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PHILIPS



THERE it is again — that face — who is that guy?

On the inside sleeve of Barbra Streisand's 'Barbra Joan' album, there is an odd shot of a fellow with freak-out hair; I'd seen that face before, but I didn't know it was Richard Perry until I saw the man himself, in London to produce Fanny's forthcoming 'Fanny Hill' album.

So this was the studio brains behind countless excellent albums — some that hardly saw the light of day and some that were instant million sellers.

Lon Goddard interviews RICHARD PERRY

"Anders and Poncia? It freaks me out when somebody mentions that album," he exclaimed when I mentioned one that should have made it, but didn't. "There wasn't sufficient promotion behind that duo. They were superb singers and writers and friends of mine for years — they needed to feel the record company's enthusiasm behind them, but only half a job was done for them and it didn't happen.

"Since then, they've gone separate ways; Anders to a solo career and some writing with Jerry Goffin, and Poncia is working in New York. A similar thing happened to another band I produced, the Holy Mackerel — never really launched."

Minor setbacks when one drops later names like Streisand, Fats Domino, Tiny Tim, Ella Fitzgerald, Captain Beefheart and Fanny. Richard was born in Brooklyn, New York — a product of the birth of rock 'n' roll and victim of that early passion for beat.

"I can remember Alan Freed,

**He produces
Ella, Mathis
and Streisand
but his roots
are in good ol'
Rock 'n' Roll...**



RICHARD PERRY AND NILSSON DURING THE 'NILSSON SCHMILSSON' SESSION ...

the disc jockey who was the father of rock 'n' roll; he bridged the gap between r and b and popular music by people like the Four Aces, the Ames Brothers or Patti Page.

"This show of his was called the Rock 'n' Roll Show. Alan Freed was doing a concert downtown and I wanted to go; it was Chuck Berry supported by Tony Bennett.

PROBLEM?

"Problem? None of my friends would go into undesirable downtown Brooklyn — so I went alone. I walked in the Nutmegs were doing 'Story Untold' in their matching orange suits.

"When Chuck Berry came on, 'Maybellene' freaked me and I wormed my way up front for the next show (it ran continuously). It was grand and glorious — the backing band had Red Prysock, Sam the Man Taylor and Big Al Sears with a youngster called King Curtis. That's where I got the feeling.

"I was a 'regular' dancer on Alan Freed's TV show and I had a band in high school, playing a bit of drums and piano. Later, I played the oboe in college and toyed with a number of instruments, but I played the drums for about ten years.

"It helped, because it's now easier to talk to, say, a string

section and get what I want. It helps me decide the relationships between instruments in an orchestra. Our high school band had Genya Ravan, later Goldie of the Gingerbreads, as lead singer and we made it to the top of the New York club circuit, but split up for college.

"Then, I started writing with Kenny Vance of Jay and the Americans and met people in the business."

It was '65 — the dawning of the independent production companies and Richard, with a friend, started one from scratch — hoping their talents would combine with those of prospective artists and bring the new company a national hit.

"I wrote a lot of songs, but they didn't make it. The company was called 'Cloud Nine Productions' and I left it after about six months. At the time, I had been working with Tiny Tim, but we were waiting for the right time to launch him. I was also producing the original Harptones.

"George Goldner had a big influence on me. He was the man who found Frankie Lyman, founded Roulette Records, the Gone and End labels and had people like Little Anthony and the Imperials and Ferlin Husky working with him. He was the pioneer of record executives and the greatest promo man that ever lived — ask Phil Spector.

"It wasn't until '67, when I moved to L.A., that I stopped doing odd rock 'n' roll and r and b and got a chance to really start. I did Beefheart's 'Safe As Milk' album, 'God Bless Tiny Tim', 'Fats Is Back' with Fats Domino, the second Tiny album and another called 'For All My Little Friends', a Theodore Bikel album, Anders and Poncia, and Ella Fitzgerald's 'Ella'.

PLANS

"Then I went independent and did Fanny's 'Charity Ball', Barbra's 'Barbra Joan' and 'Stoney End' albums, a Johnny Mathis LP, the title track from Ringo Starr's 'Sentimental Journey' and Nilsson's 'Nilsson Schmilsson' LP."

And he isn't through yet. Besides his current work with Fanny, Richard has big plans for a new rock 'n' roll group to bring back that lost feeling that died in the early sixties.

"They're called 'Bones' and they're from Redlands, California. We've done half an album and there's a single due soon, but they're touring at the moment. I think this band captures the essence of Fifties rock 'n' roll, but in a modern way — they feel the excitement and vitality of that age and their great live act gets it across. The material is all original — no satire, but pure rock 'n' roll."

Barry's European perils

GERMAN TV cameras roll and on screen is an artist confidently presenting his latest chart hit in the German language.

Or that's how it should seem. In fact, the backstage nerves among artists who don't usually speak the language reach considerable proportion, when they appear on the all German top hits programme.

"Miguel Rios was so worried about remembering what he had to say that he wrote the words on his hand, and then sweated so much that they blurred and he couldn't read them!" recalls Barry Ryan, currently in the German chart himself with 'Time Only Stops For The Devil'.

"We had to listen to fourteen other songs in German before my chance to sing came — and all the time I was struggling to remember my lyrics! On the first rehearsal it was good, then bad, then disastrous, so I was terrified of what would happen when it was going out live to twenty five million Saturday night viewers. In the end I think I made one mistake.

I had asked for an 'idiot' board, but the producer took the attitude that if you had a hit in Germany the least you could do was to learn the lyrics for the show. I suppose he was right but I didn't like him for it!"

If all foreign producers took that attitude, Barry could find himself with a good knowledge of languages. As well as the planned worldwide release of his 'I Can't Let You Go' single, he has a hit in France with a Paul Ryan song 'Red Man', which also reached the German charts.

'Red Man' reflects Paul's feelings on communism and is laced with balalaikas and a big production. Although Barry considers it wasn't intended to be



BARRY RYAN

taken too seriously, the French market have eagerly built up the political aspects of the number.

"When I made an appearance on French TV the first thing I saw in the studio was a red flag by a wind machine — and on screen they super-imposed me on it and had pictures of Chinese people marching along!" Barry told me.

"I thought it was very funny and it didn't bother me. I've got views on communism and world

affairs, but I'm not involved in them as much as I want to be. I'm like everybody else. When you see a Pakistani child bayoneted on TV you think seriously about it for two minutes — then it's out of your system."

Barry considered that 'Red Man' was unsuitable for British release, more because of the large production than for the lyrical content, and released the contrasting 'I Can't Let You Go'.

"A chart busting finger-snapping hit," he laughs, sending himself up somewhat. Wayne Bickerton at Polydor found the number and it seemed to stand out. I haven't kissed it goodbye yet anyway!"

Barry has an almost guaranteed market in Europe where they have accepted him working with orchestras, belting out big productions, as well as fronting his current group, Verge. But for some years his lack of popularity in Britain has noticeably caused Barry problems. Now it seems he is becoming more honest with himself and is consequently making definite efforts to alter his situation.

Val Mabbs

'BRILLIANT ~QUITE BRILLIANT

I MAKE very few claims to fame but I do happen to like Jonathan King. The reason is of course very simply that along with Unicorns, Santa Claus, Elvis Presley, the Pope, Spiggy Topes and Superman, I don't believe in him except perhaps as a figment of his own imagination.

Kenneth King realised some six years ago with his first hit, 'Everyone's Gone To The Moon' that the first law of survival in the pop music business is to make sure you are never ignored. He also realised that if he maintained an attitude where nothing was sacred — not even himself, and almost everything was a gigantic joke, you are less likely to get hurt.

'Teenage girls tend to become infatuated with me'

He accordingly developed his own monster and lo with just a few adjustments to the bolt in the neck he produced Jonathan King Monster-record producer, Jonathan King Monster-columnist, Jonathan King Monster-TV compere and Jonathan King Monster-pop star all with the secret ingredient — 'outrage!'

It is only fair to mention that this interview was originally meant to be a radio-tape — so you will for example have to imagine the tones of sarcasm, arrogance and conceit which he employs so well.

To what do you attribute your most recent success as a record producer and artist?

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Well of course I'm brilliant quite brilliant and physically immensely attractive. Teenage girls tend to become infatuated with me — the weathered-looking even features, white even teeth — they all want photographs of me, preferably multi-coloured to stick on their bedroom walls. It's really all due to a terribly sensual image.

Once they discover I'm Nemo or a Piglet you can keep them off me — it's very disturbing because I really want to be a truly creative person and make progressive music. Just can't seem to shake off the fame which is etched into my face. My face haunts me wherever I go. I just can't escape it.

Why has so much apparently gone right in this last year?

Probably because I put a lot more concentrated effort in one field. Previously I had done quite well with a lot of different things. I was personally assistant to Sir Edward Lewis at Decca for over a year. My TV series which was originally scheduled to last six weeks ran for 26. The column which I wrote for a musical paper was very successful and got lots of nasty letters and I was personally threatened with a punch on the nose by Tony Jones for describing him as 'personified under-armpit deodorant!'

At the beginning of last year I decided to concentrate on record production and within eight or nine hits everybody was now suddenly saying 'how interesting' but I was doing quite well at other things before that. The most satisfying thing for me was getting my B.A. at Cambridge but who wants to know about that?

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JONATHAN KING -- A SENSE OF HUMOUR

Why did you decide to concentrate on record production?
Because it was one way to make a great deal of money in a very short period of time, and I happen to spend money like water. I like to live as comfortably as I can. This is a new challenge - a few more hits and a break in America and like a little butterfly I will flit onto something else.

Why do you think you should have a social conscience?
I'm not closing my mind to any form of music - I very much enjoy some of the things that Leonard Cohen writes but what really worries me is that some of the progressive musical papers are becoming, darker, nastier and more boring by the minute. They seem to have lost all sense of humour and I can't cope with that.

How seriously do you take yourself?
Not at all. I was on 'Top of the Pops' last week and I was watching the monitors for the play-back. I was sandwiched between Elvis Presley and Shirley Bassey. Presley is on film and he looks magnificent with that white stand-up collar studded in sequins and three beautiful niggers chanting 'ooh and ahs' in the background. Bassey is beautiful. She steps out of a kind of purple heaven on the set and goes into her arm ballet - real glamour. Then I come on dressed in a tatty sweater and sing 'Hooked On A Feeling' I just cracked up in fits of giggles.

What would you say was the best record you made last year?
I have fun. I say a few humorous things and make a few nice sounds... a bit like Tchaikovsky really. He wasn't exactly Mr Subtlety 1812 but he had something to offer.

Were you any more serious or subtle when you wrote 'Everyone's Gone To The Moon'?

Why do you think you should have a social conscience?
I might have been more subtle but I certainly wasn't being serious. I was at Cambridge University at the time and I used to go back to my studies thinking 'My God aren't all those people taking this seriously dreadful'. I was sneering at the people who read symbolism and significance into those lyrics. I was sneering then and I am sneering now. I'll probably go through life with a permanent sneer.

Are you bitter?

How can you be bitter about the rest of the world when it is so unimportant. I'm really very fortunate. I make a lot of money out of doing something which I regard as fun.

'They have dead brains in their heads'

What would you say was the best record you made last year?

I think 'Sugar Sugar' gave me the most satisfaction because everyone said that it was possible to make another hit out of a song which had been a million seller only a few months before. I did it by clever production and clever arrangements. It was my cleverest record!

What was your worst record of that batch?

Undoubtedly 'Leap Up And Down And Wave Your Knickers In The Air'. I got an enormous laugh out of making it but I couldn't listen to it after that I loathed it.

I think one of my greatest capabilities is producing records which can be bought on two levels like 'Johnnie Reggae' which the skinheads loved but other people liked and played because they realised it was a gigantic send-up.

Do you not feel you might be producing better records of greater musical worth if you believed in them yourself?

I don't believe in anything anyway. What's musical worth. I think 'Leap Up And Down' had a few things which Beethoven and Tchaikovsky never had.

Like what?

Like the word 'Knickers' for example. My attitude is keep an open mind and let it all hang out as somebody once said in a song.

Don't you think that the great majority of the record buying public would feel insulted by your apparent pandering to the lowest common denominator?

I think the majority of the record buying public don't think. They have dead brains in their heads.

Let me make it quite clear, I have never consciously tried to produce something that I disliked because I thought someone else would like it. I honestly enjoy making the records.

What would you say was your greatest asset as a record producer?

My sense of humour.

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part 3
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PLUS

**SOMETHING FOR
GUITAR FREAKS**

Arrival's survival



ARRIVAL'S PADDY FRANK AND DYLAN

'I WILL Survive' was a notable hit record for Arrival, but it's theme has come to mean something more for the group.

They have suffered splits since their early days when the departure of one of their female vocalists seemed to start the quake which rocked their foundations.

More personnel changes followed, but vocalists Frank Collins, Dyan Birch and Paddy McHugh have remained as the pillars to maintain Arrival's notable vocal sound.

But the situation is far from that simple. New percussionist Glen Lefleur and lead guitarist Raphael Pereira seem settled with the group, but at the time of our meeting bassist Philip Chen had created a further gap by leaving to work on sessions.

CHANGED

"He's a really good bass player", Dyan told me. "But at the moment we're having a hard time and he went where the work is".

Arrival have also changed their management situation, leaving Tony Hall and joining Brian Longley's management company. The move was mainly instigated by the need to find more work - and the group feel that as they are now working regularly the decision was successful.

"We were glad to get out of our situation with Tony", Dyan explained. "He was a promotion guy not a manager. He did great things for us and got the

Val Mabbs investigates the hard times

record off the ground, we wouldn't have done it without him, but workwise it didn't prove successful. When Brian took us on we had no work and were trying to get the band together. He really took us at a lousy point, when otherwise we would have had to split because of financial difficulties".

HARD

Dyan agrees, however, that at least some of the fault for the group's difficulties rests with the members themselves.

"When we had the split with the other vocalists originally we didn't have straight in our heads what was happening. I think we

have moved quite a long way away from our initial sound and I don't think people have got used to that yet, not in any way.

"Some places we play we go down really good, but other places, well we just don't go down! That's where the audiences are waiting for 'Friends' and 'Survive' and we don't do it. They find it hard to accept us as anything else".

NEW

Arrival define their own sound as having harmony still as the main ingredient, but given a harder treatment; and as it's been three years since the emergence of 'Friends' a

change is only to be expected. The first showcase for the new style Arrival will be the forthcoming album - which has been recorded entirely with the new line up.

A new single 'Family Tree' is currently available - after an unhappy beginning when wrongly mixed demos were sent out for review!

HARSHER

"It's a harsher vocal sound on this single, like what has on 'Friends'", Dyan commented when mentioned that comparison had been made. "It was written by an American songwriter, and recorded by a girl singer there, though Frank (Collins) is doing most of our writing at the moment".

Gradually it seems Arrival are achieving co-ordination in most ways and with a new album due in February - they should survive!

DO IT YOURSELF Info for instrumentalists

INSTRUMENTALISTS are in for at least three months of fun with demonstrations and sales drives by most major manufacturers.

The fact is that there are a monster number of new instruments now available on the market, and the manufacturers and distributors are only too keen to let prospective purchasers know about them.

Rose-Morris for example, is extremely pleased with the reception of the firm's new snare drums. Both the wooden shell model 14" x 5" which sells at £26.55 and the anodised aluminium shell model, same size, selling at £28.95 are doing well.

The snare was given some publicity when it was discovered by Frank Sinatra's drummer Irv Cottler, there's a name to conjure with. Buddy Rich too played the drum during his recent tour.

Louis Bellson and Kenny Clare have also been impressed with the Shaftesbury drum. Drummers presently using Shaftesbury now include Curtis Kirk of the Supremes, Peter Boita of Bob Miller, Jeff Downs and Kenny Hollick both sessions drummers, Tony Allen of the Monty Sunshine band, Bev Bevan of the Move and of course Florian Pilkington-Miksa of Curved Air.

CHEAPER

Selmer is to revue the price structure and range of Gibson guitars. All will be cheaper and there will be many changes in the lines available. The firm is also to promote Olds Brass through clinics throughout the country.

Premier, the firm that really invented the drum in Britain, celebrates its Golden Jubilee in 1972... drummers watch out for new developments here. A number of already established manufacturers have recently moved into new factory premises. These include Simms-Watts and Vampower International. Both should be expanding their ranges of amplifiers and the brand names should be more readily available.

