

A Merry Christmas



**PAUL
SIMON**

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his
frankest
interview

**YOUR
Great One:**
poll result

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**Who
is
R.M.'s
special
Santa
????**

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beardless
portrait
of your
favourite
superstar

Mirrormail

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

Missing hits of '71

AS 1971 is nearing its end, let us remember in silence the records that should have been hits, but never were.

'One Bad Apple' by the Osmonds, 'Closer To Home' by Grand Funk Railroad, 'Carolina Day' by Livingston Taylor, 'Try Some Buy Some' by Ronnie Spector, 'One Big Happy Family' by Bruce Ruffin, 'Right Wheel Left Hammer Sham' by the Tremeloes, 'God Save Us' by Elastic Oz Band, 'Happy Birthday Ruthie Baby' by McGuinness Flint, 'Love' by Julie Ege, 'Man Of Many Faces' by Christie, 'Country Roll' by Dave Edmunds, 'Rockpile 'Dream Baby' by Glen Campbell, 'Mrs. Lennon' by Yoko Ono, 'Write Your Music, Sing Your Song' by Norman 'Hurricane' Smith, 'Love Song' by Olivia Newton-John, 'Cherish What Is Dear To You' by Freda Payne, 'God's Children' by the Kinks, 'Tears Begin To Fall' Mothers of Invention and 'Walnut Whirl' by Peter Noone. I could go on for hours mentioning great records from great artists. If DJs and the public took interest in these, there would be no need for me to write. — DAVID LONGSTAFF, Maine A, Christ's Hospital, Horsham, Sussex, RH1 3LP.

Eddie

IN RECORD Mirror (December 4th) Peter Morgan wrote to say that the Eddie Cochran Memorial Society is closing due to the fact that there is still some material which is yet to be issued.

This statement is rather surprising to us particularly as Eddie's former manager and producer Jerry Capehart and I put together an LP of unissued titles plus an interview, and some alternate takes. This album 'The Legendary Eddie Cochran' is selling very steadily and I know from the letters we have



EDDIE COCHRAN

received that it has not only pleased many of the fans but also filled a lot of the gaps in the availability of material.

There is some more Cochran product to come next year including a song called 'Cotton Picker' which was featured in the film 'Untamed Youth' plus a previously undiscovered track 'Teenage Cutie', as well as quite a lengthy interview between Cochran and an American disc jockey recorded in 1967. Therefore it should be obvious that we have not given up on Cochran records and will certainly attempt to keep everyone satisfied. — ALAN WARNER, Liberty/UA Records.

Eddie (2)

ON BEHALF of the Eddie Cochran Memorial Society I would like to reply to Peter Morgan's letter (December 4th), in which he stated that the Society had ceased operations.

This is not true! Indeed, it is stronger than ever. This fact is confirmed by the two-hundred plus attendance to the club

social last month.

The second point I would like to answer is Peter's misguided opinion that United Artists have done nothing for Eddie's fans. Haven't we had 'The Legendary' LP! In the New Year with the co-operation of UA we will see the release of the Union Pacific LP 'A Legend In Our Time'.

A further social is already being planned for the new year where it is hoped to include 'Go Johnny Go', the much heralded film, yet to be seen by rock addicts in the UK. For up to date news about the Society, write to Mick Mirams, 50 Boundary Rd., Ramsgate, Kent. — DEREK R. GLENISTER, Rayleigh, Essex.

Record

TIM RICE and Andrew Lloyd-Webber claim that their 'Jesus Christ Superstar' album with sales of over three and a half million is a world record. Being a double album this would come to seven million single albums.

George Harrison with 'All Things Must Pass' sold well in excess of three to four million copies. Being a triple album this would sell ten to twelve million single copies. Thus George Harrison holds the record. — DONAL WHITE, 11 Cedar Grove, Bishoptown, Cork.

Rock

IF BILL Millar in his review last week on Charlie Gillett's "rock slanted book on pop" had simply said it's the best of a bad lot recommended



Some of the artists who should have hit — but missed! Top left: GRAND FUNK, top right: JULIE EGE, centre: DAVE EDMUNDS, below: MCGUINNESS FLINT

for teeny-boppers/retarded rock fans (with anti-white tendencies) or even a good attempt from an intellectual at piecing together a past he was not into or even properly aware of at the time, he'd be truly tellin' it like it is!

Miller who at least can claim to have been actively interested in R'n'R far back enough to subscribe to 'Rock 'n' Roll News', should search his mind as to where Mr. Gillett was in those days, before recommending so strongly compilation writing by someone simply too square to be aware of the rock 'n' roll dance beat, which as I remember was the main feature of honest-to-goodness R'n'R.

The Gilletts/Millers etc. of this world will however continue to soulfully

frown upon greats like Bill Haley & the Comets, Johnny & the Hurricanes, simply because they personally were not the Hip-Cats who felt and danced to the music first time round in its true undiluted original form. — 'BREATHLESS' DAN COFFEY, The Rockhouse, 17 Graham Street, Newport, Mon.

P.S. Charlie Feathers will shortly have out a wild really rockin' 45 which I produced in Memphis in '68, titled 'Tear It Up'/'Stutterin' Cindy'.

Val

HOW NICE to See Val Doonican's new record 'Morning' in the RM top fifty. For too long now Val has been absent from our charts, although he has turned out many fine

records in the last couple of years, his last being 'I Believe My Love Loves Me'. So, I wish him all the success with his new record. — JOHN G. MARTINI, 285 Ligonell Road, Belfast BT14 8GP.

Tony & Tom

IT IS really great to see Tony Christie's new record 'Is This The Way To Amarillo' doing so well in the RM top fifty. Penned by another great singer and songwriter Neil Sedaka.

On this record Tony is really great and this should silence the critics who have so often compared him with Tom Jones. This new record puts him in a class of his own. — ROSE DELANEY, 5 Wolfhill Grove, Belfast.

Those repeat tracks

HOW LONG will record companies continue the practice of putting repeated tracks on albums. I'm fed up with finding old tracks on new albums, especially when they don't fit in, such as 'Close To It All' from Melanie's 'Born To Be' album — which had been featured also on 'Lay Down (Candles In The Rain)'. Abroad a new track 'Alexander Beetle' was used — so how come we got an old track?

The Beach Boys, Simon and Garfunkel, Honey-Cone, Tamla Motown and many more repeat tracks. I doubt if any Beach Boy fan has less than two copies of 'Good Vibrations' with the number of albums it's been on. If some people don't mind repeated album tracks, I say that at the price they are, it isn't too much to ask for new material. — DAVID R. BURROWS, 62 Portland Road, Eccles, Manchester, M30 4DH.

Hire Rog

BEN CREE's 'On The Boxes' review of pop on Radio London was really hilarious! For Big L is the perfect example of 'Waxworks Radio', all the signs of life, but clearly quite dead. Anyone who tunes in on the off chance is more likely to hear a discussion on snail racing than a pop record! And in order to hear the only pop show of the week, you have to endure the hammiest DJ of all time.

It was amusing recently to hear them making a song and dance over that DJ coming eleventh in the RM poll when the number one place went to Roger 'Twiggy' Day, who hadn't been heard on the radio for years!

The message to Big L is obvious — hire Roger Day, and have the highest rated show in the country. — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

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Simon and Garfunkel no longer exist!

"SIMON and Garfunkel are no longer a working partnership", announced the small fellow reclining back on the large settee. He looked as alone as a penguin on an iceberg and his statement was far from dispassionate.

Simon and Garfunkel no longer exist; the confirmation meant there were now officially two separate artists moving in different directions. Thus split the duo that held the world in the palm of its hand.

"Artie is doing his films and I'm doing solo recordings", said Paul, staring into space, "There was never any legal binding between us - we were free to do exactly what we wanted - that's not saying we'll never work together again, either. We may well do it. I don't think Artie wants a full time career in acting - I think he'll take parts that come along if they're good, but he'll keep playing music and singing.

"He told me the other day that he's rented a villa in Yugoslavia for two months where he's going to stay and play the harpsichord." When I asked if Paul had seen Art's movies, he replied without hesitation, "Sure - I went with Artie. 'Catch 22' was a big disappointment for me, but he was fine in his role. 'Carnal Knowledge' is a good film - not a great film, but a good one and again, Artie did very well."

Paul has just finished his solo album, "Paul Simon", for CBS; yet another musical stage in a varied and colourful history that began in New York's Queens area. "My parents never really encouraged a career in music for me.

Interview by LON GODDARD

"They'd say 'This is ridiculous - you play guitar six hours a day; you should be studying six hours a day. What do you want to be - a musician?' You see, my father was a musician - he played the string bass. But he gave it up after many years and completely changed his way of life. He had enough work, but he simply gave it up. He used to tell me 'Sure - play the guitar, but as a hobby'. I started playing the guitar at 13 because of Elvis Presley.

THRILL

"At about 11, I discovered I could sing, so I listened to the radio a lot and picked out all the hit songs. Artie was doing the same thing and we were only fifteen when the Tom and Jerry thing happened. We performed - not a lot, but a little. We'd go to an armory and play a sock-hop or do a lip-sinc in the school gymnasium while people danced or stood around. We were on the Dick Clark American Bandstand show. Thanksgiving Day, 1957, Artie and I appeared on Dick Clark's American Bandstand - it was a thrill, really. Every day I watched American Bandstand and here I was performing on the show; it made me a neighbourhood hero. We had a hit with 'Hey Little Schoolgirl', which probably sold about a hundred thousand records, but it never got to number one. It was in the regional top ten, but probably number 50 in the national charts. We never had another, because the next one was a flop, the next one was a flop and then the company went broke and that was the end of it, so we went back to school."

ANNOYED

The Tom & Jerry tracks were re-released in Britain in 1968 and were swiftly withdrawn after a sizeable suit. Paul revealed that under certain conditions, he wouldn't have minded it...

"What annoyed me about that record is that it implied this was new Simon and Garfunkel material. It was a recent photograph used on the cover and only five tracks were ours - the rest were instrumental fillers. If they had released it saying this is Simon and Garfunkel at 15, it might have been

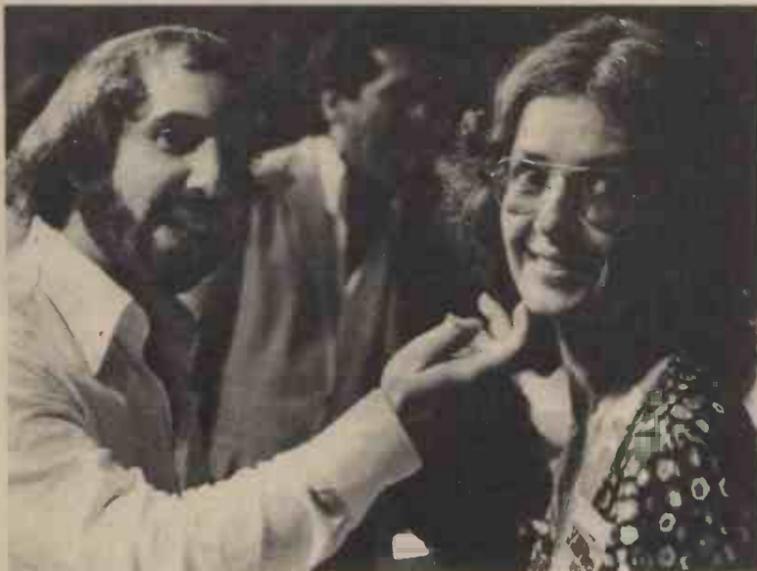


PAUL: alone

interesting and I would have said OK, that's me at 15 and I'm not ashamed of it. I made a record at 15 and everybody wanted to at that age. I just wanted to be Frankie Lyman again.

DEMOS

"After that, I made demo records to make enough money to go out, buy gas or new guitar strings - just to support myself. I did a couple a week - some with Carole King. A company was advertising for a singer to front a band, so I went along along and they offered me either a percentage or 75 dollars salary to sing with the Mystics; I took the 75 dollars. I wasn't learning much about the record business, but a lot about the studio, being in there twice a week. That's really where I learned how to make records and by the time Simon and Garfunkel emerged, some seven or eight years later, we had an unusually high amount of studio time behind us. Other groups - say, the Beatles - when they signed up to make records, they had to learn from that point. We already knew you could over-dub, we knew about earphones and how to sing into a microphone.



PAUL and wife PEGGY - a more permanent partnership

and Simon says:
'We're no longer a working partnership ... there was never any legal binding between us'

'I made a record at 15 and everyone wanted to at that age ...'



TOM AND JERRY

'I wrote Poem On The Underground Wall about Whitechapel tube station'

"Age made me change my style of music. Age and the folk boom. Rock and roll got very bad in the early sixties - very mushy. I used to go down to Washington Square on Sundays and listen to the people playing folk songs and when I heard that picking - Travis picking on the guitar, Scruggs picking on the banjo, I liked that a lot better than Bobby Vee. I had to learn it. I didn't think 'My gosh, music is changing and I have to shift now', I was just a kid playing the guitar, writing and singing. I got most of my experience here in England in the pubs and folk clubs from '63 to '65.

