

Win Super-Colour Posters of sexy Jermaine Jackson **EXCLUSIVE**
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RECORD MIRROR

A BILLBOARD PUBLICATION

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**David
Cassidy:**

**In depth review of
his Rock Me Baby
album** PAGE 11



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Wonder:**

**How Superstition
has made him a
superstar all over
again!** PAGE 7

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Great new series
spotlights the amazing
Phil Spector** PAGE 12

LITTLE JIMMY OSMOND

RECORD MIRROR

TOP FIFTY

SINGLES

ALBUMS

1	1	5	BLOCKBUSTER Sweet	RCA 2305
2	2	4	DO YOU WANNA TOUCH ME (OH YEAH!) Garv Glitter	Bell BELL 1208
3	7	3	PART OF THE UNION Strawbs	A&M AMS7047
4	3	8	YOU'RE SO VAIN Carly Simon	Elektra 12077
5	6	4	DANIEL Elton John	DJM DJS 275
6	4	11	LONG HAired LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006109
7	8	5	WISHING WELL Free	Island WIP 6146
8	11	5	PAPER PLANE Status Quo	Vetigo 6059071
9	21	3	SYLVIA Focus	Polydor 2001422
10	17	3	ROLL OVER BEETHOVEN Electric Light Orchestra	Harvest HAR-5063
11	9	5	IF YOU DON'T KNOW ME BY NOW Harold Melvin & The Bluenotes	CBS 8496
12	12	5	ME AND MRS. JONES Billy Paul	Epic 1055
13	5	9	THE JEAN GENIE David Bowie	RCA 2302
14	15	9	CAN'T KEEP IT IN Cat Stevens	Island WIP 6152
15	18	5	PAPA WAS A ROLLIN' STONE Temptations	Tamla Motown TMG 839
16	23	4	WHISKY IN THE JAR Thin Lizzy	Decca F13355
17	24	2	SUPERSTITION Stevie Wonder	Tamla Motown TMG 841
18	27	5	TAKE ME HOME COUNTRY ROADS Olivia Newton-John	Pye 7N 25599
19	10	9	BALL PARK INCIDENT Wizzard	Harvest HAR 5062
20	13	9	HI HI HI/C. MOON Wings	Apple R 5973
21	16	9	BIG SEVEN Judge Dread	Big Shot B 1613
22	49	2	LOOKING THRU' THE EYES OF LOVE Partridge Family	Bell BELL 1278
23	14	8	ALWAYS ON MY MIND Elvis Presley	RCA 2304
24	20	11	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & The Pips	Tamla Motown TMG 830
25	34	3	TAKE ME GIRL I'M READY Jnr. The Allstars	Tamla Motown TMG 840
26	22	5	RELAY The Who	Track 2094106
27	19	13	CRAZY HORSES Osmonds	MGM 2006142
28	32	4	BABY I LOVE YOU Dave Edmonds	Rockfield ROC 1
29	39	2	REELIN' AND ROCKIN' Chuck Berry	Chess 6145020
30	33	4	HOCUS POCUS Focus	Polydor 2001211
31	26	5	BIG CITY/THINK ABOUT THAT Dandy Livingstone	Horse HOSS 25
32	28	9	SOLID GOLD EASY ACTION T. Ben Michael Jackson	Rex EMI Marc 3
33	25	11	BIG SIX Judge Dread	Tamla Motown TMG 834
34	42	22	IF IT WASN'T FOR THE REASON THAT I LOVE YOU Miki Anthony	Big Shot BI 608
35	47	2	THERE'S GONNA BE A SHOWDOWN Archie Bell & The Drells	Bell BELL 1275
36	43	3	WHY Donny Osmond	Atlantic K 10263
37	36	13	SHOTGUN WEDDING Roy C.	MGM 2006119
38	29	11	DESPERATE DAN Lieutenant Pigeon	UK 19
39	31	8	MY-DING-A-LING Chuck Berry	Decca F13365
40	38	15	GUDBUY T'JANE Slade	Chess 6145019
41	35	11	FEEL THE NEED IN ME Detroit Emeralds	Polydor 2058312
42	-	-	I'M JUST A SINGER (IN A ROCK AND ROLL BAND) Moody Blues	Janus 6146020
43	-	-	HELLO HURRAY Alice Cooper	Threshold TH 13
44	-	-	COME SOFTLY TO ME New Seekers	Warner Bros. K 16248
45	37	10	THE LOVE IN YOUR EYES Vicky Leandros	Polydor 2058315
46	40	4	NIGHTS IN WHITE SATIN Moody Blues	Philips 6000081
47	30	10	AVENUES AND ALLEYWAYS Tony Christie	Deram DM 161
48	-	-	THE SHEPHERD'S SONG Tony Osborne	MCA MKS 5101
49	46	2	I'M ON MY WAY TO A BETTER PLACE Chairmen Of The Board	Philips 6006266
50	41	6		Invincus INV 527

1	-	-	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
2	5	4	THE STRAUSS FAMILY Cyril Ornadel / L. S. O.	Polydor 2659 014
3	1	9	SLAYED? Slade	Polydor 2383 163
4	4	29	SIMON & GARFUNKEL'S GREATEST cbs 69003	
5	8	5	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
6	2	12	BACK TO FRONT Gilbert O'Sullivan	MAM 502
7	3	4	NO SECRETS Carly Simon	Elektra K 42127
8	7	8	TOO YOUNG Donny Osmond	MGM 2315 113
9	16	2	HEARTBREAKER Free	Island ILPS 9217
10	11	20	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108
11	13	4	MOVING WAVES Focus	Polydor 2931 002
12	6	18	CATCH BULL AT FOUR Cat Stevens	Island ILPS 9206
13	15	10	SEVENTH SOJOURN Moody Blues	Threshold THS 7
14	12	4	PILEDRIIVER Status Quo	Vertigo 6360 082
15	9	8	CRAZY HORSES Osmonds	MGM 2315 123
16	23	4	FOCUS 3 Focus	Polydor 2659 016
17	41	3	BREAD WINNERS Jack Jones	RCA Victor SF 8280
18	10	10	25 ROCKIN' AND ROLLIN' GREATS Various	K-TEL NE 493
19	45	2	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007
20	30	4	SPACE ODDITY David Bowie	RCA Victor LSP 4813
21	42	3	HUNKY DORY David Bowie	RCA Victor SF 8244
22	18	27	NEVER A DULL MOMENT Rod Stewart	Mercury 6499 153
23	43	11	MOTOWN CHARTBUSTERS VOL. 7 Various	Tamla Motown STML 11215
24	-	1	IMAGINE John Lennon / Plastic Ono Band	Apple PAS 10004
25	14	57	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
26	22	10	THE OSMONDS LIVE	MGM 2315 117
27	25	3	THE BEST OF BREAD	Elektra K 42115
28	19	4	ALL DIRECTIONS Temptations	Tamla Motown STML 11218
29	31	4	GLITTER Gary Glitter	Bell BELLS 216
30	28	4	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
31	17	6	DEEP PURPLE (MADE IN JAPAN) Deep Purple	TPSP 351
32	37	4	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
33	-	1	CARAVANSERAI Santana	CBS 65299
34	29	4	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
35	-	-	hits vol. 2 Various	K-TEL TE 291
36	21	18	20 ALL TIME HITS OF THE 50's Various	K-TEL NE 490
37	35	5	BEN Michael Jackson	Tamla Motown STML 11220
38	33	11	20 FANTASTIC HITS VOL. 2 Various	Arcade 2891 002
39	-	1	ALL-TIME GREATEST HITS Roy Orbison	Monument MNT 67290
40	20	44	SLADE ALIVE Slade	Polydor 2383 101
41	-	1	TAPESTRY Carole King	A&M/Ode AMLS 2025
42	39	4	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
43	-	1	THE MAN WHO SOLD THE WORLD David Bowie	RCA Victor LSP 4816
44	-	1	ANDY WILLIAMS GREATEST HITS VOL. II	CBS 65151
45	32	2	TRILOGY Emerson, Lake & Palmer	Island ILPS 9186
46	34	2	AMERICAN PIE Don McLean	United Artists UAS 29285
47	50	3	MONTY PYTHON'S PREVIOUS ALBUM Monty Python's Flying Circus	Charisma CAS 1063
48	-	1	CLOCKWORK ORANGE Soundtrack	Warner Bros. K 46127
49	40	3	THE MUSIC OF JAMES LAST	Polydor 2683 010
50	26	16	GILBERT O'SULLIVAN HIMSELF	MAM 501

chart chatter

NO change in the Top Two. Sweet still hold the upper hand. The Strawbs are now moving up to present some worry to Messrs. Sweet and Glitter. Status Quo have moved into the Top 10 as have ELO with their exciting version of Roll Over Beethoven. We expected big strides from Focus and Sylvia goes up 12 places to number 9.

Outside of the Top 10 we have Top Twenty entries from Irish group Thin Lizzy with their bang up-to-date version of the folk song Whisky In The Jar, Stevie Wonder with his delightful Superstition moving from 24 (first time in last week) to 17, Judge Dread with his brand of humour is there at 16 with Big Seven and our guest star of the week on page three, Olivia Newton-John must be feeling happy for Take Me Home Country Roads is now moving even faster with a nine place climb to 18. The big entry in the 20-30 section goes to the Partridge Family with an amazing, but perhaps not too unexpected, leap of 27 places. Mr. Cassidy is to the fore again.

Chuck Berry is the big climber from last week's new entries, outside of Stevie Wonder, as he gets into the 30 at 29. That should certainly delight his many fans and obviously he has added many more who got to know something about the guy from his merry hit of 1972.

Miki Anthony must be feeling delighted. It's one thing to come in at 47 but another not to drop out again or languish for a few weeks around the dreaded 50. He has gone up to 35 and with the many radio-plays and growing audience for easy listening music he should be there next week in the 30.

Disco fans must be helping the Detroit Emeralds into the 50. This three man US group have had a succession of hits in the States. Their past ones have been If I Love Your Love, I Can't See Myself Doing Without You and Do Me Right. Phillips took over the Janus catalogue last year and like their issuing of Chess are having considerable success. Talking of Phonogram, one notices Tony Osborne having a battle to stay in the chart.

The Moody Blues are back once more and just as well with Nights In White Satin giving the biggest drop for the week. Their I'm Just A Singer (In A Rock And Roll Band) is in at 43 but not so high as surely expected.

Alice Cooper, our breaking through tip, is once more in hitsville with Hello Hurray at 44, and talking about breaking through El Domo from Ellis and Bread's Sweet Surrender are in the bubblebers. What else? Step Into A Dream from White Plains, Colin Blunstone with How Could We Dare To Be Wrong, Neil Sedaka, That's When The Music Takes Me, and yes, another version of Amazing Grace. This one is from the Shepherd's Bush Comets. The Jackson Five are bubbling too but heavens why is it not in the Top 50? Where are the fans? So what about next week? The Partridge Family should go higher. I have a horrible feeling that Amazing Grace will climb into the 50.

Will there be change at the top?

album talk

IT stares you in the face this week. For what else is there to do but make congratulatory noises to Elton John. Straight to number one in the album 50! As we've said in RM and Chart Parade, Don't Shoot Me I'm Only The Piano Player is a first - rate album.

Apart from Roy Orbison, in at 39, it's a record re-union with yet again entries from John Lennon / Plastic Ono Band, Carole King, David Bowie, Andy Williams and Santana and their '72 hits.

Free are still climbing, now at 9, as is another '72 hit album from Jack Jones which moves up 24 places to 17. Can't see Elton losing the top spot for some weeks - what an entry! JASPERIAN JUMPERS SINGLES: Rick Springfield - What Would The Children Think (Capitol) Joe Cocker - Pardon Me Sir, (Cube), The Beach Boys - California (Reprise) Paul Williams - Life Goes On (A&M).

ALBUMS: Shawn Phillips - Faces (A&M), The Beach Boys - Holland (Reprise), Rick Wakeman - The Six Wives Of Henry VIII (A&M) Duncan Browne - Duncan Browne (RAK).

album for the charts

RITA COOLIDGE The Lady's Not For Sale (A&M)

Wow! Listen to the opening track, My Crew. It gets right under your skin - the cool, clear voice of Miss Coolidge. It sets the scene for a polished, restful album. When you've finished jumping and leaping up and down there isn't much better than an album like this



to get relaxed to and some of the backing is extremely good. Some of the songs are Fever, Bird On The Wire, I'll Be You're Baby Tonight and Inside Of Me. Among the music people filling in and complimenting the Coolidge voice are Booker T & Priscilla, John Sebastian AND Al Kooper.

AUDIENCE Audience (Charisma) Here's a good bargain at £1.49 - another release on B&C's admirable cheap label range.

Audience came together in 1969 and attracted a lot of attention, as others like Stray and Quiver, but mysteriously never got chart success though Indian Summer was an American hit single. Last September they split - Howard Werth, Trevor Williams, Tony Connor and Keith Gemmel. They recorded three albums for Charisma and here's a very good compilation of what they were about - listen particularly to the driving sax of Keith and some of the complex arrangements. It would be rather sick if this retrospective album landed the 50 - it's good enough to, but then Audience were up to it when they were together and what use is success when everything's disbanded? Then, I suppose they could start up again. Anyway! Give a good listen to this in your record shop. You will probably end up buying it!

facts and figures

Up to February 2, 245 singles had been issued, some 54 less than the corresponding figure for 1972. EMI head the company release list with 41 issues.

At the moment there are 13 albums in the Top 50 having sold over 100,000 copies and two with million sales, The Sound of Music and David Bowie's, Rise And Fall Of Ziggy Stardust.

Top selling Mid-Price albums (99p - £1.98) are 1. World of Johann Strauss. 2. The World of Your 100 Best Tunes. 3. World of Mantovani; 4. Nice 'N' Easy. 5. Burning Love from Elvis Presley.

Current longest lasting single in the Top 50 is Chuck Berry's My Ding-A-Ling, (14) and Big Six from Judge Dread (21), up to February 3 RM issue. To the same date there were 11 singles with sales over a quarter of a million copies. The artists in question are Sweet, Little Jimmy Osmond, David Bowie, Osmonds, Roy C, Moody Blues, Slade, Donny Osmond, Chuck Berry, Judge Dread, Elton John.

Among the top producers of single hits are Phil Wainman (Sweet), Mike Leander (Gary Glitter); Richard Perry (Carly Simon); Mike Curb/Perry Botkin (Little Jimmy Osmond)

The most successful single label (as opposed to record company) at present is Tamla Motown with Stevie Wonder, Gladys Knight & The Pips, Temptations and Jnr Walker & The Allstars.

reviver

SHANGRI-LAS
Train From Kansas City (Philips)

And so will the successful revival of Leader Of The Pack be followed by Train From Kansas City? No reason for it not happening. The other side by the way is Past, Present and Future. Another great sob track - the A-side. The train is coming in with the girl's fiance but, but, but! she's met someone else and how is she going to break the news and the train is getting closer all the time. Buy the single and some handkerchiefs at the same time!

star choice



"I'm looking at the Top 50 and I've noticed Mike Anthony has gone in. I love the record. I hope it's a big hit for him," so speaks the lovely girl called Olivia Newton - John (left) who is herself enjoying a good chart run with Take Me Home Country Roads. So what else Olivia? "Quite like Stay With Me, ah... Like the New Seekers and Come Softly To Me, now Hocus Pocus I heard at Antibes and have had their album for several years, like them. Same for Baby I Love You but I don't like T-Rex's latest as much as the others, love Ben by Michael Jackson and would like to record it. Great fun, ELO with Roll Over Beethoven, Always On My Mind makes me feel very sad but I like it, enjoy Cat Stevens, Carly Simons - albums, I like Bread, Jack Jones, Gilbert O'Sullivan. Trilogy, I haven't listened to but would like to... and who should be in the charts, Thelma Houston and Rita Coolidge." Thanks a lot, Olivia. Good luck for your season at the Savoy!

CHART PARADE

Compiled and edited by **TONY JASPER**

Elton John - a million however you look at it!

jasperian jumpers

singles:
RICK SPRINGFIELD - What Would The Children Think (Capitol)
JOE COCKER - Pardon Me Sir (Cube)
THE BEACH BOYS - California (Reprise)
PAUL WILLIAMS - Life Goes On (A&M)

albums:
SHAWN PHILLIPS - Faces (A&M)
THE BEACH BOYS - Holland (Reprise)
RICK WAKEMAN - The Six Wives Of Henry VIII (A&M)
DUNCAN BROWNE - Duncan Browne (RAK)



ELTON John is away in sunny Jamaica recording. Another kind of heat is being generated in Britain and America. - RECORD HEAT.

Take these facts. His latest American album goes straight into the Top 100. His single Crocodile Rock is number one in the US charts. Daniel, the latest UK release is now at number five. Elton's latest album, Don't Shoot Me I'm Only The Piano Player, has shot straight to number one in our album charts.

Think back. At one time people said Elton was a one album star. His first Empty Sky received pretty lukewarm response. The second, Elton John, got massive praise. Things went quieter with Tumbleweed Connection and 17/11/70 plus Madman Across The Water but they were good records.

Honky Chateau brought the long deserved praise back once more. And now the superlatives are out of the latest and indeed very fine album. So, Elton John is riding high. They say he is asking for a million pounds when he signs his next music publishing contract. One thing is sure at the moment. The guy must be earning a million pounds - that's RECORD HEAT.

fastest risers

PARTRIDGE FAMILY - Looking Thru' The Eyes Of Love. NOW 22 UP 27.
FOCUS - Sylvia. NOW 9 UP 12.
MIKI ANTHONY - If It Wasn't For The Reason That I Love You. NOW 35 UP 12
CHUCK BERRY - Reelin' And Rockin'. NOW 29 UP 10.

fastest droppers

CHAIRMEN OF THE BOARD - I'm On My Way To A Better Place. NOW 50 DOWN 9.
ROY C - Shotgun Wedding. NOW 38 DOWN 9.
ELVIS PRESLEY - Always On My Mind. NOW 23 DOWN 9.
MOODY BLUES - Nights In White Satin. NOW 47 DOWN 17.

breaking through

MERRY CLAYTON
The Acid Queen (Olde)

Now if you read singles reviewer Peter Jones last week you will know he used words like beautiful, magnificent, sensational, fiery, inventive and, well, out of breath? The thing is he's right. It's already making an impact and could be a big hit. It may not be the usual style for Merry but what has that got to do with this record? It's good, very good - breaking through.



HARRY SECOMBE
For My Love (Philips)

Amazing what telly exposure can do. Harry sang this over Christmas and the letters came pouring in. As Peter Jones mentioned last week Harry is touring the world at present promoting his movie Sun Struck. "By the time he gets back, this should be in the Fifties." He gives a lot of pleasure to many, many people - does Harry. They're busily buying this single.

GEORGIE FAME AND ALAN PRICE
Don't Hit Me When I'm Down (Reprise)

Now, I'm a Fame fan from Klook's Kleek Club days and this doesn't make any impression on me but so what - sales returns point to a healthy chart entry pretty soon for Georgie back on another single with Alan Price. And then must admit it has a good commercial feel to it. So take a look at the charts this week. Could well be there.

JOE COCKER
Pardon Me, Sir, (Cube)

COCKER HAPPY! was the headline to last week's RM feature by Robin Mackie. And Mr Cocker, it's good to see you back with some new tracks, particularly in view of the surfeit of re-releases on all kinds of labels. What did Robin say at the end? Joe Cocker - "without whom rock music would be immeasurably poorer." Right. And this single is moving, moving! So is the album. Watch the two charts.

ALICE COOPER
Hello Hurray (Warner)

Spent a great day last Friday talking and playing all kinds of pop at Rochdale Youth Centre. We had a run-through and comment from the members on the new singles. General reaction to this one? A HIT - though some felt it wasn't as strong as the last two, School's Out and Elected. Obviously it's chart-bound. Interesting to see if it does go as high as the last two. Still, into the 50 for Alice.

THE JACKSON FIVE
Doctor My Eyes (Tamla)

Their records are breaking through to chart-land the moment the first records hit the shops and get taken away by all those advance order people. So what can one say but the obvious? A hit for The Jackson Five. The question is - how high will this one go? No, don't write in Jackson 5 people. I know - you say the top. Let's see.



five to ten

Someone has said many a time that the record world moves pretty fast and a look at the Top Ten from 1963 proves the point. We had for various reasons to miss it out last week and see what's happened - the Beatles are IN plus the Springfields with of course Dusty soaring high on Island Of Dreams

Please Please Me gave the Beatles their second single hit following of course Love Me Do. This particular song stayed 11 weeks in the 20 and eventually reached number 2. The next entry came on the 27th of April and of course from that moment every Beatle record for the next 10 occasions went straight to number one.

And five years ago, a welcome to the Tremeloes, plus Brenton Wood. Unfortunately for Brenton little would go for him after this somewhat catchy number departed from the Top 20. Next time Fire Brigade from Move and Brenda Lee hits the Top 10 of 10 years ago. Keep reviving!

Feb 10, 1968

- 1 Everlasting Love - Love Affair (CBS)
- 2 The Mighty Quinn - Manfred Mann (Fontana)
- 3 Judy In Disguise - John Fred And His Playboy Band (Pye)
- 4 Am I That Easy To Forget - Engelbert Humperdinck (Decca)
- 5 Bend Me Shape Me - The Amen Corner (Decca)
- 6 Suddenly You Love Me - Tremeloes (CBS)
- 7 Ballad Of Bonnie And Clyde - Georgie Fame (CBS)
- 8 Gimme Little Sign - Brenton Wood (Liberty)
- 9 She Wears My Ring - Solomon King (Columbia)
- 10 Everything I Am - Plastic Penny (Page One)

Feb 10, 1963

- 1 Diamonds - Jet Harris and Tony Meehan (Decca)
- 2 The Next Time/Bachelor Boy - Cliff Richard (Columbia)
- 3 Please Please Me - The Beatles (Parlophone)
- 4 Wayard Wind - Frank Ifield (Columbia)
- 5 Like I Do - Maureen Evans (Orlode)
- 6 Globe Trotter - Tornados (Decca)
- 7 Little Town Flirt - Del Shannon (London)
- 8 Don't You Think It's Time - Mike Berry (HMV)
- 9 Dance On - The Shadows (Columbia)
- 10 Island Of Dreams - The Springfields (Philips)

americana

Elton John reigns supreme in the singles chart with Wings the nearest British entry at 10. Outside the American 50 British entries, David Bowie 53 (up 7) with Space Oddity; ELP at 59 with Lucky Man (down 8); Engelbert Humperdinck's I Never Said Goodbye at 69 (down 8); The Sweet only up three at 86 with Little Willie. Interesting American entries outside of the 50 Judy Collins, Cook With Honey at 90; Shawn Phillips (article soon in RM) another single Lost Horizon 83; Aretha Franklin 77 with Master Of Eyes. Albums outside of the 50, Traffic from 109 to 72. Hurricane Smith 102 to 90, the Bee Gees Life In A Tin Can to 91 from 154. Elton John first week in at 98. (statistics February 10. Billboard charts).

