — (MGM 2315 055). The face on the cover just about sums up the appeal of the youngest Osmond brother here on a solo outing. 'I'm Your Puppet' will no doubt enrapture some of the young fans — though the Osmonds have still to build a great following in Britain, but doubtless their single will have set the ball rolling — and the brass section is nicely arranged. Donny also takes on the more up-tempo 'Hey Little Girl' — all very clean cut, and suitable for his market. But 'Wake Up Little Susie' shows up the weakness of the young singer — he just doesn't have the feel for this. — V.M.

**STAIRSTEPS**  
Stairsteps. — (Buddah 2365 016). Seven-strong vocal group who do a superlative job on Harrison's 'My Sweet Lord'. The black vocal power runs through a well-selected set, but there's a surprising lack of dynamics on some of the slower items. Lead on 'Everybody Is A Star' is outstanding.

**MATT MONRO**  
Let's Face The Music — (Starline SRS 5113). Recordings from the early sixties, with Matt particularly strong on the up-tempo numbers. Mostly standards, though one by Mike and Bernie Winters slipped in at the end.

**WIZZ JONES**  
Right Now — (CBS 64809). Singer and acoustic guitarist who has a lot of fans inside the business . . . and a fast-growing reputation outside it. He's into a folk-blues scene, with a plaintive voice and some quite outstanding instrumental ideas. John Renbourne enters on sitar and harmonica.

**ROGER MORRIS**  
First Album — (Regal Zonophone SRZA 8509). Another writer-singer, but Roger's voice has a greater range of expression than most. Some big names join in on the backings, and help give support for that soaring, emotional voice. A mixture of moods, and good lyrics on such as "Showdown" and "Poor Lucy". Promising.



**CREEDENCE CLEARWATER REVIVAL:** chugging rhythms, monotonous guitar, takes away the commercial sound they once had.

## Creedence trio not so commercial

**CREEDENCE CLEARWATER REVIVAL: Mardi Gras** (Fantasy 9404).

The three-piece Clearwater without Tom Fogerty presenting an album with a strong country feel. Overall it's chugging rhythms and some rather monotonous guitar, which takes the band away from the wider commercial appeal they once achieved. 'Tearin' Up Country' reminds me somehow of Cash's 'Walk the Line', and could appeal to country lovers. Also included is 'Hello Mary Lou' with an echoey vocal and bringing in a little more rock. Also features 'Sweet Hitch Hiker'. — V.M.

**CAPABILITY BROWN**

From Scratch (Charisma CAS 1056). One of the respected Charisma labels new launchings, and a group that features a percentage of the old Harmony Grass — which is pretty easy to spot in the vocal handling. Though handled nicely in parts the vocals are by no means as persistently accurate as the old H.G. — not that it is entirely fair to keep alluding back to what is past, but the sound is noticeably similar, though C.B. are obviously trying to feature their instrumental ability more. Many of their own compositions which show they could expand from this. The lead vocal when isolated, as on 'The Band' is noticeably weak, and I consider it a form of desecration when let loose on Russ Ballard's beautiful composition 'Liar'. Using

the opening to Argent's 'Like Honey' they go into 'Liar'. Sticking so close to original arrangements is very dangerous if you can't better, or at least compare favourably with them. For a good sample of what the band do, listen to 'Sole Survivor'; and listen to 'Argent' for 'Liar'. V.M.

**KAI WARNER**

Warner Plays Wagner. — (Polydor 2371 195). Another usage of classical themes by modern pop orchestra — "Tannhauser", "Bridal Song" et al. But this is probably the first time the mighty Wagner has been "tampered with". It works quite well.

**SOUNDTRACK**

Antony and Cleopatra. — (Polydor 2383 109). The film which stars Charlton Heston and Hildegard Neil has a score from John Scott. Performed by the London Philharmonic Orchestra and Chorus. Some atmospheric moments; some memorable ones.

**MAGNA CARTA**

In Concert. — (Vertigo 6360 068). An interesting recording of a late 1971 concert in Amsterdam. Some of the tracks are already available on studio recordings, but there's a freedom, somehow, about working to a most appreciative audience — so this is no waste of money even for addicts. Chris Simpson, Glen Stuart, Davey Johnstone have versatility and talent.

**GRACIOUS**

This Is . . . (Philips 6382 004). Side one is filled with the several sections of "Super Nova" — with tough, but inconsistent, instrumental work. A group sound of variable impact, specially on the vocal side — the "Hold Me Down" finale is about the best. But only so-so strength.