LEAN

I did some busking - not a lot, but a little. I certainly don't miss it, because it was very embarrassing to just stand at a spot, start singing and hope some people would gather so you could pass the hat and make some money. I don't think I ever sang my own songs - just whatever was popular that had a loud, high ending. I was particularly good at loud, high endings. If you sang the note for a long time, you tended to get money for it."

That period was lean for a travelling folk guitarist, but the life was inspiring and wholly enjoyable. At that age, you don't think much about a job and a pension, so Paul just lived life as it came. "When I was going around, I figured, yeah - I'd sing for a while, until I got bored or people didn't want to hear it and then I'd do something else. I majored in English Literature in school - but only because I wanted to read. I think E. E. Cummings came to the school once to read his poetry and I was impressed. I think I had a girlfriend or a girl that I worshipped from afar and she was an English major, so I decided to be one too. I don't think those courses had as much effect on my writing as, say, Chuck Berry. Anyway, I failed a lot of courses - mainly mathematics and science and a course in the Bible; the professor was a believer and I argued a lot. I was going to be a political science major at one time, but the professor used to fart a lot, so I said that's disgusting - I won't be that. All I wanted to do was find a friend who had a car or play the guitar and sing."

Things have changed. Paul was living in Denmark when he noticed a

doctored version of his 'Sounds Of Silence' was number 111 in the American charts. Simon and Garfunkel were on their way up again. From singing on the streets to rumours of one hundred hours in the studio to make 'The Boxer'.

UNTRUE

"That wasn't true at all", exclaimed Paul, "Did Bob Johnston say that? It was nowhere near that long. Bob Johnston would have no way of knowing - he was just a producer assigned to us by Columbia when Tom Wilson quit. I don't know why they put him on our production - an extremely overrated man. He used to fall asleep at the sessions. What did Bob Johnston ever do for anybody? I don't know whether he was the studio brains behind classic artists or not - Johnny Cash has been making classic recordings for 15 years anyway. For Simon and Garfunkel, he was by no means a necessity. Nobody really had an assigned job at the sessions - we'd listen to everybody's ideas - Bob Johnston never said anything. I don't know what he was there for. He just wanted to know whether anybody wanted a chicken salad sandwich or not.

"When he left, we started producing our own material and it was better - not because he left, but because we were getting better. We had virtually produced our own records all along anyway - with the help of Roy Halee, who is an excellent engineer."

RARE

S&G may be separate entities now, but we'll soon be seeing something very rare: Paul Simon in concert - alone.

"We haven't done many concerts lately - we did a lot over a lot of years. I'm thinking of starting again. I don't think I could just get up and do one now - I'd have to work on it awhile, but I think I'll go back on the road again. I'm not on the verge of doing it, but I have thought it over. I think within six months, I'll do it."

And so it seems the end of an era and the beginning of a new one. Paul Simon has become one of the major recognised talents of the world; the little fellow from Queens became a big man through his own efforts. And what, above all, does he recall with a sentimental glow about the younger, simpler days?

DIFFERENT

"That market in the East End of London. Everything was new and different to me living off Cable Street and I loved that market. I was just an American discovering Europe and those people with different faces and strange accents. It was a kind of mutual curiosity - I was different and they liked me, they were different and I liked them. I wrote 'Poem On The Underground Wall' about Whitechapel tube station, where I had to change every time to get on that little Metropolitan Line to Shadwell. I never saw anything like that in New York - not where I lived."

CBS should release 'Paul Simon' any minute now - a brand new concept that even includes impressive Reggae rhythms on tracks like 'Mother And Child: Reunion' and 'Me And Julio Down-By The Schoolyard', softer and more delicate reflections like 'Duncan' and 'Congratulations' - not forgetting more incredibly rhythmic acoustic guitar riffs and unbelievable picking on 'Place Like A River'. The album will be an instant number one and rightfully so, for no one serves better quality than Simon and Garfunkel ... or Simon ... or Garfunkel.

WAXIE'S WORLD

BY MAX NEEDHAM

POSSUM BELLY
Hogan, that was his monicker.

He said he was a gas-fitter. He lived on Old Bedlam Drive; it was a council flat; and the windows faced outward over the Elephant & Castle Shopping Centre, looking towards the ABC Cinema and Walworth Road.

Possum's hatchet face was ageless and his peepers were cold and empty. He could be thirty or forty. His rock and roll knowledge was so great that his word was taken on any Golden Era Gasser, be it Jerry Lee Lewis, Charlie Feathers, or Eddie Bond.

He was nude, as he had slept; all of his snazzy clothes (including his drape pyjamas) were scattered over the heavily carpeted floor. He sat up in bed trying to collect his thoughts.

DISHY

Rhoda looked around the bedroom. It was strewn with rock records - Merrill E. Moore's 'Bellyfull Of Blue Thunder' album, an Esquerita EP. These and many other priceless black biscuits were lying all over the floor with his poster collection - Freddie Cannon, Chuck Berry, Wild Angels, Tennessee Ernie Ford, Wynonie Harris etc - and his rock artist photographs, which festooned all four walls.

He knew exactly where her eyes were riveted as he swung his long, hairy legs over the side of the oversized bed. He quickly pulled on a Western shirt, string tie, and squirmed into a pair of tight gold lame trousers (Let It Rock £7.50 a pair).

Possum Belly Hogan took stock of his playmate. Rhoda Roberts was twenty-seven, a razor-toting, seat-slashing Teddy Gal from Orsett Lane, Kennington. She was a dishy looker with long blond hair worn in a 1950s ponytail, British Home Stores clothes, and an early-Ester Williams figure.

Yes, she was a magnificent looking woman. A female she-cat who made him feel like tearing down his Christmas decorations and installing floor-to-ceiling mirrors. Her legs were deeply tanned and unquestionably as shapely as Dorothy Lamour's in Paramount's 'Road To Zanzibar'.

RACED

Hogan forced his long pink tongue between her wet lips; they flopped open, and then his piece of chamois leather darted - no, sorry - raced over her teeth (cleaned with Gordon Moore's cosmetic toothpaste, of course) to scourge the roof of her hot mouth like a sheet of wet sandpaper!

He failed, at first, to even notice the Larry Williams LP, 'Greatest Hits', she was still holding. "Well, Possum Belly", she laughed, "do you want to hear this slab or not?" He whipped the Epic LP from her hand and quickly shoved it under the Slumberland mattress.

Her arms seized him, her hands ran up under his denim shirt and began to claw at the flesh of his back.

You're the first baby!

"You're the first," Rhoda found herself saying. "Honey, I'm so glad to hear you say that," he said with a Brian Francis wink. "You're the first to clamp peepers on the latest edition of the 'Camel Walk' mag". He smiled - a flashy, white-toothed smile. The Ronnie Hawkins Fan Club - he thought, yearning to fumble with the zipper on her mini-skirt - still only 50p a year membership. And operated by one of the most dedicated rock 'n' rollers in Gt. Britain - Screamin' Brian Simmons (4 Bullfinch Court, Rosendale Gardens, London, SE21).

Rhoda tugged at his shirt, bringing the E&C gas-fitter out of his Ronnie Hawkins thoughts as she whispered



DUANE EDDY: WHAT A GUITAR, MAN!

softly, "Come on, Possum - I want you to unbutton my leather jacket, neck with me, get me all worked up and hot, you know - and set me on fire with some high protein facts about Duane Eddy". Hogan grinned broadly. "I don't think too

much of Eddy. I mean, Duane just isn't my kind of rock 'n' roller.

He comes from Corning, New York. He was the guitarist who gave us 'Rebel Rouser', (1958), 'The Avenger', (1961), and 'Dance With The Guitar Man', (1962)

- instrumentals that twanged knifelike into the charts. Duane has had a full and varied career, playing with Al Casey & His Orchestra in 1955. Then making his TV bow on the Richard Boone show, 'Have Gun Will Travel'. He crashed into films with appearances in 'Because They're Young', (1960), 'A Thunder Of Drums' (1960), and 'The Wild Westerner' (1960).

REBELS

In 1969, Duane, a previous non-vocal talent made his first vocal disk, 'Break My Mind', for CBS Records". Rhoda shrugged irritably, as if to say Duane wasn't a patch on Shakey Stevens, and went back to work, crawling all over her tall, long-legged boyfriend.

"Who were the original Rebels", she asked, pointing to a faded New York Times cutting nailed on the wall above a photo of Mal Gray's

Hurricane group. "Why, Al Casey (bass), Steve Douglas (tenor sax), and Mike Beramann (drums). Steve Douglas was later replaced by Jim Horn, and Dave Campbell took over from Mike Beramann on drums," Possum Belly answered.

"I've never heard any of their early hits", Rhoda said. "Why, you poor little man-eater", Hogan chuckled. "But surely you must have heard of 'Cannonball', 'Peter Gunn', 'Forty Miles Of Bad Road', and 'Ramrod'? RNI's Mike Ross spins them quite often".

Rhoda Roberts was a very big woman with thick Max Factor make-up and a film star's body; she had large breasts, not-too-fleshy buttocks, and firm thighs, reminding Possum now of Virginia Mayo, and she moved with a kind of healthy animal pride.

Hogan, the black-thatched, bull-necked Elephant & Castle

Teddy Boy, found her left ear and flicked - nay, whipped - his tongue back and forth - like a miniature Black & Decker sanding machine! "You sexy hunk!", she gasped as her lips swung round to scorch his, opening under his hot mouth, and making her writhe in sudden ecstasy.

BITCH

"Whazzamarra, baby?", he grunted. "I haven't finished with Duane Eddy yet, you hot bitch. Do you know about his guitar?" "No, my darling", she replied, somewhat coldly. "Now just lie back and relax, honey. His guitar was like a bloody Gatling Gun. One of those streamlined jobs with 5-way triple band slide controls; acoustically stabilized F-holes; ovalled nickel silver frets; Rosewood finger board; and adjustable tension tremelo".

Rhoda snatched up a bundle of Rock & Roll Allstars photographs, threw them at his face, he gave out with a mock groan, fell slowly towards her like a big tree. Her face glowed with rock joy as she toppled backwards and rolled under the bed in a lovely heap, arms out, screaming with pleasure, twisting, wriggling, and unloading kisses into his face.

Possum Belly went into a hurricane of action, he hugged her... and kept right on hugging her until the pleasurable pain shot to geyser bright sparks inside the top of her lovely head. She wrestled and bit and tore at his cheeks with scarlet fingernails...

Anyway, the Hellwithit, I gotta go - YIPPEE-KAI-YAI-KAI-O!!



RECENT RELEASES in the rock and roll singles field include Little Richard's 'Green Power' (Reprise); the latest from Little Shelton & Memphis, entitled 'Sea Cruise' (Pye); and last but not least, 'Everything's Alright' (RCA) by Carl Simmons & Rockhouse.....Little Shelton, a fairly new name to British rock fans, looks and sounds like Chuck Berry, Esquerita, and Little Richard rolled into one. He is in great form singing Frankie Ford's 'Sea Cruise' to appear ready to do his first UK college concert stint next month.

Hey! Wow! Teddy Boy gear is selling fast at the new 'Let It Rock' shop (formerly Paradise Garage) at 430 King's Road, Chelsea, SW3 - nobody can expect otherwise with drapes (£25), bootlace ties (50p), wrinkle-pickers (£4.50), and suede shoes with fat crepe soles (£6.50).....

Waxie's bop flakes

Crazy Cavan & the Rhythm Rockers send word that they look like having a busy New Year with a string of appearances ranging from boozers to universities. Further info on this wild rockabilly group can be gotten by contacting: B. Davies, 7 Birch Grove, Llanmartin, Nr. Newport, Mon.

Rock & Roll Allstars on nine-college tour to drumbeat their B&C 'Party-Rock' maxi-single....."Interest in 1950s rock has perked considerably" writes former Jok writer, now disk jockey Bob Lusty. Bob hosts the Friday evening (8-11pm) "Bob Lusty Rock 'N' Roll Record Show" at the Bell Hotel, Stroud, Glos.....Sorry to get word that former Music Now editor Jim Watson, died recently after

being seriously ill for over a year.

Transatlantic has released the LP, 'These Blues Is Meant To Be Barrelhouse', (BG 2003) which includes 'Keep A-Knockin' And You Can't Come In' by bluesmen Larry Johnson and Bob Fleder. Nice one.....Bishop's Big Boppers is a new (and rather hairy) rock and roll group which is hoping to do for Britain what Sha Na Na did for America.

With young pop fans becoming R&R-hungry, David Carter (Radio London) is wise in picking Charlie Gillett to host an hour-long rock-n-roll show starting February. Fans who'd like to know more are urged to ink BBC Radio London (Harewood House, Hanover Sq., London W1R CJD).....Some nice sounds on Crazy Cavan's demo tape,

which includes 'Oakie Boogie', 'Love Me', 'All By Myself', and others.