WHAT A BLOCKBUSTER!



SWEET SET FOR RAINBOW

RCA RECORDS presented Sweet with a silver disc last week for 250,000 UK sales of Blockbuster and a gold disc for world wide sales of Wig Wam Bam, their big hit of last year. Each member of the band also received a silver bracelet to mark the success of Blockbuster. The group have been fixed to make a headlining appearance at the Rainbow Theatre in London at the end of next month.

On March 30 the group will make their debut at the Rainbow with Geordie, and will feature songs from their forthcoming history of rock album alongside their recent hits.

Other March dates for Sweet include Intercom Worksop (23), Intercom Nottingham (24), Market Hall, Carlisle (25) and Leeds Town Hall (26).

More tour gigs for Steeleye

THREE extra dates have been added to the Steeleye Span British tour which opens at the De Montfort Hall, Leicester, next Thursday.

The new dates are at the Congress Theatre, Eastbourne (24), Crucible Theatre, Sheffield (March 4), and the Royal Court Theatre, Liverpool (9).

The other dates are Portsmouth Poly (16), Kingston

Double date for Elton

DUE to the closure of two of the Sundown Theatres in London, Elton John will play an extra date at the Sundown Edmonton on his forthcoming tour.

Elton was to have appeared at the Sundowns at Brixton and Mile End but as these venues have been

Trapeze tour

TRAPEZE are to undertake an extensive European tour in late March, involving concerts in Holland, France, Belgium, Germany and Scandinavia. Latest British gigs for the band include Sheffield Black Swan (February 18), Oaken Gate Town Hall (22) and Penzance Winter Gardens (23). The group start work on a new album in late February.

closed he will now appear at the Edmonton venue on two consecutive nights, March 22 and 23.

He is opening the tour a day earlier than previously announced with a concert at the Starlight Room, Boston in Lincolnshire on February 24. He returns to Britain to prepare for the tour, next week, after completing work on his next album at the Dynamic Studios on Kingston, Jamaica.

Among the London dates on the tour is one at Imperial College, on March 12, which was finalised this week, as was a tour of Italy during April.

Poly (17), Colston Hall, Bristol (27), St. Andrew's Hall, Norwich (March 2), Newcastle City Hall (3), Free Trade Hall, Manchester (10), Worcester College of Education (12), Plymouth Guildhall (14), Hull University (16), Usher Hall, Edinburgh (19), and City Hall, Glasgow (20).

The group then depart on their second coast to coast US tour on March 31.

bridge (17), Doncaster Top Rank (23), and the Royal Holloway College, Egham (24).

Following a trip to Europe for TV, radio and club dates in Amsterdam, Rotterdam and Brussels during late February, the band resume British gigs at Blackburn Polytechnic (March 1) and Morecambe College (March 2).

Blackfoot dates

BLACKFOOT SUE, currently completing work on their first album for early March release, begin a new series of club and college gigs at Bromsgrove College on February 9. Other dates include Scunthorpe Baths Hall (10), Bletchley Youth Centre (14), Heavy Steam Machine, Hanley (15), Loughton College (16), The Maltings, Cam-

JR WALKER, TEMPS TO TOUR HERE

THE Temptations and Junior Walker and the All Stars are to tour Britain together next month.

The Temptations, who are currently high in the RM Top 50 with Papa Was a Rolling Stone tour for three weeks, and Junior Walker and his band will support the group on all of their dates except for cabaret engagements.

Both groups arrive in Britain on March 6 and start their concert and club dates on March 9 at the Hammersmith Odeon. The following night the show goes on to the Odeon Manchester and other dates are at the De Montfort Hall, Leicester (15), Odeon Lewisham (16), and Birmingham Odeon (17).

The Temptations then

play a week of cabaret at Sheffield Fiesta from March 18 - 24, while Junior Walker plays a series of one nighters opening at the Talk of The South, Southern (March 18).

The two acts join forces again for a concert at the Liverpool Empire on March 25 and at Brighton Dome the following day, with the tour closing at Newcastle City Hall on March 27. There will be two performances at each of the concert dates.

Before arriving in Britain the groups will appear on the continent and are doing TV shows in France and Germany, and there is a possibility of a TV special being made of the Temptations while they are in this country.

Berry for Hardrock

Slade, Chuck Berry and Beck, Bogert & Appice are among the names set for Manchester's Hardrock during February. Berry returns there on February 6, followed by the new Jeff Beck band on February 11, whilst Slade top the bill on February 27. Other February signings include the Roy Young Band (10), Fairport Convention and Baby Whale (22) and a free concert (bands still to be announced) on the 26th.

Beck, Bogart & Appice also headline at the Bournemouth Hardrock on February 15.

Fumble join Bowie

FUMBLE have been asked by David Bowie to join him on his forthcoming tour of America. This news follows Fumble's success on Bowie's last British tour.

The band will record tracks for a single which will be rushed released in America to coincide with the U.S. dates. The tour is scheduled to start in Philadelphia 16th, 17th & 18th February. Then Nashville 23rd, Memphis 25th, March 1st Detroit 4th Chicago 10th L.A.

Best of Beatles album soon?

FOLLOWING Capitol's decision to release a four-album set by the Beatles in America to combat the numerous bootleg albums available, EMI is planning a similar issue in the UK within a few months.

Using the tentative title, The Best of the Beatles, the American four-album set will include material recorded by the Beatles prior to 1972. EMI are unlikely to release the recordings as a set in the UK although a different compilation is planned for April/May.

It is understood that talks are still in progress regarding the possibility of Paul McCartney signing a new recording contract direct with EMI although this cannot take place until the action to dissolve the Beatles partnership is decided in the High Court.

Linda for States

LINDA LEWIS leaves this week for her first major US tour. She will be playing five-day or six-day residences, starting at New York's Bitter End, and playing Washington, Boston, Philadelphia, Los Angeles and San Francisco during a six-week stay.

Her album, Lark, has just been released there, and Linda will have a new British single out to coincide with her return in March, entitled Rock-A-Doodle-Do.

ELP launch own label

EMERSON, Lake and Palmer are to launch their own label next month. All future ELP releases will be on their Mantecore label which they will own jointly with Island Records, the company which handles their current recordings.

Two bands have already been signed to the label along with former King Crimson man, Pete Sinfield, and the first release will be at the end of March.

BOOGIE WITH YOUR SPURS ON!



A FEW years ago Spurs were about to sign an aspiring football wizard by the name of Russ Ballard who later went on to claim fame as part of Argent.

Perhaps Russ will take up football now that the mighty Spurs are getting in on the recording act.

Released this week is a new single by the best (writes Charles Webster / most overrated (writes Peter Jones) team in the country entitled Hot Spurs Boogie. Yeah, boogie with your boots on.

Mr. Brown is coming back...

JAMES Brown make his first British appearance for three years when he performs at the Rainbow Theatre London on March 1.

Brown, who is bringing an entourage of 40 people including his J. B. Orchestra and singer Lyn Collins, arrives on the morning of the Rainbow show.

He plays two houses, in London and then goes to Manchester for two shows at the Hardrock the following night. On March 3 Brown gives two more shows at the Rainbow before returning home.

Next week Polydor release a James Brown maxi single featuring Papa's Got a Brand New Bag, It's a Man's, Man's, Man's World and Out Of Sight for only 30p. The maxi is a taster for an album of Brown hits, Soul Classics to be released on March 1 and including 14 tracks.

Also next week, Lyn Collins releases a new single, Think (About It) and an album of the same name comes out on March 1. Both are on the Mojo label.

Lyn joins Brown for yet another single, this time on Polydor, What My Baby Needs Now which is released

on February 23. Last of the Brown onslaught is a release by the leader of the Brown orchestra, trombonist Fred Wesley, who together with the J. B.'s releases the J. B. Shout this week.

Strawbs add dates to tour

THE STRAWBS, whose new album, *Bursting At The Seams*, is released this week after a two week delay, have added a number of dates to their forthcoming British tour.

On February 26 the group appear at the Royal Hall, Harrogate, and other new dates fixed are at Carlisle Market Hall (March 24), Birmingham Town Hall (26), Dublin Stadium (27), and the Floral Hall, Southport (29).

Two of the dates announced earlier, at Leeds Town Hall and the Sundown Brixton, have been cancelled and the group's appearance at the Victoria Hall, Stoke-on-Trent has been brought forward to March 5.



Cocker cancels concerts

JOE COCKER has cancelled both of his sell out concerts planned for London's Rainbow Theatre next month. Cocker was set to appear with the Chris Stainton Band, but Stainton has withdrawn from the concerts, and from the Scandinavian tour which was planned for Cocker prior to the British dates.

A spokesman for Stainton said this week that he had decided to give up being "on the road" to concentrate on the formation and running of his own studio.

Cocker's manager, Nigel Thomas said this week that it was the first time that Joe has ever pulled out of a gig and that both he and the band were upset at not being able to appear. Thomas said that he

tried to find a suitable replacement for Stainton, but time was against him.

"Chris was such an important member of the band that even had it been possible to get anybody to stand in, there just wasn't sufficient time to rehearse."

All money will be refunded from where tickets were purchased.

T. Rex decide album title

TANX will be the title of the new T. Rex album to be released next month. The album will feature 13 new tracks by the band and a single will be taken from the LP for release later this month.

Marc Bolan returned from Los Angeles this week where he has been promoting his film *Born To Boogie* which opened in America recently. Next week he takes the band to Europe for a tour which opens in Berlin on Monday.

The tour continues to Essen (16), Hamburg (17), Nuremberg (18), Vienna (19), Frank-

furt (20), Saarbrücken (22), Munich (23) and Anaheim (25) with more dates still to be added in France, Holland and Scandinavia, keeping T. Rex aboard until mid March.

The band then return to Britain for a short holiday before touring the Far East in April and May and embark on their second American tour in the early summer.

SABBATH TO TOUR

BLACK Sabbath are to headline a seven-venue British concert tour in March — their first appearances here in over a year.

The tour begins at Green's Playhouse, Glasgow, on March 9; other confirmed venues include Liverpool Stadium (10), Manchester Hardrock (11), Birmingham Mayfair Ballroom (13), Cardiff Sophia Gardens (14), Rainbow Theatre, London (16) and Newcastle City Hall (18).

A second British tour, spread over three weeks, is planned for September.

Prior to the March itinerary

here, Sabbath will tour Europe, and through the series, the band will use the Rolling Stones' mobile unit to record their first-ever 'live' album. Set for release in mid-April, it will be Sabbath's fifth Vertigo album.

Sabbath, who recently returned from a tour of Australia and New Zealand, begin the European tour in Amsterdam on February 16. Others dates include Paris (17), Lyon (18), Bologna (19), Novara (21), Vicenza (22), Rome (23), Zurich (25), Munich (26), Frankfurt (27) and Stuttgart (28).

Yes get back stolen gear

YES this week recovered the equipment stolen on Boxing Day from their Willesden warehouse — and an unnamed man who supplied information leading to the recovery collected a £500 reward!

The man initially telephoned Yes' London office, then contacted the police who made the

recovery in London the following day. Police are still continuing with their enquiries and a charge is imminent. The equipment, valued at over £2,500, included two mini-Moogs and the group's custom-made lighting console. The only items not recovered are a small amplifier and two leads.

Nicaragua benefit

SUNDAY'S benefit for Nicaraguan Disaster Victims, at the Roundhouse from 3 p. m. to 11, features The Edgar Broughton Band, Kingdom Come, Capability Brown, Keith Christmas and Rusty Slug. The entrance price 60p.

The D. J. and compere will be John Peel, and 'Hoppy' — John Hopkins — has put together some sideshows, including Graham Stevens' Inflatables and The Schoolgirls' Revolution.

There will also be Cabot clowns (mime artists from the USA) and films of Nicaragua, where 10,000 — 12,000 were buried in the earthquakes, 200,000 are homeless, and the capital city, Managua, is 90 per cent destroyed.

Montreux jazz fest

THE resurgence of jazz in the USA and Europe will be celebrated simultaneously in New York and Montreux, Switzerland this summer by the international festivals of Montreux and Newport.

Claude Nobs, organiser of the Montreux Jazz Festival announced at Midem that this year's festival would run from June 29 to July 15 — coincident with the Newport Jazz Festival in New York which is scheduled for June 30 — July 7.

live!

Isaac Hayes gets Midem boppin'

ISAAC HAYES was the man who galvanised the Midem galas out of their usual predictable paralysis of interest and entertainment this year. Isaac Hayes and his singers, dancers and band.

The Shaft man is a sort of musical Sam Goldwyn-Busby Berkeley. Every move and every note of the Hayes stage act is calculated to obtain the utmost effect, and every dark garment and pair of shades is perfectly posed. Hayes himself heads the cast, of course, from the moment he appears and a delectably dusky lady of delightful shape and shaven head reverently relieves him of his long robe to reveal the shining black muscles and gold chains beneath.

His dancers are the best-drilled ever seen in Cannes, and do incredibly exciting things with chairs as part of their vigorous routine. His band pack a potent instrumental punch, and were ably assisted by Franck Pourcel's Midem orchestra. The only weak spot of the Hayes act came when he sat on a stool to solo in *The First Time Ever I Saw Your Face*, full of soulful sincerity but a merciless revelation of his vocal shortcomings.

Other artists provided some notable highlights during the course of the three Midem galas. Esther Ofarim has a very attractive stage personality which compensates for her overlong songs and dodgy notes in the upper register; Tony Christie is a competent

professional with the ability of asserting himself with audiences in any part of the world with material such as *Avenues And Alleyway*, *Didn't We, What Becomes Of My World*, and *Amarillo*, and Austria's Udo Juergens has the same capacity in a different style.

The Nitty Gritty Dirt Band did well, as did a Beatle-ish American group calling themselves the Raspberries, and Roberta Flack unrolled her songs with formidable skill

and personality. But the old Midem problem of several different worlds of entertainment with no common ground was there as before, and artists like John Prine and to some extent Peter Skellern suffered through no fault of their own, as did Hungary's Sarolta Zalatnay, Poland's Ursula Sipińska, and Greece's Demis Roussos from the other end of the scale.

As tastes and styles vary so much between continents and countries, the Midem gala organisers might well build their bills with this important fact in mind.



OSMOND FILM DELAYED

SWEDISH singer Lars Lonn-dahl took time out to renew acquaintances with the Osmonds recently when he was touring America. Lars first met the group when he worked with them in Sweden and the meeting pictured here came as the brothers announced that work on their first full length feature film has been put back.

Cabaret engagements in Las Vegas and Lake Tahoe in the U. S. mean that there will now be a late start to the film, and there could be a delay in their next European tour, but in the mean time a new single and album by Donny are already waiting to be released and last month the entire group completed work on their next album and single.

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THE face



THE FACES are cutting their next album this week, but were not apparent on RUSSELL HARTY'S TV programme . . . An interesting week for music on the tube — an excellent CHUCK BERRY film plus interview on LWT's Weekend World . . . a disappointing performance by THE WHO on the Whistle Test — the two numbers weren't really up to standard, and they looked a bit claustrophobic in that little studio . . . the winner though was Saturday afternoon, and The Girl Can't Help It, which is still marvellous all those years on — we thought FATS DOMINO won hands down, but EDMOND O'BRIEN's Rockpile was pretty good too . . . And tonight, there's THE MAHAVISHNU ORCHESTRA, who should be well worth watching . . . CARL PALMER almost got lost in the crush at Saturday's BECK BOGERT APPICE concert at Imperial College . . . Golds well deserved for JONI MITCHELL's For The Roses and DUANE ALIMAN's Anthology album . . . Whatever happened to DON McLEAN's Dreidel? . . . Following the NEW SEEKERS, a group called PINBALL WIZARD has recorded See Me Feel Me in the States . . . Ah, the power of TOP — TONY CHRISTIE suddenly makes the charts three months after the record came out . . . Did A & M unload more buttons than albums for GROUCHO MARX? How about a follow-up An Evening With HARPO MARX? . . . BILL WITHERS married TV star DENISE NICHOLAS . . . STONEGROUND have shed a few, but MARK-ALMOND are now up to eight members . . . MIKE LOVE's wife TAMARA gave birth to a little girl, SUMMER DEZA LOVE, and according to our press release, "The Transcendental Meditation ceremonies were conducted by friends, the father, and Love's two other children . . . Love, 31, said the baby's middle name, DEZA, is a sanskrit word meaning 'Goddess' — so who said 1967's dead? . . . Now the generation gap's down to a year — last year it was Sylvia's Mother in the top 10, now it's Sylvia. Rush to record Sylvia Daughter in '74? . . . ELTON JOHN rumoured to be asking for a million for his music publishing rights. . . .

stateside news

From the tubs to the tops

BETTE Midler may have the distinction of becoming a pop singing star after working before half-naked men in a bath house frequented mostly by homosexuals.

And there doesn't seem to be anything wrong with this arrangement, especially in the light of all the freakiness which has gone on in rock music during the past year when the rock 'n' rouge set has camped and vamped its way to popularity.

So here is a new name being entered into the book of new superstars. She has a hit single Do You Want To Dance which has gained national exposure in America and her LP titled, with no concern for unobtrusiveness, is the "Divine Miss M."

Bette is characterized as being a little of Barbra Streisand, Judy Garland and Laura Nyro. She combines a dash of campiness with a dash of vulgarity with enough show business spice to keep an audience's eyes and ears attuned to her at all times.

On disks, it is the power of her voice which comes through clearly and with impact. And it is for these collective reasons that she may just pull off the trick of emerging as the newest, hottest mama in pop music

in the early 1970's.

She combines a sense of raffishness with a sweetness which is ingratiating in person, and word seems to have gotten around the country quickly for she has been presented on the Johnny Carson late night TV show and in concert in major cities — all with the same result: satisfied customers.

She has already been approached to play concerts in England and on the continent, but is a bit hesitant about making that major move. She likes to sing current rock tunes, but has gained a reputation for interpreting tunes of the 40s and 50s — hits which previously belonged to the Andrews Sisters, the Shangri Las and Dixie Cups.

She works with three girls she calls the Harlettes and boogies around, shimmying, vamping frantically and then changing direction into an isolated stand still stance complete with tender sadness on other tunes.

Success has come so fast to her that she finds it hard to accept. But her LP has become a smash and her single is also headed that way.

She gained her first real touch of professionalism by singing in the chorus of a Broadway play, "Fiddler On The Roof" and after three years of that quit to pursue a career as a solo vocalist. A friend suggested she contact the owner of a bath house who was looking for someone to entertain his gay custom-

eliot tiegel



Bette Midler

ers. So Bette began singing at "the tubs" as she calls it.

Bette came out with frizzy hair in platform shoes trying to look like Rita Hayworth the actress. What she looked like didn't influence the way she belted out songs. She professes love for black singers like Aretha Franklin and Bessie Smith, the grand old lady of blues music and it comes through in the depths of starkness she can extract from her tunes. She has the ability to switch moods without any warning but she says she tries to find lyrics which call up images and colours and textures of conditions.

She grew up in Hawaii, wanted to be a movie actress and landed an extras part in the film "Hawaii"

in 1965 which subsequently took her to Los Angeles and from there she headed to New York to find herself in Greenwich Village which led to the part in "Fiddler."

Last New Year's Eve she played two concerts in New York's Philharmonic Hall to standing room only crowds. One writer described the audience as "beautiful boys with long yellow hair out of Clairrol bottles and girls in turbans and 1940s fox furs." Her audience for her records is, of course, much wider in scope. And for Atlantic Records, which spent the money to record her, it marks its entry into the super white female chanteuse field.

Everyone seems to have come out all right.

around the country

ONE always has certain preconceived ideas. For instance, a confrontation between a long haired, country/rock group and a number of Nashville's leading traditionalists for a recording session conjures up certain images.

Such was the case when the West Coast's Nitty Gritty Dirt Band — John McEuen, Jeff Hanna, Les Thompson, Jimmie Fadden and Jim Ibbotson — met up with Roy Acuff, Mother Maybelle Carter, Jimmy Martin, Earl Scruggs, Merle Travis and Doc Watson for those auspicious sessions back in August 1971.

It was not, as Jeff Hanna happily recalls, the clash of conflicting forces as one might have imagined. Rather it was a unique blending of highly individual skills which resulted in a memorable triple album entitled Will The Circle Be Be Unbroken.

"The Nashville music scene has, for quite a few years now, been wide open for rock 'n' roll musicians. Since Dylan first went down there to record Blonde On Blonde it's really loosened up. We recorded some stuff with Earl

Scruggs for one of his albums at the same time that we did the Circle album and all the people had nothing but praise for him. The guys that work in the studios aren't rednecks — that's what it really all comes down to!

"The album came about when we did a concert at Vanderbilt University in Nashville and Earl Scruggs and his family came to see us. They really enjoyed the show and — luckily — we did one of our better performances. Earl mentioned that he would like to do some recording with us and we really flipped at the idea.

"He was going to do Soldier's Joy with John on our next album — which would have been the All The Good Times album — but he and our producer Bill McEuen got talking. Bill had had this concept for a long time about doing a tribute to a lot of people we had grown up with — and their music!"

The final result is a splendid salute to traditions which places the NGDB in fine stead as interpreters of traditional country sounds and material.

"One thing I regret,"

Hanna continues, "is that people are referring to the release as a Nitty Gritty Dirt Band album. I think that's a kind of a slight to us and to the other people on the album. It's more of a session — I like to refer to it as a special project. The whole idea was to get it together between the two musical generations."

Will The Circle Be Unbroken (United Artists UAS 9801) was launched in the United States last October. Around the same time the NGDB played before a 6,000-strong, highly critical country audience at Nashville's an-

nual Disc Jockey Convention. There was never any doubt of their musical abilities as they worked their way through a repertoire strong in traditions and a seemingly inexhaustible array of instruments.

The sessions had been talked about with such words as "legendary" being used in the same sentence. The Nashville Tennessean, a leading newspaper, commented that "it may well be one of the most important recordings done in the 45 years of the Nashville music business."

in brief

The vast legions of Jim Reeves fans will have a lot to be pleased with in the arrival of a new publication entitled Jim Reeves And Friends. It's a very comprehensive and interesting look at the career of this phenomenal successful artist through his recordings, his associates and his influences. Forty eight pages, handsomely illustrated — at a price of 25p — makes it a bargain in the process. It's now available (post free) from Alan Cackett, 3 Mayfair Avenue, Postley Farm Estate, Maidstone, Kent ME15 6BX.

If you live in the London area and tonight (February 8) is free, then it's an ideal opportunity to associate yourself with some of Ireland's top country names in one package. It's an Irish Country Music Night at the Albert Hall and topping the bill you'll find Larry Cunningham, Margo, Dermot Hagerty and Dermot O'Brian.