Vampower for example has just built two 16 x 12 squares for T. Rex at the old factory. "They wouldn't even go through the doors here", said factory manager Brian Gunn. At the new factory this problem will be solved. One of the first new products to come off the production line will be a new

T. Rex giant squares

range of 40 watt amplification equipment.

Keeping one's ear to the ground, it seems likely that a number of new instruments will appear on the market early in 1972. Several large firms including Baldwin, CBS, and Ling Dynamic Systems have plans for a wider range of goods.

Ling will certainly be producing some amplifiers and speakers of lower wattage and price that should appeal to many up-and-coming groups. This amplification really is top quality.

VARIETY

Of course, what everyone is trying to predict is the sound of seventy-two, not an easy task. It seems likely that many groups will use a greater variety of instruments in their line up with possibly a continuation of the gradual return to the big band sound that has been seen over recent years with set-ups like Roy Young and Chicago.

Certainly the guitar is beginning to recede in popularity although it will probably never fade out altogether. In fact guitar playing technique has improved amazingly among pop players and the only reason that the instrument is used less now is that less guitarists are able to play that well.

Drum kits will become larger... amplification will be smaller and less expensive but more efficient... organs and other keyboard instruments will continue in popularity but I foresee that more synthesiser type instruments will appear. These are already being used in the studios and should become available during 1972 for gigs.

It is impossible to predict any particular sound. What becomes popular depends on who is playing what in the right place at the right time... keep practicing because it could be you.

Rex Anderson

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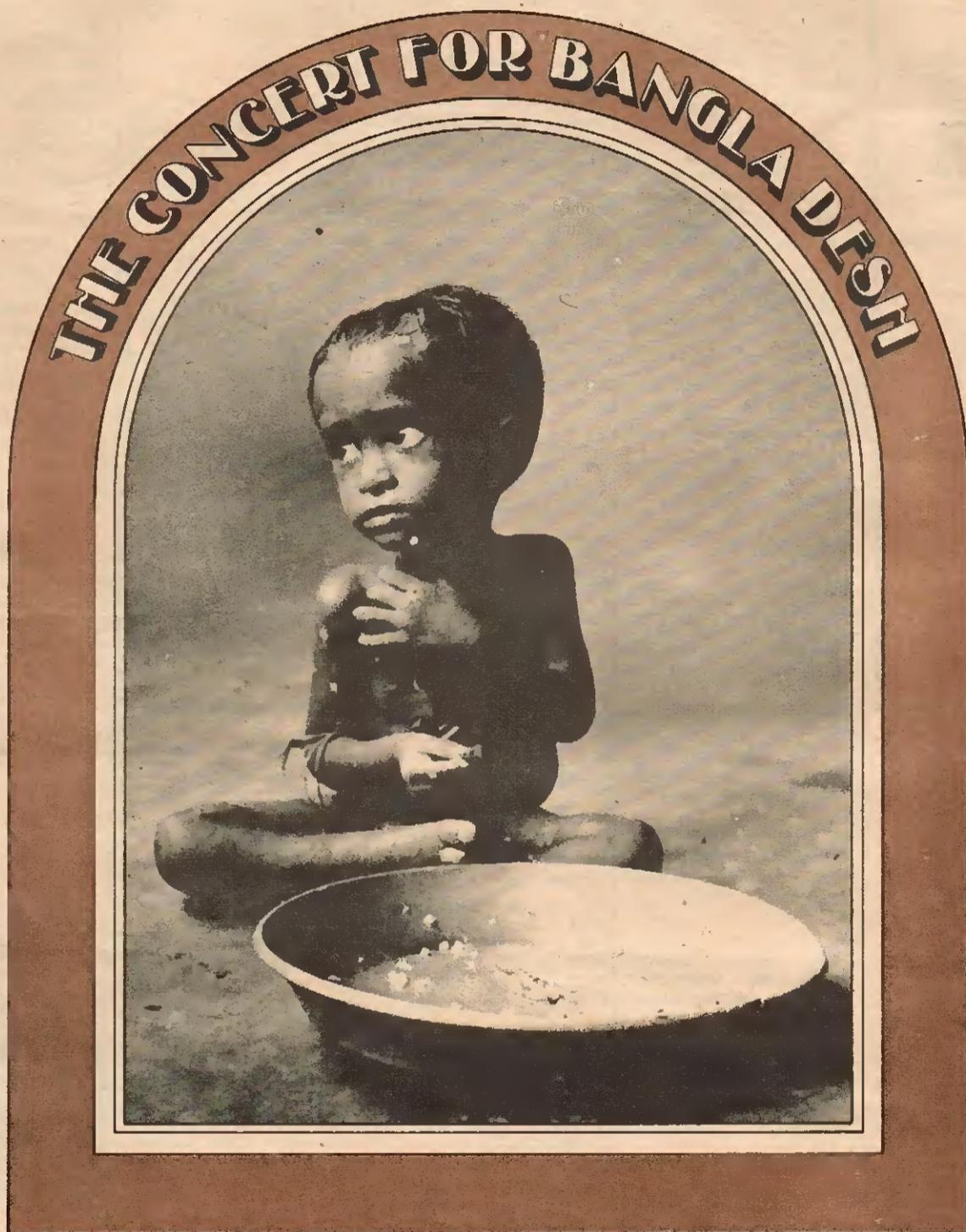
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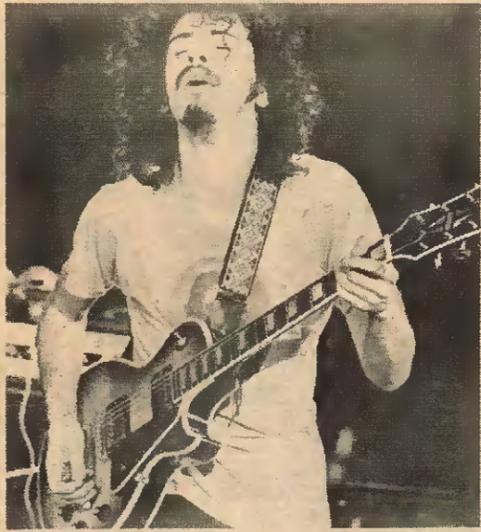
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American soul stars reach out to their roots



CARLOS SANTANA, lead guitarist and singer of Santana, in full cry.



ROBERTA FLACK, fast emerging as Top American soul sister — winner of many recent polls.



LES McCANN and his ensemble represented the American jazz fraternity at the concert.



THE DYNAMIC TINA TURNER, with the Ikettes, the musicians . . . and Ike out of shot — another highlight from the movie.

SOUL TO SOUL

PRODUCED with the co-operation of the Ghana Arts Council, an hour-and-a-half's worth of sheer solid soul. In fact, it's called 'Soul To Soul' and was made during the week-long celebration of the fourteenth anniversary of freedom in Ghana.

Basically it is the account of a nation's birthday party — and the reaching out by top American soul-singing stars to their African ancestral roots and music. If you like, it's a bridging of two branches of a common culture.

It represents the historic 15-hour, all-night concert which drew 100,000 fans to Accra's Black Star Square for a session which featured Wilson Pickett, Ike and Tina Turner, Santana (with Willie Bobo), Roberta Flack, Les McCann, Eddie Harris, the Voices of East Harlem, the Staple Singers and a lot of African talent. Notably the Kumasi Drummers.

The film, directed by Denis Sanders, with Richard Bock as musical director, opens at the Metropole in London along with 'Zachariah'. Particularly interesting are the African reactions to their American brothers . . . and their music.



WILSON PICKETT attracted the local photographers as well as the fans for his soul-selling.



IT'S THE STAPLE SINGERS, family unit, who received a specially big reception at the celebrations.



THERE ARE twenty voices making up the Voices of East Harlem — and they contributed a mixture of Gospel, blues and funky pop.

**'I was always
a difficult
prospect...'**

**Val Mabbs
talks to
Peter
Sarstedt**

WHEN we met, shortly after his temporary return to Britain, Peter Sarstedt had been talking enthusiastically about his relationship with a new manager.

But only a matter of days later his association with Robert Paterson had broken down, and perhaps put Peter once more into the melee of confusion which has obviously dogged him for some time.

Only this time round, he has emerged perhaps a little richer in mind, with the completion and release of his 'Every Word You Say Is Written Down' album and a single 'You're A Lady'.

The lyrics, and somehow even the sound, seem to reflect the mental conflicts that Peter has passed through, and indeed he has changed considerably from the impulsive, bouncy

WHERE DID PETER GO?

young man he was.

"Saying the problems came from mismanagement could hurt people involved in it at that time," Peter told me. "And really it was my own fault. I was always a difficult prospect, too open to all suggestions, I would just say 'good, good, good', and I didn't have any firm ideas. I had a general dissatisfaction with the way I was going, although I was in this amazing position with a number one hit record over Europe I still needed a lot of experience as a musician."

One of Peter's biggest regrets is that he never placed enough emphasis on his albums, spending only a little time in the studio, and leaving all the decisions with the producer and arranger.

Brilliant

"I've now got a new attitude in the studio," explained Peter. "With this album it's been the first time I've been involved in production and had the say. I came over here for about six weeks, specifically to record the album, and worked with about four drummers until Cozy Powell finally got to me, he's so brilliant. It was touch and go before and really he saved the day."

"We worked on fourteen songs together and I was going to leave them just as percussion and my guitar but I got hold of Del Newman for the strings, and all my previous worries about arrangers disappeared."

"Ian Green did the other albums for me, and he was a brilliant musician, but I was into too many different things and I couldn't really talk to him. I was always in Hamburg or Brussels or something, and he would do his own thing."

Agony

Since his departure from the music scene not too long after the success of 'Where Do You Go To My Lovely', Peter had already recorded another album. It is unlikely that this will be released, as it was considered even more introverted.

"It was my initial reactions after six months away continually writing songs, even when I was sad. I don't know if it was a good thing or not to make the album then, because it's like a private agony. But I hope it is released because in a way it bridges the gap to this album."

While he was away from Britain living in Copenhagen with his wife Anita and daughter, fifteen month old Anna Louise, Peter also concentrated on painting, sculpting, and many other creative arts.

"Sometimes I get an idea



that wouldn't necessarily work out in music," Peter told me. "So I'll cut out a bit of newspaper and make a montage, or get out my camera, or paintings. I've been making leather work and doing carpentry, and these things take you back to nature. You get a different relationship with things."

"I like living in the city though, I like the noise and the hubub, and I like home. Now we've got a house and after five years of living in one room you have to rearrange your life! Before we used to bump into each other, and we weren't able to walk around."

Peter's love of art is quickly providing a means of filling their home. He has a love of surrealist painting and his own works are stacked around his house, including the smooth wooden and stone sculptures that he works on. It is these outlets that have helped him so much, but not of least importance is Anita.

"Anita managed to keep a straight face through all this, while she watched me changing and suddenly getting wild ideas if I discovered something new for myself," Peter added. "She kept calm or she would have ended up

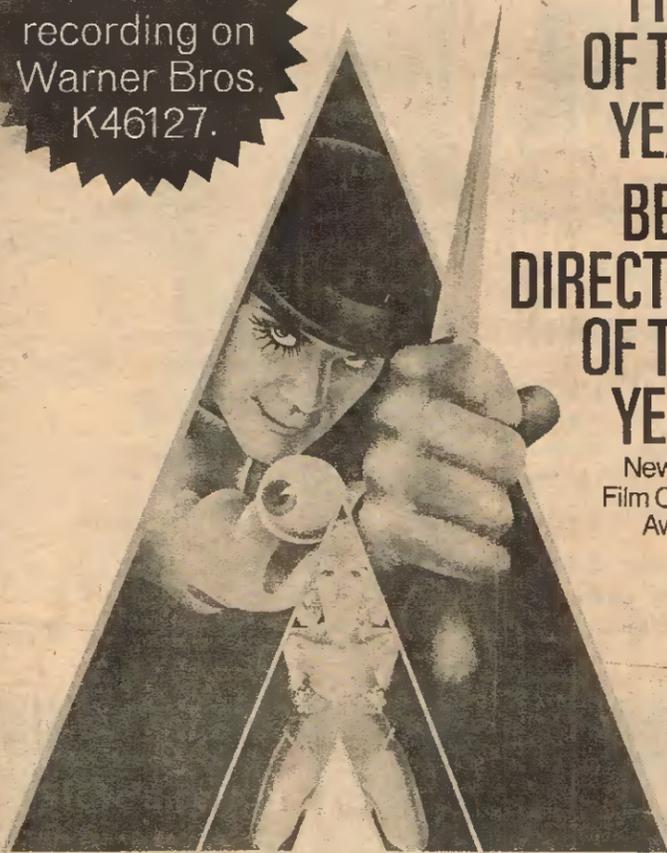
hysterical herself!"

Mr Sarstedt has no plans to change his situation by moving to London, but now feels happier about travelling around. There is a possibility he will take to the road again with a group, but as Cozy is working with the Jeff Beck Group, no musicians or definite plans have been fixed. But Peter feels it is essential to be able to reproduce musical ideas on stage.

"Before my mind was always in Denmark when my body was here," he told me. "But now I can do it. I don't leave my soul behind any more."

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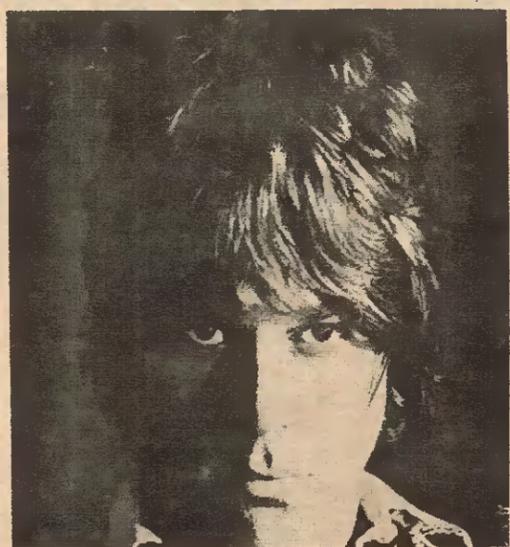
albums

AMERICAN RELEASES

THINK: Once You Understand (London HLP 10353). Attention, all true American Pop lovers, Shangri-Las fans, sick/death disc freaks, and all others who identify with the American 'Teen life-style! This, currently snorting up the U.S. Chart, is a MUST!

Harking straight back to an earlier era in format, but with an up-to-date sting in its tail, this is the ultimate generation gap record. Over a plodding repeated "Things get a little easier, once you understand" chant, we hear 17-years-old Robert Cook and his sister being hassled by their super-straight Middle America Ma and Dad, who by caring over-much for their kids in the age-old traditional way only create the expected and typical credibility gap ... of course, the lack of communication is the fault of both age groups, but the record is biased towards its young audience!

by JAMES HAMILTON



JEFF BECK: NEW SINGLE REVIEWED BELOW.

'finger's faraway hit

BADFINGER: Day After Day; Sweet Tuesday Morning (Apple 40).

A lovely George Harrison production. The song itself is very sensitive, in the care of Pete Ham, with lead voice, then gentle harmonies and tinkling piano touches. There's a remote quality, a plaintive quality — and it really all falls into place. A hit certainly, probably a very big hit. A few 'My Sweet Lord' touches, instrumentally. Great. — CHART CERT.

OSIBISA: Music For Gong Gong; Woyaka (MCA MKS 5079). Show-opener instrumental from a gang who really seem to enjoy their work. It's jazz more than pop, but still has a basic theme that works out commercially. Plenty sax and organ, but mostly it scores on the grounds of excitement. — CHART CHANCE.

GEOFF GILL: Ah-Radi-Ra-Dada; Everything Money Can Buy. (RCA Victor RCA 2161). Quite simply a new dance-craze record. Nothing all that strong on the musical side, but the damned thing is so infectious. A question and answer sort of basic theme, and it just keeps going on and on. Relentlessly, say I. This one could quite easily break through as the New Year dawns and snaps. — CHART CHANCE.

BOBBETTES: That's A Bad Thing To Know; All In Your Mind (Action ACT 4603). An out-of-the-blue single, but one full of action — and that's no pun-effort. Some good soul-type singing which phrase-bends into a nice sense of climax. Neat brass touches, a mid-tempo attitude of mind — and some solid old wailing. — CHART CHANCE.

WHITE PLAINS: I Can't Stop; Julie Anne (Deram DM 348). Piano phrasing into this one. It's an airy-fairy sort of song, gently harmonised and a bit light-weight for my personal tastes, but the almost languid style of vocalising could click. Anyway, group has a big following. — CHART CHANCE.