Quickies: Chris Musk (Radio Manx) would like to know the whereabouts of 'Big Knife O'Mahoney?.....Rock & Roll Allstars at the Greyhound, Fulham Road, Dec 23.....Ian 'Mad Dog' Mitchell reports spotting one pair of 'Tempo By Denson' blue suede crushers in a Shepherd's Bush shoe shop. (Mark Modern Footware, 414 Uxbridge Road, W12, £5.75 a pair).

"Mad Dog" suggests that all 'clenched-fist' Rock & Roll Allstar-fans should write to BBC-2 producer MIKE Appleton ('Old Grey Whistle Test') - instead of bombarding unrockin' Radio 1 disk jockeys like Bob Callan.....Nice performance from the Dave Lee Sound on Thames TV's 'Opportunity Knocks', Dec 6.....That's It for 1971.

Next Yes LP live from U.S. February tour

YES's next album, following the successful 'Fragile', will be 'live' and recorded during their next American tour and it might be a double.

Just returned from the States, Yes open a third tour there next February and will take producer/engineer Eddie Offord to record at least six concerts. A decision has yet to be taken as to whether or not the album will be a double, but Yes have set aside dates in January to record studio material for a second album should it be needed.

Also planned is an April tour of the UK, and their only British dates until then are two Rainbow Theatre concerts on January 14 and 15.

'Fragile' is currently being rush-released in the States to combat sales of imported copies, and a single, a shortened version of 'Roundabout' taken from 'Fragile', is being released there to follow-up the Top 30 success of 'Your Move'.

Yes also stated this week that despite continuing American success they will divide attention equally between Britain and the States during 1972.

Heart surgery for Fury

BILLY FURY underwent heart surgery last Friday at London's National Heart Hospital to repair two valves in his ticker. Following the operation Fury was to spend 24 hours in the hospital's intensive care unit, and is expected to stay in the hospital for three weeks before a two-month period of convalescence.

Osibisa: 'Gong' single, new LP

OSIBISA'S second album 'Woyaya' will be released by MCA on January 21. The title means "We are going," and all the tracks are originals by the group apart from Roland Kirk's 'Spirit Up Above'.

The LP is being released simultaneously in Britain and America, and will be preceded here on January 7 by a single entitled 'Music For Gong Gong', an edited version of the number from their first album, which has now sold over 250,000 throughout the world.

Osibisa leave for three days of Swiss concerts on January 7, and will be previewing their new LP at the Dome, Brighton (12) and Guildhall, Portsmouth (13) with Ashton Gardner Dyke and Co. as a supporting act. Osibisa can be heard in the BBC's 'Top Gear' on January 4.

Atomic Rooster for Italy

ATOMIC ROOSTER start a tour of Italy on December 31 which will last until January 9. It results from the success there of their last single 'Devil's Answer' and their 'In Hearing Of' LP, and Rooster will play concerts in Rome, Milan, Villareggio and other main centres.

They return home for a string of UK dates through January which will take them to Newcastle (January 13); Devizes (14); Sutton Coldfield (15); Southend (16), and Dunstable (17).

Following these dates, the group begin work on their next LP, which they intend for simultaneous release in Britain and the States in March. Previously on B&C, they have no record contract at present while negotiations continue. Their discs are released on Elektra in the USA.

Sonny and Cher LP

SONNY and Cher's LP called 'Sonny And Cher Live' and due for January 14 release is their first together for over two years. It includes some of their early hits such as 'I Got You, Babe', 'What Now, My Love' and a nine-minute version of 'The Beat Goes On'.

There is a possibility that the duo will visit Britain for dates at the end of their next American TV series in April.

Roy Wood: Eurovision!

ROY WOOD of Move is one of the songwriters whose entries for the 1972 Eurovision Song Contest has been accepted by the selection committee as a contender for the United Kingdom entry. His title is 'Songs Of Praise'.

The Eurovision final will

take place on March 25 at the Usher Hall in Edinburgh. The New Seekers are the artists who will represent the UK, and they will be singing the six entries picked by the selection committee one by one on 'The Cliff Richard Show' on BBC TV between

George — your Great One

THE fantastic power and popularity of the Beatles more than two years after they split as a group is more than amply demonstrated by the fact that Record Mirror readers have, by a substantial majority, voted George Harrison as the 10th Great One in our pace-setting series.

The response to competitions held in connection with the special Great Ones features on John Lennon and Paul McCartney has shown how thoroughly our readers endorse their selection for inclusion in the series. And now a third

Beatle joins pop music's hall of fame.

George Harrison will be featured in a special four page section in next week's Record Mirror.

Next in voting order was NEIL DIAMOND, and Record Mirror will have some exciting news about this great artist in the next few weeks.

High votes, too, for MARC BOLAN — who is featured in a special three-part series which begins next week.

Also well placed were Cliff Richard and Rod Stewart. Unaware

that only living artists were eligible, many readers voted for Jimi Hendrix and Buddy Holly. There were also quite a few votes for Elvis Presley — even though he has already been featured in the series! Maybe the really dedicated Elvis fans thought he should be featured twice.

So it's GEORGE HARRISON next week... and then watch out for a fantastic new series on the top British acts of 1972 — another Record Mirror winner. Coming soon!

T. REX LABEL NEXT YEAR

T. REX may well have their own record label early in 1972.

Since the duo flew from Fly, rumours have abounded concerning their future recording plans, and British disc companies have been queuing up with tempting offers.

As RM closed for press on the Christmas edition, the most likely prospect seemed to be a deal with EMI. Business rumblings indicated a possible pact with the record giant whereby T. Rex would appear on their own label under the EMI banner.

EMI Records deputy managing director Ron White told RM: "We would naturally like to have T. Rex with us, but at the present time there is no signed contract in existence. Offers have been made and negotiations have taken place, but nothing has yet been decided. The ball is now in Marc Bolan's court."

T. Rex and their manager Tony Secunda were due to return from America last weekend, and a final decision concerning recording plans is expected before the New Year.

T. Rex have had a high-selling run of success on the Fly label, with their current single 'Jeepster' consistently threatening Benny Hill's 'Ernie' for the top spot in the chart in recent weeks. Fly Records chief David Platz would make no comment to RM on the question of T. Rex re-signing with the label or on the subject of any material by them still in "the can" and available for issue. When asked about the present state of his personal terms with Bolan, he said: "We're still good friends."

Marc Bolan has donated a track under his own name to a charity album for the



Glastonbury benefit. The album, which is designed to aid the huge loss suffered at the Glastonbury festival earlier this year, will feature many bands who played there, some live tracks from the festival and some studio tracks, as in Marc Bolan's case.

The song is called 'Sunken Rags' and marks the first time he has released a song under his own name since the days prior to John's Children. The LP, to be released in February, is titled 'When The Sound Of The Music

Changes' and other artists being sought for inclusion are David Bowie, Edgar Broughton, Gong, Mighty Baby and the Pink Fairies. It will be released on the specially formed 'Revelation' label.

T. Rex will play their first live British date since their autumn tour on January 15 at the Boston Starlight Ballroom, Lincolnshire. Tickets will cost 60p on the door. Following that, the band fly to Europe for TV and concert dates in Germany and Scandinavia.

Watson benefit

A BENEFIT concert at the Rainbow Theatre is being organised for the widow and two children of the late Jimmy Watson, former editor of the Record Mirror, who died two weeks ago.

The show will be an

all-nighter, starting at 9.30 on New Year's Eve and finishing at 6.30 the following morning. A mammoth bill of surprise guest artists and bands is being lined up, and as a contrast the Chipperfield Circus will also be performing.

Tickets will cost £4 each, and will include a champagne party and box suppers. They are available at the Rainbow Theatre box office, or by postal application to the box office at 232 Seven Sisters Road, London, N4.

There will be a raffle organised with five prizes of 100 albums each donated by the British record companies.

Jim, Jim and Jim

JIMMY LEE of Slade gets it together on his guitar during a recent broadcast of BBC radio's question-and-answer programme 'Speakeasy' for which Slade were the pop guests. Jimmy Savile seemed to enjoy the guitaristics as much as his cigar, but Big Jim Callaghan, Socialist shadow spokesman on employment, wore a pair of regulation BBC earplugs for the performance, and, judging by his smile, might be thinking they were a good idea for avoiding Tory speeches in the House of Commons.

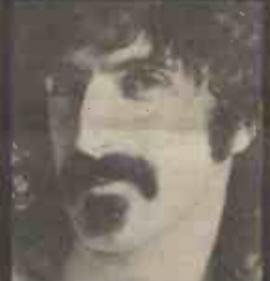
Singer Roy

ROY YOUNG, whose debut MCA album 'Mr Funky' will be released next month, has participated in two films in a singing capacity. He can be heard singing 'Baby, You're Good For Me' in the new movie starring Albert Finney which has a background score by Andrew Lloyd-Webber, called 'Gumshoe', and he will appear on screen as a singer in 'Zee And Co', which is Elizabeth Taylor's next picture due for premiere next year.

ALSO IN RECORD MIRROR NEXT WEEK



SONNY BONO THE GOOD OLD DAYS



ZAPPA HITS BACK



SALLY: STARS SNUB US

AND SOME NEW YEAR RESOLUTIONS FOR THE STARS

Looking for a

THIS musician mate was telling me how he'd been along to a very important audition. The Beatles had decided to re-form for a few gigs and, for obvious reasons, needed a new bass man.

Said the musician: "It was fantastic — queues of guys after the job. Went on all day, till there were just three left to play for John, George and Ringo.

"One came in — a guy looking just like a Greek God. Beautifully dressed and all that. Opened a case made of real mahogany, velvet-lined ... pulled out this Fender six-string bass, with tremelo. I mean, that's £277 worth of bass.

"He played a few runs — and honest, he was ruddy terrible. Useless.

"The next one in looked a bit like Paul. Handsome and that. Looked as if he was rolling in loot. Opened a burglar-proof case, inlaid with mother-of-pearl seemed to me. He had a Gibson Les Paul — and I know darned well that's nigh on three hundred quid's worth of instrument.

"Hopeless. You could tell after just a couple of phrases. Bloody ridiculous even bothering to turn up.

"Anyway, here's the point. The last one in was a grey haired old geyser, wearing dirty old boots and a filthy old raincoat. He tugged the string off a brown-paper parcel and produced this apology for a bass. It'd been made out of

an old piano lid, with three strings — one of them broken. A home-made pick-up ... I swear it had a John West salmon label on it, and ..."

Which is where I broke in. "How fantastic!" said I. "I know the tag-line — fantastic, he was the one who got the job, of course."

"No", said my musician mate. "He was a bloody sight worse than the other two!"

Howie's back

CHATting with Howard Greenfield is like conversing with a walking encyclopaedia of pop — a sort of human chapter of how the business got to where it is now.

Howard wrote regularly with Neil Sedaka ... hit for Neil's distinctive voice like 'I Go Ape' and 'Calendar Girl'. Plus umpteen hits for

other artists, like Connie Francis ('Stupid Cupid').

All that was pretty well fifteen years ago. Howard's done okay for himself, writing telly themes and so on ... but the good news is that he's back writing regularly with Neil these days. 'Amarillo', for Tony Christie, shows they're on form.

Howard looks back on those early songs with nostalgia and affection. So do I.

I PASS on the following piece of intelligence without comment, not even an incredulous "Eh!" In the medical journal, *The Lancet*, surgeon John Taylor writes that three patients with severe brain damage improved dramatically after Radio One was played to them over headphones.

Yet I actually SUFFER brain damage when I listen to most of it.

Dove and Hawkins

NICE to meet up again with Ian Dove, International News Editor of *Billboard* in the States — he's a jazz aficionado, sporting ignoramus and noted impersonator of W. C. Fields.

He's also a well-known figure at Ronnie Scott's jazz emporium. In the past, he's proved he can talk louder than Blossom Dearie can sing; and can hum along with tenorist Ben Webster with remarkable accuracy.

And while whistling along with Coleman Hawkins one memorable evening, he caused the illustrious American to break his onstage rule of verbal silence.

Leaning forward towards the source of the whistling, Hawkins enquired: "Would you like to do this set for me? Or is it all right if I carry on?"

Keeping up with



JONES



GIRL-OF-THE-WEEK department: My favourite Christmas girl ... Ireen Sheer. So what's the connection with Christmas? Well, last year she had out a single, 'Hey Pleasure Man', and it clearly should have been a hit. It wasn't, not in Britain — a blatant case of the public's ingratitude. This year she has out 'Many Rivers', on Parlophone. A long gap between records, unfortunately. Ireen (that's the correct spelling) was with Gulliver's People and Family Dogg. Now she's solo, but certainly not alone.

TRUST Roy Phillips of the Peddlers to produce a smack in the eye for those pop groups who are always taking themselves off to country cottages in order to "get it together".

He's planning to spend a few months getting it together in the Australian outback ... writing the trio's new album.

Said Roy: "We've planned a strong Aussie theme for the LP because we visited down under so many times. I want to try and reflect the feel of the outback, sort of absorb the local colour".