Chuck Berry

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ROBIN MACKIE interviews Stevie Wonder and discovers that after his change of style it's still...

Stevie Wonder super star



STEVIE Wonder always realised it would take time for people to adjust from the old Stevie, kid genius and finger-snapping disco favourite, to the new Stevie Wonder, a man with a free hand to experiment — to produce himself, try out advanced instruments like the synthesiser, to write his own songs, and say what he feels, to use studio techniques to the full, whether or not the result is going to get them up and frugging on the dance-floor.

And sure enough, there has been quite a big gap since the last hit — Heaven Help Us All — and the last real smash — Signed Sealed Delivered. But Stevie took all the right steps: Where I'm Coming From was an excellent "bridge" album akin to Bob Dylan's Bringing It All Back Home in the days when he was switching from acoustic to electric — there was enough simple, danceable material to keep the faithful happy, and enough of the new style to interest those who weren't: then came Music Of My Mind, a truly exciting new development which was followed by the new one, Talking Book.

At last Stevie is back in a big way, with Superstition threatening to be a number one single, Talking Book is selling promisingly. People seem to be prepared to accept Stevie Wonder as he is. The Motown people have accepted his growth as a man, and now the public here has come around.

Superstition has already been a number one in the States and Stevie Wonder mark II looks well on his way to being recognised as one of the very foremost musical talents anywhere. Stevie was in London for a day last week, after recording a Burt Bacharach TV show here, and provided a fascinating interview.

Boggling

Stevie is a mind-boggling person. At 22, he's had about one hit for a year of his life at least, and is currently involved in producing The Supremes, not to mention Syreeta, his group Wonderlove, and Smokey Robinson and the Miracles. He's just finished touring with the Stones, has just taped the TV show, and is a week away from a Carnegie Hall concert. There's a single already set for later this year, plus an album that he's considering putting out at Easter. And if you mention that you heard he

might have been doing sessions with a few people — Eric Clapton, Graham Nash, Stephen Stills — Yes, he did do that as well.

Stevie is of course blind. But other than actually being able to see things optically, it's difficult to think of anything he's missing. He's involved in it all so much. On the way to the interview, I made a mental note not to slip into asking about the current wave of black films, for obvious reasons. What happened was that Stevie brought the subject up, suggested who he thought might get Oscars, which films were good and which were bad — just like any other interested cinema fan. It must be that Stevie's other senses are so good, and his determination not to miss out so great, that he "sees" a lot more than most people with two good eyes.

First, we cleared up a cloud surrounding the success of Superstition, and whether the song had originally been promised to Jeff Beck for his group, Beck Bogert Appice as a return for a favour by Jeff.

Stevie took great pains to give his side of the story: "What happened was that I did a show in Detroit with Jeff. We got together and cut one thing, Thelonus. They wanted some material, and he wanted something funky. I said, 'I'll write you something better.' I was basically kidding at the time. I said I'd do the track, and maybe put it on an album. Jeff was still there in the studio. He had a sore throat and wanted to go home. I said I'd finish it the next day.

"I played on his version of Superstition. I heard the finished product. He said, 'I don't want my Superstition to sound like your track.' This was the same night I recorded Pure Love, before he put the guitar track on it. And there were two versions of mine, which wasn't finished when his was. He said he was going to release it as a single. Motown wanted it out as a single as well. I read that I promised him that song, and that's not true. I'll write another tune for him, but I don't believe there was ever an agreement on that one."

Jeff and Stevie have had nothing but mutual admiration in the past, and Stevie seemed to be taking great pains to remember exactly how it happened — he would come back to the subject from time to time,

as if it troubled him that he might possibly be wrong. He sounded pretty sure he wasn't.

There was one other small hang-up in what has otherwise been a brilliantly successful recent past: the projected album with Stevie jamming with The Rolling Stones on an album taken from their tour together doesn't look like making it. "That's the problem with being an artist and having managers," he said rather sadly. "I did my part on Satisfaction over again, but the quality still wasn't great. I've heard better."

There's much more positive news on his own records: "We're planning on releasing Sunshine Of My Life as the next single, which will probably be the last for this year. I did have an idea for another album, which would have been called The Last Days Of Easter. . . it wouldn't necessarily have been an album about Easter, but the last day for a lot of things."

That Biblical sleeve for Talking Book? "The album cover was shot on Tableau Mountain in LA." Was he upset at the braille message being left off the English pressings of the cover? "Really. I didn't know that." He jokingly points an imaginary gun

at Tamla's label manager, Phil Symes, and makes a shooting noise.

The productions? "I'm not doing anyone outside of Motown. That's in the contract. I've done three for The Supremes, writing and production. One called Bad Weather is going to be their next single. I listened to Jean Terrell's voice for a long while, and I always felt that she was being handled wrongly. Basically some of the writers were doing tunes that they thought might be good for her, but I listened to the way she did certain riffs, and really she's something like Al Green in style. She really sounds good."

Favourites

Having got on to the subject of Al Green, he rattles off a long list of favourites. "Al definitely . . . The Stylistics, Elton John, Roberta Flack and Donny Hathaway, The Beach Boys, Jethro Tull . . . a lot of people."

As you may have noticed, not a single Motown artist on the list, but he amended that by saying, "I think maybe Diana Ross will win the Oscar." And on to black movies. "The only movie I've seen that's been different from the usual conception, as opposed to

the dope thing, is a new one called Sounder. Taj Mahal did the music for that one. It's the only one that represents the black people's culture rather than just being about a black superman.

"Movies like Superfly don't necessarily make the kids dig what's happening. They'd just get the point that he beat the man, when the real point is that he realised he had to get out of it."

The Bacharach TV show? "I'll be doing Superstition and Alfie. I can still relate to Alfie — it's a very beautiful tune."

Exploring

I wondered if there was a chance of Syreeta touring with Stevie on his next visit. "I don't think so. I think maybe the first album, which was supposed to be exploring her talents, has rather too much of me on it. There's a reggae tune on the next one. It's called Your Kiss Is Sweet But Honey Beats Your Kisses By A Million Miles. I was in Jamaica two or three years ago and really fell in love with the music then. Syreeta will be getting a group together."

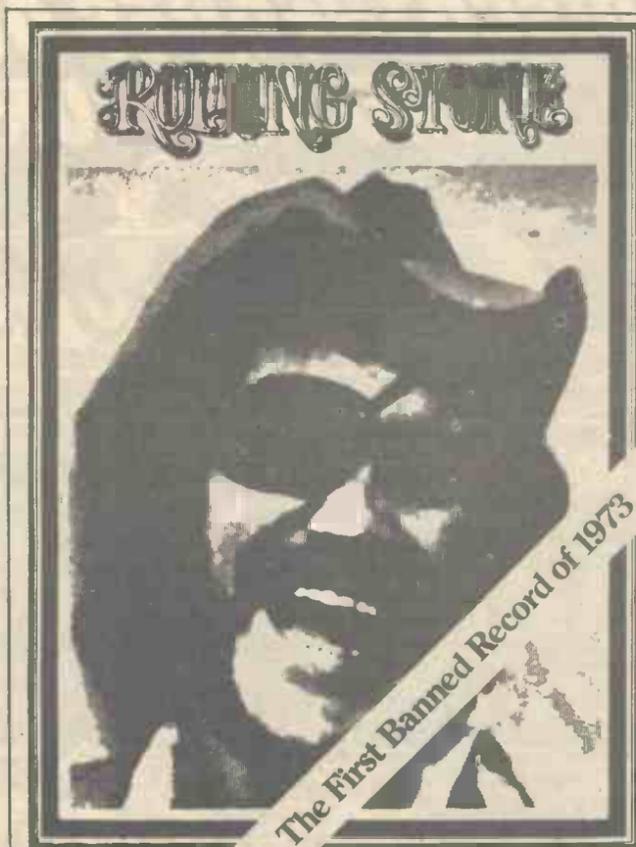
How did those sessions happen? "It just happens, you know. It's crazy to make something happen. You just decide to tape something sometimes. I've played drums with Eric Clapton, guitar with Graham Nash, did a couple of tracks for Stephen Stills, too. He's a crazy man." Would Stevie care to elaborate? "No, I

think I'll just leave it at that."

We got on to talking about a few of Stevie's songs, and I had the dispiriting experience of discovering I had completely the wrong idea about his I Wanna Talk To You. He says it isn't at all a message to the bosses at Motown, but is written about a white Southerner. He did agree that Superwoman, with its disillusionment followed by a joyous second half, was a reversal of the usual. "Some people have said they don't see the connection between the two halves — but if you follow the song, it's saying the guy still needs her. Superstition is just about a belief in things that ain't real. How people will use a crutch — drugs or whatever — to escape from reality."

Stevie enjoyed the Stones tour a lot, "but Mick and Keith said a couple of things in magazines I was surprised about. They didn't say them to me. Like Mick was quoted as saying, 'I don't want to hear any of that ecology bullshit.' He'd never say that to me, 'cos I'd challenge him."

If there's a message that Stevie would like to put over to people that like his music, it's probably the message that didn't get across on the British album sleeve — the message specially written for the blind in the raised dots of braille. It says: Here is my music. It is all I have to tell you how I feel. Know that your love keeps my love strong.



Dr Hook & The Medicine Show
new single

'The Cover of Rolling Stone'

on CBS 1037



the music people

'Here is my music. It is all I have to tell you how I feel. Know that your love keeps my love strong.'



Keeping up with JONES

Elvis Presley — what a great supersalesman!

INTERESTING point culled from the Los Angeles Times is that Elvis Presley really IS the super-salesman of all times. Reporter Bob Hilburn saw the Presley show on a Sunday afternoon in San Bernardino.

Out came Colonel Parker associate Al Dvorin to tell the packed audience: "Despite all the great appreciative audiences that have seen Presley, Elvis understands, honestly now, that the San Bernardino audiences are the best

anywhere."

And before the applause for his sagacity had died away, Mr. Dvorin "began a rapid-fire sales pitch that squeezed into 60 plugs for (1) the new Elvis On Tour film, (2) the live Madison Square Garden album, (3) the Burning Love single and (4) the new Separate Ways single. And before leaving, he also reminded the audience that photos and buttons were available at seven souvenir stands round the auditorium."

As the reporter points out: "If someone tried a similar sales pitch at the average rock concert, he'd be hooted off stage. Indeed, the Rolling Stones had a guy tell the audience about posters at an early stop on their recent tour, and there was such a chorus of boos that the announcement was discontinued."



WHO'D have thought it? Who'd have thought the young gentlemen of Who, formerly the High Numbers and cult-figures in the old mod scene, would have changed so much over the years? That cherubic Keith Moon, the wide-eyed innocence of Roger Daltrey, the slightly-shy smile of Pete Townshend and the calm reserve and dignity of John Entwistle.

Music and all that jazz

JAZZ, jazz and ever more jazz . . . that's the prediction of Doors-man Ray Manzarek when quizzed about which way pop music will develop over the next couple of years. He further expands his theory: "Certainly I'm sure our music will get more jazzy. More and more people will be led into jazz . . . it's only logical."

"Sure there will always be real rock and roll for the younger kids, but as the rock audience gets older, their music will surely evolve into something closer to jazz."

What with Focus now sharply in focus . . . well, could be a lot in what Ray thinks.

Capering about

WHILE Elvis Presley was doing his now-famed concert in Honolulu, a beefy sports reporter from a local paper managed to grab El's sparkling, diamante-studded, glittering cape. Nobody argued when he decided to make off with it.

But inevitably he was finally asked what he planned to do with the garish souvenir. Said he, hesitatingly: "Dunno . . . I guess the best thing is to put it in a safety-deposit box!" Anything rather than wear it.



GIRLS of The Week Dept: Third single from The Pearls is out now — it's You Are Everything; out on the Bell label and produced, as ever, by Phillip Swern and Johnny Arthey. A change of style from the previous two charters . . . You Came You Saw You Conquered, and Third Finger Left Hand. A change from the boppy to the smoochy. The girls, Ann Simmons (left) and Lyn Cornell, became the Pearls when picked out from a batch of session singers . . . and now the telly dates and foreign gigs are fair pouring in.

Non-sporting Henry gets Olympic score

COMING around summertime is the official film of the Twentieth Olympiad in Munich. It's been directed by nine different star movie-makers, including Britain's John Schlesinger and actress Mai Zetterling, representing Sweden.

And composing the music score for this production is obviously a tough job — the man selected has to match the filming moods of different directors. So it doesn't surprise me that they've picked our Henry Mancini to tackle the job . . . he's already got three Oscars and 13 Academy Award nominations under his belt.

I once asked him if he was interested in sport. His answer was a firm "no".

The birds and the beards

TERRIBLE old rumpus going on within the New World set-up. There's New Worlder John Lee, who has grown a beard and intends keeping it. Manager Mel Collins intensely dislikes the beard and is to be heard muttering: "Either that beard goes, or I do." The pro-beard argument of John Lee seems to me to be unanswerable and irrefutable. "The birds," he says, "like the beard."

Watch this space for the next thrilling instalment.



GARY Glitter is just back from Spain where he caught Ole De La Cancion . . . but it didn't hurt! It's an award for the best single of 1972, via Rock And Roll Parts 1 and 2 . . . and just as a matter of interest and fact, there were only two other nominations — John Lennon and Elton John.

Subversion from Strawbs!

MAYBE you missed the protest, delivered dead-pan and with earth-quaking solemnity about the Strawbs' send-up single Part Of The Union. 'Twas Tory MP Mr. Harold Soref who protested to the BBC top brass: "This record is obviously a serenade to the troublemakers . . . typical of subversive propaganda put out." And there were so many of us just thinking it was just a catchy little toon, folks, just like the Strawbs said it was.

AMUSING juxtaposition of double posters offers in the Sun newspaper last week. There on the left was "the king of camp rock in action" . . . David Bowie, anchor stuck firmly to his cheekbone, outrageous as ever.

And, right next door, the smiling, clean-cut, be-capped, Army-style face of Lieutenant Mark Phillips, who "has captured the heart of the nation." Both posters on offer at 20p each!

What a double act those two would make . . .

Clothes don't make stars!

QUOTE from the quiet, but very talented, Peter Skellern: "I'm only too aware that I don't look like a pop singer and that, even under provocation, I don't behave like one. But the fact is that I AM a pop musician and as far as I'm concerned it's the music that counts, not the way you dress or live."

He added: "If you have to look like a freak to add to the excitement of the music, then it becomes a joke."



LOTS of people have said it before: "Cherish your country — keep Britain Tidy." But when David Cassidy has it plastered all across his 38-inch chest, be sure a few million fans will really take notice. That T-shirt is of exotic orange hue . . . and David has written to the Keep Britain Tidy Group telling them that he'll do whatever he can to help the campaign.

He says: "Litter pollution is a really bad problem in parts of America. I'd hate it to reach the same state in Britain. You've gotta realise you have a beautiful country — and I'll stress that fact on television and radio interviews, too. Listen folks . . . litter is ugly, dirty and illegal. That's my message."

THE MOBILE DISCOTHEQUES ON AVCO AND MERCURY



THE MERCURY MOBILE DISCOTHEQUE—VOL 1
6338 153
INCLUDING
JERRY BUTLER
"ONE NIGHT AFFAIR"
"AIN'T UNDERSTANDING MELLOW"
JOE TEX
"I GOTCHA"
NEWBY & JOHNSON
"SWEET HAPPINESS"

THE AVCO MOBILE DISCOTHEQUE VOL 1
6466 011
INCLUDING
LIMMIE & FAMILY COOKIN'
"YOU CAN DO MAGIC"
STYLISTICS
"MAKE IT LAST"
OONNIE ELBERT
"I CANT HELP MYSELF"
"OOO BABY BABY"
"COME SEE ABOUT ME"
L J REYNOLDS & CHOCOLATE SYRUP
"WHAT'S A MATTER BABY"

From Phonogram—the best sounds around

J5 PAGE

You can win a Jermaine poster!

Dear J5 People,
 Wow! Amid this week's mail was a thank-you letter from Jermaine Jackson. And I quote to you: "Reggie received your letter a while ago saying that I was getting 'some birthday mail from my British fans,' but I never expected all of that. Please send on my love to all your readers, and thank them for their wonderful cards and letters. I am still reading them and opening them, but I did want to drop you a line to let you know that everything arrived intact."

In addition Jermaine has agreed to help us give away 50 colour posters of himself (see right) to RM readers. The contest is simple. Tell us in 25 words or less why you'd like to meet Jermaine. Send your answers to Jermaine Poster contest c/o me here at RM.

PRINT your name and address somewhere on the letter so we know where to send the poster if you win. ALSO, you may send me your Valentine's day cards for the J5. Please address the card to me, okay? and then along the

bottom of the envelope PRINT clearly Valentine's day card and the name of which brother it's for. Hold those presents for Marlon, please, we'll take care of him in plenty of time for his birthday, I promise you.

A note to J5 fan club members, please be patient about your newsletters. Complications have arisen in their mailing, but they should be out soon. See you next week.

love,
 Robin

P.S. many of you have asked for a few words from Tito and Randy, since the other brothers all took turns writing a column. Many apologies, I've been having trouble with their tapes (namely my tape recorder insisted on eating the tapes instead of playing them). However, my tape recorder has now given up its cannibalism and I'll have that column ready soon. Thanks for your patience Tito and Randy fans.



The Jermaine poster you can win. But the real one is in colour!

PENPALS



Lorraine Ann Boyes
 9 Tennyson Pl
 Walton-Le-Dale
 Nr Preston
 Lancs
 age: 13
 favourite brother:
 Michael
 Prefers anyone interested in music and animals.



Joyce Lemon
 124 Bridge Road South
 Meadow-Well Farm Estate
 North Shields
 Northumberland
 age: 14
 favourite brother:
 Michael



Elvela Thomas
 151 John Rd
 Old Trafford
 Manchester 18
 age: 15
 favourite brothers:
 Jermaine and Marlon
 would like to write to a male who likes sports, and over 5ft tall.

J5 MAILBAG

Dear Robin,
 Are the Jacksons really having their own TV show? What's happening with Jackie's solo album? Jackie, Yvonne and Maureen Marriott
 Phoenix Ave,
 Gedling, Notts.

Dear Robin,
 I have read your column for a long time and I think it's really funny. But don't Phil and Gordon at Motown get mad if you get cheeky?

Betsey Hawley
 Greygoose Park,
 Harlow, Essex.

Yep. There are 13 shows. Ironically the first was aired in America when the boys were over here. The first show, which is called the "pilot," contained the group singing, dancing, acting out some fantasy sequences, and introducing a new song. They plan to include a new song every week. The Show is being offered to British television, but as yet it is too early to know any more details. As of right now the Jacksons are being viewed on two competing American stations. Their series is on CBS (Columbia Broadcasting System) and their cartoon show is on ABC (American Broadcasting Company). The only other person to swing that was David Frost two years ago.

As for Jackie's album, we've heard that it's almost ready for releases in America, but as yet have no details on songs, etc. Will keep trying.

Dear Robin,
 The reason I'm writing is to say thanks for finding me two great J5 pen pals. Since we started writing we've all become good friends. Keep up the good work with the column.

Roy Craggs
 Forris Ave,
 Hayes, Middlesex.

Thanks, Roy, but I can't take all the credit. I only point what I get. You pen pals spotted your pic in RM, and started writing. It's good to know the pen pal section is working out.

Yes, and I've been told unless I behave myself, they are going to pack me in with Marlon's birthday mail in March and mail me back to America. All kidding aside, they're almost as lovable as the Jacksons; they just accept me as a crazy, loud American and they pray every week that I don't get too cheeky in this column as they both like their jobs, and would like to keep them!



Drawing of Jermaine by "Coles"

An album from the sensational chart group

LIEUTENANT PIGEON

mouldy old music

featuring their No. 1 hit 'Mouldy Old Dough'

SKL 5154 (LP)
 KSKC 5154 (Cassette) ESKC 5154 (Cartridge)

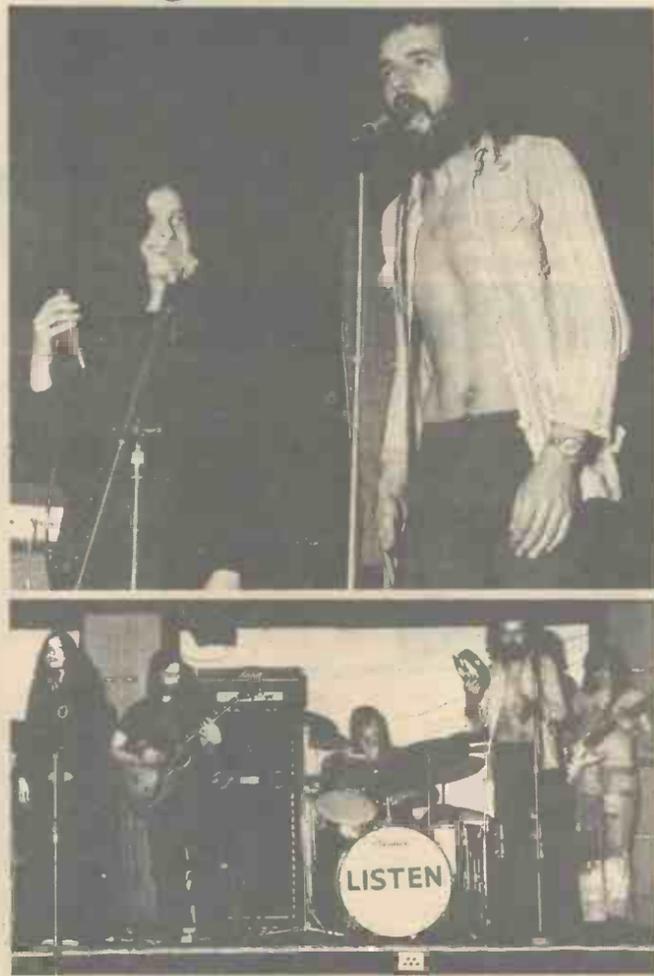
DECCA RECORDS & TAPES

The Decca Record Company Limited Decca House, Albert Embankment, London SE17SW

**Heard And
RM
Approved**

PETER JONES looks at a new band and gives RM's approval. So,

JUST LISTEN!



"WHAT kind of music do we play? That's a good question," said Paul Abrahams, who formed the group Listen and whose first single Astral Boogie is out on the Parlophone label.

Paul pondered the query in the Bell Time Organisation office, talking to Philip Nathan and Maurice Murray Brown of that agency. Paul had answered a sort of musical SOS placed in a trade paper. The band had played fair gigs at medium-weight venues, a touch of the Old Grey Whistle Tests, but not a lot happening . . . and they needed an agent.

And Paul said: "We're not a rave-up band, nor do we go for the rock scene, but you could say we lay it on when the mood takes us. We write our own material and a lot of it has a jazz-blues influence. Performance is very important to us. If you'll just take us on, you could say we're a concert band."