**EVERLY BROTHERS**

'Stories We Could Tell' (RCA SF8270). Reams of notable musicians featured on this, including Delaney & Bonnie Bramlett, Ry Cooder, John Sebastian, David Crosby and Graham Nash. But they fail to lift this album to the heights that the Everly Brothers have achieved in the past. Their harmonies are still controlled and pleasant enough but the guts and inventiveness seem to have waned. Rod Stewart's 'Mandolin Wind' is injected with more feeling than many of the tracks here with nice merging of steel and acoustic guitars, but doesn't match Mr. Stewart's own rendering. 'Up in Mabel's Room' has been given a cool smoky feel with tickled piano keys and soft vocal, and 'Three Armed Poker Playing River Rat' comes close to rocking, but it's no masterpiece. Sad when you think of 'Cathy's Clown' and 'Bye 'bye Love'. V.M.

**COCHISE**

So Far (United Artists UAS 29286). The now defunct band — so this album will doubtless be bought for nostalgic reasons alone by their old fans. But despite incorporating the fine steel guitar work of B. J. Cole, I find much of this to be uninspiring. The live recording of Neil Young's 'Dance Dance Dance' doesn't do much to recreate the excitement that apparently was generated by this band, with feet dragging along on a sluggish rhythm, and not a particularly vibrant feel at all. 'Thunder in the Crib' is more inventive incorporating cellos, liberal steel guitar and a coarse but intense vocal. V.M.

# STATESIDE

## PICK OF THE HOT U.S. RELEASES

**THE SUPREMES:** Automatically Sunshine (Motown). The girls seem to be sticking with Smokey at the moment, and this Robinson-penned/prod light beater is the team's follow-up to the superb "Floy Joy". Although it starts out with a subdued version of the stomping intro to that last one, it soon becomes clear that the attack is going to be nothing like as powerful — and, indeed, this turns out to be no more than a pleasant mid-tempo clomper, quite pretty but with diffused impact. The flip, "Precious Little Things" (co-penned by Smokey with the Miracles' guitarist, Marv Tarplin, and a P. Moffett), is a rather nice wistful little bossa-nova, enhanced by lovely backing.

**JR. WALKER & THE ALL STARS:** Walk In The Night (Soul. Atriy seems to be returning to jazz a bit more these days — not to mean that this is a jazz record, because it's still much too "Pop" in its splurging chicks 'n strings, but his playing on this pretty harmonies-backed medium-paced plodding instrumental is rather more fluid and less angular than on his hits of old. Subtract the schmaltz content and it would hold up well on its own; however, with the schmaltz left in, as it is, this IS rather lovely . . . and makes a good companion for Isaac Hayes' "Let's Stay Together" instrumental.

On the flip, Atriy gets to wailing grips with Gladys Knight's "I Don't Want To Do Wrong." Gladys herself has just exited the US Charts with her dead slow version of that Kris Kristofferson bore, "Help Me Make It Through The Night," onto which she has added an embarrassing intro rap, and with which she has succeeded to make the record that it is, if possible, even more lacking in warmth and emotion than Roberta Flack's "The First Time Ever I Saw Your Face." That must have been difficult, for the Queen of Soul.

100 Proof (aged in soul): Everything Good is Bad (Hot Wax). The "Somebody's Been Sleeping" trio (minus the great Joe Stubbs, unfortunately) are back in the Charts with this semi-slow message song, which benefits from some pretty flute tootling and generally good if doom-laden backing. Everything good is bad, and everything bad is good, in black slang

(viz: "that's a bad mutha . . .", meaning "I say, chaps, that's jolly good, what?"), which is probably the hook that's selling this, because in other respects it is a bit lacking in vitality.

**ANDY WILLIAMS:** Love Theme From "The Godfather" (Speak Softly Love) (Columbia). If you haven't read the book, read it NOW, before the record-breaking movie opens in Britain. You won't be able to put it down, and maybe you'll find that it messes up your principles and loyalties, and generally mucks up your mind. Andy's big, big, BIG ballad from the flick is underlined by mandolins and phony Sicilian touches, so it must be featured at the saddest bit of the story, when Michael Corleone falls in love with . . . read it, 'n see it!