All those kangaroos. "Hop off, then, Roy" is what I should have said.

Knock, Grunt

HE stands, wearing yellow trousers and a coat of many colours and rimless glasses and with his fair hair tied

back in a pony tail.

And he says: "We're gonna knock the music business on its ass". That's Bill Thompson, for six years connected with Jefferson Airplane and now in charge of Grunt Records.

So far, the albums have been: Airplane's 'Bark' and 'Sunfighter', a solo one by 54-year-old Papa John Creach, the electric violinist now with Hot Tuna ... and, in February, one from Hot Tuna.

Says Bill: "Every act will be dynamite. Be they well-known or least-known, each act gets free studio time, the same royalties and

will own their own publishing rights".

Grace Slick, he reckons, is the world's most popular girl singer. Papa John "does things with electric violin that have never been done before".

But he saves the real praise for Jack Bonus ... "A genius. He writes, sings, arranges, produces and plays many instruments. He could be another Dylan. He IS a Beatles all in one".

Look out for a group called just "1" ... figure one, with a lead singer, Reality D. Blipecrotch.

Is your ass ready to be knocked on?

SEASONS GREETINGS AND A HAPPY NEW YEAR TO ALL



CLIFF RICHARD



OLIVIA NEWTON-JOHN



LABI SIFFRE



BRIAN BENNETT



HANK BRUCE JOHN
MARVIN, WELCH AND FARRAR

Savile Artists Services Limited,
17 Savile Row,
London W1

Eddie Jarrett
David Bryce
Tommy Layton

In search of Harry Webb

IF THIS really is the age of the anti-hero then Harry Webb may well be fighting a losing battle to be taken seriously, for he is almost unfuriously nice at a time when being a little nasty goes a long way to proving a strange sort of sincerity.

There are others of course who are despised for being pleasant, agreeable people like Engelbert, Tony Blackburn and Jimmy Young but over twelve years Cliff Richard has built up a public image which is almost too good to be true, for some people.

Assuredly there is an intelligence and quite an acute one at that even though it might be more interested in saving souls (untrendy) than saving people (trendy). On more recent singles there is an indication of a more socially concerned mind 'Throw Down A Line' 'Joy Of Living' and 'Silvery Rain' than we had suspected.

Richard's problem is not that he is as he suspects 'to most people a vaguely friendly sort of person' but that to a great many more he has become anti-septic and unreal. Will anyone take him seriously, and if not is it his own fault?

Attempting to penetrate thirty years of polished impeccable professional behaviour is no easy task and verbally attacking Cliff at first is like attempting to bludgeon a baby seal with a ripe banana - no fun and no way, but the time honoured tradition of throwing the Christian to the lion soon produced results.



Q: In view of your previous 'record' if you will pardon the pun can you expect people to take you seriously?

A: It seems to me that the people who are not taken seriously are the ones who are serious. Sometimes I feel that the only person not acceptable singing gospel songs is me because I mean it. Barry Ryan makes a record with the line 'In the Sands of time Jesus cares for me' and that's fine if he believes it but if I had done it the critics would have called it tripe.

Q: And yet you must surely accept the fact that there is something incongruous about your association with trivia like the Eurovision Song Contest 'Congratulations' lyrics and the subject of Ecology with which 'Silvery Rain' was concerned?

A: I do not want to labour the point but I am a Christian and my whole life is geared to that way of thinking. Christ talked about his coming 'so that man should have life more abundantly.' I want to take part in all aspects of life. I still



enjoy singing things like 'Congratulations' and I refuse to conform to any one pattern because Christianity only conforms to life and life is a mixture of so many things.

There should not be too much problem getting people to accept the sincerity of 'Silvery Rain' after all I made several previous singles like 'Throw Down A Line', 'Eyes Of A Child' and 'Joy Of Living' which were mild protest songs. I don't believe it is necessary to be deep or profound the entire time with my music but if a song like this which Hank wrote some four years ago makes a valid point then why not record it? The main criteria for me is still whether it is a good song or not.

Q: I think a lot of people might feel as I did that although the sentiment of 'Joy Of Living' was laudible it was presented in such a bad frame - the Vernons chanting in the background and Norrie Parmour doing his thing - no one would pay much attention to the sentiment expressed?

A: I think that's a matter of opinion. It was a question of opposites with two different attitudes - there is 'Joy Of Living' and then there is the seamy side which the lyrics inferred.

Q: But surely if you are making an important point about pollution you want that to get across first - for example might you not be taken a degree more seriously by making these aspects the subject of albums.

A: Surely the important point is to get these things over to the greatest number of people and I want to reach the unconverted not the converted. In terms of world sales a single has more effect for me and will reach the most people.

Q: Don't you feel that the majority of people you are talking about have become so indoctrinated by their education, mass media and up-bringing as to be largely unmoved by issues presented this way.

A: No one has the right to say that - neither do you have the right to wipe your hands of those people. I have a TV audience of 50 million viewers and I care for those people.

Cliff Richard talks to Keith Altham about Ecology ... and Christianity

I want to entertain and share some of my beliefs with them.

Q: Nevertheless there are a great many young people who will need convincing that you are serious about 'Ecology' when the proceeds from that record go into your own pocket and your major concern seems to be to sell records?

A: Let's get something clear - I am trying to sell records and I feel morally obliged to make records that will sell. I am under a contract.

Q: Surely at a stage in your career when money is now no longer important you must feel a more important moral obligation to yourself?

A: One does not consider the financial aspect when you are morally obligated to sell records. I am morally obligated otherwise I would scrap my contract.

Q: Why don't you scrap your recording contract?

A: To make a 'Joy Of Living' I've got to make three 'Goodby Sams' and I don't believe in protesting all the time. I just feel occasionally that I have the right to say something with some depth to it.

I repeat that I am not worried about the 'In Crowd' because most of them are aware of the important issues anyway. I want to reach those people who Lennon may not be able to - those people who are unmoved by certain forms of demonstration. I want to get at those people who are not being got at and I can work within my own terms to do it.

Q: Why not devote the proceeds from 'Silvery Rain' to ecological research or even do a tour with ecologists lecturing on the show?

A: I never thought of it.



Q: So you don't feel as strongly about the subject of pollution as you do about Christianity where you sent the proceeds from your gospel album to the Church?

A: If I were directly approached from someone concerned with Ecology I would consider the matter but my primary concern is Christianity which concerns itself with both the spiritual and the physical. I won't do any work at the expense of my Faiths.



CLIFF: Fighting a losing battle to be taken seriously?

Q: If as the Ecologists believe we will have no world at the turn of the century - there will be no Christians left to save.

A: I believe that there will not be any world shortly but it doesn't stop me caring about it!

Q: How do you feel about the present trend in popular music towards for want of a better label people have termed God-Rock?

A: There are a lot of young people who are asking themselves the Age old question 'Is there a God?' and the appeal is basically an emotional one. I think that they are looking for something and that can only be good but Harrison's 'My Sweet Lord' certainly is not a Christian sentiment because he sings 'I Really Want To Know You' whereas the Christian would be thanking him for letting him know.

'Amazing Grace' is a straightforward hymn but if I had attempted to do something like that I would have come in for some incredible criticism. Those are records made in the name of their religious ideals but the money goes into their pockets. Even on 'Eyes Of A Child' the money went to charity although no one knew it.

Q: I think many young people see your attachment to the orthodox Church which is under considerable criticism from all sides as being naive?

A: I am attached to my religion in spite of the Church. If you reject the Church you really should know all about it - I find the real Christians in Church. The one unifying factor about the Church is our belief in Christ.

Q: Do you really believe that the only way to salvation is through this one religion?

A: Jesus' words were 'I am the way and the truth and no man will come unto God except through me'. You either accept that fact or we've been wrong for 2,000 years.

Q: How many Christians do you believe there would be left if you could prove there were no life after death?

A: There would be no Christianity if you could prove that. Eternal life is not some sort of reward, something you can get in on. It is God's word as I believe that if you accept Jesus as the Song of God and that he died for you, then you receive eternal life.

I accept the fact that Christianity is not considered by a lot of young people as being with-it in 1971 but I believe it has a relevance and I will do my best to live it and convince others of its relevance - to me it is life itself.



Q: Why have you not attempted more often to put your own words to your own music which seems the simplest and most direct way of communicating one's own belief?

A: Perhaps because I have not had the inspiration but primarily I regard myself as a performer or interpreter of works. If I wrote songs, good songs, I might be the greatest thing that has ever happened but I'm not and I'm willing to live with it.

Quite often you will find that the guy who writes the song does not make the best version - this was true of a number of Dylan's songs I felt. I think we presented 'Silvery Rain' in a far more effective manner than Marvin, Welsh and Farrar for example.

ARE YOU STILL A HEAD?

JUST how much do you mean to the scene?

A real Head is a man of the world — in fact, several worlds and to be properly recognised as such, a certain way of thinking must be mastered.

A real Head feels ten feet tall as he stumbles down the High Road; he gets a buzz from vegetable stalls, new and wonderful insight from used furniture sales, high on old ladies and wise-mouthed kids. He's re-born to the rumble of an 88 bus — can eat twelve Wimpys and still hunger for more.

A Head doesn't like reggae records, either — he'll walk two miles to avoid passing Soul City Records and the offensive sound of Bluebeat. A Head knows who to like and who not to like — he knows how many friends he'll have left if he accidentally mentions Vince Hill.

He's an individualist and he knows where the gang buy their gear, because there's always a telltale difference between the cheap stuff that looks crummy and the expensive stuff that looks the same.

He's nobody's fool and you certainly couldn't throw him off with a simple quiz like this — so how cool are you? There's no points given, but if you pick the wrong answer — you might be alone in the world... Merry Christmas (or was that the wrong thing to say?)!

1 Your success as a successful Head is put to the test constantly. It may depend on your knowledge of this year's hip phraseology. Alertness and instant association are necessities. For instance, if your best friend said to you, "I couldn't get off on soul sounds, so I ripped-off a chick, scored a key, split, got zonked, balled til three, crashed and flaked out til Thursday; whatta buzz!" would you reply (a) Gosh, that's awful — will he live? (b) Could you repeat that again? (c) Fred, I think you've got a peach inspediment; (d) Too muckin' fuch!

2 When you're a Head, you're a Head all the way. A real Head wears (a) Mohican haircut, knee pads and organ studs; (b) A Rupert Bear T-shirt, no trousers and no underwear; (c) Winkle-pickers, an Axminster vest and a Crown-Topper; (d)

Find out the hard way in this wreck your mind quiz by Lon Goddard

Pork-pie hat and a Gene Autry tie (autographed).

3 When your pals are rapping down on the corner and they say things like 'pigs' and 'busts', do they mean (a) Bacon and eggs; (b) Ugly girls and big tits; (c) George Dixon and traffic violations; (d) Tessie O'Shea and acute appendicitis.

4 Heads know and like the best groups. Which top group would they sell their shoulder bags to see play live just once more? (a) David Seville and the Chipmunks; (b) Edgar Bergen, Charlie McCarthy and Mortimer Snerd; (c) The McGuire Sisters; (d) P. J. Proby.

5 Who are the four great guys all Heads like to read about? (a) Paul McArthur; (b) John Lentil; (c) George Harrington; (d) Wayne Newton.

6 Whether you're in the money or in the street, finances are always a problem for the average Head. Some people avoid this problem by splitting. What famous group packed up their guitars and moved to the south of France — permanently? (a) Los Bravos; (b) Tommy Garrett and all 5,000 of his guitars; (c) The London Philharmonic; (d) Madman Muggeridge and his BBC's.

7 Most Heads can write. Write "I like Neil Young, but my sister thinks James Taylor is neater" in 12 words or less.

8 Superstars mean a lot to Heads — they are ideal people. In order to become a superstar, you have to (a) Wear hot pants; (b) Be 'fabulous' like Alvin Lee (c) Ask Eric Clapton the time of day; (d) Don't give anybody else the time of day.

9 Everybody likes money, though most people won't admit it. Which of the following reminds you most of money? (a) Johnny Cash; (b) Buddy

Rich; (c) Norman Greenback; (d) Seymour Stein.

10 Heads don't like some DJs. Which of the following sounds the most like a Tony Blackburn joke? (a) The constipated mathematician who worked it out with a pencil; (b) Orft I jolly

well go! (c) My girlfriend is so thin — when she swallowed a gobstopper, eight men left town! (d) Now take my mother-in-law... please!

11 Which of the following sounds the most like a Jimmy Young joke? (a) The constipated mother-in-law swallowed a gobstopper; (b) Orft he jolly well goes; (c) The Mathematician was so thin, eight men left town! (d) Now take his girlfriend... please!

12 Lots of famous people write books and autobiographies. Which of these sounds like a good bet for 1972? (a) 'Camping In The Outback' by Jim Anderson; (b) 'Good Food Guide' by Leslie West; (c) 'The Hoarse Soldiers' by Rod McKuen; (d) 'How To "Sing" For Your Money' by Alan Whitehead.