JEFF BECK GROUP: Got The Feeling; Situation (Epic EPC 7720). Thumping great funky sounds. It starts round a bass riff that gets moving right away, and there's some anguished vocal work. The formula is pretty familiar, but the spirit is more than willing. In parts, it goes like the clappers. That riff moves it. — CHART CHANCE.

THE FORTUNES: Storm In A Teacup; I'm Not Following You (Capitol CL 15707). With a pitter-patter intro, then into a straight commercial song — and again the Fortunes prove that they're not ... oh, a storm in a teacup, I guess. It's got a good staccato beat, is somewhat more direct than their last chart-entry job, and in places the lyrics are a bit over-predictable. But the overall sound is very good and should make it. — CHART CHANCE.

JIM NELSON: Madame (Columbia). Tony Hatch-Jackie Trent story-line song with a touch of the old continentals in the treatment. Big-voiced session.

DAVID BOWIE: Changes (RCA Victor). Tremendous single in every way, but David's more into an album thing, commercially speaking. From the 'Hunky Dory' album anyway, this is a most earnest bit of pop, with fine lyrics.

Peter Jones

Judy's looking in again

JUDY COLLINS: Living (Elektra K42102).

A very wistful album for the most part. A return to light, soaring melody and introspective lyrics with Judy's fine precision piano rolling behind. The style is closest to the approach used on her Wildflowers album and is a real showcase for her vocal power — especially the unaccompanied 'All Things Are Quite Silent' and the immaculate self-harmony on 'Easy Times (Stacy Keach/Judy Collins)'. Several songs contain that beautiful subdued rock backing she utilizes so well. Notably, Dylan's 'Just Like Tom Thumb's Blues' and her own 'Song For Judith (Open The Door)'. Judy rarely makes mistakes in material and never in her delivery — 'Chelsea Morning' is an example of the excellence throughout this album. Breathtaking. L.G.

EMITT RHODES: Mirror (Probe SPBA 6262). It's cliché to mention the McCartney similarity here, but parts of this could be Paul. However, that's no crime, for this is a great album from start to finish. Recorded at home with Emmitt playing all the instruments, the songs are extremely melodic with a soft rock & roll touch and his voice is full of character. All the arrangements he's worked out are done with accuracy — no clumsy jamming. Like the Beatles and like Paul, Emmitt has that magic — that commercial sense that combines with sheer artistry to form a result that's magnetic. Buy it. L.G.

ELECTRIC LIGHT ORCHESTRA

The Electric Light Orchestra (Harvest SHVL 797). The name under which the Move get a chance to try some different approaches to music and some varied orchestration. Roy Wood plays the cello, bassoon, and oboe, among others. The effect is psychedelic Baroque and very pleasing. Odd rhythms and weird usages add up a very stoned album with much symphonic/rock merit. L.G.

IAN A. ANDERSON: A Vulture Is Not A Bird You Can Trust (Village VTS 9). Great performance from a fine singer/songwriter coupled with a production that brings it out well. Recorded at famed Rockfield studios, there is a good selection of Ian's own material, plus good versions of Loudon Wainwright's 'Black Uncle Remus' and Dylan's 'One Too Many Mornings'. Whether it's picking or strumming, this is good acoustic guitar and nice vocals. Recommended. L.G.

RITCHIE HAVENS

A State Of Mind (Verve 2304 050 Super). A compilation album with three tracks from Something Else Again, 1983, Stonehenge, and Mixed Bag. Havens fans won't want it but it does give people who just like him a chance to get further acquainted. And his versions of 'Lady Madonna' and 'Strawberry Fields' are still great. T.C.

DOROTHY SQUIRES

From The Pen Of... (President PTL 1048). Some tremendous power and emotion, vocally, over some excellent arrangements by Nicky Welsh. Side one comprises dedication songs — 'For Emily' and 'My Sarah Jane' for instance. Side two builds with such as 'Say It With Flowers' and 'Happy To Know'. Perfectionist stuff.



DAVID BOWIE

Hunky Dory (RCA Victor SF 8244). Produced by Ken Scott and "assisted by the actor." About right — David does act out his songs and this is quite definitely his best album to date. Good backing musicians, notably Rick Wakeman, but it all showcases the almost violent range of the Bowie voice. A good "Song For Bob Dylan," but there's a strong consistency over the whole production. Must do the Bowie reputation a lot of good.



JUDY: HER NEW ALBUM — BREATHTAKING.

WILD TURKEY

Battle Hymn (Chrysalis CHR 1002). Ex-Jethro Tull bassist Glen Cornick presents his group and his first album — a year after leaving Jethro. The songs seem as if they'd have been compatible with the Jethro style, but they're done with equal precision here. Off-jazz style never depends on a steady rhythm and the expected never occurs in the course of a song. Heavily bass oriented rock with harmonies and even some sweet gentle acoustic tracks. Glenn's piano is also commendable. Good beat and interesting arrangements — a nice first release. L.G.

SEEMON & MARIJKE

Son Of America (A&M American copy). Nice backings from some select people on material in the good-time country vein (even a touch of the tango!) and a bit of spicy rock. These two Dutch people painted Apple's old Baker Street boutique and are big on the fashion scene — but they can't sing too well. A kind of poor man's Sonny & Cher with some ethnic songs. An attempt that hasn't proven a revelation. Produced by Graham Nash and a good production, too. L.G.

THE MOTHERS OF INVENTION

Freak Out (Verve 2683 004 Select). First Mothers', re-issued through Polydor, if you didn't, couldn't, wouldn't get it then (1966) maybe you will now. Or maybe not. Still, you've gotta have it if you want all of Frank's albums. You know, the 7-year plan. T.C.

SOUTHERN COMFORT

Southern Comfort (Harvest SHVL 799). Terrific vocal harmonies and an amazingly good production from one of the smoothest groups going. The 'Woodstock' feel is still here with the steady percussion and Gordon Huntley's very tasteful steel guitar. Lightly country in flavour and inspired original numbers that prove Barnwell/Griffiths can write beautifully. An example of their finest, faultless velvet sound is 'I Wanna Be Your Mama Again'. Superb album. L.G.

MAN

Do You Like It Here Now, Are You Settling In? (United Artists UAS 29236). A transcendental concept mixed with lengthy patterned approaches to the numbers. The pace is slowed to make room for emotional vocals and plenty of lead guitar additions. Progressions are of average merit and even spicy at times, though there isn't much individuality apparent. Some interesting innovations in the longer jam sections of numbers — rather like being at a live gig. Reasonable album that could spark interest toward their next. L.G.

FERRANTE AND TEICHER

Play Songs Of Today (United Artists FT 7001). Splendidly packaged showcase for the two pianists. A couple of dozen of instantly recognisable themes drawn from a variety of sources, and a double-album package of value, selling for £1.99.

PICK OF THE HOT U.S. RELEASES

DENNIS COFFEY AND THE DETROIT GUITAR BAND: Scorpio (Sussex). On all the American Charts (bar C&W) for some time, and climbing ever higher, this well-honed instrumental smash is a bit of something for everybody, but is mainly a cross between brash freakiness and modern Detroit noise.

The guitars, which one might expect to predominate, in fact play second fiddle (huh?) to the extended polyrhythmic percussive body of the record — although when they do make their contribution, at the start and very end, they come on with ear-splitting incisiveness. This mixture of precisely chorded metallic staccato guitar noise over a variation of the Jackson Five-type rhythm pattern makes for a very exciting sound, which has to be played loud for full effect.

The polyrhythmic bit is propelled by a solid doodling bass and some very tiny tightly-fretted top-note chinking, but even so 'Guitar Band' is a funny name for what seems more like a Santana-ish rhythm set up. Evidently Dennis (does he play the screeching lead?) and his friends are all studio musicians — they certainly work together very cleanly. Make no mistakes though, this is an extremely invigorating record with a compulsive "play it again" quality.

RARE EARTH: Hey Big Brother (Rare Earth). By chance, the latest hit from Motown's leading white freaky group makes a perfect follow-on to 'Scorpio', having much the same

rhythm plus even more noise packed in its grooves. The dominating instrument is organ — played loud and bold — backed up by pounding bass interwoven with the powerful harmony shouting of the group. Really, these guys have themselves a very exciting group and a distinctive sound that's much their own (now) — it is a shame that British buyers ignore them.

DONNY OSMOND: Hey Girl (MGM). Hey! Lotsa them about, "heys" I mean. The Osmonds would sing 'Hey Little Brother' about little Donny's newle, which has returned the classic Carole King and Gerry Goffin 'Hey Girl' to the upper reaches of the U.S. Chart, where it belongs.

He does it adequately, without doing anything to rival the great Freddie Scott original, while he acquits himself in a similar fashion on the Joe South flip, 'I Knew You When', which doesn't measure up to the great (but neglected) original 1964 recording by R&B veteran Wade Flemons. Now there's a name to conjure with... 'Whoops Now!'

If the U.S. Charts (if not necessarily Britain's) must be filled with such Donny-Come-Latelies, it's nice that at least the songs represented hark back to the Golden Era. It's nice too that their modern treatments do show some respect for the originals in general atmosphere. Yup, ya can't keep a good song down, and those early '60s were fair packed with strong melodies!

the doctor

JAMES HAMILTON'S DISCOTHEQUE PICKS

TRIED AND TRUE

HAFFY'S WHISKEY SOUR: Shot In The Head (Deram DM 345). I've said it before and I'll say it again — this is a must. Completely un-plugged, yet, every time I play it (which is at virtually all my dances), it's superb bottleneck guitar lines and raunchy beat get everyone strutting their stuff as if they'd just been hit with a Jagger newie. Do try it.

STEAMHAMMER: Junior's Walling (Reflection HRS 9). Modern/Bluz.

FACES: Memphis; Too Bad (LP 'A Nod's As Good As A Wink To A Blind Horse' Warner Bros K56006) Mod (be warned, it's one of those nasty new super-supple ultra-bendy records).

ALASDAIR GILLIES: O Miorbhull Grai (Beltona BL 2771). If some idiot asks you for 'Amazing Grace' and yet obviously won't appreciate the Great Awakening or White Lightnin', play them this and confound them — it's the Gaelic version. Judy Collins or Alasdair Gillies, what's the difference? You're going to kill the party by playing either anyway!

ENVIRONMENTS — DISC 2: Dawn At New Hope, Pennsylvania, June 1969 (import LP, Atlantic Syntonic Research Series SD 66002, at better "head" shops everywhere). Half an hour of unadulterated dawn chorus, with which I have been fascinating people before and after every dance over Christmas — it's ideal sound to set up by, and by just being straight birdsong it beats the Floyd's 'Grantchester Meadows' too.

SONGS OF THE HUMPBACK WHALE (import LP, Capitol ST 620). A hoary old favourite which always intrigues people after the dancing has ended, and it's real "head" stuff too.

BEAVER AND KRAUSE: Saga Of The Blue Beaver; Walkin'; Side Two (LP 'Ghandharva' Warner Bros K46130). Mike Bloomfield guitar on 'Blue Beaver' after a great Moog lead-in, otherwise the rest is Freaky Moog-cum-Easy Listening Jazz with the emphasis on echo (Patrice Holloway's 'Walkin'' being very like the Humpback Wales) which makes good background and/or talking-point stuff.

Not many "dancers" listed this week, but so often it's what you play afterwards that impresses most!

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

- | | | | | |
|----|----|---------------------------------------|---|----------------|
| 1 | 2 | AMERICAN PIE | Don McLean | United Artists |
| 2 | 1 | BRAND NEW KEY | Melanie | Neighborhood |
| 3 | 4 | LET'S STAY TOGETHER | AI Green | Hi |
| 4 | 7 | SUNSHINE | Jonathan Edwards | Capricorn |
| 5 | 3 | FAMILY AFFAIR | Sly and the Family Stone | Epic |
| 6 | 6 | SCORPIO | Dennis Coffey and the Detroit Guitar Band | Sussex |
| 7 | 8 | I'D LIKE TO TEACH THE WORLD TO SING | (In Perfect Harmony) New Seekers | Elektra |
| 8 | 5 | GOT TO BE THERE | Michael Jackson | Motown |
| 9 | 10 | HEY GIRL/I KNEW YOU WHEN | Donny Osmond | MGM |
| 10 | 13 | CLEAN UP WOMAN | Betty Wright | Alston |
| 11 | 11 | YOU ARE EVERYTHING | Stylistics | Avcc |
| 12 | 12 | SUGAR DADDY | Jackson 5 | Motown |
| 13 | 14 | I'D LIKE TO TEACH THE WORLD TO SING | (In Perfect Harmony) Hillside Singers | Metromedia |
| 14 | 16 | DAY AFTER DAY | Badfinger | Apple |
| 15 | 15 | ONE MONKEY DON'T STOP THE SHOW | Honey Cone | Hot Wax |
| 16 | 17 | DROWNING IN THE SEA OF LOVE | Joe Simon | Spring |
| 17 | 9 | CHERISH | David Cassidy | Bell |
| 18 | 24 | NEVER BEEN TO SPAIN | Three Dog Night | Dunhill |
| 19 | 18 | AN OLD FASHIONED LOVE SONG | Three Dog Night | Dunhill |
| 20 | 22 | HEY BIG BROTHER | Rare Earth | Rare Earth |
| 21 | 25 | IT'S ONE OF THOSE NIGHTS (Yes Love) | Partridge Family starring Shirley Jones and featuring David Cassidy | Bell |
| 22 | 23 | ANTICIPATION | Carly Simon | Elektra |
| 23 | 26 | ONCE YOU UNDERSTAND | Think | Laurie |
| 24 | 20 | ALL I EVER NEED IS YOU | Sonny and Cher | Kapp |
| 25 | 27 | KISS AN ANGEL GOOD MORNING | Charley Pride | RCA |
| 26 | 19 | HAVE YOU SEEN HER | Chi-Lites | Brunswick |
| 27 | 29 | THE WITCH QUEEN OF NEW ORLEANS | Redbone | Epic |
| 28 | 30 | WHITE LIES | Blues Eyes Bullet | Big Tree |
| 29 | 21 | RESPECT YOURSELF | Staple Singers | Stax |
| 30 | 35 | LEVON | Elton John | Uni |
| 31 | 37 | THAT'S THE WAY I FEEL ABOUT 'CHA | Bobby Womack | United Artists |
| 32 | 38 | MAKE ME THE WOMAN THAT YOU GO HOME TO | Gladys Knight and the Pips | Soul |
| 33 | 42 | BLACK DOG | Led Zeppelin | Atlantic |
| 34 | 28 | AN AMERICAN TRILOGY | Mickey Newbury | Elektra |
| 35 | 46 | STAY WITH ME | Faces | Warner Bros |
| 36 | — | WITHOUT YOU | Nilsson | RCA |
| 37 | — | FIRE AND WATER | Wilson Pickett | Atlantic |
| 38 | 33 | GEORGE JACKSON | Bob Dylan | Columbia |
| 39 | 48 | LOOKIN' FOR A LOVE | J. Geils Band | Atlantic |
| 40 | 43 | ME AND BOBBY | McGee Jerry Lee Lewis | Mercury |
| 41 | 47 | MY BOY | Richard Harris | ABC/Dunhill |
| 42 | 41 | (I Know) I'M LOSING YOU | Rod Stewart | Mercury |
| 43 | — | PRECIOUS AND FEW | Climax | Rocky Road |
| 44 | — | THOSE WERE THE DAYS | All In The Family Cast | Atlantic |
| 45 | 44 | BEHIND BLUE EYES | Who | Decca |
| 46 | — | DON'T SAY YOU DON'T REMEMBER | Beverly Bremers | Scepter |
| 47 | 45 | HALLELUJAH | Sweathog | Columbia |
| 48 | — | AIN'T NOBODY HOME | B. B. King | ABC |
| 49 | — | JOY | Apollo 100 | Mega |
| 50 | — | SOUR SUITE | Guess Who | RCA |

