

ALICE STOLE MY ACT!

**says Britain's
most outrageous
singer in a
sensational
interview with
Charles Webster**

Bowie before

ALAS! Gone are the days of 'Space Oddity'. Nowadays David Bowie appears in all the music mags as the new teenybopper idol. His latest album 'The Rise and Fall' is an obvious compromise towards commerciality and 'Star-men' only underlines this sad trend.

If only Bowie could drop his image and return to the real music that his followers loved years ago. — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

Moddy: Why the skinheads had to go

RECORD MIRROR 6p

A Billboard Publication

29 JULY 1972

McCartney on Bolan, Bangla Desh, and the pop press

Mike D'Abo says: Elvis is a bit of a joke

Big news inside for Jackson Five fans



MARCBOLAN page 5

INSIDE:



SPECIAL PULL-OUT TAPE SUPPLEMENT

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NORTH, SOUTH, SLAVES

MICKEY NEWBURY appears modest of his talents.

At first he was more interested to hear how the Elvis Presley record was faring in the British charts. To enquire about his own recording was secondary. "I'm glad that Elvis has made it there — as a writer I'm tickled by its' success."

The voice was faint due to poor reception on the trans-Atlantic line. The faults could be traced back to source. Nashville was in the midst of a severe storm and many lines were out of action. But — weather, formalities and other pleasantries cleared safely out of the way — Mickey explained the conception and creation of "American Trilogy."

"It's three traditional songs put together. They represent the three factions in this country during the Civil War. There was the Republic — the Northern States, the Confederacy — the Southern States and the slaves which were a major dissention between the two areas. It was like two countries that had split up.

"'Dixie' was a song of the South, 'The Battle Hymn of the Republic' was a song of the North and 'All my Trials' was a slave song. What I was trying to say by putting the three songs together was that all three factions were saying the same thing without knowing it. In other words it was one song but it was their own misunderstanding which caused the conflict. Basically it's that plus a number of other things.

"In a lot of places over here 'Dixie' has been banned as a song that fires up dissension. As a writer I thought it was unfair so I tried to do 'Dixie' in a way that it had not been done before. The song was really just a reflection of the earth."

Whilst Elvis Presley is snatching up the greater sales, Mickey's version is steadily gaining followers each week. Undoubtedly the Presley version can claim much credit in unearthing the original to the majority of the public. It's a lucky, fortunate break — the Newbury version commands atten-



American Trilogy man Mickey Newbury talks to RM's Tony Byworth

tion for the sheer musical strength that it carries.

It's a product of the new Nashville and its musical intricacies. To be heard on "American Trilogy" and throughout the album "Frisco Mabel Joy"

(Elektra K42105) are the talented musicians and, in particular, a small group known as the Nash-philharmonic.

Credit Mickey with an arrangement on "American Trilogy" but, again, he is not

eager to take acclaim. "It's the steel guitar predominantly together with organ and fuzz guitar. It was my idea to put it together like that but it's not a new conception. Area Code 615 did it a couple of years before.

"The pedal steel guitar is probably one of the most underrated instruments we have — fortunately it's been used more now. The fuzz tone guitar was created here also (Grady Martin on Marty Robbins' 'Don't Worry About Me' cut in 1961). When you work these two instruments together there's really a lot of potential."

Mickey Newbury, a native of Houston, Texas, has musical roots inbred within him. A lot of influences have passed under the bridge during his thirty one years... blues, rock, country to name but a few. If you're looking for a label Mickey would stick firmly with country. It brought him to Nashville where, for the first year, he fought the hard times living from the back of a broken down Pontiac.

Mickey Newbury would prefer to call music music. "People are always trying to put other names on to things. I hope Britain doesn't fall into the trap that happened in America by trying to categorise everything. It only deprives people of something that they might like.

"I can tell you facts that perhaps many people don't know. Early rock 'n' roll in this country was country. Elvis Presley, Bill Haley and the Comets, Johnny Cash, Carl Perkins, The Everly Brothers, Roy Orbison... they were all from this area and they were all country."

Country music, during the past couple of years, has been subjected to many changes and constant reappraisals. Mickey, though, doesn't see himself as part of a massive new country music development.

Mickey Newbury has modesty as part of his character. Whether he will admit it or not he is very much an active part of a new revival that places a fresh conception upon that often tarred term "country music".

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HIT-PICKING WITH ANDY

THE CALIFORNIA delegate to the 1968 Democratic Convention in Chicago sat with half an eye on the golf match on TV discussing McGovern's chances of ousting Tricky Dick in November.

BY RICHARD GREEN

Wrapped in a shortie dressing-gown and looking somewhat jaded after a hectic flying schedule, Andy Williams was anything but his own image of the easy going, "nice as pie" pop star.

He is certainly a lot shorter than I had imagined and without the TV makeup, the facial lines are quite evident. He maintains, though, a good-natured attitude, discussing at length any topic that comes up.

He has shunned the trappings of a luxury hotel in favour of a rented house on the Knightsbridge side of Hyde Park. He seemed at ease, if

somewhat tired, when I called on him there so perhaps he's made the right choice. For no particular reason that I can recall now we started talking about politics.

Andy is pro-McGovern and went so far as to give a concert in aid of the candidate. He has met the senator twice and finds a lot about the man to like and believe. He got turned on to McGovern in the first place because the late Robert Kennedy was in favour of the politician. Having decided that the best thing all round would be for Nixon to be dumped, we finally got to talking music.

With sixteen gold albums to his credit and a sizeable list of smash singles, Andy Williams almost always seems to pick just the right song to record and I asked him how he found his recording material.

"The producer generally comes up with some

material and I generally come up with some, but nobody tells me what to record," he pointed out, adding after a pause "the pattern of the albums has been to get a hit single and call the album after the single. Hit singles seem to influence an album's sales. 'Love Story' would have sold without the single about six hundred thousand, but with it it reached the two million dollar mark.

"Crosby, Stills and Nash, if they get a hit single tend to call the album the same and it would tend to dictate the style of the album. If you don't get a hit single, Columbia Records feel that someone else's hit is better commercially for the album. If you've got eleven blockbuster titles, the album will sell better than if you have eleven beautiful songs that nobody has heard."

He has recorded a fair number of songs in his

time by quite different writers, so does he have any favourite composers?

"Henry Mancini - I had quite a few hits with him," he replied. "Moon River" was the first one, then I had 'Days Of Wine And Roses' and a big hit with a song that wasn't a hit here because the movie wasn't a hit here, 'Dear Heart'. Then I had a hit with 'Charade'.

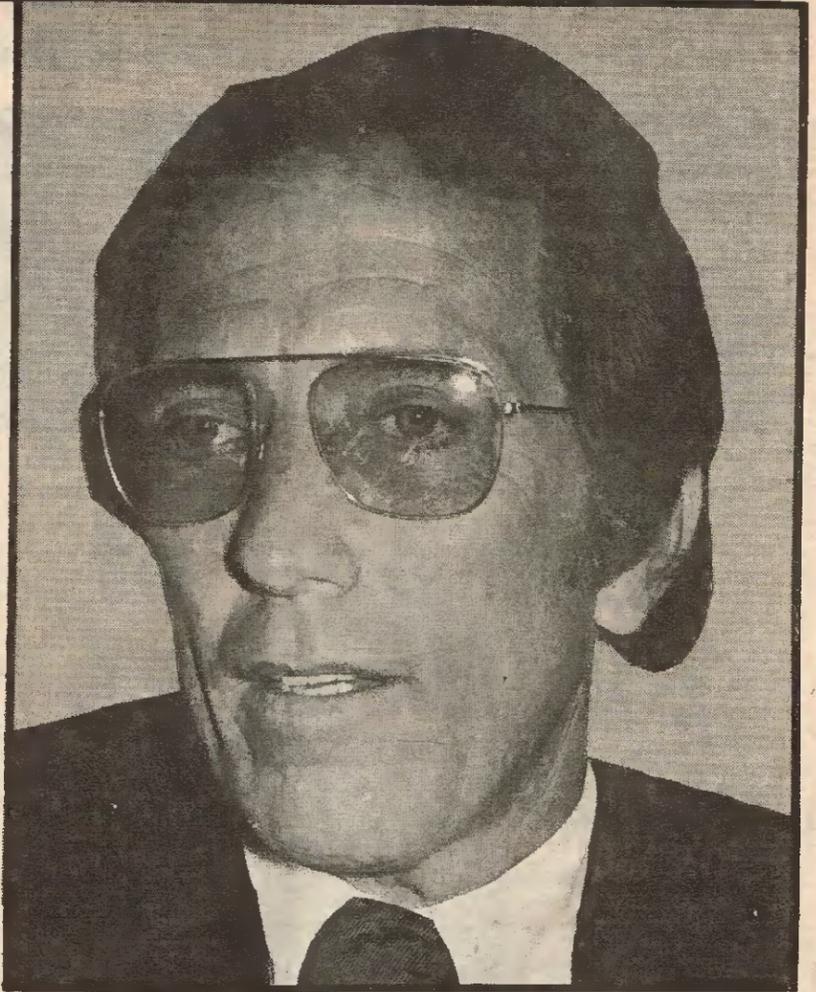
"I also like Burt Bacharach and I'm doing just the opposite from what I said before and putting an unknown song that Bacharach wrote on the new album."

Unlike a lot of performers who believe in having plenty of material in the can all time, Andy Williams prefers to go into the studio only when an album is required.

"I go in right before it's coming out, as close as it is possible," he told me, changing position on the couch to get a better view of the golf that was still showing on TV. "The next album is due out on August 15 and I'm doing four songs between July 22 and 24 here.

"In this case I'm doing current hits and as long as I'm doing current hits I want the songs to be as current as possible. 'The Godfather' album came out in America three months ago and every song on that album was in the top ten or the top fifteen when it came out. You have to take a chance with songs that are in the thirties and forties when you record them and hope they'll go up in the two to three months it takes to record an album."

Some of the songs he has recorded have become almost standards already, but does he think numbers by contempo-



ANDY: 'Moon and June lyrics are out'.

rary writers are equally as good as those written a few years back?

"The good new ones are comparative to the old standards," he felt. "From my standpoint I like them better. It's hard to be that specific, but recently the form has been broken, which is nice, bars don't mean that much so more. The old songs were always thirty-two bars.

"I think when the Beatles started doing pretty songs occasionally they would take words they wanted and put the music round it, it didn't matter how long it was, it didn't have to fit any pattern. It's brought the poets back, they can write

about anything they want, the 'moon and June' lyrics are out.

"Because of that I think songwriting has developed and grown. There are some good writers about - Gilbert O'Sullivan, that number he wrote, 'Alone Again Naturally', Buffy St. Marie's song about a ballerina, and 'Without You' are good examples of good modern songwriting. There are songs that could very well be standards being written today."

Whenever you watch him on TV, Andy Williams always impresses the viewer with the rapport he establishes between himself and his au-

diences. How did this come about? Did it take a lot of doing?

"I didn't try to develop it, it is just something that has happened," he explained. "I've always had that but I didn't know I had it until a few years ago."

When I asked him if his audiences reacted pretty similarly throughout the world, he surprised me by saying: "I've only worked in America and England." Then he remembered that he had done concerts in the Orient and added: "Japanese audiences are fantastic, they're politer and they have a great deal of respect for another person."

GOOD NEWS FOR JACKSON FANS

LIKE THE Jackson Five? But we never see enough about them in the papers? Well, rejoice because those days are over.

Beginning in August Record Mirror is starting a monthly Jackson Five Mailbag and YOU can be part of it.

Hi, my name is Robin Katz and Record Mirror has recruited me all the way from America to handle the tremendous amount of J5 mail they have. Send your comments and questions printed clearly to me: Miss Robin Katz, J5 Mailbag, c/o Record Mirror, 7-9 Carnaby St., London. If you're interested in getting a fellow J5 fan as a pen pal, send me a small (passport size) photo of yourself and print (on a card) your name, address, age, favourite Jackson brother and what kind of pen pal you'd like.

I'll try my hardest to make this the best mailbag around but, I need your help - and letters! So til next month . . .

Take care, Robin.



THE transformation from Jackson Five to Jackson Six has long been promised. From this picture, it looks more like Jackson 5 1/2, but only because little brother Randy is on a lower step at New York City Hall. Randy will be touring with the group this summer and appeared with them at this ceremony where the brothers were presented with the key to the city by Deputy Mayor Edward Hamilton. Jackson Five are (left to right): Tito, Marlon, Michael, Jermaine and Jackie. The tour kicks off with a sold-out date at Madison Square Garden and solo star Michael is back in the shops this week with 'Ain't No Sunshine', his new single.

Looking Glass. Listen!



Their new album which they wrote and produced themselves; soft and hard rock. Strong harmonies, fresh and original music and including their chart single, 'Brandy (You're A Fine Girl)'

'Looking Glass': Their new L.P., featuring their chart single, 'Brandy (You're A Fine Girl)'. On Epic 65041



As The Beatles' Story grinds to a halt, Mike Hennessey talks to



Part eleven - tune in Sunday, July 30, 5 pm

The end of the Beatles

THE PERIOD from November 1969 to December 1970, was for the Beatles — or perhaps more so for the listening public — an almost disastrous time. Not only were their relationships becoming frayed musically, but the business disagreements that were to erupt almost totally severed their connection with Paul McCartney.

As with many events, however, the negative mood was counteracted by the release of John, Paul, George and Ringo's solo works — a very positive happening.

Uneasy feelings, that the Beatles would never work together again, were already beginning to spread, despite some optimistic comments from the group themselves, and the assurance that their solo albums were merely outlets for the many compositions they had accumulated and were unable to use with the group.

But it was at this time that the first major outward signs of the other Beatles' disagreements with Paul McCartney were highlighted. Paul's in-laws, the Eastmans were in strict disagreement with Klein over the management of Apple, and a further change occurred in business arrangements: with control of Northern Songs being undertaken by Associated Television.

Both George Harrison and Paul McCartney spoke to Record Mirror's own writer and editorial director, Mike Hennessey, on the subject of the disagreement.

Paul, however, remained adamant, claiming that he had only two alternatives. One being to remain within the structure of the company, under the influence of Allen Klein and in agreement with John, George and Ringo. The other to break out on his own and to obtain a release from his contract with the company. And Paul was determined to try for the second alternative. An announcement that he had no intention of working with the Beatles followed — and there was even speculation for some time that he might be replaced with Klaus Voorman, who had been working with the Plastic Ono Band.

Further disagreement between the Beatles followed, when Paul insist-



VINTAGE FAN shot taken at the former Invicta Ballroom (now a bingo hall) Chatham in October 1962.

ed that his 'McCartney' solo album should be released at the planned time, although it would clash with the release of the Beatles' 'Let it Be' album. After some discussion, John, George and Ringo agreed that Paul's album could be released, and it hit the shops on April 17, 1970. By this time the 'Let it Be' album had been

slightly delayed and was finally issued on May 8. It had apparently been Paul's fear that his album would be continually held up by such delays, if he had not insisted it be released on the planned date, rather than after 'Let it Be.'

After release of the Beatles' 'Let it Be' film throughout the world; Ringo visited Nashville, America, to record a country album 'Beaucoups of Blues,' and George Harrison issued his 'All Things Must Pass' album. Said Beatle associate Pete Brown: "It was always Lennon-McCartney and George got in a track per album, maybe two if he was lucky and that's the way it went. Obviously one of the reasons why George did the three-record album set was because he had so much material in reserve."

John Lennon with Yoko and the Plastic Ono Band was the album release to round off the year, and for any who still nurtured hopes that the Beatles might re-form the shattering reality came. Paul McCartney filed a court suit demanding dissolution of the Beatles. But their individual talents were not to be demoralised by such an event; and John, Paul, George and Ringo continued to expound their personal and musical ideas.

NEXT WEEK: The Beatles' Story Part XII, 'The John, Paul, George and Ringo show,' exclusive to Record Mirror, highlights the Beatles' solo development.

- THIS WEEK'S BEATLE SOUNDS**
- All Things Must Pass (Apple STCH 2-639) — Harrison.
 - John & Yoko (Apple Sapor 11).
 - Cold Turkey (Apple 1001) — Plastic Ono Band.
 - Give Peace a Chance (Apple 13) — Ono Band.
 - Instant Karma! (Apple 1003) — Ono Band.
 - Let It Be (Apple PCS 7096).
 - Bye Bye Blackbird (Apple PCS 7101) — Starr.
 - Maybe I'm Amazed (Apple PCS 7102) — McCartney.
 - That Would Be Something (Apple PCS 7102) — McCartney.
 - Man We Was Lonely (Apple PCS 7102) — McCartney.
 - Two of Us.
 - Across the Universe.
 - The Long and Winding Road (All Apple PCS 7090).
 - Beaucoups of Blues (Apple.PAS10002) — Starr.
 - What is Life (Apple STCH 1-639) — Harrison.
 - Isn't it a Pity (Apple STCH 2-639) — Harrison.
 - Well Well Well — Lennon.
 - Love (both Apple PCS 7124) — Lennon.

Val Mabbs

McCartney

A RECURRING nightmare for James Paul McCartney could well be that of sneaking out the back way from a five star hotel — then peeking quickly round the corner at the front of the building . . . only to find not a single fan in sight.

For after a recent talk with Paul in Paris, I'm convinced that McCartney, leader of Wings, is currently preoccupied with the problem of living like a Beatle without actually appearing to be one.

"All that's past," he says impatiently when niggling reporters start dredging up the old relationships, the improbable days when a Beatle could confidently upstage prime ministers, popes and presidents. "This is a new band; I just don't want to talk about the Beatles any more."

Yet he exalts in having been a Beatle, in having been a member of the most famous pop group in the world, of having been one half of a songwriting partnership which dominated



Hotel and a steady stream of girls trying to insinuate themselves into the Beatles' suite.

So when you arrive in a sultry, dusty Paris on a July weekend and see the psychedelic Wings bus standing virtually unnoticed in the Rue Scribe, you realise how things have changed. Eight years ago the bus would have been reduced to a skeletal framework.

And again, the over-protection of McCartney by his entourage seems laughably out of proportion to the amount of interest that is manifested. They really weren't trying to break down the stage door. Just half a dozen journalists waiting patiently for a promised interview . . .

Yet everywhere, grim faces. John Morris, austere and unsmiling, and still pondering uneasily on the whereabouts of that pot of gold; some American technicians making ill-informed and unfunny cracks about the French; Sue Taylor dutifully trying to build up an air of mystery about the Beatles' — sorry, Wings' — movements. Nobody allowed in the auditorium while Wings rehearse; nobody allowed backstage when they finish

"I think we're bloody good for a band that's only three weeks old."

almost a decade of popular music.

Inside Paul McCartney is a Beatle trying to get out and hide. Yet Paul won't sever the umbilical cord because he draws strength and confidence from those world-conquering Beatle days; and he knows that, but for that background, there would be no Wings over Europe. So the Beatle background emerges from time to time — like when he kept a TV crew waiting for almost an hour while he avidly read through the cuttings from the pop papers on the opening concert of the tour.

Even before that, the inner conflict welled up again when it came to the question of having the British Press cover the Chateaufallon gig. It was a last-minute decision to invite them — so much so that most writers only caught the last half of the concert.

A week after that opening date, Wings played two concerts at the Olympia in Paris — concerts that McCartney has said he was dreading. They went extremely well, they were sell-outs and Paul said afterwards: "I thought we went down better than the Beatles did here last time."

Last time was January 1964. The Beatles played the Paris Olympia for three weeks with Trini Lopez. Lopez stole a lot of their thunder but while French audiences didn't respond with quite the same hysterical adulation that had characterized other Beatle appearances I recall some pretty wild scenes and endless backstage scuffles involving police, photographers and hundreds of fans. I recall a minor siege of the George V.

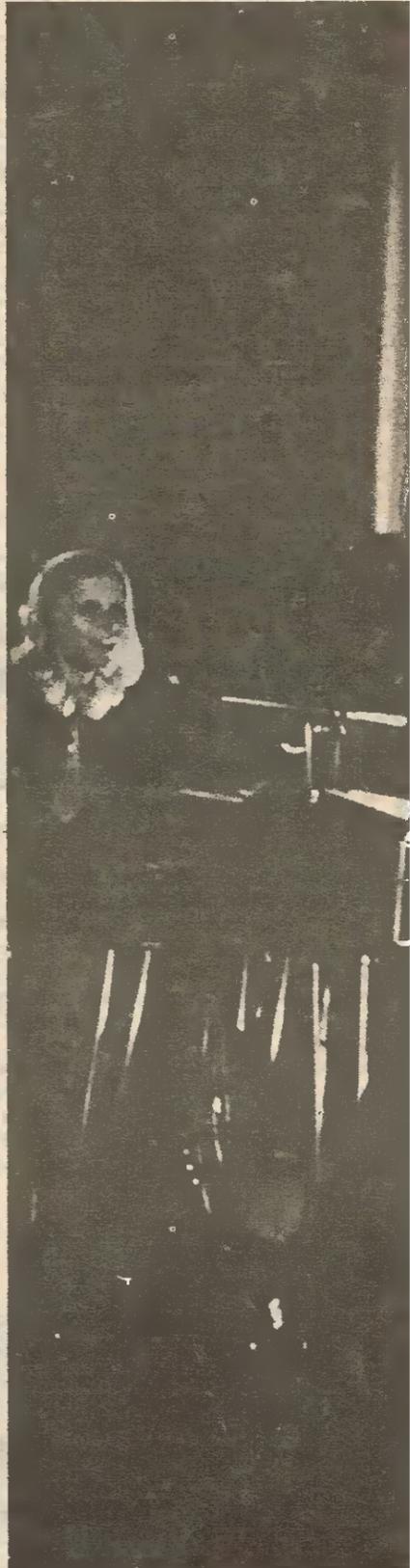
"I think we went down better at the Olympia than the Beatles did."

rehearsal Oh, and by the way, Paul won't see anybody now until after the concert . . .

Three hours later Paul and Linda sit on the stage surrounded by the rest of the group while microphones are thrust towards them. Paul at 30 still looks boyish, coy and jaunty with an aggressive surface confidence that conceals a certain uneasiness. He talks nervously — sometimes with two "you knows" per sentence — and he probably can't escape the feeling of being on trial. The first tour by a Beatle since August 29th 1966.

He understands, he says, that the Press judge him harshly because of his background; as an ex-Beatle he has a high standard to live up to.