"Not that we haven't had other offers, but we're fed up waiting around. Ed Durbrow, the lead guitarist who writes as well, and Linda Sukenic, the singer, are Americans and wor-

ried about their work permits."

So the band was auditioned. What impressed was the wizardry of keyboard man Paul Abrahams . . . a qualified musician, piano teacher. He's played with many outfits, including a longish stint with Joe Brown and a spell with P J Proby. That way, you gain experience fast.

And Linda generates star quality. A scrap of a girl with swinging long hair, plus elfin face, she really feels the music and moves with it. She contributes some great duos with Roger Cairns, and he too can grab audiences. And the backing from Ed Dubrow, drummer Mike Anscombe and bassist Dave Worth is all that it should be.

Stand-out

Some stand-out numbers . . . Feathers In Your Hatband, with a lot of complex rhythms; All Your Rock And Roll Is Dead, the 'B' side of the single; and Linda's musical-instrument vocal work on Linda's Blues.

So the Bell Time Organisation signed them to an

agency agreement, and the officials got down to a make-'em-known schedule. The name Listen was well-known long before the record was issued. That record created band hang-ups: the band wanted perfection but the sessions were harrowing when the band was tired from long hours on the road.

Often what's heard in ideal studio conditions with super-plus stereophonic sound is a far cry from what a producer will hear on a tape, demo disc or acetate played back on a dicey record deck or tape machine.

So they listen and lay it down again and again and they go off to play their separate instrumental tracks, and Linda emerges sleepily from under a pile of jackets and coats to do the vocal bit yet again, and Roger joins her and producer Wally Allen coaxes that little extra from them all.

And they hear the first rough mix, and don't like it, and Paul throws his hands in the air, and Ed mutters about the fuzz box. Another session with arranger Zack Laurence, another mix, and time goes by and everybody

looks a bit worried . . .

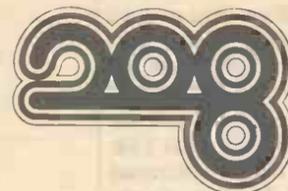
There are the one-night stands and the travelling . . . and the bloody van breaks down, and they miss a gig with Fairport Convention, and there are roadie hassles, and they suddenly need new equipment and there's the "where the hell's the money coming from?" routines.

Terrific

Says Paul: "We've been going for two years, and most of us were working in the business long before that. There's a terrific strain of keeping it all together and now we seem so close, with the record out, there's a kind of anticlimax. It's so easy to lose enthusiasm. But now we must look to an album. We've got the numbers worked out and to be fair we've always said we're not a singles band."

And Philip Nathan and Maurice Murray Brown, wondering whether they were agents or a catering department, smiled confident smiles.

Because Listen have a lot going for them. Record Mirror has heard them . . . and approved!



**EVERY SUNDAY
at 11 pm till 12 midnight**

**KID JENSEN
ROCK PRESENT**

**TONY PRINCE
ROLL PAST**

RADIO LUXEMBOURG

"THE LANGUAGE OF EUROPE"



Cassidy — as he wants to be heard

VAL
MABBS
reviews
David's
new
album

ROCK Me Baby for David Cassidy has marked a period of uncertainty.

"It wasn't that David felt at all unsure about the validity of either the single or album of that title, but both signified a definite move away from pure pop styled ballads, to, as the title would suggest, more up-tempo rock.

For some time David has been feeling unhappy with his situation, and as friend Elton John recalls he was very excited at the emergence of the Rock Me Baby single. David considered it a step in the right direction — a step to prove that he can stand alongside the rest of the recording fraternity, outside of the context of the Partridge Family.

David has been fighting to prove that he can sing for a long time. As the old story tells us, when he was first auditioned for the Partridge Family the casting directors were only interested in his visual and acting talents — his singing voice was to be dubbed in by another vocalist! That was until David pleaded for the chance to use his own voice, and proved in fact that he could.

His voice at that time was fair, but not as strong as it has since become.

"I think I'm singing pretty well now," says David. "But early on my voice sounded too high, and I did sound a bit young. I think I'm singing deeper now, and I've learnt how to use my voice. I think it's a question of practice and the fact that I've watched a lot of good vocalists work."

In the Partridge Family David is generally cast in a fairly mundane role — charming and kind of sugar coated. It's a role that doesn't allow for too much stretching out vocally. So with Rock Me Baby comes the first opportunity for his public to hear David singing more of the kind of music that he enjoys singing.

Strangely enough, both the Rock Me Baby album and single didn't reach the heights, in the American charts, that Partridge Family recordings usually achieve. But since the Partridge Family receive gold discs — and some platinum — for all their

records, that's hardly an indication that record buyers dislike David's own work. In fact the album reached the Top 20.

The front cover pictures David relaxing in a rocking chair, his face looking petulant. He's wearing denim jeans, coupled with silver boots, and there's a red glow around him. On the reverse of the sleeve David is posing with a phallically shaped object held between his legs! I wonder why all the fuss about his Rolling Stone magazine interview, when he so obviously loves the more risqué suggestions in life?

During his Rock Me Baby track David croons rock me, and roll me, in a tone which doesn't suggest he's thinking solely about music.

On Lonely Too Long, the following track, it becomes obvious that David's voice has matured, and the number has substance. There's another smooth talkie passage included here — which seems to be a concession to the young fans, giving them something to "swoon" over!

Two Time Loser is David's own composition and it's a big ballad production, which would indicate that David isn't entirely divorcing himself from these numbers. It's dressed up with strings and piano from Mike Melvoin, and the story tells of a romantic let down.

Warm My Soul is instantly more full of life, getting closer to a rock presentation, though it's not penned by Cassidy. There's electric guitar, percussion, keyboards, creating a more funky feel. Just at times David's vocal here doesn't seem to integrate enough . . . which is perhaps symptomatic of David's lack of experience in a group format, or as an instrumentalist.

Some Kind Of A Summer is one of the nicest tracks here. It's not got a real rock feel, but just the same is the kind of number that really does suit Cassidy. The vocal tracking is good, and the liberal use of flute gives this the feel of summer . . . particularly with the references to hitch-hiking. It could in

fact make a good springtime single.

(Oh No) No Way has David sounding much more arrogant; and he's backed up by girl vocalists. Somehow this set me off thinking how difficult it sometimes is to showcase solo artists — and particularly purely vocal artists. At times David is given the full dressing of strings, and more . . . and occasionally set into a more basic structure. Which is fair enough — but he does have much further to go to realise that ambition of setting down an album with the roots in rock.

Song For A Rainy Day is co-written by David and is another story of lost love, talking of the castles in the sky that fell.

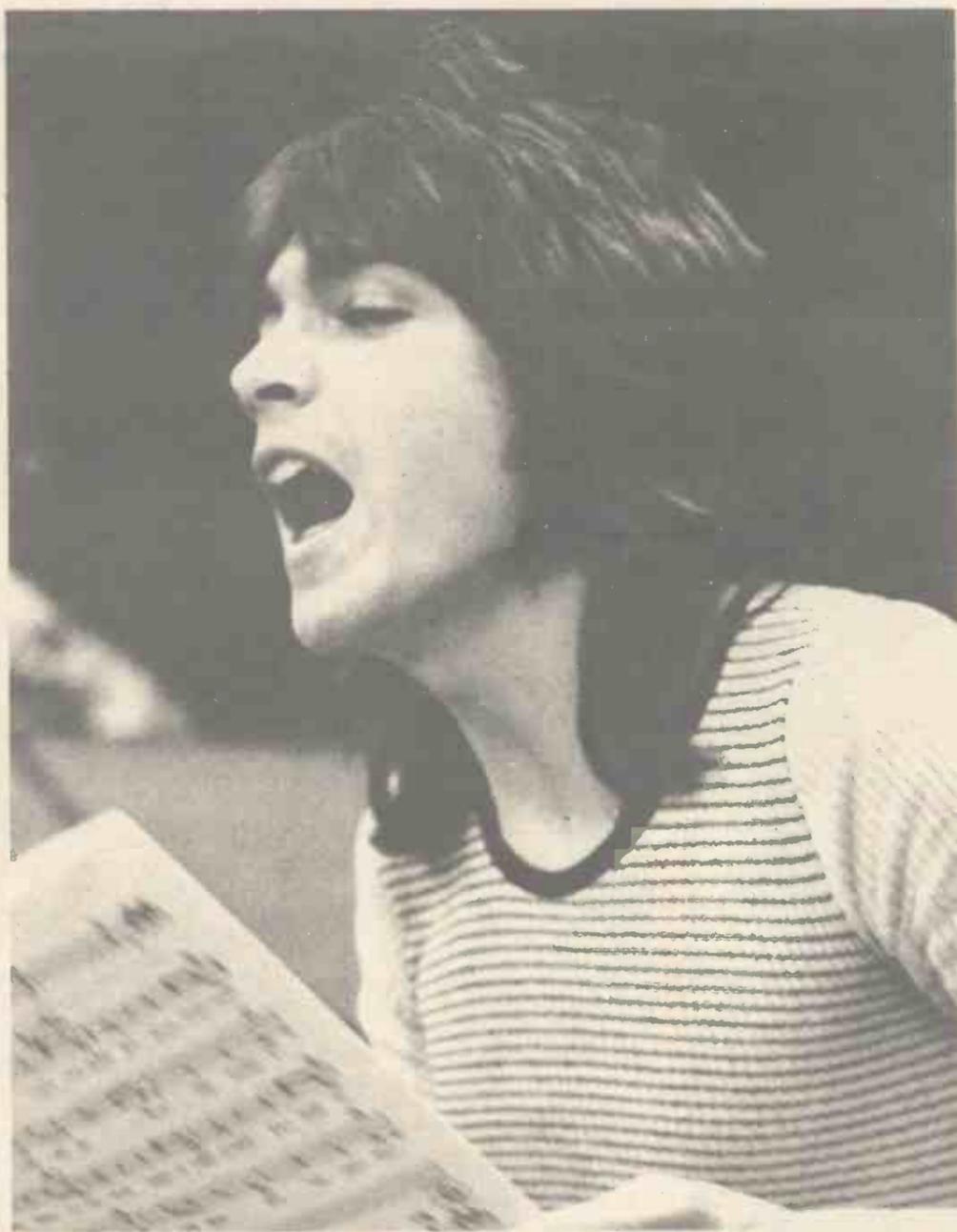
Soft As A Summer Shower has an acoustic opening and lavish strings and flute. At this point some credit should also be given to Jim Gordon and Hal Blaine who keep some good drumming going throughout this entire collection.

Go Now, the classic Moody Blues recording, is given a slightly different arrangement, with more brass than I remember being on the original (which unfortunately I don't have here to check with!). The classic piano framework is the same, and the number suits Cassidy's voice — it's good for people who don't remember the original to have the chance to appreciate this.

How Can I Be Sure, opens with the familiar accordion strain, with piano and strings. As a chart topper it needs no introduction. A Felix Cavaliere - Eddie Brigati composition, as is the earlier mentioned Lonely Too Long.

Song Of Love. "I can never seem to achieve all that the world tells me I need," says this song, and adds the very apt sentiment. "Life is a song the theme is love, give me my share and I'll get by."

So that's David as he wants to be heard — or at least closer to that point than he has been in the past. In general Rock Me Baby works well for him, and he does have a fair voice. Index number for this package, which is released, of course, on Bell, is Bells 218.



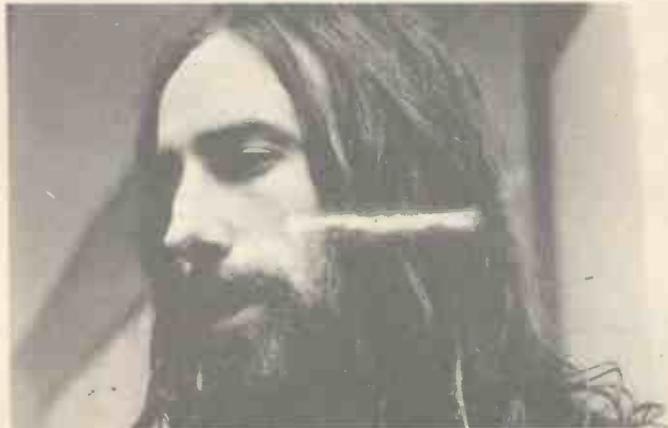
Jackson
Five

"DOCTOR MY EYES"

TMG 842

THE NEXT HIT
FROM THE

Will Arthur's Kingdom ever Come?



WHILE the Arthur Brown of days gone by — Crazy World, flaming head-dress, cranes and all, is generally accepted as being a forerunner of the peresent-day Alice Cooper visual act, it isn't generally known that Alice's band used to back the Crazy World on US tours.

"Alice used to support us quite a bit," quoth Arthur, "In those days they were just an ordinary rock band, in terms of presentation, so obviously they watched us a bit. Now, we both dig what the other does — he's reflecting what's going around — violence and revolutionary things."

Arthur meanwhile, has moved on from such mundane matters as violence, through a series of Kingdom Comes, and a great variety of styles. "We've changed personnel a lot, and been through a lot of heavy head trips, and we were bad for a period from about eight to 15 months ago. It was a big strain to go through, but I suppose any band that changes has those periods."

Now, the music's getting a great deal simpler since the last album, which baffled a lot of people. ("There just wasn't time to correct the last album before it came out," says Kingdom's Andy Dalby. "You really had to be in a listening mood for that one — this one's a lot more like we are on stage.") And much to Arthur's delight, there's been "an amazing leap in the number of people coming to see us in the last few weeks — they were actually in a long queue at St. Albans, and that hasn't happened for a long time."

The music may be getting simpler, but Arthur Brown is still himself, and the aims behind it all still have a lot of thought behind them, and aren't that easy to understand. Many hours of chat with the very affable Arthur produced 14 pages of notes full of fascinating fragments that aren't that easy to put over without writing a small book on the subject.

In the same way as Arthur believes in "exploring the inner parts of your nature" through yoga,

and through encounter games and group therapy within the band, he believes in using advanced means to extend the bounds of the music.

Visually, there's less of Arthur's leaping about than went on in days of yore, but the group is exploring computerised light images and a new technique of using a front projection screen. And musically, extending outwards means using the properties of quadrophonic sound, and building "sound shapes" rather than making music in the conventional way. Ultimately, Kingdom Come is trying to use all the technological advances available to modern musicians — synthesisers, quadsound, light shows, etc, to make music which is not necessarily complicated.

"Simplicity is the thing you have to find," says Arthur. "People who don't understand say 'That's very complicated, it must be good.' But ultimately the music should be simple — you need an enormous machine to produce a chip. When music was an open air thing it was very simple. Move it into a club, and you need all the complicated equipment to get it across — compare Manitas de Plata with James Brown, for instance."

Arthur has a great belief in the properties of sound, which aren't really being used yet in pop: "Most pop sounds like diarrhoea. Certain shapes of sound can produce an effect on your mind without the listener even being aware of it. Witch doctors can kill trees with sound, or plants can be made to grow faster — there have been experiments on that in America."

Kingdom Come have played to a few "captive" audiences too. They've been at some mental homes and various kinds of schools around Surrey. Kingdom Come as an education? "I think knowing what's in your own mind is more important than knowing how many people live in New Delhi."

ROB MACKIE

Record Mirror's great new series the Starmakers continues its investigation of the men behind the scenes, the men who create pop stars. This week ROBIN MACKIE looks at perhaps the greatest of them all, Phil Spector.

IF ANYONE deserves the title Starmaker, in the whole of the last decade of rock music, it ought to be Phil Spector.

Spector is a starmaker three times over. Firstly, he did the job directly, for the groups on his own label — most notably The Crystals and The Ronettes, but also Bob B Soxx and the Blue Jeans, and Darlene Love and later Ike and Tina Turner and the Righteous Brothers. Secondly, to a degree no other producer had achieved before him, or has done since, he made a star of himself. Thirdly, Spector's studio techniques were the initial training ground for session men who later became stars in their own right: people like Leon Russell, Sonny Bono, Nino Tempo and Harold Battiste, who is now recognised as the best arranger in his field.

His gigantic achievements were achieved in only a few short years — between late 1961, when he formed his own company, Philles Records, and his 1966 recording of River Deep — Mountain High by Ike and Tina, whose failure led to a long retirement by Phil.

Spector has of course done plenty of good work since then, but it was those five short years that stamped him as a genius and a man synonymous with an entirely new and instantly recognisable sound. How? Spector did it by imagining an entirely new person in the record business — a sort of one-man record company — and then becoming it.

He was label owner, talent scout, arranger, music teacher, businessman, hustler, conductor, arranger, innovator, session musician, songwriter. Every note or hiccough on a record was there because Phil Spector wanted it to be there. Really the only adequate term to describe his role in a record released on Philles in the States in the early sixties was "Director."

"I ran the company by myself," he explained simply. And it was no idle boast.

And probably the only apt comparison with anyone else around at the time would be Alfred Hitchcock. Hitchcock was more famous than his stars and his films; his name was synonymous with suspense; his films not only had the stamp of his techniques on them, but also had the man himself, making an appearance.

Spector, too, was more famous than his stars — people would buy the new Spector record as sure as they'd go and see the new Hitchcock film, without necessarily knowing who either the actors or the singers were. Spector, too, meant something in terms of a consistent theme. His "actors" were rockers on the wrong side of the tracks, who as well as being anti-society, somehow had incredibly idealised and straight concepts of love.

His production techniques too were impeccable, and like Hitchcock, he would make appearances, playing instruments on the records, even going so far as to report a personal monologue on his Christmas album. (Significantly the original issue featured the stars on the cover, but the re-issue has only a Santa Claus Spector). Hitchcock had his suspense; Spector has his wall of sound.

The famous "wall" might be better described as layers of sound as dense and enveloping as the layers of an onion. One of

much more than a hint of Spector techniques with a gentle, folksy voice in place of the Spector lead voices which generally had to be bold and strident to cut through what was going on behind them.

The Spector sound in its own right has been a Starmaker so many times that a list of those who have borrowed from him wouldn't be far short of a rock 'n' roll Who's Who.

The one who came closest was Shadow Morton, whose production of The Shangri-Las are currently enjoying a well-deserved resurrection of popularity. He used one of Spector's favourite writing teams, Jeff Barry and Ellie Greenwich, for some superb slices from a teenage Harley Davidson-ised Peyton Place world. But in the category of people who have built on Spector's ideas I would have to include The Beach Boys, The Rolling Stones, David Bowie, The Who, mid-period Dylan, maybe even Frank Zappa.

The weird mixture of rebellion and sentimentality that came over in Spector's

THE



John Lennon

Spector's proteges, Sonny Bono, subsequently used much the same technique when he sprang to sudden fame as one half of Sonny and Cher with I Got You Babe. The Rolling Stones, when they began to write their songs, leaned heavily on his style. The Byrds' Mr. Tambourine Man is another smash single hailed as a great new innovation, but which had

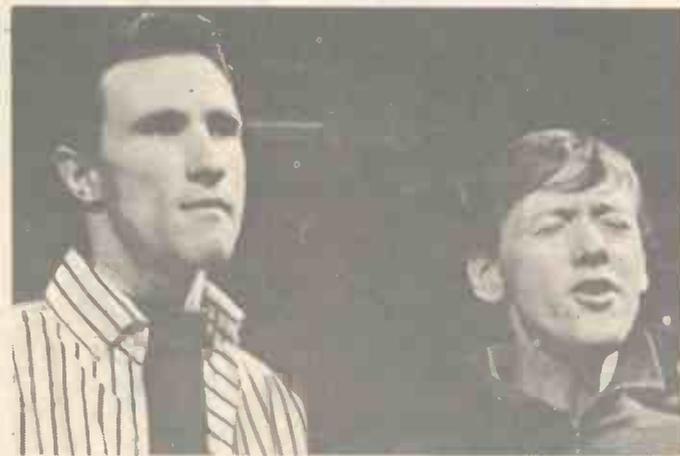
records was a part of himself as much as of his writing teams, Goffin-King; Mann-Weill and Barry-Greenwich. Being a small Jewish kid in the Bronx isn't the easiest way to start life. You can be six foot two and still feel small in New York. Spector was, to use Nik Cohn's none-too-flattering phrase, "small, runtyish with bad hair and unhealthy skin."

If he was stomped on in New York, it was probably even worse when his father died and mother moved out to California, home of the real, clean-cut crew-cut all-American blond bronzed beach Adonises.

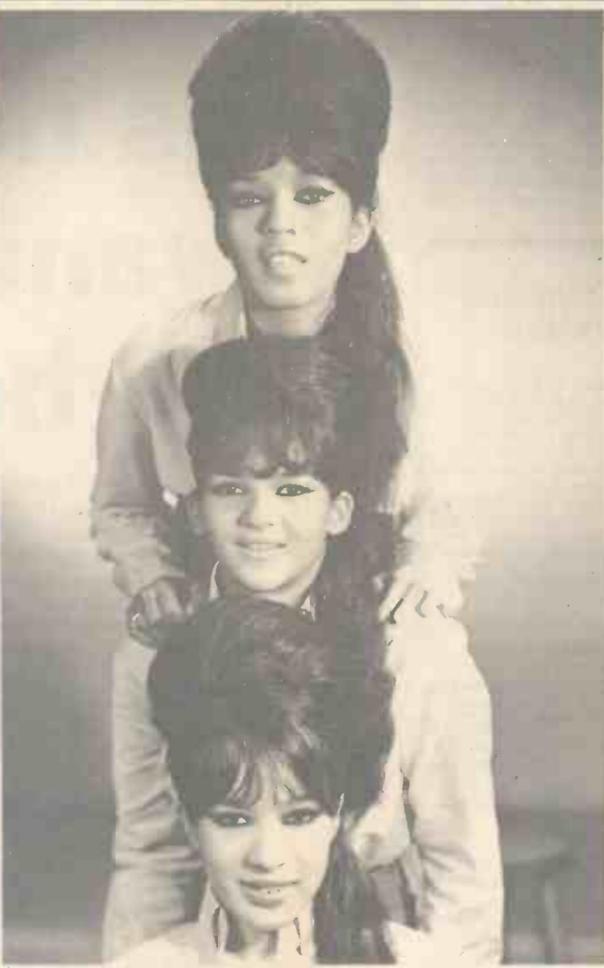
Phil was the original Charles Atlas nine-stone weakling. He must have had the whole Santa Monica Bay kicked in his face, and Two Girls For Every Guy didn't apply if you were five seven and acned. He lived, eventually, outside the laws of the record industry, made his own laws and succeeded.

Even now, Spector is desperately unsure of himself. He's only describable as a flamboyant introvert. Interviewers at a London Press conference in London last November found the man looking as natty as a freshly-painted pillar-box in his red suit and dapper white boots. But, of course, he was hiding behind shades: protection, his guard always up.

It's significant that during our conversation, he constantly drifted away verbally, to talk about his friend Muhammad Ali, and how he was robbed of the World Championship by the Man.