albums

- | | | | | |
|----|----|--|--|---------------------|
| 1 | 1 | MUSIC | Carole King | Ode |
| 2 | 3 | AMERICAN PIE | Don McLean | United Artists |
| 3 | 4 | AT CARNEGIE HALL | Chicago | Columbia |
| 4 | 14 | CONCERT FOR BANGLA DESH | George Harrison and Friends | Apple |
| 5 | 2 | LED ZEPPELIN | | Atlantic |
| 6 | 7 | TEASER AND THE FIRECAT | Cat Stevens | A&M |
| 7 | 8 | TAPESTRY | Carole King | Ode |
| 8 | 9 | ALL IN THE FAMILY | TV Cast | Atlantic |
| 9 | 6 | THERE'S A RIOT GOIN' ON | Sly and the Family Stone | Epic |
| 10 | 10 | BLACK MOSES | Isaac Hayes | Enterprise |
| 11 | 11 | WILD LIFE | Wings | Apple |
| 12 | 5 | E PLURIBUS FUNK | Grand Funk Railroad | Grand Funk Railroad |
| 13 | 13 | MADMAN ACROSS THE WATER | Elton John | Uni |
| 14 | 12 | SANTANA | | Columbia |
| 15 | 15 | BOB DYLAN'S GREATEST HITS Vol 2 | | Columbia |
| 16 | 16 | GATHER ME | Melanie | Neighborhood |
| 17 | 17 | EVERY PICTURE TELLS A STORY | Rod Stewart | Mercury |
| 18 | 18 | QUIET FIRE | Roberta Flack | Atlantic |
| 19 | 31 | GREATEST HITS | Jackson 5 | Motown |
| 20 | 23 | LOW SPARK OF HIGH HEELED BOYS | | Traffic |
| 21 | 21 | A NOD IS AS GOOD AS A WINK TO A BLIND HORSE | Faces | Warner Bros |
| 22 | 22 | KILLER | Alice Cooper | Warner Bros |
| 23 | 26 | SUMMER OF '42 | Peter Nero | Columbia |
| 24 | 19 | SHAFT Soundtrack | Isaac Hayes | Enterprise/MGM |
| 25 | 35 | HOT ROCKS, 1964-1971 | Rolling Stones | London |
| 26 | 28 | SOUND MAGAZINE | Partridge Family | Bell |
| 27 | 24 | TO YOU WITH LOVE | Donny Osmond | MGM |
| 28 | 25 | CARPENTERS | | A&M |
| 29 | 20 | JESUS CHRIST, SUPERSTAR | Various Artists | Decca |
| 30 | 30 | FIDDLER ON THE ROOF | Soundtrack | United Artists |
| 31 | 33 | JESUS CHRIST, SUPERSTAR | Original Broadway Cast | Decca |
| 32 | 32 | DESIDERATA | Les Crane | Warner Bros |
| 33 | 36 | HARMONY | Three Dog Night | Dunhill |
| 34 | 34 | LOSING THEIR HEADS | Hudson and Landry | Dore |
| 35 | 29 | IMAGINE | John Lennon | Apple |
| 36 | 27 | STONES | Neil Diamond | Uni |
| 37 | 39 | EVOLUTION | Dennis Coffey and the Detroit Guitar Sound | Sussex |
| 38 | 41 | STYLISTICS | | Avco |
| 39 | 42 | SINGS HEART SONGS | Charley Pride | RCA |
| 40 | 43 | FLOWERS OF EVIL | Mountain | Windfall |
| 41 | 44 | YES ALBUM | | Atlantic |
| 42 | — | REVOLUTION OF THE MIND/RECORDED LIVE AT THE APOLLO | James Brown | Polydor |
| 43 | 37 | CHER | | Kapp |
| 44 | 45 | PERFORMANCE: LIVE ROCKIN' THE FILLMORE | Humble Pie | A&M |
| 45 | 49 | JONATHAN EDWARDS | | Capricorn |
| 46 | 48 | MASTER OF REALITY | Black Sabbath | Warner Bros |
| 47 | 46 | BARBRA JOAN STREISAND | | Columbia |
| 48 | 50 | CHEECH AND CHONG | | Ode |
| 49 | 40 | EVERY GOOD BOY DESERVES FAVOUR | Moody Blues | Threshold |
| 50 | — | SONNY AND CHER LIVE | | Kapp |

Lon Goddard

- RAM — Paul McCartney (Apple)
- WILD LIFE — Wings (Apple/EMI)
- PAUL SIMON — Paul Simon (reviewed in Dec. '71) (CBS)
- ROOTS — Everly Brothers (re-issue) (Warner Bros.)
- BOB DYLAN'S GREATEST HITS, Vol.2 — Bob Dylan (CBS)
- CAN I HAVE MY MONEY BACK? — Gerry Rafferty (Transatlantic)
- SURF'S UP — Beach Boys (Capitol)
- BARBRA JOAN — Barbra Streisand (CBS)
- HARMONY — Three Dog Night (Probe)
- TAP ROOT MANUSCRIPT — Neil Diamond (Uni)

BEST OF THE YEAR

RM writers select their top ten albums of the past twelve months.

Bill McAllister

- MADMAN ACROSS THE WATER — Elton John (DJM)
- EVERY PICTURE TELLS A STORY — Rod Stewart (Mercury)
- BLUE — Joni Mitchell (Reprise)
- IMAGINE — John Lennon (Apple)
- HERE COMES THE SUN — Nina Simone (RCA)
- MUD SLIDE SLIM AND THE BLUE HORIZON — James Taylor (Warner Bros.)
- A NOD'S AS GOOD AS A WINK... TO A BLIND HORSE — Faces (Warner Bros.)
- TAPESTRY — Carole King (A&M)
- CAN I HAVE MY MONEY BACK? — Gerry Rafferty (Transatlantic)
- ALL THING MUST PASS — George Harrison (Apple)



NEXT MIDDLE-OF-THE-ROAD single rumoured to be 'Sacramento (What A Wonderful Town)'.....in some music papers, circa 1967, the **NEWBEATS'** 'Run Baby Run' was already listed as an oldie-but-goodie.....amazingly large turnout for RM's 10 years of 'Pick Of The Pops' award to **ALAN FREEMAN**.

NEIL SEDAKA has sold over 20,000,000 records (just thought you'd like to know that).....in last week's Daily Mirror, **CLINT EASTWOOD** looked a lot like **HERB ALPERT**.....**COASTERS** updating of 'Love Potion Number Nine' an excellent job. They even revamp the date to 1966.

DAVID BOWIE just signed to RCA in America.....latest on the cheap disc front: 'Jones', the Bristol superstore, offering selected Tamla Motown albums (**ISLEY BROS.**, **MARV JOHNSON**, **GLADYS KNIGHT**) at 38p.....Kinney have put up the price of their U.S. albums to meet the selling price of most other U.S. product.

Fantasy Records suing UA in the States over release of a **LENNY BRUCE** Carnegie Hall tape.....**AMERICA's** 'Horse' at the gallop.....the world's largest pinball machine will be built to promote a production of 'Tommy' at an L.A. theatre.

For future album title, how about 'Cooking With **TREX**'.....**NANCY SINATRA** off Reprise, the label daddy founded, and on to RCA.....**SHANANA** due back in Europe this summer.....**PINK FLOYD** will be touring England and the U.S. with a new quad sound system this year.

No great following for **FAME & PRICE** latest.....hard to tell whether the logic behind **ELTON JOHN's** new U.S. LP title is novel or just plain backward.....**THREE DOG NIGHT** have donated their track, 'Mama Told Me Not To Come' to a United Nations album to raise funds for refugees.

EDDIE FISHER latest to sing 'My Way'. At his comeback San Francisco concert, he apparently over-did references to his marital woes.....**MAXINE** and **BONNIE BROWN**, former members of the **BROWNS**, a group who won nearly every country music prize awarded in the late fifties and early sixties, have opened a recording studio in Arkansas to exploit local talent.....**GLEN CAMPBELL's** U.S. TV show featuring (in one show) **JOHNNY CASH & the TENNESSEE THREE**, **JUNE CARTER**, **BUCK OWENS**, **MERLE HAGGARD**, **JERRY REED**, **MINNIE PEARL**, **FREDDIE HART**, **GRANDPA JONES**, **LARRY McNEALY** and the **STRANGERS**.

the 50

RECORD MIRROR

singles

albums

This Week	Last Week	Weeks in Chart	Title	Artist	Label
1	1	4	I'D LIKE TO TEACH THE WORLD TO SING	New Seekers	Polydor 2058 184
2	12	3	MOTHER OF MINE	Neil Reid	Decca F 13264
3	2	10	ERNIE (The Fastest Milkman In The West)	Benny Hill	Columbia DB 8833
4	4	8	SOFTLY WHISPERING I LOVE YOU	Congregation	Columbia DB 8830
5	5	6	SOLEY SOLEY	Middle of the Road	RCA 2151
6	7	9	SOMETHING TELLS ME (Something Is Gonna Happen Tonight)	Cilla Black	Parlophone R 5924
7	10	7	I JUST CAN'T HELP BELIEVING	Elvis Presley	RCA 2158
8	24	4	BRAND NEW KEY	Melanie	Buddah 2011 105
9	8	4	SLEEPY SHORES	Johnny Pearson Orchestra	Penny Farthing PEN 778
10	3	10	JEEPSTER T. Rex		Fly BUG 16
11	21	2	HORSE WITH NO NAME	America	Warner Brothers K 16128
12	9	8	NO MATTER HOW I TRY	Gilbert O'Sullivan	MAM 53
13	30	4	MORNING HAS BROKEN	Cat Stevens	Island WIP 6121
14	6	7	THEME FROM SHAFT	Isaac Hayes	Stax 2025 069
15	13	7	MORNING Val Doonican		Philips 6006 177
16	23	4	STAY WITH ME	Faces	Warner Brothers K 16136
17	25	4	THEME FROM THE ONEDIN LINE	Vienna Philharmonic Orchestra	Decca F 13259
18	15	10	FIREBALL	Deep Purple	Harvest HAR 5045
19	14	8	IT MUST BE LOVE	Labi Siffre	Pye 7N 25572
20	27	6	THE PERSUADERS	John Barry Orchestra	CBS 7469
21	18	9	IS THIS THE WAY TO AMARILLO	Tony Christie	MCA MKS 5073
22	17	7	KARA KARA	New World	RAK 123
23	22	13	BANKS OF THE OHIO	Olivia-Newton-John	Pye 7N 25568
24	11	9	TOKOLOSHE MAN	John Kongos	Fly BUG 14
25	16	12	COZ I LUV YOU	Slade	Polydor 2058 155
26	20	10	SING A SONG OF FREEDOM	Cliff Richard	Columbia DB 8836
27	19	11	GYPSYS TRAMPS AND THIEVES	Cher	MCA MU 1142
28	49	2	WHERE DID OUR LOVE GO	Donnie Elbert	London HL 10352
29	41	2	LET'S STAY TOGETHER	Al Green	London HL 10348
30	39	2	FAMILY AFFAIR	Sly And The Family Stone	Epic EPC 7632
31	31	9	HOOKED ON A FEELING	Jonathan King	Decca F 13241
32	37	13	TILL Tom Jones		Decca F 13236
33	50	2	MOON RIVER	Greyhound	Trojan TR 7848
34	-	-	CAN'T LET YOU GO	Barry Ryan	Polydor 2001 256
35	32	10	BURUNDI BLACK	Burundi Steiphenson Black	Barclay BAR 3
36	26	9	YOU GOTTA HAVE LOVE IN YOUR HEART	Supremes/Four Tops	Tamla Motown TMG 793
37	28	11	JOHNNY REGGAE	Piglets	Bell BLL 1180
38	-	-	BABY I'M-A WANT YOU	Bread	Elektra K 12033
39	47	2	BLESS YOU	Martha Reeves and The Vandellas	Tamla Motown TMG 794
40	-	-	HAVE YOU SEEN HER	Chi-Lites	MCA MU 1146
41	-	-	GIVE AND TAKE	Pioneers	Trojan TR 7846
42	-	-	ALL I EVER NEED IS YOU	Sonny and Cher	MCA MU 1145
43	46	4	FESTIVAL TIME	San Remo Strings	Tamla Motown TMG 795
44	42	33	CHIRPY CHIRPY CHEEP CHEEP	Middle of the Road	RCA 2047
45	38	21	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart	Mercury 6052 097
46	29	13	RUN BABY RUN	Newbeats	London HL 10341
47	-	-	I DON'T KNOW HOW TO LOVE HIM	Petula Clark	Pye 7N 45112
48	40	25	FOR ALL WE KNOW	Shirley Bassey	United Artists UP 35267
49	-	-	DIAMONDS ARE FOREVER	Shirley Bassey	United Artists UP 35293
50	44	6	SAVE THE CHILDREN	Marvin Gaye	Tamla Motown TMG 796

This Week	Last Week	Weeks in Chart	Title	Artist	Label
1	1	2	ELECTRIC WARRIOR	T. Rex	FLY HIFLY 6
2	8	2	IMAGINE	John Lennon/Plastic Ono Band	Apple PAS 10004
3	2	2	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
4	3	2	THE NEW LED ZEPPELIN ALBUM		Atlantic 2401 012
5	7	2	MOTOWN CHARTBUSTERS Vol 6	Various	Tamla Motown STML 11191
6	5	2	A NOD'S AS GOOD AS A WINK	Faces	Warner Bros K56006
7	6	2	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury 6338 063
8	15	2	FIREBALL	Deep Purple	Harvest SHVL 793
9	19	2	MEATY, BEATY, BIG AND BOUNCY	Who	Track 2406 006
10	21	2	FOG ON THE TYNE	Lindisfarne	Charisma CAS 1050
11	10	2	TAPESTRY	Carole King	A&M/Ode AMLS 2025
12	4	2	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154
13	13	2	ANDY WILLIAMS GREATEST HITS		CBS 63920
14	20	2	WINGS WILD LIFE	Wings	Apple PCS 7142
15	11	2	THE CARPENTERS		A&M AMLS 63502
16	-	-	MOTOWN CHARTBUSTERS Vol 5		Tamla Motown STML 11181
17	18	2	MEDDLER	Pink Floyd	Harvest SHVL 795
18	25	2	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor	Warner Bros K46085
19	22	2	GLEN CAMPBELL'S GREATEST HITS		Capitol ST 21885
20	34	2	GILBERT O'SULLIVAN HIMSELF		MAM 501
21	49	2	EVERY GOOD BOY DESERVES FAVOUR	The Moody Blues	Threshold THS 5
22	-	-	MUSIC	Carole King	A&M/Ode AMLH 67013
23	23	2	RAINBOW BRIDGE	Jimi Hendrix	Reprise K44159
24	31	2	FRAGILE	Yes	Atlantic 2401 019
25	12	2	MORE BOB DYLAN GREATEST HITS		CBS 67239
26	14	2	JESUS CHRIST SUPERSTAR	Various	MCA MKPS 2011/2
27	24	2	CLOSE TO YOU	Carpenters	A&M AMLS 998
28	-	-	PILGRIMAGE	Wishbone Ash	MCA MDKS 8004
29	-	-	KONGOS	John Kongos	Fly HIFLY 7
30	17	2	SHAFT	Isaac Hayes	Stax 2659 007
31	-	-	DEEP PURPLE IN ROCK		Harvest SHVL 777
32	28	2	I'M STILL WAITING	Diana Ross	Tamla Motown STML 11193
33	46	2	WHO'S NEXT	The Who	Track 2408 102
34	-	-	LED ZEPPELIN II		Atlantic 588 198
35	26	2	GATHER ME	Melanie	Buddah 2322 002
36	9	2	WORDS AND MUSIC	Benny Hill	Columbia SCX 6479
37	-	-	NICELY OUT OF TUNE	Lindisfarne	B&C CAS 1025
38	16	2	SOUND OF MUSIC	Soundtrack	RCA Victor SB/RB 6616
39	29	2	STONES	Neil Diamond	Uni UNLS 121
40	50	2	SURFS UP	The Beach Boys	Stateside SSL 10313
41	38	2	SANTANA III	Santana	CBS 69015
42	32	2	FOUR TOPS GREATEST HITS Vol 2		Tamla Motown STML 11195
43	-	-	TARKUS	Emerson, Lake and Palmer	Island ILPS 9155
44	-	-	SOUNDS OF SILENCE	Simon and Garfunkel	CBS 62690
45	-	-	SGT PEPPER'S LONELY HEARTS CLUB BAND	Beatles	Parlophone PCS/PMC 7027
46	-	-	AFTER THE GOLDRUSH	Neil Young	Reprise K44088
47	-	-	T. REX		Fly HIFLY-2
48	-	-	A COLLECTION OF BEATLES' OLDIES	Beatles	Parlophone PCS/PMC 7016
49	41	2	SWEET BABY JAMES	James Taylor	Warner Bros K46043
50	-	-	BLUE	Joni Mitchell	Reprise K44128

TOP 50 compiled for Record Mirror, BBC, Record & Tape Retailer and Billboard from a panel of 300 shops by the British Market Research Bureau.

top producers

5 years ago

10 years ago

- 1 Leon Henry
- 2 Dick Rowe/Ivor Raymonds
- 3 Walter J. Riddley
- 4 John Burgess
- 5 Giacomo Tosti
- 6 George Martin
- 7 -
- 8 Peter Scheckeryck
- 9 KPM Prod
- 10 Tony Visconti
- 11 Ian Samwell
- 12 Gordon Mills
- 13 W. Mitchell/Al Green
- 14 Isaac Hayes
- 15 Johnnie Franz
- 16 Glyn Johns
- 17 -
- 18 Deep Purple
- 19 Labi Siffre
- 20 John Barry
- 21 M. Murray/P. Callander
- 22 Mickie Most
- 23 Welch/Farrar
- 24 Gus Dudgeon
- 25 Chas Chandler
- 26 Norrie Paramor
- 27 Snuff Garrett
- 28 Donnie Elbert
- 29 -
- 30 Sly Stone

- 1 1 GREEN, GREEN GRASS OF HOME, Tom Jones
- 2 2 MORNINGTOWN RIDE, Seekers
- 3 3 SUNSHINE SUPERMAN, Donovan
- 4 - I'M A BELIEVER, Monkees
- 5 4 SAVE ME, Dave Dee, Dozy, Beaky, Mick & Tich
- 6 5 HAPPY JACK, Who
- 7 9 IN THE COUNTRY, Cliff Richard
- 8 - ANY WAY THAT YOU WANT ME, Troggs
- 9 6 DEAD END STREET, Kinks
- 10 7 WHAT WOULD I BE, Val Doonican

- 1 1 THE YOUNG ONES, Cliff Richard
- 2 3 STRANGER ON THE SHORE, Acker Bilk
- 3 5 MULTIPLICATION, Bobby Darin
- 4 4 I'LL NEVER FIND ANOTHER YOU, Billy Fury
- 5 6 HAPPY BIRTHDAY SWEET SIXTEEN, Neil Sedaka
- 6 2 LET THERE BE DRUMS, Sandy Nelson
- 7 - LET'S TWIST AGAIN, Chubby Checker
- 8 8 JOHNNY WILL, Pat Boone
- 9 - WALK ON BY, Leroy Van Dyke
- 10 10 RUN TO HIM, Bobby Vee

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Have YOU been Conned by the Moodies?