Harsh judgments? Well perhaps damning with faint



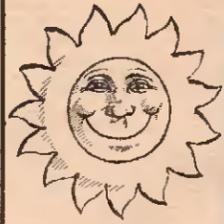
PAUL McCARTNEY: . . .

praise. "Pretty funky," said Melody Maker. "Fair to goodish pop," said NME. Disc said the band was on trial "and sometimes it showed." Sounds forebore to comment. All in all they contained their enthusiasm with iron control. "I'm not afraid of the British Press," says Paul. "I like the British Press. They're darlings." And if that isn't a throwback from Beatle Press conferences . . .

Having waited for six hours, somebody asks: "Do you think could end over would self more interviews?" "Maybe know abc mean, wh we're just band. Th we're inte as we pla Beatle thi anyway. I either like like us. Th all bands; we're goin



T. REX: enter 'The Slider' . . . on tape, and issued straight after the record.



**TAPE
EXTRA:
Barry
O'Keef**

Music is a summertime thing

(Specially when it's on tape!)

NOBODY buys records in the summer — they all go off and eat ice cream, and paddle, and perspire and sit on the beach eating tomato and sand sandwiches.

That's what they used to say, didn't they?

Oh yes they did. You're too young to remember.

Well now it's all changed. And those record companies — you know, the firms that delete your favourite record just as you're about to replace the worn out version and who put out albums full of all the singles you've already bought — well, those record companies are well into all that. So they are turning out music as fast as they can even in midsummer. And they're turning out lots of it on tape — because music on tape is a

summertime thing. If you like building sand castles, you'll build 'em much better to music.

You'll have seen the posters pushing the Soundbather concept—a couple in their car enjoying taped music even though the British summer is driving the windscreen wipers frantic. And with any luck you'll have seen displays of cassettes and cartridges in the record shop windows.

So at last the record industry is putting a lot of weight behind tape — the music medium of the future. And,

as a result, there are a lot of new releases which make for happy summer listening.

And as more and more retailers are selling tape and portable tape machines, the record companies are stepping up their output of music on tape to cater for the new boom.

From this month's batch of releases, I've picked a cross-section of repertoire which should satisfy most tastes.

The first three big ones are T. Rex "The Slider", Jimi Hendrix "Rainbow Bridge" and Jack Jones "Simply Jack Jones". "The Slider", Bolan's latest album is assured of success. This album features tracks like 'Rock On', 'Rabbit Fighter', 'Telegram Sam', 'Baby Boomerang', 'Ballrooms of Mars' and 'Main Man' which particularly appealed to me, being a T. Rex fan. Produced by Tony Visconti, the group excel with material of this nature. The album marks one more chart certainty for Marc Bolan, Mickey Finn, Steve Currie and Bill Legend. Cassette TC BLN 5001.

Cartridge 8X BLN 5001.

Jimi Hendrix with the tape from the original motion picture "Rainbow Bridge", with seven out of the eight tracks written and sung by Hendrix



JACK JONES: early recordings

• to page 14



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- Ian Matthews**
If You Saw Thro My Eyes 7138 032
- Black Sabbath**
Master of Reality 7138 033
- Roger Miller**
A Tender Look At Love CMP 7018
- John Dummer Blues Band**
Cabal CMP 7019
- Buddy Miles Express**
Express Way to Your Skull CMP 7026
- Jerry Butler**
The Soul Goes On CMP 7028
- Chuck Berry**
From St. Louis to Frisco CMP 7029
- Jerry Lee Lewis**
The Best of Jerry Lee Lewis 7142 019
- Bo Diddley**
Another Dimension 7208 002



**TAPE
EXTRA:
Barry
O'Keef**

• from page 13

and produced by Jimi, Mitch Mitchell, Eddie Kramer and John Jansen, the film music makes an excellent album sure to appeal to all his followers. Cassette ZCK4 44159. Cartridge Y8K8 44159.

Jack Jones — "Simply Jack Jones" on Coral label, Cassette CPS 84. These early recordings by Jack Jones are still among the best he has ever made. His singing in those days was more simple and direct and the album is notable for a superb selection of songs. 'Autumn Leaves', 'A Beautiful Friendship', 'Girl Talk', 'People Will Say We're In Love', and 'Watch What Happens'. With Jack Jones now becoming very popular this album with its simple charm will appeal to many.

Another tape destined for big sales in Britain is Andy Williams "Love Theme From The Godfather". If you are one of the ones lucky enough to see any of his recent shows at the Albert Hall, you will understand why this track has been released on Single Album Cassette and Cartridge. I predict massive sales. The album backed by a tremendous list of Andy's best selling numbers, 'Imagine', 'Until It's Time For You To Go' (written by Buffy Sainte Marie), 'Theme from "Summer of '42"' is simply fabulous. Cassette no. 4064869.

A couple of new tapes still warm from

ROCK EASY

the factory are "The Night Is Still Young" by Sha Na Na and "A Lonely Man" by the Chi-lites. The former is produced by Jeff Barry on the Kama Sutra label. The question mark that hangs over Sha Na Na is whether the crowds who flock to see their stage recreations of golden era rock 'n' roll possess a similar respect for the group's ability as a recording group. So far evidence is that they don't, but recent regular work in the UK should bring in enough customers for this collection which features some of the old style treatments, including the new single "Sea Cruise", and more current arrangements which prove they have some potential in a contemporary setting. Cassette 3118-010.

There is little here to touch their beautiful hit song "Oh Girl" (included) but "Being In Love" gets most of the way there. They are riding the crest of a wave at the moment so this could do fairly well. Cassette MUPC 457.

The 'Killer' rocks on. Jerry Lee Lewis on Mercury label. Cassette 7142-059.

"Chantilly Lace" — 'Walk A Mile In My Shoes', 'Don't Be Cruel' (the old Elvis hit), 'You Can Have Her', 'Turn On Your Love light'; we've all heard them before but the numbers still provide ideal party material.

From Polydor 'Never Ending Song Of Love', cassette 3170-066, The New Seekers.

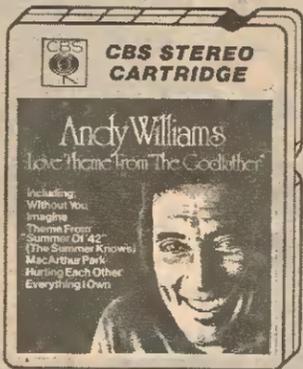
Singing in their popular style, 'Look What You've Done', 'Blackberry Way', 'Beautiful People', 'One' (by Nilsson), available for some time on Record. This popular album is now available on tape



SHA NANA: and the question is will they off the group with sound? Well, they're nearer with ever they make, and they — produced by Jeff could do it for the available on tape

Run out of petrol but don't run out of music

tape



LOVE THEME FROM THE GODFATHER 64869
 Greatest Hits 63920
 Can't Help Falling In Love 64067
 The Andy Williams Show 64127
 Home Lovin' Man 64286
 Love Story 64467



TONY BENNETT—SUMMER OF '42 64848
 Get Happy 64577
 I Left My Heart In San Francisco 62201
 Greatest Hits 62821
 Great Hits of Today 63962
 Love Story 64368



SIMON AND GARFUNKEL—GREATEST HITS 69003
 Bridge Over Troubled Water 63699
 Sounds of Silence 62690
 Parsley, Sage, Rosemary & Thyme 62860
 Bookends 83101
 Wednesday Morning 3 a.m. 63370



JOHNNY CASH—A THING CALLED LOVE 64898
 At San Quentin 63629
 A Johnny Cash Portrait—His Greatest Hits, Vol. II 64506
 Hello, I'm Johnny Cash 63796
 The Johnny Cash Show 64089
 Man In Black 64331



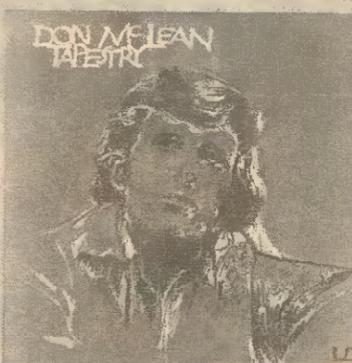
JIMI HENDRIX: film music



TAPESTRY

Don McLean's first album is now released in this country on cassette and cartridge.





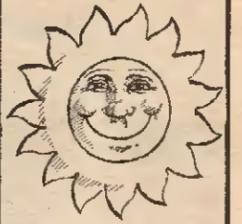
CASSETTE NO: TC K0280
 CARTRIDGE NO: 8X U8280



CBS TAPES Available in both cassette and cartridge



SOUL... AND LISTENING



TAPE EXTRA:
Barry O'Keef

— sure to be popular for some time to come.

Now from RCA, staunch supporters of cassettes and cartridges, three new tapes. The Elverley Brothers with "Stories We Could Tell", cassette PK 11615. A wonderful programme of great tracks, produced by Paul A. Rothchild featuring goodies like 'Green River', 'Breakdown', 'Ridin' High', 'Mandolin Mind' and 'Stories We Could Tell'.

RCA Cassette PK 11605. Cass Elliot. A really great new album from Mama Cass, 'I'll Be Home', 'Jesus Was A Cross Maker', 'That Song', 'Baby I'm Yours' and 'When It Doesn't Work Out'. This is a natural follow up on tape to the album released a few weeks ago which has

already proved to be a winner.

RCA label, cassette PK 11606. Jonathan Kelly with 'Madeleine', 'Slingo Fair', 'Ballad of Cursed Anna', 'Rainy Town' and 'Hyde Park Angels', amongst other likeable numbers. Jonathan Kelly — up to now has never really quite made it but this album in my opinion is his first break. Well produced by Tony Cox. I'm sure we will be hearing a great deal more from him soon.

'Latin American Dance Party' with Luis Alberto Del Parana Y Los Paraguayos on Philips label from Phonogram, cassette 7100 026. Offering a Latin American selection of tracks to delight you all,



JONATHAN KELLY

tracks like 'Pepito', 'El Condor Pasa', 'Besito', 'A Man Without Love', 'The Windmills of Your Mind'. I found this album a refreshing change from the modern and progressive rock recordings flooding the market at the moment. Ideally

suitable for the motorist.

The London Philharmonic Orchestra back up the Peddlers who always produce a clever and professional recording and offer something completely different. The arrangements for the orchestra are really something and together an almost new sound is presented. Again great motoring music, numbers include 'This Strange Affair', 'Did She', 'Injuxtaposition', my favourite number being 'A Year And A Day' with the Peddlers arranging all the rhythm tracks — a unique blend of sounds are produced.

Last week Blood Sweat and Tears started their tour of England so perhaps



PAULLAYTON of New Seekers

• to page 16



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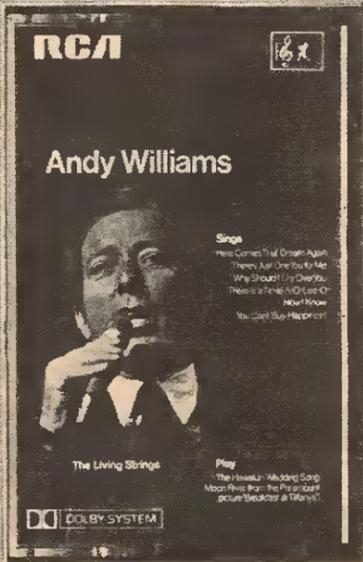
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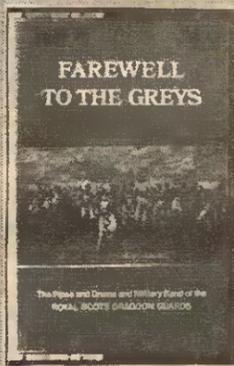
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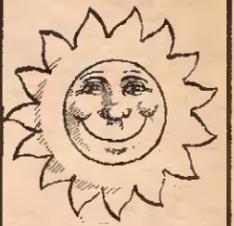
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Beach Boys live in London



**TAPE
EXTRA:
Barry
O'Keef**

it's opportune to welcome their greatest hits on tape, cassette CBS 4064803. Not a great deal more can I say on this album that has not already been said, you either love them or not. The album features hits all the way through, 'You've Made Me So Very Happy', 'And When I Die', 'Spinning Wheel' and 'I Love You More Than You'll Ever Know'. If you are a fan of this tremendous group you'll buy this album. It goes without saying I shall be seeing them live this week.



THE BEACH BOYS . . . or two of them — Mike Love and Carl Wilson at their recent Crystal Palace gig. Their 'Live In London' is rush released by EMI this week.

"A Thing Called Love" by Johnnie Cash. CBS Cassette 4064898. The man does it again, tracks 'Kate', 'Melva's Wine', 'I Promise You', 'The Miracle Man', 'Tear Stained Letter', 'Doddy', 'Arkansas Lovin' Man' and 'Mississippi Sand'. This is a Soundbather recording at home on our holiday. This tape will give you a musical tan.

Decca release. "Close Up" by Tom Jones, cassette SKC 5132. 'Witch Queen of New Orleans', 'Tired of Being Alone', 'Woman You Took My Life', 'All I Need Is You', 'Time To Get It Together' and so many more. A good album featuring Tom with generally not so well known songs with perhaps the 'Young New Mexican Puppeteer'

as an exception, Tom's appeal and intimate singing comes over well on this pleasingly balanced album.

C.B.S. Cassette 4069003 Simon and Garfunkel Greatest Hits. This tape only just released will make the big time with 'Mrs. Robinson', 'Fee-lin' Groovy', 'The Sound Of Silence', 'Scarborough Fair/Canticle', 'Homeward Bound', 'Bridge Over Troubled

Water', 'America', 'Kathy's Song', 'El Condor Pasa' (If I could), Bookends theme and 'Cecilia'. All I can say is I'm glad I got my copy before the rush.

Finally, a couple of giants from EMI, so hot they are still steaming straight from the film premier last week of 'Young Winston'. Cassette TC 9002 and Cartridge 87 9002. I have yet to see this film but judging

from the critics in the National Papers we have a monster production. Some of the tracks are 'The Overture', 'The Battle In The Indian Village', 'Jennies Theme', 'Pomp and Circumstance' (Elgar), 'The Cavalry Charge and The Ambush of the Armoured Train', 'The Dream' and End Titles. I simply cannot wait to try this one.

The Beach Boys Live in London, EMI cassette 7C 21715 Cartridge 8X 21715. Although this was recorded live at the London Palladium on the 1st December, 1968, it's brand new release from The Beach Boys and a straight list of the tracks on the album will tell you enough to go straight out and buy it, just look at these numbers:

Side 1: Darlin'. Wouldn't It Be Nice. Sloop John B. California Girls. Do It Again. Wake The World. Aren't You Glad.

Side 2: Bluebirds Over The Mountain. Their Hearts Were Full Of Spring. Good Vibrations. God Only Knows. Barbara Ann.

Keep alert to the SOUNDBATHER windows and don't be too long in joining The Tape People.

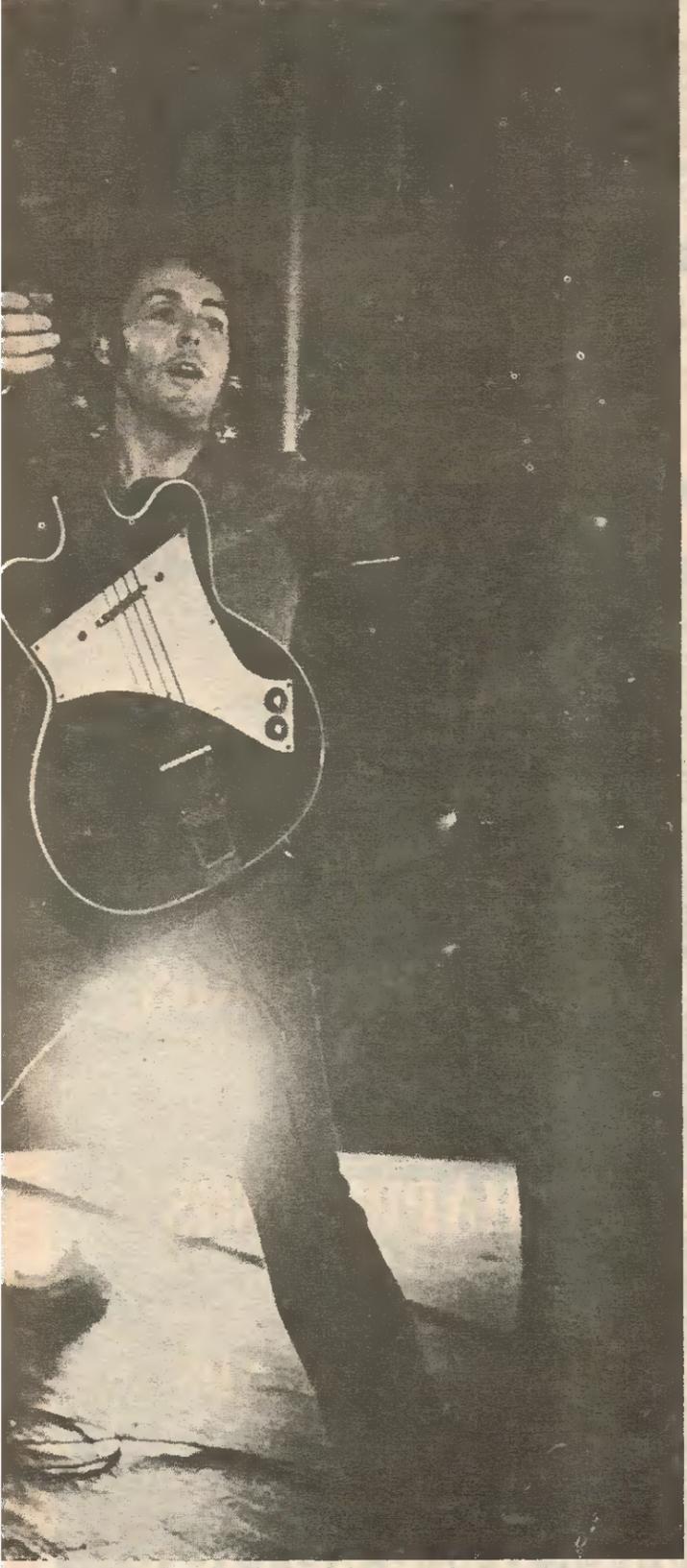
BARRY O'KEEF



JERRY LEE LEWIS: The killer rocks on

gs — who haven't yet experienced Beatlemania

ey: How to stop worrying and live like a Beatle without actually being one



ly applies to everything — like give Rhodesia back to the Africans.'

ways you le hang- ke your- e for in-

I don't press. I doing is, lay as a ly what I think and the isappear ople will ey won't it is with t's how t. That's

fair enough for me. If they don't like us, it's too bad."

"Is it beginning to come together now — if you'll pardon the expression?"

"Yeah. After our first gig — and it wasn't that great the first one — one of the lads remarked that we were only two weeks and two days old in terms of playing publicly. I think now we're actually three weeks old and I think we're bloody good for three-weeks-old. We rock, man!"

And so the interview goes unevenly and rather desultorily on. "Do you know that

all round and Linda smiles gamely.

"Do you think 'Give Ireland Back to the Irish' achieves anything?"

"Yes, I think it will change things a little. It won't change much — nothing ever does. But it will change. It really applies to everything — like give Rhodesia back to the Africans. I mean, everything that's been pinched in the past. Like, give it back. I

"Marc Bolan?"

He's good. I love his records."

mean, we should be cool. No one is going to give it back, but I'll keep singing. I mean, I'm a person as well as an entertainer."

"But has pop music really changed anything?"

"Yes. I think it has. I think the fact that someone like McGovern has entered the arena is a change. I mean, he must know there is an audience for him."

The subject is switched to the question of Linda's importance to the group and McCartney defends her with almost violent intensity. Linda herself smiles, unburdened by self doubt or humility.

Sometimes they seem an unlikely couple to be taking Europe by storm. She occasionally evokes wild thought of jolly hockey sticks with an American accent, and I have this fantasy picture of Paul in fairisle sweater, open-toed sandals with socks and a row of pens in his top pocket.

"How many more years do you intend to go on playing?" asks a French reporter.

"As long as I live," says Paul.

"Like Maurice Chevalier," says Linda in an entente cordiale gesture.

"Till I'm a hundred," Paul adds. "I mean, it's my job."

"What do you think of Marc Bolan?"

"He's good. Yeah. I love his records. I don't know how he is live."

"Gilbert O'Sullivan? He says his songs are somewhat inspired by yours."

"I like the British Press. They're darlings."

"Yeah. I like him. I liked 'We Will'. He gets there. He really gets you at it with his lyrics."

"Do you find it easy to compose now — as easy as before?"

"Yeah, sometimes. Not always."

"Do you work with Linda always. Was 'My Love' a joint effort?"

"No, 'My Love' is mine.

But songs come in all sorts of ways. Sometimes she bungs bits in."

Linda does, in fairness, look like a good bungler-in and she now has a defensive shield to wear in the form of her reggae number, "Seaside Woman" — all her own work. The interview is gradually running out of steam. Everyone is hot and tired and the questions are verging on the infantile level of the Paul/Linda autobiographies in the Wings programme (Born: I was; Birthplace: It was; Kids' names: Hello, Goodbye and Maybe).

"Would you like to do a Bangla Desh-type concert?"

"When we feel we'd like to do that, we'll do it."

Well, it's not much of a non-punches-pulled answer — but Paul's had a lot of Beatle practice at fending off unwelcome questions with non-sequiturs. But Denny Laine (who, incidentally, doesn't believe that Paul will ever really stop being a Beatle in a certain sense) chips in with: "I don't think any group really has any charitable motives. I mean, would

"I think as we continue to play together as a band the Beatle thing will disappear."

you come here for nothing?"

I resisted the temptation to say I was beginning to think I had, as Paul suddenly decided the interview was over and it was time to get his wife and three daughters back to the Left Bank hotel — the same quaint four-star retreat that was used by the Rolling Stones, with a fountain in the restaurant and pate de foie gras at £7 a throw.

Despite the disadvantageous Beatle background, despite the cat-and-mouse game with the darlings of the British Press, despite the inner conflicts of Paul McCartney, I think Wings will make it. I think the next album will be far, far better than anything post-Beatles he's done so far and I think "My Love" shows distinct signs that McCartney is recapturing his compositional genius.

He's missed the catalyst of Lennon undoubtedly and if unbounded confidence can be an effective substitute for genius, then Linda might well provide the spur — and there'll be additional inspiration from the other musicians in the band.

The last picture I had of the McCartneys was of them hiking their three kids around the back streets of the Latin Quarter bent on some last-minute shopping before departing to Munich. A scattering of autograph hunters; no mobs, no police, no photographers. . . . Sic transit Beatlemania. . .

