

RECORD MIRROR

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STILL ONLY 6p

Osmonds put back UK tour

IT WAS this week revealed to Record Mirror that, despite hopes to the contrary, the Osmonds will NOT be returning to Britain before November 1973. The group will be kept busy in America from March next year for six months when they will be making their first film, which has an ecological theme. The Osmonds will be writing the music for the film as well as taking starring roles in it.

The BBC will be screening a special recording made of the Osmonds first Rainbow concert this Friday (December 8) at 6.45 pm. The programme, which lasts for 30 minutes, will be screened nationwide on BBC 1.



Peter Skellern
'Why I'm scared of women'

Jackie Jackson
A special message for you

Uriah Heep
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Record Mirror/B.B.C. Chart

This week's Top Sounds



THE FACE has his own column, maybe **MARY WHITEHOUSE** should have one called *The Mouth* . . . Better still she could listen to a few sage quotes from such diverse sources as **JIMMY YOUNG**, **PAUL McCARTNEY** and the late **LENNY BRUCE** and exercise a little reserve . . . "Ding-A-Ling is vulgar in the nicest possible way," says **JIMMY YOUNG**. "It's a super record, and I think it would be nice if people had a sense of humour, and were able to laugh at things" . . . Says **PAUL McCARTNEY**, "Compared to the amount of sex in an average evening's TV, there's nothing much in my record" . . . Said **LENNY BRUCE**, "There are only four really obscene four-letter words - kill, maim and hurt" . . . At least, Mrs. **WHITEHOUSE** is undoubtedly helping the sales of **CHUCK BERRY** and **PAUL McCARTNEY**, whose record is only the 14th to get a BBC ban in seven years though neither record has led to a single official complaint . . . but she must shake with indignation every time the phone goes 'ding-a-ling' . . . While we're on the subject of good old obscenity, RM's 'Phone Julie to expand your business' ad brought forth some unexpected replies . . . **OSMONDS** fans probably don't need reminding, but the live show, recorded at the Rainbow, is on BBC-1 tomorrow (Friday), at 6.45 . . . And if **JIMMY OSMOND** sang *The Good Ship Lollipop*, would anyone be able to tell the difference from the original? . . . **WINGS'** reception this week revealed that **MICHAEL JACKSON'S** opinion of **PAUL** is a mutual admiration . . . One track written by **PETE TOWNSHEND** and recorded by **MAGGIE BELL** for inclusion on **Tommy**, eventually got left off, and will be on **MAGGIE'S** album . . . A book out soon by **CAT STEVENS** . . . The *Laughing Policeman* should be a Christmas hit . . . **ROXY MUSIC'S** **ENO**, an ardent **KING CRIMSON** admirer, planning something with **BOB FRIPP**? . . . Has the Albert Hall been deaf, dumb and blind about **Tommy**? . . . **K-TEL** and **Arcade** making it hard for new album material to make a big splash in the charts . . . U.A. prepared to airlift 100,000 copies of new **DON McLEAN** album *The Pride Parade* in the event of pressing problems . . . Crime-rate in London rocketed when **Intersongs'** *Have-a-go merchant* **ADRIAN RUDGE** took day off after celebrating too well with **SLADE** . . .

Singles

Now	Last Week	Weeks in chart	Title	Artist	Label
1	1	7	MY DING-A-LING	Chuck Berry	Chess 6145 019
2	2	5	CRAZY HORSES	Osmonds	MGM 2006 142
3	4	3	GUDDY T'JANE	Slade	Polydor 2058 312
4	6	4	ANGEL/WHATMADE MILWAUKEE FAMOUS	Rod Stewart	Mercury 6052 198
5	5	6	CROCODILE ROCK	Elton John	DJM DJS 271
6	3	5	WHY	Donny Osmond	MGM 2006 119
7	16	3	BEN	Michael Jackson	Tamla Motown TMG 834
8	-	-	SOLID GOLD EASY ACTION T.	Rex	EMI MARC 3
9	27	3	LONG HAired LOVER FROM LIVERPOOL	Little Jimmy Osmond	MGM 2006 109
10	9	5	LOOKIN' THROUGH THE WINDOWS	Jackson Five	Tamla Motown TMG 833

11	18	3	ROCK ME BABY	David Cassidy	Bell Bell 1268
12	13	7	LAY DOWN	Strawbs	A&M AMS 7035
13	12	5	STAY WITH ME	Blue Mink	Royal Zonophone RZ 3064
14	7	8	CLAIR	Gilbert O'Sullivan	MAM 84
15	10	6	I'M STONE IN LOVE WITH YOU	Stylites	Avco 6105 015
16	21	3	SHOTGUN WEDDING	Roy C.	UK 19
17	17	6	HI HO SILVER LINING	Jeff Beck	RAK Replay RRS
18	28	3	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & The Pips	Tamla Motown TMG 830
19	15	9	LOOP DI LOVE	Shag	UK 7
20	8	9	LEADER OF THE PACK	Shangri-Las	Kama Sutra 2013 024

21	33	2	NIGHTS IN WHITE SATIN	Moody Blues	Deram DM 161
22	11	9	LET'S DANCE	Chris Montez	London HL 10205
23	-	-	HAPPY CHRISTMAS (WAR IS OVER)	John & Yoko/Plastic Ono Band/Harlem Community Choir	Apple R 5970
24	14	13	MOULDY OLD DOUGH	Lieutenant Pigeon	Decca F 13278
25	23	4	KEEPER OF THE CASTLE	Four Tops	Probe PRO 575
26	19	10	OH CAROL/BREAKING UP IS HARD TO DO/LITTLE DEVIL	Neil Sedaka	RCA 2259
27	22	12	GOODBYE TO LOVE	Carpenters	A&M AMS 7023
28	26	2	LITTLE DRUMMER BOY	Royal Scots Dragon Guards Band	RCA 2301
29	20	4	JUST OUT OF REACH (OF MY TWO EMPTY ARMS)	Ken Dodd	Columbia DB 8947
30	48	2	GETTING A DRAG	Lydney De Paul	Ham 88

31	30	16	BIG SIX	Judge Dread	Big Shot B1 608
32	47	2	DON'T DO THAT	Geordie Regal	Zonophone RZ 3067
33	-	-	THE JEAN GENIE	David Bowie	RCA 2302
34	24	7	YOU'LL ALWAYS BE A FRIEND	Hot Chocolate	RAK 139
35	26	10	HERE I GO AGAIN	Archie Bell & The Drells	Atlantic K 10210
36	29	11	IN A BROKEN DREAM	Fythin Lee Jackson	Youngblood YB 1002
37	32	6	BABY DON'T GET HOOKED ON ME	Mac Davis	CBS 8250
38	25	10	ELECTED	Alice Cooper	Warner Brothers K 16214
39	20	12	DONNA	10cc	UK 6
40	-	-	HI HI HI	Wings	Apple R 5973

41	31	5	IDON'T BELIEVE IN MIRACLES	Colin Blunstone	Epic 8434
42	45	2	COME SOFTLY TO ME	New Seekers	Polydor 2958 315
43	43	3	VENTURA HIGHWAY	America	Warner Brothers K 16219
44	34	9	HALLELUJAH FREEDOM	Junior Campbell	Deram DM 364
45	37	12	BURLESQUE	Family	Reprise K 14196
46	-	-	BALL PARK INCIDENT	Wizzard	Harvest HAR 5062
47	42	22	IT'S FOUR IN THE MORNING	Faron Young	Mercury 6052 140
48	40	4	ONLY YOU	Jeff Collins	Polydor 2058 287
49	-	-	CAN'T KEEP IT IN	Cat Stevens	Island WEP 6132
50	-	-	BIG SEVEN	Judge Dread	Big Shot B1 613

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.

Albums

Now	Last Week	Weeks in chart	Title	Label	
1	1	2	25 ROCKIN' & ROLLIN' GREATS	Various	K-TEL NE493
2	6	3	20 FANTASTIC HITS VOL. 2	Various	Arcade 2891 002
3	2	10	TWENTY ALL TIME GREATS OF THE 50'S	Various	K-TEL NE490
4	3	3	22 DYNAMIC HITS VOL. 2	Various	K-TEL TE 291
5	-	-	SLAYED?	Slade	Polydor 2383 163
6	4	4	BACK TO FRONT	Gilbert O'Sullivan	MAM MAM 502
7	5	2	SEVENTH SOJOURN	Moody Blues	Threshold THS 7
8	9	12	PORTRAIT OF DONNY	Donny Osmond	MGM 2315 108
9	11	3	MOTOWN CHARTBUSTERS VOL. 7	Various	Tamla Motown STML 11215
10	7	8	20 STAR TRACKS	Various	Ronco PF 2001
11	5	21	SIMON AND GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
12	10	12	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361
13	13	19	NEVER A DULL MOMENT	Rod Stewart	Mercury 6499 153
14	14	10	CATCH BULL AT FOUR	Cat Stevens	Island ILPS 9206
15	30	2	CLAIR ALONG WITH MAX VOL. II	Max Bygraves	Pye NSPL 18383
16	12	3	CARAVANSERI	Santana	CBS 63299
17	15	3	BOBBY CRUSH (PIANO)	Bobby Crush	Phillips 6308 135
18	20	49	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63609
19	16	6	LAST GOON SHOW OF ALL	The Goons	Radio Ent. REB 142
20	21	20	CHERISH	David Cassidy	Bell BELLS 210
21	-	-	HOME COMING	America	Warner Bros. K 46189
22	18	36	SLADE ALIVE	Slade	Polydor 2383101
23	25	3	GREATEST HITS	Jackson Five	Tamla Motown FTML 11212
24	31	17	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury 6338063
25	24	3	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
26	35	2	SING A FAVOURITE SONG	Des O'Connor	Pye NSPL 18390
27	-	-	ONE MAN DOG	James Taylor	Warner Brothers K16185
28	37	2	TWENTY DYNAMIC HITS	Various	K-TEL TE 292
29	-	-	MOVING WAVES	Focus	Polydor 2931 002
30	27	3	AND I LOVE YOU SO	Shirley Bassey	United Artists UAS 28385
31	29	12	A SONG FOR YOU	Carpenters	A&M AMLS 83511
32	32	2	THE OSMONDS LIVE	The Osmonds	MGM 2315 117
33	28	2	THE MAGICIANS BIRTHDAY	Ullrich Heep	Bronze ILPS 9213
34	40	24	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
35	36	8	GLITTER	Gary Glitter	Bell BELLS 216
36	43	20	TWENTY FANTASTIC HITS	Various	Arcade 2891 001
37	23	8	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan	MAM 501
38	19	7	BEST OF BREAD	Bread	Elektra K42115
39	-	-	BREAD WINNERS	Jack Jones	RCA Victor SF 8280
40	47	2	RHYMES AND REASONS	Carole King	A&M/Ode 77018
41	17	4	LOOKIN' THROUGH THE WINDOWS	Jackson Five	Tamla Motown STML 11214
42	44	18	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154
43	-	-	LORD OF THE RINGS	Bo Hansson	Charisma CAS 1059
44	-	-	UNICORN/A BEARD OF STARS	Tyrannosaurus Rex	Cube TOOFA 9
45	-	-	CHRISTMAS CARD	Partridge Family	Bell BELLS 213
46	34	4	SOUND OF MUSIC	Soundtrack	RCA Victor SB/RB 0616
47	-	-	GODSPELL	London Cast	Bell BELLS 203
48	42	2	MOODS	Nell Diamond	UNI UNLS 128
49	49	2	DINGLY DELL	Lindisfarne	Charisma CAS 1657
50	33	23	TRIOLOGY	Emerson, Lake & Palmer	Island ILPS 9186

5 years ago 10 years ago

1	3	HELLO, GOODBYE	Beatles
2	1	LET THE HEART-ACHES BEGIN	Long John Baldry
3	2	EVERYBODY KNOWS	Dave Clark Five
4	3	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican
5	7	SOMETHING'S GOTTEN HOLD OF MY HEART	Gene Pitney
6	10	CARELESS HANDS	Des O'Connor
7	6	LOVE IS ALL AROUND	Troggs
8	4	BABY NOW THAT I'VE FOUND YOU	Foundations
9	15	WORLD	Bea Gees
10	12	I'M COMING HOME	Tom Jones
1	1	LOVESICK BLUES	Frank Ifield
2	-	RETURN TO SENDER	Elvis Presley
3	2	SWISS MAID	Del Shannon
4	2	BOBBY'S GIRL	Susan Maughan
5	4	LET'S DANCE	Chris Montez
6	6	DANCE WITH THE GUITAR MAN	Duane Eddy
7	8	SUN ARISE	Rolf Harris
8	3	DEVIL WOMAN	Marilyn Robbins
9	9	TELESTAR	Tomados
10	13	SHERBY	Four Seasons

JAMES HAMILTON'S DISCOTHEQUE PICKS

JUDGE DREAD: Big Seven (Big Shot BI 613) in every way better than "Six".
THE CRUSADERS: Put It Where You Want It (LP "Crusaders 1" Blue Thumb ILPS 9218) The year's best jazz instrumental dancers, unfortunately not on single here.
PETE DRUMMOND AND THE V.H.F. BAND: Rocking At The B.B.C. (Warner Bros K 16233) Now banned at the BBC! "Goodbye" flip has its uses too.
THE SHEPHERDS BUSH COMETS: Amazon's Grace (Sonet Sonet 2031) A la Johnny & the Hurricanes!
THE SHADOWS: Apache; Wonderful Land; F.B.I. (Columbia DB 8958) Yeah!
ANTONIA CARLOS JOBIM: Brazil (LP "Stone Flower" CTI CTL 3) Superb Easy Listening, while his LP "Giti From Ipanema" (A&M Mayfair AMLB 51096) is about the best Easy Listening background music album there is - and it's cheap!
PHIL UPCHURCH: LP "Darkness, Darkness" (Blue Thumb ILPS 9219) Ideal "Modern" background music.
COUNT PRINCE MILLER: Rupert The Bear (Penny Farthing PEN 799) Reggae/Pop/Fun!

EARLIER this year a brief phone call from the offices of Polydor records led to a flurry of activity in the room at the other end of the link up. The Osmonds were coming to town, and one of the men most involved in ensuring their safety and comfort during their stay in England was 35-year-old Don Murfet, head of a flourishing company known as Artists' Services.

After a recommendation from Polydor, Don and his team of security men, including Patsy, Paddy the Plank, Jim the Plank (both previously leaders of timber), Fat Fred, Tall Ted, and Don's younger brother Barry braced themselves to face the onslaught of Osmonds fans; and to this day they all bear physical scars to show just how strong some of the confrontations can be.

"Quite a lot of the fans got to talk to the group," Don told me at the offices of Artists' Services, a relaxing hideaway near Euston station, "but it was the hysterical fans we had to keep away. Some hadn't eaten for four days and they were wet and frantic, and others just fainted."

"Some of the fans were very sensible, though, and they took a lot of trouble to make presents or bring expensive gifts up for the group. Some of the girls would get into the hotel five or six times in different ways and often they got to see the

How Paddy the Plank helped take care of the Osmonds!

Val Mabbs talks to Don Murfet, head of Artists' Services, whose team was in charge of security for the Osmonds' tour of Britain

fans, and they would spend all their time talking to them if they could, but at times we had to not let them see the fans."

First and foremost the job for Don, and partner Gerry Slater's security men, is to ensure the safety of their artists; and as they have worked with the Monkees, Andy Williams, Des O'Connor, Johnny Cash and are now working with Led Zeppelin, this is a task they are very capable of doing.

Working on protecting older established artists however, often proves to be easier, because, as Don explains, older women will talk reasonably to security men and try to charm their way in to meet their idol. But young girls, as well as employing their charms, also resort to kicking, biting and generally becoming rather hysterical!

During one incident

one trying to dive through my legs. As they shot through I turned round and knocked them and saw what I had thought was a girl, but turned out to be Donny hurtling down the boiler room steps! His face went completely white, but I just grabbed him back before he hurt himself."

Don has observed, particularly when working with the Monkees also, that most artists drop to the floor when caught in a crowd, as crawling away seems to be their only hope! I asked Don how he felt the Osmonds compared to the Monkees in other ways.

"Musically these guys are far in front of them," he told me. "And I would say they are, in every department. They're so versatile and they've got nine times the experience the Monkees had. It's incredible to see them at rehearsals, they're so professional."

"In Birmingham we told them they had to leave by ten to five because the police were arranging for traffic lights to be kept at green for us, and consequently they couldn't spend their usual two hours rehearsing. They made no complaints and were ready to leave on the stroke of the clock."

Favourites

Donovan has become a close friend of Don Murfet, but from the massive list of other artists he has worked with — dating from the days when he drove a coach for Vic Lewis, and then ran a limousine car service which was taken over by the late Brian Epstein — Don says the Osmonds have become his big favourites. He says of the individual characters:

"Donny has a fantastically active mind. He worked out how many seconds there are in a year — he just sat and worked it out for fun."

Alan Osmond is a keen photographer, and Don believes he could make a good film director. Jay on the other hand is more sports minded and can pitch an American football 75 yards with tremendous force. Wayne is also interested in football and mechanics, and apparently suffers from migraine. And Merrill? Well he is known as "Mr Business" and is very interested in antique cars.

"Jay seems to be very popular because he fits into the right age group, too," says Don. "But they've all increased



The problems they had to face; the crowd outside the Churchill and (inset) rushing for tickets

their popularity a lot. Alan likes chicks . . . in fact they all appreciate good looking women, every last one of them. When we were at the Hardrock having a hamburger, and girls came in to the room, the conversation would taper off as everyone looked at them . . . but they're all very reserved about it."

When two dancers visited the group's hotel and were intent upon displaying their ample charms to them, little Jimmy found it all to be something of a giggle, while Donny looked slightly shy though seemingly interested . . . and some of the other brothers decided to leave. Exit the girls, somewhat embarrassed themselves!

Which just indicates some of the contrasts of life that being a star present! And the security men themselves were sometimes approached by young girls offering a session in the bedroom if they could see the Osmonds.

"They're what we call bed-charmers," says Don. "But it would be very uncool to take advantage of them . . . most of them are so young."

Instead the security

men spent most of their time touring London with the group — taking in visits to the Mormon church, Buckingham Palace, the Citadel and a fish and chip shop! — and undertaking some extremely strenuous work.

Security

When the group were travelling in Manchester from their hotel to the Free Trade Hall several blocks away, all of the security men had to run to beat their car to the door. "Your legs stiffen up after a couple of runs like that," says Don.

But with no more time for reflection he is now planning ahead for the Led Zeppelin tour and work with Bill Withers and Ike and Tina Turner, while brother Barry — a past master at working with Americans; and a jovial and valuable character for the organisation — is already trekking across the Continent with a huge van load of equipment.

Don is also helping a new young singer, Marcel, to shape a career for herself. So there's not much time for looking back, though he will always remember the Osmonds with some affection.



Security man's nightmare?

group, because along their corridor it was like musical doors with Jimmy going into his mother's room, or Alan going in to see Donny."

But not all the meetings were as easy to handle.

"The kids get very violent some times," Don explains. "They don't know what they're doing, really. When they get hold of Donny they start kissing him, digging their fingers in him and it's really very hard to get them off. You have to do it gently, firstly because they're kids, and also because the Osmonds don't want them to get hurt. They really are genuinely interested in their

when the Osmonds arrived back at their hotel garage without notifying the security men a rather nasty moment also occurred for Donny."

"We heard screaming down in the garage and we all rushed downstairs," explains Don, talking between numerous phone calls. "Mr Osmond opened the car door and about 50 girls swarmed round — and in a confined space that seems like a thousand!"

"Donny was the first out and the girls took him off without us realising. So we formed a barrier for the others to run through when I felt some-

SPECIAL REVIEW

THE OSMONDS: Crazy Horses (MGM 2315123).
DONNY OSMOND: Too Young (MGM 2315 113).

Despite both being products of the Osmonds; when playing these two albums alongside each other, it becomes obvious that the group are heading towards a very different market to that open to Donny as a solo artist.

While the Osmonds are the centre of mass adulation it hasn't held them back to recording only strictly commercial material. They really do present some music that anyone must agree is fairly adventurous — and though carefully processed, not dressed up purely in that traditional hit formula.

All the instruments are played by the boys, who also present some strong vocals — solo and harmony. Girl in fact sounds very Beatle-influenced in a Walrus / Come Together way; and try And You Love Me, to see how beautifully arranged their slow numbers are. The vocal on Hey, Mr. Taxi doesn't quite work, but That's My Girl easily compensates.