IT has occurred to me that once again Joe Public has been conned.

He has been led blindfold by the Great Publicity Machine into the local record store, two pounds plus in hot little hand "Moodies new one please" on hot little lips, along with "Well it's the Moody Blues - it must be good".

For three years the con-trick has been going on, growing more and more obvious with time; fancy titles, arty sleeves, loosely adhered to themes, and more apparent than anything else poor quality songs. If the trappings of orchestras, mellotrons and electronic drum kits are removed, along with over-contrived arrangements, out of all the group's work we have about eighty per cent rhubarb and twenty per cent quality.

And who is responsible for this twenty per cent - Justin Hayward, he of 'Nights In White Satin', 'Watching And Waiting', 'Question', 'The Story In Your Eyes' and many more. All are excellent, many are exceptional - his songs are Moody Blues' milestones.

Just think about this Messrs Lodge, Binder, Thomas and Edge. Do you really think things would continue floating in an aura of unbroken adulation if Justin left you? He is your yardstick; you have the public, including me, believe it or not, behind you; try harder, stop sitting on

your laurels and start working before the bubble bursts. - CARL MICHAEL FORSTER, 22 Broadway, Tynemouth, Northumberland.



FACES' RON WOOD

Faces

NOW that the Faces have finally been given the musical acclaim they so richly deserved from 1965 onwards, many converts would find it both enjoyable and educational to take a backward glance and pick up on the double-set 'Autumn Stone' album issued by Immediate after Steve Marriott left the band.

The Small Faces, as much as the Stones, the Who or the Yardbirds made a very valuable and individual contribution towards today's music, and all those who dismissed them as so much 'commercial' nonsense can now see that the group's inherent good humour permeates all their work to almost as great an extent as it now does. They almost certainly didn't realise why they

were doing what they were doing during a string of hit singles that netted them - following several bad managers and recording contracts - nothing more than a badly tarnished reputation. It's easy now to put it all into perspective and 'Autumn Stone' does it immaculately.

While you're all at it, why not procure 'Ogden's Nut Gone Flake' still a classic album, one which used the 'concept' idea with a joyful lack of sophistication that is highly agreeable to maltreated ears like my own. Steve, Ronnie, Mac and Kenny once banded around a phrase that boiled down to everything being 'own-up time'. It would be nice to take their advice and do justice by them for a change. - AVRIL GLANCY, 10 Courtneil Street, London W2.

Talent

IT's about time that we - the British pop fans - started to recognise the

Duos are back

I WOULDN'T be surprised to see 1972 witness the re-emergence of duos as a force in the charts.

How about this for a list of a few of 'em?

Parrish and Gurvitz, Demick and Armstrong, Seals and Crofts, Siren, Brewer and Shipley, Gallagher and Lyle, Fresh Maggotts, Cross and Ross, Nirvana, Beaver and Krause, Derrick and Lon Van Eaton, Curtiss Maldoon, Ricotti/Alberquerque, England Dan and John Ford Coley, Tir Na Nog, MacIver Hine, Finbar and Eddie Furey, Clark/Hutchinson. SANDA WALTON, 47 Herbert Road, High Wycombe, Bucks.



MOODY BLUES: RESTING ON THEIR LAURELS?

talents of Mac and Katie Kissoon. Some of the singles they have released are 'Chirpy Chirpy Cheep', 'Pigeon' and their new one 'I Found My Freedom'; and they are all great.

Even though in America their version of 'Chirpy' got into the lower parts of the charts

they have never reached our charts here. They both definitely deserve a hit, so how about making 'I Found My Freedom' a smash hit? - SIMON CURTIS, 12 Queensmere Road, Wimbledon SW19 5PA.

Crime

NOW that the general U.S. record market has after many years rediscovered the great Jerry Lee Lewis with his cut of 'Me And Bobby McGee' in the Billboard pop charts, can we get more discs released by him in this country?

His record releases have been getting more and more irregular over the past few years even though every disc he cuts makes the U.S. country charts. It is a crime that this great rock and

country singer should be virtually ignored by his record company. - DAVE HAWKES, 26 Copeland House, Garratt Lane, Tooting, London SW17 0NF.

Error

I CONGRATULATE all at Record Mirror for the very interesting article on George Harrison (number ten in the Great Ones series). However, I would like to rectify one small error in the George Harrison discography. RM stated that the flipside of 'My Sweet Lord' was 'Isn't It A Pity! While this was the case in America, the British single had 'What Is Life?' on the B side. - MARTIN TOWNSEND, 2 The Pound, Bloxham, Banbury, Oxon.

Olivia's done for it!

SO yet another artist has changed the gender in which a song has been written and lost the meaning of a once good lyric.

I refer to Olivia Newton-John's version of 'Banks Of The Ohio'.

I can remember the original lyric in a version by Joan Baez, backed by the Greenbriar Boys and the effect of the story was twice as powerful, even though a girl was singing it. It is about a boy who gets a girl in trouble, but kills her in a moment of passion, because he is afraid of having to marry her and face up to it.

Olivia Newton-John's version eliminates all of this and suggests it is a simple case of murder by the girl because the boy refused her advances. Somehow it just doesn't work. Who is the prude who ruined this great ballad? - MARTIN SHENK, 18 Kensington Park Gardens, London W11.

Classic

I would just like to point out that in the Christmas rush record buyers may have missed out on a great album. The album in question is of course 'Trafalgar' by the Bee Gees. It amazes me that the music of the Gibbs, with their own individual sound; soft, delicate and melodic, should be ignored in this country alone.

There is no doubt that this album is a classic, but it seems that the handful of people like the Gibbs, who do produce melodious music today, have been left out in the mad craze for high volume sound, which half the time is just a cover up for the musical inefficiencies of some of today's groups. So long may we hear the refreshing sounds of the Moody Blues, Bread and Bee Gees. LAWRENCE BERGIN, 249 Northbrooks, Harlow, Essex.

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Other Billboard Music Magazines -

Billboard (USA)

Discografia Internazionale (Italy)

Music Labo (Japan)

Record & Tape Retailer (UK)

WHY BANGLA DESH?

BANGLA DESH have been two words filling the headlines for several months now.

They have a depressing ring of sorrow and suffering to them, and constitute a classic case of the misery afflicting mankind on a constant basis over the ages from the twin tribulations of politics and religion.

The words mean free Bengal, and refer to East Pakistan, a hangover from the end of the British Raj in the Indian sub-continent in 1947. This Raj or rule had lasted over two hundred years, and when we hastily withdrew in 1947, partition was enacted, resulting in two separate countries. There was India, and there was Pakistan, the latter comprising two wings, the East and the West, with 1,000 miles of India territory in between.

Pakistan was divided in

more than geographical terms. West Pakistan speaks Urdu, and possesses a considerable advantage in economic power and prosperity over East Pakistan, which is an speaks Bengali. The East wing has been the poor relation since 1947, administered with a distinct lack of sympathy from the West, even though it was the home of more than half of Pakistan's total population.

Victory

In March 1969 General Yahya Khan assumed power in Pakistan in succession to another military ruler, President Ayub Khan, and promised the ending of military rule and the introduction of democracy. In December 1970 the first free election in the history of Pakistan was held, and the Awami League in East Pakistan led by Sheikh Mujibur Rahman won an overwhelming victory in

that wing, theoretically qualifying it to form a Pakistani government in view of its preponderance of population.

The West wing, however, was unwilling to accept a shift of power to the East, and in March last year Sheikh Mujibur Rahman was arrested and removed to West Pakistan, and events initiated by the Pakistani Army in East Bengal resulted in an alleged one million fatalities and the flight to India of 10 million East Bengali refugees. Warfare broke out between the Army and the Mukhti Foj guerillas struggling for a separate Bangla Desh state.

East Bengal or Bangla Desh also suffered calamitous natural disasters last year. A cyclone in September sweeping in from the Bay of Bengal caused widespread devastation and many thousands of deaths, with famine and disease in its wake.

The outbreak of war between India and Pakistan in the closing weeks of last year added to the ravages and suffering in Bangla Desh. The Pakistani Army in the East wing was defeated, and now the pendulum of persecution has swung in the opposite direction, with the Indian Army attempting to restrain the Mukhti Foj forces from exacting revenge on the Razakars or collaborators with the Pakistan Army and minority sects such as the Bihari Moslems, 30,000 of whom have taken refuge in a jute mill complex near Dacca protected by a small unit of the Indian Army and succumbing rapidly to a cholera epidemic.

Efforts

What the world seems incapable of in political and diplomatic terms is partially compensated for by its efforts in the realms of

charity and material assistance. Various agencies have been active in alleviating to some extent the predicament of the Bangla Desh refugees in India, including the International Red Cross and the UNICEF organisation, which is handling royalties from the George Harrison Bangla Desh album on behalf of refugee children from East Pakistan.

Many of the refugees are now making their way back to Bangla Desh following the cessation of hostilities. But there is an immense amount of war damage to be made good, and famine and pestilence are constant menaces in a region where every monsoon season leaves casualties and homeless people in its path.

So, although the shooting may be over, the need remains as great. Every little helps, including the purchase of the Bangla Desh album. Human nature, the root cause of all man's

inhumanity to man, even delayed its release in some territories while squalid squabbling over contractual hair-splitting took place, and some import operations here have been charging £10 for the album officially priced at £5.50 with little likelihood of the additional margin being passed on to the suffering infants of Bangla Desh.

Help

But ignore these repulsive manifestations of the human character. Buy your copy of the Bangla Desh album at an accredited retailer, and apart from acquiring a wealth of good contemporary pop music by artists with their hearts in the right place, you will be helping to put a square meal into some hapless Bangla Desh infant and contributing towards the cost of his medical treatment and protection.

NH

You must buy this album

EVEN if the Bangla Desh Concert album were appallingly bad, it would be a grave dereliction of duty not to buy a copy — because of its unique and historic assembly of giant talents like Dylan, Preston, Clapton, Russell, Shankar and Harrison, and because of the thoroughly altruistic motive behind it.

But, in fact, it is a sensationally good set by any standards — musically, atmospherically, and in terms of recording quality. It is a moving, mighty, majestic and magnificent album of contemporary music which glows and blazes with the unifying fire of dedication to a dramatic cause. The artists feel it, the thunderously applauding audience feels it, and when you hear this faithful record of that amazing August night in Madison Square Garden, you will feel it too.

GREAT

What might easily have been an anti-climax proves in reality to be a marvellous achievement — a concert of the highest professional, musicianly and production standards. And it's warming to think that even before a single record was sold UNICEF benefited to the tune of 243,418 dollars and 50 cents.

Side One opens to fantastic applause and George introduces Ravi Shankar who, in turn, contributes a noble and dignified statement on the Bangla Desh disaster and on his own music. Later he ironically thanks the audience for applauding the tuning of the Indian

instruments.

Shankar and his musicians beautifully play 'Bangla Dhun', a Bengali folk theme, for the whole of the first side, then, on Side Two come three excellent George Harrison songs — 'Wah Wah', with heavy Spector overtones, 'My Sweet Lord', which wins tumultuous applause, and a bravura 'Awaiting On You All', all from the 'All Things Must Pass' set. George sings beautifully with real feeling and moving restraint.

Then he introduces Billy Preston who contributes a great vocal and impressive organ work on 'That's The Way God Planned It.' There is absolutely no mistaking at this point that this is a major occasion; there is a tremendous aura of excitement as the Preston song builds to a huge climax with double-time rhythm backing.

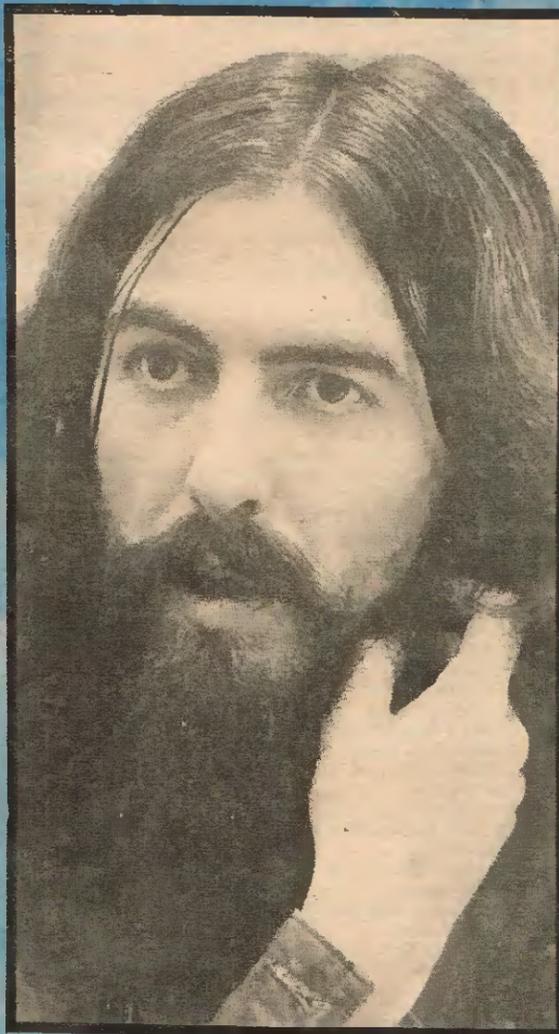
RICH

Ringo's wobbly voice opens Side Three with his own 'It Don't Come Easy' then Harrison returns for one of his favourite songs, 'Beware Of Darkness', singing in broad Liverpool, "Watch out now, take care, beware..." This is a superbly constructed song, rich in unusual chord changes.

After introducing the artists and musicians on stage Harrison gets into the haunting, 'While My Guitar Gently Weeps' and the audience erupts half-way through as Leon Russell emerges to take a chorus of the song.

Leon Russell takes most of Side Four with a storming medley of 'Jumpin' Jack Flash' and 'Youngblood' and the bass of Carl Radle is superb on this. Then Harrison returns for the delicate 'Here Comes The Sun', with both himself and Badfinger's Pete Ham using acoustic guitar. It's another charming Harrison song with a most compelling two-bar guitar break in the chorus.

The fifth side is all



Dylan, and he sings an impressive selection of his best known songs — 'A Hard Rain's Gonna Fall', 'It Takes A Lot To Laugh' (nice bluesy harmonica here), 'Blowin' In The Wind', 'Mr Tambourine Man' and 'Just Like A Woman' — a great performance and a pretty distinguished backing: Leon Russell, bass; George Harrison, guitar; Ringo Starr, tambourine.