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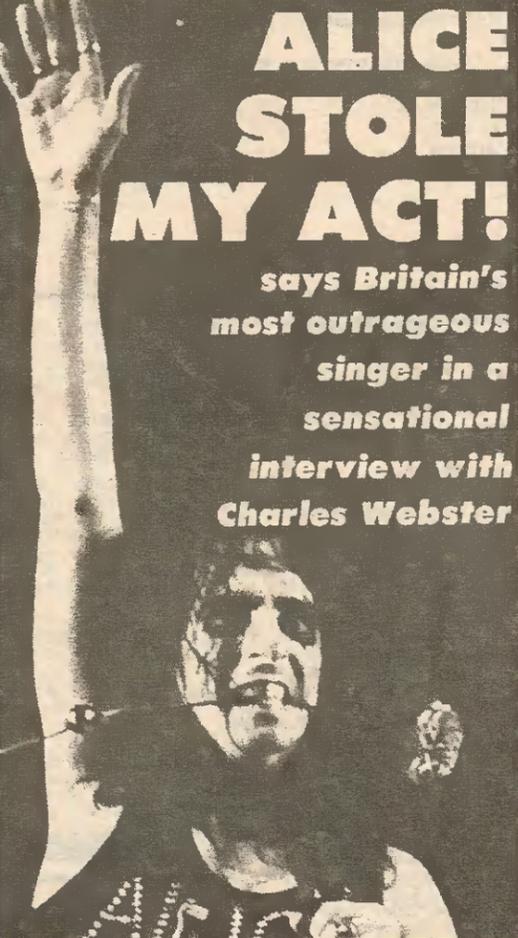
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HAD TO GO

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Now Harold may have different ideas about Noddy, but he's definitely a lover of the female species, who describes his activities on the road as, "we go to the pictures a lot, play cards and get us some womens-a!"

He describes Dave Hill and Jimmy Lea as being the favourites of the group as far as the ladies are concerned, and says of the fans' reactions on meeting Slade,

"They say we're not what they expect us to be, whatever that means; I don't know if they expect us to get their knickers off 'em as soon as they come in or something!"

As the group progressed from using a Ford Transit van, to a Hillman Hunter then a Vauxhall Ventura coupled with a three ton truck for their equipment, so their style has developed. And en route they dropped the prefix Ambrose to become just Slade.

"We've always been pretty wild," adds Noddy. "If you'd have known us three years ago in London and three years ago back home you could see the way we played things down in London."

"We didn't want people to get the wrong idea about us. I think it was because we were just a bit wary when we came down here and we wanted to try and impress people a bit — probably when you first met us we weren't really ourselves. Back home three years ago we were doing what we're doing now!"

Maybe because the southern music fans didn't realise the true personalities of Slade, their sudden emergence as Skinheads, coupled with a wave of publicity, rather shocked most people. And Slade stood very much alone, in many ways. In the music industry there was no one quite like them.

"People back home gave us the Skinhead thing, because we were living at home and London was far removed from us. All our mates were dressing like that and they didn't want to see us come on stage in velvet suits. They wanted to see us dressed how they were dressed and playing what they wanted to hear."

But as Slade's popularity spread throughout the south as well as the north, and their chance of publicity was growing, the group began to realise that their Skinhead image was becoming a barrier for them.

"Nobody wanted to know us off stage," explained Noddy. "Nobody would speak to us — including other groups — and nobody wanted to interview us. If they found out they'd got an interview with four of us they wouldn't come and do it, only if there was one of us and then very reluctantly! So

Val Mabbs concludes the NODDY HOLDER STORY

we've had to play all that down.

"We can be aggressive if we want to be, but we've always said we never kicked people's heads in. — that was probably the younger kids. Perhaps we get rid of our aggressions on stage — we used to be pretty bad off stage at one time, but now we get rid of it."

One of the most essential points of Slade's stage act is their communication with the audience, and having heard confirmation that students at a college wouldn't go along to see them because of their Skinhead image the group decided enough was enough.

"We didn't change bam, like that, but we had to progress a bit."

'Nobody wanted to know us off-stage'

We knew, because of the image, people just weren't giving a listen to the music. Even now, though I'm still wearing my hair cropped short on top, short trousers with braces and my cap which was left over from Skinhead days."

Whether it was simply a change of dress and attitude that helped with the musical acceptance of Slade, or the arrival of such a direct single as 'Get Down and Get With It' is debatable. Most probably the combination of the two events were essential, plus the business sense of Chas Chandler.



GOING



GOING



GONE

It has been Chas Chandler's decision to keep Slade away from America, although they have been offered apparently lucrative tours there. Now a visit is planned for August.

"I think it's worked out well for us. We've consolidated our position in Britain and the Continent, before moving on to America, but we were a bit worried at first 'cos everyone was rushing off to America. That's where we benefit from Chas' experience."

It was also Chas Chandler who encouraged Slade to write their own material, instead of copying other people's hits, and the American records of which they were particularly fond.

"Take Me Back Ome' took the group only one hour to write, and another hit 'Coz I Luv You' emerged in only half an hour. The basic 'Look Wot You Dun' was written in stages — the original concept emerging from Don and Jimmy — and the rearrangement coming some nine months later."

Slade are currently recording a new album, which will undoubtedly be a successful follow up to their 'Slade Alive!' album. But it's a hard fact of their life that a lot of musicians still have what Noddy describes as a 'snobby' attitude towards the group.

"There's still the attitude that we're not musicians," says Noddy. "But we know we are, we know that if we weren't decent musicians we couldn't get up on stage and play how we do and go down. We couldn't write songs, make records and get hits if

we didn't have some sort of musical ability."

"OK maybe we're not the greatest thing in the world, but we don't go all out to become individual musicians, we work to make Slade a good group."

Should there be any doubt on this point as well, Slade say that they never use session

musicians in their places on record. So it's all their own work, and work that they're very proud of.

"The last couple of records have been a turning point for us," says Noddy. A turning point that has meant the group have to exercise considerable caution when walking around the streets anywhere — but par-

ticularly in Wolverhampton.

Noddy guards the location of his back home local with infinite care. Just the other day when visiting an off licence he was surrounded by young girls who forced him to take the back way out of the premises!

But it's all a part of

being Slade — as was the hair-raising moment when the group were whizzing down the runway in a chartered plane heading for Helsinki. Then someone discovered that the door was open Luckily they survived to tell the tale! and their hilarious experiences are far from over. Watch out, Slade's about!

A SONG FOR YOU

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AMLS 63511 - A&M RECORDS

Record Mirror/B.B.C. Chart

This week's

Top Sounds



OH TO be a pop star! In 15 months, ROGER DALTREY'S country mansion has appreciated in value from £39,000 to £120,000, a cool addition of £1,000 plus a week If that's not enough for your mind to wrestle with, JACKIE PALLO joins JULIE EGE, BARBARA WINDSOR and others in the film version of 'Not Now Darling', now in production.

Let's hope the tour with the STONES could do for the new-style STEVIE WONDER what it did for IKE & TINA TURNER on the Altamont tour. His last English tour could have been more enthusiastically received A chance he could be on the tour album too Judging from TV excerpts cert X cartoon 'Fritz The Cat' should be a winner.

And that old winner MICKEY MOUSE turned up at a pop wedding when YVONNE ELLIMAN of J. C. Superstar fame married BILL OAKES in New York. Bride and groom wore identical Mickey T-shirts and jeans were married beneath a photo of GROUCHO MARX. Should be a laugh a minute NINA SIMONE'S brother SAM WAYMON signed to write film music for 'Ganta and Hess'.

DAVID CASSIDY concert at Hollywood Bowl cancelled for poor advance sales after TOM FOGERTY, CREEDENCE drummer DOUG CLIFFORD cutting a solo album Two four-album sets released in France covering the careers of JOE COCKER and GENE VINCENT 'Budgie' TV theme a bit reminiscent of one or two of PINK FLOYD'S album tracks.

Now being re-promoted here, HOLLIES' 'Long Cool Woman' is number one in South Africa Upper reaches of the singles chart here in a pretty dismal state at present Somebody called VICTOR WOOD has four of the top eight singles in the Philippines, so don't say we never tell you anything you didn't know Hint, hint: MGM subsidiary Pride has issued the SMALL FACES' 'Early Faces' in the States.

TERRY DACTYL and Co. used to be BRETT MARVIN AND THE THUNDERBOLTS She's no longer with Tamla, but MARY WELLS around for interviews in association with the old label, now that 'My Guy's' a hit again Island Press Officer DAVID SANDISON switches to EMI and UA Press man RICHARD OGDEN assaulted by IGGY POPP in an IGGY audience at Kings X early on Sunday morning Should STONE THE CROWS be reported to the R. S. P. C. A. ?

James Hamilton's disco picks

THE POLITICIANS: Love Machine (Hot Wax HWX 114). OK, I may be flushed with pride at being first to say "flip the Gary Glitter", but even so I do believe that this can still do it too. Every dance, it's a sensation. But it's not on the radio. History repeats?
 DESIGN: Mayday (Regal Zonophone RZ 3060) Combining elements from Twigg and Hurricane Smith, a natural Easy Listening delight.
 BERT SHOTHOUSE & HIS GLENLOMOND BAND: To The Gathering (Beltona BL 2773) Hoots mon, och aye!
 DONNY HATHAWAY: The Ghetto (Atlantic K 10193) Modern/R&B.

Singles

Now	Last week	Weeks in chart	Single	Label
1	1	7	PUPPY LOVE Donny Osmond	MGM 2006 104
2	3	6	SYLVIA'S MOTHER Dr. Hook & The Medicine Show	CBS 7929
3	2	8	ROCK & ROLL PART I/II Gary Glitter	Bell 1216
4	7	4	BREAKING UP IS HARD TO DO Partridge Family	Bell Mabel 1
5	12	3	SEASIDE SHUFFLE Terry Dactyl & The Dinosaurs	UK 5
6	17	3	SCHOOL'S OUT Alice Cooper	Warner Brothers K 16188
7	5	6	I CAN SEE CLEARLY NOW Johnny Nash	CBS 8113
8	4	8	CIRCLES New Seekers	Polydor 2058 242
9	14	6	MAD ABOUT YOU Bruce Ruffin	Rhino RNO 101
10	18	6	STARMAN David Bowie	RCA 2199
11	6	8	LITTLE WILLY Sweet	RCA 2225
12	20	5	SILVER MACHINE Hawkwind	United Artists UP 35381
13	9	6	JOIN TOGETHER Who	Track 2094 102
14	16	7	WALKIN' IN THE RAIN WITH THE ONE I LOVE Love Unlimited	Uni UN 539
15	13	6	BETCHA BY GOLLY WOW Stylistics	Avco 6105011
16	8	9	TAKE ME BAK' OME Slade	Polydor 2058 231
17	25	3	AUTOMATICALLY SUNSHINE Supremes	Tamla Motown TMG 821
18	10	7	AMERICAN TRILOGY Elvis Presley	RCA 2229
19	41	2	POPCORN Hot Butter	Pye 7N 25583
20	26	4	MY GUY Mary Wells	Tamla Motown TMG 820
21	11	7	OOH-WAKKA-DOO-WAKKA-DAY Gilbert O'Sullivan	MAM 78
22	15	11	ROCKIN' ROBIN Michael Jackson	Tamla Motown TMG 816
23	23	8	I'VE BEEN LONELY FOR SO LONG Frederick Knight	Stax 2025 098
24	22	9	NUTROCKER B. Bumble & The Stingers	Stateside SS 2203
25	24	12	CALIFORNIA MAN Move	Harvest HAR 5050
26	19	12	VINCENT Don McLean	United Artists UP 35359
27	21	10	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack	Atlantic K 10161
28	37	3	WORKING ON A BUILDING OF LOVE Chairman Of The Board	Invictus INV 519
29	39	3	IT'S FOUR IN THE MORNING Faron Young	Mercury 6052 140
30	28	18	AMAZING GRACE Royal Scots Dragoon Guards Band	RCA 2191
31	27	10	MARY HAD A LITTLE LAMB Wings	Apple R 5949
32	31	17	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES Drifters	Atlantic K 10143
33	30	10	LITTLE BIT OF LOVE Free	Island WIP 6129
34	29	12	SONG SUNG BLUE Neil Diamond	Uni UN 538
35	42	7	JUST WALKIN MY SHOES Gladys Knight & The Pips	Tamla Motown TMG 813
36	50	2	RUN TO ME Bee Gees	Polydor 2058 255
37	33	14	OH BABE WHAT WOULD YOU SAY Hurricane Smith	Columbia DB 8878
38	47	4	MACARTHUR PARK Richard Harris	Probe GFF 101
39	36	12	SISTER JANE New World	RAK 130
40	38	15	AMAZING GRACE Judy Collins	Elektra 2101 020
41	44	6	GIVE ME ONE MORE CHANCE Donald Peers/Les Reed Orchestra	Decca F 13302
42	34	12	METAL GURU T. Rex	T. Rex Marc 1
43	-	-	WATCH ME Labi Siffre	Pye 7N 25586
44	46	5	AMERICAN TRILOGY Mickey Newbury	Elektra K 12047
45	-	-	10538 OVERTURE Electric Light Orchestra	Harvest HAR 5053
46	-	-	I GET THE SWEETEST FEELING Jackie Wilson	MCAMU 1160
47	32	8	I'LL TAKE YOU THERE Staple Singers	STAX 2025 110
48	-	-	SAMSON & DELILAH Middle Of The Road	RCA 2237
49	-	-	THE LOCOMOTION Little Eva	London HL 9581
50	43	17	COULD IT BE FOREVER David Cassidy	Bell 1224

Albums

Now	Last week	Weeks in chart	Album	Label
1	1	8	TWENTY DYNAMIC HITS Various	K-TEL TE 292
2	4	2	SIMON & GARFUNKEL'S GREATEST HITS Various	CBS 69003
3	2	21	AMERICAN PIE Don McLean	United Artists UAS 29285
4	-	-	TWENTY FANTASTIC HITS Various	Arcade 2891 001
5	3	3	ELVIS AT MADISON SQUARE GARDEN Elvis Presley	RCA Victor SF 8296
6	10	2	SCHOOL'S OUT Alice Cooper	Warner Bros K56007
7	5	17	SLADE ALIVE Slade	Polydor 2383 101
8	7	5	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
9	6	4	TRILOGY Emerson, Lake & Palmer	Island ILPS 9186
10	8	30	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
11	14	8	EXILE ON MAIN STREET Rolling Stones	Rolling Stones COC 69100
12	11	11	BOLAN BOOGIE T. Rex	Fly HIFLY 8
13	9	3	LIVING IN THE PAST Jethro Tull	Chrysalis CJT 1
14	18	9	HONKY CHATEAU Elton John	DJM DJLPH 423
15	12	11	CHERISH David Cassidy	Bell BELLS 210
16	13	7	OBSCURED BY CLOUDS Pink Floyd	Harvest SHSP 4020
17	15	22	HARVEST Neil Young	Reprise K 5005
18	17	27	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
19	-	-	LOVE THEME FROM 'THE GODFATHER' Andy Williams	CBS 64896
20	17	28	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
21	27	3	TAPESTRY Carole King	A&M/Ode AMLS 2025
22	-	-	ROXY MUSIC Roxy Music	Island ILPS 9200
23	28	16	MACHINE HEAD Deep Purple	Purple TPSA 7504
24	16	9	BREAD WINNERS Jack Jones	RCA Victor SF 8280
25	16	7	FREE AT LAST Free	Island ILPS 9192
26	18	11	ARGUS Wishbone Ash	MCA MBKS 8006
27	29	30	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
28	32	30	ELECTRIC WARRIOR T. Rex	Fly HIFLY 6
29	-	-	BRITISH CONCERT Nana Mouskouri	Fontana 6651 003
30	49	2	JANIS JOPLIN IN CONCERT Janis Joplin	CBS 97241
31	23	13	NICELY OUT OF TUNE Lindisfarne	Charisma CAS 1025
32	40	4	JOHNNY CASH AT SAN QUENTIN Johnny Cash	CBS 63629
33	21	7	STONES Neil Diamond	Uni UNLS 121
34	38	11	THING CALLED LOVE Johnny Cash	CBS 64898
35	36	23	PAUL SIMON Paul Simon	CBS 69007
36	-	-	THE MUSICPEOPLE Various	CBS 66315
37	34	11	RORY GALLAGHER LIVE IN EUROPE Rory Gallagher	Polydor 2382 112
38	43	2	KILLER Alice Cooper	Warner Bros. K 56005
39	-	-	LED ZEPPELIN II Led Zeppelin	Atlantic K 40037
40	30	3	GOLD Neil Diamond	Uni UNLS 116
41	31	2	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
42	37	3	ANDY WILLIAMS GREATEST HITS Andy Williams	CBS 63920
43	-	-	IN SEARCH OF SPACE Hawkwind	United Artists UAS 29202
44	46	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles	Parlophone PCS/PMC 7027
45	38	3	FRANK SINATRA'S GREATEST HITS VOL. 2 Frank Sinatra	Reprise K 44018
46	-	-	TAPROOT MANUSCRIPT Neil Diamond	Uni UNLS 117
47	-	-	JESUS CHRIST SUPERSTAR Soundtrack	MCAMKPS 2311/2
48	-	-	WHAT A BUNCH OF SWEETIES Pink Fairies	Polydor 2383 132
49	-	-	GODSPELL London Cast	Bell BELLS 203
50	-	-	AFTER THE GOLDRUSH Neil Young	Reprise K 44688

5 years ago 10 years ago

1	1	1	ALL YOU NEED IS LOVE Beatles	1	1	I REMEMBER YOU Frank Ifield
2	3	3	IT MUST BE HIM Vikki Carr	2	2	I CAN'T STOP LOVING YOU Ray Charles
3	5	5	SAN FRANCISCO (FLOWERS IN YOUR HAIR) Scott McKenzie	3	4	SPEEDY GONZALES Pat Boone
4	2	2	ALTERNATE TITLE Monkees	4	3	A PICTURE OF YOU Joe Brown
5	7	7	SHE'D RATHER BE WITH ME Turtles	5	8	DON'T EVER CHANGE The Crickets
6	8	8	SEE EMILY PLAY Pink Floyd	6	7	COME OUTSIDE Mike Sarne
7	4	4	A WHITER SHADE OF PALE Procol Harum	7	5	HERE COMES THAT FEELING Brenda Lee
8	6	6	THERE GOES MY EVERYTHING Engelbert Humperdinck	8	-	LITTLE MISS LONELY Helen Shapiro
9	-	-	UP, UP AND AWAY Johnnie Mann Singers	9	9	ENGLISH COUNTRY GARDEN Jimmy Rodgers
10	-	-	DEATH OF A CLOWN Dave Davies	10	-	RIGHT, SAID FRED Bernard Cribbins

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.



WHEN A GIRL BECOMES A WOMAN

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NOW GATHER round while I tell you of the time that the fabulous Springfields came into my office, high over Shaftesbury Avenue. And Tom and Dusty and Mike revealed that they were planning to split.

And so I said to the "Island of Dreams" trio, I said: "Then I know that Tom will be a successful composer, that Mike will be a very good record producer . . . and that Dusty will be the best solo girl singer in Britain."

So they all laughed and they said how nice this chap was and how they hoped that they'd live up to the big boost he'd given them. And Tom went on to write some great material, and Mike made some hits for other artists and Dusty became the best girl singer in Britain.

And they left a void. A gap. Space for something to happen on the lines of the old Springfields . . .

There was a group called the Seekers. Comprising Bruce Woodley, Keith Potger, Athol Guy and the delicious-voiced Judith Durham. They broke up. And Keith led the formation of the New Seekers, who are doing nicely, thanks, in the charts all round the world.

Now most of us said that Keith Potger was in the throes of committing professional suicide. You don't, we told him, try to revive groups long since



Springfields revived

gone. So he proved us wrong.

It was surprising to hear that Keith was involved in the formation of Springfield Revival. A two-boy, one-girl group devoted to the ideals of melody and lyrics of the old Springfields. No surprise that Mike Hurst was involved, because he was one of the OLD lot. But Keith?

Where would it all end?

With the Honeycombs' Resuscitation? Perhaps with the Mudlarks' Restoration? Or even the Applejacks' Resurrection?

Or the Platters Personified? The Inkspots Reincarnated?

Forget all that. The Springfields had a very special approach to pop music and their sound was distinctive and they were topical and up-to-the-minute.

So it's perfectly all right with me that Keith and Mike are so involved in Springfield Revival, which is a commercial folk group that is musical and uses somehow the atmosphere of the old Springfields rather than their music.

And the group comprises Donna Jones, Manchester-born, who used to be with a group called the

Chry's-Do-Lyns. And the Lyn involved was . . . Lyn Paul of the New Seekers. Donna, as Donna Jo, made a record for MCA a while back. She writes songs.

There is Ray Martin, who used to win talent competitions at the age of three because he learned how to shout and scream better than most. He's done a lot of acting and was in Lionel Bart's "The

Londoners". He's only 18 is Ray.

Then there is Mick Flinn, who used to be in the Mixtures — Australian group who had a big hit with "Pushbike Song". But he says: "When I heard they were forming Springfield Revival, I didn't hesitate. This group is doing the kind of music I have always wanted to do."

Mick has a hobby of making leather belts and boots for himself and friends. And when the group's first single, "You'll Always Be On My Mind" hits the charts, be sure that he'll make a few boots and belts for us to give to readers.

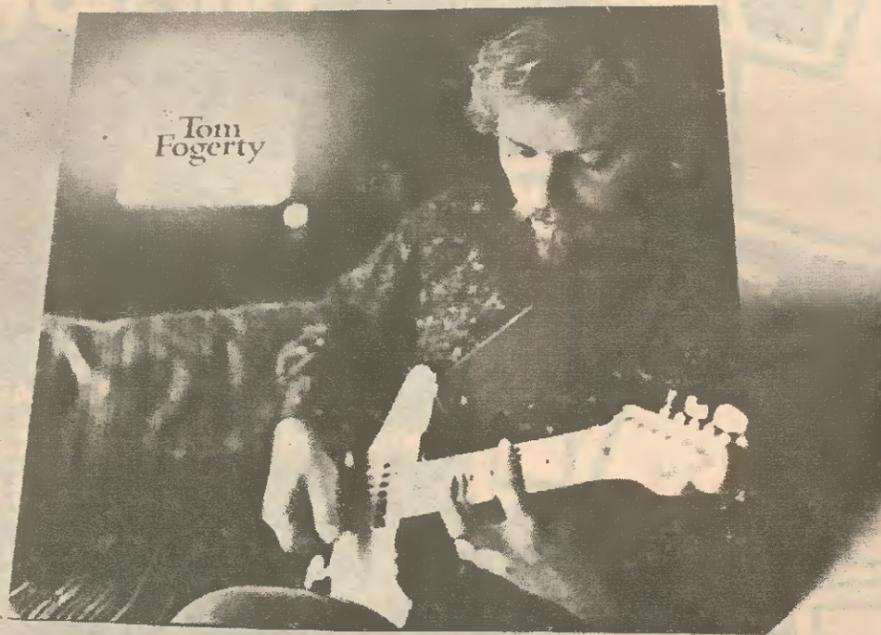
The dominant voice of Donna, the harmonies of the others and a very pleasing and amiable approach to the whole business of making group music suggests that Springfield Revival will make the grade.