Donny, on the other hand, on this album particularly, doesn't stretch out too much, but keeps to well tried and proved numbers, like the title track; Pretty Blue Eyes, Paul Anka's Lonely Boy, and Richie Valens' Donna.

A Teenager In Love is one of the highlights, and it really is such a beautiful song, backed up by some nostalgic "wow-oss" in the background. The technique used on the vocal gives Donny a sound comparable to Brenda Lee.

I prefer the last Donny album, and find the vocal somewhat wearing on this — but it's bound to be a hit and in time, with Donny's voice deepening, I think he will benefit. Alan and Merrill Osmond's To Run Away, suits him well, and maybe some more original material would also be a good idea. V. M.

THE TREMELOES BLUE SWEETIE

A rockin', roller-coaster of a new single on Epic 1019 

datesheet

Kicking off Datesheet this week are the gigs for STEELERS WHEEL, the new A&M band featuring Joe Egan, Paul Filnick, Rod Coombes, De Lisle Harper and Luther Grosvenor, formerly of the old Spooky Tooth.

On December 8 the group appear at Westfield College, Hampstead, and the following night are at Cranleigh College, Coventry. On December 15 they play Gravesend School for Girls with Chapel Farm, and go

down to the West Country for two gigs at the Old Granary, Bristol (17); and Tiverton Grammar School (18).

FRUPP, from Belfast, return to Ireland on December 15 for gigs until January 2, but in the meantime are playing at Kings Court, Newport (8); Abingdon Public School (9); and the Croft Club, Leicester (11).

GENESIS played at the Sundown, Mile End, last night (Wednesday) before beginning a seven-

day visit to America. When they return they have dates in Hamburg and Switzerland to keep them busy until the end of the year.

CAPABILITY BROWN build up their batteries with a gig at the Atomic Energy Authority in Abingdon (8) before embarking on gigs at Bradford (9); the Sundown, Edmonton (21); Friars Aylesbury (22); and the Greyhound, Croydon (24).

Dates for HOT CHOCO-

LATE include Tivoli Ballroom, Buckley Flint (7); The Great Hall, Avery Hill College (8); Bedford College Union Hall, Bedford (9); The Norwood Rooms, Norwich (11); and four days at the West Park Pavilion, Jersey from December 15.

THE JSD BAND are at the Fairfield Halls, Croydon, tonight with Joan Armatrad and Harvey Andrews (7); and then go to Southampton College (8); Plymouth Polytechnic (9); Staffordshire

Poly (14); Hull Arts Centre (17); Quaintways, Chester (18); Queen Margaret Union, Glasgow (19); Redcar Jazz Club (24); White Elephant, Edinburgh (27); Duffries Drill Hall (30); and Dufferline Kinema (31).

GRENANTLE, appear at the Greyhound, Fulham (7); Half Moon Putney and Kings Cross Cinema (8); Troubadour, Old Brompton Road (9); and the Crypt at St. Martins in the Fields, London (10).

GARY GLITTER, who has been recording his next single and album, goes back on the road this month. Dates for Gary include The Country Bumpkin, Andover (7); Intercom, Southend (8); Pier Ballroom, Hastings (9); Woods Social Centre, Colchester (10); City Hall, Newcastle (14); Grand Ballroom, Coalville (15); Boston Glyderdome (16); Melody Rooms, Norwich (23); and Dreamland, Margate (24).

Scots band, THE AVERAGE WHITE BAND, are in London on New Year's Eve for a gig at the Speakeasy, but until then they have a number of dates which include Greens Playhouse Glasgow (7); Empire Edinburgh (8); Caird Hall, Dundee (9); Royal Academy of Music, London (11); Guildhall, Portsmouth (12); Intercom Club, Hull (13); Town Hall, Leeds (15); and Fairfield Halls, Croydon (17).

More changes for Family

FOLLOWING their return from a highly successful two-month tour with Elton John, Family have undergone yet another personnel change, with Poli Palmer leaving and his replacement on keyboards, for the current British tour at least, being Tony Ashton, whose Ashton, Gardner and Dyke band had a hit with Resurrection Shuffle last year.

The reason for Poli's departure is given as being at variance in musical direction, with the band becoming increasingly rock-oriented.

The follow-up to their hit single Burlesque will be two more tracks from the Bandstand album, My Friend The Sun, released by popular demand, and Glove. The band's London date will now be at the Festival Hall on January 19, and the Brighton gig put back from January to February 7.



LIVE!

Colin Blunstone

SOME weeks ago seeing Colin Blunstone and his fine backing group at London's Marquee, I was somewhat surprised to note how much rocking material they used in their act, along with the expected romantic ballads. But in fact every member of the band is well versed with this music, as they've all been playing for years, and proved at the Arts Centre, Basildon, just how tightly knit a band they are.

They're positively glowing with a polished finish now, and some of the obvious problems that occurred on their early dates, have now been obliterated.

Pete Wingfield kicked up a storm on piano - despite some sound problems - straddling over the top of it for a real rockin' finish, while drummer Jim Toomey kept a stomping but controlled rhythm going throughout.

It really was a lovely

set, and the very mixed audience at Basildon projected a feeling of enjoyment, though it would only have taken one person to leap to their feet to have produced a much more obvious reaction.

But one thing is certain - having such a capable - and exciting - band around him has helped one hundred fold to bring out the real talents of Mr Blunstone. VM.

Steve 'n' Bonnie

STEVE 'n' BONNIE are without doubt one of the most dynamic and professional acts in the business and given a reasonable run of luck could become very big stars indeed.

A measure of their drive and personality is the fact that when they appeared at the Speakeasy last week, they actually had the audience applauding - apparently a relatively rare event.

It was something of an adventurous night because the Speakeasy isn't

perhaps the most suitable venue for an act of their sophistication, especially since the extremely complex arrangements they use require the backing of a pretty big band complete with strings.

But, despite the poor balance (the band tended to overwhelm the voices) and despite the sometimes ragged renderings of the scores, Steve 'n' Bonnie triumphed over adversity and came through with a polished and self-assured act.

Their arrangement of Eyes Of Tomorrow, which was highly acclaimed in the Radio Luxembourg Grand Prix recently, could be a showstopper in more favourable surroundings.

Both Bonnie and Steve Hamilton are gifted musicians with a sure facility for pitching and phrasing and their voices blend superbly. The duo really generates a lot of excitement, with Steve's arrangements providing a dramatic musical backdrop for the true, vibrant voice of Bonnie, who has a most impressive range. MH.

Elkie soldiers on after London mugging

ELKIE BROOKS of Vinegar Joe was attacked last week by two handbag snatchers as she walked to her flat off of Fulham Road, in London.

Elkie was mugged in an alleyway leading from Putney Bridge Under-

ground at around 11.30 pm and her attackers snatched her bag which contained £43 in cash, a cheque book and personal effects. She now has a swollen face and bruising, and after the incident was treated for the in-

juries and shock at Putney Hospital.

The following night she was on stage with Vinegar Joe at the Archer Hall, Billericay, in Essex - against her doctor's advice and that of the group's management.

After appearing at Luton and Norwich, Elkie left for Spain at the weekend where she will spend five days resting.

The group have only two more British dates this month, at Friars, Aylesbury, (10), and the Marquee (23).

Thieves take two Climax guitars

GUITAR thieves struck again last week when two instruments were stolen from Climax Chicago while they were in Brighton.

The guitars, a Fender Jazz Bass (Serial number 291428) and a Fender Mustang Six String (Serial number 187367) were stolen from the group's truck while it was parked adjacent to the Top Rank venue in the town.

It was a tough homecoming for the band who had just returned from Switzerland, and following dates at the Redland College, Bristol (Decem-

ber 9), and the Marquee Club (11) Climax return to the Continent for a five-day tour from December 14.

Roy's album out in New Year

ROY WOOD releases his long-awaited solo album, Boulders, on Harvest in the New Year. The LP features Roy on alto, tenor and baritone saxes, electric and acoustic guitar, bass guitar and string bass, oboe, bassoon, clarinet, piano, electric piano, organ, cello, and drums.

Roy also handles all the vocals on the album, and wrote and produced all the numbers. Roy's Wizard band has its first album released in February, and

Boulders will follow soon after.

The Everly Brothers are to include at least two of Roy's songs on their next album which they are recording in America next month, and the brothers have asked Roy to write more material for them. Wizard will be going to the US next year, and Roy will also be writing a song to be considered as the United Kingdom's entry in the Eurovision Song Contest.

HEEP BIG US SALES

MIDWAY through their current American tour, Uriah Heep (below) were presented with their first gold disc for their Demons And Wizards album which has been certified by the RIAA for sales in excess of a million dollars in America. The presentation was made in Chicago where they headlined two concerts at the Auditorium Theatre on November 21/22. The picture shows left to right: David Byron, Irwin Stielberg (President Mercury Records), Mick Box, Gary Thain, Gerry Brown of Bronze Records (Manager, Uriah Heep), Lillian Bron, Lee Kerslake and Ken Hensley.

Charles Webster interviews Heep's Lee Kerslake on P.12.

Bowie Xmas

NOW Londoners can spend Christmas Eve with David Bowie.

Back from the States, the Bowie entourage is expected to begin a short British tour on December 24 at the Rainbow, though there is a possibility of an extra date there on the preceding day, as the Christmas Eve date is already sold out.

Bowie's tour commences at the Hard Rock, Manchester (28); Green's Playhouse, Glasgow (January 5 - 2 shows); Empire, Edinburgh (6); Newcastle City Hall (7); and Preston Guildhall (9). The tour is expected to feature Quiver as support act.

After the British tour, Bowie will play Japan before returning to the States in the Spring. On his last trip there, recordings were made in RCA studios at Nashville and New York, for inclusion on his next album, and three concerts were recorded live for inclusion on a future record - at Boston, Memphis, and Carnegie Hall.

Byrds tour cancelled

THE BYRDS have been forced to cancel a proposed British and European tour for the new year because Roger McGuinn was recently admitted to hospital.

The group were set to tour with the New Riders of the Purple Sage at the end of January, but McGuinn's illness - details of which have not yet reached the UK - has meant that all commitments for the Byrds for November and December have been put back until January and February.

Free delay album

THE release of the new Free album, Heartbreaker, has been postponed.

Paul Rodgers and Simon Kirke are currently in Kingston, Jamaica, re-mixing the tracks, which were recorded at Island Studios in London, with engineer Andy Johns.

The album was to have been released this week, but has now been put back to January 19. Earlier next month the group fly to America for a four-week tour.

THE TREMELOES BLUE SUEDE TIME

A rockin', roller-coaster of a new single on Epic 1019

Slade to play for Europe

SLADE have been booked by the Government to appear at the London Palladium next month. The group have been chosen to represent Britain in the first of a series of concerts to mark Britain's entry into the Common Market, under the title Fanfare for Europe.

The concert, on January 7, is being promoted by Great Western Express, who promoted the Lincoln festival earlier this year, at the request of the British Arts Council, at the request of the Government. The box office opens on December 12 and ticket

prices will range from 60p to £2. The concert will begin at 7.30, and other acts for the show will be announced at a later date.

The group themselves entered Europe this week — but just for TV dates in Holland, Germany and Belgium and return to Britain on Monday.

Their *Slayed?* album has advance orders of over — over double the advance for the new *Osmonds* album. The Palladium gig will be the group's first booking after the European trip, and at the end of January they go to Australia and New Zealand with Lindisfarne and Status Quo.

Special review

Dusty croaks on to triumph!

DUSTY Springfield's return to the British stage after a lengthy absence in America looked like becoming a disaster of the first magnitude, but in fact ended as a triumph of courage over adversity.

Her opening at the Talk of the Town in a four-week season — her first appearance there for four years — was delayed for 45 minutes and apart from one announcement

could not have been worse chosen, for it was quite obvious that she was anything but. Although omitting to apologise for her late arrival, she did ask to be excused her voice, made a stab at the second number but then waved the orchestra silent, and after a lengthy rambling attempt to cover her embarrassment with humour, tackled Magnificent Sanctuary Band with croaking lack of confidence.

But with the audience, which included Elton John, Rod Stewart and Lesley Duncan, giving her every encouragement. Dusty overcame several more false starts and her voice and confidence improved as she worked her way through most of her old hits like *Look Of Love*, *I Don't Know What To Do With Myself*, *Preacher Man* and *You Don't Have To Say You Love Me*.

By the end, she had the audience dancing in the aisles and the standing ovation proved that her return to the stage was the triumph everyone had wanted it to be, even if it hadn't come about in the way they had expected. B.M.



promising her appearance, no explanation was forthcoming.

But when she finally made it on stage, the reason for the hold-up was quite apparent, for the Springfield voice was stricken with an attack of laryngitis of such severity that it seemed unlikely that she would complete her performance. *I'm Alive*, her opener,

SHORT CUTS

ELLIS, the band led by Zoot Money and Steve Ellis, release a new single on Epic on January 5. The 'A' side is *El Doome* with *Your Games* on the flip. Both songs were taken from the group's first album, *Riding On The Crest Of A Slump*, and they record their second LP, set for early February release, this week.

Fleetwood Mac flew to the US last week for a short tour and return at the end of the month to start a new album. The Troggs have a new guitarist — but only for the time being. While long-standing member Chris Britton is in Portugal for a few months on business, his place will be taken by Barry Lee, aged 25, who will revert to electric piano when Chris returns. The group are in the studios this week cutting a new single.

Jackie Pallo joins Barbara Windsor and Ed Stewart in *Cinderella* at Golders Green this Christmas. Don McLean has his third single released

before the end of the year. The follow-up to his smash hit, *Vincent*, is *Dreaded* and comes from his new album which goes into the shops this week, a week earlier than expected. Over 100,000 copies of the album, which is entitled *Don McLean* and not *Pride Parade* as it was tentatively titled, were airlifted to London from New York at the weekend to beat record importers. MCA release a double album by Neil Diamond at the end of January. Titled *Hot August Night*, the album was recorded at the open air Greek Theatre in Los Angeles during Diamond's concert season there in the summer. Osibisa record their set at the Sundown Edmonton next Friday for use on their next album, one side of which is likely to feature all 'live' material. The Edmonton gig will be the band's last British date before leaving for a tour of Nigeria and Ghana on December 22. When they

return in January they record studio tracks for the album and then leave for another US tour.

On Thursday Pye Records were refused an injunction by the High Court against Status Quo and Phonogram Limited from releasing the Quo's *Piledriver* album on December 8. Status Quo will continue to record and release future product on the Vertigo label through Phonogram Ltd. Roxy Music left for America this week to begin their first US tour. Their itinerary kicks off on Friday at Athens, Ohio, and will take in both the east and west coasts, Chicago and Miami. Their second date will be at Madison Square Garden with Jethro Tull and on other dates they will be appearing with Humble Pie, Edgar Winter, Steve Miller Band and Bo Diddley. The tour follows the release of their album a month ago. When they return in the New Year, Roxy Music will start work on their second album.



Xmas Day release for Who

THE WHO release a new single, *Relay*, by Pete Townshend, on Christmas Day.

As record stores will not be open on December 25 — the official release date — the record will probably be available from about December 22. The flip, another new song, is *Waspman*, written and sung by Keith Moon.

Munich's top paper, *Adendzeitung*, has presented a special award to the Who for a gig they performed in the city during the Olympics.

During the two weeks of the sports festival, the paper chose two winners of a poll to find 'Stars of the Week' — people who had given 'extraordinary performances in the cultural and political fields during the Olympic weeks' and the Who picked up one of the distinctions.

Pie for the States

HUMBLE PIE leave for America on Friday for a two-week tour.

Working with the band and augmenting their sound for the first time are the Blackberries, a collection of black musicians and singers who may join the band on their projected British tour in the spring.

The Blackberries are (former) Ikette, Vinetta Fields, Clydie King, formerly with the Raylettes, Billie Barnum, formerly with the Blossoms, and Sidney George, a saxman who has worked with the

Memphis Horns.

The Pie have a new album released in the New Year. The double set features live tracks recorded during the group's recent British tour and some new studio material.

Fame

GEORGIE Fame and Alan Price will be performing their first London gig for some time this weekend. They will be appearing for one night only at the Royal Court Theatre on Sunday night.

THE triumphant-looking Monty Python Football team, prior to their European Cup Losers' League semi-final third leg second extra-time play-off trophy match against the 'Bunnies' team.

Despite having God on their side, and Edward Heath on their fronts, however, the MPFC went down in pre-extra non-injury time, to a team from their record company, Charisma in the Final, thus falling in their gallant attempt to win the coveted Charlie George's Gold Plated Y-Fronts Trophy, presented by His Majesty, Arthur Mullard.

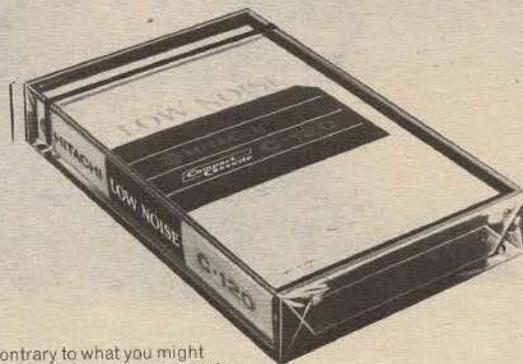
Lindisfarne on BBC 2

LINDISFARNE guest on Full House, the BBC2, arts programme, on Saturday night, when the show is broadcast from their native Tyneside.

Later on in the week on the same network, Bob Harris introduces Focus and the Crickets on the Old Grey Whistle Test.

On Thursday, Kris Kristofferson, whose new album *Jesus Was A Capricorn* is soon to be released by CBS in Britain, is joined by Rita Coolidge for an In Concert slot.

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LINE UP soul fans and music lovers, you are about to watch a tug of war. On one side you'll find Gladys Knight and the Pips, truly one of the tightest entertainment teams in any music category, and on the other side is Motown.

In March of next year, the group's contract with the company expires and it's going to be an interesting squabble to see if the group is going to push and pull for what they want, or if they're just going to walk out on the game; OR will Motown walk out on the game first? Either way, it's going to be a time of tension, especially, if you're like me and are fond of both the group and the company.

Gladys Knight and the Pips; Gladys' brother Merald and cousins William Guest and Edward Patten, formed two decades ago when Gladys was probably still in pig-tails. They did a tremendous amount of live work through the fifties, which shows itself in their flawless delivery on-stage.

In 1961 they recorded the now classic Every Beat of My Heart. The song is a masterpiece and won them many fans, but not much money. In 1968 they joined Motown and their distinctive sound was allowed to surface to a much bigger audience. Motown gave them the advantage of a large company prestige, influence and large distribution; while at the same time cutting down on their freedom.

They say Gladys is capable of singing anything, and if you've heard some of those early Motown albums then you know they certainly gave the group

enough hand-me-down material to build that reputation on. Nevertheless, Gladys Knight and the Pips began to have hit records and in 1967 they saw their first number one with I Heard It Through The Grapevine. Yes, kiddies, it was their song first and Marvin Gaye's later.

From '67 on, the group enjoyed the success of other goodies like End of Our Road, Friendship Train and the old Shirley Ellis number Nitty Gritty. Their chart success opened doors for them to larger clubs and concert halls that they had always dreamed of playing. In 1970 a gent named Clay McMurray wrote a song called If I Were Your Woman and the song packed such a wallop that it was one of the top 10 songs of that year. Not only had Gladys Knight and the Pips achieved a hit; but they had now made people realize just how distinctive Gladys' voice could be. There has never been a cover version of that song by anyone worth talking about.

I suppose most people thought that the group could be content to sit back and enjoy the success that they had always known they were capable of. But they were two steps ahead of all of us. Gladys is also a composer. And while everyone was raving about her distinctive voice, and her incredible range, and her marvellous delivery, little ole Gladys was sharpening up her pencil and knocking out some pretty impressive songs.

But Motown wasn't looking. Gladys' repertoire of songs was expanding. Her work was done by Martha Reeves, the Four Tops and the

GLADYS v. MOTOWN

Robin Katz on the likely outcome of a forthcoming battle over contracts



Gladys Knight

Supremes, and Junior Walker picked up on no less than four tunes. The follow up to Woman was I Don't Want To Do Wrong. When Gladys sings this song, you can hear every man in the house begging for forgiveness.

In the past year, the group has seen the rewards of 20 years of togetherness. They have broken into every major nightclub from New York to Las Vegas a privilege usually reserved for the Tony Bennets and Barbra Streisands of this business.

In America an album cut called Help Me Make It Through The Night was topping the charts, while in England the group's first-ever Motown record Walk In My Shoes, was taking the discos by storm. And yet for the variety of material they've exposed on the international charts, there is still a stockpile sitting in the can. The group has had another single ready since March of '72 but according to them, Motown has gone in for movie-making these days, i.e. Lady Sings The Blues starring Diana Ross and they seem to have forgotten that they are supposed to be a record company. One can see their argument as valid.