**JAMES BROWN:** There It Is, Parts 1 and 2 (Polydor).

Wot, no Part 3? No matter, everything else is as usual, and all is well with the world. Starting out with a girl squealing "WaoOOH, there it is!" on both sides, this is another great "hey! hit it! UHH!" ultra-rhythmic instrumental with interpolated screams funky gas from the man with the crown. The instruments which stand out particularly on this new variation on the formula are the unremitting wah-wah guitar (which, with the dependably brilliant brass, makes up the rhythmic base of the tune) and some too-brief electric piano. The wah-wah is the killer though, and JB has done it again.

# U.S. charts

from Billboard

### singles

1	2	OH GIRL	Chi-Lites	Brunswick
2	3	I'LL TAKE YOU THERE	Staple Singers	Stax
3	1	THE FIRST TIME I SAW YOUR FACE	Roberta Flack	Atlantic
4	5	LOOK WHAT YOU DONE FOR ME	Al Green	Hi
5	13	CANDY MAN	Sammy Davis Jr.	MGM
6	10	MORNING HAS BROKEN	Cat Stevens	A & M
7	8	TUMBLING DICE	Rolling Stones	Rolling Stones
8	4	I GOTCHA	Joe Tex	Dial
9	14	SYLVIA'S MOTHER	Dr. Hook and the Medicine Show	Columbia
10	12	HOT ROD LINCOLN	Commander Cody and his Lost Planet Airmen	Paramount
11	21	NICE TO BE WITH YOU	Gallery	Sussex
12	19	(Last Night) I DIDN'T GET TO SLEEP AT ALL	Fifth Dimension	Bell
13	15	LITTLE BITTY PRETTY ONE	Jackson 5	Motown
14	7	BETCHA BY GOLLY, WOW	Stylistics	Avco
15	11	DAY DREAMING	Aretha Franklin	Atlantic
16	17	SLIPPIN' INTO DARKNESS	War	United Artists
17	29	IT'S GOING TO TAKE SOME TIME	Carpenters	A & M
18	27	SONG SUNG BLUE	Nell Diamond	Uni
19	25	DIARY	Bread	Elektra
20	28	WALKING IN THE RAIN WITH THE ONE I LOVE	Love Unlimited	Uni
21	22	I SAW THE LIGHT	Todd Rundgren	Bearsville
22	24	ME AND JULIO DOWN BY THE SCHOOLYARD	Paul Simon	Columbia
23	9	BACK OFF BOOGALOO	Ringo Starr	Apple
24	18	DOCTOR MY EYES	Jackson Browne	Asylum
25	26	TAXI	Harry Chapin	Elektra
26	6	ROCKIN' ROBIN	Michael Jackson	Motown
27	16	VINCENT/CASTLES IN THE AIR	Don McLean	United Artists
28	34	OUTA-SPACE	Billy Preston	A & M
29	46	TROGLDYTE (Cave Man)	Jimmy Castor Bunch	RCA
30	35	ASK ME WHAT YOU WANT	Mille Jackson	Spring
31	59	AMAZING GRACE	Pipes and Drums and the Military Band of the Royal Scots Dragoon Guards	RCA
32	36	ISN'T LIFE STRANGE	Moody Blues	Threshold
33	39	OLD MAN	Neil Young	Reprise
34	40	SOMEDAY NEVER COMES	Creedence Clearwater Revival	Fantasy
35	38	LOVE THEME FROM "THE GODFATHER"	(Speak Softly Love) Andy Williams	Columbia
36	42	LEAN ON ME	Bill Withers	Sussex
37	32	YOU COULD HAVE BEEN A LADY	April Wine	Big Tree
38	—	I NEED YOU	America	Warner Bros
39	43	I'VE BEEN LONELY FOR SO LONG	Frederick Knight	Stax
40	50	ROCKET MAN	Elton John	Uni
41	—	LONG-HAIRED LOVER FROM LIVERPOOL	Little Jimmy Osmond	MGM
42	45	SMILIN' Sly and the Family Stone	—	Epic
43	—	AUTOMATICALLY SUNSHINE	Supremes	Motown
44	47	THERE IT IS (Part 1)	James Brown	Polydor
45	—	EVERYTHING GOOD IS BAD, EVERYTHING BAD IS GOOD	100 Proof (Aged In Soul)	Hot Wax
46	—	IMMIGRATION MAN	Graham Nash and David Crosby	Atlantic
47	49	WALK IN THE NIGHT Jr.	Walker and the All Stars	Soul
48	48	TO GET TO YOU	Jerry Wallace	Decca
49	—	DADDY, DON'T YOU WALK SO FAST	Wayne Newton	Chelsea
50	—	HOW CAN I BE SURE	David Cassidy	Bell