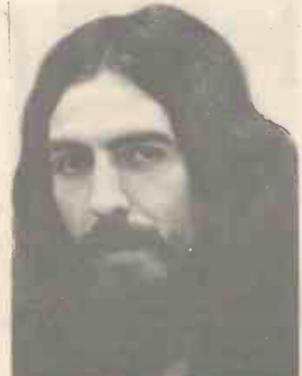


The Righteous Brothers.



The Roulettes: the original 'wall of sound.'

Now, there's a man with a good enough guard not to need dark glasses. Phil obviously identifies strongly: himself as Ali, fighting for intelligence, beauty, hipness and honesty against the hacks of the show biz ring. Ali



George Harrison seemed invincible until the boxer, a little slowed by lack of active combat, got dumped rudely on his pants. That happened to Spector, too, at first it was all too easy — the records came out in a steady succession of Spectorised hits. Each one was the moment. They were grabbed by an eager public. The process repeated itself and looked as if it

bered for an act of treason to the American side in the War of Independence. He joined the Colonial forces, but in 1780, he plotted to betray strategic positions at West Point to a British major. He was caught as a spy, but escaped to Britain, who gave him a post in the army. Phil Spector didn't emigrate to Britain, his Hooray was at once a kick in the teeth to his home country and a thank-you to Britain for recognising Ike and Tina's record for the masterpiece it was.

That was it, really. Spector retired back to his expensive and comfortable shell. No more Wagnerian three-minute epics of rebellion and true love. Spector has had little to do with the media. London was a rarity, and actually walking into a room and seeing all those tape recorders whirring and biros scribbling brought on a great wave of paranoia.

He talked at twice his usual speed, he made jokes, he made fun of the interviews, anything to prevent any real questioning and get it over with. What happened to all the groups that had hits, he



Tina Turner: Britain recognised the masterpiece.

STARMARKERS

No 2. Phil Spector

by robin mackie



Phil Spector.

could go on doing so forever. But as always, once the heat's off, once you've proved what you set out to prove, once you've got time to sit back and think about how you did it, it suddenly ain't that easy.

The Spector productions slowed down — he took more care on less records, became ever more ambitious. It only takes one flop to set invincibility on its arse. River Deep — Mountain High was the one. Result: number 88 on the US charts and one embittered betrayed record producer.

Even now, he can admit: "It does hurt when you fail. We became art in America, but it is also supposed to be commercial, and if it isn't, it hurts. It's like adhesive — some people take it off very, very slowly and it's very painful. Some just rip it off. One suffers considerably less than the other." Phil seems to have spent years ripping it off. Unlike Muhammad Ali, he just abdicated, as if failure had negated all he'd done.

But of course, he did it with style and wit, placing huge ads in Billboard saying "Hooray For Benedict Arnold."

Benedict Arnold (1741-1801) was an American soldier, chiefly remem-

bered for an act of treason to the American side in the War of Independence. He joined the Colonial forces, but in 1780, he plotted to betray strategic positions at West Point to a British major. He was caught as a spy, but escaped to Britain, who gave him a post in the army. Phil Spector didn't emigrate to Britain, his Hooray was at once a kick in the teeth to his home country and a thank-you to Britain for recognising Ike and Tina's record for the masterpiece it was.

That was it, really. Spector retired back to his expensive and comfortable shell. No more Wagnerian three-minute epics of rebellion and true love. Spector has had little to do with the media. London was a rarity, and actually walking into a room and seeing all those tape recorders whirring and biros scribbling brought on a great wave of paranoia.

He talked at twice his usual speed, he made jokes, he made fun of the interviews, anything to prevent any real questioning and get it over with. What happened to all the groups that had hits, he



The Crystals.

Spector Christmas message came up, he was sufficiently embarrassed to retire to the bathroom. Going over those records from nearly a decade earlier brought him back to life, frenetically beating imaginary gongs or drums when they came up, conducting a choir, reliving the making of the record.

When the tape recorders and notebooks had gone away, he relaxed, became friendly Phil the perfect host. The wine flowed. He hoped his remaining guests didn't have to go just yet.

It seems as if life's beginning to flow a bit, too. Maybe he's learned the old lesson "If you can't beat 'em join 'em."

One of the primary rea-

sons for the erosion of the Spector empire, and the rest of the more firmly established American music business with it, was the onslaught of The Beatles, and the English sound. Suddenly being American and pop wasn't quite enough. The Beatles had the top five singles simultaneously, and paved the way for far less talented groups to make it, provided they were English.

So it's ironic and satisfying that only with John Lennon and George Harrison has Spector again found a niche, and something worthy of his giant talents.

The only previous attempt to really get back into the music business was an 18-month stint under contract with A & M. A gig which ended "not amicably" in 1970. A few new records were released and were nothing startling — a fact made more evident by A & M's re-release under the deal of the Ike & Tina/Spector album.

With "the boys" or "the ex-Fab Four" as he jokingly refers to them, he's found kindred spirits, great talents who have set pop music on its ear as surely as Phil did. Maybe for the first time, he's found people he can acknowledge as being as important as himself: maybe for the first time, he has a working relationship instead of being The Boss.

Happy Christmas (War Is Over) is a John and Yoko record AND a Spector record (it's even got the Spector parentheses). And if My Sweet Lord isn't art and commercial, I don't know what is. He's his own man again, and suddenly it's all worthwhile.

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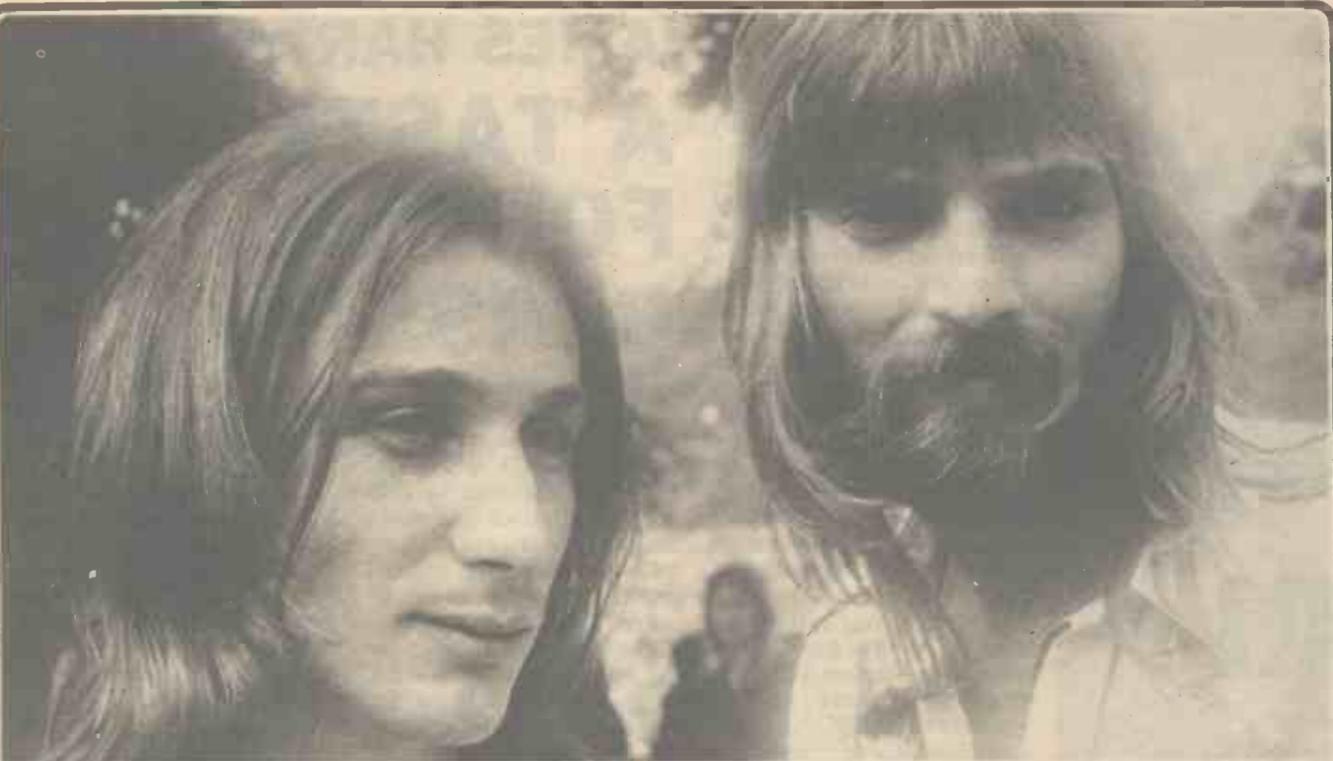
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Los Angeles, USA, 2 pm. The weather is good. Here in swinging England it's 10 pm. Outside, the rain is pouring down, but then it has for most of the day.

Jim Messina is on the line from LA. Funny really to hear his voice. The mind begins to stray back to several years spent living on the American West Coast. Group names like Love, Airplane, The Quicksilver Messenger Service, The Charlatans and Pink Chablis seem to get suspended before my eyes.

Come on, I say to myself, Messina is talking, listen baby. And Messina? Ah, there's magic in the name, associations with legendary Buffalo Springfield, later Poco and now having enormous success in partnership with Kenny Loggins.

Messina sounds relaxed. At last he is getting his music across to a wide public, after all we were daft enough to ignore the talent and sound of Buffalo Springfield. His happy tones just about make it over the transatlantic phone hook-up. The line is bad. "Do you know, today, our second gold album is a fact." I tell him the album Loggins and Messina is making steady inroads here. He expresses pleasure.

He has happy memories of England. We recall the summer concert at Crystal Palace. "Really enjoyed it. London is one of those nice places. I would like to spend a couple of months there, do some album work but then gigs don't pay too well and I would want the money to cover expenses."

The American Hot 100 carries at the moment a Top 10 hit by Loggins and Messina, from their album in fact and released here as well, called Your Mama Don't Dance. "We've had three singles out before. They had a dance contest to out chart maker down in Sacramento. A mother won it. Well, she was about 25, good looking, too." Messina moves on to the album, "We spent two weeks in rehearsal, then two weeks recording. I don't believe in wasting time at our ex-

pense. We work things out before. I do the production.

"You know I've been through the whole thing, musician, engineer, producer. Some people might say you can't do

the whole thing on your records. For me, it works out OK."

Jim Messina's use of "we" stirred sudden thoughts in my head! I'm in danger, I thought, of forgetting Ken Loggins.

Jim fills me in. "I met Ken two years ago, it was November, 1970. We really enjoyed each other's company." Jim at first was interested in Kenny Loggins as a solo artist but a sudden pooling of combined talents and hey presto there was a duo making Billboard, the American music paper, write, "very nearly perfect if such a thing as perfection is musically possible," in describing their first album.

I remark to Jim, "The track to really get across to me on the album is Golden Ribbons." It seems the right choice of remark for Jim comments, "Yea, that one gave me real satisfaction. Long tracks give you the chance to get into things. You know we put our thought into music. We try and be objective. The thing for instance about the hit single is that our music reaches kids who would otherwise be unaware of our music. Now they can get into it."

I ask whether he finds all kind of people wanting him and Ken to say certain things about life and society. "No one is trying to force us into anything. You know as much as anything we want to get people smiling and enjoying themselves."

Turning over the album, I notice his music publishing company call themselves Jasperilla. Hey, I yell into the phone, where did you get the Jasper bit. Jim chuckles, "Funny about your name. I'll tell you. I got it from the story of a drunk called Jasper. He was so drunk one night that he had to pay a boy to keep throwing stones at his dog until the dog got him home."

Time has gone, flown by. We talk together for a bit about the American political scene and perhaps the ending of major conflict in Vietnam. I guess it's time to say a rainy goodnight from England, Jim, I mutter. "Yeah, good to talk to you. Send me a copy of the article."

Put on the album, Jasper. So there it goes at 33 rpm. Loggins and Messina. Hmm. Good. Have a listen.

Nearly Perfect Messina

by tony jasper



How to bring Mr. Presley to London

AND still Record Mirror readers show their concern — and their planning ability — over the non-appearance of Elvis Presley in this country. Fan club members were encouraged to think, by Colonel Tom Parker, El's manager-mentor, that if they could come up with the right sort of financially-acceptable tour plan, then El could come.

Maria Davis, of Liverpool, writes: "I've been three times to see Elvis in Las Vegas — August 1969, February 1970, August 1971. On the middle visit, we hit it off with the Colonel and spent some time talking to him each day . . . and what an incredible man.

"My view is that we don't have a promoter big enough in this country to set up an Elvis tour. I believe any promoter must put down 50 per cent of the fee before any talking can start. An if Elvis relied on the British Press and the BBC, he would be forgiven for thinking he didn't have any fans in Britain.

"So my suggestion would be for him to include London as part of the loop which he makes on his American tours. After all, it's no further to fly him from the East Coast of the States to London than to fly from LA to New York. He has his own private jet, for himself, his father and Colonel. Another takes the band and the instruments, and another takes the security.

"A series of five concerts could be arranged at the Albert Hall for a Friday evening, Saturday afternoon and evening and Sunday afternoon and evening. I believe 8,000 can be squashed into the Albert Hall, and tickets could range from £6 for the first 10 rows to £4 for the back, so the average would work out at a fiver. Seats by postal application to give fans outside London a chance

"Elvis could be flown in overnight on a Thursday, taken to the Hilton Park Lane — and a Greyhound bus used to take him to the shows. No plans for TV interviews and so on . . . just

come in, do the shows, leave Monday and continue the United States tour.

"Of course if Elvis was agreeable it would be nice to have a proper welcome for him at the airport, but he doesn't do things like that usually. I can't see the customs people treating him here like a VIP, though in the States they do. Nor do I see the Chief of Scotland Yard or the Metropolitan Police making it his duty to guard him day and night while he's here . . . as they did in Houston.

"Presumably because of his connections with the Hilton, the board and



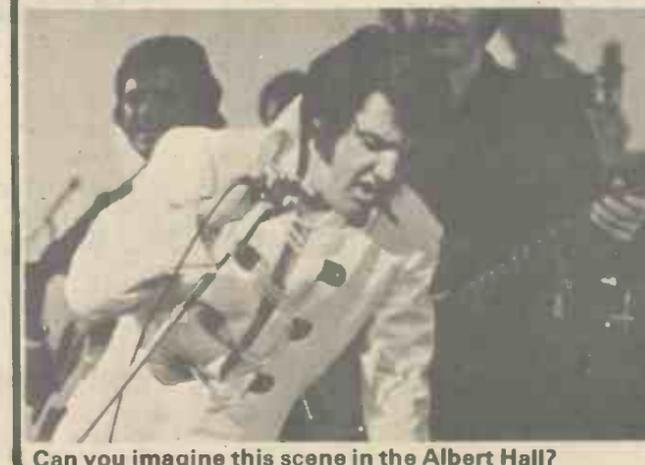
Elvis could fly in overnight.

lodging would be provided by that organisation. I think also the Musicians' Union would insist on playing with the orchestra. But even in the States, local bands are used under the direction of Joe Guercio. And the promoter would have to be satisfied with about 10 per cent profit.

"There was a time when I thought the fan club could organise a trip on a break-even basis, with all fans who wanted seats putting up a bond of £2, which would go towards the deposit needed by the Colonel as an act of good faith.

"I was going to mention this to the Elvis office last time I was over, but once in the atmosphere of 'Big business' I didn't have the courage! I'm just sure Elvis wants to come . . . as his family say: 'If someone can set up up it him'."

PETER JONES

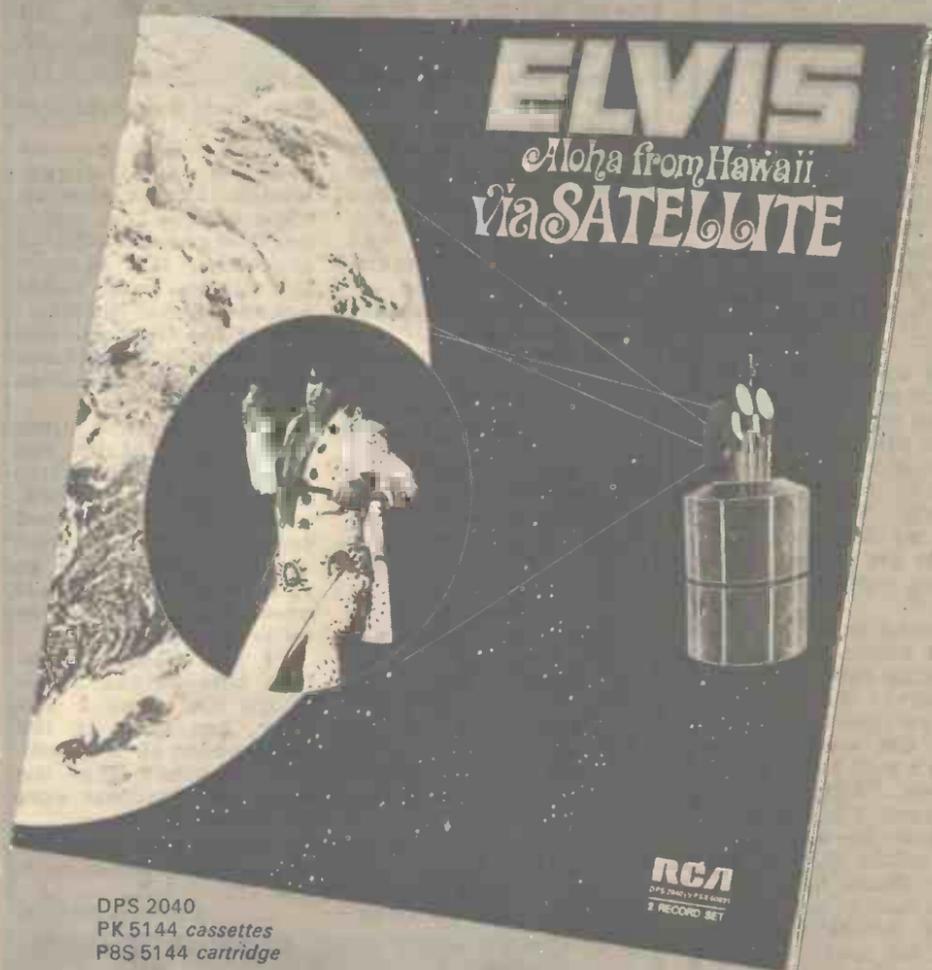


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BARCLAY JAMES HARVEST

A TASTE FOR THE CLASSICAL

THE next 12 months are to be the most important ones in the life of Barclay James Harvest, a band whose progress during the past four years has been unhurried, yet fruitful.

Having seen the release of several albums amid great critical acclaim, they feel that the time has come for an all-out boost to their careers which will enable them to carry out many of the plans and projects that have been on their minds.

To this end they have consolidated a working team who are determined to present their talents to a worldwide public, a team consisting of IMA Management, EMI Records, MAM Agency and Rak Music. Plans already confirmed include a film, a major European tour, an American tour and a forthcoming album and single.

John Lees, Les Holroyd, Mel Pritchard and Woolly Wolstenholme were born near Oldham, Lancs, where they all live today. With the music scene so centralised around London, their isolation could, in some cases, be a drawback to their career. However, they staunchly refuse to leave an area which they feel comfortable in, in order to move down to the Smoke.

Identity

Mel comments: "It's good to come down to London, but it's even better to leave," and, like the others, believes that there would be a chance of London changing their identity if they lived there. "When a group makes it outside London they make it on solid musical grounds. Living outside London you are less likely to be influenced by other people."

Before returning to Oldham, the band lived in the Yorkshire village of Diggle for two years, happily ensconced in a 16th century farmhouse in the days before Traffic left for the country to "get it together" and started a mass exodus of groups from the cities.

There, in splendid isolation, high up in the moors, they developed their music, emerging now and

again for gigs and recording sessions. Living almost in recluse, they nevertheless built a reputation that resulted in full-house audiences whenever they took to the road.

Despite the high regard critics have for their albums, Barclay have yet to make a strong impact on the charts, although a recent budget album of theirs reached number two in the budget label chart. All told, they've sold about 80,000 albums and have hit the Top Five in several European countries.

Barclay are noted for their contribution to the fusion of pop and classical music, having appeared on nearly two-dozen occasions with their Symphony Orchestra. Obviously, economics dictate the frequency with which Barclay James can appear with the Orchestra which, at times, can consist of 50 musicians.

Says John Lees: "Sometimes we break even with the Orchestra and sometimes we don't. We are the only group who has taken an orchestra actually on the road. It's not a one-off thing for us like it was with other groups because we have actually written a number of songs specially for an orchestra."

Woolly adds: "A lot of things went wrong and were wrong when we first started playing with an Orchestra. We find that the further we play away from London the smaller the orchestra gets because of the expense involved in hiring so many musicians."

Barclay, because of their dedication, have ironed out so many of the problems that have beset other groups who attempted the combination of group and orchestra. As a result they are taken extremely seriously in classical circles and were invited to appear with the Halle Orchestra, The Roy-

al Philharmonic Orchestra and to record an album in America with The Boston Pops. Says Mel: "Deep Purple, for instance, have done the opposite to us, their orchestral thing was completely segregated from the group, whereas we play with the orchestra."

Success

Pundits have been predicting chart success for Barclay James for the past few years. The band hasn't been too worried over the fact that success has been a long time in coming, although they are determined to make their mark during '73. Says Woolly: "When our first album came out a lot of people started saying that we'd be the next you-know-who's. Of course we never made it and we're glad we didn't. Now the more we play, the longer we keep going and the stronger we are as a unit."

Having released four albums, the band are naturally classed as an album band. However, they are not averse to having a shot at the Top 20 with singles and will be recording a number for release as a single when they spend two weeks at Abbey Road during February. Previously they released Mockingbird as a single, but this has been a track from one of their LP's.

"We released Mockingbird because it was representative of our sound and would show people what we were without them having to listen to the whole album," says Woolly.

But Barclay's strength is not solely confined to fine albums. Their stage performances, particularly with their orchestra, have resulted in them being rated as one of Britain's finest units.

James Craig



For Mort Shuman: 'Life is just one long dirty weekend' 'I wrote 20 hits for Elvis and I never met the guy'

IT WAS in Cannes, where the music industry was having its annual mad orgy of wheeling and dealing, that this ben- evolent figure loomed up — an island of massive tranquillity in a sea of lunacy.

Mort Shuman. Looking as benign and contented as a man who has finally found the place he always wanted to be. Which he has. He's been living for a year now in France and he's crazy about it.

"New York," he says, "is like a woman you love but can't live with."

Like a lot of big men, Mort Shuman is gentle, sensitive and generous of mind. He stands just over 6ft in his size 12 shoes, weighs 16 stone and says he's really happy living in France because, "I love French wine, French food, French cigarettes and French ladies." He also has more than a passing regard for Scottish whisky since whenever I saw him around the Palais des Festivals in Cannes he always seemed to be hugging a tumblerfull to his expansive waistline.