At this stage, we fans can only sit back and wonder who needs who more now. Motown has certainly opened enough doors for Gladys and the Pips and at the same time the group have sold enough records to keep Motown happy. At this point shouldn't they be allowed more freedom in all the aspects of their albums from choice of material to choice of artwork? At the same time,

is the group (like any other) too close to its own work; particularly their own compositions, to be objective? Who will they trust to judge the commercial potential of their work?

On stage, they have nothing to worry about. I only wish that more people had been at the London Palladium the night they performed, which unfortunately was also the night the Royal Variety Show was on telly. Gladys in a long white gown literally floated around the stage and between the three Pips who moved as if they were one person gliding, turning and tapping on ice. Gladys is undoubtedly the "star" of this operation, but don't underestimate those boys. That Merald is something else altogether.

The point is that the group has now achieved success and prominence in the soul charts, the regular charts and a wide variety of stages from the staunch Palladium to the Apollo in Harlem. They are a force to be reckoned with, and a group whose unique professionalism is not only welcomed by audiences but wanted by promoters as well.

Gladys Knight, to many people is the "real" voice of Motown. But with all this flattery, after many years of struggle, one can only hope that the group can handle things. The truth often hurts. Motown needs Gladys Knight and the Pips, and one can only hope that Gladys Knight and the Pips can look beyond all that phoney "oooo" and "ahhh" and see that the truth may not be what they want, but it's sure enough the thing they need.



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Nash: 'no label round my neck'

TRADITIONALLY, Christmas, Xmas, Noel or whatever you want to call it, is a festive time of the year when one dons one's party hat and gets up to all kinds of merry japes which one would not normally indulge in during the rest of the year.

Here's a party game that will thrill your friends and keep you occupied for hours - try and put the music of Johnny Nash into a certain category.

After many hours of brain-wracking and rolling around the kitchen floor taking it out on the cat you'll find the task is pretty difficult, simply because our Johnny, as the lads would say, has got it all sussed.

"It's really nice not having to live with a label round your neck," he told me recently when we met in his record company's New York office. "It gives you so much more scope. People really don't know what to expect from you and you can try almost anything and it will be taken on its merit."

Right now, Johnny's being taken on merit in his native United States where he's undertaking a massive promotional tour 'to saturate the country, like we did in Britain. You've got to get the name about.

"At the moment we - that's the Sons of the Jungle and I - are better known in the cabaret circuits than we are anywhere else and we've gotta change that."

As soon as Johnny set foot in America things began to go right for him. After visiting his



parents in Texas, he arrived in New York to find that I Can See Clearly Now was holding down the top spot in the singles charts, and that he had been top of the bill at the legendary Apollo Theatre in Harlem, for his first gig of the tour.

London and America. "I was in Jamaica in 1967 to cut the Hold Me Tight album. I liked the sound those Jamaican studios get, it's a totally different sound there. I suppose that's why the Stones are going down there to record."

"Jamaica has become

by Charles Webster

"Much as we loved being top of the bill there, we all felt a twinge of sadness because we only made it through Miles Davis cancelling." I should explain that Davis was involved in a car accident a few days before the Apollo engagement and suffered multiple injuries.

Johnny is one of the few people in show business who can truly be called an international star, for in the past decade he has lived in Scandinavia, Jamaica,

a part of me and I hope to go back there to work. I think as more people discover the benefits of using West Indian studios, the Islands will become an important part of the record scene. There's so much more than just reggae happening there now."

The UK has been good to Johnny and he appreciates it. "It's like being part of a big family over there," he said. "I feel as though I've got a lot of foster parents in Britain."

"I miss the MI being

here. Out of all the time I'm in Britain, I must spend most of it on that motorway. Out here we travel around by coach because we don't take on too many long hops. It's mostly short haul stuff so that we can play as many places as possible. Our itinerary takes us to Boston, Philadelphia, Cleveland and Chicago before we move down South to Atlanta and Texas and then over to the West coast.

Johnny's reputation is preceding him wherever he goes, and the timing of the tour and the release of I Can See has just about made him one of the hottest working properties in the States today.

"Basically I'm doing the same act as we did in Britain, it's just that I'm taking it to a wider audience."

While More Questions Than Answers is still in the British charts, Johnny already has his follow-up planned. It's going to be Merry Go Round, the title track from his next album, and was written by John and Danny Rogers, a nephew of Kenny Rogers of First Edition fame.

"I think that's coming out in Britain in January, with the album being released in America in February, and in Britain around the same time. We're putting out Stir it Up as our follow-up to I Can See here."

Apart from the Merry Go Round album, Johnny has a great deal of material waiting to be released, including the soundtrack from a film he made in Sweden.

"I was out there for about a year working on

that," he said. "I've got a romantic role as a dance instructor who falls in love with an air hostess. I sing in the film and wrote the soundtrack with Rabbit."

Rabbit is Bob Bunnick who handled keyboards with the Sons of the Jungle before leaving to join Free a few months ago.

"We did some of the film in Swedish and some in English, but I think it's being dubbed for the American market because they're not too keen on subtitles."

"When the album from the film comes out we've still got a reservoir of songs to draw from so it means we can keep working on the road without having to worry about getting into a studio to cut follow-ups."

The bad news for Johnny's British fans is that he doesn't know when he's likely to be here again. "I spent eight months promoting in Britain, and we want to come back and do concerts, but there's so much ground to cover yet. Apart from America we've got to get to Japan, Australia, France, Italy and Germany yet. We won't be based anywhere for the next two or three years."

"We're gonna be on the road promoting, and that's my business - getting out in front of a live audience and playing my doctor. It's like being a doctor or a lawyer - once you get a practise going you have to go all out to build it up or else you fall flat on your face."

Britain's loss, my friends, is the world's gain.



TWO NEW HIT SINGLES FROM JUDGE DREAD



BIG SEVEN BI613 IS A RUDE RECORD DANDY LIVINGSTONE



BIG CITY DOUBLE 'A' SIDE c/w THINK ABOUT THAT HOSS 25 TROJAN THE REGGAE PEOPLE

Morgan—suitable case for success?

IN Italy Middle of the Road have spearheaded a revolution in pop music. Though a British group, they record in Italian studios, and before they began their worldwide travels, based themselves in that country of spaghetti and sunshine.

Likewise Morgan have a similar role to fulfill - though they do not plan to live in Italy. However, they have signed a contract with RCA in Italy and have been chosen as the group most likely to break into the albums market there.

"There are so many good bands in England that record companies are always being approached," Morgan told me, "staring in to a steaming glass of Cranks' lemon and honey. "But there are excellent studios in Rome and the engineers and producers - although we have to speak a mixture of languages to them - are good. And the record company were delighted to sign us up because our kind of band is something new for them."

"There are four versions of Popcorn in the charts in Italy, and they love all the Middle of the Road thing; but what we're doing is different. We did a tour in October, which was pretty awful because they booked us into discos,

which is hardly our kind of thing. But we did two appearances in theatres and one in an exceptional club which went really well."

Morgan are now producing somewhat epic numbers and are concentrating on the album market with the release of their first album Nova Solis, next month. But in fact several members of the group fulfilled a very different role in pop music several years ago.

Morgan Fisher is the



Morgan Fisher

organist, Maurice Bacon, the drummer; two names which should give a clue to their previous identity as part of the ultra commercial Love Affair. New they are working alongside Tim Staffell, an ex-member of Colin Petersen's Humpty Bong, and Smile, on acoustic guitar and vocals; and Bob Sapsed, who joined Love Affair for a brief spell, on bass.

"We don't get much mention of our connection with Love Affair from audiences," Morgan told me. "I don't know that they even realise who we are. . . they probably wouldn't believe it. We're so completely different now . . . well, no, in fact if you listen to Love Affair's second and last album, everyone is trying to put in a bit of their own, to inject their own feeling. It didn't really work completely, though, because we weren't sympathetic to each other."

"When Steve (Ellis) left Love Affair we carried on with Gus Eadon, and he seemed quite musical when we had a blow together. Then he got into the scene of being a pop star and it didn't work out."

"When I was with Love Affair I didn't really have any big ambitions. It wasn't really a very musical scene, but it was a nice existence and I enjoyed myself. Then it ended partly because we were changing and also because we were less successful."

Now Morgan have a regular Thursday night residency at the Marquee club in London, and feel that they are gaining valuable experience from the audience. A lot of their material is lengthy, and in fact the title track from their album, occupies one side of the record.

"There's a lot of production on the album

and we've used studio techniques a lot," says Morgan. "It's the sort of music that can be embellished in that way, we're not playing rock songs. The End Of The Sun is about a spaceman who leaves earth and travels around space, and when he returns he finds nothing left but a few bits of charcoal floating around."

Morgan are very interested in astronomy and were planning to name the group after an astronomical constellation but settled for the more earthy name.

"Well," says Morgan. "The London Symphony Orchestra doesn't call itself the Intergalactic String Ensemble. And though everyone else is important, I am responsible for the music, though Tim has a great voice and writes lyrics. Morgan was the most practical name."

Morgan says he has been writing the kind of music the band is now performing for many years, but he had no outlet for his work at that time. But now, with Nova Solis already complete, Morgan begin recording their second album in January - once more back on the Italian shores.

val mabbs



Keeping up with JONES

Cliff Richard —or is it Brigitte Bardot?

LISTEN to this. "He was like Brigitte Bardot — or rather like Bardot pretending to be Elvis Presley. He had a baby-doll face and he pouted a lot. His early rock records are hopeless. In fact, he was so bad that he has consistently improved."

That, friends, is a reference to . . . Cliff Richard. And this: "No matter how much they tried, no matter how hard they copied, they never learned. The gulf between American and British rock was at its widest when Elvis became God and Tommy

Steele made it to the London Palladium instead.

"Billy Fury gave up imitating Presley and imitated Eddie Cochran instead. Marty Wilde, the only truly good one of the British bunch, killed his career with too much television.

"Later in Britain it was Mick Jagger who became Elvis Presley — cynical, rude, ruthless, sulky, insinuating, stylish. But he remoulded the formula, he didn't just re-work it.

"But in the early days of rock, even the British people most unlike Presley were shaped by his influence. People fell for Laurie London, as in America they fell for Frankie Lyman . . . because unconsciously they wanted Presley castrated."

Just a few controversial items from a new book. It's called Song And Dance Man (Hard-Davis/MacGibbon, £2.50). By Michael Gray, it's a hymn of praise to Bob Dylan, which explains why other pop greats are beaten up a little!

Black and white

ELVIN Jones, percussion idol of many pop band drummers, has been back at Ronnie Scott's with a band that features Gene Perla on bass, and Steve Grossman and Dave Liebman on saxophones.

This distinguished member of the Jones family, persistent poll-winning drummer, has a dry line in humour. "What's this," we said as we watched him in rehearsals — "a black band-leader using only white musicians?"

"Ah, well, you see," said a wide-grinning Elvin, "I'm prejudiced."

★ ★ ★

THOUGHTFUL lot, Yes. The group picked up an American gold disc for the album *Close to the Edge*. And, by the way of return, presented Atlantic general manager Jerry Greenberg with a full Ludwig drum set.

Water Beetle

ROUGHLY 100 nuns used to live there, but now it's the £150,000 home of George Harrison . . . Friar Park, down at Henley-on-Thames. A sizeable hunk out of the Oxfordshire landscape.

Now it seems they're drilling in his back garden. Not for oil, but water — he needs up to 500,000 gallons a year to fill up and maintain his ornamental lakes!

★ ★ ★

ROD Stewart does it again — so does Grace Slick . . . adorn their

toilets with sundry gold-disc awards, that is. The Jefferson Airplane Gold for White Rabbit is glued to the seat of the Grace-Paul Kantner convenience. But the throne will move with them after they sell the house. Asking price for the home: 195,000 dollars. Without the toilet seat. . .

Fair enough

I'M GLAD Gordon Waller is going well in his role of Pharoaj in *Joseph and The Technicolor Dreamcoat*, because he is (or was) a good old hell-raising bloke who had a lot of tough times since the split of the old chart-topping Peter and Gordon team. Peter Asher . . . no trouble. He's a top US management figure now, including James Taylor among his clients.

Changes

CLIFF Richard, singer; Norrie Paramor, producer — that's been the team since Cliff first hit the charts with *Move It* in 1959. But now Cliff is beginning to use other producers.

His manager, Peter Gormley, tells me that Cliff wanted to experiment with new producers and that Norrie would still be involved in certain projects . . . "but they've most certainly not parted company."

Cliff's latest single, *Brand New Song*, was co-produced by Norrie and Dave McKay. Incidentally, Norrie has been appointed principal conductor of the Midland Light Orchestra, and that job is anyway going to take up a lot of his time.



GIRL-of-the-week: This is Esther Ofarim, the Israeli-born song-charmer. Quite honestly, a unique talent. She can fill the biggest hall with one of the softest voices in the business. She's just . . . beautiful. So is her new album. My immediate New Year resolution is to assist her career by promising not to mention again that she first made the charts with *Cinderella Rockafella*, Mason Williams' composition. Well, not mention it again after THIS time.

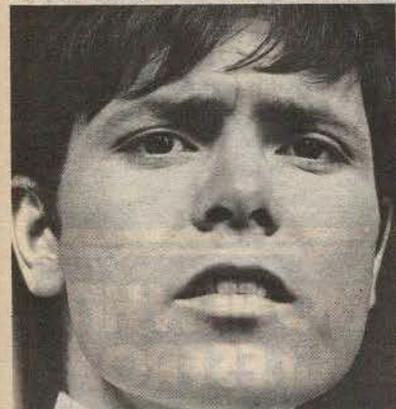
Paul's getting better

OUR two-part analysis of the post-Beatles by reader Andrew Davies will surely excite a lot of comment. But if many people feel that the Beatles as individuals fall far short of their communally creative best, at least Denny Laine of Wings believes that McCartney is writing as well as ever.

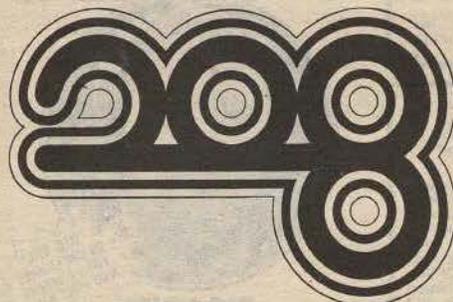
"The new album will be so much better than the first," Denny told me. "We've really got the band together now and

Paul has written some great songs." So he advises us to look out for titles like *Get On The Right Thing* (a gospel-inspired piece), *I Lie Around* (which Denny sings) and *Mama's Little Girl* (dedicated to guess who).

Also set is a revival of the song *Tragedy*, now specially bought by Paul for the new album. Expect LP delivery in February or March.



Well, does he look like Brigitte?



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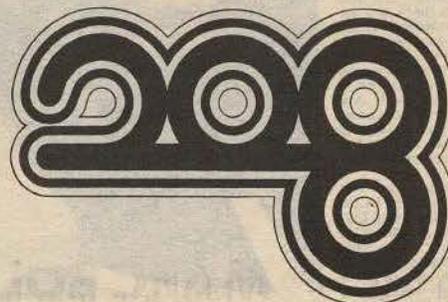
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MUCH MORE MUSIC



TOMMY COMES

AT LONDON'S Rainbow Theatre on Saturday, on a stage done-up to look like a gigantic pinball machine, Pete Townshend's Tommy goes a step nearer to being the rock-opera it has always been called.

The London Symphony Orchestra, in its entirety, a choir of 75, and a collection of guest rock stars unequalled since the Bangla Desh concert will be putting their combined talents into creating an even more dramatic version of The Who's famous stage act.

The cast for the night shows two changes from the two-record album, which achieved gold record status in America three days after release. Keith Moon and Peter Sellers replace Ringo Starr and Richard Harris. The full list is now: Peter Townshend (narrator), Sandy Denny (nurse), Graham Bell (lover), Steve Winwood (Father), Maggie Bell (Mother), Richie Havens (Hawker), Merry Clayton (acid queen), Roger Daltrey (Tommy), John Entwistle (Cousin Kevin), Keith Moon (Uncle Ernie), Rod Stewart (local lad), Peter Sellers (doctor).

A mouth-watering event for the audience; busy times for Lou Reizner, producer of the new album, and the man who has put the show on, and from whose idea the whole thing stemmed.

Between persistent rings on his two phones, we managed to get a chat with Lou, an expatriate from Chicago, who has been living here for five years. A quietly-spoken man in his mid-thirties, he's overjoyed at the way things are going — the immediate success of the album in the States; a full edition of Scene And Heard, and extensive plays on Luxembourg.

Annoyed as he is about the Albert Hall ban on the concert, Lou feels that it may well prove to be a blessing in disguise: "The Rainbow Theatre came along and offered the use of their theatre for nothing, and I'm sure it's going to go fine there".

Nevertheless, the story of the ban is another example of the strange and prohibitive workings of the Albert Hall these days. "They've banned rock'n'roll, but Neil Sedaka can still play there, and our concert featuring the London Symphony Orchestra is banned.

"I rang the LSO back in July to fix a date, and December 9 was booked and the contract signed. Then I was told that the Albert Hall didn't want it there. I sent them an acetate, convinced they'd change their minds. I got hold of a Miss Purcell, and she said 'These artists aren't allowed here', I said, 'They're not playing, they're singing'. Then she said that the story was unsubstantiated. I said 'What about Macbeth?' Eventually, I got to speak to Frank Mundy (the manager). I said 'How can you possibly ban the London Symphony Orchestra?' but he wasn't having any of it.

"Now, I'm trying to get a public hearing. We're trying to black the Albert Hall, on the grounds that it's contrary to union rulings. I think it's very wrong for Cat Stevens to play there. Eventually, after we'd fixed up the Rainbow, I thought it would be good to use closed-circuit TV and transmit it to the Albert Hall, and charge maybe £1-a-head there. I think we could have filled that, too. That plan was also rejected."

Even without the RAH, the one performance

TO THE MASSES

should pull in £12,000 — £15,000 for the Stars Organisation for Spastics, which will ensure that it is a worthwhile venture morally as well as artistically.

Even so, it is difficult to imagine that the effort will never be repeated, either for film or live performance. "Roger (Daltrey) said 'Couldn't we do it for a week, with half the profits going to charity and half to the artists' and I like to think we could do that, but there are a lot of availability problems, and this one performance cost £10,000 to put on, which is why the tickets have to be so expensive. The ideal extension of Tommy would be a succession of events, which might include a film. The money for that project would be readily available.

"Pete is now writing another opera. I think there was a time when he got sick and tired of Tommy. At the start, loads of people were coming to him with ideas of what to do with it, but I'm the first one who's come through and actually done it.

"I think it's fantastic publicity for The Who. I expect their Tommy album will be a hit all over

again in America, too. The stage show is going to be quite visual — we're using Joe's lights. We've had to extend the stage to fit everyone on and, obviously, the sound balance isn't going to be easy, but I can't see it not working. I still think 'rock-opera is a misnomer for the original Tommy, it's just contemporary music. I've brought it closer to the style of an opera."

"My prime objective was to bring Tommy to a mass audience, to show more people that Pete Townshend is a fine musician. I felt that the music was valid as done by The Who, but that it wasn't really reaching a mass audience, and I thought it would be good to do it as a real opera.

There does seem something rather magical about Mr Reizner. His own solo album, released by Philips a year or so ago, has sleeve notes by Harold Robbins — surely the only words the author has written for less than a million dollars in the last five years. And then there's the achievement of getting so many stars from so many different record companies on to the new Tommy album.

"It took eight months to get all the contracts sorted out. I felt I could do it, and I never let on that I couldn't. I think the enthusiasm went through. It's the first time in the history of the record business that people have cooperated like this. I think they saw the validity of the project. Oddly enough, the only company that was pretty shitty was the one that owes me most."

He wasn't saying which one that was, but it might be relevant to point out that the Rod Stewart appears on the record, and he was originally signed to Mercury by Lou, who produced his first two albums as well as an enormously wide variety of material including The Singing Nun, The New Vaudeville Band, and an orchestral album of Sgt Pepper for the company. Future projects include the production of the forthcoming Roger Daltrey solo album.

I have a feeling that after Saturday, there will be a few more offers coming in.

Robin Mackie

Marc Bolan, T.Rex, Ringo Starr & Elton John will be at The Boogie Premiere of the year.