Nobody knows what Dusty Springfield the Great thinks of the whole business. But I have a feeling that this re-formation of the old sounds could score.

I am herewith registering the title: The Monkees' Re-manufactured. And the Beatles' Re-born.

Peter Jones

The first solo album from Ex-Creedence rhythm guitar player Tom Fogerty



FAN 9407



Cindy

The new Congo-rocking single from Tony Blackburn

RCA 2247



RCA RECORDS AND TAPES

TEN YEARS ON JET HARRIS



FROM "APACHE" to the Gay Gordons, with stops on the way like "Kon Tiki" and "Applejack". That, briefly sums up the musical career of one Terence Harris — Jet to everyone who bought and loved the records of the Shadows and the Jet and Tony duo.

Now resident in the holiday island of Jersey, where he arrived nearly two years ago, the one-time leader of Britain's best-loved instrumental group reminisced about the days when he was constantly in the charts, either as a member of the Shadows or playing six-string bass on the Jet Harris/Tony Meehan records.

"They were the good days, but as time went on it all got on my back, you know what I mean? Yeah, I

suppose I do miss all the fan worship, but even that gets on your back after a while. The money? Of course I miss that, but I think that I've finally found my blue heaven here in Jersey."

Before becoming a member of the Drifters (the Shads original name, which was changed to avoid confusion with the American vocal group), Jet got a basic grounding in pop music by becoming bassist to people like Terry Dene, Wee Willie Harris and Mickey Most. He then joined up with Hank B. Marvin and Bruce Welch to back Cliff Richard on a tour with the Kalin Twins. This was in October, 1958.

The success of the resulting partnership is now part of pop

history, Jet being an integral part of such hits as "Man of Mystery", "Wonderful Land", "Guitar Tango" and "FBI", and joining the other Shadows in films with Cliff like "Expresso Bongo" and "The Young Ones".

But in April, 1962, he left the Shadows to commence a new career both as solo recording artiste and then recording and touring with drummer Tony Meehan, who had left the Shads earlier.

The dyed blond hair that had been copied by just about every budding bass player was now gone, and Jet, having had a solo hit with "Man With The Golden Arm" ("that's my favourite"), proceeded to again storm the charts

NO HEAD FOR HITS

of ten years ago with such instrumental chartbusters as "Diamonds" and the aforementioned "Applejack".

But then, while on tour with Tony, he was travelling in a car with singer Billie Davis when it was involved in a crash, putting him out of action for 18 months. This was to be the end of the hit parade trail for Jet, who was never accepted back into the pop world.

But "Diamonds" is again being plugged on the radio, and what with the chart return of things like "Nut Rocker", could well become a hit all over again.

"I mean, I couldn't ignore it, could I? But I'm not really interested in trying to get back in the business, you see. I'm very happy here, even though the kind of music I'm playing in the evenings is somewhat different to what I used to play."

To clarify that statement, I should point out that Jet is a member of a trio playing to the residents in a St. Helier hotel three nights a week. This is when he has to play things like valetas and waltzes, although he does get a chance to play rock music on Thursday afternoons

and the occasional evening at another Jersey venue.

If he hadn't have gone to Jersey — "Where I'll probably be buried" — Jet might have formed a group in the Chichester area. "That was what I was trying to do," he said, "but it's very hard keeping guys together to rehearse."

Playing the Gay Gordons, etc., obviously shows that Mr. Harris's bass playing hasn't deteriorated since the hit parade days, although he doesn't play the six-string bass which pushed "Diamonds" into the charts.

Now aged 33 — "I feel like 23 sometimes" — Jet Harris spends his days on the Jersey beaches searching for cockles — "I like cockling. It's nice to chat to people you meet without any of this 'big star' thing."

His smile suddenly broadened: "You know, it's true what they say. It is nice to be nice, and that's what I'm trying to be."

Tony Webster





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Reviewers: Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rob Mackie, Charles Webster

Eric thru' the ages

ERIC CLAPTON. History Of Eric Clapton (Polydor 2659 012).

An album calling itself 'History Of' always leaves itself open to criticisms of one sort or another. The most obvious criticism of this Polydor history of Eric Clapton is that the historical bias is so heavily in favour of Polydor's own great money-spinners, Cream.

Of the 16 tracks, no less than five are well-worn favourites, 'Sunshine', 'Badge', 'Spoonful', etc., by the heavy trio. So while all of Clapton's recorded bands are represented, the tracks work out very unevenly like this: The Yardbirds (1), John Mayall's Bluesbreakers (1), Eric & The Powerhouse (1), Blind Faith (1), Delaney & Bonnie & Friends (1), The Eric Clapton 'solo' album (2), and Derek and the Dominos (3).

No doubt this is partly due to the difficulties of obtaining material from other companies, but there are some smaller gripes too. For instance, the Bluesbreakers track is 'Hideaway' — why not 'Ramblin' On My Mind' from the same album, which was more 'historic' as it was the first time Eric put his vocal talents to the fore on wax, and was far more different from the Cream style than was 'Hideaway'. And why pick 'Sea Of Joy', far from an outstanding example of what Blind Faith were about?

Still, this double-album does have its advantages — it is nicely put together, with good sleeve notes by Jean-Charles Costa, has one good unreleased track, a Phil Spector-produced version of 'Tell The Truth', which is vastly preferable to the Dominos-produced one that follows it. And there's this very good guitarist on all the tracks. R.M.

BLUE MINK

Live at the Talk Of The Town. — (Regal Zonophone SLRZ 1029). Though their singles career seems a bit unpredictable as of now, fact is that Blue Mink have assembled a hit-studded cabaret act and they haven't simply reproduced the oldies on this album. Vocally it's down to Madeline Bell and Roger Cook and they do a fine 'Something' and impacty 'Today I Killed A Man I Didn't Know'.

CHRISTOPHER KEARNEY

Christopher Kearney. — (Capitol ST 11043). He's a tall, gangling, shy character who is positively huge in the Canadian music scene. Into a folk-soft rock scene, this album deserves the widest attention because he really is a special talent. And guitarist Josh Onderisin is also something else. This album even manages to create his on-stage atmospheric excitement.

CHRISTOPHER NEIL

Where I Belong. — (RAK SRKA 6753). Another of Mickie Most's likely discoveries — and this is his first album. His experience at several levels of music shows through, but perhaps it's his writing which is most promising. The voice is light, expressive, almost mocking in a way... but the songs are very unusual

and stylish. Try "W.I. Song" and "Back At The Flat". Christopher is destined to become a very big star indeed.

NAT GONELLA

The Georgia Boy From London. — (Parlophone PMC 7149). One of the front runners in the development of British jazz. A Louis Armstrong disciple who, in turn, was to claim many followers and copyists. Recordings from the 1930s.

PAGLIARO

PAGLIARO. — (Pye NSPL 18380). This is a top name in Canada, already a chart-nibbler here as a singles artist. This is a well-organised set, both in terms of songs and performance. The Pagliaro voice has authority, is sometimes stretched very much too far, and yet manages to span a variety of moods. "Ballad of Bessie Rosamme" is nice; so is "Lovin' You Ain't Easy."

MICK FOSTER

Traditional Irish Music. — (Golden Guinea 10487). Mick is a former All-Ireland piano accordion champion, and fast-fingers his way through some reel auld Oirish material.

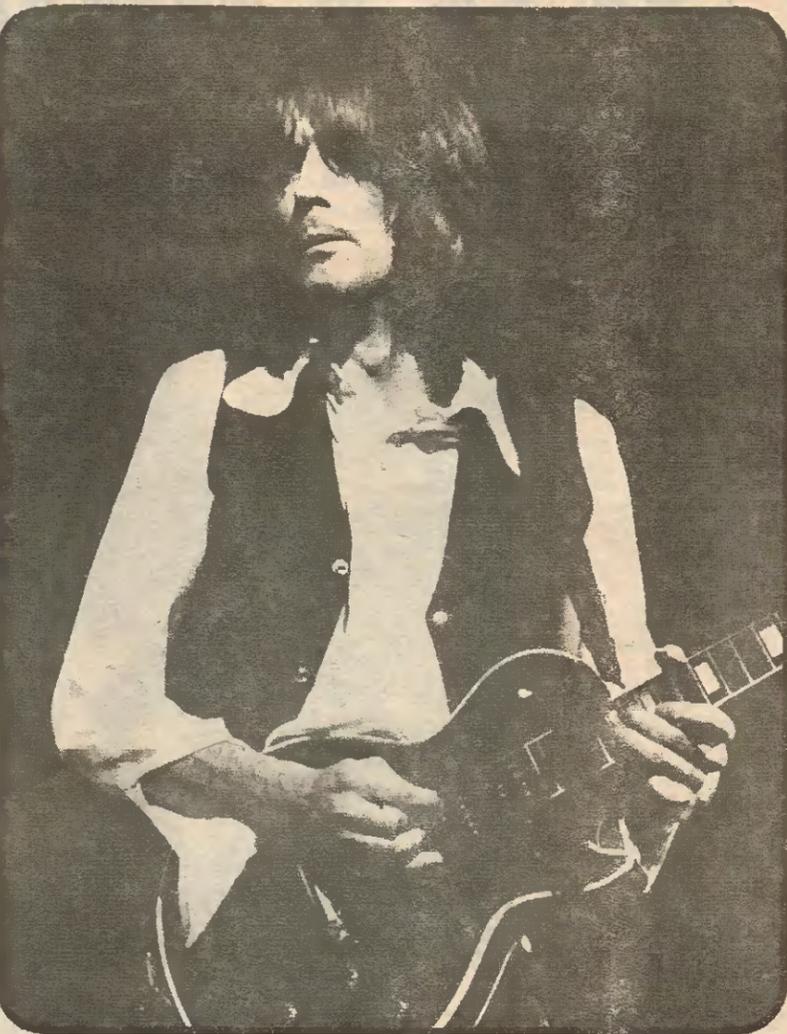
PEE WEE RUSSELL

Mainstream Jazz. — (Ember CJS 824). Behind, or alongside, the clarinet stylist are Bic Dickenson, Bud Freeman, Ruby Braff, so the

all-round standards are high. Pee Wee is dead now, but his style lives on. Dixieland or Chicago... matters not at all which category best fits this originator.

JACK PAYNE AND HIS BAND

Say It With Music. — (Decca Eclipse ECM 2111). Title track is the signature tune of this famous old cornerstone of the big-band era, with nostalgia culled from the early 1930's.



Elvis and Him

ELVIS PRESLEY: He Touched Me (R. C. A. Victor SF 8275).

Every so often Big El releases an album of songs with a religious tinge. Well, here's his latest offering which features such recent hits as 'Amazing Grace' and 'A thing called love'. One can hardly fault Elvis for presentation or performance and his decision in releasing such albums cannot be criticised as he seems to be totally sincere in what he's doing. The twelve tracks, known as 'Elvis' sacred selections', praise the Lord and make this an album purely for lovers of syrupy Americanised religious promotion, or Elvis fanatics. C.W.

ROY ORBISON

Sings. — (London SHU 8435). A wide assortment of production names on this... Roy himself, Wesley Rose, Don Gant, Joe Melson, Mike Curb. Result is a fair variety of background ideas to enhance the clarity of Roy's voice, with "If Only For Awhile" as a particularly strong track for that soaring, emotional style. The atmosphere is one of impending tragedy, one way or another, but the effect is strong. One thing about Roy: He's really distinctive.

ANTONIO CARLOS JOBIM

Stone Flower. — (CTI Records). The guitarist-pianist-singer-writer on a set recorded in mid-1970. Urbie Green contributes some super-creamy trombone work and there are moments of flute and violin added, too. The lengthy "Brazil" is a particularly exciting track; the Jobim does not sparkle quite so much.

HANK SNOW AWARD WINNERS (RCA CSA - 3057)

Ten big country hits are given that distinctive Snow treatment and I was pleasantly surprised when I heard the way he handled difficult and well tried songs like 'For the Good Times, Snowbird and I threw away the Rose'.

His flat-top picking on 'Sunday Morning Comin' Down' is one of the highlights of the album.

(A.C.)

sings them very well indeed. But then his earlier career included a stint as dance-band singer. Good and easy listening; and a seller.

VARIOUS ARTISTS

The Excello Story. — (Blue Horizon 2683 007). This independent Excello label spawned a fair load of talent in the past few decades. The story starts in 1951, and this two-album set of how things have progressed through to Willie Baker in 1970 is of enormous value to collectors. R and B names float through some 32 tracks and there's useful recording data provided. Names include Whispering Smith, Slim Harop, Lightnin' Slim, Lazy Lester and the excellent Lonesome Sundown. A whole stack of blues history is enclosed.

TOMMY JAMES

My Head, My Bed and My Red Guitar. — (Roulette 2432 005). Once with the Shondells who were highly touted, but overrated, Tommy has had an up-and-down career since — though "Hanky Panky" was a big international hit for him.

Right now, as over the past few years, he's on a winning streak, notably through "MonyMony". All material here is written and arranged by Tommy with Bob King and including "Paper Flowers" and "Dark Is The Night", two well above-average songs.

NITE-LITERS

Instrumental Direction. — (RCA Victor SF 8282). Produced by Harvey Fuqua, one of the big names in the Tamla build-up — this eight-piece band is both versatile and punchy. The theme from "Shaft", for instance, gets a brand new sound, and really powers. "Afro-Strut" is another excellent track... veering from African bases to hard-core rock and on to jazz. An album of many moods.

RAFAEL MENDEZ

Trumpet Extraordinary. — (Coral CPS 82). Sleeve-rated as the world's greatest trumpeter — here with his sons Robert and Ralph on solos and trios with the Victor Young orchestra. Schmaltzy arrangements of things like "Estrellita".



THE CARPENTERS: A Song For You (A&M-AMLS 63511).

There have been some great double acts since the turn of the century. Alcock and Brown, Matthews and Mortensen, Morecombe and Wise, Mark Volman and... and... well, just Mark Volman even, to mention a few. And now, ladeez and genlem'n, the greatest thing my ears have discovered since silence — The Carpenters. Wait till the branch secretary of my local David Bowie/ShaNan/Rod Stewart fan club hears that I've been raving about a middle of the road act like the Carps — my Guinness ration'll be stopped. Must admit though, "Song for you" is about the most beautiful album I've heard this year. C.W.

REGGAE ON BROADWAY

Hit Single

BOB MARLEY

Mirrorpick/LPs



Neil's happy little songs

CHUCK BERRY
The London Sessions (Chess 6310 122).

Great, of course. One session was held in London, along with various musicians including Kenny Jones, Ian McLagen, Rick Grech and Derek Griffiths. Now this was a fascinating set, and value just on its own — featuring "Let's boogie" and the sturdy "London Berry Blues". But then also comes his set at the Lanchester Arts Festival, up Midland-way, and with some close associates of the Berry style of operation. The basic standards are high; the recording technique clean-cut and clear. Berry in full flight on his "Reelin' And Rockin'", his "Johnny B. Goode" is a great sound. Thing about Chuck is that age does not affect him; nothing withers, or whatever the phrase is. He's now just as good as he was way, way, way back.

MUDDY WATERS

The London Sessions (Chess 6310 121). Stars like Rick Grech, Rory Gallagher, Steve Winwood — and a chap named Georgie Fortune, no less. Plus Rosetta Hightower, and Mitch Mitchell and lots of others... these turned up to pay their own form of homage to Muddy Waters when he wandered into the IBC studios in London. The horns were laid on later, in New York, and through the whole walling wall of sound emerges the basic talents of McKinley Morganfield, who is now an elderly gentleman who just forces out the blues. A patchy set, as it happens; but even in a bad patch, Muddy Waters is worth hearing.

THE SQUADRONAIRES

There's Something In The Air. — (Atlantic K 40309). Excellent pianist from the old Charles Lloyd Quartet and fully deserving of this first showcase solo album. He works with bassist Charlie Haden and drummer Paul Motian, but on several tracks adds his own extra weight by dubbing tenor recorder, soprano sax or steel drums.

KEITH JARRETT

The Mourning Of A Star. — (Atlantic K 40309). Excellent pianist from the old Charles Lloyd Quartet and fully deserving of this first showcase solo album. He works with bassist Charlie Haden and drummer Paul Motian, but on several tracks adds his own extra weight by dubbing tenor recorder, soprano sax or steel drums.

NEIL DIAMOND
Moods (UNI-UNLS 128).

A long awaited album from Neil Diamond who did a lot to enhance his reputation, not to mention sales of this album, with his recent visit to Britain. There are currently a lot of good vibes surrounding Neil right now, and listening to this album it's easy to see why. I have never liked Neil as a performer but as a writer he has few equals. He always gives value for money with his albums and for the first time in two years he has produced an LP of entirely self penned material. His recent hit, "Song Sung Blue" sets the mood for the album which is relaxed and easy to listen to, as most of the numbers are just happy little songs. "Gitchy Goony" is such a number that's just a bopping shuffle. The most distinguished track is "Captain Sunshine." C.W.

ELMERBERNSTEIN

The Ten Commandments. — (Sunset SLS 50315). This comes up in the label's Great Film Music Series — a worthwhile re-release of the score from a classic saga of the cinema. Film is re-opening in London soon, in 70 mm for the first time.

LEROY HOLMES/ALCAIOLA

Non-Stop Western Themes. — (Sunset SLS 50312). Neatly compiled in terms of mood-variation and atmosphere-switching. Includes "The Magnificent Seven" and "Good, Bad and the Ugly." Plus the now inevitable "Bonanza".

STEPHANE GRAPPELLI AND GARY BURTON

PARISEN-counter. — (Atlantic K 40378). Interesting jazz here, notably in the vying for position, the hustling for space, between Grappelli's violin and the Burton ever-strong vibes. Miles Davis's "Blue In Green" is a strong sampler, and the oldie "Here's That Rainy



Day" also comes up superbly. Steve Swallow on electric bass, Bill Goodwin on drums.

SUNSET DANCE ORCH

The Dancing Years. — (Sunset SLS 50313). Exercise in nostalgia for mums and dads who revelled in the schmaltz of Fred Astaire and Ginger Rogers' movies. Put on the top hat, white tie and tails.

COUNT BASIE

Swinging At The Daisy Chain. — (Coral CP 75). From way back in 1937, when Basie operated the club circuit with sidemen like Buck Clayton, Joe Jones and the late, great James Rushing. "Honeysuckle Rose" is the opener and nothing more exciting follows it. A worthwhile look back.

CHARLIE VENTURA

Concert. — (Coral CP 74). A Gene Norman concert for the Ventura Septet, with Charlie proving his right to be included in the world's great tenorists, and with Conti Condon producing some crazy technique samplers. Lovely "How High The Moon", all the way from 1948.

COUNT BASIE

You Can Depend On Basie. — (Coral CP 76). A companion set to "Swinging At The Daisy Chain" and a further worthy look at the start of a magnificently individualistic big-band career. Helen Humes joins Rushing on the vocal team, producing commercial jazz sounds.

MEMPHIS SLIM

Old Times, New Times. — (Barclay 920 332/3). A double album set of considerable significance, particularly blues historians. Part one features Memphis with Roosevelt Sykes and includes items like Jimmy Oden's "Going Down Slow" and several interesting Sykes' compositions — notably "The Churning Man". The second part has Slim linked with Buddy Guy, in very good guitar form, and Junior Wells on harmonica. This section relies more on the blues of Peter Chatman — numbers like "You

Called Me At Last" and "Good Time Charlie". Some bleak patches, but mostly a valuable collection.

JOHNNY HAMMOND

Breakout. — (Kuda KUL 3). Organist Johnny recorded last year in America and with some notable solo work from tenorist Grover Washington and altoist Hank Crawford. Jazz with heart and also basically with simplicity. Long, rambling but coherent "It's Too Late".

VARIOUS ARTISTS

Trojans Greatest Hits, Vol 1. — (Trojan TBL 180). Multi-artist collection, good value for 99p, and including hit material of Dandy, Byron Lee, Millie, Desmond Dekker, Jimmy Cliff, the Maytals and the Pioneers. And all eminently danceable.

ROCK FLOWERS

Rock Flowers. — (RCA Wheel SF 8267). American girl trio produced by Wes Farrell for Coral Rock. With a mixture of small group and some biting horns, laid down by Mike Melvoin, the girls cope well enough but without really coming on with an instantly distinctive style. Thing like "Gettin' Together" are clever rather than impact-y, though evidence that they can go slowly breathy as well as swing a bit.

SINGLES REVIEW EXTRA

JOHNNY PEARSON AND HIS ORCHESTRA: Love theme from the Godfather. (Penny Farthing). If anyone is going to get off the ground with this theme, I'd go for Andy Williams to make it. But for those who like pure instrumentals this is a fair handling. Not the most commercial of themes for anyone.

SMOKEY ADAMS: Hideaway (Parlophone). Not the Dave Dee & Co. number this, but somehow it sounds very familiar. Strongly featured acoustic guitar, leading into a passage that sounds rather like something out of Zorba the Greek.

BRYAN EVANS: Turn-around Sunday (Columbia). Good looking Welsh lad, who has worked in Hair — and in fact is currently back with them as a member of the tribe. This is a directly commercial approach, with an easy to dance to rhythm. Wailing guitar passages held back, conga rhythms and a promising vocal, but as a whole this doesn't quite gel. Seems to be just a question of finding the right number for Bryan who flits from big ballads to blatant pop.

MADRIGAL: Time of the Season (Sovereign). This is one of the numbers that the Zombies are particularly renowned for, and here composition of it is credited to the current Argentinian team. The number lends itself well to recording and it's nice to hear it again, but

personally I'd rather have the original. There's a touch of the Osibisa styled percussion incorporated — actually rather like Baldry's 'Iko Iko'.