"My first visit to Paris," he recalled, "was when I came to London to do TV shows for Granada around 1959 or 1960. I flew over to Paris for a dirty weekend and fell in love with the place. I've been coming back regularly since — and what finally convinced me to settle in France was feeling that I'd really done it in the States. I'd had a lot of hits and a very successful show — "Jacques Brel is Alive and Well and Living in Paris" — and . . . well, it was just time to leave.

Alcoholic

"I thought at first of settling in London. But now I've decided to live permanently in France and die a happy old alcoholic."

Mort Shuman is a songwriting name to conjure with. Twenty hits for Elvis Presley, and other songs for Dion, Fabian, Ray Charles, Andy Williams, the Drifters, the Searchers, Cilla Black, the Small Faces, Marty Wilde — most of them written in partnership with Jerome "Doc" Pomus.

What of Pomus?
"That's all long gone. We worked together between 1959 and 1964 and

Record Mirror exclusive by Mike Hennessey

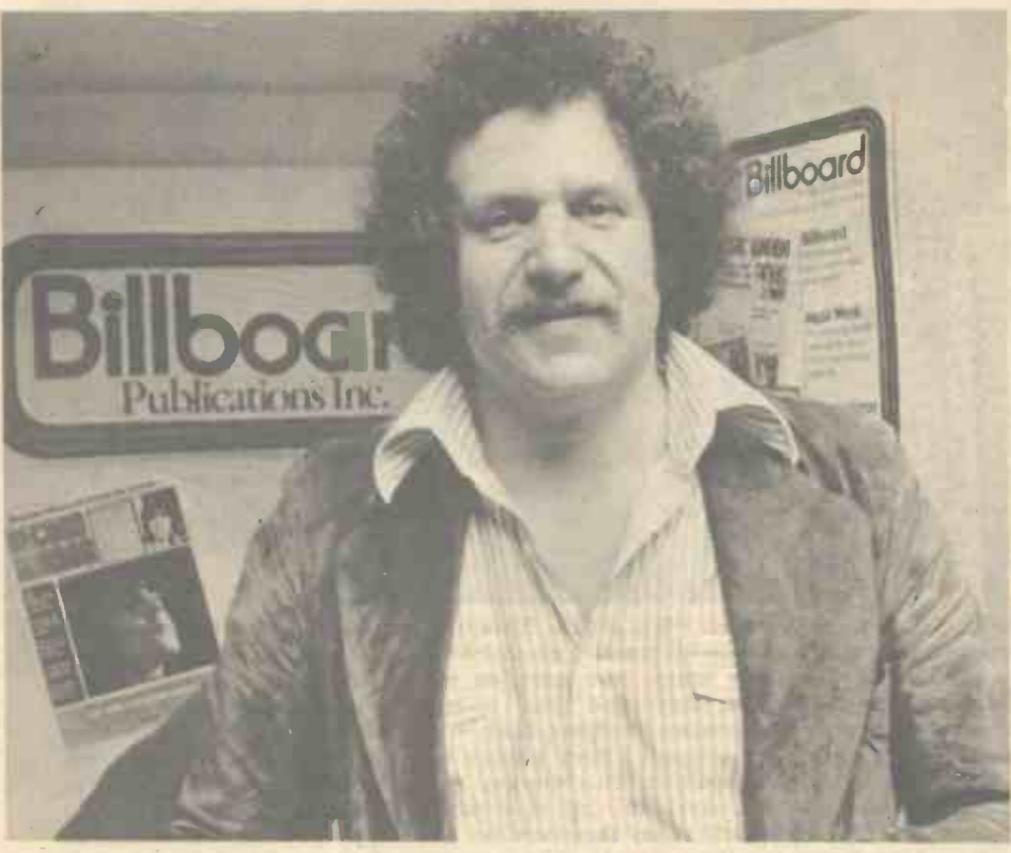
we did it for fun — and it was lovely. But I don't really want to be remembered for that. I'd rather be remembered as the crazy Mort Shuman who never gave a damn."

Although he's moved to what he regards as far more congenial surroundings, Shuman has no time for the idea that songwriters are inspired by their environment. "It comes from within, almost despite yourself. Mozart wrote some of his happiest music at the saddest time of his life. Not that I'm comparing myself to Mozart, but the principle's the same. So," he grinned, "on that basis I'm set to write some very mediocre music."

Difficult

Those old rock 'n' roll hits seem so long ago that it is difficult to accept that Shuman is only 34. But then he was just 22 when he had his big break as a composer with A teenager in Love, recorded by Dion. Then came Turn Me Loose by Fabian — and then the Presley songs, Viva Las Vegas, Kiss Me Quick, Surrender, Little Sister, His Latest Flame.

It's an impressive record, but Shuman is pretty shoulder-shrugging about it all. "It's not that I'd prefer to forget those songs, but I'd rather they weren't the only things people remembered me for. What I did when I was 21, 22 and 23 means very little now when I'm 34. I wrote all those hits — but I also wrote the second-longest-running off-Broadway show for Jacques Brel." And he seems quite proud of that. He met Brel in Paris and asked him if he could translate his lyrics into English. Brel said yes and a show was born.



Born in Brooklyn, the son of a Polish Jewish immigrant, ("I was like a white Negro") Shuman developed a natural ear for music and had basic piano lessons as a child. He used to doodle around on the instrument and he wrote his first compositions at the age of 15. In the next 19 years he was to write more than 800, some of which were classics.

He is remarkably diffident, however, about his songwriting success. "I can't say that any of my songs really stands out in my mind. I remember Paul McCartney saying that he thought Save The Last Dance For Me was one of the great rock 'n' roll classics. But I personally really have no particular favourite. I think the influence of rock 'n' roll on later pop music was out of proportion to its value. The nostalgia for that period has been built up to a greater degree than it really deserves.

"Today's music is so superior . . . Procol Harum, Bowie, the Band, Jethro Tull . . . but I'm still writing inferior music. My album is really old-fashioned."

The inferior, old-fashioned album has sold 120,000 copies in three months in France — and a single taken from it, Le Lac Majeur, has sold 332,000. Shuman, in fact, is building a whole new career as a singer / songwriter,

collaborating with French lyricist Etienne Roda Gill, (who also writes for a very talented French singer, Julien Clerc.) He has appeared at the Paris Olympia Theatre and is now hopeful of achieving success in the theatre and cinema.

"I want to develop as an artist in my own right. I don't want to go on writing rock songs. But, in any case, even when I was writing those songs I never really realised what the rock period was; I wrote by instinct — I always operate by instinct."

Arranger

He is very happy about his collaboration with Roda Gill because they both like the same kind of music — British rock and Latin American. And he has a first class arranger in Jean-Claude Vannier. The combination has gone down extremely well in France and an English version of the album will be released here this spring on Philips.

Perhaps the most astonishing fact about Shuman is that he has never met Presley, not even talked to him on the telephone. Shuman says with characteristic humility: "There's no reason why he should have met me or talked to me. He has nothing to thank me for. He's a phenomenon and my songs have had very

little to do with his success. But his singing them had a helluva lot to do with mine."

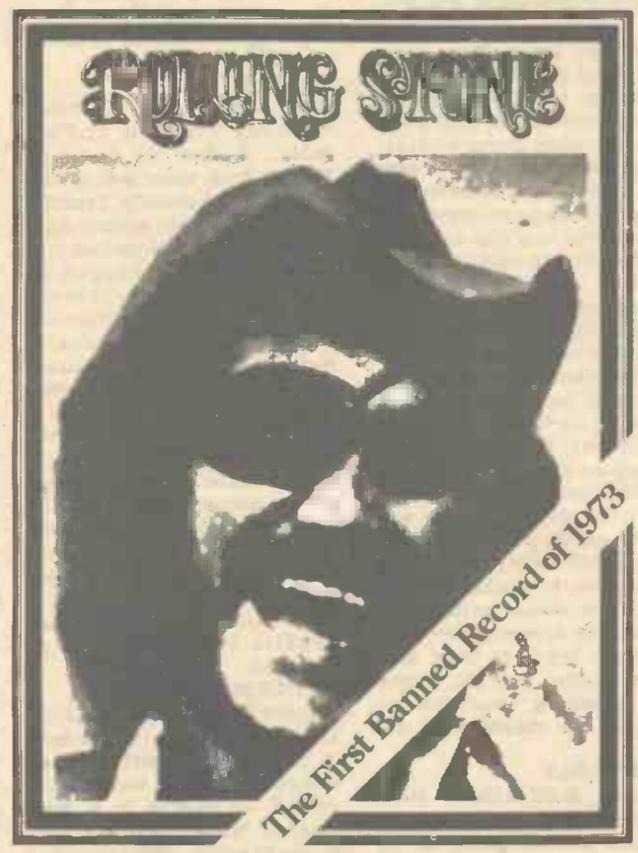
I asked him if he'd ever go back to the States and he said, "I'll go back there

on a visit if the record happens. But I refuse to give up living for anything. The old songs bring me in enough money to buy some cigarettes and a few bottles of wine. For me now life is one long dirty weekend."

Errors

Does he really not have a favourite song among the 800? "I certainly have some unfavourite ones and I'm sure as hell glad that a lot of those 800 never saw the light of day. But I really don't know. I couldn't even tell you which was the most successful — although I guess it must have been one of those that Presley did. Fact is, I only scrutinize my royalty cheque for errors! I suppose the best song for me is always the one I'm just about to write — and I still have a lot more to get out of my system."

And with that he sauntered away, scotch in hand, to catch a plane back to Paris and his home in Neuilly. Wait till he tries to find a rhyme for that.



Dr Hook & The Medicine Show
new single
'The Cover of Rolling Stone'
on CBS 1037
CBS
the music people

MIRRORPICK-UP

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

Happy-go-lucky stuff from Lt. Pigeon

Erratic but energetic

JAMES BROWN

Get On The Good Foot. (Polydor Super Double 2659 018). The lengthy title track seems to go on for ever, but even so the build-up is compelling — a chattering background to James and one of his own productions in which repetition is the main source of inspiration. This double-album set is really for addicts . . . much of it is over-contrived, sometimes erratically balanced, and some of the pieces, self-penned mostly, barely extend the imagination. But James Brown is always energetic. Always in there pitching. P. J.

KRIS KRISTOFFERSON

JESUS Was A Capricorn (Monument MNT65391): Help Me Make It Through The Night helped to give Kris the wider recognition he has deserved for a long time. Perhaps more people will give him credit for being a fine performer as well as an outstanding song writer. Good American albums always tend to have a better feel than British productions and this album is a fine example of the down home U. S. country feel. The inclusion of wife Rita Coolidge on a number of tracks leads to interesting vocal arrangements which are worked around Kris's typically poignant lyrics, especially on Give It Time To Be Tender. On the title track Kris goes stargazing and the number would appear to be a suitable single. There are some good people on the album and their efforts have combined to make K. K.'s fourth musical milestone something to remember. The standout track is Why Me. Take a listen and you'll find out something about life as well as the meaning of the lyrics.

SAM NEELY

(Capitol E-ST 11097): How many more singer song-writers are we going to be subjected to? Not that they are all bad artists — far from it — but when there are so many people doing the same sort of thing the good ones get lost in the rush. The public say, Oh no not another one and turn off without even listening and I think this could be the fate of Sam



Mouldy Old Music (Decca SKL 5154). This'll do well. Despite the awesome threats that it was all a one-hit wonder gimmick and destined for an early grave, the gallant Lieutenant's music has gone on to do well in the charts. Nigel Fletcher, Rob Woodward, Steve and "ma" open here with Mouldy Old Dough, then into a fairground sound on Jumping Jack — and, on side two, Desperate Dan makes a predictable appearance. They plunge into a martial beat on Opus 300, and it's organ-grinding stuff on The Monkey Song. There's the odd break for piano, and the odd extra-curricular bit of vocalising — in short, don't expect no musical miracles and you'll enjoy the exercise. It's happy-go-lucky, enthusiastic stuff, and the group has done well to get so many variations of style and sound, specially considering the smallness of the personnel. On the sleeve note, Muriel Young opines: it's a fun dimension to the sound which to me is still different, fresh and loaded with KEPOW! Perhaps that's the word for which we've all been searching . . . "different"! P. J.

Neely. He sings well and is a good writer but he has nothing that takes him above the run of the mill mass produced "I wanna be a country boy" types. Nothing to shout about.

TRAFFIC

Shoot Out At The Fantasy Factory (Island ILPS 9224): A nice big hunk of British funk recorded out in Jamaica. Actually Traffic went of their own accord and came back with a parcel full of musical gems wrapped in a strange package, where all the details are condensed into a space of about 3 inches. Anyway, who cares about the sleeve when the album gets on by itself. Roll Right Stone is very Anglicised while the title track owes a lot to the atmosphere it was recorded in. It's all very relaxing and my favourite of the five tracks is Evening Blue which I for one would love to hear live in THIS country. Come back Traffic-the lights have changed.

THE DUBLINERS

Double Dubliners. — (Columbia SCX 6513). Recorded in Dublin, and with some interesting new songs involved — mostly in a humorous wild Irish sort of frame of mind. Titles include Louse-House In Kilkenny, Champion At Keeping Them Rolling, Drops of Brandy . . . It's a rare Dubliner scene in which some kind of booze isn't mentioned. Traditional airs, mostly.

SHAWN PHILLIPS

Faces — (A & M AMLS 64363). Highlight here is a

long, but interesting, track Parisien Plight II, which runs for thirteen minutes and features Stevie Winwood, Glen Campbell, Henry Lowther and other notables in an excitingly built backing team. But in more conventional moods, Shawn is a singer and guitarist who keeps things moving on albums . . . There's a continuity, a flowing exuberance about his performances. It's a tribute to him that he so well captures the mood of his onstage shows. This album is an anthology of his writing-recording work since 1969.

RICHARD ROUNDTREE

THE The from Shaft. — (MGM 2315 121). He's been called the Young and Black Sean Connery, or just the black Steve McQueen — but whatever his work in Shaft has made him a super-hero figure. The vocal scene suits him in a lightly swinging style, but even so the real super-heroes are packed into the orchestra used on this movie score . . . names like Ray Brown, Thad Jones, Garnett Brown . . . packed in and really moving when given a breakthrough into the more vibrant compositions. And a real-swinging vocal team behind.

THE MOTHERS

The Grand Wazoo. (K44209). Mr. F. Zappa and a cast of thousands bring us the new Mothers album about the Grand Wazoo. Who or what the Grand Wazoo is cannot be readily defined from the story on the sleeve, or by listening to the record. In

fact there's very little vocalising on the LP with the accent being on a jazz based format with some great horn playing and some hot licks from Uncle Frank himself on guitar, especially where he uses wah wah. Each Zappa or Mothers album takes a different tack from the last, and the major difference between Grand Wazoo and their previous set, Just Another Band From LA, is the non-appearance of Mark Volman and Howard Kaylan, whose vocal dexterity



accounted for much of the fun aboard the LA album. To many people, Wazoo may be a little difficult to understand, but it's simply a case of where Frank doth lead, we shall follow. Try and keep up with him — there's a lot to be enjoyed.

HANK WILLIAMS

Memorial Album. — (MGM 2683 016). A two-record set — and Record Mirror's Tony Byworth, along with Bryan Chalker, got the tracks to-

Not the best of Free but still pretty good

Heartbreaker (Island ILPS 9217). Wishing Well is the one track on this album which really indicates or rather, more than indicates — shows, just what an exciting unit Free can be. And that's despite all their line-up changes over the past months. The rest of the album is less up-tempo but showcases the interesting voice of Paul Rodgers well. Generally it's not their best work to date, but is a good indication that their strength is growing again. John Bundrick's composition Common Mortal Man also shows the important contribution he makes on keyboards, as well as with his songwriting. A strong and powerful track. V. M.

gether . . . several of them electronically reprocessed for stereo. Williams dominated the country music field. He lived only thirty years, died in 1953, and he was one of the first to be immortalised in the country music hall of fame. Though of a specialist nature, this collection shows his urgently emotional way of singing his own lyrics.

VARIOUS ARTISTS

Reggae Steady Go — (Rhino SRNN 7001). Artists involved here are Bruce Rufin, The Upsetters, The Aces, Winston Francis, and the exciting Ethiopians, but one of the best tracks is Shackatac by Dave Collins, released first last year. A fair panoramic view of Reggae Development over the past three years.

THE CONGREGATION

The Congregation. — (Columbia SCX 6517). Softly Whispering I Love You was the out-of-the-blue hit which established the team. Lovers Of The World Unite is another strong item on this carefully-produced set — some big orchestral and choral arrangements from Andrew Pryce Jackman, and Brian Keith's lead voice well to the fore. The secret here is simple. Familiar and melodic items; tastefully projected.

BILLY PRESTON

Music Is My Life. — (A and M AMLS 63516). Thing About Billy is that he surrounds himself with some top-class musicians. He's strong on instrumental imagination himself, but using George Johnson on guitar, drummer Paul Hubnon, and some fine string and horn arrangements . . . the whole thing comes together well. It's not his best album. Maybe sameness of material has

RITA COOLIDGE

The Lady's Not For Sale. — (A and M AMLH 64370). Tom Shent's song Whiskey Whiskey is a good choice to show the clarity and purity of Rita's voice, specially prior to the somewhat samey choral backing. Everybody Loves A Winner, by William Bell and Booker T., is another good song, well-constructed and with a sort of philosophical shoulder-shrugging feel to it. Add in some outstanding back-up musicians and singers and you have a fair enough album . . . but some of the songs just don't have that lasting quality about them. Dylan's I'll Be Your Baby Tonight is an unqualified success.

PAUL WILLIAMS

Life Goes On. — (A and M AMLS 64367). Some of us have waited a long while for this one. Paul, a bespectacled gnome-like figure, has a style all his own. He writes evocative, simple, humane songs — and his voice is capable of gentleness but also moments of determined fire. Still ludicrously underrated, but coming along nicely . . . that's a career summing-up. This album must do him a lot of good. His songs are of sentimentality — as Rose — and they are of a sort of questing, questioning loneliness — as on Where Do I Go From Here. He finds his solace Out In The Country, and sings this track to a big-building, shuffling, cymbalic backing. He writes well, sings pretty well, has a good back-up pianist in Craig Doerge.

BILLY PAUL

360 degrees. — (Epic 65351). This includes the now highly-noted Me and Mrs. Jones, but there is a lot more, brass-backed high-octane solid soul. Billy Paul has been

Breaking all the rules

Painted Head (CBS 65209). I love every sprawling word that Tim Hardin utters, because he is one artist who doesn't have to strive to get a feeling into his voice. His Bird On A Wire album is deeply introverted — and depressively real — this set is generally Hardin in a brighter mood . . . though his voice always captures a whelm of experience. Hardin can break all the rules in phrasing, even drop words here and there, but he's a master. Try contrasting the raving opener, You Can't Judge A Book By The Cover, with Sweet Lady, which is heavily laced with strings. And then there's Do The Do, with the Cissy Houston Singers, and Tim along with Don Brooks harmonica, really creating a spontaneous feeling. Don't expect perfection from Hardin — I love him best in fact on his live album 3, which really shows his true worth. VM.

something to do with that, but his We're Gonna Make It and Make The Devil Mad (Turn On To Jesus) are excellent samples of his writing skill, and there's nothing at all wrong with his Blackbird, a revamped and almost ingenious version of the McCartney-Lennon item. The old sheer exuberance comes through well. Sometimes with too strong a flurry of note-shattering.

highly rated in the specialist field for a while now, and the raves have not been in vain. Am I Black Enough has him at a chattering, top-speed mood of urgency, but he shows his versatility by instantly switching to a slow-burner, Let's Stay Together, in any case a first-rate song. The bespectacled, bearded all-rounder is up there in the star bracket — a very talented soul-seller.



CASS ELLIOT

The Road Is No Place For A Lady. (RCA Victor SF 8306). So, sure enough, there's a picture of Mama Cass relaxing in an armchair right in the middle of a railroad track. For a girl who keeps telling the world that she's not all that keen on singing, she sure whips up an aura of enthusiasm and energy. On some tracks her voice is hidden away a bit by an overfull backing team . . . British, by the way, for this was recorded in London. On other tracks, say on Saturday Suit, she gets into a merely routine ballad-selling kick . . . but on the rest that vibrant, big, king-sized personality comes hustling through. Mama Cass is a real character, that's for sure. This is a good album without ever becoming a great one; a few less predictable items would have lifted it that bit higher. PJ.

MOSE ALLISON

Mose In Your Ear. — (Atlantic K 40460). Actually this was recorded live in a place called In Your Ear, with Mose using voice and keyboard technique against just bassist Clyde Flowers and drummer Eddie Charlton. He includes a bluesy Seventh Son, Ellington's I Ain't Got Nothin' But The Blues, and several of his own . . . notably the explosive Powerhouse. What emerges most strongly is his split-second, spot-on vocal timing. Nobody sells an off-beat phrase quite like Mose Allison.

HAROLD MELVIN AND THE BLUE NOTES

Harold Melvin. — (CBS 65350). Another vocal team, highly-touted, but not exactly fast on the chart breakthrough round the world. The break came through If You Don't Know Me By Now, and I Miss You was another biggie . . . both are on this set, and it's to the album's credit that they don't notably stand out. There's a strong air of consistency about it all, with Melvin's own sometimes brusque, occasionally over-simplifying voice doing some splendid soul acrobatics. The backing sounds are competent rather than exciting . . . the spotlight is firmly on Melvin himself.

VARIOUS ARTISTS

Newport In New York '72 (Atlantic 40445, 40446, 40447, 40448, 40449). Five albums, best kept together but sold separately, commemorating an all-out jazz scene at the Radio City Music-Hall in July last year. Ira Gitler's sleeve notes conjure up the scene very well indeed, and there are pen-portraits of the galaxy of jazzmen involved on the various sessions.

Just a few tastes: volume one: Cat Anderson, Milt Buckner, Mingus and Buddy Tate; volume two: Illinois Jackquet, Elvin Jones, Gerry Mulligan and Nat Adderley.

Volume three: Dizzy Gillespie, Milt Jackson, Mary

Lou Williams and Stan Getz; volume four; Art Blakey, Roland Kirk, Clark Terry and Sonny Stitt; volume five: Jimmy Smith, Kenny Burrell, B.B. King and Clark Terry.

HERBIE MANN

The Evolution Of Mann. — (ATL 60020). Brooklyn-born Herbie on a two-album set which outlines the way his career has gone. He was a forerunner in the efforts to get the flute accepted as a jazz instrument . . . "If a man can play jazz, he can play jazz on a flute," says Herbie. Recordings taken at various times through the 1960's, and some magnificent back-up musicians on show.