13 There are secret codes between Heads, because sometimes they like to be secretive about their intentions. If a young man bumps into you in Piccadilly Circus and apologises by asking "Do you wanna score, man?", do you reply (a) Manchester United 12, Liverpool 14; (b) New York Mets 17, Boston White Sox 85; (c) An ounce of prevention is worth a pound of cure; (d) I don't know what you're talking about, but here's a fiver and if you burn me, I'll screw you.

14 A celebrated Head, seemingly of Italian descent, made a film for Heads, about Heads and starring Heads. Many people headed for the exits. Was it (a) Walt Dizzy's '101 Damnations'; (b) Stanley Bovril's '2001 — A Space Idiocy'; (c) Frank Pizza's '200 Salami Sandwiches with Mozzarella'; (d) Randy Vice-Davies' '1001 Raving Nights'.

15 Not all Heads are squatters, but most squatters are Heads. If you could choose anywhere, would you squat (a) On all fours; (b) Hindlegs only; (c) Prior to a bowel warning; (d) In Catherine Daneuve's wardrobe.

Here's a throwback to Bob Dylan

SEVERAL years ago, when I was a pop business writer and publicist, I had a fairly constant companion, known to his friends and to his foes alike as 'The Beast'. Articles, written by 'The Beast' are usually a joy to read, and appear each week, to this day, in one of the better known music weeklies.

SHARED

The Beast and I shared not only a common trade but also what someone once elegantly termed a Reputation For Conviviality. It was a perfectly justified description, for it was this tendency towards undue Conviviality which led the Beast and I into a series of memorable Adventures, sometimes singly, sometimes as a team. There was, for instance, the Time That I Rescued the Beast from Death at the Hands of Algerians in Paris, The Time I Fell on the Bishop of Basutoland, The Time The Beast Poured Beer on Lord Snowdon's Trousers, The Time The Beast Spoiled Things For Others At the Richmond Jazz Festival, The Time I Failed to Recognise Marlon Brando And Embarrassed People, and many similar incidents.

PARTY

But with due respect to the formidable repute of the Beast it is one of my Convivial Evenings, a solo with Ramblin' Jack Elliot, and above all, he is convivial enough for two. Well we were sitting, as I say, roistering quietly among ourselves, when a little sparrow-like man with enormous shades came up and asked Derrol, in a twanging, Jews' harp voice, if he was Derrol Adams.

Derrol confirmed that he was, and the be-shaded one said that he was Bobbie Dylan, he was holding a party at the Savoy, and would we like to come along later. We said fine, and Dylan departed between two twin heavies who resembled bookends. Some hours later Derrol and myself and a bottle of Bell's whisky arrived at the Savoy by way of several beer houses and grog shops and were shown up to Dylan's suite, which overlooked the courtyard on the second floor.

HAZY

There was indeed a party going on, but my recollections of it, even the following morning, were hazy. Donovan was singing 'Catch The Wind' or 'Yellow Is The Colour' over and over in one corner, Alan Price was drinking and gesticulating in another, a skeletal female from the World of Folk was gradually becoming hysterical, and a great mob of boozers,

star spotters, gate-crashers, heads, guitar players, and fall-about artists was throbbing about the sitting room, bedroom and bathroom.

The incident, or rather its aftermath, which was later recorded in part during the film 'Don't Look Back' occurred in the bathroom. Adams and myself were considerably over-tired by now, and were standing by the open window, becoming maudlin. Our bottle of Bell's, with an inch or two of its contents still intact, was perched on the ledge outside. With arms around each others shoulders we had just commenced to sing 'Danny

Boy', Derrol improvising a rather pleasant bass variation on the main theme, with the bottle crashed onto the roof of a splendid Rolls parked below. Whether it fell or whether it was pushed is neither here nor there: it was not thrown'.

The next quarter of an hour consisted of high pitched verbal; I suppose that in these more permissive days the fruitier portions would have been faithfully filmed. The small section which appears on film is a heavily edited version of the course the conversation took; first Derrol became furious and was calmed, then I followed suit, then Dylan, waving his



Bob, The Beast and a bottle of Bell's



HERE they are — those steadfast ravers — that hearty crew. Wishing you the merriest of Christmases and the best of the year, Lon Goddard, Terry Chappell, Ann-Marie Barker, Ben Cree, Jopling, Val Mabbs, Nigel Hunter and sprawled in the center

little fists like an angry rabbit. The tall skeletal folkie lady went completely out of her mind, and the whole incident was watched by a row of expressionless, quietly smoking Dylan camp followers - and, of course, by the camera eye.

Things quietened down after that. More drink was brought up; at one point Dylan, Derrol, myself and one of the heads sat in the bath and sang 'Ye Playboys And Playgirls' and at around six in the morning Adams and I hired a hackney carriage and headed off to Earl's Court and kip, the rising sun at our backs.

The following evening I came across Dylan again. His then-recording manager, Tom Wilson, was an old friend, and invited me around to the CBS Studios in New Bond Street to listen in on a session he had arranged with Dylan and John Mayall. Tom knew nothing of the bottle business, but I thought I'd go along anyway. The session came to very little, musically, apart from that track on 'Bringing It All Back Home' where Tom's slightly drunken giggle can be heard. Dylan and I shook hands, and we parted on matey terms.

EDGE

The first I heard of the film - I didn't actually notice the camera crew at the party - was from Jackie De Shannon some time later. She had been at the premiere, or private view, in Los Angeles. "When you came on" she said, "about a dozen people in the theatre said: 'Christ, that's Frank Smyth!'"

It was then that I knew that I had the edge on the Beast, as far as my Reputation for Conviviality was concerned.

Frank Smyth

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crew that brings the Record Mirror to you each and every best of all New Years are (left to right) Bill McAllister, Lon Mike Hennessey, Jenny Frost, Christine Mackie, Norman, and the great Peter Jones.

OLD MIKE'S Almanac

MIKE HENNESSEY, noted clairvoyant, faith healer, instant philosopher and fake, has looked into his crystal ball (no, neither did we!) and come up with some strikingly unlikely predictions for 1972.

JANUARY

BLACKCURRANT Jam group condemned as secret 'People' readers in 'News of the World' exposé.....Shake-up at BBC - Tony Blackburn morning show slashed to six hours.....Tom Jones slated to play lead in the Albert Finney story.....MM reveals Elton John digs Elvis.....Jonathan King releases 28 new singles.....Commercial radio arrives with opening of Radio Baker Street North.....Clive Dunn tops charts with 'Two Little Fastest Grandad's in the West'.

FEBRUARY

LONDON Philharmonia Orchestra appear naked at the Albert Hall. Frank Zappa walks out in disgust.....MM reveals that Elvis digs Elton John digging Elvis.....Sensational News of the World expose about groups who cycle at night without lights.....Radio Baker Street North reported to be operating offshore in Regents Park boating lake.....Shake-up at BBC with employment of disc jockey not managed by Harold Davison.....Jonathan King releases 39 singles.....Dorothy Squires buys the Palladium for a comeback.

MARCH

BIRD fancier Billy Fury, back from Austria with a sick bird of prey, fined for bringing in ill eagle immigrant.....Jonathan King releases 45 singles on EMI, 49 on RCA, 68 on CBS and two on Decca.....Tom Jones film plans cancelled; Engelbert Humperdinck now slated to star in the Tom Jones Story.....Dorothy Squires hires Wembley Stadium for personal appearance.....MM reveals Elvis to visit Britain to see Elton.

APRIL

RADIO Baker Street North goes off the air after collision with swan.....MM reveals Elton-Elvis



LON/MI

split.....Tom Jones now slated to star in a musical version of one of his albums.....Dorothy Squires appears simultaneously at sellout concerts at the London Palladium and Hampden Park.....Isle of Wight towed out to mid-Atlantic by angry Southampton Watch Committee following the eruption of 12 simultaneous pop festivals.....Shake-up at the BBC as top morning disc jockey found to have been dead for three months.....Waxie Maxie gives up sex for Lent.

MAY

NEWS of the World expose proves that Jonathan King is 23 different people.....Off-on Beatle tour is on-off again.....Dorothy Squires hires Essex for open-air concert.....Both Tom Jones and Engelbert Humperdinck now slated to play the lead in the Chris Hutchings story.....Waxie Maxie gives up lent for sex.....MM reveals Elvis not now coming to Britain.....Jackson Five attacked by Family Planning Commission.

JUNE

MM reveals Britain to tour Elvis.....Sir Jonathan King stars his own record company and releases 108

singles.....News of the World exposes itself.....Yoko Ono releases 12-album set containing three posters the size of Hyde Park, a photograph of Paul McCartney holding John Lennon by the horns, a model of Tokyo Town Hall, a kilo of sukiyaki and a stuffed yak.

JULY

LORD King writes to Record Mirror to complain that only 67 of his singles are listed in the Top Fifty.....MM reveals that the MM digs the MM.....Lovelace Watkins hailed as the biggest thing since Lovelace Watkins.....Yoko Ono 12-LP set jumps to No. 1 spot in the Exchange and Mart Yoko Ono chart.....Plans announced for 28 simultaneous Isle of Wight Pop Festivals next year, each starring Dorothy Squires.

AUGUST

THREE hundred thousand attend Weeley Pop Festival; two fans fined for trying to pay to get in.....Coronation of King King.....After 'War Cry' obscenity trial, the Rev Richard Snivel hired to write for 'Oz'.....On-off-on Beatles tour off-on-off again.....Elvis reveals MM to split.....

Edward Heath pleads with Rolling Stones to come home.

SEPTEMBER

SHAKE-UP at BBC - Irene Handle, Clive Dunn and Mrs Mills given free hand to launch new progressive record programmes.....Bill McAllister starts the first 30,000-word instalment of a 38-part series on newly acclaimed genius Rod Elton.....Radio Luxembourg celebrates Yoko Ono day by playing her album for two minutes non-stop.....Split announced of Marzipan Tricycle, Garage Ointment, Mildewed Truss and Lovelace Watkins' hat.....Pompidou pleads with Rolling Stones to go home.

OCTOBER

NEW religious rock opera opens based on the life of King King.....BBC celebrates Yoko Ono Fortnight by printing Radio Times sideways.....Dorothy Squires slated to tour Lovelace Watkins.....Scottish groups suddenly become popular and Fyfe Robertson forms progressive band called Banana.

NOVEMBER

RECORD pirates abandon all operations because of the impossibility of keeping up with King King's output.....Queen selected to appear before Lovelace Watkins.....Shake-up in Fleet Street as News of the World reporter disguised as a record producer is found in compromising position with People reporter disguised as chart hyper.....BBC holds top disc jockey contest and nobody wins.....To promote new group Banana, publicist sends a banana to all TV critics. Mary Whitehouse eats hers sideways.

DECEMBER

SHAKE-UP in pop press as all five music papers appear without a single mention of, or letter from, John Lennon.....Thousands throng Mall for marriage of King King to Dorothy Squires with Lovelace Watkins as best man.....Banana splits.....Cantipede, CCS and Congregation merge and pack the Albert Hall.....Audience watches from the stage.....Lord Longford conducts the score for the new Danish movie 'Porn Free'.

smalltalk

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'It's all very working-class'

EVERYONE has got the wrong idea about Gilbert O'Sullivan. He's back with yet another hit, 'No Matter How I Try', yet more catchy pop, still wearing that slightly ridiculous outfit (modified), and that comical grin. And it's fooling everyone.

Looking and sounding completely confident he neatly summed up the situation in an interview in which Ray O'Sullivan talked objectively about Gilbert O'Sullivan. Gilbert is only the showbusiness half of Ray, the outlandish part of his character which is essential to catch our attention. Without Gilbert, he says, Ray would be absolutely nowhere.

"Of course I like my image", he says almost with scorn. "I thought it up didn't I? There's so much I can do with it. When I did the Vera Lynn show, and that may sound a bit off, I just came out and sat at the piano... and they roared with laughter, just roared. Then I turned and faced them and they laughed even more. I had them won over without saying a word. You can't have a better start than that."

Indeed you can't. Yet Gilbert O'Sullivan's start in the music business was certainly less than auspicious. Years of pottering around in small local groups, and a few more pottering around as an unsuccessful solo artist, have given Ray O'Sullivan the resolve required to conjure up Gilbert.

"When CBS signed me they left me dormant for six months and I got really cheesed off. It was in that time that I worked on the image. I got a book on Charlie Chaplin, went along to a theatrical agency and hired a

"GILBERT O'SULLIVAN — I think he writes good songs, but it's bad management to make him into a dummy. His songs are nice, but he must get pissed off with the image they have created for him." — GEORGE HARRISON

jacket and hat and had some pictures taken off my own bat. If CBS had had any sense they would have used those pictures. My first single 'Disappear' sounded like an old man of 70 and if people had seen this ridiculous young guy they would have freaked. They'd have loved it."