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MEETING Phil Spector well. Like no other producer that ever was or ever will be, Phil Spector is a star. In the same way that Presley, the Beatles and Jagger are stars, Spector has a charisma, a presence all his own.

It comes of being associated with records like River Deep, Mountain High (Ike and Tina Turner), You've Lost That Lovin' Feelin' (Righteous Brothers), Be My Baby (Ronettes) and Da Doo Ron Ron (Crystals).

But above all, for those who have spent the past nine Christmases listening to it, it comes from one album entitled A Christmas Gift For You.

No record ever summed up Christmas for pop fans quite the way this album did and does. And, as Robin Mackie reported last week, it's being reissued on the Apple label (APCOR 24).

That reduces the market value of my 1963 copy from £10 to whatever I could get for a nine-year-old album — probably about 50 pence. But I never intended to sell it any more than most of those who originally bought it did. It's too much a part of Christmas now, from the cover to the production, to the Christmas message from Spector on the final track.

There are those around, incidentally, who prefer the original sleeve — myself included — but it's a minor point not worth arguing about when taken against the fact that a whole new generation will be able to buy the album. The new sleeve has been designed with them in mind which makes it a valid alteration.

But apart from that ev-



Spector

erything remains unchanged. It's been remastered, of course, to suit the modern vinyl but it sounds the same to the untutored ear and that's what really counts.

It might sound a bit silly if you've never heard any of the album that Spector chose to include all the schmaltzy Christmas songs he could lay his hands on from White Christmas to Rudolph the Red-Nosed Reindeer.

But don't let that put you off. The famous Spector sound is all important and some of the vocals such as Bob B Soxx on The Bells of St. Mary's are nothing short of superb.

Listen also to the only original on the album, written especially for it by Spector and two compadres titled Christmas

A week in the life of

(Baby Please Come Home) and sung with 1967 Aretha Franklin like-like fervour by the lovely Darlene Love who never quite managed to equal this achievement on any other disc.

In the end, though, it's Spector that makes the album magic. His confident touches of sentimentality — the sleigh bells, the neighing horses during Sleigh Ride, mommy giving Santa a smacker of a kiss underneath the mistletoe.

On the new sleeve there is a quote from the 1963 sleeve note in which Spector said: "Because Christmas is so international it is certainly in keeping that these youngsters (Crystals, Ronettes, Darlene Love, Bob B Soxx and the Blue Jeans) should record their Christmas gift to you. For this album is produced solely with you in mind. Come with the stars, care wish that you understand and appreciate this endeavour into something new and different."

He also said, in 1963, thought is not quoted on the new sleeve, "Can 12 great Christmas songs be recorded in the style of today's pop material without losing the feeling and beauty which is to be found in such old favourites as Silent Night and White Christmas?"

The answer in 1963 was, yes they could. In 1972 it still sounds good enough to the original believers. Incidentally, information which is missed off the new sleeve, but which is important, concerns those who played on the sessions — in those days, struggling musicians on their way to fame and fortune.

Among them were Sonny Bono, Herb Alpert, Glen Campbell, Leon Russell, Hal Blain, Nino Tempo (who with April Stevens made the classic Deep Purple), Purple, "Teenage" Steve Douglas and Frank Kapp.

There's a wealth of Spector material waiting to be released. If this Christmas album is a success there are lots of treats in store with old bits and unreleased Ronettes and Crystals tracks. So make this a merry hit Christmas and we can all expect a happy hip New Year.

SEEING Hawkwind — well

Driving up to Norwich with Richard Ogden of United Artists is not everyone's idea of a night out but Richard, bless his heart and home, managed not to crash and he paid for the 12.30 am curfew before we were ushered from the sleepy restaurant by anxious Indian waiters who seemed

Paul Phillips looks at an album, a Space Opera, and a rock band that have all crossed his path in the last week

to have better things to do than serve us with food.

Norwich is a nice city, actually, but you can't see much of it at 9 pm on a winter's evening and we arrived cold and tired after a hard day's work and a harder night's drive at St. Andrew's Hall where Hawkwind were to appear.

Help Yourself had been onstage and were relaxing in the dressing room. A happy band, Help Yourself, who managed to lighten a heavy evening with their fun and games and cigarettes. Much passing around of intoxicating liquor resulted in a helpless doorman who just gave up trying to control the in-out traffic.

Hawkwind need a side-show like that to sweeten the medicine for hardened concert-goers who've seen it all before. They present a mixture of three-chord rock 'n' roll and 1967 psychedelic histrionics.

Everyone who paid to see them sat enthralled and in the end it's them and not us that count. One freak-out, a few drunks and a naked dancer later they left the stage to thunderous applause and were forced to return for a genuine encore. Mind you, after playing for almost two hours without a break, it's only to be expected that an audience will want to put its hands together enthusiastically.



Hawkwind

Still, there's no denying that Hawkwind puts on a good show with some inspirational dancing and a mind-shattering light show. They'll be in your area soon if they've not already been and their Space Opera show is

something you shouldn't miss. Even if you don't like it, it will give you plenty to talk and argue about.



Wild Angels

ROCKING with the Wild Angels — well . . .

Come on over, said Waxie Maxie. He's been saying it for a year so don't let anyone kid you he doesn't work for his bands. Alright, I thought, The Bull, East Sheen, near Putney, he said. OK.

It's nine o'clock and Upper Richmond Road is a very long road and I've been driving for half its an hour so where is it? But when you get there you can't miss it and upstairs the landlord and his wife are collecting money or asking who you are and if you mention Waxie's name then it's alright. Not for you, of course, just a few chosen friends and Angels.

Certainly a night of nostalgia. Girls with back-combed hair, guys with studded leather and greased da's. Bopping away, sinking the pints, ignoring their old ladies till going home time. Yes, it brings it all back home.

And the Angels really laying down some of that old back-beating boogie with Carl Perkins, Jerry Lee Lewis, Buddy Holly and Eddie Cochran material. Worth the trip and Waxie trying to get me drunk which was good fun.

Just a chapter of Hell's Angels that spoils it, really, by smashing lights and beer glasses. All great fun I'm sure they don't have to pay the bill, I wonder if they ever think about that . . .

KENT is famous — or notorious depending on which way you look at it — for many things. Colin Cowdrey, the Prime Minister, Gillingham Football Club, Biggin Hill, me, Vanity Fare, Chicory Tip, a couple of Rolling Stones, and now Holy Mackerel.

It's early days to say whether HM will become as well-known as some of the aforementioned, but, if early reaction is anything to go by, they stand a pretty good chance.

They may be new to the scene — their debut album has just been released — but they've been working on the fringe for some two and a half years, with most of their work taking them to the Continent and the North of England.

'Twas in the north, in a cold, desolate town full of cotton mills, that they prepared the material for the album before descending on London to find a manager and a recording deal.

They got both. "We deliberately kept away from London and the big cities so that we could develop a style without getting influenced," said singer Terry Clark. "There were times when we thought we were ready to take the plunge and come to London, but then we'd go out and see a band and think they were so good that we realised we had a lot to do."

Money

Getting it together, as they say, in the country is all very well but there's a certain something that every band needs to keep going — money.

"We were on the bread-line," said Derek Smallcombe, one of the group's two lead guitarists. "It got to the stage where if the audience wanted a bit of pop we'd bung a few in. We eventually started to put a few of our own numbers in and, fortunately, it began to work."

The band are a little peeved to be put into a country rock bag by some people and their album is testament to the fact that they've got a much wider appeal than they would have if they were a country rock band. "We're not happy about that tag," said Terry. "After all, what is country rock?"

"I don't know what bag you'd put us in. Some people think we're like Wishbone Ash, and there are others who think we've got traces of Lindisfarne. I don't know. We start the next album in the New Year and hopefully we'll find a more definite direction with that. We want to do an album that we can play every track from in our act."

"We do some gigs and we know that some of our numbers just wouldn't get across to the audience," said Derek. "So we have to leave them out. Fortunately we have enough material that we can swap around a bit, but it would be nice to go out and do all the numbers from the album."

Derek thinks that after the band have established themselves the gigs have got to be selected carefully for Mackerel. "In the old days we had to take anything we could, but now that can do more harm than good."

The first album was recorded in the incredibly short time of 22 hours and although it was only recorded in August the band feel they've gone a long way since it was made. "It's a shame,"

HOLY MACKEREL: A WHALE OF A BAND



said Terry. "We've progressed so much since then. You get better every night, and you build up an understanding. We've been getting tighter all the time."

On stage the band have a good rapport with audiences and soon put down hecklers in a polite but firm way. "We clown around and fool about and find that audiences can associate with us. If someone in the audience is shouting the odds, a quick funny can make them feel very small and invariably gets the rest of the audience on your side."

Spontaneous

"It's just spontaneous really. We're out there to entertain and the chat is all part of it. When we're on stage we feel like we're just out for a night with our mates — out for a good time, and we let it show. You've got to inject fun into your music."

Holy Mackerel must be one of the few bands working the college circuit at the moment, who have a unified style of dress on stage, and their black outfits make them stand out from other bands who may be equally as good but less presentation conscious.

"We don't go in for glam rock or the glitter thing," said Derek. "The person that first thought of that, well, good luck to him. But now everybody else has copied it — so

what's it all about. The original is always the best. It's like when Cliff Richard was really big, everybody copied him and got nowhere. Our policy is that if somebody is doing a certain thing, we avoid it and try to be that little bit different."

The album is being released in America soon and the band will be going over to promote it and they realise that because there are so many acts over there they have got to pull everything out of the bag to make it.

"What have we got to offer," mused Terry when I asked him about the States. "Well, we tend to go for more of a personally association approach rather than just being musicians on stage. We don't just depend on our music to communicate, we help it along."

"We're going to take the act to the people and let them make their own minds up," said Derek, once a member of the ill-fated High Broom band from Kent. "A band like ours is only as good as its songs, and as long as we're creative we'll be in there alongside the rest. But you can only exist by working. Working in front of a live audience, and that's what Holy Mackerel's all about. I'll drink to that."

Charles Webster

BBC Radio London Dee Jay



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THE CMA (GB) AWARD WINNERS



THE Country Music Association (Great Britain) Ltd, held its Third Annual Awards Dinner last Monday week (November 28) at London's Inn on the Park. It was the occasion when the Association, through the votes of its members, honours the successes of both American and British country entertainers during the year.

Mervyn Conn, the Chairman of the Association, thanked the guests for their attendance and spoke of the increased enthusiasm for the music. The presence of over 300 people at the Dinner proved that country music was heading in the right directions. He stated that the music's growth could be seen through more pop artists recording country material, through

This supplement was compiled and written by **TONY BYWORTH**

the US artists' tours driven home the message and the appearance of commercial radio in 1973, he felt, would follow in their success

THE AWARD WINNERS

- | | |
|--|-------------------------------------|
| Entertainer of the Year | JOHNNY CASH |
| Single of the Year | FARON YOUNG |
| Album of the Year | TOM T HALL |
| AMERICAN SECTION | |
| Male Artist of the Year | CHARLEY PRIDE |
| Female Artist of the Year | ANNE MURRAY |
| Most Promising Male Artist of the Year | JOHNNY PAYCHECK |
| Most Promising Female Artist of the Year | SAMMI SMITH |
| BRITISH SECTION | |
| Male Artist of the Year | BRIAN GOLBEY |
| Female Artist of the Year | PATSY POWELL |
| Best Group of the Year | THE HILLSIDERS |
| Most Promising Artist of the Year | TERRY EDWARDS |
| Most Promising Group of the Year | BRYAN CHALKER'S NEW FRONTIER |
| Record Company of the Year | RCA |
| The Mervyn Conn Award | BOB POWELL |

Cash the entertainer

JOHNNY CASH has regained the award of "Entertainer of the Year," a title that he previously received at the first Country Music Association (Great Britain) Awards Dinner back in May 1970. Again it was a popular choice: the announcement of Johnny Cash as the winner by Mike and Bernie Winters was met with enthusiastic response from all present.

Very few people can have any doubts of Cash's rights to the Award. It follows sharply on the heels of his engagement at London's Royal Albert Hall this past September

where, for three consecutive nights, he dazzled capacity audiences with a brilliantly professional showcase of talent. He proved, most definitely, that music is music: it should not be dogged with labels!

Johnny Cash had surrounded himself with a 13-piece entourage where each member is a worthy entertainer in his, or her, own right. On hand were his wife June Carter, Carl Perkins, the Statler Brothers, the Carter Family and the Tennessee Three (complete with his musical director, Larry Butler, on piano). The results were spectacular in themselves but when Cash made his appearance on stage and let forth with a tour-de-force that lasted around 100 minutes, very few people could fail to be impressed.



Johnny Cash has, for many years, been a very popular entertainer on this side of the Atlantic. His visits have always attracted large audiences and his records have made fairly regular appearances in the British charts. His biggest success in recent years was Shel Silverstein's A Boy Named Sue although, earlier this year, his recording of an old Terry Reed number A Thing Called Love gained high positions. Moving over to the albums, his prison recordings (Folsom Prison and San Quentin) have attracted particularly high sales.

Recently his album America: A 200 Year Salute In Story And Song (CBS 65163) was released in Britain and finds the artist in finest form. It's a concept album which tackles the history of America. It's brilliantly conceived and brilliantly executed.

One always wonders how he'll manage to top his current success — but he always does. That's what makes Johnny Cash the master showman!

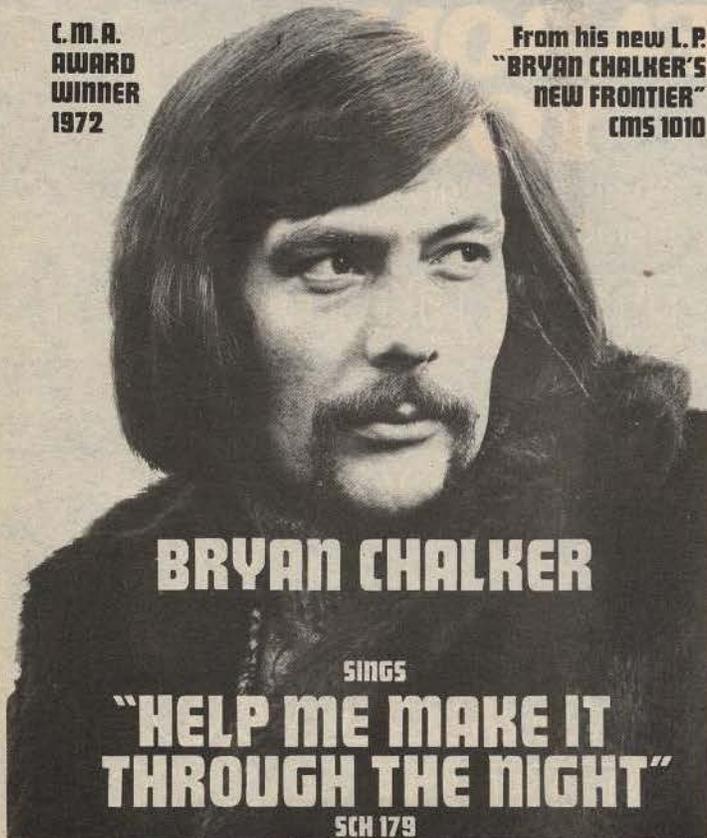
Top RCA

RCA was voted as record company of the year. The company's country product is released on the medium priced LSA series and, since its introduction two years ago, have made available some 50 albums. It is planned that around forty albums will be released each year in the future.

CHAPTER ONE RECORDS

C. M. A. AWARD WINNER 1972

From his new L.P. "BRYAN CHALKER'S NEW FRONTIER" CMS 1010



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around the country 2

RECORD DOUBLE FOR MERCURY

MERCURY Records achieved a double success this year by collecting awards for both the Single and the Album of the Year. The single was Faron Young's chart success *It's Four In The Morning* while the album award went to Tom T Hall's *We All Got Together And...*

"It's just fantastic," remarked Faron Young during Nashville's recent Disc Jockey Convention, speaking about the success of his record. "It all goes to prove that if the record is given the promotion then it'll get into the charts."

"It just doesn't stop there. More country music would get into the charts if country music was to be given more time on the radio. Country fans should complain about the raw deal



Faron Young

they're being given!" Faron Young and *It's Four In The Morning* were the right combination to provide the success of the year. The record stayed in the charts for longer than any other record for many months — which should prove a point or two!

It was the first time that Faron Young had broken through on to the British charts. He has been in the recording business for 21 years and seldom a month goes by without his name in the country charts. To many British record buyers it was another case of an overnight success.

It's Four In The Morning provided a world-wide success attaining the number one position in many overseas countries. Ironically it never went too high in the United States although, naturally, it achieved the top slot in the country charts.

Now, with success safely secured, Faron Young is preparing for his first British concert tour next February.

And while Faron Young makes ready for his tour, the other Mercury Award winner, Tom T Hall, had made his debut British appearance last April at Wembley's Fourth International Festival of Country Music.

Tom T Hall has gained



Tom T Hall

the title of a musical journalist. "I only write from experiences — of things that I have done or have heard about. I look into myself and see what I think, understand and believe to be entertaining. I only write from what I would do under a certain circumstance — never what anybody else would do."

He has a shrewd and observing look upon the world. *We All Got Together And...* (Mercury 6338 089) shows his prowess as a writer and an artist. Within the 11 tracks he covers such matters as politics, America, religion and, with each track, he commands complete attention of the listener. More musical journalism will be available from this artist when his Storyteller album is released in January.

CHARLEY PRIDE

Charley Pride's Award as Male Artist of the Year follows on the heels of his highly successful four-town tour of the British Isles last June. Currently, Charley holds the position as one of the hottest properties on the US country scene and with this award achieves an impressive double as, this past October, he also collected the Male Vocalist of the Year Award from the American Country Music Association.

Awards and citations, though, are nothing new for this coloured entertainer from Sledge, Mississippi. Right from the onset of his recording career with RCA, Charley has worked his way through numerous number one hit records, 18 best-selling albums and a mounting collection of gold discs.

When he visited these shores, Charley Pride laid clear his intentions of claiming a hit record in Britain. "I'm over here to sell my American music and — if it takes me one, two or five years — I'm committed as far as I feel on it. I want to do it and feel that I can sell just as well as anyone else in any other musical category if I can just get seen and get heard." Last week's award provides a further step in the right direction for national recognition.

In the meantime, until that elusive record comes along, his numerous fans will be very contented with his latest British album release *Charley Pride — In Person* (RCA LSA 3100). Although recorded at Fort Worth's

US Award winners



Charley Pride

Panther Hall, it will recall many very pleasant memories of his recent tour.

ANNE MURRAY

Anne Murray, since the success of her initial release *Snowbird* in 1970, has been a fairly regular visitor to Britain. She's always welcomed; she possesses a completely frank and contemporary outlook on life and her music. Strangely, though, Anne Murray is not a person who has always been closely connected with country music although she has picked up a number of awards along the way. She just



Anne Murray

Turn to P16

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IT'S FOUR IN THE MORNING

6052 140

TOM T. HALL WE ALL GOT

on his album of the year

TOGETHER AND...

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around the country 3

The year of the British country entertainers

BRIAN GOLBEY

The presentation of the Award as British Male Singer of the Year to Sandy Golbey (who accepted on her husband's behalf) completes a year of success for Sussex-born Brian Golbey.

As far as the award is concerned it's the achievement of a double. Last April, at Wembley's International Festival, he collected the Billboard / Record Mirror Award as the Top UK Solo Country Music Performer. No one, who is aware of Golbey's vast vocal and instrumental talents, can have any doubts to his rights as the awards' recipient.

In October Brian Golbey visited Nashville as the official representative of the CMA (GB) Ltd, and impressed the staunch Nashville audience with his original material. Add to that his numerous radio broadcasts, guest spots on the George Hamilton IV television shows and his countless engagements throughout the British country music venues and you'll have a positive idea why this talented artist collected the award!

PATSY POWELL

Patsy Powell, an Irish lady born near Keady, County Armagh, possesses that happy-go-lucky personality that instantly endears her to all the people she meets. It's a natural asset and, combined with a voice that can tackle country music



Above: Patsy Powell receives her award from Rod Hull and Emu.

perfectly, makes her one of the most popular female artists currently around on the British scene.

Her award as Female Artist of the Year makes it the second year in a row of the Hillside's. Joe Butler and Kenny Johnson. — although this year it was a little harder to take possession due to the combat tactics employed by Rod Hull's Emu! Add to that the success of her album The Countryside Of Ireland's Patsy Powell (Hit HITL 5001) and you'll see that it's been a pretty good year for this exuberant lady!