The final side features a beautiful version of 'Something' by George which elicits sustained applause and then George rounds the whole thing off with the song of what it is all about — 'Bangla Desh', a typical Harrison theme with a most delightful chord change from D minor to A flat major in the middle. This really moves, in both senses.

George, in fact, emerges as the real star of the whole proceedings — not just because he was the prime organiser, nor because he has more songs than anyone else. He makes it in terms of sheer talent as a composer, musician and singer.

It is a beautiful set of LPs — not a minute too long (there no make-weight material here) and really together. There's evidence of much planning and rehearsal because the concert is well paced and the musicians never get in one another's way.

Even without the Bangla Desh cause, the set should easily sell three million copies; but since it is for such a worthy cause, I think we've all got to see to it that it sells six million. At least.

M.H.

Fantastic — but it happened

TALKING about the Bangla Desh concert, George Harrison told RECORD MIRROR this week:

"I think the beauty of that concert was that it was all so rushed and spontaneous. When you haven't been playing in public for some time you miss the response of a live audience — or, at least, you realise what you've been missing as soon as you get that response again.

"The audience at Madison Square Garden was fantastic — really we could have done anything and they would have enjoyed it. They were listening and responding.

NICE

"The concert was really a thrill because of Eric and Leon and Billy Preston and Ringo and Bob — it was the sort of thing you dream about and for it actually to have happened is fantastic. I mean, you'll hear on the album when Leon comes in and sings a bit on one song and as the audience recognises and acknowledges each person, the response is really good.

"It's nice to feel that you're singing a few songs and people are there enjoying it."

CROSS

George was naturally concerned that the record could not have come out sooner. "I think people have been anxious to hear it and of course the quicker the money that comes in from the sale gets out to where it's needed, the better.

"That's what it was all

George Harrison on THAT concert

planned for because those people were suffering so badly and they're still in a bad way and an even worse state now because of the war.

"That's the thing that annoyed me about the record deal because these people don't deserve anything. Really Capitol don't deserve a thing, not a nickel. They've made no contribution except expecting to make money. But now it has all worked out and I think all that discussion was important in order to set a precedent in case we were to do something like this again. We can then say, 'O.K., we'll use the same agreement as for the Bangla Desh album'.

"This is the first time that this sort of thing has been done and I must say that in the end it has turned out the way I wanted it."

MH

SCI-FI ROCK

IT MAY sound flippant, but Hawkwind are Britain's most spaced-out band.

Their second album was called 'In Search Of Space', made the charts and made a lot of people sit up and take notice. And currently they're working on a 'space opera', although the band's lyricist Bob Calvert uses the description warily, claiming it is actually more a "celebration of the whole adventure and excitement of space... a ritual really".

They have meandered through various personnel changes over the past couple of years, playing first small clubs - mostly 'underground' venues - and can now easily fill fair-sized halls. Their music is, in a way, cultish, because it is so definitely Hawkwind that you either fall head over heels for its weirdness or you turn pale and run for the exits.

Closer

Early in 1971 Hawkwind stopped being a merely 'spaced' band and started being a 'space-age' band, in the way that Pink Floyd did some years previous. Basically, the introduction of Calvert, who prefers to be known as a poet than lyricist, has effected this change.

"I've known the band for some time", he said, "and when they first formed I was asked to join... but I was into other things then. Gradually, however Hawkwind and I have got closer and closer until I've been integrated into the band."

"About a year ago I saw them after not being around for about six months. I was very struck by the science-fiction undercurrent. There seemed to be the potential there for a science-fiction theatre and I think that is what we are

going to become. We all have common feelings about the kind of band we'd like to create".

They are all very involved with the work of sci-fi writer Michael Moorcock and befriended him some time ago, this situation leading up to the co-operation he has given them with the forthcoming 'space opera'.

"It's not based on his work", Bob explained, "but I'm at liberty to use his words whenever and wherever I need them. I think we share the same imaginative area in our respective works".

No venue is as yet set for presentation of the opera, since writing of it is not yet completed, but it will no doubt open in one of London's hipper centres. The Roundhouse, which has always favoured Hawkwind, and where they acquired a good proportion of their London following, would seem a logical starting-point.

The one danger, Bob thought, was that it might become too dazzling, falling into a panto scheme. For despite the strobe lights, electronic music, and cinemascopic light show it could all too easily smack of the showbiz that has overtaken other ventures such as 'Hair'.

And if there's anything likely to cause embarrassment then it's the

Hawkwind, our most spaced-out band, tell of their science fiction explorations

sight of seven freaks on stage in "heroic-style space costumes" (presumably a la Dan Dare or Flash Gordon) with dancers, mimers and strobe lights flashing around to the ultimate in 'spacey' music.

Hawkwind's personnel - Dave Brock on guitar, Nick Turner on sax, Terry Ollis on drums, DikMik on oscillators, Del Dettmar on synthesiser, Lemmy on bass and Bob contributing poetry, some flute and, would you swallow, Intergalactic Chants - however, will strenuously avoid it to their utmost.

Danger

"Arthur Brown is into a similar sort of thing as us, although his area of reference is not the same", Bob remarked, "but he is in great danger, I think, of falling into a carnival or panto thing."

"It's very easy, though, to fall into it. I find myself getting a bit too intense and heavy and too involved at times. That's why I'd like to get pre-recorded tapes together as soon as possible. It would help cool things down a bit, for me at least. Instead of jumping on the

audience and devouring them you are going along with them and them with you".

If the music is finished in time the soundtrack of the opera will become their next album. If not... "we'll record some new things we've just written", said Bob. "We've got some songs and there are some poems which are very much in the science-fiction vein that could make up an album".

But whatever, Hawkwind's third album will certainly not fall into the twelve-songs-from-Us vein.

"It's something Hawkwind could never do", Bob mused. "The band have only just started to get into lyrics, you see, whereas before they were more into just blowing music. I think now we're an interesting combination, basically because I'm a poet and not a singer who writes words. The approaches are completely different."

"At first I wasn't sure about the mixture, but I think that rock and poetry can work far better than, say, the jazz/poetry things

which Allan Ginsberg tried years ago. Anyway, the value of lyrics in Hawkwind is that it will give a lot of people some reassurance now. Some people just can't take lengthy instrumental patches. And the human voice has a very powerful effect on its own."

"I think all you can do if you're an artist is what you're best at. If people want to see and hear you then all is well and good. If not, then you just have to accept being limited to a smaller audience."

Afraid

That hardly seems likely in Hawkwind's case, though. Having firmly established themselves here they are looking to the continent - and Germany in particular, where 'space-rock' is very popular - as their next target. They have, however, thought about the consequences of popularity.

"I think I'd be afraid of being idolised", said Bob. "I don't imagine for one moment though that anyone idolises me as yet, but if it did happen it would be quite frightening for us as people. We certainly wouldn't want our private lives held up as models for fans to follow."

"I know what it's like to be so easily influenced. I used to idolise Norman Mailer and when I learned that he had stabbed his wife I couldn't wait to get married so I could stab mine. I really thought it was a cool thing to do".

Bill McAllister



HAWKWIND: from 'spaced' to 'space-age'...

TALK OVER

This weeks DJ
Kid Jensen

LIKE TO start my first column of the New Year by wishing all of you everything good that you wish for yourselves for 1972 - the sentiment is old and more than somewhat cliched I know, but 1971 was a good year for me, what with all the artists I was able to have here in the Grand Duchy for interviews and my trip to the States and Canada and not to forget the placings for both Dimensions and yours truly in the Annual Polls - really knocked out about those Poll results, to me it really meant recognition for the programme. Also, of course, 1971 finished with lots of support from those of you who particularly dig the Blues and have gotten in touch to let me know that you enjoy Dimension in Blues which we do every Monday night... Hey, I'm rambling again - it's the result of all our New Year celebrations folks! - anyway, what I started out to say was: I had a great

MY '71 HITS...

time in 1971 so I just want to wish the same to you for '72, cos all the good things that happened for me were really the results of your support.

Still thinking back on '71 - musically this time - when you add it all up I guess the two bands who've had the most effect on the scene - and, to my mind, have set a pattern for 1972 - are the Faces and T. Rex... sort of good-time pop-rock - yeah.

Album-wise 'Record of the Year' for me just has to be the Faces'... then following close on their heels - and in no particular order - are: Elton John, 'Madman Across The Water' - Thin Lizzy and their LP of the same name - Neil Young, 'After The Goldrush' - Bob Dylan's 'New Morning' - Wishbone Ash, 'Pilgrimage' - Deep Purple, 'Fireball' - T. Rex, 'Electric Warrior'... which I've played a lot on Dimensions. Must just say here how much I really dig



KID JENSEN: predictions for '72 and favourites of '71

Marc Bolan, his image, his writing and his sound... great. - Oh yeah, finally on my favourites list mustn't forget the fantastic Rod Stewart and his 'Every Picture Tells A Story'.

As for predictions for 1972 - well, apart from the 'names' I've just mentioned - all of whom I feel sure will continue from strength to strength - like to say again, watch out for Atlantic artists John Prine, (you may recall I talked about him in my last column), he's the guy Dylan has tipped for great things. Prine has a solo LP due out in the UK in February - needless to say, you'll be hearing it on Dimensions and I know you'll dig what you hear.

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AT PRINCIPAL ODEON
AND OTHER IMPORTANT THEATRES

ON THE BOXES

DLT TO SING!

YES indeed. Next week Dave Lee Travis, the "hairy monster from up north (200 miles up the M1)," bursts forth into song once again on his daily Radio-1 show (11.0am-1.0pm). Accompanied by the Rock Rebellion, DLT will be wrapping his tonsils around some rock numbers.

Dave, of course, used to sing occasionally on his Sunday morning programme, and since then has received many requests. But he's still going to sing next week! So watch out, you have been warned!!

And now for the rest of this weeks items . . .

TUNE IN AND TURN ON

RADIO ONE — The following artists are set to appear during week commencing January 17th: **JIMMY YOUNG SHOW** — The Coasters, Fame and Price together, Mary Hopkin, Pickettywitch. **DAVE LEE TRAVIS SHOW** — Jimmy Ruffin, Daniel Boone, Brotherhood of Man, Onyx, the Showstoppers, Rock Rebellion with DLT! **JOHNNIE WALKER SHOW** — Barry Ryan, Doris Troy, White Plains, Lou Christie, the Barron Knights, Nashville Teens. **TERRY WOGAN SHOW** — Christie, Butterscotch, Dana, Del Shannon, Union Express, Wishful Thinkin' and Mr Acker Bilk. **SOUNDS OF THE 70's**: Saturday (15th) Kevin Ayres; Thursday (20th) Skin Alley. Regret rest of Sounds of the 70's programme details not to hand at time of going to press.

RADIO TWO
TONY BRANDON SHOW — Gerry Monroe, New Seekers.
NIGHT RIDE — The Pattersons, Mr Acker Bilk.
FOLK ON TWO (16th) — Ralph McTell.
RADIO LUXEMBOURG — Programme Guide for week commencing Sunday, January 16th:
Sunday: 6.0 Mark Wesley; 8.30 Bob Stewart; 11.0 Paul Burnett; 1.0 Kid Jensen.
Monday: 6.30 Mark Wesley; 9.0 Dave Christian; 11.0 Paul Burnett; 1.0 Kid Jensen.
Tuesday: 6.30 Mark Wesley; 9.30 Paul Burnett; 11.0 Bob Stewart; 1.0 Kid Jensen.
Wednesday: 6.30 Mark Wesley; 9.0 Dave Christian; 11.0 Bob Stewart; 1.0 Kid Jensen.
Thursday: 6.30 Bob Stewart; 9.0 Dave Christian; 11.0 Paul Burnett; 1.0 Kid Jensen.
Friday: 6.30 Mark Wesley; 9.0 Dave Christian; 11.0 Bob Stewart; 1.0 John Peel.
Saturday: 6.30 Mark Wesley; 9.0 Dave Christian; 11.0 Paul Burnett; 1.0 Kid Jensen.
TELEVISION
BBC-1 (17th) — Sounding Out — Stephen Stills.
BBC-2 — In Concert (15th) — David Gates. Old Grey Whistle Test (18th) — Bell and Arc plus John Martyn.

FUTURE HAPPENINGS

CLIFF RICHARD, Marc Bolan, Pete Townshend, Jonathan King and Paul Jones among names for forthcoming ATV documentary on pop to be shown nationally in April. More details later . . . Bee Gees and Sandie Shaw guest on 'The Golden Shot' (January 23rd) . . . Labi Siffre makes guest appearance on BBC-2 Vera Lynn Show on February 3rd . . . U.S. group Poco set for 'Old Grey Whistle Test' (Feb 1).

Procol Harum making plans for a one hour British TV special based on their recent Canadian concert with 46 piece orchestra and 24 voice choir . . . Anne Murray and the Poppy Family due in during March for personal appearances including TV and radio . . . Peter Sarstedt concert on January 14th at the Queen Elizabeth Hall being recorded by BBC Radio for future transmission.

Dorothy Squires, Petula Clark and Val Doonican all set for new ATV Saturday night series 'Saturday Variety' which will go out live. First show will be on January 22nd . . . Tom Fogerty (ex-Creedence Clearwater Revival) in this week for promotional visit, and will record spot for 'Old Grey Whistle Test' . . . Tom Paxton and New World on next weeks Vera Lynn Show (January 20th).

Rock 'n' Roll All Stars have recorded a spot for transmission on ATV's 'Today' programme . . . BBC Radio Blackburn (VHF 96.4) start a new series 'Jazz Parade' on Friday, January 14th. Local groups will be featured. Also involved are BBC Radio Manchester (VHF 95.1), BBC Radio Merseyside (VHF 95.85) and BBC Radio Stoke (VHF 94.6). Sounds like a worthwhile venture.

DJ Jimmy Young shortly "orft to the jolly old EEC." His Radio-1 show will be broadcast from Brussels (Jan 26), Cologne (Jan 27), Luxembourg (Jan 28), Rome (Jan 31), Hilversum (Feb 1) and Paris (Feb 2). — RM understands that BBC-TV Mel Cornish's new TV show plans coming along nicely. A pilot show featuring the Kinks is likely to be recorded at the Rainbow on January 31st.

Finally, 'On the Boxes' offers rather belated congratulations to Jimmy Savile on his well deserved OBE, awarded in the New Years Honours List for his charity and hospital work. Well done Jim lad.

Bye for now . . .

ben cree

MOODYS AND PIE ON THE ROAD

HUMBLE PIE and the **Moody Blues** hit the road in February and March in Britain, and **Christie**, **Edison Lighthouse**, **Worth** and **Arrival** have added dates to their UK tours.

Humble Pie will start their first home tour in two and a half years on February 2 with a campus itinerary taking them to 21 cities over six weeks. It will be the first live appearances here for guitarist Dave Clempson with the group since he joined them from Colosseum, succeeding Peter Frampton. Humble Pie will begin another American tour in March at the end of their British dates to follow up their transatlantic



Christie tour — add dates

breakthrough which has won them a gold disc award for American sales on their 'Performance Live At Fillmore East' album.

Their British itinerary is Swansea University (February 2); Aston University, Birmingham (3); Technical College, Waltham Forest (4); Leeds University (5); Cardiff University (9); Bristol Polytechnic (10); Bath University (11);

Manchester University (12); Technical College, Portsmouth (14); Oxford Polytechnic (17); Imperial College, London (18).

Leicester Polytechnic (19); Civic Hall, Wolverhampton (21); Bangor University (22); Aberystwyth University (23); Town Hall, Cheltenham (24); Reading University (25); Hull

University (26); Warwick University (March 2); Durham University (3); Loughborough University (4), and the Rainbow Theatre, Finsbury Park (10 and 11).

The Moody Blues have set dates in February to compensate for cancellations caused last autumn when John Lodge was taken ill. The schedule is Liverpool University (25); Gaumont, Southampton (26); De Montfort Hall, Leicester (27), and Capitol, Cardiff (28).

The group begin another American tour in the south and on the East Coast on March 22. They are currently working on their next album and single in the studio.

Additional dates have been added to the mammoth tour being undertaken in February and March by Christie, Edison Lighthouse and Worth. They are City Hall, Salisbury (February 9); Exeter (21); Harlow (23); Corn Hall, Cirencester (24); All Saints College, London N17 (March 2); Jersey (7 and 8); Mayflower School, Billerica (22), and Wincanton Racecourse (25). The date originally booked for Brighton has been changed to Guildhall, Chard on February 4.