Instead they, and subsequently Major Minor, failed to see the logic in Ray's thinking. It took manager Gordon Mills to give Ray the full freedom which has today developed into Gilbert O'Sullivan.

"The new outfit (it shows him in shortish trousers and braces, cap and a sweater with a large G) is just a variation on the original. I've been working up to this for years now. I've just had a knickerbocker suit made as well that I'll start wearing shortly.

"It's all very working class. I'm no intellectual, you see, my lyrics are pretty straightforward. And the clothes are outrageous to young people and relate to older people because they smack of the thirties."

He is also appealing, I think, because his material avoids the pained intensity so much a part of contemporary music. Gilbert is out there to entertain. Sometimes he may bring a tear to your eye with a sad song, but it's still in the cause of showbusiness and a tradition that stretches way way back to music hall and maybe even beyond that.

"But I won't", he says obstinately, "do cabaret. Gordon (Mills, his manager) said the other day that I could play the Roundhouse tomorrow and half fill it, but I could play somewhere like Batley and pack 'em in. And he's right, but I won't do it."

But neither is he prepared to take to the road and play just any kind of venue. "It's very difficult. I suppose if I had done colleges then my album would have sold more, but I won't start them until sometime in the New Year. I'll win when I do them though, because I've already proved that I can get the Mums and Dads liking me (a scintillating Vera Lynn Show appearance) and the heads too, with a John Peel concert. They both liked me.

"I'm not sure if I can ever work with a group, though. There are too many hassles for it to interest me. It did get to the stage earlier this year of an advert in the musical press, but nothing happened because I changed my mind.

"The best thing for me is solo appearances. A Queen Elizabeth Hall concert, perhaps, with just me and piano for the first half and an orchestra in the second half. And then I could do Bristol, and then maybe Wolverhampton. There are all sorts of venues."

The totally original approach of his material seems to capture everyone's imagination. Yet, unlike other tortured souls, you never hear Gilbert singing, dare we say it, love songs. The old "moon and june" stuff.

Bill McAllister



BUDDY BOHN

Buddy Bohn — a 6'4" minstrel

AT the last count Buddy Bohn had made love to a cluster of queens, positively pailfuls of pining princesses and the odd high-ranking lady.

"But there is no telling", says the stringbean frame shyly, smiling and folding his hands, "when that total will go up. Could be any day."

Buddy Bohn? Well, he's a minstrel. There doesn't seem to be any other way to say it, apart from landing him with that over-used phrase "singer-songwriter". Buddy Bohn is 6ft 4in tall and tells the most amazing stories in a played-down sing-song voice that is full of good humour and sense.

Having travelled most everywhere there is to travel — most of it done the hard way, too — Buddy has settled in London, resting long enough to make a first album 'A Drop In The Ocean' for Purple Records.

You have to call him a minstrel because that's how he sees himself. "Ever since I was so high I got romantic ideas about the minstrel who would wander here and there singing and telling stories and capturing the women's hearts." Which is where the cluster of queens and other assorted royalty come in. For Buddy has a coy, little boy personality which is made thoroughly intriguing once you realise that behind it is a worldly-wise person.

He may not be the greatest talent in the contemporary world, but Young Bohn is well aware of the uses of the recording industry as regards getting his music to the masses. "I hadn't even thought about making records until recently. My whole thing was to move about meeting all sorts of people, playing to them. My music hadn't been permanent until I sat in the studio, instead it just moved from place to place taking on different aspects."

James Craig

THE SEVENTIES SOUND

LEAD guitarist Manuel is of Spanish/Scottish parents. He is self-taught and started playing guitar when he was eighteen.

"The first record I made was with a group called The Mark 5. It was done at a really exciting time in British music, when everything was fresh. It was around the time of the early Beatles and it was a healthy scene. Now it seems to have come to a saturation point where no-one seems to know what's going on. They're running around saying 'what's going to happen next? What's going to happen next?' and nothing's happening.

Contract

"The standard of musicianship since those Beatles days is so good that possibly the musicians themselves have got to the point where they're playing way above the people's heads. They're playing for themselves. They're not communicating with the people, they're communicating with other musicians.

"When I was a member of Mark 5 we decided on a walk to London to make a protest about the lack of interest in Scottish groups. 'Recognition for Scottish groups' was our slogan. We walked a fair distance, from Edinburgh to near Leeds. Then we walked about during the day and got lifts at night. When we reached Market



Nazareth's Manuel Charlton

Harborough we were offered a recording contract. We made a record and came against the machine in London. The people just cashed in on the publicity we had and after the record was made we were forgotten. I also made a record with The Redhawks, played in a Palais band and a number of groups. This band is the most successful of them."

Apparent

Although the material Nazareth writes is the combined efforts of the band as a unit, Manuel's influence is apparent.

Commenting on their new album, the group say: "One of the numbers, 'Country Girl', was written at the end of last year. We

were playing some dates in the north of Scotland. We were seated in the lounge of the Royal Hotel in Aberdeen waiting for 'The Pink Panther' cartoon to appear on the TV. We had forgotten that we were in the Grampian TV area and they did not have the Panther series at that time. In absolute disgust, Manny went back upstairs to our bedroom and laid down the bones of a country type song. He had the verses for 'Country Girl' in fact. We, on hearing what he had done, decided that missing Pink Panther had not been so bad after all.

Pleased

"Another album number, 'The King', is also basically Manuel's. He came into the van one night when we were going to a gig and had two verses of this song completed on a cassette. The band unanimously liked the song and at our next rehearsal we worked on an arrangement for it. We needed a third verse and Manuel swiftly obliged."

Manuel is pleased the way the band have begun to take off. Next month they begin their first Continental gig — in Germany with Rory Gallagher, and their British date-sheet is building up nicely. But, if and when, the group achieve major success, Manuel won't be blasé about it. He has worked too hard and too long for it to go to his head.

Passengers must travel by night ferry in both directions



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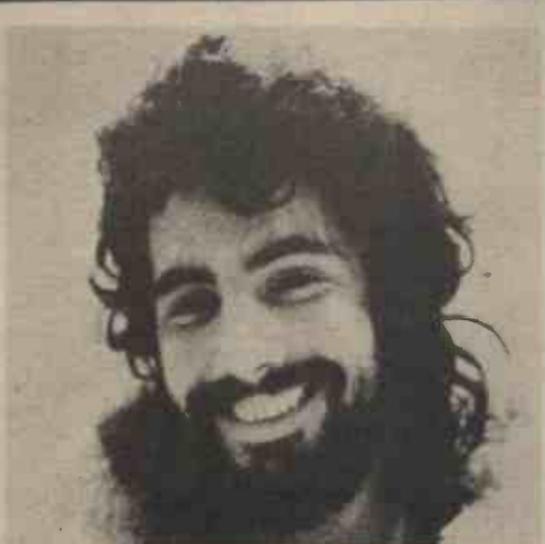
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AMERICAN RELEASES

JIMMIE HASKELL: William Tell Overture (Probe PRO 547). From the soundtrack of 'Zachariah', which was a better movie than most people made out, this treatment of the famous galloping opus pales when compared with that ballsy classic, 'Pitdown Rides Again' (same toon, different vintage).

Talking of movies, ALL rockers and nostalgics will get a big kick out of seeing Albert Finney in 'Gumshoe', the first "proper" film to quote from Rock 'n Roll lyrics in the dialogue, and to include a rockers' reunion scene purely for the joy of it. Oh yes, and the same crowd should try sampling the oldies but goodies that Ted Carroll sells every Saturday at 'Rock On', 93 Goldborne Road, off the top end of London's Portobello Road. Cool Yule, y'all.



CAT: SINGLE FROM HIS ALBUM

Cat picks Teaser's best

CAT STEVENS: Morning Has Broken; I Want To Live In A Wigwam (Island WIP 6121).

Though this is from the album 'Teaser And The Firecat', it must stand exceptional chart chances. One of the best-written and performed tracks on that LP - deejays went for it solidly - and the aura of musicianly calm, with piano dominant and oohing voices added, makes for support. Probably not a giant because so many fans have the album, but definitely a... CHART CERT.

DESMOND DEKKER: Licking Stick; Live And Learn (Trojan TR 7847). Gentle sort of reggae production with the odd gimmicky touch in the vocal line - like a deep-voiced interpolation. Desmond's own voice is somewhat submerged in the overall sound and the backing is starkly simple. Nothing all that outstanding, but I just have a feeling that it could take off on the grounds of sheer persistence. - CHART CHANCE.

JULIE STEVENS: Tally Man (MCA). Telly-lady sings about a tally man. Distracting intro, but a straight sing-along sort of basic chorus.

DE HEMS: Baby It's Alright (Blue Mountain). Group named after a famous London pub - good strong sounds on a reasonably commercial beater. Good chorus hook.

JIMMY CLIFF: Those Good Good Old Days (Trojan). High-pitched endeavour on a nostalgic sort of song, but not really up there with his hit sounds.

SEQUOIA: Mississippi Lady (Blue Mountain). Perky little song which doesn't do all that much for me, but interestingly sung.

PETER GORDENO: Love Waits For No-One (Decca). Usual smooth vocal performance on a romantic chorus song.

FLEETWOOD MAC: Albatross (Blue Horizon). Revival of the 1968 hit - and obviously it could sell all over again.

by JAMES HAMILTON

FREDDIE HART: Easy Loving (Capitol CL 15703). Here's this year's big award-winning Country song, a relaxed slinky slowie made rather appealing by its subdued organ and steel guitar backing, and emphasised by a slipping and slurring girlie group on the title words. Sugary stuff for sure, but it is the real thing (instead of Country-yawn-Rock) and it is good.

CHARLEY PRIDE: Kiss An Angel Good Mornin' (RCA 2143). A recent visitor here, Charley is the sublime contradiction, a black C&W star (and you'd better believe he's a star). His latest U.S. hit, both Country and Pop, is this jog-along steel, fiddle and humming-backed ditty, which Country-Rock fiddle freaks might like.

DON GIBSON: Country Green (London HLE 10351). The 'Sea Of Heartbreak' fella may be a stranger here now, but he's no stranger to the U.S. C&W Charts, where he's currently Top 10 with this perky bouncer which has - sigh! - yes, steel, fiddle and humming backing... plus some plonking piano and a brief lead guitar lick. Though on paper it may not look anything unusual, it is quite zestful and fun.

HANK SNOW: (As Love Goes) So Goes My Heart (RCA 2133). The veteran Country star who, with partner Tom Parker, put money behind Elvis Presley in the mid-'50s, is still making U.S. C&W hits, and treats us to a mournful nasal slowie which features steel, fiddle, humming and some dainty guitar picking in the background. Oh well, R&B usually features brass, guitar, heavy bass and a funky rhythm backing, all of which go without saying. This is good "real" Country.

ANITA HARRIS: Genesis; Put On A Little Music (Columbia DB 8846). A basic Gospel feel to this - and certainly Anita sings on top form, fairly soaring over a backing chorus. The sheer vitality comes through nicely, and there's some good mood-switch work going on. Nice use of strings as it builds - and the chorus melodic hook is another strong point. I like it a lot. - CHART CHANCE.

GREYHOUND: Moon River; I've Been Trying/The Pressure Is Coming On (Trojan TR 7848). Some pretty unfair advantages have been taken where this song is concerned, but it comes up rather well in reggae form. This is a maxi-single and the long top-side version of Henry Mancini's classic is a neat piece of resuscitation. A good basic dance beat, nothing wild, and due care paid to the melody line. - CHART CHANCE.

THE BACHELORS: Diamonds Are Forever (Decca). From the movie of the same name, a tinkling, echo-y performance from the lads. Good John Barry-Don Black theme.

DUNNO: Sunday Girl (M and M). Very pleasant, above-average, single with some full-blooded vocal harmonies. Lack of name value could hold it back, though.

PAUL MORIARTY: Go Placidly (Desiderate Theme) (Decca). Sort of a spoken sermon over sepulchral church organ and strings. All very strange, but a form of philosophic pop.

JAWBONE JUG BAND: Jailhouse Rock (B&C). Rather confused treatment of the Elvis oldie, slowed down, drawled out and a bit of a drag.

INDIANA: My Mum (Plexium). A maternal-type tribute from a high-flying vocal harmony group. Okay, but nothing special.

Peter Jones

Some more joy to the world

THREE DOG NIGHT: Harmony (Probe SPB 1047).

Terrific album - far better than their last. Through all five of their records, though, Chuck, Cory and Danny have proven themselves to be three of the most versatile and professional singers in the world. They are excellent ballad singers, soul singers and have one of the most complex and distinctly perfect harmonies ever produced. Listen to Joni Mitchell's 'Night In The City' and 'Murder In My Heart For The Judge'. The other four members are super rhythm masters, making this a fine LP from a deservedly popular band. L.G.



THREE DOG NIGHT: THEIR BEST ALBUM YET.

JIMMY SMITH: The Best Of... (Verve 2304 033). Hard to say what is really the best of this superstar organist - but there's a wide variety of his styles, like 'Organ Grinder's Swing', 'Mojo Working' and an all-in 'C Jam Blues'. Amazing dexterity - and taste.