Following on the success of the album Patsy is currently having talks with producer Des Dolan in preparation for their

next release. This time, she feels, they would like to feature more original numbers and already have in hand material written by Warren Keith and the Hillside's. Joe Butler and Kenny Johnson.

THE HILLSIDERS

This highly successful five-piece outfit from Liverpool continue to lead the way as one of Britain's most popular country outfits. Their award this year is no mean achievement: it's the third successive year they've notched up recognition by the members of the Country Music Association (Great Britain) Ltd. Their track record is

Right: Bryan Chalker

healthy. For eight years they've kept the same personnel and, apart from a brief movement into pop during the Merseybeat era, have always played country. The group's members complement themselves perfectly: Kenny Johnson — vocals and rhythm guitar, Joe Butler — vocals and bass guitar, Brian Hilton, lead guitar, harmonica and vocals, Brian "Noddy" Redman — Britain — drums and Ronnie Bennett — steel guitar form a perfect musical partnership.

Currently they are recording a new album and once enough tracks



are in the can, they will gather around the conference table with producer Ian Grant and the Polydor executives to discuss the most suitable numbers for release.

TERRY EDWARDS

Terry Edwards, Wales' yodelling country singer, received the Award as the Most Promising Artist of the Year. He couldn't make it to the Dinner because of prior engagements in Cornwall and

now, back from the West Country, he hardly has the time to take a rest. His diary is crammed with bookings well into the extent of his popularity.

Presently plans are under way for Terry Edwards to make use of a recording studio and, if it materialises, you can rest assured that many people will be waiting for the finished product. Until that happens, though, you'll just have to be on

the lookout for him to make a personal appearance at your nearest country music venue!

BRYAN CHALKER'S NEW FRONTIER

Currently Bryan Chalker and his New Frontier are the great hope of the British country music scene. His single Help Me Make It Through The Night, lifted from his much praised album Bryan Chalker's New Frontier (Chapter One CMS 1010), was released in Britain last Friday and could make it into the British Charts.

The song was released following many rave reviews and considerable air plays. "I think the women particularly went for that track," commented Bryan after receiving his award. "I've got a lot of people to thank for creating the demand in the first place and getting the song released as a single. Especially David Allan who played that track following the BBC-2 Midnight Movie on a number of occasions. The response was absolutely fantastic."

"We seem to have hit upon a successful formula," he said. "The album is meeting with excellent reaction and sales. Possibly the reason for its success is that it is indicative of the style of music that I should follow. Perhaps I'm lucky because my voice falls between two distinct poles of music. . . . I stand between Johnny Cash and Jim Reeves!"

The Hillsiders

Latest album
"By Request"

New album to be released next April

Recent releases in the Moonshine series:
Bluegrass Music - Osborne Brothers
The Great Stonemans - Stoneman Family
Hank Williams Jnr - Greatest Hits Vol. II

around the country 4

US Award winners

From P14

fell into that particular music scene.

"I didn't even know what country music was until Snowbird happened," she admits with complete honesty. "Everyone said the record was country so I thought that I had better do some investigating. I then found that I liked the music: up until Snowbird I had always thought that country music was hickish. I was wrong!"

Presently she is delighting her fans with her recent album release Annie (Capitol E-ST 11024) and, a couple of weeks ago, it was announced that Jeff Kruger was in the stages of negotiating a British tour next year. Once again she'll be a highly welcomed visitor.

JOHNNY PAYCHECK

Johnny Paycheck, this year's winner as the Most Promising Male Artist, built up his reputation on almost cult figure proportions. In the mid and late sixties he recorded for a small American label which suffered severe distribution problems in the United States, so imagine the chances of the product eventually drifting over to this side of the Atlantic.

Paycheck's repertoire, though, is not merely limited to country. He mingles Jerry Jeff Walker's Mr Bojangles along with the Curly Putman / Billy Sherrill composition My Elusive Dreams and you'll know that he's no ordinary country singer. Match the material with a

voice that possesses an apparently limitless range and you've got a mighty impressive entertainer.

"My voice is an asset that I'm lucky to have," he remarked during his visit to London during this past July. "I can really go to work with it and do a lot of things."

Johnny Paycheck flew over to London for a brief 15-minute spot during the CBS Record Convention Banquet on Saturday, July 29. Complete with a showcase of five top Nashville sessionmen who accompanied him on this short sojourn, Paycheck proved himself a major force to be reckoned with in both the pop and the country fields.

Johnny Paycheck left his mark on the trade last July. Next April he'll leave it with the British public. It's already been announced that he'll be one of the visiting acts for the forthcoming Fifth International Festival of Country Music.

SAMMI SMITH

Sammi Smith is possibly most well known for her recording of Kristofferson's sensitive Help Me Make It Through The Night. It was a massive success in the United States but completely missed out in Britain. And that makes it all rather a shame for Sammi possesses a smoothness and a sophistication that's rare with many country entertainers!

Take a listen to her recent British album release I've Got To Have



Sammi Smith

You (Pye International NSPL 28170) and you'll realise what it's exactly all about. Looking at the writer credits you'll see such austere names as Kristofferson, Earl Montgomery and Paul Simon. Listening to the album you'll hear a beautiful combination of strings, country instruments,

backup harmony voices and the fine styling of Sammi Smith.

Although Help Me Make It Through The Night never made it here, you'll be hearing a lot more of this talented songstress in the future. Under the recent deal between Mervyn Conn and Mega Records, Sammi

Smith's recordings remain at the top of an important priority list. While promoting the current album she made a guest appearance on the "Up Country" George Hamilton IV/The Stone-mans tour at London's Albert Hall as well as spots on other media during her short visit.



BOB POWEL

THE Mervyn Conn Award exists for the person who has given outstanding services to country music during the past year. Bob Powel is this year's winner. "This man," commented Mervyn Conn (above right) at the presentation, "has done a great deal for the music over the past years' without benefiting from any commercial gain".

Anyone who is acquainted with the music should be familiar with the name. It is known through the editorship of the monthly magazine "Country Music People" and as host of the weekly "London Country" which takes to the Radio London wavelengths every Friday evening.

Bob was born in Britain of American and Canadian parentage and spent his early years in Canada where he grew up with country music. In 1955 he moved back to England and when "Opry" magazine was launched on the British market he was soon appointed news editor. He remained in a similar ca-

capacity on the subsequent "Country Music People" and in November, 1970 took over the reins as editor.

"It started as a consumer publication but was gradually accepted by the trade. Now it walks the fine line between both parties".

On Radio London he originally joined the programme to supply the news but, following Duncan Johnson's departure to join the ranks at EMI, Bob took over as host. "I try to make the programme completely different each week with as varied a range of country music as possible."

During the course of the past 15 months "London Country" has covered the complete spectrum of country music and the guest list reads like a veritable "Who's Who" of the music. The list includes Charley Pride, Johnny Paycheck, Statler Brothers, Loretta Lynn, Slim Whitman, Bobby Bare, Tex Ritter as well as numerous personalities from the British side of country music.

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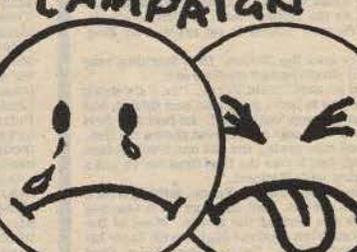
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MUSIC MIRROR

Edited and compiled by Rex Anderson

Notes

BUDDY RICH cut short his stay in Britain and rushed back to the States early last week. One or two drummers who saw him play during his recent tour thought he wasn't giving of his best. Pete York points out: "If he is slowing down, he will be only too aware of it as a drummer." Buddy had a back operation earlier this year which may be giving him some trouble, but he's only in his early 50s' there's plenty of life in him yet.



Met **Malcolm Parkin**, the new Chairman of Selmer, the other week. He's a really cool cat and he's been working as a semi-pro guitarist for some years. Good to see young men taking over the musical instrument industry at last. Not true that he only took the job to get a free Gibson Les Paul.



BOOSEY & HAWKES are on the point of going into production on the new trombone with dual rotary switches to B flat, F or E and G. Dual triggers can be operated simultaneously or independently (it says here). Rumour has it that although the trombone is quite good — and it should be at the price — the similar instrument that they dashed off to fill the gap in their less expensive lines is far superior. Brass manufacturers will concede that improved versions of instruments are hit on more by luck than judgement.



ACCORDING to Music Trades International — the monthly trade mag — Americans travelling between Chicago and New York can now play the piano on the train. A Wurlitzer electronic piano has been installed in the observation car. Apparently the Sandvik Swedish steel reeds resist extremes of humidity and keep the piano in tune despite vibrations . . . Rumour has it that, to better this, London Transport are to install a pipe organ in the 59 bus.



Thank-you Lieutenant Pigeon for proving that you can release the same single twice within a few weeks. The penny-whistle solo is slightly more difficult on the more recent version.

New organ cabs from Selmer

A NEW RANGE of rotating-sound speakers — designed by organists for organists — is now available from Selmer. After consulting with musicians, the development team came up with six design requirements.

These are; true rotating sound, freedom from mechanical noise, smooth speed changed, high quality amplifiers and separate main and doppler channels.

Selmer say that the new range offers tonal qualities, reliability and specification never before thought possible in a doppler system. The rotor incorporates a reflector which completely rejects artificial colouration of tones or restriction of the rich harmonics provided by the organ.

The unique, patented, servo-actuated speed-change system is smooth and completely free from

wear. There are treble, middle and separate bass speakers and high quality, solid-state amplifiers.

There are four models in the range. The CH2-50 stereo has two independent amplifier and speaker systems rated at 100 watts. The price is £399. The CH1-30 is a single channel system rated at 30 watts and does not have the treble speaker. It costs £234. A more robust, portable version costs £349.

The CH1-50 has the co-ordinated three speaker system with one 50 watt amp. It costs £349.

Electric Diamond

BOOSEY & HAWKES are now selling an electric piano which features an automatic rhythm section. The Diamond piano gives sounds which vary from spinet to honky-tonk. The price is £375.

Also available are the Diamond Super X Spacesound speaker. This is a 25 watt tone cabinet for use with the piano. It has a fixed and rotary speaker which operates at two speeds, and reverb on both channels.

Dreyfus in action



CHATTING TO Mike Dreyfuss of McKendree Spring before their Mile End gig the other week . . . would you believe that the first fiddle he electrified was an Amati.

"It's a lovely instrument. I never wanted to play anything else." . . . still perhaps Amati would approve of God Bless the Conspiracy . . . Dreyfuss telling me about his friendship with Bob Moog of synthesiser fame . . . later, Mrs. Dreyfuss admitted to me that her husband was really an electrical engineer first and a musician second . . . he spent three years at Cornell University studying engineering and then packed it up to do medicine . . . "Dreyfuss is not the best

electric fiddler I've ever heard, but he's certainly one of the most imaginative . . . went to watch him set up the gear . . . he now uses a custom made Barcus Berry fiddle which he plays through wah-wah pedal, Moog, ARP synthesiser, Maestre Ring Modulator and echo unit . . . Maestro is the thing that enables you to play along with yourself . . . all very complex . . . can't help feeling that perhaps God Bless The Conspiracy has got a little bit too involved now but Dreyfuss is doing a great bluegrass piss-take now including a good version of Country Roads . . . far better than Olivia Newton-John.

Poki big mini amp

PROBABLY the smallest and least expensive guitar amplifier is now on the market. Called the Poki Miniamp. It is battery driven and can be used with any electric lead guitar.

The amp measures 4½ inches by 3½ inches and will retail at around £7.25. It is powered by four PP3 batteries and has an output of 1 watt with automatic cut-out increase if you overload it.

A solid-state integral circuit design uses matched output transistors and an integral 3 inch speaker. There are tone and volume controls and full-size jack sockets for input and output. You can use it to drive speaker cabinets of any size with impedances of 3 to 15 ohms.

The batteries give approximately 20 hours playing time.

Pianix

AN IMPROVED model of the Pianix, manufactured in Japan by Tokai Gakki Co Ltd, will soon be available. The Pianix is an electronic keyboard harmonica. It has seven tone colours including flute, clarinet and strings and can be played either by blowing or on the table with a keyboard.

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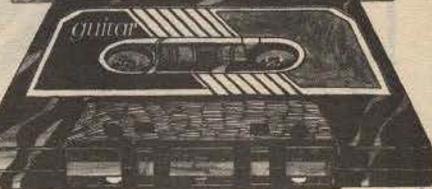
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MUSIC MIRROR

THIS MONTH I finally got to talk talk to Chris Spedding. I've been chasing him for some time now because he's about the most successful sessions guitarist that ever was.

He's always been difficult to the down because Chris never wanted to be famous for being a session guitarist. He has played behind Shirley Bassey, Ken Dodd, Nilsson, Jack Bruce, Ringo, Jim Gordon, Klaus Voorman, Herbie Flowers, Dusty Springfield, Mama Cass, in fact all the great names.

Now he has finally given up session work entirely, to concentrate on his new group, Sharks. I finally got to see him over at the Island offices. Sharks will be releasing an album on Island early in the New Year, and in the meantime, the band, which includes ex-Free bassist Andy Fraser, drummer Marty Simon and vocalist Snips, will be jazzing around on tour up and down the country.

Chris Spedding's introduction to music was violin at the age of nine and playing in the school orchestra. He was hit by the skiffle era at 13 and then by rock music. When he left school at 18 he worked in a London music shop and played guitar with various semi-pro bands.

"I never really got into a rock group. It was just sitting at home listening to records and then going out and playing with different friends. I suppose

'So I went to Island and met the Sharks'

that type of riff makes you very adaptable and that's what leads into doing sessions."

Although Chris never wanted sessions.

"When I started, session musician was the last thing on earth to want to be. But I think the session scene must have changed to let someone like me in. I just did my thing. I never really learned to read music all that well."

"You're just asked to go along because they like your sound and the fill-ins that you play. You just fruit about. It's useful to be able to read music because you can communicate quickly to people. If you've got it written down it just saves you having to sing it."

After three or four years doing studio work it doesn't hold any mystery for Chris any more. He has virtually played himself out as a session-man.

"I don't think I'm versatile at all. I don't think

I'm a particularly good guitar player. I just happen to be able to play something of my own which is very personal and I find I can bend it to the circumstances around me... from people like straightforward rock acts, down to Nucleus who really think of themselves as jazz musicians."

Any type of band that came along he found he could use all his licks without having to change his own attitude to music at all.

"You just use a lot of space. Listen to what's going on and recognise a little hole you can get into. When you do a record with somebody all you do is add colours like an artist. I like to think of music as space and colour. Andy's like that too. It's very seldom a guitarist meets a bass player that's like the bottom four strings on your instrument that you always

wish you had."

The days of gigging along with anyone who wants him are over. Now's the time to really make some nice warm music, as he says. He has never been exclusively a studio musician. He has always played with live bands like Battered Ornaments and then Nucleus and after that various pick-up bands until the Jack Bruce band.

"I started off playing Gretsch Country Club in the Battered Ornaments days. When I started into Nucleus I was playing a Telecaster. That was when I started doing studio work. I found that Fenders record better than Gretschs."

"That Gretsch was a beautiful instrument. I'd really customised it. It had a hollow body and a door in the back so you could put fuzz and treble boost built inside." He swapped it for a Telecaster although the Gretsch was probably worth twice as much.

"I got so pissed off with it because I wasn't getting the sound. I found the Telecaster a much more aggressive instrument because it was like a plank with a fingerboard at the end. I got more into playing out-and-out rock guitar on that."

"Then I got into a Stratocaster because I was into effects with Nucleus. They were into such Spacey music that I found I was doing bottleneck and things with the wobbler (tremolo

Continued on page 22.



The Sharks. L to R: Marty Simon, Chris Spedding, Andy Fraser, Snips.

HERE'S HOW TO PLAY YOUR OWN DING-A-LING

NOW this here week y'all gwine learn to play your own Ding-A-Ling. Thank you Chuck Berry for providing such a simple tune to fathom the chords of. Nobody should have any trouble playing their Ding-A-Ling.

Just for fun, and to get round the laws of copyright, I've made up a new verse and slightly altered the chorus to demonstrate the chord changes.

The chords of E and A are a piece of cake. We have encountered them so many times before. Somebody, I think it was Labi Siffre, once said that all you needed to become a rock and roll star were these three chords, E, A and B7.

Some people find the B7 chord tricky at first. There are three ways of playing it. You can use the second finger on the A string only and not play the E string; you can use it on the E string and damp the A string by leaning it over a bit; you can use it on both strings by leaning it right over.

Try to get used to using the second finger on the E string. A the finger gets used to the position you will soon find you are playing the A string as well.

The lick for this is a straight strum with a Thimp-thump-thumpy-thump feel. This rhythm, which is almost Bluebeat or Ska, is achieved by relaxing the left hand on the off-beat. You'll soon get into the feel of it.

If you lift the left hand off the strings altogether between lines two and three and concentrate on playing the bottom three

strings, you will hear Chuck Berry's little bass run developing for itself. It's something like E - B D - E if you want to use it

as a fill-in. Put the whole thing together and it should sound something like this:

Chorus

E Your ding-a-ling, A My ding-a-ling.

B7 Everyone's got their own ding-a-ling

A My ding-a-ling, your ding-a-ling

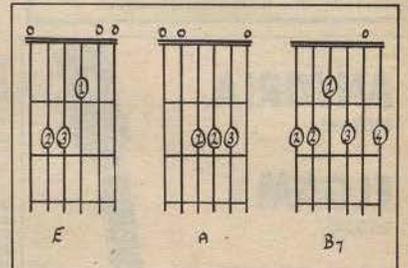
B7 Get up and play them E your ding-a-ling

Practice hard and learn the chords

B7 Buy the record and learn the words

And when you go on stage to sing

B7 You can show them your E ding-a-ling-ling



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MUSIC MIRROR

..... XMAS GIFTS

AS THE years roll by, and inflation is still with us, it is becoming more and more difficult to find Christmas presents at prices under a couple of pounds. This then is a page to leave open with black pencil round the appropriate items.

Capos

Most guitarists need to use a capo at some time. It's a pretty inexpensive item and though you might have to spend more than 50p, it should be less than £1. There are several designs and the type you want is very much a matter of personal preference.

The oldest and most folkly type is the one with the peg and wire. It is very light and quite efficient when it is new. Better is the elastic type which is very sturdy and quite inexpensive. These are available in various shapes and sizes to suit guitar necks and even in smaller versions for banjos and mandolines.

The screw type are quite adequate, but do tend to mark the back of the guitar. The Hamilton type, with the side-lever are easy to position and move about, but they weigh a ton and they are expensive. Better is the twin levered sprung type which are much lighter and just as manoeuvrable.

Instrument Cases

These come in various shapes and sizes depending on the shape and size of the instrument. You can forget the cheaper soft cases for any instrument. They don't afford the protection it deserves. Hard cases for smaller instruments won't cost much. A hard case for a guitar will certainly cost over £5 but it should not be more than £10.

There are some very fine rectangular guitar cases which leave plenty

of room for odd bits of equipment, music and so forth. The case for a normal size acoustic guitar costs around £6.50 and for a jumbo it is about £11 dearer.

Pitch pipes and tuning forks

You'll have to find out how the instrument is tuned before you buy these. The safe bet is British Standard A tuning fork which will cost between 50 and 70p. The note from a pitch pipe can sometimes be difficult to relate to a plucked instrument.

There are pitch-pipes made for all the stringed instruments and they are not expensive. All are under 50p but if you want a really super gift there is a chromatic pitch pipe with 13 notes — all the ones you could want — which costs around £1.00. It has a dial which, as turned, adjusts the pitch to the note indicated.

With a little dexterity you could probably play tunes on them too.

Picks

Picks are not good Christmas presents or even stocking fillers, unless you are buying them for yourself. There is a very great variety of shapes, sizes and materials. Apart from flat-picks there are also thumb-picks and finger picks.

Picks are very personal to the instrumentalist. He will try a variety until he finds the ones that suit him best. He may prefer a metal fingerpick or a plastic one. There are some on the market now with a very slender and slightly hooked tip which are very good.

Ukelele

The multi-instrumentalist will love a ukelele. It is simple to play, tuned to a chord of "my dog has fleas", and the fingering of the four strings is exactly the same as that for the top four strings on a guitar.

Ukelele-banjos, of the type George Formby played, can be picked up for under £10 and as little as £5. A Chinese uke, which apart from dubious fretting is usually quite sound and playable, can cost as little as £1.70. Delight your friends with risque songs about cleaning windows and your little bit of Blackpool rock.

Mutes

If you buy him, or her, a mute perhaps he, or she, will take the hint. Practically every instrument can be muted, simply except the electric guitarist

stand it in the corner with a copy of Playboy open on it.