SQUEEK: Make Hay While the Sun Shines (Bronze). Strong use of moog, wending through in waves, much like 'Son of my Father', then it's into a more up tempo, jog-a-long beat. They're gonna have a barbecue on the sands, so bring all your friends... so off you jolly well go. Yes, that's about it.

RICHARD BARNES: Could we Start Again Please (Bronze). One of the numbers from 'Jesus Christ Superstar', released to coincide with the opening of the show in London. In the show this no doubt has considerable appeal, but as a single it seems misplaced. I'd say a fresh start was a pretty good idea for Richard.

SANDIE SHAW: Father and Son (Pye). This is a fine Cat Stevens song that suits the gentle-voiced Miss Shaw. It's a great improvement on some of her recent offerings, but I'd say just a bit too slow and in a way monotonous to make a chart impact.

VAL DOONICAN: Sunshine and Rainbows (Philips). The pleasant smile on a sweet ballad that will be lapped up by his lady fans. Given general chart consideration, though, this is pretty run of the mill Doonican, which could go either way.

Discotheque Action Line

- (1) 1 Bobby Hebb Love Love Love PHILIPS 6051 023
- (2) 2 Donnie Elbert Ooo Baby Baby AVCO 6105 013
- (3) 3 The Stylistics Betcha by Golly Wow AVCO 6105 011
- (4) 4 Damon Shawn Feel the Need in Me JANUS 6146 016
- (5) 5 Jerry Lee Lewis I'm Walkin' MERCURY 6052 162
- (6) 6 Joe Tex You Said a Bad Word MERCURY 6052 156
- (7) 7 Ohio Players Got Pleasure JANUS 6146 017
- (8) 8 The Detroit Emeralds Do Me Right JANUS 6146 015
- (9) 9 Ramsey Lewis The 'In' Crowd CHESS 6145 013
- (10) 10 Della Reese If It Feels Good Do It AVCO 6105 010

R & B Star act of the week DONNIE ELBERT

Definitely his best record ever

Ooo Baby Baby

From Phonogram -
the best R & B sounds around

Mirrorpick



VAL MABBS ON THE NEW SINGLES

Vicky will do it

VICKY LEANDROS: Country Freedom; Mouth Organ Boy (Philips 6000 066).

The follow up to her Eurovision hit 'Come What May', this has a lyric written by Christopher Neil, and is a lively production. Whether Eurovision was her main asset as far as the public is concerned remains to be seen. But this stands a good chance for sales. I'd reckon it will make it with plays. — CHART CERT.

PETER NOONE: Should I; Each and Every Minute (RAK 136). This catches interest on opening with a chugging guitar rhythm, some pumping brass, but on the debit side I'd say a too Herman-ish happy, happy vocal line. But maybe that's just what the public are looking for from the solo Mr. Noone. — CHART CHANCE.

LYNSEY DE PAUL: Sugar Me; Storm in a Teacup (MAM 81). Otherwise known as Lynsey Rubin, and the lady who co-wrote a couple of hits for the Fortunes, including the flip to this... and she has many more compositions to her credit. This A side has nice piano work, a gentle rhythm and Lynsey's wistful little voice over the top, helped with a touch of double tracking and electronic effects. All very appealing, actually, and it should do well. Good production, co-written with Barry Green. — CHART CHANCE.

NICKELSON: Sitting on a Fence; Oh How Much (Decca Fl 3328). This is written and produced by Hugh Nicholson, ex Marmalade, and it's pretty much a cert that he is the featured artist. Good keyboard work, nice vocals, and something of a Beatleish feel on certain lines — Abbey Road album that is. An interesting single that could create a stir, and, I'd say. — CHART CHANCE.

VIGRASS & OSBORNE: Men of Learning; Forever Autumn (UNI UNS 544). I guess this is more a taster of the album 'Queues,' to come from this duo shortly, but nevertheless it's the kind of single that I have no objection to listening to. A harmony vocal number, very Americanised, and handled excellently. Having just read the handout with this I gather it's already an American chart climber. I'd love to see it do well here, but I'm not convinced the British public will feel the same. But give it a try. — CHART CHANCE.



VICKY LEANDROS: was Eurovision her main asset?

That woman in black

THE HOLLIES: Long Cool Woman in a Black Dress; Cable Car (Parlophone R5939).

This has been reviewed before, and will no doubt be familiar to all Hollies fans already, but as it is being reactivated it stands a good chance of making the charts in a bigger way. This time round support comes from both Allan Clarke — who wrote the number with Cook and Greenaway, and is the stand-out lead voice — as well as the Hollies. It really is a good rocking number and deserves to be a — CHART CERT.

PARIS: I've Lost The Way (Avalanche). A solo vocalist on this, who starts off pretty well, but seems to lose control and appeal along the way, as the title might indicate. This is produced by Ed Welch, but is fairly uninventive, employing chugging rhythms and strings.

YELLOWSTONE & VOICE: Philosopher (Parlophone). This is a gentle number, with a deep plummy voice, backed by girl vocalists. Something of the feel of a French style vocal — a bit dirgey though.

DESIGN: Design (Regal Zonophone). This is an old time smoochy fox-trot rhythm, liberally laced with doo-wahs, wah-wahing sax underneath. All generally light-hearted and summery, Temperance Seven gone moody. Has a certain appeal.

C.O.B: Blue Morning (Polydor). Reggae based rhythm for this, and the lead vocalist sounds like he's not

quite awake yet — probably suffering from too much of the old plonk, the night afore. Worth listening to the end of the record just to see if he makes it... let you into a secret, he does, dragging his feet and voice along behind him!

TRADITION: Let It Shine Down on Me (Columbia). An exceptionally lengthy intro, very pleasantly handled and arranged with rippling piano work to the fore, leads into an equally gentle vocal passage. Not the kind of record that is likely to get airplay, falling more into the pleasantly peaceful category, than creating any particular positive feelings.

MICHAEL BLOUNT: Tackle and Sack (York). A man that York records have been boosted up somewhat, and he certainly doesn't fit into the same depart-

ment as his stablemate Lovelace Watkins. This is a chunky double tracked rhythmic little single, that will do him no harm.

CANDY: I Got Love Again (M and M). I Love you, I love you, is the whisper — if it's true man, shout it! — over an acoustic intro. This whole package is produced by Candy, with hand claps and a vocal style something akin to early Everlys in parts. Not bad at all.

SWEET REACTION: Come Back my Dream (Satri). A tinkly little intro that would do credit to Noddy, into a slightly more substantial vocal rendering. This has apparently been a big continental hit and with the happy vocal line, and chipped in voices, it's easy to see why. But I doubt it's impact will follow through here. Too twee for me!

Reggae Corner

I THINK I'm right in saying that several other Trojan artists have recorded "Ebony Eyes" — this time it's the turn of CHOSEN FEW (Trojan). While over in the Duke records camp WHISTLING WILLIE comes up with an instrumental and whistled version of "Wheel and Turn Me" (actually the label says Tun Me — the mind boggles).

Best of the week, though is PAT SATCHMO with "What's Going On" (Attack), which has a commendable vocal handling over the familiar back beat, coupled with some rippling piano. PADDY COREA'S "Soul & Inspiration" (Explosion) is also a gentle reggae with sax strongly featured.

WINSTON FRANCIS on EMI's Rhino label presents a Bruce Ruffin number, "A Little Today a Little Tomorrow" at a first tempo, while somewhat less intricate is OBSERVER'S repetitive "Everyday Music" (Big Shot).

AMERICAN RELEASES

AL GREEN: I'm Still In Love With You; Old Time Lovin' (London HLU 10382).

Is it possible? For his latest pulsating slowie, Al has refined his already spine-tingling vocal style yet further until this is his most goosebumps-raising effort ever! His voice alone is what carries the comfortable funk... and what a voice! Maybe too sophisticated for the kids, this should snare maturer audiences tho'.

CORNELIUS BROS & SISTER ROSE: Too Late To Turn Back Now (UA UP 35378). Currently number one in "Record World"'s US Chart, this "Colour Him Father" — remi-



by JAMES HAMILTON

niscant smooth and light beater is by a black act but ain't necessarily R&B. Nice Pop, in fact.

BILL WITHERS: Lean On Me (A & M AMS 7004). Bill's another black who ain't necessarily R&B, and this too has been number one in America. In common with so many other big hits these days, it's another dreary slowie.

ROBERTA FLACK & DONNY HATHAWAY: Where Is The Love (Atlantic K 10202). Yet more "whiteface" blacks (there must be some significance in this disturbing US trend), Roberta and Donny have actually come up with a really rather pretty easy listening lilted ditty of some jauntiness.

RAY CHARLES: What Have They Done To My Song Ma? (Probe PRO 566). No, incongruous though this teaming may seem to the sceptical, it is not what you might think... it's an unqualified leaping, joyous, fulfilled GAS! Beautifully thought out and executed with fabulous artistry, it's not only a complete complement to Melanie's original, it's also Ray's best for ages.

JERRY LEE LEWIS: I'm Walkin'; Turn On Your Love Light (Mercury 6052162). For Britain, we get Fats Domino's "I'm Walkin'" as the coupling to Bobby Bland's "Lovelight" (of which, surely the same take was, out here in '67?), while in America they get Charlie Rich's "Lonely Weekends", currently a Country hit. "Weekends" is rather nice: our two are too frantic in a messy way.

SUGAR BEARS: You Are The One (Philips 6073812). The "Jimmy Bowen does Phil Spector" production mentioned recently in "Pick Of The Hot US Releases", this heavily churning, buzzingly full sound is rather good and ought to appeal to nostalgics. It even has a bang bang bang beat.

AL MARTINO: Speak Softly Love (Capitol CL 15725). Italian-American Al plays the singer in the eagerly-awaited "Godfather" movie, so lays most claim to this, the Love Theme from the flick. He does it well, but his rival is ANDY WILLIAMS (CBS 8166), who does it with a bigger production.

NINO ROTA (Paramount PARA 3023), who wrote it, does it instrumentally, as do ROGER WILLIAMS (MCA MU 1153) and the stalwart FER-

RANTE AND TEICHER (UA UP 35351). Nino's is the only soundtrack recording, though.

VIKKI CARR: Big Hurt (CBS 8239). Toni Fisher's great 1959 original version was the first hit to feature phasing, and back then (indeed, for many years after) it was a mind-blower. Now that everyone has learnt how actually to do it, phasing is commonplace and, as done in this new version, sounds commonplace. Toni's had the magic, 'cos it was a happy accident and not contrived.

BOBBY WOMACK: Woman's Gotta Have It; If You Don't Want My Love (UA UP 35375). Bobby's US hit follow-up to his incredible "That's The Way I Feel About 'Cha" is another very good ethereal muddled-rhythm swaying slowie, but to my mind it is bettered by its lightly beaty, pretty flip, which is somewhat in Stevie Wonder's current lovely groove. Anyway, great Soul either way you slice it.

JR. WALKER & THE ALL STARS: Walk In The Night; Right On Brothers And Sisters; Gotta Hold On To This Feeling (Tamla Motown TMG 824). Aury's currently in a lyrical mood, and the excellent US hit top-side instrumental-with-chorus reflects this. Side Two has one of his recent vocal B-side stompers plus his big 1969 US hit "Feeling", which surprisingly didn't come out here then. Good value.

DONNIE ELBERT: Ooo Baby; Bay; Tell Her For Me (Avco 6105013). "Ooo" was originally planned as the flip to "Come See About Me" (subsequently scrubbed, but a few copies snuck out, collectors!), before it was decided that the Smokey slowie made a better plug-side. Typically, the beautiful slowie that now makes its flip is even better! Wait on, Donnie, wait on.

STATESIDE

PICK OF THE HOT U.S. RELEASES

TOWER OF POWER: You're Still A Young Man (Warner Bros.).

Although in Britain the first single to come out by Tower of Power is the doesn't-quite-make-it "Down To The Nightclub" pseudo-funker (K 16190), which is full of irritating stop/go jerky rhythms, in America the group's current single is the incredibly beautiful slow Soul Vocal Group-styled "You're Still A Young Man", which is not only a minor hit there but also comes immediately after the British single on the group's "Bump City" LP, already available in Britain (K 46167). Hint, hint! No, really, although from the photographs the group (who contributed their brass section to the last Santana LP) are the wrong colour to be a REAL Soul Vocal Group. On this one 5:36 track they manage to create enough aficionado-satisfying gut-tugging Soulfulness to make it alone worth the price of the whole album. In fact the two tracks which follow it to complete Side Two, "Skating On Thin Ice" and "Of The Earth", are pretty listenable too, although nothing else on the LP comes close to rivaling "You're Still A Young Man". At least try to hear it, even if you can't afford it.

THE YOUNGHEARTS: Oo La We (Avco Embassy).

When eventually the new Cheech & Chong "Big Bambu" album comes out in Britain, you will hear that on it one of them in his guise as boss soul deejay Right-On Washington announces to the effect, "and now we're gonna hear the new smash by the Younghearts, 'Oo La We, Gotta Take A Pee'. Well, as a few righteous Soul Groups probably know already, the Younghearts really DID make a record called "Oo La We" (without Right-On's addition to the title). It's a tender, strings-backed Sweet Soul slowie which features much tightly-harmonised "pah-pah-pah-pah-pah, wah-wah-wah-wah-wah, lah-lah-lah-lah-lah I love you" content some nice unusually-heard acoustic guitar, brass emphasis, particularly solid melodic drumming, and a brief spine-tingling passage of wailing solo singing by two of the falsetto members of the group. And it's scheduled as just one side of an up-and-coming two-artist double-A single from Avco in Britain!

RIGHT-ON!
EL CHICANO: Brown Eyed Girl (Kapp). El Chicano is this group of Mexican-Americans who had a big US hit two summers ago with their suave and superb Latin Jazz "Viva Tirado" two-part single. Their subsequent album was full of Mickey Lespron's Wes Montgomery-ish guitar on such great tracks as "Coming Home Baby" and "Eleanor Rigby" (issued together as a single in America) and their similarly-jazzy Latin rhythms. Since then, they had not had another single hit until this, their re-working of Van Morrison's 1967 US smash, which is from El Chicano's third LP, "Celebration" (due for British release very soon). However, and unfortunately, although the line-up of the group has altered but little during the last two years, their sound has suddenly become much more self-conscious, mechanical, lacking in jazz and bounce... in short wooden. Whatever has happened?

Luckily, we still have their second album to fall back on — yes, it's their SECOND album, "El Chicano Revolucion" (out in Britain on MCA MUPS 445), which is their real bitch. As was mentioned recently in RM's "Discotheque Picks" column, on "Revolucion" the group come a close second to, if not the first with, Santana as the best Latin-Rockers on wax. Mickey Lespron's incredibly biting guitar is every bit as acid as Carlos Santana's — but then it also has that jazz content to make it double delicious, double good. Without meaning to burden Lespron with the responsibility of making or breaking the group, who are all just as good on their own axes, it does strike me that it is Lespron's guitar which helps enormously to set them apart from the other Latin-Rockers. That, and the inimitable jazzy bounciness of their rhythms, which are often underpinned by the organ playing of Bobby Espinosa.

the doctor

U.S. charts

from Billboard

singles

1	3	ALONE AGAIN (NATURALLY)	MAM
		Gilbert O'Sullivan	
2	4	BRANDY (You're a Fine Girl)	Epic
		Looking Glass	
3	2	TOO LATE TO TURN BACK NOW	United Artists
		Cornelius Bros. & Sister Rose	
4	5	IF LOVING YOU IS WRONG, ETC.	Koko
		Luther Ingram	
5	6	DADDY DON'T WALK SO FAST	Chelsea
		Wayne Newton	
6	7	WHERE IS THE LOVE	Atlantic
		Roberta Flack & Donny Hathaway	
7	10	SCHOOL'S OUT	Warner Bros.
		Alice Cooper	
8	8	HOW DO YOU DO	Philips
		Mouth & McNeal	
9	1	LEAN ON ME	Sussex
		Bill Withers	
10	18	LONG COOL WOMAN	Hollies
		Hollies	
11	11	LAYLA	Atco
		Derek & The Dominos	
12	12	TAKE IT EASY	Eagles
		Eagles	
13	19	DAY BY DAY	Godspell Cast
		Godspell Cast	
14	9	ROCKET MAN	Elton John
		Elton John	
15	24	COCONUT NISSON	RCA
		Nisson	
16	17	CONQUISTADOR	Procol Harum
		Procol Harum	
17	20	HOLD HER TIGHT	Osmonds
		Osmonds	
18	21	I'M STILL IN LOVE WITH YOU	Hi
		Al Green	
19	22	HAPPIEST GIRL IN THE WHOLE U.S.A.	Dot
		Donna Fargo	
20	13	TOO YOUNG	Donny Osmond
		Donny Osmond	
21	15	SONG SANG BLUE	Neil Diamond
		Neil Diamond	
22	14	OUTA SPACE	Billy Preston
		Billy Preston	
23	29	HOLD YOUR HEAD UP	Argent
		Argent	
24	16	I WANT TO BE WHERE YOU ARE	Michael Jackson
		Michael Jackson	
25	25	PEOPLE MAKE THE WORLD GO ROUND	Stylistics
		Stylistics	
26	30	SEALED WITH A KISS	Bobby Vinton
		Bobby Vinton	
27	31	DON'T MESS AROUND WITH JIM	Jim Croce
		Jim Croce	
28	35	MOTORCYCLE MAMA	Sailcat
		Sailcat	
29	34	GONE	Joey Heatherton
		Joey Heatherton	
30	38	GOODBYE TO LOVE	Carpenters
		Carpenters	
31	43	HAPPY	Rolling Stones
		Rolling Stones	
32	23	CANDY MAN	Sammy Davis Jr.
		Sammy Davis Jr.	
33	26	TROGLODYTE	Jimmy Castor Bunch
		Jimmy Castor Bunch	
34	42	BABY LET ME TAKE YOU	Detroit Emeralds
		Detroit Emeralds	
35	28	MARY HAD A LITTLE LAMB/LITTLE WOMAN	Wings
		Wings	
36	41	BREAKING UP IS HARD TO DO	Partridge Family
		Partridge Family	
37	47	SMALL BEGINNINGS	Flash
		Flash	
38	-	LOOKIN' THRU THE WINDOWS	Jackson 5
		Jackson 5	
39	39	THE RUNWAY	Grass Roots
		Grass Roots	
40	40	WE'RE FREE	Beverly Bremers
		Beverly Bremers	
41	49	SWEET INSPIRATION/WHERE YOU LEAD	Babra Streisand
		Babra Streisand	
42	-	BABY DON'T GET HOOKED ON ME	Mac Davis
		Mac Davis	
43	33	SUPERWOMAN	Stevie Wonder
		Stevie Wonder	
44	45	HONKY TONK	James Brown Soul Train
		James Brown Soul Train	
45	50	BEAUTIFUL SUNDAY	Daniel Boone
		Daniel Boone	
46	49	I'M COMIN' HOME	Stories
		Stories	
47	-	WHEN YOU SAY LOVE	Sonny & Cher
		Sonny & Cher	
48	-	WE'VE COME TOO FAR TO END IT NOW	Smokey Robinson & The Miracles
		Smokey Robinson & The Miracles	
49	-	JOIN TOGETHER WHO	Decca
		Decca	
50	-	ROCK & ROLL (Part II)	Gary Glitter
		Gary Glitter	

albums

1	1	HONKY CHATEAU	Elton John	Uni
2	14	SCHOOL'S OUT	Alice Cooper	Warner Bros.
3	2	EXILE ON MAIN STREET	Rolling Stones	Rolling Stones
		Rolling Stones		Sussex
4	4	STILL BILL	Bill Withers	Columbia
		Bill Withers		Sussex
5	12	GREATEST HITS	Simon & Garfunkel	Columbia
		Simon & Garfunkel		Atlantic
6	3	ROBERTA FLACK & DONNY HATHAWAY	A Song For You	A&M
		A Song For You		A&M
7	11	LOOKIN' THROUGH THE WINDOWS	Jackson 5	Motown
		Jackson 5		Motown
8	9	AMAZING GRACE	Aretha Franklin/James Cleveland	Atlantic
		Aretha Franklin/James Cleveland		Atlantic
9	7	THICK AS A BRICK	Jethro Tull	Reprise
		Jethro Tull		Reprise
10	10	BIG BAMBU	Cheech & Chong	Ode
		Cheech & Chong		Ode
11	16	LIVE IN CONCERT WITH THE EDMONTON SYMPHONY ORCH	Procol Harum	A&M
		Procol Harum		MGM
12	5	LIVE - The Osmonds	The Osmonds	Uni
		The Osmonds		Uni
13	15	MOODS	Neil Diamond	Uni
		Neil Diamond		Uni
14	25	JOPLIN IN CONCERT	Janis Joplin	Columbia
		Janis Joplin		Columbia
15	8	PORTRAIT OF DONNY	Donny Osmond	MGM
		Donny Osmond		MGM
16	6	LAYLA	Derek & The Dominos	Atco
		Derek & The Dominos		Atco
17	18	ELVIS LIVE AT MADISON SQUARE GARDEN	Elvis Presley	RCA
		Elvis Presley		RCA
18	21	LIVE	Carlos Santana & Buddy Miles	Columbia
		Carlos Santana & Buddy Miles		Columbia
19	49	HISTORY OF ERIC CLAPTON	Eric Clapton	Atco
		Eric Clapton		Atco
20	17	FIRST TAKE	Roberta Flack	Atlantic
		Roberta Flack		Atlantic
21	19	NOW	Sammy Davis Jr.	MGM
		Sammy Davis Jr.		MGM
22	13	A LONELY MAN	Chi-Lites	Brunswick
		Chi-Lites		Brunswick
23	20	EAGLES	Eagles	Asylum
		Eagles		Asylum
24	34	LIVE - Donny Hathaway	Donny Hathaway	Atco
		Donny Hathaway		Atco
25	22	HARVEST	Neil Young	Reprise
		Neil Young		Reprise
26	26	EAT A PEACH	Allman Bros.	Capricorn
		Allman Bros.		Capricorn
27	27	MUSIC OF MY MIND	Stevie Wonder	Tamla
		Stevie Wonder		Tamla
28	23	TAPESTRY	Carole King	Ode
		Carole King		Ode
29	29	MANASSAS	Stephen Stills	Atlantic
		Stephen Stills		Atlantic
30	31	JEFF BECK GROUP	Jeff Beck Group	Epic
		Jeff Beck Group		Epic
31	28	I WROTE A SIMPLE SONG	Billy Preston	A&M
		Billy Preston		A&M
32	33	SOUNDTRACK - Godfather	The Godfather	Paramount
		The Godfather		Paramount
33	30	AMAZING GRACE	The Pipes & Drums of Military Band of the Royal Scots	RCA
		The Pipes & Drums of Military Band of the Royal Scots		RCA
34	36	IT'S JUST BEGUN	Jimmy Castor Bunch	RCA
		Jimmy Castor Bunch		RCA
35	31	GRAHAM NASH/DAVID CROSBY	Graham Nash/David Crosby	Atlantic
		Graham Nash/David Crosby		Atlantic
36	32	ORIGINAL CAST	Godspell	Bell
		Godspell		Bell
37	38	CARNEY	Leon Russell	Shelter
		Leon Russell		Shelter
38	-	CHICAGO	Chicago	Columbia
		Chicago		Columbia
39	-	AMERICA	America	Warner Bros.
		America		Warner Bros.
40	35	TRILOGY	Emerson, Lake & Palmer	Cotillion
		Emerson, Lake & Palmer		Cotillion
41	-	COLORS OF THE DAY/THE BEST OF	Judy Collins	Elektra
		Judy Collins		Elektra
42	42	HOT ROCKS, 1964-1971	Rolling Stones	London
		Rolling Stones		London
43	43	ALL DAY MUSIC	War	United Artists
		War		United Artists
44	40	LET'S STAY TOGETHER	Al Green	Hi
		Al Green		Hi
45	41	KILLER	Alice Cooper	Warner Bros.
		Alice Cooper		Warner Bros.
46	44	SON OF SCHMILSSON	Nisson	RCA
		Nisson		RCA
47	-	SMOKIN'	Humble Pie	A&M
		Humble Pie		A&M
48	48	LONDON SESSIONS	Chuck Berry	Chess
		Chuck Berry		Chess
49	-	SOMETIME IN NEW YORK CITY	John & Yoko/Plastic Ono Band	Apple
		John & Yoko/Plastic Ono Band		Apple
50	-			

NEWS NEWS

Supremes, Webb weave album



Supremely beautiful!