All three groups have single releases this month. CBS releases Christie's 'Iron Horse' tomorrow (14), and on January 28 Bell issues Worth's 'Don't Say You Don't Know' and Decca releases Edison Lighthouse's 'Mr Zebedee', which is an Arnold-Martin-Morrow composition. The record companies are co-operating to organise window displays in disc shops in each of the towns that the package will visit.

Further dates for Arrival's tour with Thin Lizzy are Mary Ward College, Nottingham (February 6); Exeter (14); Hendon College (March 11), College of Education, Bognor Regis (18), and Town Hall, Melksham (25).



ALAN FREEMAN received an inscribed silver salver marking his 10 years as compere of BBC radio's 'Pick Of The Pops' last Friday at a reception at the Martini Terrace of New Zealand House organised by the Record Mirror. The presentation was made by Nina before a host of celebrities, one of whom, RM editor Peter Jones, joined the two main guests for this picture. Freeman will write about his 10 years of pop picking in his RM column next week.

Nelson finally makes it to Britain

RICK NELSON will make his first visit to Britain next month for a string of concert and TV engagements. Accompanying him will be his four-piece Stone

Curtis Mayfield British dates

CURTIS MAYFIELD begins a series of British dates later this month, but is unlikely to have any new disc releases to coincide with his visit. A Buddha spokesman told RM that his current single 'We've Got To Have Peace' is selling well, and will be promoted in conjunction with his latest album 'Roots'.

The Mayfield dates are Rainbow Theatre, Finsbury Park, and Mr Bees, Pockham (23); Top Rank Suite, Reading (24); Top Rank Suite, Brighton (26); Top Rank Suite, Croydon, and Speakeasy, London (27); Chelsea Village, Bournemouth (28); Top Rank Suite, Bristol (29); Victoria Hotel, Wolverhampton (30), and Barbarella's, Birmingham (January 31-February 5).

Mayfield will star in BBC-2's 'Old Grey Whistle Test' TV series on January 25.

Canyon Band, and his tour will culminate at the Royal Albert Hall on February 28.

The rest of his itinerary is, Odeon, Birmingham (25); Odeon, Manchester (26), and Empire, Liverpool (27).

Nelson, originally known as Ricky Nelson, has been in show business since his childhood, and holds seven gold disc awards. Between 1958 and 1964 he scored 16 British chart entries, including 'Hello Mary Lou', 'Fools Rush In' and 'It's Late'.

"Rick's been keen to come over here for about a

year," MCA Records press officer Peter Robinson told RM. "He gets a lot of mail from British fans, and has always felt a bit guilty because he has never played a concert date over here."

MCA is releasing a second album on January 28 featuring Nelson with the Stone Canyon Band, which he formed two years ago. Its title is 'Rudy The Fifth', and as well as some of Nelson's own compositions, it contains Bob Dylan's 'Just Like A Woman' and the Rolling Stones hit 'Honky Tonk Woman'.

Hendrix film at Rainbow

THE 55-minute Jimi Hendrix film, 'Jimi Hendrix Plays Berkeley', will be premiered at London's Rainbow Theatre on January 21 and 22. The film, made by Peter Pilfian, features eight numbers with Hendrix, Mitch Mitchell and Billy Cox, plus shots of the riots which occurred during that period of 1970.

It won first prize at the

Amsterdam Film Festival and has been booked for dates throughout Britain after the initial two showings at the Rainbow, which also include live appearances from Cat Mother and The All Night Newsboys, Jimmy and Vella and the Flying Burrito Brothers.

Dates in Britain for the film, and the groups are: King's Hall, Derby, January

Lock and Loll

THE Rock 'n' Roll All Stars will visit Red China at the end of this month for a 10-day tour. The six-piece Battersea group attracted the attention and admiration of a Chinese trade delegation which heard them at a Belgian pop festival last year, and the tour invitation is a direct result. Before leaving, the group will star in BBC-2's 'Old Grey Whistle Test' on January 25.

briefly

THE Young Generation make their RCA debut with a Carole King song called 'Where You Lead' . . . new Harvest group Spontaneous Combustion make their first American tour in March, including gigs with Grand Funk Railroad and Mountain.

Curtis Maldoon have become a quartet with the addition of bassist John McCoy and drummer Liam Genockey . . . 'Jesus Christ Superstar' composers Tim Rice and Andrew Lloyd Webber to States this week to complete producing album by Yvonne Eliiman, who is starring in the Broadway production of the show . . . Audience's new Charisma LP out next month is called 'Lunch', and the group is down to a trio for the time being with the departure of Keith Gemmel to do different musical things.

Cut price T. Rex

FLY Records is planning to release all of T. Rex's early albums, recorded under the name of Tyrannosaurus Rex. The material was originally released through EMI on the Regal Zonophone label, and although the sleeves will remain the same, the Fly logo and label will be substituted.

The albums are intended for release in their original order, but no definite release dates are yet set as Fly have yet to decide on the cost of the albums. They will, however, be available at bargain prices.

The official follow up to 'Get It On' and the first single to be released through the new T. Rex label is released on Friday 21st January. Recorded by T. Rex the number is a Marc Bolan composition, 'Telegram Sam', coupled with two B sides 'Cadillac' and 'Baby Strange'. All the numbers are in stereo and emerged from the recording session in Denmark.

The only live appearance for the group scheduled at present is the Starlite Boston, Lincs.

Leeds University (21); Public Hall, Dorking (23); London College Of Printing (24); Southampton University (25); Friars Club, Aylesbury (26); Town Hall, Reading (28); Swansea University (29). Further dates have been booked in Amsterdam, Scandinavia and Germany.



THE NEW SEEKERS in recording action last week at Morgan Studios in London, where they cut the six contending British songs for this year's Eurovision Song Contest. The songs will be included in the group's next LP, and they may make their first full-length feature film later this year in acting as well as singing roles. The recording row from the left is Eve Graham, Lyn Paul, Paul Layton, Peter Doyle, and Marty Kristian.

FREE BACK FOR TOUR

BY LON GODDARD

Free are to re-form their original line-up for an extensive tour of Britain and the Far East in February.

After the marathon series of concerts, Paul Rodgers, Andy Fraser, Paul Kossoff and Simon Kirk will return to their individual careers.

According to Island Records, the group decided to break up originally while in Australia, but the actual split occurred in Japan during concert dates. The tour had been very successful and the group became good friends with the promoter in Japan, who invited them back again. Since that time, the promoter has been in constant touch and has now delivered an impressive list of dates prepared for them.

"They wanted to go anyway", said an Island spokesman, "and they realised they hadn't done a proper thank you tour in Britain, so it was added to the dates".

The group will not remain together after the tours. "They all had personal differences", said the spokesman, "Obviously, problems arise when a group lives in close proximity as a family. They also realised they were on the crest of a wave and the only other direction was down - Free was getting stuck. They all had sufficient funds to attempt their individual goals, so this is unlikely to happen again - they want to pursue their own projects".

An album from Paul Kossoff and Simon Kirk, titled 'Kossoff, Kirk, Tetsu and Rabbit' will be released at the end of February. Paul Rodgers is planning a solo album in America and Andy Fraser will go to Nigeria for a long stay, possibly to record or play dates with friends.

Island report that Andy and Paul have enough new material written separately to include only about three old numbers in their sets, and that there is a strong possibility a live album may

Faces show

FACES WILL make their first British concert appearance since their Manchester date at the Free Trade Hall last October when they head a bill at the Rainbow Theatre, Finsbury Park, on February 11 and 12. Other acts appearing are Ashton Gardner Dyke & Co. and Byzantium.

Ticket prices for the concerts will range from 75p to £1.50, and will be available from the Rainbow box office only from midday this Saturday (15). A spokesman told RM that an exceptionally heavy demand is expected, and advises those interested to go personally to the box office rather than apply by post.

Steve's solo

YES LEAD guitarist, Steve Howe, makes his solo TV debut on BBC-2's 'Old Grey Whistle Test' on January 18, featuring two of his own compositions. They are 'The Clap' (from 'The Yes Album') and 'Mood For A Day' (from the current 'Fragile' release).

will be recorded on the tour. Appearing on many of the dates will be Junkyard Angel, featuring ex-Spooky Tooth keyboards man Mike Harrison. Harrison's last solo album featured the band. Other Free dates will feature the Sutherland Brothers.

Dates for the tour are: City Hall, Newcastle February 1 (with Mike Harrison); Town Hall, Birmingham (2); Oval Hall, Sheffield (3); Lancaster University, (4); Union Hall,

Hayes tour is OFF!

BRITAIN AND Europe will not now be graced by the concert presence of Isaac 'Shaft' Hayes until some indefinite time in the future.

Following the hiatus over his Royal Albert Hall date on January 24, cancelled by the RAH management fearing the attendance of undesirably nasty people, Hayes has now decided to stay in America to record some groups.

Consequently his concerts fixed for the Rainbow Theatre on January 27 and 28 have been scrapped, plus engagements arranged in conjunction with Polydor Records in Germany from January 15 to 19, a Midem gala concert in Cannes on January 21 and dates at the end of this month in Rotterdam and Paris.

A spokesman for Nems Enterprises, which had arranged the Rainbow dates following the RAH cancellation, told RM that the company was "greatly disappointed, and hopes that he will be able to come over to Europe later this year".

"We are very disappointed", commented a Polydor spokesman, "particularly as a lot of time and money has been spent preparing this tour. We hope that Isaac will come over as soon as possible".

Manchester University (5) (Harrison); St. George's Hall, Bradford (6) (Harrison); Royal Albert Hall (10); Liverpool Stadium, (12) (Harrison); Top Rank Ballroom, Sunderland (13) (Harrison); City Hall, Salisbury (16) (Harrison); Royal Ballroom, Boscombe, Bournemouth (17) (Harrison); University of East Anglia, Norwich (18) (Harrison); Town Hall, Middlesbrough (19); Victoria Hall, Stoke-on-Trent (20).

Elton adds Davey

ELTON JOHN has added multi-instrumentalist Davey Johnstone - formerly with Magna Carta - to his group. Johnstone was selected from several possibles over the past few months, and is currently engaged in rehearsals, preparing to record John's next album in France.

Bassist Dee Murray confirmed Johnstone's addition, adding: "I haven't heard much of Davey yet except what he played on 'Madman' (John's current album), but that's enough to convince me he's right for the group".

Elton, together with lyricist Bernie Taupin, Bassist Murray, drummer Nigel Olsson and new man Johnstone, will stay in a chateau outside Paris. They will not use now, however, the Stones mobile recording unit, employing instead a studio near Paris. Approximate release date for the new album is late summer.

Johnstone's first 'live' appearance with Elton will be at the band's Royal Festival Hall concert on February 5. But he does not appear on Elton's 'In Concert' appearance for BBC-2, still to be screened.

DAY AFTER DAY
APPLE 40
IS THE SINGLE
FROM THE
FORTHCOMING
BADFINGER ALBUM
STRAIGHT UP
SAPCOR 19



HEAR IT NOW!
RING
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ECHOES ECHOES ECHOES

PICTURE it. Earnest young men around a table discussing a new r'n'b/rock'n'roll magazine.

Do you know what the world needs more than anything else? A Chess listing? A Stax listing? No. I've got it. A Sun listing! They're all dutifully trotted out.

PENALTY

One of the penalties of getting older is to see them faithfully regurgitated; over and over again. Number one of the newly formed SMG carried a Sun listing by people I've not heard of before. No credits to Paul Robertson, Breathless Dan or even Paul Vernon. Which pains me just a little. Otherwise — in issues 1 and 4 — SMG has an informative commentary on UK Top Rank issues, a list of Neil Diamond's records and a full table of Presley's British chart entries with each position reached.

It's a bit catholic to be called a specialist magazine but nonetheless invaluable to rock writers who can't be bothered to do their own research.

TIP

If the guys at SMG are young enough to have lived without 'Blues Research' or 'Rock 'n' Roll News' they could take a tip from seventeen year old Cary S. Baker who manages to fill 'Blue Flame' with stuff that's almost always new and, more to the point, worth knowing. He's crept up to number 13 before I was, really aware of it.

The issue to hand has an interview with Charlie Musselwhite, an Earl Hooker disco, a Chicago label directory (many opportunities to buy new blues 45s) and a short history of Cajun music. The differences between Cajun and its black equivalent, Zydeco, are thoroughly explored in 'The American Folk Music Occasional No. 2'.

It's available from the offices of 'Blues Unlimited', the first 50 issues of which

Music Mags



JERRY LEE WITH SAM PHILLIPS — A PHOTO FROM FIREBALL MAIL

Bill Millar on more info outlets

have been thoroughly indexed by Martin Steenson. This huge tome records every name mentioned right down to accompanists in discographies. How many people would pay a quid for similar indices of 'Shout' or 'Blues and Soul'? Let me know. Maybe we could bribe someone with sufficient patience.

Both would, I'm sure, be positively useful documents unlike — say — 'Raunchy Records' into which Roy Simonds has put a great deal of nugatory work. Basically it's a good idea. A serialised listing of all rock and r'n'b albums. But an alphabetical classification under Christian names will mean that a lot of

enthusiasts whose discographies are filed under surnames will be hard put to send in amendments.

REGRET

I regret not having mentioned 'Fireball Mail' before now. It's been going a couple of years and for any Lee Lewisophiles who don't yet know what they're missing, it's a very welcome successor to 'The Shakin' Keyboard'. Malcolm Temple, at the address below, can arrange for some two dozen back issues to be sent to you. They're not cheap but it's neat, informative and riddled with previously unpublished photos of the Master.

The current multiplicity of U.S. oldie group magazines is nothing less than astonishing. A new one every month it seems. 'Music Bible' is chiefly the instrument thru' which Kape International can sell a lot of records at fantastically cheap prices (they also offer 500 dollars for a copy of the Five Sharps 'Stormy Weather' — Jubilee 5104) but, in addition, the first issue has a Lost-Nite listing and nice photos, interviews and articles on the Channels, Kac-Ties and related groups.

We've referred to 'Bim Bam Boom' in Inside Straight. The first three bi-monthly copies contain enough to rival 'Record Exchanger' whose format is

identical. It's groups all the way. The Cleftones, Serenaders, Dubs, Harptones, Kool Gents, Eldorados and Passions are covered with an obsessive attention to detail. Indispensable and, unlike other U.S. fanzines, this one is also utterly reliable.

SINCERITY

Apart from 'Opry' I can't remember a halfway decent country mag since Alan French's 'Country-Western News' which featured infallible biog/discographies by Cutch Comber. Unlike soul enthusiasts, country fans don't seem to go in for fax 'n' info and the journals they produce are generally full of

sincerity and not much else. Until now that is.

In collaboration with Simon Napier of 'Blues Unlimited' Tony Russell has produced 'Old Time Music'. It's a lavish quarterly devoted to the blues, Western swing, country and cajun musicians of the twenties and thirties; subject about which I know practically nothing. But from the first two issues (which cover Frank Hutchinson, Kelly Harrell, Fiddlin' John Carson and many more) I'm learning fast. I hope you will too.

THANKS

Some coverage of comparatively modern performers — Wayne Raney, Harmonica Frank, the Delmore Brothers — will complement that given to earlier artists and styles.

My grateful thanks to those who took notice of my recent appeal and sent in the magazines I've discussed.

WHERE TO GET 'EM

- 1 SMG
Six issue sub 90p. B. J. Lazell, 48 Gifford Road, Benfleet, Essex SS7 5XU.
- 2 BLUE FLAME
Four issue sub 1 dollar. Cary S. Baker, Blue Flame Productions, 2701 Birchwood Avenue, Wilmette, Illinois, 60091, USA.
- 3 BU INDEX
60p to Martin Steenson, 36 Clifton Gardens, W9 1AU.
- 4 RAUNCHY RECORDS
15p each, Roy Simonds, 75 District Road, Sudbury Town, Wembley, Middlesex.
- 5 FIREBALL MAIL
95p a year. Malcolm Temple, 117 Pitton Vale, Newport, Monmouthshire NPT 6LJ.
- 6 BIM BAM BOOM
Six issue sub 11 dollars airmail, 5 dollars surface. Bob Galgano, Box 301, Bronx, NY 10469.
- 7 MUSIC BIBLE
1.50 dollars a year (4 to 6 issues) Kape International Inc, PO Box 68, Brooklyn, NY 11214.
- 8 OLD TIME MUSIC
25p per copy or £1 per year. 33 Brunswick Gardens, London W8.