LOIS LANE: Old Toy Trains (DJM). A breathy, breathless performance on a Christmassy theme - Lois lends a sort of lullaby feel to it which comes off very well.

BEAR FOOT: Frightened (Pye). New vocal group discovered by John Schroeder. Not a bad debut, but a lack of that instant impact that suggests sales status. Nice production.

MARSHA HUNT: Woman Child (Track 2410 101). Drawing material from Dylan, Bolan, the Tania Set-up and Paul Simon, Marsha is in splendid, fiery, self-possessed form here. Try 'Woman Child', the title track; and 'Keep The Customer Satisfied'. There is fire in the voice, but the blaze-away tactics are controlled by an aura of really good taste. An outstanding album, judged by any standards.

QUINCY JONES: Smackwater Jack (A&M AMLS 63037). Well above average, even for perfectionist Jones - a success because he succeeds in bridging gaps between music from umpteen different sources. Some very talented soloists and the odd surprise, such as a vocal outburst by Bill Cosby on 'Hikky-Burr'. Jazz-based theme work - deserves a close listen.

VARIOUS ARTISTS: Fiddler On The Roof (CBS 64688). Re-issue of the LP with the Original London Production. Topol shines, but the performances from the others are entertaining and professional. Buy before Xmas and you get this cheaper.

JULIE DRISCOLL: 1969 (Polydor 2383 077). From the vaults, with many facets of Julie's talent as a singer and writer. But I find her talent is offset with the disturbed vibe throughout - cacophonous arrangements and neurotic energy may entertain some, but Julie's voice - one of the best we've got - needs to stay away from certain types of songs. Unfortunately they're often the type of songs she writes. An interesting avant garde LP.

SMOKEY HOGG: Smokey Hogg Sings The Blues (Ember EMB 3405). A lesser known blues singer who died ten years ago, Hogg had lived long enough to see his authentic blues voice and guitar accompanied by piano and horn and recorded in fairly good equipment. Ember have enhanced the sound with electronic stereo and the effect is very pleasing. Some of the cleanest of the old blues and some good original songs. Definitely an imperative buy for collectors and a good record bring non-sympathisers into the blues. L.G.

PERRY COMO: Here Is Perry Como (RCA Victor DPS 2018). Double-LP retelling at about three quid, and kinkling off with 'Magic Moments'/'Catch A Falling Star'. What more could you buy Mum for Xmas. The merry one is on form throughout the 24 selections. Snore...



JOHN KONGOS: Kongos (Fly HIFLY 7). It opens with 'Tokoloshe Man' and doses with 'He's Gonna Step On You Again' - in between, many variations on the raunchy sound. Kongos has an appeal that isn't immediate, but after a few plays of any of the tracks, the power and honesty of the message gets through. Immaculately produced by Gus Dudgeon with a long list of British second league and sub-super stars on backing credit. Kongos has similarities (not just facially) to Lennon - the subservience of melody to beat, the repetition, the rock foundations - all add up to a combination that has produced a reasonable first LP.

PAUL KANTNER/GRACE SLICK: Sunfighter (Grunt FTR 1002). More kozmic revolution from the Airplane factory, and some fine rock 'n' roll in the bargain. Essentially no different from 'Starship' and 'Bark', but the crusading Kantner and the gorgeous Grace pervade the grooves with high-energy, super-subtle yarns, prayers and pleas. Instrumentally they're helped by the usual crew - Garcia, Poppa John, Crosby, Nash and the Airplane, and the resulting sound is about the best that the West Coast has produced to date. Crisp, sharp and energizing. The little booklet doesn't have quite the appeal of the last one, but there's a neat coke ad and some funny pictures from Grace. If you're gonna buy it, you're gonna buy it. And you won't be disappointed.

BUDDY RICH/LOUIS BELLSON: Are You Ready For This (Roulette 2432 003). 'Slides And Hides' is a matter of personal taste - it's one of those somewhat brutal drum battles between the two stars - about twenty minutes of it. Educational stuff, as well as hard-swinging.

DANIEL BOONE: One Man (Penny Farthing PELS 524). Daniel, of course, is really the experienced Peter Lee Stirling who hit the charts with the somewhat sentimental 'Daddy Don't You Walk So Fast'. The name change appears to be permanent... D. Boone is listed as having written eleven of the tracks on this album. The most important thing is the width of his vocal stylings... there is happiness, schmaltziness, dourness and togetherness with a star-studded backing team. Maybe the whole thing started off as something of a gimmick; now the Boone thing has to be taken seriously.

JOHN SCHROEDER: Party Dance Vibrations (Polydor 2460 145 Select). Twenty four brief tracks - well arranged, produced and recorded and competent enough to make a middle-of-the-road party swing.

'Forget the Amen Corner'

ALTHOUGH he was recently selected as keyboard replacement for Rick Wakeman in the Strawbs, Blue Weaver had little knowledge of the group. He admits that it is only in the last six months that he has taken notice of them.

Blue had already decided to leave Fair Weather before he heard of the vacancy with the Strawbs, in fact they had already considered other musicians, before Blue's availability became known.

"No, I didn't decide to leave Fair Weather because they weren't having hits". Blue told me, when I queried that point. "I was with them a long time after 'Natural Sinner', through another two flops, and if a hit record worried me I'd have left after the first flop. I just got fed up with Fair Weather and wanted a change because I'd done everything I could do with them. Andy was writing all the songs and using his idea and didn't need anybody else's."

WORRY

Certainly Blue is faced with a considerable challenge in replacing multi-instrumentalist Rick Wakeman, and he admits that the prospect did worry him a bit — though at the same time he welcomed the chance of musical expansion.

"Your left hand gets very lazy playing organ all the time, but on piano your left hand needs to be really strong", Blue told me. "Now I'm using all the keyboards — if the song needs something I'll use it. But I'm a bit worried about melotron, not how to play it, but using it in the right way. It's mostly my decisions when I use it, but of course with our popular songs we do, I have to stick to the arrangements that have already been worked out."

NEW

The Strawbs have been introducing a lot of new material into their act, and they have a new album on the way. A single 'Benedictus' is also set for release this month, and is a Dave Cousins' composition, though Blue has also been writing with the rest of the group. I wondered if he felt that Dave tried to preach too

says BLUE WEAVER to VAL MABBS

much in his songs, and if perhaps the lyrics became of uppermost importance.

"Some of the songs make you sit up and listen and they make you think", he replied. "I think Dave's just trying to get his point across, and everyone is entitled to his own opinion. That's the way the group works too, if we don't agree we still respect each other's opinions."

The Strawbs are now trying to expand the concept of a concert by including mime artists, ballet dancers and artists from different fields alongside them. Something in the vein of Family's efforts at the Albert Hall, where they used drag artists, jugglers and many more variety acts. The Strawbs first attempt at this took place in October at the Shaw theatre.

GOOD

"I think it's a good idea", said Blue before the event. "We're not doing this for sensationalism, we want to give a show. It's an extension of music."

Blue now hopes that he will be able to convince Strawbs' fans that he is a capable musician, and can fill the yawning gap left by Rick.

"The gigs I've done so far have been good", Blue explained. "But guys come up and say 'I know you, you were in Amen Corner', and I try to say to them just listen and forget anything you've heard me do in the past. I'm bound to have improved in the past five years. I think it was Amen Corner that messed my playing up because we were



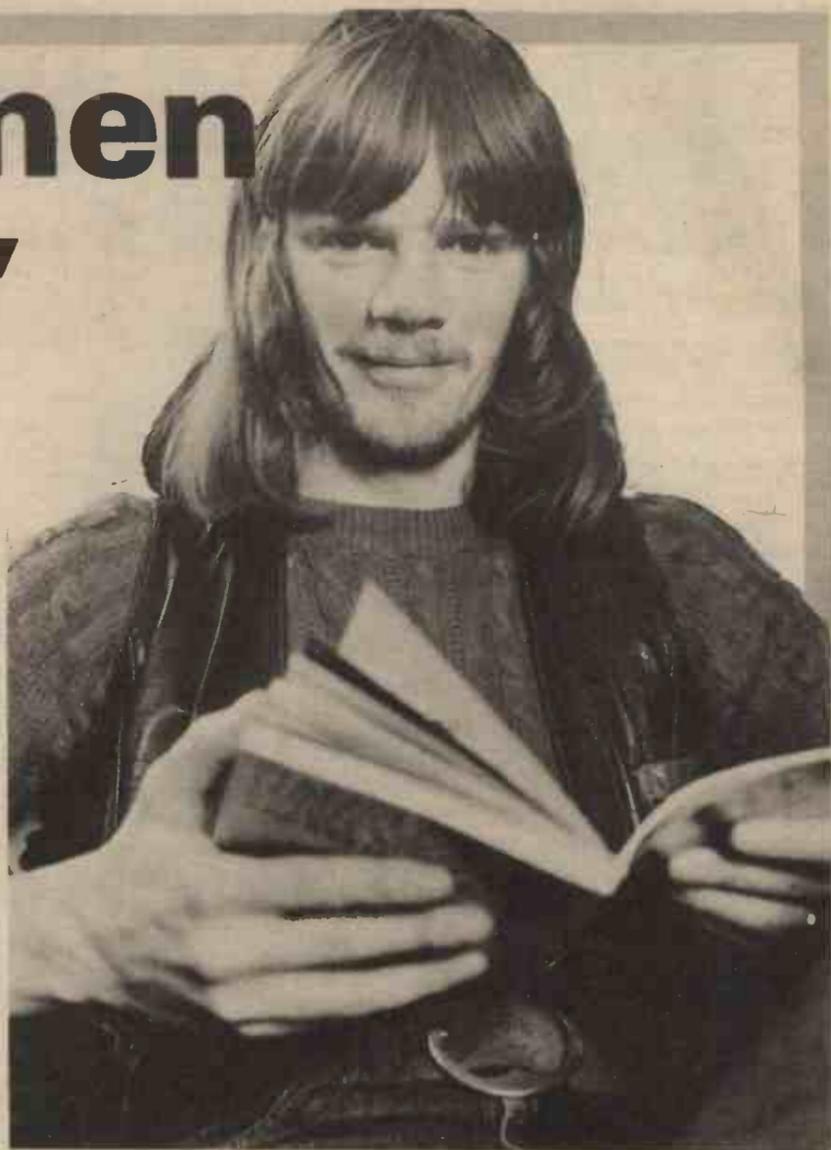
STRAWBS (l to r): Richard Hudson, Tony Hooper, John Ford, Dave Cousins, Blue Weaver.

playing the same thing night after night, but I did spend some time practising.

"I got experience from Amen Corner and I suppose it was good in a way, but I'm trying not to make the same mistakes again. It's one of those things that every group has been through and perhaps

it's not a bad thing. We lived comfortably for a while, although we didn't get all the money we should have because our record company, Immediate, folded and we didn't get royalties."

Obviously Blue is hoping that royalties this time around will not be quite so evasive!



BLUE WEAVER: 'Your left hand gets very lazy playing organ all the time'

New World resolution — NO REHEARSALS!

FEW groups would admit to not rehearsing their stage act, but Fuzzy John Lee from New World happily volunteers the information.

"We don't believe in rehearsing anything", he clarified. "We can change our numbers when we get on stage after we feel what the reaction is. As it happens for the last five weeks we've stuck with one act, but we have about two hundred songs and for each one we have something set to say — the rest is ad lib. We'll have a little conference on stage and decide what we're going to do."

Had New World considered that this could look highly unprofessional to an audience, I queried.

Compliment

"I don't really care if it looks unprofessional", said Fuzzy. "Somebody once said that we were the most professional amateurs they'd ever seen — and I take that as a compliment. Our act depends on the audience, if they're a bad audience then we might be bad."

Is there nothing you can do to produce a good reaction from a bad audience?

"Sometimes there's absolutely nothing you can do, we're singers and we muck around and ad lib", Fuzzy told me. "But if the audiences are drunk they don't want anything but dirty jokes, and we're not interested in that."

To overcome the problems of noisy audiences, and obviously to produce more clarity in their sound, New World have equipped themselves with a quadrophone amplification system.

"We're selling a harmony, selling a sound, not selling guitars, so we need the most perfect sound we can get for clarity — and we have to sound above the drunks! Mel (Noonan) is a technician and he does all the electrical work for us, and I do all the driving and heavy stuff! We haven't really got the sound with the quadrophonic set up right — we're not used to handling it yet."

John 'Fuzzy' Lee feels that quadrophonic sound could be the answer to the shortcomings of the Albert Hall — avoiding



NEW WORLD: 'If audiences are drunk, they don't want anything but dirty jokes'

the usual group practice of stacking all the amps on the stage — though he feels the only way of entirely combating the 'rebound' sound qualities is to cover the dome with a hessian net. As New World hope eventually to concentrate on appearing at concert halls, they have an obvious interest in working out the ways of achieving the best possible sounds in such spacious surroundings.