THE NEW Supremes, or the third modification of the original trio, has recorded its first album with Jimmy Webb. It is scheduled for release in America during the latter part of July.

Half of the LP consists of Jimmy's own tunes and the other half includes pop ditties like "Tossin' And Turnin'". The album was recorded here at A & M's studios and continues the pattern established by the girls of doing their recordings in California despite the notoriety Motown maintained of its being a Detroit-based company.

A few weeks ago, Motown stated it was moving more of its staff here, so that the pace of recording its performers here is sure to pick up.

In any event, the Supremes announced their new association with Jimmy Webb at their recent club engagement at the Grove, which for years was called the Coconut

Grove and then was changed to the Now Grove, and after losing around two million dollars last year, it's back to just the Grove and everyone is hoping the club will stay afloat because it is this city's top nightclub for superstars.

And the Supremes are a super act, and have been since they were formed 12 years ago. Of the original members, only Mary Love remains. Florence Ballard left three years ago and was replaced by Cindy Birdsong, who herself retired in mid-April of this year and was replaced by Lynda Laurence.

Jean Terrell has been with the act since Diana Ross left to become a solo star in February of 1970 (and get married and

start raising babies... her second is on the way).

Lynda had been doing background singing with the Stevie Wonder show and since Stevie works for Motown, it made sense to give Lynda a promotion to the front ranks of the stage.

She fits in nicely with Jean and Mary. The three girls are very striking in person. They have great shapes and know how to shake their hips and sway their arms and smile so sexy and breathe deeply.

When they played the Grove, they appeared with the five Temptations and the act opened with the girls in red and orange patterned dresses coming out first and then being joined by the white

(Jean's first solo); "MacArthur Park" (a real delicate interpretation); "Bridge Over Troubled Water" (Jean's showcase for her gospelly style); "You're Nobody Till Somebody Loves You" (Lynda's partial comedy number); "Tossin And Turnin'" and then "The Rhythm Of Life" with the Tempts.

What is really significant about the Supremes now is that they are more three individual voices rather than Diana leading and the others merely going ooh aahhhh. Lynda doesn't get the space to roam around herself yet, but she does a good job of strongly adding her voice to the beautiful harmonic blend.

Jean has the power — a bit more than Diana — and it zooms through. Mary is a distinctive vocalist who knows how to work equally with two other girls. Collectively, the girls remain enchanting and great to watch.

Eliot Tiegel

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Mirrormail



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

Short measure from the Beeb?

FOR SOME time the BBC's treatment of certain records has annoyed me, and I felt it was time something was said about this.

Although Argent's 'Hold Your Head Up', which ran to six minutes, was considered to be too long to play, and the same thing applied to Heads Hands and Feet's 'Warming up the Band', which was four minutes long, the Beatles' 'Hey Jude' (seven mins) and Robert Flack's 'The First Time Ever I saw Your Face' (five mins.) slipped through.

Both Argent and Heads Hands and Feet were forced to release shortened versions of their records, but the Beatles and Roberta Flack didn't follow suit, because no one can ignore playing any Beatles record, no matter what the time duration. Also Roberta Flack's soul style is what Tony Blackburn likes, though he seems unable to relate to the more progressive sounds.

When I was unable to get the single by Argent I bought the LP and it's really fantastic. Also on the point of banning, 'Lady Rose/Have a Whiff on Me' was banned, but not the Stones' 'Exile on Main Street', which contains four letter words. This seems to be such a double standard. — T. SMALL, 26 Witburn Road, Lewisham, S. E. 13.

Dory

SINCE THE relative departure of Bob Dylan from popular music, the fragmentation of the Beatles, the drifting away of Peter, Paul and Mary, I have been searching for a singer

who sings and writes of his or her experience of life in a starkly realistic way.

Dory Previn is such a performer, though I doubt that she'll have — though I don't suppose for one moment she has the desire for — popular acclaim. But anyone tired of the regimentation and lack of imagination on contemporary music today, should give a listen to her two albums, particularly 'Reflections in a Mud Puddle,' one of the best adaptations of the folk idiom to come into pop for a long time.

Dory Previn really opens herself up to the listener and it will be a sad loss to our musical education if we should look away and not recognise her genius. — COLIN BRINTON, 1A Steele House, Dovercourt, Essex.

Fave

I AM mainly a fan of groups like Fanny and Deep Purple, but in my opinion there has never been — nor will be — a record to beat the beauty of Fleetwood Mac's 'Albatross'. It would be interesting to hear about other people's favourite records.

Changing the subject a bit, it was good to see Crispian St. John's letter. — STEPHEN GILLET, 124 Mount Pleasant, New Barnet, Herts.

GRIBE

HERE WE go again, Gary Glitter and the Move on the Wembley R. 'n' R bill. Well, when the bottles start flying don't blame the Teds, blame the promoters! There's only one rule when or-

ganising rock 'n' roll concerts; Don't mix the cream with the crap! — STEPHEN HOWARTH, 21 Spencer Street, Accrington, Lancs.

VAL: For RNI fans, they will undoubtedly be pleased to know that DJ Dave Rogers, though no longer working for the station is "alive and well way down here in North Devon." His agent says though work is scarce they are living in hope! They hope to be back on the road soon, entertaining the fans once more.

Bowie before

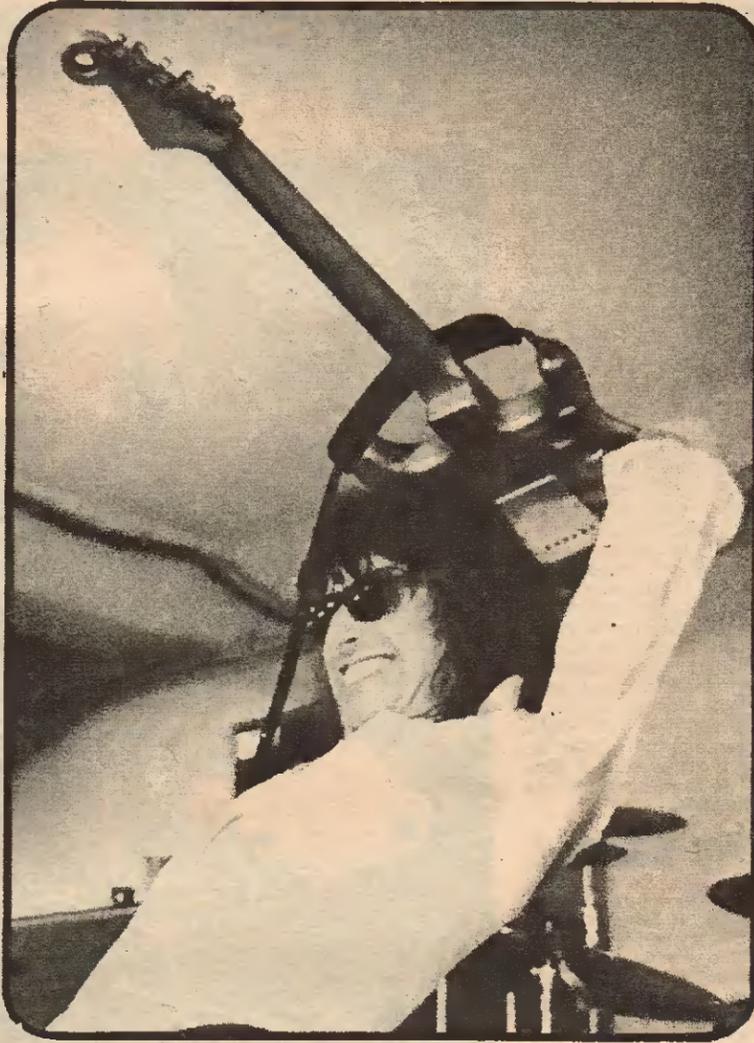
ALAS! Gone are the days of 'Space Oddity'. Nowadays David Bowie appears in all the music mags as the new teenybopper idol. His latest album 'The Rise and Fall' is an obvious compromise towards commerciality and 'Starman' only underlines this sad trend.

If only Bowie could drop his image and return to the real music that his followers loved years ago. — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

Labi

LABI SIFFRE looks set for a hat trick of top thirty hits with his newie 'Watch Me', and watch him climb the charts.

This talented singer/songwriter really deserves success as his varied type of singing appeals to nearly everyone. Providing Radio One gives the spins to this new single, it must be Labi's third hit in a



ARGENT'S RUSS Ballard. The Beeb trimmed their single hit (see lead).

row. — BOB BRIGHTMAN, 8 Marston Gardens, Hartlepool, Co. Durham, TS24 8PX.

VAL: On the subject of rock originals or more recent versions. . . .

ROCK AND ROLL

I HAVE been collecting records since 1956 and have over 500 million best sellers in my great collection. And in my opinion the original recordings are always the best. I bought 'Puppy Love' by Paul Anka in 1960 — it got to number two in America though nowhere in Eng-

land — and it is ten times better than Donny Osmond's version. The same applies to 'Rockin' Robin' which I have on record by Bobby Day. Ben E. King's 'Spanish Harlem' was ten times better than Aretha Franklin's rubbish version and now we have 'Breaking up is Hard to Do' by the Partridge Family. Neil Sedaka's recording, which I bought in '62 is streets better.

Readers might also like to know some of the oldies being re-issued here are not identical to the originals. Last week I bought another copy of 'McArthur Park' and found the backing is different in places, and the re-released 'Leader of the Pack' has a line missed out. — GODFREY PHILLIPS, 'The House of Oldies', 79 Northampton Road, Broughton, Nr. Kettering, Northants.

B.D. film

ABOUT THIS time last year preparations were being made for a special event which took place on August 1st — namely the Bangla Dash concert. Afterwards there was to be release of a film and album.

However, it was four months before the album was released — not long considering the unforeseen complications which had to be overcome. But now, eleven months after the event, the film still has not been released here.

It's all very good to read reports on how good the film is or isn't but when are we going to be given the chance to judge for ourselves? The album is brilliant, so I hope the film will be released in the near future. — BARBARA JONES, Bell Farm, Greendown, Chewton

STAR READER

THIS WEEK'S star reader, Trevor Small, who is now twenty years old, has been working as a bank messenger for 18 months. But since 1969 he has been running a record lending service, and is currently the owner of seven hundred albums and four hundred singles. He has lent out his records as far afield as France, as well as covering all of England. He owns a full stereo system with a 30 watts per channel amp, and speakers which he made himself, and Trevor is also planning to expand his equipment with a tape deck, which will enable him to use the collection of cartridges and cassettes which he also owns. His collection he says covers everything from Sinatra, through the Beatles and Tamla Motown to Led Zeppelin — all of which come within Trevor's taste.

He is also a keen fan of pop festivals and visited Lincoln this year. "The atmosphere is so strong at festivals," he says. "I found that at Lincoln although the weather was seen bad," Artistes he has seen recently include, Deep Purple, Led Zeppelin, Ritchie Havens, James Brown and Ten Years After. "I'd like to see the Stones live though," says Trevor. "I think they are great, and I've never seen them live." YOU could be a Record Mirror star reader just include a phone number (where you can be contacted during the day) with your next letter.

Mendip, Bath, BA3 4 NZ.

R.N. Rock

HOW ABOUT some publicity for the Radio North Sea rock 'n' roll show, every week, Tuesday night midnight to two am. on the Brian McKenzie show. Fifties rockers and seventies rollers — the only radio station with a regular R & R show. Rock on. JON EVELEIGH, 9 Witla Court Road, Cardiff.

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'The trip that changed my life'

HAD Mike D'Abo heeded the advice proffered by Andrew Oldham and his Immediate partner Tony Calder all of five years ago he would probably not have found it necessary in 1972 to describe his album "Down At Rachel's Place" as "the culmination of a new leaf in my life."

Without any evidence of self-rebuke but perhaps a tinge of regret at what might have been, Mike told me: "About five years ago I had an involvement with Andrew Oldham and Tony Calder and I'd go up to Immediate and they would encourage me and I was writing 'Handbags and Gladrags' and 'Little Miss Understood' and now I'm trying to pick up those threads.

"Things got very stagnant, there was a period before 'Mighty Quinn' when we (Manfred Mann) didn't have a single out for nine months. Immediate was my spiritual home, they wanted me to leave the group, and if I had stuck with them (Immediate) I would have been there, wherever I was going to go, much quicker.

"Maybe I didn't believe in myself enough, I just threw that thing away. I didn't know whether I wanted to be a pop singer, a commercial songwriter or an actor, I lacked a starting point, I never had anything to build from. What I'm going through now is putting in some groundwork through my music that will eventually come through and give me some respect and identity."

Extrovert

Confessions indeed, but not so serious that something else hasn't come along to give Mike a completely new look at life. The "something" was his recent visit to A&M's headquarters in Los Angeles during his first-ever American trip. He told me about his experiences when I visited his home near Hyde Park this week.

He led me downstairs to his basement music room where he was listening to an extrovert Charles Lloyd album which he admitted to having bought in Woolworth's a year ago. Dressed casually in blue denim shirt and jeans he went to make us some coffee leaving me in the large room which is pre-

dominantly white and which contained, among other things, a grand piano, pictures of Harry Nilsson, John Lennon and himself on the walls, a wine rack, a card from the Old Harrovian Golfing Society and a shelf full of books. Charles Lloyd battled on against the sound of Jimmy Young on the au pair's transistor radio upstairs.

Rejoining me, he led the way through to an adjoining lounge where he keeps two filing cabinets full of various documents relating to all manner of things from his music to his children's education. He began talking about his American visit which had been for a double purpose — to talk with the CMA Agency who will be handling him there, and to meet the heads of A&M.

Hip wobbles

"We went to see Elvis in New York on the second night and I must admit he was a bit of a joke," he began. "He wore a suit with sequins and just wandered about the stage holding the mike, but hardly ever looking at the audience.

"He had the Sweet Inspirations and his six-piece male vocal group over here (he waved his left arm to indicate the position) and he just strolled over to them, singing while looking down, but not in the cool way that some groups do where they play to each other but at least communicate, he didn't communicate with the audience.

"He did a couple of hip wobbles which didn't go down too well. When he does it in Las Vegas to an audience that's full of diamonds and sequins they scream because they don't know what is sexy.

"He did his old numbers like 'All Shook Up' and 'Heartbreak Hotel' much too fast as though he just wanted to get them over with and do his newer songs. The only number that he did really well was 'Bridge Over Troubled Water' which I don't think he's recorded and is a new one for him."

Myth-shattering Mike also saw Jesus Christ-Superstar and was surprised to find that Judas was played by a different actor in the second half. Very impressed by the production techniques, he still isn't completely sold on the musical as a whole. Before flying to Los Angeles he also managed to catch the black singer Melba Moore who he had seen



Mike D'Abo talks about his search for identity

Richard Green reports

some months ago on Humperdinck's TV series here.

The A&M offices and studios, he found, form the outside of a square that is the old Charlie Chaplin movie lot. The people working for the company all congregate daily in the middle of the lot and a lot of work seems to get done there, he feels.

"The day I left I put down a track of just voice and piano and it sounded so much better than anything I have done before," he pointed out. "There's something about the atmosphere there, it's supposed to break down all the barriers. When you record in London and you have to find somewhere to park and people stop to go to the pub and just when you're getting into the session the recording time runs out you're somehow part of the general

pressures of London, but out there you just wander in and it's all going on outside so you don't actually hear people discussing the details of the music.

"They take it for granted that if your head's in the right place everything's going to be alright. At the end of the day, twice as much has been done because there aren't the interruptions, and every day is a beautiful day so they think nothing of getting up at seven and they're probably in the office by nine and everyone is there until the end of the day because they feel there's nothing better worth doing."

During his few brief days there, Mike met Herb Alpert, Carole King, Lou Adler and Cheech and Chong.

"It really changed my life — I got so much strength from the trip,

wear too many hats, which is part of the responsibility of having a house and a family. Now I'm going to find it easier to say 'I'm not going to think about music for a couple of days, I'll spend time getting into other things,' then when I go into the studio I'll get completely into the music. A tape I did there of six songs for the next album is my reference point now to how things are out there and how I want things to be here."

If he sounds a bit like someone who has just found a new religion to practice, this is rather the way it came over during our interview, except that the fervent attempt at persuasion is missing — rather I tended to understand what he felt as a result of the totally convincing manner in which he spoke of it.

Bounce back

I asked him about the initial reaction to his album in America and he replied: "They react very positively to some of the songs and the lyrics, nobody will quite commit themselves over here. Everybody has been recording 'Handbags And Gladrags' over there and everyone seems to know that, there were a few Manfred Mann songs sold out there, but every known thing is a slim thread to the past so you're starting as a beginner.

"Maybe people have the wrong associations here, you shouldn't try to change too much, but I have the feeling that when I start working there, that, plus the reaction to the album, is going to bounce back over here. I don't think people are going to take the initiative here. The purpose of the album is to get yourself on the right road and get over the serious intent. If I can get through as the writer of songs . . ." (his voice trailed off and he began again) "because I feel there are songs on the album that haven't made themselves felt yet but I can hear other people interpreting them, which is how Carole King got started, then you've got a real interest in your new product and people are waiting for it."

We talked about the album and I wondered if Mike had a number he preferred to the others.

"My favourite song in terms of performance and commerciality is 'Poor Man's Son'," he said. "I like the song very much and it was the

only one on which I used the original vocal. You tend to get very self-conscious about your vocal, not having worked for so long."

We discussed "Little Miss Understood" which is my personal favourite and Mike commented: "It is four years old. I produced it with Rod Stewart for Immediate four years ago. I suddenly thought of it and it sounded to be very current and in the mood, a today song, and it might be a single, I have re-sung and re-mixed 'Belinda' and I'm leaving it to A&M over here. 'Salvation Song' lost something in the mix but it has had the most plays, though it's not an exact representation of the whole album."

The album covers a fairly wide range of musical and lyrical styles so it is not that easy to categorise. What did he have in mind when he made it?

"The album was a culmination of a new leaf in my life because I had got into so many things that I had lost touch with the music business a little bit," he began. "I thought that all the things I did would add up to one direction, but they didn't, and 18 months ago I decided to drop everything and get right into music on my own terms instead of other people's."

Hanging out

"When you do an album, the onus is on you and if the record company believe in you they will try to bring that 'thing' out in you. I dropped my associations with other writers. I took far longer to get into my music than I wanted it to take. All the albums I've been listening to, whether it was the music of Osibisa, the acoustics of James Taylor or the rhythms of Elton John, I was encouraged that I was up there mentally with them. The album represents the first step along the new road 'cause it's really the first time as a solo artist I've been really serious about my music."

"Now I can't think of anything I'd rather do than be up on stage with musicians playing my music and you've got to get into that frame of mind if you want to stay in the business. I spent two to three years just sort of hanging out — not hanging out doing nothing — but hanging out being very busy getting into things, and it suddenly came to me that you've got to be totally committed."

White men — it CAN be done!

**Jimmy Cliff talks
about reggae...**

"REGGAE'S the freshest music in the world today," said Jimmy Cliff as we talked in Island Records' back yard at Notting Hill. "This is why I think it will be the music of the Seventies."

Jimmy paused for a moment and then laughed. "It's only '72 now!"

Reggae, and before that ska, blue-beat and rock-steady, has had a strong minority following in this country for a long time, not only in the black

**by MITCH
HOWARD**

community but among white fans in the discotheques. But it's never really broken through to become a major fashion.

Jimmy hopes that's about to change and his single "The Harder They Come" could be the record to do it. Not only is it a good tune with words that are clear even to a white listener who normally can't pick up the words on Jamaican records, but it's got Jimmy's film of the same name to promote it as well.

Also reggae has broken through into the charts, mainly in popped-up imitations from white singers. "All other forms of music have been played and replayed and replayed," said Jimmy. "Reggae's still fresh. Paul Simon has done a thing which was a big seller, and Paul McCartney has tried to do a reggae thing on his album. Reggae is like anything else. If you are born into it, you can do it, if not you have to learn how to understand it. But it can be done. It's just the same as with the blues."

If "Harder They Come" takes off for Jimmy he may be doing a tour in the autumn. "I've been planning for a long time to go on the road here again," said Jimmy. "I haven't been on the road in England for years and it's the most important thing for me now."

Jimmy used to work in England a lot

but then he wasn't playing much reggae. He was doing a fast soul show in the same sort of style as Geno Washington but he has in fact been playing reggae ever since he started singing in 1961.