Drum accessories

The drummer will again have his own personal preferences about stands and stools and sticks, but he won't say no to a John Grey Autocrat bass drum pedal. If he's just got a beginner's kit then this pedal for £8.37 will set him on the road to a better kit.

Other accessories are worth looking at too. Hi-hat pedals, tom-tom

Chord chart

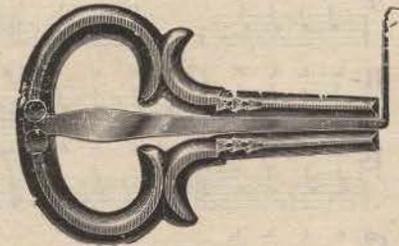
The Lowndes-Shaw Chordfinder is available in two types. The 75p version is in card and for £1.25 or so you can get one made in plastic. All you do is dial the chord and the finger positions appear in a window.

Machine head winder

A simple little handle that fits over the machine head and takes all the slog out of fitting new strings. It costs 50p.



Beverly range of stands



Jew's harp.

who has to be dropped in a bath of water. A fiddler will already have a mute, even if it's only a clothes peg. The best sort of mutes to buy are those for brass instruments. There is a great variety and they all have different effects. They cost between £1 and £4.

Recorder

Now there's an instrument for anyone looking round for something to play. One of the simplest in the world to handle and when they've mastered it they can go on and learn the clarinet or crumhorn. The debate about wood versus plastic is still raging and I would say there was nothing in it.

You can still buy a recorder for under £1. The Descant type can be very pleasing to the ear and you can get a really nice one for just over £1. The larger sizes are more expensive. The bass recorder costs around £35 but it looks lovely standing in the corner.

stands, cymbal stands can be remarkably inexpensive. Look out for the name Beverly.

Harmonicas

The inevitable Christmas gift. There is an incredible range of Hohner mouth-organs and a number of other makes that are quite good and cost next to nothing. How about a Hohner Blues Harp, as used by John Mayall, for £1.

Doodlesack

Delight your neighbours with this miniature set of bagpipes. They function just like a full-size set but cost only £6. Buy them for the whole family and see if you can play Amazing Grace.

Bottleneck

If he hasn't already got one, every guitarist would like a bottleneck. You can get a glass one for 25p but they tend to break if dropped. The metal ones are only slightly more expensive.

Tin Whistles

They used to be called penny whistles, but now they cost anything between 50p and £1. The best ones are called Flageolets and are metal with a plastic mouthpiece. Lieutenant Pigeon uses one. It's even easier to play than the recorder.

Kazoos

People with no manual dexterity at all can always hum into a kazoo. The little plastic and tin ones cost only a few pence. You can get them with brass and silver trumpet bells on for a couple of quid. Apparently in certain parts of the country there are whole bands of these things!

Tutors and music

Unless you know the grade that the person you are buying a tutor for is at, best to leave well alone. It's very frustrating to be given an expensive volume only to find there's nothing in it to tax your skill.

Music is something else. So long as the instrumentalist can read then really any music written for his instrument is acceptable — unless he's already got it. Don't worry about it being too

difficult, it will just be an encouragement to work harder so that he can play it.

Tape courses

There is now a series of tape courses by Selmer. If you hope to start someone off learning an instrument this Christmas, why not buy him the relevant tape course as well. They are available for every instrument and are used by schools in America so they must be good.

The child not only learns to play, but he also learns to play along with top musicians making the whole business of learning music much more fun.

Straps

Pretty and functional guitar straps. All manner of them. You don't need to know anything about the guitar to buy one of these and it's almost certainly better than the old one.

The Move were amazed!

Roy Wood says: Fantastic quality...
Jeff Lynn remarked: Shaftesbury have real class... beautiful!



'65' Hollow body guitar

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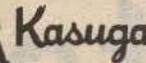
'66' Bass Matching the '65' in finish, but with one pickup, volume and tone controls.

All-metal bridge and tailpiece, with chromium-plated covers for tailpiece and pickup. The neck has an adjustable truss rod. Complete with lead and luxury plush-lined case.

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Batons

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Jews Harp

How about one of these for your girlfriend. They are said to have aphrodisiac qualities. You can get some really ornate ones in a gold finish that are very pretty. Mind you, they are almost impossible to play. The correct name is jews harp, not jaws harp. It has nothing to do with Jews. The name comes from the French Jeu de trompe meaning child's trumpet.

Music stands

You can pay anything between £1.50 and £10 for a music stand, but there are some excellent ones in the lower price bracket. They fold up very neatly and come in their own paste case. A must for any musician even if he can't read music. He can

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MUSIC MIRROR ...DRUM BREAK

Get those hands moving!

HOW DID you get on with last month's exercise? If you are not accustomed to using your right foot you will no doubt have felt some discomfort in calf and ankle. Lets hope the bass drum playing is more facile now because here are some rock patterns in which the ride cymbal and hi hat pedal remain constant while the variation occurs between snare and bass drum.

A word of warning, these are not easy and should be learnt slowly. When you can play them fast you will find they move along fine, but if you are a beginner save them for later. I just want to put something in for all those guys who have been playing a year or two and are looking for a chal-

lenge. EXAMPLES 1 to 6.

The last time I considered hand movements for you to practise it was a simple hand to hand exercise. For those of you who haven't begun working from books or with teachers here are some conditions for hands. Consider first four beats played hand to hand. EXAMPLE 7.

Now that's fine but there are twelve more ways of playing the same four beats. They should be repeated over and over, one at a time, and then you can shuffle them about and play them in random sequences. Notice also that however much we strive to make a beat from the left stick sound ex-

actly like one from the right there is always a slight variation, and that is what makes each of these four beat groups sound different. EXAMPLES 8 to 19.

The single stroke roll is the first rudiment of drumming and in spite of its simplicity in essence it is still the most exciting when performed by a master. (example 7).

In example 8 and 9 we have the Double stroke Roll with the right hand leading and then with the left leading.

In Examples 16, 17, 18 and 19 we find the Single Paradiddle forward and reversed. These can be practised 16, 17, 16, 17 etc and also 18, 19, 18, 19 etc.

When practising try to play at a steady volume whether it be loud or soft. Don't insert accents until you are able to play the exercises as written, that is, without accents.

We shall be considering Rolls and Paradiddles in greater detail soon because they really constitute the basis of good stick control.

Here is an exercise to improve the speed and accuracy of your Single Stroke Roll. EXAMPLE 20.

You will see that the number of beats to be played in each bar has increased by eight times by the end of the exercise so it is tremendously important to play the first bar slowly and to keep the rhythm steady throughout.

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Volume

The first time the Single Stroke Roll was described it was by a man named Strube writing a drum manual for the United States Army Bands in 1869. I suggest you practise this at varying volumes maybe even as a gradual crescendo, starting very soft and increasing volume to very loud by the end. And, of course, if you do it as a crescendo you must also try a diminuendo, starting very loud and decreasing the volume to very soft.

This idea of trying everything the other way around is necessary to get yourself into the condition where you can play anything, anytime any way.

If I say that an exercise reverses it means that, if started with the right hand, the repetition should be started with the left hand.

If an exercise reverts it means that when started with the right hand the repetition also starts with the right and if started with the left the repetition starts with the left. These terms, reverse and revert are used in rudimentary study and it is as well to know what they mean now.

Thanks to Ashley Wardell, drum teacher at the Professional Music Centre in Doncaster for his interest and for sending his ideas.

Next month more rudiments, an exercise around the kit and some advice on cymbals which many of you seem to want.

Sharks

continued from Page 20

I really got into that guitar. That was a very thin, crystal clear sound with the switch at half position. And I came to a logical and offit. I just couldn't do it any more.

"So I got a Les Paul and started playing very loud and very distorted. Now I've got into that sound. I use the back pick-up with the treble turned off, so you get a very mizzly sound that cuts through anything."

The last thing of note that Chris did, before he retired as a session musician, was a Donovan album that is due for release shortly. He did the arrangements and everything for the album. He even conducted.

"All I did was just write

my guitar riffs out for the strings. When you hear it it's just like a guitar player would have played it but on strings. Just a different colour."

The Sharks just fell together as a band and immediately they all realised that they had something great. Having heard three demo tracks I can agree with them. The music is beyond category of course. It reflects the members, basic rock background but there's a lot of soul in the band too.

Snips, who appears to have no other name, says he is a nobody who had been with a band and was just gigging around on his own when Sharks came along. "I can go out and play to people and make it pay, but this was a band that was at a really good level and it was getting such a strong place to be."

He's white, but his voice

is definitely that of a West Side Story style. When someone asked them what they were going to call themselves they said "Sharks man."

The next week they were booked across Europe under that name.

After touring Europe the band realise that they are first and foremost a live band. They want to communicate with an audience. Musically they are all mature and experienced.

As Chris says: "We're all mature enough to know where we want to go and we've found out that we've all got a direction that's compatible with each other's."

"You've got to pave it all there, but it's like an iceberg, you only ever see the tip. You don't tell the history of the guitar in every solo. Everybody knows that there's all that underneath the water."



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Record Mirror's readers have proved by their letters over the years to be the most loyal, perceptive and articulate of all pop paper devotees. And one of the most enlightened letters we've had recently was on the subject of the Beatles. Says the writer Andrew Davies, of South Woodford, London: "It began as a letter but quickly became too large to limit to letter length . . ." It turned out in fact to be an extremely readable and well-informed article in which . . .

ANDREW DAVIES asks: ARE THE BEATLES FINISHED AS SOLO ARTISTS?

OVER the past few weeks, we've been constantly reminded that it is now 10 years since the Beatles released their first hit record Love Me Do.

For years, the Beatles have had enormous musical and social influence; if not for the Beatles, Bob Dylan might never have reached a wider audience, meditation might never have become as well-publicised as it is today, and I might not have long hair.

However, today few people would consider the individual ex-Beatles as major trend-setters or musical influences, and with the current flood of weeny-bopper enthusiasm, their activities are almost ignored . . . despite the fact that these four Liverpudlians comprised the biggest group phenomenon that the world has ever seen.

Why is this? The Beatles do not belong to a past era, only a different decade, and I suspect that the cooling of enthusiasm and interest is more caused by the fact that it is more difficult to follow four careers than one. But the four Beatles do not now have 'the beat world' spread out around their stomping feet' as Tony Barrow once wrote on an EP sleeve. No longer is a single guaranteed a Top 10 placing or a silver disc, despite massive publicity.

So the publicity machine is no longer successful, meaning the question must be asked: is this because of diversification? Or because the musical content has fallen below expected Beatle standards? Even when the Beatles made a bad record, such as Paperback Writer or Lady Madonna, a number one could still be expected.

It's common to read that the music world is waiting for something or someone to replace the Beatles, but the factors which made the Beatles are still in existence, and should not need replacing. Is this attitude of 'waiting for something to happen' wrong and misplaced? The answer lies in an investigation into the solo musical careers of John, Paul, George and Ringo since 1970 . . . the year of the dissolution of the Beatles.

JOHN LENNON: Let's face it, it's difficult to believe anything John says any more. At the time, he said Imagine was his best album to date. Now he says he pandered to commerciality, sagging down his music to satisfy the public and critics who disliked his first solo album, John Lennon/Plastic Ono Band. Where does fact and fiction begin?

John has thought himself persecuted, unjustly



John and Yoko: how far does John, like Paul, suffer from having a wife



Ringo: time to choose

maligned and misunderstood. He has had fits of petulance, as when the Beatles refused to record Cold Turkey (a terrible song anyway, unless one was undergoing severe withdrawal symptoms), and the Plastic Ono Band did instead, reaching number 14. He suffers in a similar manner to Paul, by having a wife who can neither sing nor write, but is allowed to do both, to the detriment of all.

The best suggestion I ever heard was that Linda McCartney and Yoko Ono should form a group together and be allowed to howl away together until Domsday.

John Lennon has always sounded harsh and basic without Paul, and his songs too often have overt political overtones, which relegates the quality of the actual music to a low level. But, by cooperating with Phil Spector (also used by George

Harrison), some great music has been created.

In the end his music was accepted because it was so good; unfortunately the same cannot be said for John's latest work.

This is a double album, *Sometime in New York City*, which does contain some very stimulating music, by courtesy of Phil Spector again. The track *New York City* pounds along in the best Ballad Of John And Yoko autobiographical strain. *Woman Is The Nigger Of The World* is a single, banned everywhere in the USA and has a loping rhythm and the power of pneumatic drills. But the rest?

Politics all the way, and nothing is quite so dated as yesterday's politics. And this crusader's obsession to right all the wrongs in the USA really brings out the worst in John.

Yoko has been allowed

full reign and a quarter of the studio tracks suffer from her influence as writer/singer, plus some others which John allowed her to co-compose. Result is embarrassing lyrics and commonplace tunes.

By far the most interesting tracks appear on the second album of the set, live tracks. Side one was recorded at a UNICEF concert in December, 1969. The Plastic Ono Band was joined by George Harrison for two tracks, but for all the chance he is given to show his abilities, he might just as well not be present.

Side two is tracks recorded with the Mothers Of Invention at the Fillmore, most of which is sheer indulgence, except for the track *Well Baby Please Don't Go*.

It's pure gut-level emotive rock, stripped bare of all but the essentials. John's talent lies in writing and singing commercial rock and all his musical self-searching is not going to change this fact. John has never been taken seriously enough, but his present musical direction is unlikely to make anyone change their minds about him.

RINGO STARR: Ringo has never aspired to be a great musical talent; he is just a very good, very tight drummer, much in demand as a session man, who inspired a whole generation of drumming in his style. His musical output as a solo artist has been limited to two singles and two albums.

The contrast between them is amazing. The singles *It Don't Come Easy* and *Back Off Boogaloo* have been constructed round Ringo's weak voice by George Harrison, their producer, and the result has been two slabs of solid, rhythmic sound which have both made the Top Five.

The first album has Ringo singing such stan-



who can neither write nor sing?

dards as *Bye Bye Blackbird*, backed by the best orchestras and so only the mums and dads loved it but Ringo is no Frank Sinatra, and the album was a well-arranged middle-of-the-road collection, containing some of the most painful vocalising ever put on wax.

The second, *Beaucoup De Blues*, had Ringo backed by some of the best Nashville session men, resulting in a reasonable country album, except for the vocal!

George Harrison seems to be the only one who knows how to handle Ringo on record. Ringo has a problem: whether to become an all-round entertainer in the best Cilla Black tradition, or to remain a rock superstar. The two are clearly incompatible. Ringo must make a choice quickly, because one audience demands total attention and soon Ringo may lose credibility with both.

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**This week
John
and
Ringo
Next week
Paul
and
George**



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**JANICE
COUGHLAN**

GRAND FUNK RAILROAD have collected their eighth consecutive gold record with their current hit album *Phoenix*. The trio of Mark Farner (guitar), Mel Schacher (bass), and Don Brewer (drums) — who little more than two years ago were strictly an "also appearing" act — has expanded, at least temporarily, into a quartet with **Craig Frost** on keyboards. The loud group — now louder — are currently in the middle of a grinding series of cross country one-nighters. What a way to make a buck.

Visiting the Big Apple: **THE KINKS** serenaded New Yorkers last week in the *Felt Forum*, a cosy spot for a pleasant evening with **Ray Davies** and **Lois**. **SLY AND THE FAMILY STONE** were booked into *Maddison Square Garden* over the Thanksgiving holiday (23). Also on the bill, **THE STAPLE SINGERS**, who were around before **Sly** and will be around when he's gone.

That new **CARLY SIMON** album is still causing a lot of pre-release commotion and speculation. **MICK JAGGER**, **PAUL McCARTNEY** and **LINDA**, as well as **Carly's** new legal mate, **JAMES TAYLOR**, all added their two cents worth to the recording session. The single released from the album is *You're So Valin*, another provocative Simon lyric.

Like most good things, **ELLA FITZGERALD** is always in style. Her new album is *Ella Loves Cole* (Atlantic SD 1631) subtitled *New Interpretations Of Great Cole Porter Songs*. Now, **Ella** did okay with her "old" interpretations of **Cole Porter** recorded some years back so it's good to hear her re-attack territory she has already conquered. I Get A Kick Out Of You, I've Got You Under My Skin, Love For Sale and More. O'est magnifique.

On tour: Would you believe **JUDY COLLINS**? (Judy is rarely out on tour.) She winds up with her regular Christmas concert at *Carnegie Hall*, December 22 and 23. It's worth a trans Atlantic trip; Judy's sounding better these days than she has in a long time.

LOGGINS & MESSINA is definitely the new duo to watch. Together less than a year their first album is a critical and popular hit and they are great in live appearances. **Jim Messina** late of the legendary **BUFFALO SPRINGFIELD** and then of **POCO** before he decided to produce a young singer named **Ken Loggins**.

The two soon realised they had a solid sound together and the rest is recording history. They didn't even bother to give themselves a fancy name. **Loggins & Messina** it was and **Loggins & Messina** it stays.

More from New York next week.

Mirrorpick/LPs

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

Triumph for new Tommy album

VARIOUS ARTIST Tommy (Ode SP 89001). The word "pew" springs to mind after listening to this magnificent two-album set. You do not, somehow, take it all in at the first hearing. The Pete Townshend epic, performed by the London Symphony Orchestra, the Chamber Choir, and a list of big-name guests as long as your arm.

Those names? Pete himself, Sandy Denny, Graham Bell, Steve Winwood, Maggie Bell, Richie Havens, Merry Clayton, Roger Daltrey, John Entwistle, Ringo Starr, Rod Stewart, Richard Harris.

But the main credit goes to producer Lou Reizner. He it was who first wondered how the Who's album of Tommy might sound if projected via contemporary artists into an operatic setting. It took him two years to get

the finished product out, but now the triumph is entirely his.

Townshend's original story-line has stood the test of time. . . . the boy who witnesses murder in his own home . . . "you didn't see it, hear it, you won't say nothing" . . . and becomes deaf, blind and dumb. The orchestra is conducted by David Measham, a classical main but also one who has worked with jazzmen like Ornette Coleman.

It would be unfair to pick out individual performances in what is a magnificently co-ordinated whole . . . each guest has a chance to shine. And just to round off what has to be a major rave review: the records come beautifully packaged and with a souvenir full-colour booklet containing most of the lyrics.

JOHNNY CASH AND JERRY LEE LEWIS SUNDAY DOWN SOUTH — (Sun 6467 024). Cash goes for the deep-brown sincerity; Lewis for the up-tempoed Gospel fervour. They take a side each, and if Lewis just about gets the honours, it's because of the excitement and drive. Cash on his own Belshazzah is in fine form. But both have justified reputations as "sacred" performers.

THE WALKER BROTHERS MAKE IT EASY ON YOURSELF — (Philips 6336 214). The screaming had to stop, but this is a nostalgic look-back at the great days of Scott and John, and Gary. The title track was a well-produced giant of a hit, and Land of 1,000 Dances, Sun Ain't Gonna Shine Anymore, My Ship Is Coming In were other big ones for the late, lamented trio.

CLIFF RICHARD THE BEST OF CLIFF (Volume Two). — (Columbia SCX 6519). Goodbye Sam, Hello Samantha; that 1969 item with Hank Marvin, Thrown Down A Line; The Message of Silvery Rain; the theme I'll Love You Forever Today, from the not-so-successful movie Two A Penny; and the bright Fletcher-Flett designed Sing A Song of Freedom. Album shows the range of Cliff's style.

THE NEW TRAVELLERS THESE SONGS ARE JUST FOR YOU. — (RCA Victor LSA 3119). A trio, but augmented here and there with guest instrumentalists, and this debut album should do the boys a fair amount of good. They're building an in-person reputation for well-varied programmes. . . . a bit of rock, a little country, pop, folk. Another Hughie Green discovery team.