### albums

1	1	FIRST TAKE	Roberta Flack	Atlantic
2	13	THICK AS A BRICK	Jethro Tull	Reprise
3	2	HARVEST	Neil Young	Reprise
4	4	GRAHAM NASH/DAVID CROSBY	—	Atlantic
5	5	MANASSAS	Stephen Stills	Atlantic
6	6	EAT A PEACH	Allman Bros. Band	Capricorn
7	7	FRAGILE	Yes	Atlantic
8	3	AMERICA	—	Warner Bros.
9	8	TAPESTRY	Carole King	Ode
10	11	BABY I'M-A-WANT YOU	Bread	Elektra
11	19	A LONELY MAN	Chi-Lites	Brunswick
12	10	LET'S STAY TOGETHER	Al Green	Hi
13	17	JOPLIN IN CONCERT	Janis Joplin	Columbia
14	14	HISTORY OF ERIC CLAPTON	—	Atco
15	34	ROBERTA FLACK & DONNY HATHAWAY	—	Atlantic
16	16	ALL I EVER NEED IS YOU	Sonny & Cher	Kapp
17	15	PAUL SIMON	—	Columbia
18	18	MALO	—	Warner Bros.
19	21	ALL DAY MUSIC	War	United Artists
20	20	BEALITUDE/RESPECT YOURSELF	Staple Singers	Stax
21	24	CONCERT FOR BANGLA DESH	George Harrison & Friends	Apple
22	9	SMOKIN'	Humble Pie	A&M
23	12	MARDI GRAS	—	Fantasy
24	30	PROCOL HARUM Live in Concert with the Edmonton Symphony Orchestra	—	A&M
25	22	NILSSON SCHMILSSON Nilsson	—	RCA
26	39	MARK, DON & MEL, 1969-71	Grand Funk Railroad	Capitol
27	27	GODFATHER — Soundtrack	—	Paramount
28	29	LITTLE DAVID	George Carlin	FM-AM
29	26	YOUNG, GIFTED & BLACK	Aretha Franklin	Atlantic
30	31	TEASER & THE FIRECAT	Cat Stevens	A&M
31	28	AMERICAN PIE	Don McLean	United Artists
32	33	SHAFT — Soundtrack	Isaac Hayes	Enterprise/MGM
33	23	ROADWORK	Edgar Winter's White Trash	Epic
34	35	HELLBOUND TRAIN	Savoy Brown	Parrot
35	36	LIVE Donny Hathaway	—	Atco
36	37	I GOTCHA	Joe Tex	Dial
37	40	LOVE THEME FROM "THE GODFATHER"	Andy Williams	Columbia
38	32	HOT ROCKS 1964-1971	Rolling Stones	London
39	25	MACHINE HEAD	Deep Purple	Warner Bros.
40	42	QUIET FIRE	Roberta Flack	Atlantic
41	41	STYLISTICS	—	Avco
42	46	CHEECH & CHONG	—	Ode
43	43	KILLER	Alice Cooper	Warner Bros.
44	45	LED ZEPPELIN	—	Atlantic
45	47	MUSIC	Carole King	Ode
46	—	JEFF BECK GROUP	—	Epic
47	38	MADMAN ACROSS THE WATER	Elton John	Uni
48	48	A CLOCKWORK ORANGE	Soundtrack	Warner Bros.
49	50	IN THE WEST	Jimi Hendrix	Reprise
50	—	CABARET	Soundtrack	ABC

## NEW YORK NEWS

**COMPOSER - PERFORMER PAUL WILLIAMS** has gone into the recording studios again — only this time with **MICHAEL JACKSON**. What more appropriate group to have at an Israeli Independence Day celebration than a **JOYOUS NOISE**? They entertained in Los Angeles. For Jews, appropriately, their new album is "Wandering Man." . . . A rock documentary feature starring **T-REX** and **PINK FLOYD**, called



**AMERICA** tells Scott Muni about their horse: While in New York for their sell out week at the Bitter End, America stopped by the offices of WNEW FM Program Director Scott Muni (seated). The group, flanked by Warner Bros. New York promotion man Mike Olivieri (left) and manager Jeff Dexter (right), horsed around with Muni while discussing their meteoric rise to the upper reaches of the American single ("A Horse With No Name") and album charts.