"I started singing when I started recording, I was 14 then," said Jimmy. "I started like Ivan in the film." That is, Jimmy hung around outside recording studios and generally hustled his way in on the scene along with thousands of other hopefuls. "I was going to college," continued Jimmy, "and I wasn't learning because in my head I wanted to sing or do something in entertainment. I should have been at college for five years doing a radio and television course but I stayed about a year on and off. Then I started trying to write songs and enter talent parades in Jamaica."

"When you've got a song, like the song in the film, you go to this producer and that producer, and I got my first hit in Jamaica in 1962 which went to number one. It was called 'Hurricane Hattie.' This was with a label called Beverley's and the guy I did it for was Leslie Kong who's now a big producer on the reggae scene."

"I was the first guy to take him into the studio. He knew nothing about the business. I'd made a few records before and nothing big really happened but he had a record shop so I went there and talked him into going to the studio. He had the bread and I had the songs. We went in, made this record and it was a hit."

Jimmy was often in the hit parade in Jamaica from then to 1965 when he left to come to England. Among his records were "King of Kings" which got into the charts here, though not by Jimmy although it was his song. "A really big

hit in Jamaica lasts maybe two months," said Jimmy. "And it will sell 25 to 30 thousand copies, which for a small island of two million people that is a lot of records."

In 1968 Jimmy went back to Jamaica after playing soul clubs here. He also went to Brazil and all over South America because he had a hit there. It was out in Jamaica that Jimmy recorded "Wonderful World." He came back here with the tapes and it was a hit in 1969.

If all goes as Jimmy hopes we might see a lot of reggae in the charts soon. I for one would like to hear it catch on. Imagine Marc Bolan singing reggae, if you can.



JIMMY CLIFF — "If you are born into it, you can do it, if not you have to learn how to do it and try to understand it."

Robin Mackie reports

THE WORDS 'Muscle Shoals' have had a magic connotation all their own since music connoisseurs began to notice where some of the best sounds were coming from in the mid-sixties.

The studios started by Rick Hall was very soon to give birth to a great flowering of soul music. Names like Otis Redding, Wilson Pickett, Sam and Dave, Joe Tex, Percy Sledge used Muscle Shoals and the excellent musicians they found there as a springboard to catapult themselves and the whole of soul music from a specialists' interest into a potent, vital central force in music.

The mods didn't like it a bit — the music was as much a part of their exclusive in-crowd discotheque clique as the clothes, and now the influx of pirate radio was making it available to everyone.

Muscle Shoals has kept on getting more and more famous. The Stones went there in 1970, which is a fair bit of dues-paying. Not all the musicians stay there, of course. Quite a few had their training laying down the solid sounds behind the hits before stepping out to become front men — like Duane Allman, King Curtis, Joe South. And like Smith Perkins Smith.

They may sound like a staid firm of doddering English lawyers, but then so would Crosby, Stills and Nash if you didn't know better. Smith Perkins Smith is actually a very good band with a first album just out on Island. The three front men are Muscle Shoals musicians Steve and his brother Tim Smith, and Wayne Perkins.

Steve was doing something else the day I went round to have a chat with Wayne and



TIM SMITH (left) and **WAYNE PERKINS**: "There's an aura to the English studios in America in much the same way."

The secret of Magic Muscle? 'No dope!' say Smith, Perkins and Smith

Tim, who are very personable people in different ways: Wayne's rather serious on the surface while Tim's sense of the absurd makes him quietly hilarious.

It's difficult to approach interviews with no preconceived ideas at all, and for some reason with no firm foundation, I imagined three guys saying something along the lines of 'Oh, yeah, well we're used to the studios back home. They're the best in the world. You just can't compete with these English studios. Too bad man.' Or something like that.

Fortunately pre-conceived ideas rarely work out in prac-

tice, and while S.P.S. (as the subjects shall hereinafter be known) are aware in a realistic rather than boastful sense, of how good and well-respected Muscle Shoals is, it's really refreshing to hear a couple of guys from there saying: "There's an aura to the English studios in America in much the same way. Like some of your guys are saying 'Wow, I wish we could make an album in Nashville or Muscle Shoals', and we're sitting over there saying 'Hey, it would be good if we could cut something at Island or Olympic', or 'How do Trident get that drum sound that Nigel Olsson has?'"

Wayne's been in Muscle Shoals for three years now, and the other two come from Birmingham in the same state, Alabama. "Near?", says I. "Yes, just about 110 miles" was the reply. America! Incidentally, I wonder if Muscle Shoals would have quite the same romantic aura if the studios had been called instead after neighbouring Sheffield.

I asked Tim if it was a nice place to be in non-musical terms. "It's got an airport like a matchbox. A jet comes in once a day packed with musicians. The population is about 100,000 I guess. There are three main cities in the area — I say cities but it's a real country place. Muscle Shoals is about 10 years behind. Florence is about 10 years behind that, and Birmingham's 10 years behind Florence. Right now in Birmingham, it's about 1940. Our first date in Europe was in the Cavern in Liverpool", he laughed, "and the local paper had a field day. I think the headline was — 'Local boys go to make it in Beatles' home town'".

The boys' potted version of the Muscle Shoals success story goes like this: "The first record made there was Arthur Alexander's 'You Better Move On'. The musicians on that included Norbert Putnam and David Briggs, and it was cut in the top of a drugstore. Rick Hall's one of the really great producers, but the studios went through a lean patch and he was about to go under until Quinn Ivy and Marlin Greene came up with Percy Sledge's smash, 'When A Man Loves A Woman' and that sold over a million, and really got things going again."

"Then along came people like Pickett and Aretha, who both had quite a few gold albums, and they've had 33 million-selling singles in three years." Smith Perkins Smith might well be adding to that total in the not too-distant future.

A NEW MIRACLE FOR TAMLA

WILLIAM GRIFFIN from Baltimore has been brought into the Miracles as a replacement for Smokey Robinson, who recently performed his last gig with the act at Washington D.C.'s Carter Barron Amphitheatre.

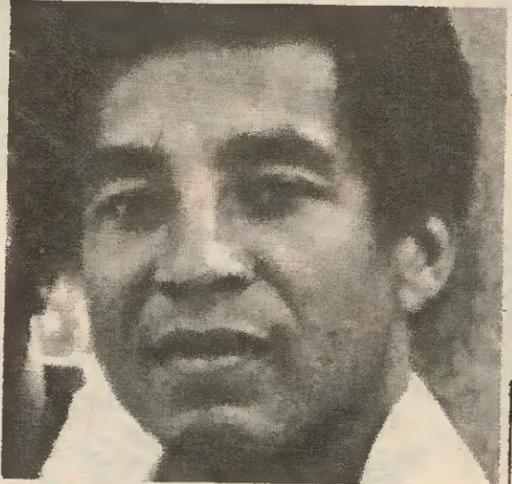
William was introduced to Tamla, the Miracles recording company by Damon Harris of the Temptations, who also hails from Baltimore.

Tamla last week completed the move of their headquarters from Detroit to Los Angeles. The move comes after 10 years in the city, whose motor industry prompted the label's name.

The company's new Vice President and General Manager, Amos Wilder said that the move has been made to enable the company to expand its activities in the entertainment world and that Tamla could better reach its potential by being based on the West coast, where all the major labels are now based.

"It's just a matter of sound business judgment, economics and logistics," said Wilder. "Our expansion into motion pictures as well as establishing new labels such as Mowest make it mandatory to make the move at this time."

The first Motown movie has just been completed. "The Lady Sings The Blues" stars Diana Ross in the life story of blues singer Billie Holiday. The film will be premiered in



SMOKEY: replaced by William Griffin.

New York later this year. Although Tamla now has its worldwide activities controlled from L.A., the company will be keeping its Golden World and Hitsville U.S.A. studios in Detroit operational as many Tamla acts, such as Gladys Knight and the Pips, the Miracles and the Temptations still live there.

Byrds re-form for LP

THE ORIGINAL Byrds are to re-form to cut an album. Roger McGuinn, Dave Crosby, Chris Hillman, Gene Clark and Michael Clark go to the L.A. Record Plant in California next month to cut the album for Asylum, who will release it in the States in October.

The original line-up first came to prominence, both here and in America, when they covered Bob Dylan's "Mr. Tambourine Man". The new album, which will be released in Britain soon after its American debut, will feature all new material.

Entwistle forms his own group

THE Who's bass guitarist, John Entwistle, is to form a group of his own for recording purposes only, and the new band — as yet unnamed — will make an album of rock 'n' roll songs. The tracks will be mainly John's compositions, with two or three oldies included.

Rod's new single

MERCURY, who released Rod Stewart's new album, "Never A Dull Moment," only last week are to release a single from the album on August 4th.

The main title is "You Wear It Well" which will be backed by "Lost Paragayos". "You Wear It Well" was written by Rod and Martin Quittenon, who teamed up for the hugely successful "Maggle May." The number is Mercury 6052171.

Entwistle will of course be remaining with the Who, and this project is in addition to his solo album, "Whistle Rhymes", which will be released by Track in the autumn, with Jimmy McCulloch and Peter Frampton among the musicians helping out.

The Who are also hard at work, and are two-thirds of their way through their next album. Negotiations are under way for the group to tour Japan for the first time in addition to their forthcoming US and European dates.

Island free show

ISLAND are to stage a free concert at London's Hyde Park on August 12th.

Details of the show are still to be finalised and acts have to be announced, although Record Mirror understands that about four of the Island acts will be appearing.

Among the Island acts, who may therefore appear, are King Crimson, Smith, Perkins Smith, Mountain, Roxy Music, Free, Cat Stevens, the Sutherland Brothers, Fairport Convention, and Sandy Denny.

Chuck and Bo

CHESS release a "Big Daddies" maxi single on August 4 to tie in with the appearances at Wembley by Chuck Berry and Bo Diddley the following day.

On the 'A' side will be Berry's "Down the road a piece" and Bo's "You can't judge a book by looking at the cover". On the flip, Bo is featured on "We're gonna get married" and the legendary "Johnny B. Goode" by Chuck, which is taken from the recently released album, "Chuck Berry's London Sessions".

Plans are in hand for Diddley to be recorded "Live" at the Wembley rock and roll gig.

ON THE BOXES

CHANGES AT THE BEEB

WHAT WITH Alan Freeman quitting Pick of the Pops, I'm expecting quite a few changes for the autumn schedules when they are announced. One new voice is sure to be heard on either Radio One or Two, but more about that next week.

Thelma Houston, whose version of "Jumping Jack Flash" has been released as a single from her "Sunshower" album, arrives in Britain next week to record an "In Concert" show on August 2nd for transmission in the autumn.

Bobby Vee, who is currently on tour in this country pops up in one of those heavy pop films made in the early sixties. Called "Play it cool" the film stars Billy Fury who plays Billy Universe, leader of a band called the Satellites. Other stars of the day who appear include Helen Shapiro and Danny Williams, and the film can be seen on Saturday in B. B. C. 2's afternoon movie slot.

TUNE IN AND TURN ON

RADIO ONE: If you tune in to Radio One during the coming week these are the acts you can expect to hear:

JIMMY YOUNG SHOW: Mungo Jerry, Dawn, Don McLean, and Arthur Conley.

ED STEWART SHOW: Labi Siffre, Free, Slade and the New Seekers.

JOHNNIE WALKER: The Kinks, The Who, Gary Glitter.

ALAN FREEMAN: Roy Young Band, Middle of the Road and Desmond Dekker. Sounds of the seventies: "In Concert" (July 29th) Rory Gallagher. Monday: David Bowie, F, F, and Z, and the J. S. D. Band. Tuesday: Wishbone Ash, Roxy Music and Rab Noakes. Wednesday: Alan Black and Bob Harris. Thursday: David Blue, Quiver and Magic Carpet. Friday: John Baldrey, Pretty Things and Edgar Broughton.

RADIO LUXEMBOURG: Here are your 208 programme details for the forthcoming week:

SUNDAY: 7.00 Tony Prince; 9.00 Paul Burnett; 10.30 Bob Stewart; 12.00 Mark Wesley; 1.00 Kid Jensen.

MONDAY: 7.30 Dave Christian; 9.30 Mark Wesley; 11.00 Paul Burnett; 1.00 Kid Jensen.

TUESDAY: 7.30 Tony Prince; 9.30 Paul Burnett; 11.00 Mark Wesley; 12.00 Bob Stewart; 1.00 Kid Jensen.

WEDNESDAY: 7.30 Tony Prince; 9.30 Mark Wesley; 11.30 Bob Stewart; 1.00 Kid Jensen.

Thursday; 7.30 Tony Prince; 9.30 Paul Burnett; 11.00 Pepsi Lifetime; 11.30 Dave Christian; 1.00 Kid Jensen.

FRIDAY: 7.30 Dave Christian; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.00 Rosko.

SATURDAY: 7.30 Mark Wesley; 9.30 Paul Burnett; 11.30 Dave Christian; 1.00 Kid Jensen.

TELEVISION

Sounds for Saturday: Don McLean (B. B. C. 2). Golden Shot (Sunday, A. T. V. Networked) Sandie Shaw, Geoff Love. Burt Bacharach Special (Saturday, A. T. V. Networked) Isaac Hayes, Cilla Black.

charles webster

PHILIPS

Sunshine & Rainbows 6028 019
A new single from **Val Doonican**

From Phonogram—the best sounds around

LIVE!

Joe Cocker

RAINBOW, LONDON: If you saw it on TV with the sound off, it would be simply funny. There are these four very sensuous black ladies moving with a natural in-built grace in their very nice outfits in front of a professional-looking band. And then, all of a sudden, there he is, centre stage — the worst-dressed man in England in clashing T-shirt and trousers both a couple of inches too short cratching at his hair and ailing helplessly about, looking to all the world like a kid that's desperate to get to the loo and can't remember where it is.

If you went to the concert and kept your eyes closed, it would sound like a really good bluesy soul and, you'd probably imagine a singer looking like the son of Howlin' Wolf. Put sound and vision together and you have the Joe Cocker concert, a unique experience that you should have seen years ago. Joe wasn't at his peak on Friday at the Rainbow, cutting a few of his newer numbers disappointingly short. But it was the third live show since his comeback that shows he's still the best singer Britain's got with the best soul band anywhere. R.M.

Blood, Sweat & Tears

LAMMERSMITH DEON, Saturday: It would have been easy for B.S. & T. to have reeled off a selection of old favourites during their short British tour at the weekend but they took the adventurous, and honest, step of showing the U.K. what they are into now. The only remnant of the old act came in the shape of "You made me so very happy" which remains one of the band's all-time great numbers. New vocalist Jerry Fisher showed he has a distinctive voice which fits the Blood bag but his stage presence left me a little cold. As usual the brass section was the mainstay of the band with Dave Barger on doing incredible things on tuba and trombone. Bobby Comby once again came across as the epitome of the drummer who looks like he's doing so little, but gets through so much work. Just watching the band makes it hard to judge who is the captain of the ship, but saxist/clarinetist and any other-ist you can think of, Lou Marini, worked overtime in holding the band together. B.S. & T. still swing like crazy and from the reception on Saturday they still communicate with their audience, even if things are a little jazzier than they used to be. C.W.

Jeff Beck

ROUNDHOUSE, Sunday: Beck is back, but to be quite honest, does anybody care? Beck and his band roused the masses at the Roundhouse on Sunday, but I was left wondering if he had anything new to offer. A few years ago he was among a clutch of guitarists who deserved superstar status, but today, although he is still as inventive as ever, there are still many young British guitarists who can give him a run for his money. Still his band had a good blow and the audience seemed to love it, and after all, that's what it's all about.

Cozy Powell on drums was quite amazing and pianist Max Middleton showed immense discretion in his performance, and actually played his instrument when it would have been easy to just rock on. "Beck's Boogie" received the adulation it deserves and the only number not written by Beck, "Morning Dew", came over well.

Moody Jeff looked at times to be hiding behind his guitar, when a little more showmanship wouldn't have gone amiss. I think at this show he was preaching to the converted, and they were just glad to see him back on a London stage. Look over your shoulder Jeff, there are some new faces coming round the corner. C.W.

Wings

MUNICH: Paul McCartney's Wings concert at Munich's Circus Krone on July 18 was a much quieter affair than when the Beatles last played four sell-out concerts there six years ago.

The hall had quite a few empty seats — and no screamers. In fact the audience seemed to consist partly of Munich high society and partly loyal Beatle fans who attended those original four concerts in 1966.

Undoubtedly a monster heat-wave didn't help attendance but apart from that there seemed to be many who remembered the heyday of the Beatles and who felt that Wings just didn't measure up to the Fab Four.

West Germany's leading daily paper put it: "Give McCartney back to the Beatles!" — and under that heading the writer expressed the view that Wings was not yet quite together and added that "Linda sings, plays the organ and moves about in a way that suggests she is still a member of the Rochester Sunday School."

The paper also said that while the rock songs were good, the ballads were not as good as Paul's earlier compositions, and no better in fact than German songs. "They'd stand a good chance in the Eurovision Song Contest!" U.S.

Andy Williams

ROYAL ALBERT HALL: The time 8 to 11 p.m. The date Tuesday, 18th July. The occasion Andy Williams and the London Philharmonic Orchestra presented by Vic Lewis.

The programme promised a monster selection of hit music and in this we were not disappointed. Ken Thorn conducting the Philharmonic Orchestra to a packed house gave us a lively non stop first half with outstanding arrangements of 'Lawrence of Arabia', 'Mary Poppins', 'Let It Be', the Lennon & McCartney original, 'Raindrops Keep Falling On My Head' from Butch Cassidy and the Sundance Kid, 'Dr. Zhivago' and other well known film themes including the Academy Award winning 'A Funny Thing Happened On The Way To The Forum' (written by Ken Thorn). The drummer, Larry Brown, one of the six Andy Williams musicians accompanying him, gave us an unforgettable performance of 'Shaft' — the theme from the successful black detective thriller written by Isaac Hayes.

The atmosphere now tense, exploded at the appearance of Andy in a

casual white outfit. Although his dress was casual his performance was certainly not. In a very moving atmosphere of changing coloured lights, we sat back and drank in a fantastic selection of past hits.

A hush! Two spotlights to each side of the auditorium and 'Amazing Grace' with two Scots pipers held us spellbound. An English hit melody selection featuring 'Born Free', 'It's So Easy', 'Can't Take My Eyes Off You' and many others produced ear-shattering applause.

I read from the official programme that since 1963 not a single year has passed that Andy Williams has not received a gold album award for record sales culminating this year with 'Love Story' which recently passed the two million dollars mark, bringing Andy's total to 16 certified gold albums. It would not surprise me to learn that 'The Love Theme from Godfather' on C.B.S. makes it 17 gold awards. B.O.K.

Weather Report

RONNIE SCOTT'S, London: A deep depression has been hanging over Ronnie Scott's for the last two weeks thanks to a band called Weather Report. The most astonishing thing about this band is that with an immense amount of electronic ingenuity five extremely gifted musicians contrive to play a set in which absolutely nothing of any musical consequence occurs. That takes some kind of genius, I suppose.

They play unsmilingly and with a vengeful intensity as if they are undergoing some kind of remedial therapy — but the effect on the ears is far from therapeutic.

It is sad to see such skilled musicians pinning themselves like butterflies to a rigid and confining framework and wriggling in exquisite frenzy.

There is literally no excitement in the music, it is just an enormously elaborate exercise in how to make the banal seem significant — which I suppose is one of the great preoccupations of our age. M.H.

9.30 Fly

BARDOE'S, London: 9.30 Fly are one of the most unlikely club bands I've ever seen. They hardly fall into the "danceable" bracket, but are too energetic just to sit and watch. They played a strange set here on Friday, but gave an indication of what they have to offer, but like so many young, aspiring acts, they didn't offer it too well. The band only seemed to skim the surface of their creative talents.

They could have made a lot more use of Barbara Wainwright, who as well as playing the organ, did a little singing. I felt that she would have been better employed as lead singer with the current main vocalist, Michael Wainwright, switching to second guitar and back-up vocals.

Gary Charman on bass and Mike Clark on drums seem to have quite an understanding going between them and would be a good basis for the band to build on. Musically they are sound, but their presentation leaves a lot to be desired. C.W.

BOLAN WAS 'BORN TO BOOGIE'



BILL BRUFORD, who has left Yes to join King Crimson. Alan White replaces him in the Yes line up.

Alan White says Yes

FOLLOWING the shock announcement that Bill Bruford is to leave Yes, Alan White has been brought in as replacement.

White, one of Britain's most experienced drummers, played with John and Yoko Lennon's Plastic Ono Band, and will

make his official debut with Yes this weekend at the start of the band's fourth U.S. tour, which opens in Dallas.

His British debut will be on September 2nd when the band play at the next Crystal Palace gig. Also on the Palace bill, which follows this weekend's one-day event featuring Arlo Guthrie and Edgar Winter, will be Gary Wright's Wonderwheel.

Yes's fifth album, "Close to the edge" will be released either on August 28th or September 5th, simultaneously in Britain and America. Two further Stateside trips have been confirmed for the band. The fifth tour, which will take in major arenas, will go from September 14th to 30th, and the band return to play college and university dates between October 28th and November 21st. British dates for the band include Kelvin Hall, Glasgow (September 4th and 5th), Belle Vue, Manchester (10th), and City Hall, Newcastle (12th).

Giant tour planned

GENTLE GIANT are currently in the studio cutting a new album for October release on Vertigo. Entitled "Octopus" it will be the band's fourth album, and a British tour is being lined up to promote it.

In August the band go to America for their first tour, the last two weeks of which will be spent on gigs with Yes.

Another Vertigo act on the move is American Jim Croce who will be touring Britain in October also. He has both an album and single in the U.S. charts, and in Britain has the amazing distinction of having a single and album — of the same name — available on different labels.

His album, "You don't mess around with Jim," is available on Phillips while his single of the same name is released on Vertigo — both of course, part of Phonogram.

Five dates for Elton

ELTON JOHN will undertake a short five venue tour of Britain at the end of August.

On August 26th he appears at Portsmouth Guildhall and on August 31st he will be at Newcastle City Hall. September dates are at Manchester Free Trade Hall (1), Fairfield Halls, Croydon (3) and Green's Playhouse, Glasgow (8).

"BORN to boogie" will be the title of the forthcoming Ringo Starr film about Marc Bolan.

Set for release in October, soon after T. Rex return from a five-week coast to coast American tour, the film has been made for television but there is a possibility that it will be sold for cinema release.