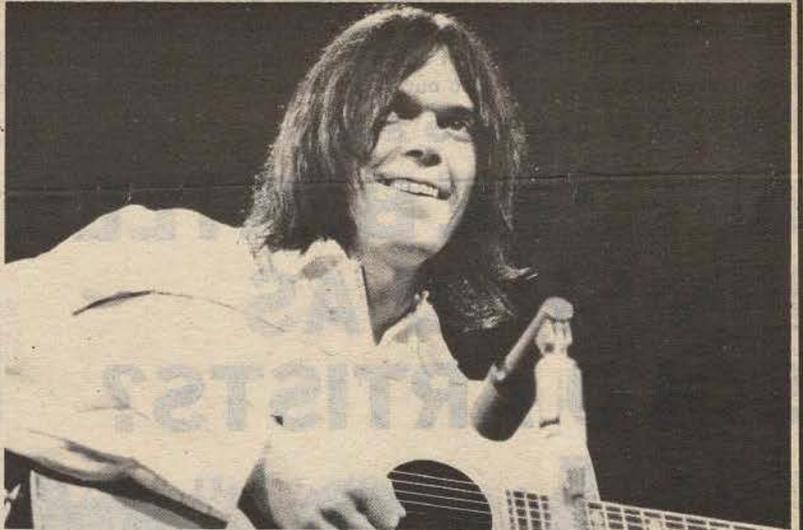
THE GRATEFUL DEAD EUROPE 72 (Warner Brothers K66019): A live album — a three record set — recorded when the Dead were over here earlier this year. Unlike most live sets, the audience is almost totally cut out of the record, which gives it a studio cleanliness with a live feel. The quality of the recording is extraordinarily good and the record is probably the best vehicle the Dead have had, as it presents their music in a way which gives it just enough roughness to be genuine without being clumsy.

The 17 tracks, with a total listening time of nearly two hours were recorded at the Empire Pool, the Lyceum, Amsterdam, Paris, and Copenhagen, and feature some of the group's best work, including One More Saturday Night, Hank Williams, You Win Again, Sugar Magnolia, Tennessee Jed, Truckin' and Epilogue.

It's like having the highlights of a complete concert stashed away in your record collection, and the Dead's versatility give the album a wide appeal, although I think it's only people who rave over the band who will get to hear the album and appreciate it. If you've not really taken much notice of the Grateful Dead before, listen to this album. You should find something you like. C.W.

TONY HATCH ORCH HITS SYMPHONIC. — (Pye Quad 1017). Instead of "Popping Up" the classics, this is "classic-upping" the pop. Big quadrophonic-stereo sounds from Tony on things like First Time Ever I Saw Your Face, and Shadows of Your Mind, Amarillo and Baby In A Want You. Really first-rate listening pleasure here.

TOMMY DORSEY ORCH GOOD TIMES, HARD TIMES. — (Mercury 6338 123). Country stylist, produced by Jerry Kennedy — one of those experienced, sentimentally, sometimes shifty voices with a tendency to overstate the action of the lyrics. Nice treatment of Help Me Make It Through The Night, though this song should maybe be rested for a year or so! And Roy is excellent on You're My World.



Off-beat journey with Neil

NEIL YOUNG Journey Through The Past. (Reprise K 64015). The title fits well, because this is actually a journey through the musical past of the always consistent Neil. Believe early reports of the soon-to-be-released movie . . . It breaks completely fresh ground in its autobiographical search for past influence and development.

So what we get . . . the early sounds of Buffalo Springfield as on Rock and Roll Woman, through the Crosby, Stills, Nash and Young line up, and on to

THE SPINNERS SING OUT SHOUT WITH JOY. — (Columbia SCX 6526). Very much a traditional Christmas album, with Hollies, the odd lighter item like Mrs. Hooligan's Christmas Cake, and Mick and Hughie Cliff and Tony, in their usual lively, clean-cut form. A mixture of the Hebrew, the West Indian and the English traditional.

JULIE FELIX THIS IS . . . VOLUME TWO. — (Philips 6382 049). Mostly arranged by John Cameron, this set — Sub-titled Gifts — include Somewhere There's Gotta Be Me, Rainy Day, the excellent Painting Box and the stylish Widow With A Shawl. Julie has had something of an up-and-down career, but she's vocally pretty consistent.

Neil's own solo work. Not simply old recordings, but alternative versions, so we can work out the actual changes in style over the years.

The Beach Boys, predictably, are present, and "Handel's Messiah, with the Alamo Christian Foundation Orchestra and so on. And maybe most interesting of all: a couple of cuts which give you a chance to hear how Neil works in a studio, what he says, and how fast he is to translate on-the-spot ideas into action. He's quite a talent, is Neil Young. And this is a suitably off-beat idea for an album.

VARIOUS ARTISTS JESUS CHRIST SUPERSTAR. — (Philips Int. 6382 060) Sixteen-track recordings of the now very familiar Rice and Lloyd Webber score — featuring the Studio 70 Orchestra and chorus, plus soloists Martin Jay, Sharon Winters and Tony Steven. Title track and I Don't Know How To Love Him remain the stand-out melodies.

TONY BENNETT THE GOOD THINGS IN LIFE (Philips 6308 134). Tony can't go wrong on this one. Arrangements by Robert Farnon and Torrie Zito, and the orchestra conducted by Farnon, and Tony often working with a trio comprising John Bunch, Kenny Clare, and Arthur Watts. Recorded in England. One of Tony's own paintings on the sleeve. And songs which vary from O Sole Mio to Passing Strangers and through the exceptional Midnight Sun. Very much a team-work production, then, full of class and . . . well, good things. And, quite definitely, a potential top ten album.

RAY MCVAY ORCH BIG PARTY HITS. — (Philips Applause 6414 313). The sing-song melody, the momentary harkback to Rock Around The Clock, The Charleston, and The Saints A-Marchin' In. Just that: Something to knees-up to at party-time.

SOUNDTRACK RUPERT AND THE PAPERFALL. — (Philips 6414 316). Written by Ken Martyn and Mike McNaught, and narrated by David Delve, this is one for the kiddie-winkles captivated by the little bear of long-time strip-cartoon fame.

DUM DUM DUM DUM. — (Philips 6414 318). With a gangster-cum-Mafia theme running through, this orchestral selection is full of fire, brass and guts. Arranged by John Fiddy, to whom goes credit. Titles like Vendetta, Peter Gun, Drag-net and the Bootlegger.

SOUNDTRACK UMBRELLAS OF CHERBOURG. — (Philips Int. 6460 853). A prizewinning Michel Legrand score, and the starred starred Catherine Deneuve, and the story covers some six years of intermingled high dramatic moments.

Glossy rock 'n' roll!

LITTLE RICHARD The Second Coming. (Warner Brothers K 44204). A funny mixture here. Sneaky Pete on his slide pedal guitar, plus the natural-born zest of producer Bumps Blackwell. And a sophisticated approach, using all sorts of up-to-date techniques, but with Richard still going hell-for-leather after his old 1950-type enthusiasm. Sort of glossy rock and roll, in a way, but the great man dominates — even leading himself to a slab of traditional jazz on The Saints. What's more, he's a good instrumentalist as on Sanctified Satisfied Toe Tapping Boogie, which is a veritable welter of excitement. Maybe the best track of all: the purringly priceless Nuki Sukl.

BBC PRODUCTION FOR JOHNNY. — (Philips 6382 043). The John Pudney-written item to commemorate the 25th anniversary of the Battle of Britain, and the voices of Sir Winston, Richard Hillary, Lord Beaverbrook and so on includes: From Scramble, to Dog Fights, to Casualties.

SYD LAWRENCE SINCERELY. — (Philips 6308 126). This is simply a tribute to that old big band era, with Syd an avowed Glenn Miller supporter) recalling items from the repertoires of Ted Heath, Stan Kenton, Duke Ellington, Jimmy Dorsey, and Tommy Dorsey. More polished nostalgia.

ROY DRUSKY GOOD TIMES, HARD TIMES. — (Mercury 6338 123). Country stylist, produced by Jerry Kennedy — one of those experienced, sentimentally, sometimes shifty voices with a tendency to overstate the action of the lyrics. Nice treatment of Help Me Make It Through The Night, though this song should maybe be rested for a year or so! And Roy is excellent on You're My World.

JOHN HANSON I'LL SING YOU A THOUSAND LOVE SONGS. — (Philips 6308 133). A set of the songs of Harry Warren, such as the title track, and My Heart Tells Me, and The More I See You. A useful present for mums, or grandmums — and Mr. Hanson always sells well.

NANA MOUSKOURI CHRISTMAS WITH NANA. — Fontana 6312 033). One of the most popular continental singers, recorded here in Paris, and including carols like Silent Night, Little Drummer Boy as an old standard; and a touch of Ave Maria — both the Gounod and the Schubert compositions. The Athenians well featured.

ETTA JAMES GOLDEN DECADE. — (Chess 6310 126). She's just got to be one of the greatest of all soul singers, and this is a collection of some of her greatest hits . . . the amazing thing is that she doesn't have a wider kind of acclaim. I'd Rather Go Blind, Something's Got A Hold On Me, Stop The Wedding, Losers Weepers. Tremendous sense of style.

PERCY FAITH DAY BY DAY. — (CBS 65181). Splendidly arranged treatments of some of the classic melodic themes in recent years . . . First Time Ever ever Saw Your Face, Amazing Grace, The Eternal Godfather Love Theme. As a master of the easy listening field, Faith is so consistent.

BLIND GIRLS CHORAL SOCIETY FAVORITE CHRISTMAS CAROLS. — (Philips 6382 058). From the Royal Normal College for the Blind — a selection of the old favourite carols, sweetly performed, and with some excellent solo work by Evelyn Dunn and Christine Framp-ton.

APOLLO 100 RHAPSODY IN ROCK. — (Young Blood Int. SYD 3002). Mixtures of different types of music — Hall Of The Mountain King, Joy, Reach For The Sky, Jazz Pizzicato and Air On A G String. It's a fairly complex basic idea, but it's full of interest value and, often, excitement. But Joy remains probably the best of the whole batch.

Discotheque Action Line

1. **Chuck Berry**
My Ding-A-Ling. CHESS 6145 019
2. **Status Quo**
Paper Plane. VERTIGO 6099 075
3. **The Stylistics**
I'm Stone In Love With You. A&O 6105 015
4. **Etta James**
Tell Mama. CHESS 6145 016
5. **Lobo**
I'd Love You To Want Me. PHILIPS 6013 014
6. **Jerry Butler**
One Night Affair. MERCURY
7. **Koko Taylor**
Violent Love. CHESS 6145 018
8. **L. J. Reynolds**
Penguin Breakdown. A&O 6105 014
9. **Rod Stewart**
What Made Milwaukee Famous. MERCURY 6057 194
10. **Patti Page**
How Much Is That Doggie In The Window. MERCURY 6057 197

Star Act of the week
CHUCK BERRY
Watch out for his forthcoming album
Golden Decade

CHESS 6691 058
From Phonogram -
the best R & B sounds around

Mirrorpick



PETER JONES ON THE NEW SINGLES

Cat just can't keep it in!

CAT STEVENS: Can't Keep It In; Crab Dance (Island WIP 6152). Up-tempo, somewhat delicate orchestral opening, then Cat fairly wades in with a full-throttle onslaught. What he can't keep in are his feelings, and he makes this clear with only the briefest moments of low-volume intensity. It's a catchy little item, of no great subtlety — a change of style from much of his material. An album track, but no matter. It's otherwise of the stuff that top five hits thrive on. **CHART CERT.**



BARRON KNIGHTS

To The Woods (Penny Farthing). Despite the title, no send-up this time... just a musician and well-performed pop item which I wish well.

INCREDIBLE STRING BAND

Black Jack David (Island). Reel-type violin job of extreme catchiness and foot-tapiness. Enjoyable.

WRIGHT'S WONDERWHEEL

Ring Of Changes (A and M). Give this two or three spins... it's one of those insidious items that ends up registering strongly. Easy-tempoed and pointed, lyrically.

BANZAI

Get Out Of Bed (Dart). Reasonably commercial piece. Not sure if the sound is different enough to click, but it bounces along well.

VALENTINE

Time (Track). Some good ideas on this one. But it somehow rambles along, getting pretty doomy and was not, therefore, for me.

JO BURG HAWK

Orang Otang (Charisma). Good soul-laden voice here, over a chanting, wailing backing sound. It's okay, especially in the build-up of excitement, but short on melodic line.

THE EXCHANGE AND MART

Yeah My Friend (President). Fairly routine, though with the odd really bright spot... but mostly it's a droning sort of thing.

THE SECRETS

Sha La Ley (Spark). Catchy and commercial little opus, but a bit short on the actual chart-happy dynamics.

SMOKE

Sugar Man (Regal Zonophone). Interesting rhythmic build-up here, gruff-edged vocal line and all built round a catchy riff. Stronger than most.

DOOBLOON

Go Anywhere (Jam). Soft-voiced leadson this

Top Atomic talent

ATOMIC ROOSTER: Save Me; Close Your Eyes (Dawn DNS 1029). For my loot, Vincent Crane is really emerging at a top talent these days. Anyway this single must do the band a lot of good... it's raw-edged, direct, to the point, built on a mind-grabbing but basic riff, and is a very together production all round. They go for excitement and find it. Nice guitar touches mid-way; strong walking bass. It all fits. **CHART CHANCE.**

GABLE HALL SCHOOL CHOIR

Reggae Christmas; Candy Man (Trojan 7881). Brutus Crombie says this will be a giant, and who am I to argue? Sing-along job, on the reggae rhythm — girly voices, neatly presented. It's the mixture of reggae, schmaltz, sentiment and youthfulness that counts here. Should click. — **CHART CHANCE.**

THE BARKING AND HOUNDSDITCH CHORAL SOCIETY

Alley Cat; Dog Rock (Track 2094-105). Dog Save The Queen... canine vocalists, otherwise dogs barking, collected by totting a tape-recorder round lampposts in the London area. Singing dogs had a hit before, and this one is a novelty, pure and simple. **CHART CHANCE.**

MARY HOPKIN

Mary Had A Baby; Cherry Tree Carol (Regal Zonophone RZ 3070). The traditional air from the Mr. and Mrs. Visconti team. Glory be to the newborn King, etc., with a gentle, rippling

Dread certainty

JUDGE DREAD: Big Seven; Big Seven (Big Shot 613). Sounds a natural hit to me. A lot of limerick-type rhymes, put across lightly and with about three possible meanings. The backing is dead simple, based on what is an almost hypnotic use of about three notes. Very funny most of the way; rude reggae striking again. **CHART CERT.**

So this could be a hit record. It's himself in comedy vein, not that big tenor voice scene that previously took him into the charts. **CHART CHANCE.**

JOHN PANTRY

Net Of Concern; Words (Phillips 6006 250). Very talented all-rounder — his Son Of A Thief should have been a giant. Still this is off his excellent album, John Pantry... and it's both pacy and exciting, not to mention well-produced. Commercial, I think. Outstanding, I'm certain. — **CHART CHANCE.**

MALCOLM ROBERTS

Happy Song; It's My Life (Columbia DE 8960). Malc, blond Malc, is always likely to get through the chart barrier. This is faster, more urgent than his norm, and it's got a powerful backbeat which puts it in the foot-tapping class, and there's also a very good brass-dotted backing. — **CHART CHANCE.**

AMERICAN RELEASES



by JAMES HAMILTON

PATTI PAGE (The Singing Rage): (How Much Is) That Doggie In The Window; Tennessee Waltz (Mercury 6052197). Advertised as the first record you ever heard, "Doggie" from 1952 may well be just that, unless, like me, you remember the Beverley Sisters' version better. Maybe the passage of time has played tricks, but surely the Boys had more oomph than this disappointingly lightweight treatment? Anyway, "Cocktails For Two" by Spike Jones, as I subsequently worked out, was the first record that I can remember hearing, while "The Happy Wanderer" as sung by charabanc trippers is the first song I actually knew. Also, for me the definitive version of "Doggie" was Baby Jane & The Rockabys' 1963 R&B chugger, with its great "My Boy John" flipside, to which I well remember working out energetic Twist variations in front of my mirror. Enough reminiscence! Of course, this in every way worthy re-issue is designed with nostalgia in mind, and should do extremely well as indeed the song is a timeless children's favourite. The famous 1950 flip (with sociological associations these days) makes this a doubly good record, and will be the side to sell in many cases. Buy now for Xmas.

CHAKACHAS: Stories (Young Blood International YB 1012). The Belgian Latin-Soul crew of Jungle Fever fame (remember I hipped you to that one a full six months before it finally hit here?) have been back in the US R&B Charts with this similar sound — similar except that the instrumental theme is even better than "Fever" 's and that "Sweet Nuthin's" — type whispering and its attendant suppressed guffawing fill the breaks instead of sexy panting. I love it, and so did Herman Griffiths who was playing it every weekday morning a couple of months ago on his 03:00 hrs AFN Soul show. Infectious and silly, it'll grow on you if you give it a chance. Do so!

ELVIS PRESLEY: Always On My Mind; Separate Ways (RCA 2304). Although the "Elvis On Tours" — featured gentle slow flip is the A-side in America, here we

get the sensible choice or "Always On My Mind" — sensible because it harks back to the Elvis of old, being the sort of slowie he used to cut in the early '60s, but with a nice relaxed up-to-date backing that does however include some Jordanaires-style support from J. D. Sumner & the Stamps.

JAMES TAYLOR: Don't Let Me Be Lonely Tonight; Woh, Don't You Know (Warner Bros K 10231). Wistful and very pretty in the best traditions of that incoastous James Taylor-Carole King-Jo Mama axis, this really beautifully put together sound is truly wee-small-hours cocktail lounge music at its best. This effect is heightened by the overdubbed tenor sax solo at the end, although the mellowness of the bass, guitars and congas allied to James's night-time lyrics are enough to make the slow mood as evocative as it is. A sound more than a song, unlike the flip which uses a laid-back derivation of the Malaco Sound to emphasize the spat-out Elton John-ish vocal delivery.

CARLY SIMON: You're So Vain; His Friends Are More Than Fond of Robin (Elektra K 12077). Mrs. James Taylor has here her best bet yet for the British Charts in the shape of an imaginatively-starting gradually accelerating semi-slow thumper that has amusing universally-applicable words and all the backing bounce which one asso-

Turn to Page 26

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GIANT JACKSON 5 POSTER

STARBUCKS

U.S. charts

from Billboard

singles

albums

Continued from Page 25.

ciates with the Carole King-Jo Mama! lot... oh, and Mick Jagger or someone is in there too, not that you'd know it. Thankful the jocks at the Beeb are riding this — all the way home, I hope. Flipside acoustic dead slowie is dedicated to our own Mr. Mackie.

ELEPHANT'S MEMORY: Power Boogie; Liberation Special (Apple 45). APPLE 45 is actually the number of this Apple 45, and it's a double-A twin helping of hairy sweaty smelly stumps modern stomp music, from a group whose musical approach (and internal membership) has changed somewhat since the early days of "Crossroads Of The Stepping-Stones" and "Old Man Willow", which you may remember me plugging in '69. John Lennon has discovered them since then and his nasal Liverpoolian tones can be heard emanating from the control room at the very start of "Power Boogie", which is sorta hip Slade but mainly messily frenetic. The other side has more form and is sorta Alice Cooper, but it too suffers from a surfeit of enthusiasm.

(GROOVE) JOE POOVEY: 10 Long Fingers (On 88 Keys); Thrill Of Love (Injun, available for 55 pennies from "Injun" Records, 28 Stanford Avenue, Hassles, Sussex — telephone Hasscos 4048). Here's solid gold for all Rock-A-Billy cats, boppin' Teds and Jerry Lee fans — slab of sizzlin' boogie-beatin' piano-pounding Deep South white Rock 'n Roll from the defunct Dixie label, sung by the mescaline-sounding but unfortunately named Mr. Poovey (he probably sure is Country). If you missed it on Charlie Gillett's noontime Sundays Radio London show you can take my word that anyone whose appetite has been whetted by this review will not be disappointed — and others will dig the endearing puerile "shadap 'nshoobedoo" teenage flip. It's 100 per cent the real thing, from a label which plans to bring you EXCLUSIVELY Rock & Roll sounds of the '50s and early '60s, by artists to include Bill Reeder, Eddy Bell & Bell-Aires, Paul Perry, Ray Campi & Snappers, Vern Pullens, Big Ben Hess, Royce Porters, Jimmy Martinez, N. A. Stevenson & his 4 Kings, Lonesome Drifter, Don Simpson and other such obscurities. Hoboy!

CHARLIE RICH: I Take It On Home (Epic EPC 8482). The one-time Country Rocker of "Lonely Weekends" fame is one of the more interesting of today's Country stars, although this relatively smooth reading of Kenny O'Dell's slowie only hints at the man's idiosyncratic bluesiness. Superb production of course, and a current C&W hit.

MARTY ROBBINS: Guess I'll Just Stand Here Looking Dumb; This Much A Man (MCA

MU 1174). The A-side is one of those light Country bouncers, while the meatier slow flip is in fact the nigger hater's current Top Ten C&W hit.

SUE THOMPSON: How I Love them Old Songs (London HLE 10406). The bane of my youth thanks to her "James (Hold The Ladder Steady)", perky Sue has a good go at Mickey Newbury's lovely ditty, doing it rather brighter than the original, which I still prefer. Nice slushy slow flip too.