"Stamping Ground," those who have read it is now being shown in theatres across the nation. It was shot at the Holland Festival of Music . . . Nat Freedland, Billboard mag's writer-reviewer, is author of a new book called "The Occult Explosion," and

Los Angeles. They staged seven major concerts in three nights, including one at the Forum which sold out a week in advance. And why not? Headliners were **CAROLE KING**, **JAMES TAYLOR** and **BARBRA STREISAND**.

The howling voice of syndicated disc jockey **WOLFMAN JACK** is now heard on **KDAY** in Los Angeles, the wolfman having made the switch from a different outlet there. It's his first regular live show, all others having been taped . . . **BLACK OAK ARKANSAS** has added a new drummer, **TOMMY (JACKSON) ALDRIDGE**, now on a cross-country concert tour with them. He's on their third album, just completed at Criteria Studios in Miami.

**CHASE** finished an 11-day concert tour of



**ALICE COOPER**, seated right with gloves, casts a gold grimace at a recent ceremony marking the million dollar mark in sales of the group's Warner Bros. LP "Killer". On hand at the Burbank presentation are, left to right: Drummer Neal Smith; manager Shep Gordon; Warner Bros. Joe Smith; lead guitar Glen Buxton, standing; bass Dennis Dunaway, standing; and Warner Bros. president Mo Ostin, right. Sitting next to Alice, left, is Mike Bruce.

Japan, and the first day back on American soil went out and did a concert. No rest for the weary . . . **CA-ROLE KING's** next single will be "Brother," but won't be on her next album, to be recorded in July . . .

Today's message from Dr. Hook and the Medicine Show

RING SYLVIA'S Mother

the latest single from the music people

CBS 7929

# Mirrormail



Write to: Val, Record Mirror, 7 Carnaby Street, London W1V 1PG



IAN HUNTER of Mott The Hoople: a nasty group? Yes, but that's what rock is all about, says a reader.

## DJ Gripe 1

AS A mobile disco operator I must point out that seemingly contrary to Doug Carmicheal's opinion, the records we play are as good as those used by the self-styled elite, the resident DJ.

Perhaps Mr. Carmicheal and his cronies look down upon "local wedding receptions in the church hall", but my audiences are also record buyers. I, and hundreds like me, far from scrounging records, pay out hard cash to enlarge collections.

The point to be made is that there is a resentment for the DJs singled out by record companies for preferential treatment by the equally hard-working mobile DJs.

Finally, in answer to G. L. Powell's problem in obtaining records promptly through the shops, I suggest that he gets together with other DJs in his area to buy in bulk from his local wholesaler, or even the manufacturer. — Dave Thomas, Earth International Disco, 29 Wensleydale Rd., Long Eaton, Nottingham.

VAL: I think the point Doug was try-

ing to make Dave is that record companies could not be expected to hand out records to every mobile disco operator, because, as you say, there are many hundreds of them. Some of them, also, may only work one gig a week, whereas resident or professional djs work frequently and therefore give each record more exposure.

## DJ Gripe 2

AS A seven gigs a week disc jockey, may I protest at the almost total lack of co-operation shown by our record companies. I have spent pounds on postage and telephone calls to companies asking for facilities to buy — note buy — new release records as they are released. In the process of course I would be promoting their products at my expense.

The response from the companies has been, almost without exception, absolutely nil. Please will somebody just tell me why? — ALAN GOLD, Flat 4, Imperial Arcade, Dyke Road, Brighton.

VAL: Any answers to that one, please?

## STAR LETTER

● THE TAMLA Motown sound has been my main interest since 1969 when Marvin Gaye's "I Heard It Through the Grapevine" impressed me so much that I delved deeper into the sound behind the record. Since then Motown has become my "Soul" interest.

Marvin Gaye, along with many other great Tamla names, is now well established in Britain. But, surprisingly, one group still has not made an impact on either the general public or the British pop charts — namely Gladys Knight and the Pips.

Excellent recordings liked "Friendship Train", "If I Were Your Woman" and more recently "Make Me The Woman You Go Home To" all failed to find commercial success. It seems unreasonable when such music is cast aside by the Beeb and Luxembourg to make way for productions like "Blue is the Colour".

I'm amazed that Tony Blackburn hasn't put Gladys Knight on the map before now. — Paul Osborne, 36 Cheviot Street, Derby, Derbyshire.