It features shots from T. Rex's Wembley concert and scenes from a studio jam session when Marc was joined by Ringo and Elton John. One segment of the film is an "Alice in Wonderland" type of fantasy sequence which features Marc's wife June, and publicist Chalita Salvatori as nuns, and "Catweazle" played by Geoffrey Bayldon.

Songs from the new T. Rex album "Slider" are featured. Advance orders for "Slider" were in excess of 100,000.

Marc has been in the studio this week over dubbing the sound track for the film.

T. Rex play four dates in France at the end of August and the beginning of September. On August 30th the band play Bordeaux, September 1st they are in Aignon, the following day, Nice, and on September 4th, Paris.

It's the chop for Barclay James Harvest

BARCLAY James Harvest got the chop at the Tower of London on Friday. Playing at the final event in the Festivals of London programme the band were forced off stage, where they were appearing with their 42-piece orchestra so that the centuries old Ceremony of the Keys could be conducted.

B.J.H. started their last number, a 15-minute piece called "Dark now my sky", at 9.25 and soon after the song started a Tower official ordered the power to be cut off.

We cut our programme short as it was, and we feel that it was unfair to charge £1 and £1.50 for a 30-minute performance.

"We are prepared to give a free concert, with the orchestra, in London to compensate the fans."

Procol gig will be filmed

PROCOL HARUM open a British and European tour on September 22nd with a gig at London's Rainbow Theatre with the Royal Philharmonic Orchestra.

The concert will be filmed by Sanford Lieberson who directed "Performance." Other dates, which the band will undertake without the orchestra are Bristol (23), Liverpool (24) and Newcastle (25).

More British dates are being lined up and will probably be slotted in before the band plays in Montreux on September 30th, where Procol begins a series of six gigs with orchestras. Dates are Zurich (October 1st), Nuremberg (2), Stuttgart (3), Munich (4), and Frankfurt (5).

MICKY NEWBURYS

American Trilogy is only one of the eleven great tracks on Micky Newburys new album

ECHOES ECHOES ECHOES

I THOUGHT Johnny Otis was suffering from over-exposure. Dave Wolf who has drained his life savings to bring over Johnny's entire package thinks not. So "Echoes" this week is intended to tell you just a little about the man they call the Godfather of R&B.

John Veliotes was born of Greek-American parents in Vallejo, California on December 28, 1921. He began playing drums for the Barrel House Blues Stompers at fifteen and, until 1942, he toured Texas and Nebraska with the bands of Count Otis Mathews, George Morrison and Lloyd Hunter.

In that year, he returned to California with Harlan Leonard's Kansas City Rockets and in '45 he formed his own band at the Club Alabam in L.A. By then, the Otis All-Stars were accompanying shouters like Wynonie Harris on record but, from '46 to '48, he cut his first sides under his own name for Excelsior including a successful big-band version of 'Harlem Nocturne.'

When big bands fell into decline, Otis invented R&B. Straight up. Here, courtesy of Rob Finnis, he explains how he synthesised elements of country blues with big band instruments:

"We were forced into a small band situation by economics. Through my years with the big bands I'd realised that the thing that people loved was the thing we really loved too, the blues. It was the folk music with the driving beat which was different from the old country thing.

"It was a hybrid product, because y'know, I just had to have some horns. We'd get a couple of saxes, a trumpet and a trombone — we still had our horns but by coincidence it also made a

THE GODFATHER

very unique sound and I love it.

"I don't want four trumpets and five saxes — absolutely not. I want those four horns, five at most — with that baritone sticking out, y'know that bluesy sound."

In '48, Otis founded the Barrelhouse in Watts and built up an incredible troupe of performers. A talent contest at the Largo theatre five blocks away featured Little Esther, Pete 'Guitar' Lewis and A Sharp Trio in 1st, 2nd and 3rd place respectively.

According to an apocryphal handout, 13-year-old Esther had travelled to LA from Houston with her family on a summer vacation.

Her sister liked the way she sang along to Dinah Washington's records and entered her for the contest. Esther won the ten-dollar first prize money and Johnny signed her and all her competitors.

Bobby Nunn, who stacked chairs in the Barrelhouse, was added to "A Sharp Trio" who then became The Four Robins on Aladdin in 1949; they and the rest of Johnny's team went to Herman Lubinsky's Savoy label in November the same year and promptly riddled the best-selling lists with a succession of hits.

Otis was undoubtedly Savoy's most valuable asset. His was the first, the biggest, brightest, most talent-filled caravan of stars ever and although Atlantic's Joe Morris tried to cover the East with a Blues Cavalcade (with Billy Mitchell, Jimmy Lewis and Little Laurie Tate as the counterpart to Little Esther) he wasn't as successful as Otis who simply monopolised the R&B



OF R&B

chart. They just didn't print one long enough to get all his hits in.

A mile of smashes in 1950 included The Robins 'If it's so Baby' (726) and 'Double Crossin' Blues' (731); Esther and Mel Walker on 'Mistrustin' Blues' (735) and 'Deceivin' Blues' (759); Esther's 'Cupid's Boogie' (750) and 'Dreamin' Blues' (Regent 1018) from Mel and Otis himself.

All top ten including 'Double Crossin'. Like the majority of The Robins' Savoy sides it's a slow lament with Otis filling in on vibes behind the singers: "You should be out in the forest fighting a

big old grizzly bear" sings Esther. And Nunn replies "How come you ain't out in the forest, they got lady bears out there" but before he completes his line Esther cuts in with "I'm a lady;" there's a laugh in her voice as she utters the somewhat incongruous line.

It was the biggest hit of 1950; on the chart for six months; the anthem of every R&B singer over forty. Esther and Bobby even moonlighted to RPM where they cut 'Found me a Sugar Daddy' — a skit on 'Double Crossin' Blues' — as the Nic-Nacs. A fair

amount of action for a record Johnny wasn't happy with.

He'd written it for Jessie Mae Robinson but later felt that The Robins and Esther could duplicate Mercury's successful pairing of The Ravens and Dinah Washington. Ralph Bass at Radio Recorders cut four sides with The Robins and had to be persuaded to allow Johnny twenty minutes to try out the experiment.

As Esther had giggled during the recording Otis wanted another take but Bass refused to run into overtime. New Jersey's number one R&B jock, Bill Cook, found the disc on Lubinsky's desk and created an overnight smash.

For all their successes, The Robins caused a lot of trouble. Their agent thought they should get top billing over Little Esther and Savoy were sued over Nunn's previous contract with Sammy Lane's International label.

Savoy won the case but The Robins were dropped while Pete Lewis and three of Johnny's other musicians became the Jayos and effectively filled The Robins' shoes.

Apart from The Robins and Little Esther, recently, Kent and Columbia, have all had Johnny provided the springboard for the careers of innumerable R&B performers. In 1951 he discovered Little Willie John, Jackie Wilson and the Midnighters and, later, Linda Hopkins and Etta James.

In between he helped Leiber and Stoller write 'Hound Dog' for Willie Mae Thornton (78) and his own immonensely warm, abther cut it on Federal 12126 the same year), 'Mainliner' for Bobby Nunn on Federal (12100) and a host of others.

His own label, Ultra/Dig, provided two score of goodies from Little Julian Herrera, Slim Green, Arthur Lee Maye and many more and another, Eldo, got off to a fine start with a top ten smash, 'Image of a Girl' by the Safaris (101), in 1960.

The Pips also took the Otis-penned Hank Ballard oldie 'Every beat of my heart' into the top ten in '61. Shortly before then there was a string of crisp, clean and snappy rock 'n' roll smashes on Capitol by the Johnny Otis Show with him taking the vocals on 'Bye Bye Baby' (3852) — a top 20 hit here, 'Willie and the Hand Jive' (3966) 'Crazy Country Hop' (4060), 'Castin' my Spell' (4168) and the superb 'Mumblin' Mosie' (4326).

I even requested 'Willie did the Cha Cha' (4060) on Saturday morning's 'Children's Favourites.' I can't stand it now and neither can Johnny but every single one of the others are great and I reckon he does himself a disservice by denigrating them.

There's a lot more of course. Mercury, Peacock, King and, more recently, Kent and Columbia, have all had their share of brilliant Otis records. But you can catch up on the rest of Johnny's life history by reading the interviews in 'Cream' (10) and 'Rolling Stone' (97); the Ultra/Dig listing in R&B Collector (1); his autobiography notes in 'Blues Unlimited' (75-78) and his own immonensely warm, absorbing and soulful book "Listen to The lambs" which is available from Clive Richardson of 'Shout' magazine.

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First Album
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Springfield Revival



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BIG MOUTH OF HOLLAND

WHO'S the mouth behind Mouth and MacNeal? The mysterious Dutch duo, whose single "How Do You Do" has rocketed to number one in over a dozen countries, made the top twenty in the States and is virtually unheard of in Britain. But if Decca had their way that won't be for long.

"How Do You Do" starts out with a twangy something that comes off like the introduction to a Scandinavian drinking song, with Mouth breaking in, grinding out some mumble about starting his love life all over again. At the end of the chorus the drums leave and strings enter as MacNeal sings a syrupy tribute to the couple; finishing with a round of 'la-las'. By the end of the record, the drums meet the strings, Mouth joins MacNeal and we can all exit skipping and singing 'la la la'.

The man behind Mouth is actually Will-em Duyn, a thirty year old jack-of-all-

Robin Katz talks to the unknown number one

musical-trades who has spent the last fifteen years doing everything in the business from drumming in a jazz band to D. J.-ing a rock show. His voice, despite the corny lyrics of "How Do You Do", survives as a strong cross between Joe Cocker and one time lead singer of Blood, Sweat & Tears, David Clayton-Thomas, a comparison which he doesn't mind a bit.

"I got a great amount from R and B singers," Duyn ad-

mits, "I think the people who I always listened to most are Joe Cocker, James Brown and the greatest of all, Otis Redding."

Duyn's career as a singer started 2 years ago under producer Hans Van Hemert. Six months after his first solo single flopped, Van Hemert got the brainstorm to team Duyn up with another unsuccessful solo singer, Maggie MacNeal.

"I had never thought of singing with a girl before. I didn't mind singing with her nor did she mind getting together with me. We're very happy with the way things worked out."

With a minimum of rehearsal, producer Van Hemert went to work on writing material. Their first effort made a year ago called "Hey You Love" made the Dutch top five and established the duo nationwide. The follow-up "How Do You Do" made the number one in the Belgian charts this past December,



MOUTH AND MACNEAL: 'We're very happy with the way things worked out.'

and since then has hit the top spot in Norway, Sweden, Belgium, France, Portugal, Spain and Italy.

"I still can't believe it," Duyn laughs, "when they first told me it made number one, I just went out and smoked two packs of cigarettes."

Duyn and Miss MacNeal have just completed their new album, which includes

the monster single. They are currently rehearsing for an upcoming tour in Holland, Germany and Belgium, which they sound most enthusiastic about. From the end of that tour, they will fly to the States for six weeks of engagements.

Duyn pins their success on several things, among them; luck, and their appearance.

"We come across well on stage, you know. I am the big bad guy and Maggie is the little girl. People like it that way. Also, in real life, I am 30 and married and Maggie is only 21 and still single. That helps too."

"I think the most important thing is to be straight-forward and honest. You must work a great deal,

which is what everyone says, but it's true. Don't try to be what you are not."

And with that, Will-em had little else to add or to try to explain, such an inexplicable success. His name "mouth" comes from his nickname "big mouth".

"It's because I'm always shouting" he smiled, "but, really, it's not THAT big."



RCA Records and Tapes



Get your teeth into it

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Val Mabbs reports a violent experience for Christie

"IT'S TRUE I have gone in a full circle says Lem Lubin, most recent addition to the Christie line up.

And the full circle he is referring to is his own progress in groups, starting out with Unit Four plus Two, a highly popular commercial group in the mid sixties, travelling via the Mike Cotton Satisfaction to become firmly entrenched in another pop format with Christie.

"Christie have got a bad reputation in some ways," he admits. "Mainly because they went on the road before they were even a working band. It's easy to get that reputation but hard to get rid of it. But Christie aren't just a pop band, in fact they're a good rocking band.

"When I'd joined them they'd just gone through a 'we want to play what we want to play' period, which was completely wrong."

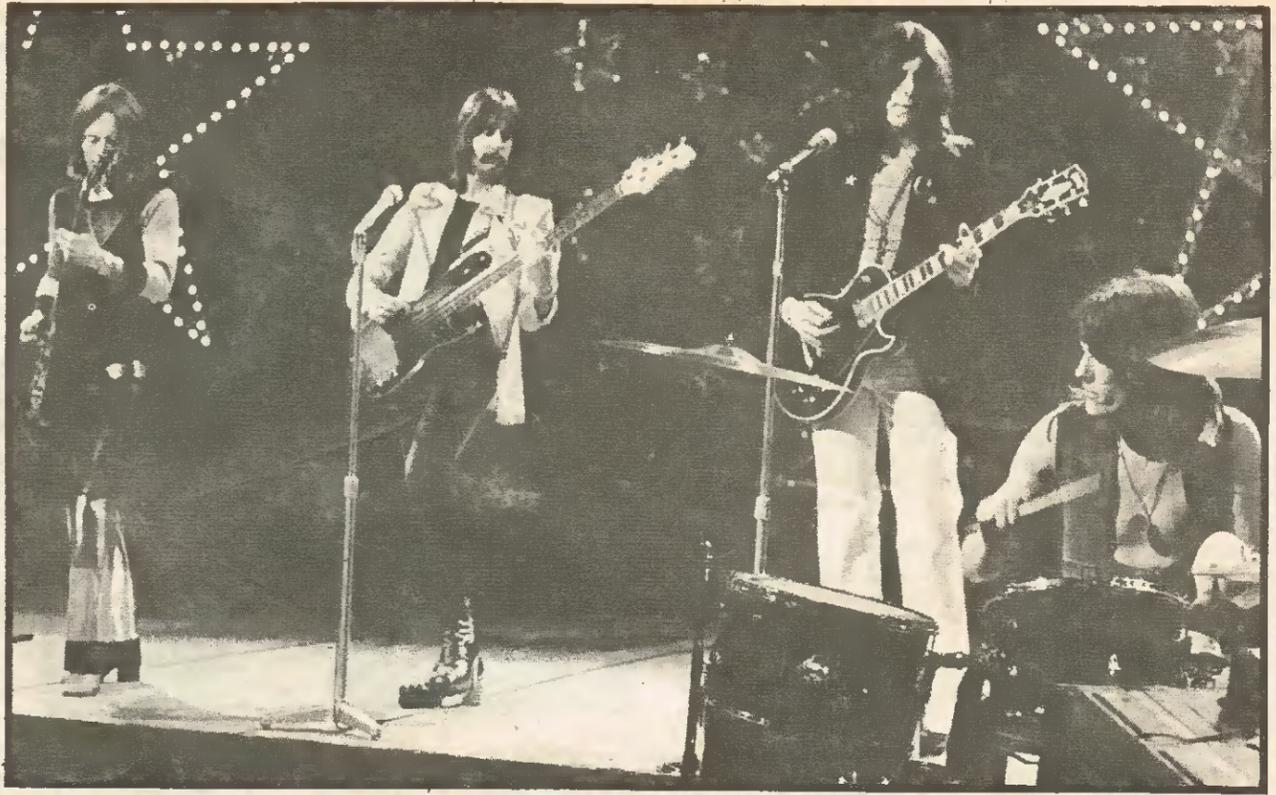
Lem had originally planned to quit playing in groups after the break up of Satisfaction, but a phone call from Jeff Christie changed his mind.

"I was missing the rotten food on the M1," he grins. "I'd originally said I wouldn't want to go back into another

band after Satisfaction, simply because that was the ultimate in a friendly band, but when I saw Christie work. I liked what they were doing and decided to join them."

That was last October, not long before the group embarked on their British college tour and the fateful trip to Zambia. The story is a long and complicated one, but it all began at an open air concert when the rain was pouring down. . . .

"The African group played through it but there were flashes



CHRISTIE: Len (second from left) liked what they were doing.

STONED IN ZAMBIA

coming off of their equipment. We decided we couldn't possibly play under the conditions and we told the crowd that we would come back the next day to do a free concert for the people who were ticket holders."

But the crowd would not accept this and when the groups (Edison Lighthouse were also working the tour with Christie) tried to leave the stadium in the coach that had been provided by the Zambian National Tourist company, they seemed to lose control

entirely.

"All the lights had fused and so we were in total darkness except for the headlights from the coach," Lem explained. "People were charging the coach and they had shut the gates to stop us driving out."

"I hopped up for a second to look out and all I could see were masses of black faces, and people were throwing bricks and bottles at the coach. I was thinking what an incredible experience, and I wasn't really frightened at the time. It

just didn't seem real somehow."

The object that struck the group's manager, as he sat up to give instructions to drive through the gate, was real enough though, and next stop for the groups was the police station. But even there the sight of Lem carrying a badly injured person hardly stirred any action, "I had to scream at the guy to get me a chair for Brian," says Lem.

But eventually they did reach the local hospital — though manager Brian Longley's condition deterio-

rated drastically some time later and he had to be admitted to another hospital for extensive treatment.

To recoup their losses and to make enough money to return home the groups fled to Rhodesia, and consequently hit a ban from the Musicians Union, which would have excluded them from work worldwide! But under the circumstances the ban was eventually waived and Christie and Edison Lighthouse managed to make just enough money to return to England.

The best part of their tour had been when their manager organised three limousine cars to meet them in South Africa — all free to them, in return for a slogan stating that Christie chose U-Drive when they visited the country, — and they were welcomed in a similar fashion by hotels and bottled drink companies!

Back in the less hectic surroundings of England, Christie are now planning their next album, which will feature some of Lem's

own songs. As well as spending a lot of time songwriting Lem also has a contract with Decca records to produce six singles per year.

Masquerading as Lemon he in fact produced a very commendable recording of 'Lady Eleanor', which received a lot of airplay, but was beaten to the charts by Lindisfarne's version. Lem was also responsible for producing Satisfaction's 'Don't Rag the Lady', and a chunky number, 'Organ Grinder' by Vehicle.

WHEN talking about Gentle Giant, most people tend to recall with astounding regularity that the band once appeared as a very fine pop group by the name of Simon Dupree and the Big Sound.

That name was laid to rest many years ago and it's only in the past twelve months or so that Gentle Giant have been allowed to take on a new identity to fit the music they are now playing. Very fine it still is, but it's long way from that pop tag.

The Gentle Giant story is really the story of the Shulman family. The brothers Shulman, Phil, Derek, and Ray were the backbone of the Big Sound and are the foundations, or the feet, of Gentle Giant. G.G. are battle hardened musicians and have been around for a long time-how long you can judge by the fact that Phil's eleven year old son Calvin sings on the Band's most recent album, "Three Friends."

Don't get the impression that it's only the Shulmans who make the Giant perform. For a start there's a very clever young man by the name of Kerry Minnear who has a large say in matters. Kerry, a quiet lad who seems to take in every thing he sees and hears,

digests it, and then withholds an opinion, plays assorted keyboard instruments, cello, vibes and guitar for the Giant who is now taking huge leaps over the world with a style of music which is more akin to contemporary classical than rock.

Guitarist Gary Green plays his part in the band, but one feels he would have more to do on a more rock minded outfit. New drummer John Weathers likes to listen to "anything funky" and the former Greaseband sidesman is fitting nicely into the place vacated by Malcolm Mortimore, who was involved in a serious road accident.

So that's who's who, but what's what with the Giant. This month the band are recording their fourth album for Vertigo and next month they make their first American tour.

After five weeks it's back to Europe for a tour on this side of the Atlantic, but then it's back to the US, again, finishing up the year with a tour of New Zealand, Australia and Japan. Alas, my friends, no British tours are planned. Why, you may ask?

"We just CAN'T play in Britain" says Phil. "We



are physically too big to play in small clubs and we haven't got a large enough reputation to fill a concert hall. We're caught between the two."

"We've got it made abroad" said Derek when we chatted last week. "We first broke through out there when we toured with Jethro Tull. We played to about 200,000 people in 30 days on that tour. Since then we can go back and be the headline act in our own right. In a way the Europeans have spoiled us because we're no longer mentally tuned to being a support band, and that's what we invariably have to be in Britain."

Like all musicians who make it in foreign parts,

Phil still has a yearning along with the rest of the band to be successful in the U.K. "If, by some chance, we make it on our first American tour, and it has been known to happen to other acts, it's almost certain that the reaction would rebound across the Atlantic to Britain."

"We're going out there on the strength of a reputation built up by our management and our record company. We haven't had any albums released over there and they've only heard us on imports, but there's a good atmosphere surrounding the tour."

While in the States the band will be playing dates with Edgar Winter, Yes and Chicago.

Giant too big for home

Of course the other side to playing top gigs in Europe means that bands like Giant earn a lot more bread. "We can LIVE by playing in Europe" said Phil, "We need money to feed our families. We're not like some of these single guys in bands who can get by on £5 a week."

"Continental audiences are much more broad minded" said Derek. "We had a rough start here, but they gave us a chance to find our feet. It may sound callous, but we don't need Britain any more. We're doing O.K. abroad, but Britain is a big challenge for us."

Kerry, who sat quietly nursing a headache while Derek and Phil spoke about the band, then erupted into a two line monologue which almost brought tears to my eyes, and a tongue to my cheek.

"In Europe we're regarded as musicians playing together-not a rock band. It's a fantastic feeling when highly trained musicians come up to you and say how much they enjoyed the music." Kerry then resumed a relaxed position in his chair, taking in the rest of the conversation.

The three Shulman brothers still live in their native Portsmouth where they first became interested in music at home, for their father played in a local dance band. "He was playing the night before he died," said Phil.

"It seemed natural that my brothers and I should take such an interest in music for there were always instruments lying around our house. It's like that at my home now."

Apart from son Calvin, Phil's two other children, Adele, aged 10, and six year old Damon, look like continuing the Shulman family's interest in music for they all play the violin.

"If we need to use violin on any recordings in the next year or so, we'll probably use Calvin. He should be able to cope with anything we can throw at him."

"I'm a teacher by profession, and both brothers are educated up to 'A' level standard. I'd like my kids to have an education and maybe go on to university."

"No parent wants to stand in the way of their child, but I would if Calvin came up to me when he was about 15 and said he wanted to get a band together and turn pro."

Charles Webster

Noddy: Why the skinheads had to go

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McCartney on Bolan, Bangla Desh, and the pop press

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