NEW CHRISTIE MINSTRELS: Three Wheels On My Wagon; Ida Red (CBS 1022). From the early '60s comes this irritating clean-cut teeny comedy(?) song, to which Burt Bacharach's name is connected as co-composer. It was loved by some, could be good with Ed Stewart listeners, and I hate it still! Plastic hood-dun flip.

CORNELIUS BROS & SISTER ROSE: Don't Ever Be Lonely (A Poor Little Fool Like Me) (UA UP 35427). The first Soulful slowie from the big US hit-scoring family act, this slightly Friends Of Distinction-ish staccato-then-smooth harmonies and softly rasping lead voice number is truly lovely — and the finger-snappin' flip is a goodie too. Soul Group Freaks, do ya stuff!

CROWBAR: Dreams; Hey! Baby (Paramount PARA 3027). Seeing this boisterous though well-co-ordinated group live, rather than live on telly, you can understand why they are Canada's number one concert attraction. However, this single, with its beautiful seagull sound-effects intro and outro, gently phasing, rumbling honky bass, chugging rhythm and etete harmonized chanting, is the antithesis of their stage image... really lovely, and thoroughly recommended. The flipside revival is unnecessary, though.

1	5	PAPA WAS A ROLLIN' STONE	Temptations	Gordy
2	4	I AM WOMAN	Helen Reddy	Capitol
3	1	I CAN SEE CLEARLY NOW	Johnny Nash	Epic
4	2	I'D LOVE YOU TO WANT ME	Lobo	Big Tree
5	7	IF YOU DON'T KNOW ME BY NOW	Harold Melvin & The Blue Notes	Philadelphia International
6	6	SUMMER BREEZE	Seals & Crofts	Warner Bros
7	8	YOU OUGHT TO BE WITH ME	Al Green	Hi
8	14	IT NEVER RAINS IN SOUTHERN CALIFORNIA	Albert Hammond	Mums
9	3	I'LL BE AROUND	North Spinkers	Atlantic
10	13	VENTURA HIGHWAY	America	Warner Bros
11	15	I'M STONE IN LOVE WITH YOU	Stylistics	Avco
12	17	CLAIR	Gilbert O'Sullivan	Mam
13	23	ME AND MRS. JONES	Billy Paul	Philadelphia International
14	10	IF I COULD REACH YOU	Fifth Dimension	Bell
15	19	CRAZY HORSES	Osmonds	MGM
16	18	SOMETHING'S WRONG WITH ME	Austin Roberts	Chelsea
17	9	NIGHTS IN WHITE SATIN	Moody Blues	Deram
18	20	OPERATOR (That's Not the Way It Feels)	Jim Croce	ABC/Dunhill
19	26	ROCKIN' PNEUMONIA & THE BOOGIE	WOOGLIE FLU Johnny Rivers	United Artists
20	21	FUNNY FACE	Donna Fargo	Dot
21	11	CONVENTION '72 Delegates	Witchy Woman Eagles	Mainstream
22	27	CORNER OF THE SKY	Jackson 5	Motown
23	12	FREDDIE'S DEAD (Theme From "Superfly")	Curtis Mayfield	Curtom
24	30	SWEETSURRENDER	Bread	Elektra
25	16	WITCHY WOMAN	Eagles	Asylum
26	28	DIALOGUE	Chicago	Columbia
27	34	WALK ON WATER	Neil Diamond	Uni
28	24	GARDEN PARTY	Rick Nelson & The Stone Canyon Band	Decca
29	29	ROCK 'N ROLL SOUL	Grand Funk Railroad	Capitol
30	36	LIVING IN THE PAST	Jethro Tull	Chrysalis
31	40	SUPERFLY	Curtis Mayfield	Curtom
32	41	KEEPER OF THE CASTLE	Four Tops	Dunhill
33	45	LONG DARK ROAD	Hollies	Epic
34	35	YOUR MAMMA DON'T DANCE	Ken Loggins with Jim Messina	Columbia
35	51	SITTING CAT	Stevens	A&M
36	38	SUNNY DAYS	Lighthouse	Evolution
37	54	ALIVE Bee Gees		Ato
38	47	I DIDN'T KNOW I LOVED YOU (THI I Saw You Rock and Roll)	Gary Glitter	Bell
39	43	THEME FROM "THE MEN"	Isaac Hayes	Enterprise
40	39	AMERICAN CITY SUITE	Cashman & West	Dunhill

1	1	CAT STEVENS	Catch Bull at Four	A&M
2	3	TEMPERATIONS	All Directions	Gordy
3	4	YES	Close to the Edge	Atlantic
4	6	CAROLE KING	Rhymes & Reasons	Ode
5	12	MOODY BLUES	Seventh Sojourn	Threshold
6	2	CURTIS MAYFIELD/SOUNDRACK	Superfly	Curtom
7	8	GRAND FUNK RAILROAD	Phoenix	Capitol
8	9	SANTANA	Caravanserai	Columbia
9	5	MICHAEL JACKSON	Ben	Motown
10	7	THE BAND	Rock of Ages	Capitol
11	11	MAC DAVIS	Baby Don't Get Hooked on Me	Columbia
12	13	AL GREEN	I'm Still in Love With You	Hi
13	15	SEALS & CROFTS	Summer Breeze	Warner Bros.
14	10	ROD STEWART	Never a Dull Moment	Deram
15	14	MOODY BUEES	Days of Future Passed	Chrysalis
16	24	JETHRO TULL	Living in the Past	Chrysalis
17	18	BLACK SABBATH	Black Sabbath, Vol. 4	Warner Bros.
18	21	OSMONDS	Crazy Horse	MGM
19	19	LIZA MINNELLI	Liza With a "Z"	Columbia
20	17	FIFTH DIMENSION	Greatest Hits on Earth	Bell
21	22	DOOBIE BROTHERS	Toulouse Street	Warner Bros.
22	23	GEORGE CARLIN	Class Clown	Little David
23	29	JOHN DENVER	Rocky Mountain High	RCA
24	25	NEIL DIAMOND	Moody	Uni
25	27	JOHNNY NASH	I Can See Clearly Now	Epic
26	16	CHUCK BERRY	London Sessions	Columbia
27	20	CHICAGO V		Reprise
28	26	O'JAYS	Back Stabbers	Philadelphia International
29	28	T. REX	The Slider	Reprise
30	39	ELVIS PRESLEY	Burning Love & Hits From His Movies	RCA
31	31	PARTRIDGE FAMILY	At Home With Their Greatest Hits	Bell
32	30	LEON RUSSELL	Carney	Shelter
33	33	EMERSON, LAKE & PALMER	Trilogy	Cotillion
34	30	BREAD	Guitar Man	Elektra
35	32	ELTON JOHN	Honky Chateau	Uni
36	38	BLOOD, SWEAT & TEARS	New Blood	Columbia
37	35	THREE DOG NIGHT	Seven Separate Foots	ABC/Dunhill
38	34	BILL WITHERS	Still Bill	Sussex
39	37	HUMBLE PIE	Lost & Found	A&M
40	36	SIMON & GARFUNKEL	Greatest Hits	Columbia
41	41	GILBERT O'SULLIVAN	Himself	MAM
42	44	WEST, BRUCE & LAING	Why Dontcha Columbia/Windfall	
43	43	ISLEY BROTHERS	Brother, Brother	T-Neck
44	45	BOBBY WOMACK	Understanding	United Artists
45	49	LUTHER INGRAM	(If Loving You is Wrong) I Don't Want to Be Right	Koko
46	50	DAVID CASSIDY	Rock Me Baby	Bell
47	46	JERMAINE JACKSON	Jermaine	Motown
48	42	VAN MORRISON	Saint Dominic's	Preview Warner Bros.
49	47	JEFFERSON AIRPLANE	Long John Silver	Grunt
50	54	TEN YEARS AFTER	Rock & Roll Music to the World	Columbia

NEWS

eliot tiegal

The power of the teenyboppers

AMERICA'S teenagers keep getting more and more powerful. Or financially influential. According to a recent survey done by the Los Angeles Chamber of Commerce, the country's teens and pre-teens will spend about twenty billion dollars this year, compared with 13 billion ten years ago. Much of this money will go to satisfy their appetites for records, tickets to concerts and for fan-oriented items like photos and shirts and banners of their favorite singer or singers.

The average 13 to 15-year-old girl will spend around four and one-half dollars each week on some item, which is 70 per cent higher than she did in 1962.

More than half her pur-

chases will be for entertainment items which means their kids are getting more with which to entertain-orientated items, and that's one major reason American record companies keep turning out albums, both by American artists and by British rock groups which have found a good home on this side of the Atlantic since the Beatles came a-calling in 1963-64.

There are several reasons why pre-teen kids have come into their own. There is a more permissive feeling in many families which allows their daughters to go out more and spend more time in the entertainment favoured environs. Second, working parents have a good time. And thirdly, the underlying

flavour of sexual excitement in having a fave act and buying items which glorify him like pillows with that fave's picture on it, is another major reason why young girls comprise such a well-defined audience for music products.

It's been estimated that America's three hottest teen acts, the Osmond Brothers, the Jackson Five and David Cassidy, will collect royalties on over sixty million dollars' worth of non-record merchandise like posters and pictures and dolls.

The Jackson Five and Cassidy are regularly seen on US television which allows them to keep in front of the general public on a weekly basis. This exposure sets the climate for young people to

develop the desire to see these acts when they do come to play in many of the major cities around the country.

All of the top teen acts have fan clubs, which generally charge two dollars membership, some which the owner gets a card, photos and some super secret material about their favourite. The Osmond Brothers' fan club in Los Angeles, for example, says it receives 50,000 letters a week. From personal experience, I know of several young kids who have written the Brothers for their photographs.

In the case of British musicians, teens write to the US record company which distributes their albums for photos.

Being a pop star these

days means looking at a potential of becoming a millionaire through the merchandising of one's image on discs, in magazines, on the telly, via dolls and posters in colouring books, and of course in concert.

America's teenagers seem eager to discover someone new each week, for the list of pop bands which are on the road is long and constant. And with rock radio programmes providing exposure for the new as well as the established, young listeners are able to zero in on what's current and new and then go out and buy that sound in person.

The secret of scoring with pre-teen and early teens is to do songs which aren't very complex. All of America's teen faves

(or bubblegum boomers) are straight down the road rock 'n' rollers.

Their brothers and sisters in the late teens and early twenties move on to more complex forms of pop music, usually involving hard-driving blues bands from the South or rock groups from England. Lately there has been quite a lot of interest in quasi jazz / rock music, which is pushing rock musicians into a more technically demanding kind of gig.

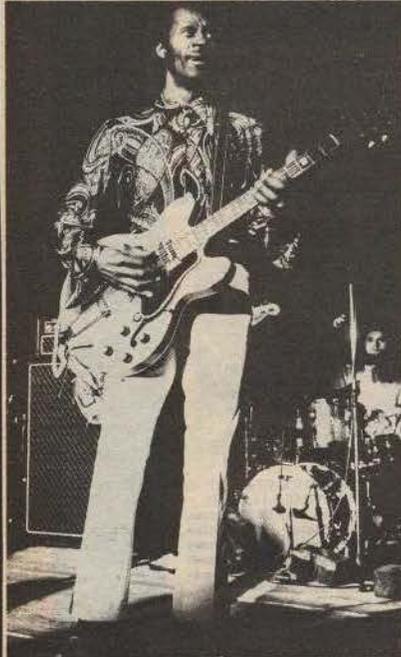
Pre-teens haven't caught on yet to that sound, but if someone young enough who happens to be a jazzy rock player comes along (or is developed), then American teens will be spending some of that twenty billion on that sound also.

MirrorMail



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

Chuck hits the top – but why not before?



SO ONE of the originals, the pioneers of rock 'n' roll, Chuck Berry has finally hit the number one spot. I suppose it had to be something like My Ding-A-Ling, a trivial pop offering, to accomplish this.

Incredibly he has met with minor success chartwise in the UK since the onset of his career which has stretched over 15 years. His only two hits were, No Particular Place To Go (recorded seven years prior with different lyrics, as School Days) and Memphis Tennessee, a mild rocker.

What I'd really like to

I CAN'T believe that Chuck Berry, who lead Britain out of the Dark Ages into the sunshine of rock and roll (or rhythm and blues if you happen to be a music purist) would stoop so low as to issue such a load of rubbish as Ding-A-Ling.

It is also a sad indictment of today's all-knowing pop fans that

sec. and I'm sure I speak for thousands of other fans, in Chess records doing a Drifters with Chuck's old material, and re-releasing some of that vintage, rousing rock wax.

John Cowan, 118 Bentworth Road, Hammersmith, London, W12.

VAL: Chuck Berry fans will I'm sure be interested to know that a Golden Decade of the master is available for £3 on Chess, and includes School Days, Maybelline, Johnny B. Goode, No Particular Place To Go, and Memphis Tennessee – and it's great!

such garbage actually made number one. Before it's too late, Chuck, show audiences what you're really capable of. You can still blow the likes of Bolan and Stewart off the stage with that act of yours.

J. Lightfoot, 49 Watlington Road, Southall, Middx.

Hands off Paul!

SO ONCE again the BBC have decided to victimise ex-Beatle Paul McCartney by banning another of his records, possibly his best yet.

The BBC censors must all be old stooges about

70 to 80 years old. I have heard Hi Hi Hi, and I can see no reason at all for banning it. If this is how the BBC react, can they wonder that Radio Luxembourg and Radio Caroline are so popular.

When it comes to a

Radio One yawn

I AM a disc-jockey and cannot honestly state that I listen ecstasically to those persons presenting Radio One. I find the main trouble with Radio One and its accompanying hierarchy is familiarity, which always breeds contempt.

This familiarity manifests itself in the absence of good live entertainment. This moderately ineffectual method of "canning", and the inclusion of second-rate programming is surely not becoming the radio station whose claims to be the best are arguable to say the least. The contempt arrives when one has to

listen to the insane nonsense provided by four or five rather average disc jockeys.

Yes, Radio One, you breed contempt, you are uninteresting, boring, and to make matters worse, smug and very inadequate.

There are disc jockeys, who, given the opportunity, could provide improved listening to the public. Few of them will ever obtain the opportunity they need to succeed.

Being a biased member of the fraternity, what else can I say?

Bobby Cee, 47 Godding Gdns, Southway, Plymouth.



Night club David?

SO DAVID CASSIDY is doing four concerts at Wembley Empire Pool! Well that's just fine from the teeny-boppers point of view, but what about the rest of us?

Much as I'd like to see him live, I couldn't stand an evening of non-stop screaming. Don't get me wrong; I don't begrudge his younger fans their concerts and I hope they really have a ball making as much noise as they want to. But fair's fair, and my friends and I would like to see and hear him too!

Wouldn't it be possible to do a few "old ladies" of 30 a great big favour and arrange at least one night club appearance for David? I sincerely hope so!

Linda Beresford, London N6.

Surprise Horse

WHILE being decidedly an un-bopper, I am forced to admit that the Osmonds' Crazy Horses is a pretty good sound. It came as a surprise to me to learn that this record came from the kings of the teenties, but anyway, I hope they keep up the good work!

Mary, 'Everards', Maynards Green, Heathfield, Sussex.

Marc's still rubbish

I USED to think that Marc Bolan's lyrics were meaningless rubbish, but after reading Val Mabb's article (November 25), I am sure they are.

Come on Marc, hang up your diamond star halo, and admit that you're just a twelve-bar melody man of meaningless lyrics with nothing to say and all day to say it.

Maurice Tierney, 13 Stephens Road, Inchicore, Dublin 8, Eire.

Letter to Roy

AN open letter to Roy Wood:

I am a great fan of yours, but I feel I must complain about the way your group's new single Ball Park Incident has been cut. I am told it has been cut highly to make a louder noise in discos and such like, and because of this the record won't track on my cheap turntable.

I can't go and buy a better turntable just to play the record, so it seems I've wasted 50p. I hope in future you will get EMI to stop cutting records in this way.

IAN MARSHALL, 211 St. Albans Road, Nr. Watford, Herts.



No weeny boppers!

I CAN'T help being simply furious at lots of articles in the papers which say that all Michael Jackson's fans (in fact the J5 fans) are weeny-boppers.

Because for one, I certainly am not!

I am 13 years 9 months old and my sister at 21, is one of Jackie's most ardent fans. And do reporters think J5 have eight-year-olds going to their concerts?

I don't like being classed as a weeny-bopper. Anyway, why do reporters intimidate teenyboppers by writing down to them in articles. Do you think the crowd outside the Churchill were weeny-boppers. I'm sure that eight and nine-year-olds would be allowed to travel all over London to see the J5.

A Michael Jackson fan, Barnet, Herts.

VAL: As you are in your teens, I can understand the point, but in fact a lot of the J5 and Osmonds fans are 10, 11 and 12-year-olds, which technically means they can't be teeny. . . .!

Donny

WHAT was Robin Katz talking about in last week's RM? "The Osmonds are nothing without Donny". Indeed, who does she think she's kidding.

Maybe Donny does help boost Osmond sales, but only as much as Michael does for the Jacksons. You only have to listen to Crazy Horses once to realise that Donny hardly takes part on this recording at all and look where that is in the charts this week.

Gail Salt, Salt, 43 Nursery Avenue, Stockton Brook, Stoke-on-Trent.

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AMERICA - "HOMECOMING" K 46180

At last! The second album from America, the trio who made the smash hit "Horse With No Name". It's a delicately beautiful album - full of rich harmonies and gentle acoustic guitar playing. Smashing songs too!



DELANEY AND BONNIE - "THE BEST OF" K 440429

George Harrison and Eric Clapton are just two of the famous musicians who have played with this very funky duo, and this "Best Of" album is crammed with the choicest cuts from their exciting star-studded albums.



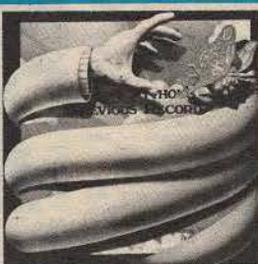
THE ROSKO SHOW - K40432

The perfect party record! Everyone will be dancing as Rosko D.J.'s a non-stop programme of all-time classic soul hits by the originals. Otis Redding, Sam & Dave, Wilson Pickett and many many more. Ideal for Christmas.



THE PRETTY THINGS - "FREEWAY MADNESS" K 46190

WOW!! The Pretty Things are back with a bang! A monster album full of powerhouse rock and rich throaty vocals. Eight years of solid rock experience on the road makes for pure FREEWAY MADNESS!



MONTY PYTHON'S PREVIOUS RECORD - MONTY PYTHON - CHARISMA CAS 1063

Coming right in the middle of their highly successful BBC TV series is their latest album - "Monty Python's previous record". Included in the package is a free "teach yourself Heath" filmsy. Say no more!!



"ALL FOR THE LOVE OF..." - DOG ROSE SATRILSALP 4001

Superb debut from new British duo, DOG ROSE. A highly imaginative concept album featuring the team singing and playing their own compositions, including a touching, three part, love story, titled "... Each Other". Contemporary

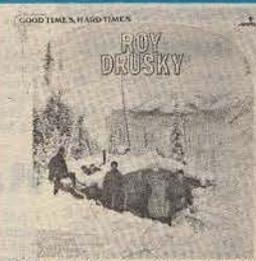


1. Group has recently been on Sunday Tour with Manfred Mann's Earth Band. Now doing extensive College Circuits.
2. First Album from newly-formed group.
3. Single issued off the album "Sioux-Eyed Lady".
4. Great Album sleeve design.



The original film soundtrack music from "The Umbrellas of Cherbourg". 8400853. One of Michel Legrand's finest and most original scores.

Three themes from this very attractive music have long since been established as favourite pieces for jazz musicians and quality singers.



ROY DRUSKY - "GOOD TIMES, HARD TIMES" - MERCURY 6338

Country music at its best, the latest release by an artist who has sold millions in recent years. An album of beautiful new songs, and familiar oldies such as 'Help me Make it Through the Night' and 'All my Hard Times'.



MUNGO JERRY
Ray Dorset has written and co-produced this new Mungo Jerry album and it's a strong musical offering from the band. There are 11 tracks that display the range of Mungo Jerry and it must surely be well received by their many fans.



JONESY

Jonesy is four young musicians, all experienced and one-time members of other bands who got together in January of this year to form a compact unit with basically much in common on the music they wanted to play.



"Ennismore." Colin Blunstone's classic second album. Eleven new songs, including "I Don't Believe In Miracles," that are as tender and personal as any Colin has recorded. Produced by Chris White and Rod Argent and already being called the best Colin Blunstone collection yet.