Friends

"We're friends of the Bee Gees and I've asked Maurice if they'd write us a bit of material", John told me. "We write songs ourselves, but we haven't really written anything notable. But the Bee Gees are closest to our style and I reckon they're some of the best writers around. They also like country which we like."

In fact Barry Gibb previously penned a song for possible use as the New World's first single, but apparently the number was turned down by Mickie Most — the group's producer — as not being sufficiently commercial.

"Whatever Mickie says goes", added John. "He's always got someone in the charts and what he's done has always been good — like

'Kara Kara', I think it's much better than 'Tom Tom'. Mickie is usually with it, and he let's us do our own vocal arrangements to things."

Change

Mike Chapman — co-composer of both New World's hits — is an old acquaintance that John remembers from Brisbane. Mr Chapman was on stage appearing in a skit on the 'Barber of Seville', when John watched from the audience. He remembers thinking at the time that he should have been on stage — and now of course the change has occurred.

New World make a lengthy stage appearance when they open in pantomime at the Alexandra theatre in Birmingham this Christmas. They make an appearance — more musical than acting — during the Robinson Crusoe panto, in which they take the part of the ship's crew. It's something of a journey into the unknown for them as they have never seen a pantomime in their life, and have no special plans to see one before they make their own panto debut. And yet another time when their no rehearsals policy is to be applied.

JAMES CRAIG



OH dear! Once again these fair offices are inundated by horrible, tasteless Christmas cards — most of them from people we never hear of from one year's end till another. Best ones seem to be drawn by the illustrious LON GODDARD.....on 'All I Ever Need Is You', SONNY sounds like GERRY MARSDEN.....Kinney would be doing us all a great favour if they released the LITTLE FEAT album soon, featuring amazing guitarist LOWELL GEORGE.....Note To Record Companies: Leicester's £100,000 striker ALAN BIRCHENALL much in demand for his singing at club functions.

Very funny: current Stones' Ginger Wine TV ad.....sad departure of SCREAMING LORD SUTCH tonsils — he's threatening to rename himself Whispering Lord Sutch.....if you have a friend in the States get them to send you the nicest Xmas record of the year, 'Happy Xmas (War Is Over)' by JOHN LENNON, since it doesn't seem likely that it will ever be issued here.....following on from those decadent jukeboxes the Russians ordered a few weeks ago, they've just installed cassette and cartridge manufacturing equipment.....NEIL DIAMOND on CBS from next March which is a bit sad for UNI.....incredibly, DIAMOND's latest seems to be falling on stoney ground.....ELVIS PRESLEY's new U.S. Xmas hit (also on his new Xmas album) is a beautiful revival of CHARLES BROWN's blues perennial 'Merry Christmas Baby', in best 'Reconsider Baby' style.

Release of CAT STEVENS way way back Deram material in States to cash in on his current superstardom.....well, the power of the Lord must mean something else these days. 'Make Mine Gospel' album out in States now by, would you believe, THE SINGING HEMPHILLS.....CAROLE KING the latest artist to urge youth to register their vote on her 'Music' album sleeve.....flipside of CARLY SIMON's 'Anticipation' single, 'The Garden', is one of the most beautiful songs of the year.....DESIGN's BARRY ALEXANDER can't stand cricket, which is a pity because his father is commentator BRIAN JOHNSON.

PAT BOONE's daughters disc debut is a fine little rocker entitled 'Curiosity Killed The Cat'. Oh really?.....maybe we'll get some DONNIE ELBERT now he's moved to Avco in States.....THE BAND record their first live album at Brooklyn Academy of Music next week.....admit it, BENNY HILL's 'Ernie IS dates — a SHILLING on the side!.....MARMALADE album sales adversely affected by News of the World splashes.

WE apologise for the omission of charts in this issue, due to early Christmas printing schedules. But the full Christmas charts will be published in next week's RM.

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The top singles of 1971

TOP selling singles record of the year: Rod Stewart and his 'Maggie May'. That's our result from a survey based on Record Mirror's Top Thirty for 1971.

This survey is based on an allocation of thirty points for the number one record, twenty-nine points for the number two record — and so on down to one point for the record listed at number thirty.

Rod Stewart? Well, that's a surprise for many in view of the amazing world success of Middle of the Road's 'Chirpy, Chirpy, Cheep Cheep'. But we're talking about British sales and chart positions.

But it's not the only surprise. A major eyebrow-raiser is that with the exception of Mungo Jerry and Shirley Bassey, none of the previous year's Top Thirty singles' sellers made this year's chart. Not even last year's chart-topping Elvis Presley.

It just shows how quickly tastes change, particularly in the singles market.

During the last twelve months, there were no less than 210 records in and out of the Top Thirty. As for the years before, the average length of stay in the chart was seven weeks.

Longest-running chart entry was Judy Collins and her 'Amazing Grace', which was in the Thirty for twenty weeks. Runners-up were Dawn's 'Knock Three Times' and Middle of the Road's 'Chirpy Chirpy', both of which stayed around for seventeen weeks.

That final pipping of Middle of the Road — in

fact, they can get consolation from the fact that their follow-up single, 'Tweedle Dee, Tweedle Dum' is in our ratings at number eighteen. And it seems a very fair bet that 'Soley Soley' will be included in NEXT year's ratings. They've really got into the singles scene.

But we should give a couple of other special mentions. First, T. Rex, well-placed with 'Hot Love' and 'Get It On'. And just bubbling under, as they say, was 'Ride A White Swan', with 196 points. And in fact 'Jeepster' acquired 138 points in just five weeks of the year.

You can rate that very impressive for a group regarded up to the end of last year as strictly underground.

And there has to be another special mention for Jonathan King. Though none of the many records he has been involved with this past year has made the final Top Thirty in our survey, fact is that a total of 585 points were amassed by the seven records connected with him which did go in and out of the charts during 1971.

under different group names like The Weathermen, Sakkarin, the Piglets.

Add in his own hits on 'Lazybones' and 'Hooked On A Feeling'. Add in the production jobs he did on such as 'Leap Up And Down (Wave Your Knickers In The Air)' by St Cecilia and 'Keep On Dancing' by the Bay City Rollers — it's been helluva year for Jonathan King.

Had he done the lot under his own name, he'd have ended up way in front of everybody else.



ROD: a surprise?

That's the survey for 1971. Based, remember, on the Top Thirty as provided for Record Mirror by the British Market Research Bureau.

Next week we'll be publishing the Top Thirty albums based on the same

system of points' allocation. And, during January, we'll be printing the top artists, as opposed to individual records, who dominated the 1971 pop scene.

Now for the Top Thirty single records for the past twelve months:

		Points	Weeks in chart
1	MAGGIE MAY	Rod Stewart	348 13
2	CHIRPY CHIRPY	Middle of the Road	343 17
3	KNOCK THREE TIMES	Dawn	341 17
4	MY SWEET LORD	George Harrison	325 14
5	HOT LOVE	T. Rex	318 13
6	AMAZING GRACE	Judy Collins	311 20
7	PUSHBIKE SONG	The Mixtures	309 14
8	GRANDAD	Clive Dunn	297 16
9	NEVER ENDING SONG OF LOVE	New Seekers	294 14
10	HEY GIRL DON'T BOTHER ME	The Tams	287 13
11	ROSE GARDEN	Lynn Anderson	270 15
11	I'M STILL WAITING	Diana Ross	270 13
13	IT'S IMPOSSIBLE	Perry Como	254 12
13	GET IT ON	T. Rex	254 11
15	FOR ALL WE KNOW	Shirley Bassey	250 16
15	COCO	Sweet	250 12
17	DID YOU EVER	Nancy & Lee	247 14
18	TWEEDLE DEE, TWEEDLE DUM	Middle of the Road	240 12
19	DOUBLE BARREL	Dave & Ansel Collins	239 13
20	MOZART 40	Waldo de los Rios	224 13
21	BABY JUMP	Mungo Jerry	222 9
22	ANOTHER DAY	Paul McCartney	219 10
23	BANNER MAN	Blue Mink	218 11
23	TOM TOM TURN AROUND	New World	218 13
25	BROWN SUGAR	Rolling Stones	217 10
26	INDIANA WANTS ME	R. Dean Taylor	216 11
27	BRIDGET THE MIDGET	Ray Stevens	215 10
28	I DID WHAT I DID FOR MARIA	Tony Christie	210 12
29	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke	209 11
30	COZ I LUV YOU	Slade	204 8



MIDDLE OF THE ROAD: pipped at the post

HELLO, and this week we start by taking a look at those programmes which will be around to help you get over that "after Christmas" feeling.

TUNE IN AND TURN ON

RADIO ONE — The following artists are booked to appear during week commencing December 27:

JIMMY YOUNG SHOW — Pickettywitch, Del Shannon, The Hollies, Fame and Price, Christie, Jackie Trent and Tony Hatch.

DAVE LEE TRAVIS SHOW — Slade, Marmalade, Hot Chocolate, Labi Siffre, Gilbert O'Sullivan.

JOHNNIE WALKER SHOW — Olivia Newton-John, Ronnie Dyson, White Plains, Doris Troy, the Barron Knights, Ralph McTell.

TERRY WOGAN SHOW — Middle of the Road, Del Shannon, Brotherhood of Man.

SOUNDS OF THE 70s — Monday: Joni Mitchell, Pentangle, John Martyn; Tuesday: Family; Thursday: Incredible String Band, Formerly Fat Harry.

RADIO TWO
TONY BRANDON SHOW — Settlers, New World and Jackie Trent.

RADIO LUXEMBOURG — Programme guide for week commencing Sunday December 26:

Sunday: 6.15 Bob Stewart; 8.0 Mark Wesley; 10.0 Paul Burnett; 12.0 Kid Jensen.

Monday: 6.45 Bob Stewart; 8.30 Paul Burnett; 10.30 Mark Wesley; 12.0 Kid Jensen.

Tuesday: 6.45 Dave Christian; 8.0 Bob Stewart; 9.30 Paul Burnett; 11.0 Kid Jensen.

Wednesday: 6.45 Dave Christian; 8.30 Paul Burnett; 10.30 Mark Wesley; 12.0 Kid Jensen.

Thursday: 6.45 Dave Christian; 8.30 Paul Burnett; 10.30 Bob Stewart; 12.0 Kid Jensen.

Friday: 6.45 John Peel; 7.45 Dave Christian; 10.30 Bob Stewart; 1.0 Mark Wesley.

Saturday: 6.30 Dave Christian; 8.0 Mark Wesley; 9.30 Paul Burnett; 11.0 Bob Stewart; 12.30 Kid Jensen.

TELEVISION
OLD GREY WHISTLE TEST (BBC-2, Tuesday December 28) — Roy Young, Andy Roberts and Lesley Duncan.

ON THE BOXES

Now, as promised, a guide to your New Year's Eve entertainment.

Topping the list for many will be the long-awaited Tom Jones BBC-1 TV Spectacular which goes out from 8.15 to 9pm.

On Radio 1, the festivities begin with another three hour Terry Wogan show from 3.0 to 6pm, followed by the second of the two Rosko four hour marathons until 10pm. From there until 1972 arrives there is a special show compered by Scotland's own Stuart Henry, which will run until 1972 is some fifteen minutes old. Radio 1 will then join forces with Radio 2 for another all-night edition of 'Night Ride'.

London (VHF 93.5) on **FUTURE HAPPENINGS** Special two and a half hour show for Robbie

Vincent on BBC Radio Christmas Day. This will be a live show from midday to 2.30pm and will include a live link-up with Australia. Listeners can telephone in dedications during the show (telephone 01-493 5401). Ken Dodd and Gilbert O'Sullivan booked for Granada TV's 'Lift Off' on December 29 — Dean Martin show with special guest Frank Sinatra on BBC-1 (December 30 at 10.50pm) — guests set for final programmes of Marty Feldman's Comedy Machine (ITV — Friday or Saturday according to area) include Osibisa and Marsha Hunt (January 7/8) and Fame and Price (January 14/15) — early morning viewing for many on Boxing Day when BBC-1 reshows 'A Hard Day's Night' at the incredibly early hour of 9.40am! — new Engelbert

Humperdinck TV series already mentioned in 'On The Boxes' starts on January 9 (BBC-1 7.25pm). Guests so far confirmed include the Fifth Dimension and Lulu (January 30), Ray Stevens (February 6) and the Everly Brothers and Jack Jones (April 2) — and now for something completely different (as they say). BBC-1 Tuesday December 28 at 6.30pm for one of the best war films ever made — 'The Great Escape' starring Steve McQueen. Don't miss it. Also same evening on BBC-2 at 10.30pm 'The Best Of Private Eye' with Lord Gnome and his merry men in full frontal television. Followed by 'The Old Grey Whistle Test'. What an evening's viewing!

CODA
 Regrettably pressure of space has prevented my light-hearted look into radio and TV for 1972 from appearing in this week's paper — but watch out for it next week or soon... wishing you all a happy Christmas viewing and listening. See you next year.

ben cree



Marc Bolt