BARBRA STREISAND

Live At The Forum. — (CBS 66210). There's been a lot of chat about Bette Midler being "the new" Streisand. Which is fair enough, in



Chuck Berry's Golden Decade (Volume Two) Chess 6641058) Chuck is currently the most popular of all rock and roll artists of what ever era you wish to think of. His magic rests in the fact that he never changes. He still drives into town the day before a gig and picks up a few guys to back him and he likes to see the colour of the money when he's asked to work. That's the life he loves — the only life he knows. This is the second volume of golden Berry sounds that should take a lot of people back a few years or more, compiled by Nigel Grainge. Most of the better Berry tracks were used on the first album, but there's still a lot of good ones left to choose from, and 24 of them are here. Carol, Little Queenie Down the Road Apiece, Come On and Sweet Little Rock And Roller are probably the best known of the songs included, but it's a fair bet that when you hear the rest a memory cell will open up and you will recognise these old hits. Good informative sleeve note by RM's James Hamilton and a fine record to put in any collection. CW.

MIRRORPICK-UPS

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

Elton John provides something for us all

Don't Shoot Me I'm Only The Piano Player (DJM DJLPH 427). To my mind Daniel is one of the nicest songs to come from Elton John — and Crocodile Rock on every level — production, presentation, concept, the lot — was an excellent single. As both are included in this album package it indicates the quality to expect. The sleeve packaging is beautifully done, with tinted pictures, lyrics reproduced (and when Bernie Taupin pens them they're worth reading) and Elton's own version of a teen mag front cover reproduced inside. That's to accompany the song I'm Going To Be A Teenage Idol, which is dedicated to Marc Bolan and has that Kaylan and Volman feel about the backing vocals coupled with some lovely brass work, and Elton's honky piano style at its best. A really nice one. And for a real contrast there's the urgent power of Have Mercy On The Criminal, given a blues feel. In fact there's that rocky feel of Honky Cat captured once again with Elderberry

terms of style and attack . . . except obviously the "old" Barbra is in no dire need of a replacement. This was a pro-McGovern political rally concert . . . 18,000 fans who cheered every note and every gesture from the lady. There's the Don't Rain On My Parade, a touch of People, a not-so-good monologue and a magnificent On A Clear Day.

LYNN ANDERSON

Listen To A Country Song. — (CBS 65164). Title song by the Loggins-Messina team,



and Tim Hardin's Reason To Believe is another track which comes off extremely well. Lynn, surely the most all-round popular of the country girls, is variously accompanied by the Nashville Edition and the Jordanaires. A nice, peaceful, undemanding set.

JIMMY DEAN These Hands — (RCA Victor LSA 3120). Way back, way back, Jimmy had a giant single hit with Big Bad John. He's continued along his country ways ever since,

working around with a tightly laid down backing group, and still working up stacks of sentimentality . . . but laced with some real old good-time humour.

JAMES LAST Non-stop Dancing 14. — (Polydor 2371 319). The amazingly popular sounds of the Last orchestra and singers, and as ever a long list of popular themes to contribute for a party atmosphere. In fact, there are nearly thirty titles herein, leading easily one to the other, and there's a kind of disciplined exuberance about the arrangements that come over crisply clear. That this is the fourteenth in the series suggests sales haven't been exactly slow.

HENRY MANCINI

The Mancini Generation. — (RCA Victor SF 8307). Material culled from twenty years hectic endeavour in the music scene . . . Mancini just has to be one of the most creative orchestra leaders-composers in the business. Benny Golson's Killer Joe is here, Amazing Grace too — and the old Swingin' Shepherd Blues. Plenty of room left for solo work in these Mancini original arrangements . . . notably by altoist Ted Nash and, on Eager Beaver, the vibes artistry of Victor Feldman. Yet another Mancini special . . . and there have been many, all consistently strong.

STANLEY KING

All You Need To Do Is Play The Hammond. — (Ad-Rhythm ADOR 3). Seems to be a lot of album work on the Hammond organ these days.

mention the capabilities of Davey Johnstone on guitars, who really has integrated well into the tight unit of Nigel Olsson and bassist Dee Murray. Elton's convinced me of his talent with this, more so than ever before. VM.

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Electric heights of Henry's wives

RICK WAKEMAN

The Six Wives Of Henry VIII (A & M AMLH 614361). It's very hard to review an album that presents someone's concept of the six historical wives of Henry, particularly knowing that this is a project that Rick Wakeman has been nurturing for many months — and deals with a subject that he has studied. History being my weakest subject at school, I couldn't contradict his conception of the wives' characters presented through music . . . but it doesn't seem to me that Ann of Cleaves would have been at home listening to some of the racy electrical passages included in her piece. But then perhaps she was a bit of a racy character and that's what Rick is trying to convey! This all wears a bit thin though, I'm afraid, and though Rick suggested this album would present a whole new facet of him ability to the public, it is basically an extension of his keyboard work as presented in Yes — with I fear a little too much emphasis placed on the electronic heights he can reach, rather than the listening pleasure to be created. Which all sounds a bit hard — in fact some of the passages are interesting, one I find particularly interesting being the representation of Katherine Howard (assuming I've worked out the right top side from my unmarked white label copy!) The basic theme to Anne Boleyn is also nicely presented, and well produced. VM.

Stanley King believes in using the full range of the instrument, and there are even sleeve-note details on which buttons, pedals and pullers he's used.

PERRY COMO

The Shadow Of Your Smile. — (RCA Victor 1411). A reissue of previous Como biggies — all for 99p. As ever, a relaxed set yet no matter how casual Como sounds there's still that unmistakable touch of class which has put him in the world's top ballad-singing league. Title song, of course, stems from The Sandpiper movie.

PORTER WAGONER

What Ain't To Be, Just Might Happen. — (RCA Victor LSA 3130). Country star of long standing, with the usual electric guitar and banjo sounds filled out with steel guitar. The songs are occasionally off-beat and narrative in form — Waldo The Weirdo, The Rubber Room, and the title track reflects the languid, sensitive Wagoner style.

MIKE MORTON SOUNDS

Non Stop Hits. — (RCA Int. 1421). Fourth in the series and including up-to-date chart reconstructions — The Jean Genie, Long Haired Lover, Ball Park Incident . . . twelve tracks and the right sort of record to keep an undemanding party going with a swing.

STATESIDE

by James Hamilton

American Singles

ALICE COOPER: Hello Hurray; Generation Landslide (Warner Bros K 16248). Which way will his fans jump on hearing this slow, studied and somewhat theatrical change of approach? Decidedly odd initially, but second or third time around the insidious melody catches on, so strong. Jerky flip about Million Dollar Babies has spunky punk protest lyrics.

THE BEACH BOYS: California Saga / California; Sail On Sailor (Reprise K 14232). From "Holland", where the change of air must've done 'em good, Al Jardine's homesick harmony-filled topside finds the boys back on classic middle period form — with sunny California subject matter, rolling "Tumblin' Tumbleweeds" rhythm, and all the vocal bits we love to hear — while the flipside wistful slowie is a bluesy beaut, too.

THE O'JAYS: I'll Be Sweeter Tomorrow; I Dig Your Act (Mojo 2092052). This hesitant super-soulful slowie from five years ago is one of the superb George Kerr productions which elevated the O'Jays to the position of "Number One Soul Vocal Group In My Heart", where they stay today — more in memory of Kerr than due to Gamble & Huff. Hear it to see what I've been going on about all these years, please. Anyway, the faster "Act" side is the still-commercial plug side, and could sell well this, the nth, time around.

ROY "C": The Wedding Is Over; High School Dropout (UK 27). Despite being "Shotgun Wedding" 's backing-track with additions, the additions (car hooters, wife, blues guitar, mother-in-law, girlie group, crying baby) are so good, so humorous, and build up so well that this old Black Falcon-recorded follow-up is almost better than the original. Lotsa fun, and most worthwhile.

HOLLAND & DOZIER featuring **BRIAN HOLLAND:** Don't Leave Me Starvin' For Your Love, Pts 1/2 (Invictus INV 528). Whhoo-hooo, mmm-hmmm, but it's so nice that these clefters supreme only got around to recording themselves in the Sweet Soul era — instead of being bang, bang, bang we get the silky soulfulness of this meandering two-part slowie. 5:36 in all of loveliness, which may unfortunately fo the Al Green route here.

ANN PEEBLES: I'm Gonna Tear Your Playhouse Down (London HLU 10405). The Willie Mitchell Sound is at its mellowest on this smooth easy-beater, one of Miss Peebles' very best. Dig the jazzy guitar, the unexpected tinkling chimes, the gentleness. And buy it.

BETTYE SWANN: Make Me Yours (Mojo 2092059). "The number one sound in Soul

town", as all the R&B jocks were saying of this delightfully bouncy medium-paced lilter when I was last in the States, July 1967, so it's no surprise that it has special memories for me. Bettye had scant subsequent success until her recent "Victim Of A Foolish Heart" (Atlantic K10174), an interestingly-arranged Muscle Shoals slowie. Right now, she's Hot 100 (with a bullet), singing a worryingly "fashionable" treatment of Merle Haggard's Country slowie (the definitive version of which was by Joe "I'm A Fool To Care" Barry in 1968), "Today I Started Loving You Again" (Atlantic K,10273): however, flipside she's "Rather Go Blind" in the Etta James fashion, which is all right.

THE PEOPLES CHOICE: Let Me Do My Thing (London HL 10404). They likes to do it, and they do it to a great repetitive heavy bass riff, UHH! Much of the slower flip reminds me of Kip Anderson's fascinating 1964 B-side, "I Done You Wrong".

MAJOR LANCE: The Right Track; Um Um Um Um Um Um (Comtepo C 1). "Blues & Soul" have done a "Soul City" and started their own label (thru Decca) which really is their own, unlike Mojo. First off is Mr. Monkey Time's Carl Davis-produced version of Billy Butler's ever-popular Northern Disco stomper. It's similar, unlike Major's self-produced London-recorded revival of "Um 6". Fine for fans.

JACKIE LEE: African Boogie - Loo (Jay Boy BOY 76). The combination of Mr. Do The Duck, the Jerry-O type of title, and the typical Fred Smith production is a guarantee of boffo biz Up North for this 1967 dancer. It's also a good record, anywhere, with some expert rhythm work.

BEAVER & KRAUSE: A Real Slow Drag; Bluebird Canyon Stomp (Warner Bros K 16237). Written by the black master of Ragtime piano, Scott Joplin, for an ill-fated 1907 Pop-Opera called "Treamonisha" (yes, Pop-Opera was right — ragtime was to the popular music of the 1890s - 1910s what Rhythm & Blues has been to our music since the 1950s, and it was black too), this jauntily syncopated slightly martial girlie group-sung and archaically-orchestrated oddity is as lovingly created as is Ian Whitcomb's similar "Under The Ragtime Moon" album on United Artists (UAS 29403). Hear this, and read Ian's fascinating "After The Ball" to understand the importance of Ragtime to the history of Pop. Anyway, flipside Paul & Bernie wield their synthesizers while Jim Keltner thumps quietly, to produce the sort of beauty which made their "Gandharva" album one of my 1972 faves. Try a little strangeness today.

are merely saleried faces who go out on the road. It's the sort of story that has always gone the rounds, and in the case of, say, the Stylistics it is obviously not true . . . BUT, it did come from a respectable and knowledgeable source.

Listening now to the Spinners' latest Thom Bell pro-

THE SPINNERS: Could It Be I'm Falling In Love (Atlantic). I've heard a disturbing story that Philadelphia producers such as Thom Bell and Gamble & Huff tend to use the same singers on their sessions, and that the groups whose names are put to the results

duced US Chart-climbing easy-beat-semi-slowie I have cause to pause for thought: the Spinners were always a pretty anonymous group vocally — exemplified by the fact that it was they who did the infamous Motortown Revue impersonations in their old stage act, and mimic-in-chief Sammy Davis Jr. could hardly be said

U.S. CHARTS

from Billboard

singles

1	1	CROCODILE ROCK	Elton John	MCA
2	2	YOU'RE SO VAIN	Carly Simon	Elektra
3	4	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas	Glades
4	6	OH BABE, WHAT WOULD YOU SAY	Hurricane Smith	Capitol
5	3	SUPERSTITION	Stevie Wonder	Tamla
6	9	DO IT AGAIN	Steely Dan	ABC
7	8	THE WORLD IS A GHETTO	War	United Artists
8	7	TROUBLE MAN	Marvin Gaye	Tamla
9	12	DON'T EXPECT ME TO BE YOUR FRIEND	Lobo	Big Tree
10	13	COULD IT BE I'M FALLING IN LOVE	Spinners	Atlantic
11	18	DUELLING BANJOS	Deliverance	Warner Bros
12	14	ROCKY MOUNTAIN HIGH	John Denver	RCA
13	5	YOUR MAMA DON'T DANCE	Ken Loggins & Jim Messina	Columbia
14	15	DANCING IN THE MOONLIGHT	King Harvest	Perception
15	34	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	Atlantic
16	16	LOVE JONES	Brighter Side of Darkness	20th Century
17	10	HI HI HI WINGS	HI HI HI Wings	Apple
18	21	DADDY'S HOME	Jermaine Jackson	Motown
19	24	LAST SONG	Edward Bear	Capitol
20	11	ME AND MRS. JONES	Billy Paul	Phil Internat
21	22	JAMBALAYA (On the Bayou)	Blue Ridge Rangers	Fantasy
22	28	LOVE TRAIN O'JAYS	Northern Disco Stomper	Phil Internat
23	17	SUPERFLY	Curtis Mayfield	Curtom
24	20	SEPARATE WAYS	Elvis Presley	RCA
25	25	YOU TURN ME ON, I'M A RADIO	Joni Mitchell	Asylum
26	29	DO YOU WANT TO DANCE	Bette Midler	Atlantic
27	27	DREIDEL	Don McLean	United Artists
28	23	CLAIR	Gilbert O'Sullivan	MAM
29	32	REELIN' AND ROCKIN'	Chuck Berry	Chess
30	36	THE COVER OF THE ROLLING STONE	Dr. Hook & the Medicine Show	Columbia
31	33	HARRY HIPPIE	Bobby Womack & Peace	United Artists
32	19	ROCKING PNEUMONIA-BOOGIE WOOGIE FLU	Johnny Rivers	United Artists
33	38	PEACEFUL EASY FEELING	Eagles	Asylum
34	44	LIVING TOGETHER GROWING TOGETHER	5th Dimension	Bell
35	26	DON'T LET ME BE LONELY TONIGHT	James Taylor	Warner Bros
36	46	I GOT ANTS IN MY PANTS	James Brown	Polydor
37	40	I'M NEVER GONNA BE ALONE ANYMORE	Cornelius Brothers & Sister Rose	United Artists
38	42	BIG CITY MISS RUTH ANN	Gallery	Sussex
39	30	FUNNY FACE	Donna Fargo	Dot
40	49	DANNY'S SONG	Anne Murray	Capitol
41	43	JESUS IS JUST ALRIGHT	Doobie Brothers	Warner Bros
42	58	I'M JUST A SINGER (In a Rock and Roll Band)	Moody Blues	Threshold
43	37	PIECES OF APRIL	Three Dog Night	Dunhill
44	50	HUMMINGBIRD	Seals & Crofts	Warner Bros
45	52	GIVE ME YOUR LOVE	Barbara Mason	Buddah
46	48	YOU'VE GOT TO TAKE IT (If You Want It)	Main Ingredient	RCA
47	35	SMOKE GETS IN YOUR EYES	Blue Haze	A & M
48	57	DON'T CROSS THE RIVER	America	Warner Bros
49	53	GOOD MORNING HEARTACHE	Diana Ross	Motown
50	74	ALSO SPRACH ZARATHUSTRA (2001)	Deodata	CTI

albums

1	1	CARLY SIMON	No Secrets	Elektra
2	2	WAR	The World Is a Ghetto	United Artists
3	3	STEVIE WONDER	Talking Book	Tamla
4	4	CAROLE KING	Rhymes & Reasons	Ode
5	5	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR w/GUEST SOLOISTS	Tommy	Ode
6	6	NEIL DIAMOND	Hot August Night	MCA
7	7	JETHRO TULL	Living in the Past	Chrysalis
8	9	MOODY BLUES	Seventh Sojourn	Threshold
9	10	DIANA ROSS / SOUNDTRACK	Lady Sings the Blues	Motown
10	13	ROLLING STONES	More Hot Rocks (Big Hits & Fazed Cookies)	London
11	11	JONI MITCHELL	For the Roses	Asylum
12	8	JAMES TAYLOR	One Man Dog	Warner Bros.
13	12	CAT STEVENS	Catch Bull at Four	A & M
14	15	AMERICA	Homecoming	Warner Bros.
15	18	HELEN REDDY	I Am Woman	Capitol
16	19	CREEDENCE CLEARWATER REVIVAL	Creedence Gold	Fantasy
17	21	JOHN DENVER	Rocky Mountain High	RCA
18	16	LOGGINS & MESSINA	The Divine Miss M	Columbia
19	25	BETTE MIDLER	777	Atlantic
20	20	MARVIN GAYE / SOUNDTRACK	Trouble Man	Tamla
21	14	AL GREEN	I'm Still in Love With You	Hi
22	17	BILLY PAUL	360 Degrees of Billy Paul	Phil Intl
23	23	CURTIS MAYFIELD / SOUNDTRACK	Superfly	Curtom
24	37	AL GREEN	Green Is Blues	Hi
25	22	SEALS & CROFTS	Summer Breeze	Warner Bros.
26	24	SANTANA	Caravanserai	Columbia
27	41	DEEP PURPLE	Who Do You Think We Are	Warner Bros.
28	27	BREAD	Guitar Man	Elektra
29	26	GRATEFUL DEAD	Europe '72	Warner Bros.
30	39	DON McLEAN	Don McLean	United Artists
31	29	DONNY OSMOND	My Best to You	MGM
32	34	RICK NELSON & THE STONE CANYON BAND	Garden Party	Decca
33	50	STEELY DAN	Can't Buy a Thrill	ABC
34	28	DUANE ALLMAN	An Anthology	Capricorn
35	31	URIAH HEPP	The Magician's Birthday	Mercury
36	36	RASPBERRIES	Fresh	Capitol
37	40	STYLISTICS	Round 2	Avco
38	33	TEMPTATIONS	All Directions	Gordy
39	35	JOE COCKER	Joe Cocker	A & M
40	43	LOBO	Of a Simple Man	Big Tree
41	93	DELIVERANCE	Soundtrack	Warner Bros.
42	38	MOODY BLUES	Days of Future Passed	Deram
43	30	BARBRA STREISAND	Live in Concert at the Forum	Columbia
44	44	BLACK SABBATH	Black Sabbath, Vol. 4	Warner Bros.
45	42	PARTRIDGE FAMILY	Notebook	Bell
46	45	NEIL YOUNG/SOUNDTRACK	Journey Through the Past	Reprise
47	32	ELVIS PRESLEY	Burning Love & Hits From His Movies	RCA
48	52	JIMI HENDRIX	War Heroes	Reprise
49	67	NEIL DIAMOND	Double Gold	Bang
50	51	GEORGE CARLIN	Class Clown	Little David

Straight from the States

to have a distinctive voice when singing straight. Now, I've always rated the Spinners higher than most . . . uh oh, I've just remembered I should be calling them the DETROIT SPINNERS, sorry Liverpool Spinners . . . ever since their "That's What Girls Are Made For", and I'm not prepared to have

my dreams shattered just like that. The lead singer here is definitely the same as on "I'll Be Around", but he does happen to be backed up strongly by some chicks. Could it be that some of the background singing is not necessarily always by the named members of the groups? That would be reasonable, and to be ex-

pected. I hope that's what does go on. Oh, the record has a grow-on-you appeal, an Al Green type of tempo, and a subdued Thom Bell-arranged / conducted backing. Of course it's good, no matter who's singing. Oh dear, I wish he'd never told me, mutter mutter, mumble mumble groan. . . .

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New addition to the vocal group stakes



BLACKWATER JUNCTION: Bring All The Young Men Back Home (MCA 1179). The way I hear it, this John Goodison-formed group are all out to emulate the undoubted classiness of the 5th. Dimension. Let's say this, for a start: The use of mixed voices, with a throaty and soulful male interjecting fiercely up front, is very well handled. Girl lead emerges later, in more soothing style. There's a persistent almost-marching tempo, which also scores heavily. A highly promising new addition to the vocal-group stakes. **CHART CHANCE.**

LEE SHERIDAN: Sweetest Tasting Candy Sugar (Decca). Self-penned, and a rather twee sort of vocal approach. The arrangement is good, but the song surely isn't going to make it. **BACK ALLEY CHOIR:** The Nursery Rhyme Song (York). Mixed voice on nursery chants dressed up in a modern rhythmic approach. . . . So catchy that it could prove very commercial indeed. May hit the chart.

PROVIDENCE: Fantasy Fugue (Threshold). Produced by Moody man Tony Clarke, this is a fine piece of musicianship. . . . Moody voices hauntingly presented, the odd touch really lifted it out of the norm. Imaginative pop. **THE THEMWEAVERS:** Theme From Emmerdale (York). The Yorkshire TV series, and a piece of skilful writing by Tony Hatch, who also produced the single.

No monkey business . . .

Must take this carefully. The new single is Orang-Utang, by Jo'Burg Hawk. . . . NOT Fo'Burg Hawk, Jo'Burg BY Orang-Utang. Right? Now Jo'Burg Hawk is a South African band of nine, with four singers/percussionists, a bassist, guitarist, lead guitarist, drummer, and out-front percussionist Braham Malberbe. The single Orang-Utang (Charisma) has been specially re-mixed for the multi-racial band, who soon arrive in Britain to take their mixture of tribal rhythm and hardcore rock on tour. I found this single very exciting, no monkeying around.

VAUGHAN THOMAS: Giant (Jam). Almost a gospel feel in the sound here, though the song itself isn't in that field. An ambitious production which Mike Batt has handled with his usual skill. **MANDY MORE:** San Francisco Sam (Phillips). Mandy wrote this one, and it curls itself round her small but poignant voice. An off-beat talent, Mandy. . . . Must hear more of her. **DEREK SCOTT ORCH:** Girl In The White Dress (Pye). The theme from the TV series General Hospital, a slow-burner in operating theatre atmosphere.