OUR STAR READER this week is eighteen year old Paul Osborne who has been working in a Derbyshire bookshop since leaving school. His interest in pop grew noticeably, as his letter indicates, when he heard Marvin Gaye's "I Heard It Through the Grapevine", and since that time Paul has built up a mammoth collection of Tamla Motown records. He is particularly interested in singles, buying four or five each fortnight, and believes that Tamla gives value for money. He is currently saving for the Tamla Motown £8.50 five album package, and hopes also to eventually replace his mono record player with a stereo system.

"I enjoy the interviews in Record Mirror," says Paul. "And I like to see the top fifty. I'd just like more coverage for soul artists, particularly the lesser known ones." His ambition? To be a deejay.

You could be a record Mirror star reader. Just include a phone number where you can be contacted during the day with you next letter.

# Rock is NASTY

EVERY Thursday "Top of the Pops" is on TV and I grin. I grin cos I'm ashamed, ashamed that I belong to a generation that promotes this third-rate slush. My parents are right when they say that it is rubbish, we know it is, but we don't like to admit it cos it hurts our youthful ego.

Telly pop is "nice". Rock or even pop music is by nature, "nasty", it's a symbol of youthful emancipation, and although go-go girls and girls and carefully arranged bands of half-hearted buttock whirlers are nice for the males, it's not right.

Rock should be live — anyone who has seen Slade on TV and then seen them live will tell you. How pretty Noddy looks when you turn down the volume — but he'll smash your head in on stage with his 1,000 watt P. A. ! Get the meaning!?

Rock is nasty — listen to bands like Mott the Hoople, Pink Fairies, Hawkwind or Stackwaddy. That's what rock's about — it's when plaster falls off the ceiling, kids rip up the floor boards and the management calls the riot squad in. — NASTY NED SEAGO, King Alfred's School, Wantage, Berks.



MICK JAGGER: bootlegged.

## Profit

I AM very disturbed by the amount of "bootlegging" of records and tapes in this country. I have been approached with bootlegs no less than three times in the past six months. The most recent time was today.

A young man walked into the shop where I work with cartridge and cassette and asked if we were interested in pre-release tapes. I said "Bootleg tapes?". Yes was the answer so I explained we weren't interested, even though it was a Rolling Stones tape. Did the Stones and other artists receive any of the royalties from his tape and did the writers get their royalties — no he said. As a songwriter myself I explained I would be rather angry about that, and would be inclined to sue the bootlegger.

Who did he work for? Himself he said, because there's a lot of profit in it. Did he know it was illegal? Oh yes, but it's worth it for the profit (that word again).

I didn't think he'd get far in Leicester and hoped he wouldn't; but is the answer to increase the dealer profits and even stiffer penalties for "bootleggers"? — J. HUNT, 145 Leicester Road, Glen Parva, Leicester.

## THE DECADE'S TOP 100

21	GLAD ALL OVER		
	Dave Clark Five	Columbia	3 1964
22	HELP		
	Beatles	Parlophone	4 1965
23	ANYONE WHO HAD A HEART		
	Cilla Black	Parlophone	4 1964
24	LOVESICK BLUES		
	Frank Ifield	Columbia	5 1962
25	MY SWEET LORD		
	George Harrison	Apple	5 1971
26	YOU'LL NEVER WALK ALONE		
	Gerry & The Pacemakers	Columbia	5 1963
27	HEY JUDE		
	Beatles	Apple	3 1968
28	HELLO GOODBYE		
	Beatles	Parlophone	5 1967
29	HARD DAYS NIGHT		
	Beatles	Parlophone	4 1964
30	I'LL NEVER FIND ANOTHER YOU		
	Seekers	Columbia	2 1965
31	THE LAST TIME		
	Stones	Decca	4 1965
32	DISTANT DRUMS		
	Jim Reeves	RCA	4 1966
33	THOSE WERE THE DAYS		
	Mary Hopkin	Apple	4 1968
34	I'M A BELIEVER		
	Monkees	RCA	4 1967
35	RETURN TO SENDER		
	Elvis Presley	RCA	3 1962
36	ERNIE		
	Benny Hill	Columbia	3 1971
37	FROM ME TO YOU		
	Beatles	Parlophone	5 1963
38	ROCK-A-HULA BABY		
	Elvis Presley	RCA	1 1962
39	GRANDAD		
	Clive Dunn	Columbia	3 1971
40	I GOT YOU BABE		
	Sonny & Cher	Atlantic	2 1965

NEXT WEEK: 41 to 60 in the Top 100

## RECORD MIRROR

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