PAUL MAURIAT ORCH: Black Is Black (Phillips). Seems there's a kind of black-market interest in this one for some reason it's a typically lavish Paul performance on the one-time chart-topper (By Los Bravos). **LISTEN:** Astral Boogie (Parlophone). A very promising team, this — could be in at the start of something important here. A strong, flexible vocal sound, and a powerful number which stretches the voices. Nice big-band backing. Commended, highly.

reggae corner

Nice production touches on Tumblin' Dice, by OWEN GRAY (Blue Mountain) — little jerky vocal incisions, a businesslike basic rhythm in which the instruments come over good and clean. Classy reggae, this. From DENNIS ALCAPONE: Rasta Dub (Grape), which has a kind of fairground roundabout feel to the rhythm, and some staccato-rapped vocal comments. More Dub, by Little JOHNNY JONES (Pressure Beat), turns out to be a rather languid bit of vocalising, but fetching words. **TRAMMY,** on Horns Of Paradise (Technique): a horn-y instrumental with guitar, brass, tenor sax all involved over a shuffling back-beat. And Hurt, by REID'S ALL STARS (Duke Reid), has a good dance rhythm, with the voices hidden away in a sort of minor-key projection. **U-ROY** on King Tubby's Special (Green Door): somewhat gimmicky on instrumental touches, almost whining, and the voice just patters on and on. . . . and on. **BIG YOUTH** work over Dock Of The Bay (Down Town) in a scat-styled scene, a bit disjointed, but clever for all that. Headquarters by DELLINGER (Duke) opens with a bit of dialogue, then a sharp drum-burst and another novelty song is under way — fair but patchy.

MIRRORPICK

PETER JONES on the new singles

Vintage Engelbert comes back!

ENGELBERT HUMPERDINCK: Only Your Love; My Summer Song (Decca F 13378). Some very fast action was needed to complete this well-sung single — it's the theme from the new movie The Valachi Papers. Seems that Engel and producer-bossman Gordon Mills heard the single for the first time only a week before it was completed in the studios — replete with a Laurie Holloway arrangement. It precedes the arrival of Engel's new album this month. Engel himself is off for a six-month tour of America. The song is romantically soft-slanted, with backing chorus and waltz tempo pushing lightly but persistently. Vintage Engel, I'd say. **CHART CERT.**



Very nice sound but . . .

PARCHMENT: Where Can I Find You (Pye 45214). Sue McClellan, John Pac and Keith Rycroft — they are the three who make up Parchment — whose first single, Light Up The Fire, hit the charts. John Pantry, a versatile chap-about-music, produced this follow-up with a sympathetic touch, but I didn't find the song as instantly commercial as the last (and actually I failed to tip that one, too!) But that's not to detract from the harmonic skill and the filling out of organ in the backing. Nice sounds. **CHART CHANCE.**

WILD ANGLES: Running Bear (Decca). The rockers do a good job on this revived situation song — it works well, but there's not quite enough to suggest an instant hit. Maybe a slow-burning one. . . .

KEITH DE GROOT: Make It Without You (Decca). Answering chorus with a grinding bass touch to it, and Keith singing out urgently over it all. But not notably of hit quality.

Twinkle big star!



Back in 1964, so the reference books tell me, there was a girl named Twinkle, a blonde lady, who had a hit record with a song called Terry, and a pretty mournful piece of lyric-writing it was, too! That Twinkle is apparently in the throes of a comeback, but now there's another Twinkle.

This one is 16, comes from Hammersmith, and has been singing with her sisters since she was only six. The Johnson girls debut with a revived version of Phil Spector's great To Know Him Is To Love Him (Pye), and way out front, walling well, is Twinkle. The voice is unusual, it phrases nicely, and it's a good, big voice. Her real name is Lorenza, by the way. When she soars up there on the high notes, there's a distinct star quality about her. Stars should Twinkle.

SPONTANEOUS COMBUSTION: Sabre Dance (Harvest). Every so often someone turns up with a sprint-paced version of this show-off Khacaturian scene. It's tailor-made, I suppose, for the fast-fingered extrovert. . . . And this is pretty exciting.

RICKI STORM AND THE CLOUDS: Endless Sleep (York). Old-style rocked-up, souped-up job on a revival song, but surely there's some tongue-in-cheek work going on here.

THE SKIFFLES: Teacher Can't Get Me (Parlophone). Surely not skiffle back again? This is more a boogie-ish rocker, girl-led, and produced by ex-Beatles man George Martin. Hard to define.

STRANGE FOX: Rock and Roll Band (Parlophone). Opening with a persistent rhythm of foot-tapping style, 'tis the saga of a touring band with some pretty wild vocal touches.

SPIROGYRA: I Hear You're Going Somewhere (Polydor). Duo comprising Martin Cockerham and Barbara Gaskin. Gentle and off-beat record — with a neat injection of both flute and string section. Nice.

CANDY FLOSS: Delta Queen (Polydor). Something about this continental chant that is in the Mamy Blue category, though I guess that's fair enough. It sounds pretty good, basically.

CAMEL: Never Let Go (MCA). Rippling slice of thoughtful pop, with long instrumental opening and some well-constructed vocal lines laid on later. Could be the start of something, for I got not the hump.

WOODEN HORSE: Wooden Horses (York). Flute, wordless chorus, almost an eastern sound, delay vocal introduction on a narrative story. Two boys and a girl, smoothly blended.

MICHAEL REDWAY: Good Morning (Phillips). Self-penned opus by one of the most experienced singers in the game — off in the backing group, Mike deserves a spell in the spotlight.



An uncommon breakthrough?

Hailed as Denmark's new Golden Boys, the Olsen Brothers have done well in a short time; I mean really well in a very short time. They packed the Tivoli, in Copenhagen, recently — in front of 30,000 fans and an orchestra backed by our Peter Knight. He conducted for their single Jimmy Loves Me (Phillips). I've heard an advance copy of their chart-topping Danish album and can confirm they're consistent as well as musically. Niels and Jorgen work well on this single — nice steely guitar sounds behind a couple of soft-edged voices. Could be an uncommon Common Market break-through.

MIRRORMAIL



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

Mary — just buy what you like!

RE MARY'S letter (January 25) in which she said that she does not like the music of today, I must say that I agree with her.

The only records that I buy and listen to are re-released 1950s LPs and original 1950s 45s and 78s (when I can find any).

Rock 'n' roll is where it's at. Every party or dance I go to comes to life as soon as the rock 'n' roll starts, as it is danceable, lively and plain good fun. Songs like Great Balls Of Fire, Breathless, 20 Flight Rock and nearly any other rock standard cannot be matched by any one song of today — and no "star" of today — and no "star" of today can compare to the greats of the 1950s — Jerry Lee, Eddie Cochran, Bill Haley, Gene Vincent.

Rock 'n' roll is still where it's at. By the way, I'm 18.

Maurice Stutely, 143 Broomfield Road, Chelmsford, Essex.

... what is wrong with Mary admitting to her parents that

Blues over Moodies

IN Charles Webster's interview with Justin Hayward (January 13), he was quoted as saying that the Moodies are more popular in America than Britain.

Well, I would like to refresh his memory. Remember the Wembley gig in April, during the rail strike? Many fans came from miles outside of London, with no idea how they could get home, to fill the Pool to capacity. OK, so Britain doesn't possess a venue the size of Madison Square Gardens, but that's hardly our fault.

If Britain saw half as much of the Moodies as America does, the group would soon find out how popular they are. What the hell do we have to do to prove how much we like them?

VAL: Apologies to this reader, I've mislaid the separate sheet with name and address on included in this letter. But as you seem to have a point to make here I've printed your comments anyway!

she likes 78s and Jim Reeves' records? Surely everybody has the right to listen to any singer or music. I cannot see what age has to do with starting a collection.

Kenneth Tyler, South Lodge, Goodrich, Ross-on-Wye, Herefordshire.

... Mary is right about pop music. It is nothing but rubbish. She should not be so silly, and go out and buy as many Jim Reeves records as she likes. I did.

George Markham, 170 London Road, Woodston, Peterborough.

... it's time Mary started to believe in herself. I bought Matchstick Men and Stones records as a teenager, and I still get pleasure from listening to them now I'm 26. I still follow the Stones and Status and if they're still doing gigs when I'm 40, I'll be there!

J. Grant, Flat 2, 92/94 Upper St Giles Street, Norwich, Norfolk.

... Mary must have more money than sense. Wasting her money on records she says are "absolute rubbish." As for preferring her parents' records, fair enough, but does she have the guts to admit her tastes and buy this type of record herself? No.

If she likes her parents' records now, what will her tastes be at their age? Presumably she won't revert to liking pop — so I think she's missing out on a lot of the fun of being 17.

Lyn Cremetti (18), 8a & b High Street, Alcester, Warks.

... if only people wouldn't follow like sheep, buting buying they think are in fashion, half the trash that gets in the charts wouldn't be there. I heard a track from Slade's LP the other day and honestly all they were doing was shouting and screaming their heads off.

S Cornelius, Northwood, Nr. Cowes, Isle of Wight.

Mr Palin replies...

Dear Editor (or his friends), I would like to point out a couple of small inaccuracies in my interview with that nice Charles Webster (but what a drinking problem!). Firstly, John Peel's name when I first knew him was John Ravenscroft, and not the mysterious John Raymond Scott, who is an entirely phonetic character.

Also, one never really becomes "firm friends" with anyone at public school. (But he did have a great Lonnie Donegan collection). And, secondly, the Python record which has sold over 35,000 copies is our previous record, and not the Previous record, which is our latest record. I cannot see how this misconception should have arisen.

Good luck with VAT.

Michael Palin — Python Productions Ltd, Pall Mall, London, SW1.

VAL: Incidentally Michael, there seems to be some small inaccuracy here — the character we know of is Lonnie Donegan!

Is the IBA ruining commercial radio?

HAVING just heard that the IBA are using Radio Veronica's wave length to do their testing on, I must say it seems unbelievable that they can find the nerve to even think of taking away from the people of Holland the right to listen to the station they want to hear. The 12

years of its existence proves the point.

If this country seriously wants to have successful commercial radio then they should abandon the complete idea of an IBA and simply allow the two ships from the Dutch coast to position themselves off England. This would provide England with very popular commercial radio — far better than the IBA can ever hope to provide.

Trevor Legg, 8 Ham Lane, Lenham, Kent.

+ + +

HERE'S one person who won't be listening to any programmes or stations controlled by the Independent Broadcasting Authority. What a mean lot they are. It seems the British Government can force us to join the Common Market, but they won't allow us to listen to a Common Market (albeit, pirate) radio station.

Doris Kilford, Ashdown, Hookwood, Horley, Surrey.

Clean Little Jimmy beats all those 'filthy groups'

I READ what you said about the new Jimmy Osmond LP. I haven't heard the LP but I was annoyed. You put Jimmy low down on the ground. Yes, well just you remember that Jimmy Osmond was number one for five or six weeks. Can any of your dirty groups do that?

You know what's the matter with you, don't you? You're jealous of the Osmonds. You haven't a good



WOULD you please help me (and a hell of a lot of others!). I have started a petition that eventually I will send up to a TV network. It is to get a programme on TV about Jimi Hendrix. It is over two years since his death and hardly anything has been done!

OK, every praise has been given to him, but as for films, etc, hardly anything besides a few minutes in Woodstock and Monterey has been devoted to him. Nobody seems to know where Rainbow Bridge has gone!

So I would like to ask people to send me as many signatures as they can and I will be more than pleased.

Rod Gilliard, 110 Gonville Road, Bootle, Lancs, L20 9LR.

Chuck — the greatest!

HAVING seen Chuck Berry at Bournemouth recently I can only express what a great performer he is! With 2,000 people present at the Hardrock and most of them wishing to shelve the acts prior to Chuck's finale, the climax proved to be a most worthwhile one.

For almost an hour and a half Chuck whooped and

reeled with his familiar sounding guitar and demonstrated his enormous personality and professionalism throughout.

There was much hollering for more at the end, but Chuck was no longer to be seen. Come back soon, man, because you're one of the best musicians on the scene today, and we really dig you.

"Depth-charge" Deke, The White Cottage, 397 Woodlands Road, Woodlands, Nr. Southampton.

I, and I'm sure a great many other people, were terribly annoyed that the Elvis live from Honolulu special was not broadcast on television, as it was in other parts of the world. I hope other people will also respond to the cancellation, so that either ITV or BBC buy up the recorded programme for screening.

K D Mello, 47 Longhill Rise, Ducknall, Notts.

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While Paper Plane is flying high in the charts Status Quo are on tour in Australia. Undeterred, CHARLES WEBSTER conducted an early morning interview by phone with FRANCE ROSSI.

ALL OF a sudden, it's dig Status Quo time. For so long, kept out in the cold by pretentious, narrow-minded musical snobs, Status Quo have broken down a barrier which seemed impenetrable.

Anybody can climb a fence, knock down a brick wall or defeat other physical divisions, but working on through what almost amounted to a smear campaign has paid off with just rewards for the band with two impressive chart entries; their single, Paper Plane, and the album from which it came, Piledriver.

Nobody wanted to know Quo in the business. The only reply to "have you heard Status Quo lately?" was usually a laugh, and because they've never gone in for the big hype trip of telling everybody how much they've changed and all that, it was very rare for Pressmen, or anybody else who doesn't have to pay to get in for that matter, to see the band live.

The transformation — although the band look upon it as a natural progression — from being cheeky chart chappies to rockin' at the Rainbow took two years, and it was during that time that I first saw the band. My admiration for their work, not as the Chopins of popular music but as hard drivin' rockers, has remained ever since.

It's good to see them where they belong — in the limelight — and it's nice to stand alongside their fans of old and look at the trippers hopping on to Paper Plane, initially just for the ride and who will only stay if Quo are given the nod by the high and mighty establishment of pop.

History

In their long history, knocking on 10 years, Status Quo have never enjoyed the success that surrounds them now, and more's the pity that they are not around to enjoy it. As most of you will know by now, the band are in Kangarooville, cobber, Oistraalya, blue.

After a few cables had been exchanged, it was fixed up that France Rossi and I were to gab on the blower to see how they're getting on down under. All was fixed for



'If this one gets to number one we're going to have problems'

a midnight call and I waited by the phone in my Walt Disney pyjamas and Noddy slippers with bells on the toes.

The waiting minutes turned into hours, until at three am after playing Reg's new album about eight times, I decided to retire to my bedroom, recently decorated to resemble a wild west cabin. About 90 minutes later my dream of having to share a telephone box with Raquel Welch and Dana Gillespie is terminated with a Ding-a-ling from below.

"Ello, Mr. Web-Foot? Will you take a call from Orsetralia?"

"Who is it, Ned Kelly?"

"No, it's some geezer called Rossi or Dropsy or something," replied the irate telephonist.

"Put him through please."

Unfortunately Mr. Rossi didn't fit into the telephone but he did manage to squeeze his voice over the waves. It was a Tuesday over there. I couldn't tell you what day it was here, and I still can't — and the band were relaxing in Perth after their first few gigs in New Zealand and Australia.

"We've only just arrived in Perth," said Francis. "We came

straight to the hotel and got changed and came down to the pool. It's about 110 here today."

"Before we got to New Zealand they knew all about us and the festivals we did out there went really well, but then again when you're working with Slade it's gotta be good.

Killer

"It took us 27 hours to get to New Zealand and that's a killer of a journey, especially crossing the old time zone. We're all over the place. We only know it's daytime because the sun's out. It wasn't when we first got here — we had three days of rain just like home." Cheeky devil.

"The first gig we did there was very odd. We hadn't played a gig like it and the New Zealanders didn't know what to do. It was all well out of hand because there were 26,000 kids separated from the bands by fences and moats and all these security guards. Well out of order. Because they'd never had anything like that, the guards didn't know how to handle the situation."

"The trouble is that they don't like the kids to dance out here," said France. "I think it must

be something to do with the weather, what with this being the tail end of the summer. They get right narked with the rain because it takes them totally by surprise."

From what Francis said it seemed that the Quo had done their share of surprising out in the outback. So far we've only done a few gigs actually in Australia but they've all gone very well, especially in Sydney when we went on after it had been raining all day. It was a bit different yesterday. We all went on stage with just our jeans on."

To Quo fans, that must conjure up an unfamiliar sight of F R minus his button up black vest, not to mention his tartan waistcoat. "We all 'ad to go out and get some white T-shirts, but you don't mind being forced to do that when you've got weather like this. The weather makes it nice to get away for a while, but you have to watch that sun. If you just stand on stage you'll burn up, you've gotta move around."

I must explain that the tour, which features Quo, Slade, Lindisfarne and

Caravan, takes in open air festivals, so it's not the central heating in the halls that's causing the trouble.

Francis asked about Paper Plane's chart position and I told him it was at 8, 15 places higher than when the band left. He shouted to the rest of the band gathered around the swimming pool and spread the news. I wondered if Paper Plane had been the reason for Australian interest in the band before their arrival.

Flip

"Not really. They only got into it because of the album — that's what matters anyway, but we owe a lot to Paper Plane. A lot of people have bought that for the flip side, which I reckon is just as good. When we recorded the album, Plane was my favourite track. But I like 'em all now. Plane has helped the album sell and vice versa."

One number the colonials aren't going to hear from Quo is Is It Really Me, their 40-minute stage spectacular which usually takes up

the middle portion of their British act. "We're only allowed to do an hour out here," said France. "If we did that we wouldn't have time to do anything else. Even with an hour we only just get going when it's time to stop."

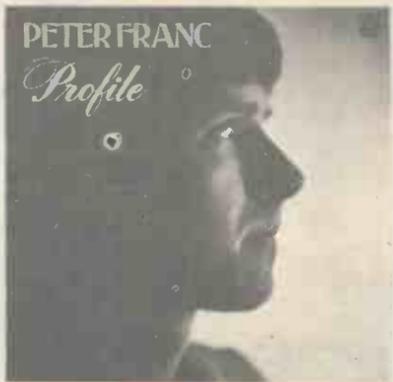
After Australia?

"Well when we get home we start thinking about the next album and possibly a single, but we don't want to rush into the follow up thing. It's a rat race to keep on making singles. If this one gets to number one we're going to have a few problems. So much will be expected of us and people will probably try to push us out of our stride. We've taken our time so far and done things our way and we don't intend to change now. Future singles will probably only be album cuts released to promote the album."

"We miss home," said France. "Australia's not as good as Britain, but the weather's great. We have spoken to a lot of British people who have come here to live and they wouldn't go back for the world. I suppose it all depends on what you like really."

QUO DOWN UNDER

ALBUMSCOPE



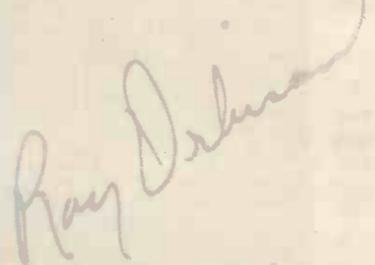
PETER FRANC
Profile

A sensul album from a talented, although comparative newcomer, to an elite band of singer songwriters. Although Profile is not Peter's first success, it provides an eloquent showcase for his talents and dexterity as a musician.



The first album from talented singer - Songwriter, Stephen Jameson. A cross-section of songs performed with an understanding and ability that must point the way to success. By singing and writing in Stephen's own words, "I get the best of both worlds".

The All-Time Greatest Hits Of
ROY ORBISON



"Only The Lonely", "In Dreams", "Running Scared", "Oh Pretty Woman", "Blue Bayou", "Dream Baby" . . . 20 of the big O's biggest. The all Time Greatest Hits Of Roy Orbison, now a specially priced two-record set. On Monument Records MNT 67290.

Will the Circle be Unbroken



Music from a new Circle

NITTY GRITTY DIRT BAND
One of country music's top papers "The Nashville Tennessean" described The Nitty Gritty Dirt Band's new album "Will The Circle Be Unbroken", as probably the most important recording event in country music this year.

ARCHIE BELL & THE DRELLS



HERE I GO AGAIN

ARCHIE BELL AND THE DRELLS
"HERE I GO AGAIN" K40454
Archie Bell recently zoomed up the charts with the title track from this hot album - and rightly too. It's packed with bubbly dancing songs guaranteed to break the ice at your party. Hunk of fun!

BETTE MIDLER - THE DIVINE MISS M

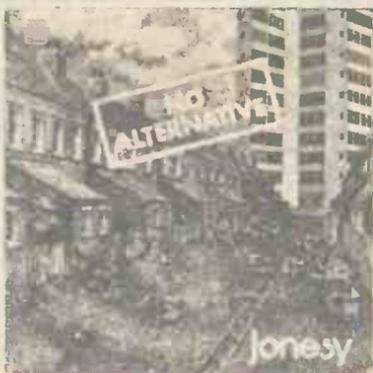


BETTE MIDLER "DEVINE MISS M" K40453
New superstar from America! She's a beautiful lady who sings the hippest cabaret you've every heard! Includes old hits like "Do You Wanna Dance" and "Leader Of The Pack".



Bert Jansch

BERT JANSCH "MOONSHINE" K44225
A beautiful sensitive album from this brilliant contemporary folkster whose work with Pentangle has been highly acclaimed. All delicate melodic songs played with assistance from T. Rex's producer, Tony Visconti.



JONESY

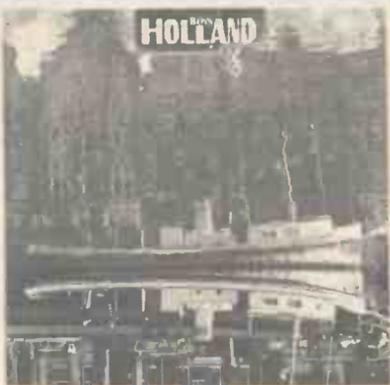
Jonesy is four young musicians, all experienced and one-time members of other bands who got together in January of this year to form a compact unit with basically much in common on the music they wanted to play.

EVENSONG



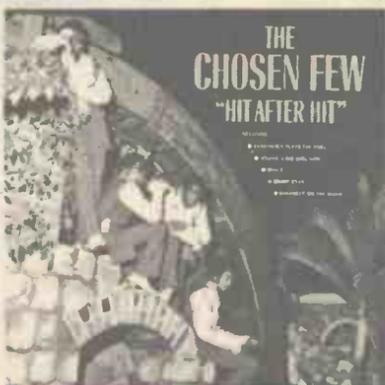
PHILIPS - EVENSONG 6308 139
(£2.10)

First album from two Birmingham boys, who have just returned from a very successful tour of College and High School circuits in the States.



HOLLAND

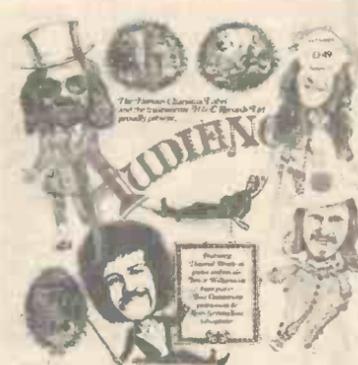
BEACH BOYS "HOLLAND" K54008
A super smash new album from the revitalised Beach Boys that captures all the excitement of the old surfing days plus their modern rock influences. Has a free maxi-single with it too! "Their Best In Years".



THE CHOSEN FEW
"HIT AFTER HIT"

CHOSEN FEW - HIT AFTER HIT - TROJAN TRLS 56

The Chosen Few have made a big impact with their "Everybody Plays The Fool" and they follow with this nicely balanced album



AUDIENCE - YOU CAN'T BEAT 'EM - CHARISMA PERSPECTIVE CS 7

This is almost a 'best of' Audience with selections taken from their three albums, featuring the outstanding guitar and vocals of Howard Werth.