INSIDE STRAIGHT

DEEPER INTO THE VAULTS: London, it seems, is not completely ransacked as far as oldies-but-goodies are concerned. Collector Roy Stanton picked up a disc for ten pence by the Lyrics on Mid-South 1500. The top side is a revival of the Clovers' 'Down In The Alley', while the flip, 'Crying Over You' is a beautiful close-harmony thing with composer credits Kirkwood-Milam. Milam? None other than Percy Milam (remember his 'Crying Baby, Baby Baby' — a real soul-scorcher from Goldwax on Stateside 566 in 1966?) who just happened to be the lead of the group. In fact the Lyrics had the first ever

record on Goldwax 101, real sobbing heavy-soul.

Roy Stanton runs the record sales for SHOUT magazine and has regular lists of set-sales (all 45s are 25p, regardless of scarcity, and the maximum price for albums is £1.00). There have been quite a few hard-to-get discs which sell for very high prices elsewhere. For the current lists send a S.A.E. to Shout Record Sales Service, 74 Palace Gates Road, London, N22.

STOP, LOOK AND LISTEN: A missive from Gloria Marcantonio, R&B freak of old: "I am sad you knocked

the Shirelles so, Tony.

You say you felt uncomfortable watching them twisting away — remember that film is about 9 years old — and I'd hate the thought of having to watch you twisting away nine years ago.

Right — 'Trumpets And Strings' is pretty bad but they were about 15 years old when that was recorded — about 10 years ago — and recording techniques have differed since then. Right 'Mad World' is grotty — but that was a movie theme NOT a SOUL RECORD — the girls don't dig it either! Why must you knock them so when we have 'Baby It's You' 'Shades

Of Blue', 'Go Away' and countless other gems. The good outweigh the bad honey!

As for RCA I've heard their new album and can promise any of their fans that there is not one bad track on the album so wait till January when it's released and then have another go".

YOU AND YOUR THING, ME AND MY THING: A letter from M. Wills of Burley, Lancs: "To say that the 'Ric Tic groovers' are gradually going to destroy 'real' soul is the most ridiculous statement I have ever read. Without wishing to bring my argument down to

the petty childishness of yours, I would like to ask you how much you think, for example, Nolan's 'I Like What You Give' contributes towards this (surely indefinable) commodity. Armstead, Lands, Banks, Galore, and Battiste really set things stirring inside, if you like, they make you want to move, they attack the spirit, the heart, and the soul (yes, the soul) in just the same way as Queen Gladys, etc.

I think when you talk of 'real' soul, you mean the sort of record that Gladys Knight and Chuck Jackson serve up (and usually very commendably) then I suggest you listen to Hoagy Land's

'Next In Line' and (on Ric-Tic, sorry!) the best record ever made by Soul King J. J. Barnes 'Please Let Me In'. They certainly hit you where it hurts, far more so than Willie Parker's 'You Got Your Finger In My Eye'. The next time you write such an irresponsible article begin with a definition of 'real soul' — I dare you to try, and then remember the old axiom 'if you don't like it, don't knock it' because believe me narrow mindedness is the first step towards hypocrisy, as you have shown us."

Tony Cummings

CONTINUING Val Mabbs' amazing three-part interview with Marc Bolan — the elfin prince who has inspired a new generation of almost hysterically dedicated girl fans; the ex-mod who has explored the supernatural in the cause of musical expression and who says of his decision to quit John's Children: "It was obvious I wasn't going to have total influence — and I couldn't see it being successful otherwise."

MARC BOLAN, flamboyantly dressed in a sunshine yellow T-shirt, red and gold check lurex jacket and satiny trousers, sits, head on one side, with tousled hair dripping around his shoulders, pondering days now far removed from him.

Days when clothes lasted considerably longer than now, when eager hands are ready to tear them from his body — if Marc with his flailing and jumping antics on stage hasn't already brought about their destruction.

A time when the 'phone didn't have to be taken off the hook to stop persistent fans from ringing — and curtains could be pulled back without fear of prying eyes.

Then, after failing with his first three solo records, the draw of a three hundred watt stack of amps and the promised position of a Pete Townshend, were bait enough to lead Bolan into his first professional group, John's Children. It's a group since remembered as Bolan's own, a fact far removed from the truth.

"The group was nothing to do with me at all," Marc explains. "I was brought in because the previous guitarist left, and they wanted a sort of poet rock and roller — cum — Pete Townshend. So I was their Pete Townshend really!"

On the group's 'Desdemona' single Marc managed to exercise total control — and his colourful, offbeat lyrics in those less enlightened days of 1967, "lift up your skirts and fly," consequently got them banned from airplay. All this during a brief three-month association, after which he left; "Because it was obvious I wasn't going to have total influence, and I couldn't see it being successful otherwise, to be quite honest!"

Predictably, when Tyrannosaurus Rex was formed, Marc planned from the beginning that control on both creative and practical levels was to remain tightly within his grasp — and he has kept things that way ever since.

"It's my gig, and why not," he argues. "It's very apparent that T. Rex is a musical outlet for my songs. But I don't want to be a solo singer, I like being in a group. Though we're all aware of it being my gig, it doesn't make other people any the less important."

Ideal

As well as being an outlet for his songs, in the early duo days with Steve Took; the later T. Rex has become Marc's ideal of what John's Children should have been. From busking in Hyde Park, through a period of a limited but nevertheless fanatical following, Marc took T. Rex into an electric period, and eventually achieved a wider audience than even he would have thought possible.

But chance had little to do with it, for 'Bole' has always made a point of learning his subject well.

"There were millions of people busking when I was first doing that with T. Rex, but I always made out, because I make a point of being better than other people. I've become knowledgeable about things I'm involved in, some people can't and some just aren't interested."

The name of his own group, Tyrannosaurus Rex, was intended to reflect the vastness of Marc's belief in the venture — the tyrannosaurus being the largest known creature that, as far as history can prove, ever lived. Ray Bradbury's description of the animal in 'Golden Apples Of The Sun' particularly influenced his choice.

"It was written about in a story 'Sound Of Thunder'

BIRTH OF A MONSTER

and he described it so beautifully. People can't comprehend a dragon and say it didn't exist, but this creature, forty feet high and twenty feet long was proved to have lived — it probably walked down Stratham High Road! It's very real to me."

Having once proved his point, the group name became irrelevant to Marc, and with the shortening of the name to T. Rex — affectionately applied by early fans — he began to add new members. On several occasions during the metamorphosis of the group, however, it seemed that the dream might not emerge intact.

After first teaming up with Steve Took on hand drums, Marc claims to have had difficulty in freeing himself from Track records, who had him contracted as an individual from the days of John's Children.

Difficulty

"It took me six months to get away with T. Rex, and then I wasn't really interested in finding another company because I felt that I'd been screwed up by everyone. Eventually we had five offers in a week, and were going to go with Apple, which was just being formed, but for various reasons it never came together."

Under the guidance of producer and arranger Tony Visconti — who approached them at Middle Earth — Tyrannosaurus Rex were



MARC BOLAN, flamboyantly dressed

signed to Straight Ahead productions, and produced three albums, 'My People Were Fair, And Had Sky In Their Hair, But Now They're Content To Wear Stars On Their Brows', 'Prophets, Seers And Sages The Angels Of The Ages' and 'Unicorn', before Marc and Steve Peregrine Took decided to go their separate ways.

"It didn't feel good and we had a rest from touring," Marc explains. "Then we just didn't see each other any more. I decided that if I could get someone to work with that I dug then I would carry on purely as a survival thing. Apart from that it was a question of getting more into writing, but I still didn't feel that I'd done everything

While the kids were digging the sounds, the visual impact of T. Rex was none the less startling. Shops sold out of decorative glitter, happy hairdressers produced the Bolan look in wigs, and theatrical shoe shops undoubtedly enjoyed a boom in business, while fading journalists leapt to their typewriters imbued with a new enthusiasm, some hell-bent on praising, others echoing the cries of "sell out" that were emitted by the early Rex followers. They didn't like it a bit.

One harsh review of Bolan's music almost brought about the death of T. Rex, and the total disillusionment of Bolan.

Trash

"We were in the middle of the first really good tour, at the time of 'Hot Love' and I saw an article describing us as teenybopper trash. I was going to give up and stop playing then. I felt so insulted that someone should say that," Marc recalls. "Then I was very tired and worn out, but ten minutes later there was no way it could have hurt me. Basically, though, I'm a very warm, emotional person — but you can't be like that with people who are ignorant."

Marc claims to have thanked people who justifiably put him down, but he admits to resenting those who try to preach to him.

"I'm not very open to criticism, so people tend not to criticise," grins Marc. But on a musical level he takes great notice of Tony Visconti and praises his strength as an arranger inevitably with the use of more instruments in the studio and the addition of bassist Steve Currie and drummer Bill Fyfield — dubbed "Legend" — on stage, arrangements have become more important to Marc.

Idea

"If I have a special idea on how I want to use a song I'm quite dictatorial," he admits. "But if I don't, then I give the song to Tony and say write something and see what comes out of it. 'Cosmic Dancer' was a track I did that way, and I thought the arrangements were amazing."

The young girls who weep at his feet, and fight to touch him, the ladies of a Carnaby Street boutique who play 'Electric Warrior' endlessly, and a sea of many more would agree — but Bolan still fights. Fights against those who say he's a 'rip off', a cleverly concocted image, not a musician. But takes heart in musicians like Elton John and Eric Clapton who have played with him and pronounce words in his defence.

Desire

The urgent desire to change came through Marc's frustrated wish to appear on television, and the need to show some of the aggression — that, despite his having grown into "a gentle man" — was still very much within him. But Marc remains adamant that he made no mental decision to pull away from his hard core underground fans.

"Never forget," he says seriously, "'Ride A White Swan' got to number 30 in the charts with two plays on the radio, and it was those kids who went out and bought the albums who also put that in the charts, as with 'One Inch Rock' and 'Deborah'. What happened after was that we got put on telly and people liked what they saw."

NEXT WEEK:

Marc concludes his story. With reflections on his writing and beliefs in the supernatural, his marriage, and a fierce defence of his band.

The Real Marc Bolan

WHO'S ON WHERE

JANUARY 13 - 19

THURSDAY

Guildhall, Plymouth.
OSIBISA

Green's Playhouse, Glasgow.
FAMILY

Bull's Head, Barnes Bridge, London SW13.
TOMMY WHITTLE & THE TONY LEE TRIO

Fox at Toby Jug, 1 Hook Rise, South Tolworth.
HEADS, HANDS & FEET

Wallington Public Hall, Stafford Road, Wallington.
PINK FARRIES

FRIDAY

High Wycombe Town Hall.
STRAY & FLASH

Queen Elizabeth Hall, Southbank, London SE1.
TIM HOLLIER, DAVID McWILLIAMS

Caïrd Hall, Dundee.
FAMILY

Subscription Rooms, Stroud.
WISHBONE ASH & RENAISSANCE

Van Dike, Exmouth Road, Plymouth.
JUNK YARD ANGELS

Bull's Head, Barnes Bridge, London SW13.
CATHY STOBART & THE BILL LE SAGE TRIO

SATURDAY

Van Dike, Exmouth Road, Plymouth.
NAZARETH

Starlight Rooms, Boston.
T. REX

Empire, Edinburgh.
FAMILY

Village, Roundhouse, Lodge Ave., Dagenham.
MOTT THE HOOPLE

Workshop, St. Albans, Bowes Lyon House, Stevenage.
CLEAR BLUE SKY

Bull's Head, Barnes Bridge, London SW13.
BE-BOP PRESERVATION SOCIETY FEATURING PETE KING AND HANK SHAW

Capital, Horsham.
LABI SIFFRE

Cavendish Club, Sheffield.
MARVIN, WELCH & FARRAR

SUNDAY

Civic Theatre, Darlington.
OSIBISA

Torrington, 4 Lodge Lane, North Finchley, N12.
BELL & ARC

Fox at Greyhound, Park Lane, Croydon.
HEADS, HANDS & FEET

Cliffs Pavilion, Southend.
ATOMIC ROOSTER & CASTLE FARM

Guildhall, Plymouth.
GROUNDHOGS

Bull's Head, Barnes Bridge, London SW13.
Lunchtime: **DUNCAN LE MONT**

Evening: **ALAN BRANSCOMBE**

MONDAY

Bull's Head, Barnes Bridge, London SW13.
BARNEY DAY SEXTET

TUESDAY

Rebecca's, Birmingham.
SENSATIONS

Bull's Head, Barnes Bridge, London SW13.
TUBBY HAYES, PETE KING & THE TONY LEE TRIO

WEDNESDAY

Town Hall, Birmingham.
PROCOL HARUM, AMAZING BLONDEL

Town Hall, High Wycombe.
STATUS QUO

Boat House, Kew Bridge, Kew.
KEEF HARTLEY

Bull's Head, Barnes Bridge, London SW13.
TONY LEE TRIO

COLLEGE EVENTS

JANUARY 13

Nottingham College of Education.
BARCLAY JAMES HARVEST

JANUARY 14

Coventry Theatre of Education
OSIBISA

Luton College, Park Square, Luton,
LINDISFARNE

Thames Polytechnic, Calderwood Street, Woolwich, London SE18.
STONE THE CROWS

JANUARY 15

Watford Technical College.
OSIBISA

Manchester University.
BARCLAY JAMES HARVEST

JANUARY 19

Keel University.
OSIBISA

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sat 15 Jan. **NAZARETH**

sun 16 Jan. Guildhall, Plymouth

GROUNDHOGS

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TAPE AND HI-FI INFO



METRO SOUND SS30E
STEREO AMPLIFIER AND
8-TRACK STEREO TAPE PLAYER

WHAT GOODIES do we have to look forward to in 1972 on the tape equipment front?

Well, to date there has been little announcement from the trade on new models but in my discussions with many of the manufacturers I discovered that most of them will be having something new for '72.

Those companies previously involved with tape products have been looking with interest at the development of the tape market and the ever-increasing popularity of the small systems, namely the cassette and cartridge. The facts and figures speak for themselves and now the majority of audio equipment manufacturers are researching extensively to produce new equipment capable of fulfilling the Hi-Fi requirements.

Rank Wharfedale with their model VC9, tape deck, have certainly gone a long way in achieving these requirements as their unit designed with the Dolby circuitry contains the most efficient commercial noise reduction circuitry. The cost of £101.00 is unfortunately correspondingly higher than ordinary tape cassette decks without Dolby but as almost 2/3rds of all UK pre-recorded cassettes have been recorded on Dolby circuitry there seems some justification for a unit of this nature.

GOOD

With the quality of tape improving daily, new techniques and new material being used, the normal existing tape decks, whether 8-track cartridge or cassette systems, give a very good response and should satisfy the majority of tape users.

Philips in the latter part of '71 announced the introduction of their D.N.L. control to be used in their new tape cassette machines — D.N.L. standing for Dynamic Noise Limiter. This noise control system is inexpensive and does not involve a mass of additional circuitry. The results, however, are by no means as good as the Dolby system, but nevertheless, it does decrease those noises common to miniaturised tape equipment to a certain degree and any control system of limiting background noise is surely a good thing providing it does not affect the recording quality of the music itself.

The Sony TC 127, at a retail price of £67.75 represents a very good tape deck, providing as it does a high performance stereo cassette unit of compact proportions, with playback and record facilities incorporating sliding type volume control and two VU meters for precise recording levels.

This unit has been designed to be incorporated into an existing audio stereo system, i.e. record player, stereo amplifier and two speakers, thus giving

Tape decks for '72

an additional cassette set up to the basic stereo record playback system.

As a system on its own the tape cassette or the tape cartridge are ideal with the majority of record companies now offering their album releases on tape, equal enjoyment and musical appreciation can be had without the inherent problems of the record player — worn needles, warped records, dust and grit, scratched discs, etc. The complete enclosed tape system does not have these problems to overcome.

EXAMPLE

A good example of a complete cassette stereo system is the Sanyo MR.440G, incorporating separate speakers, separate microphones for recording live, provision is also made for recording direct from radio and record players. All controls are functionally positioned and include sliding volume adjustment on both channels. List price of £78.95.

If we turn to the 8-track continuous loop cartridge system and consider this as a complete audio set up the Metrosound SS 30E at £81.74 slot stereo, combines player and amplifier and used with two Metrosound HFS103 speakers at £30.05, produces a non-stop tape playback system on cartridge for just under £112.00.

One must bear in mind that the 8-track cartridge running at a speed of 3 3/4 inches per second and utilising a tape of a quarter of an inch in width, has, at present, a better recording and playback response than the cassette, which uses a tape of 0.15 of an inch and runs over the head at only 1 7/8 of an inch per second.

As you can see, however, the cartridge on the whole is a more expensive system and the pre-recorded tapes are more expensive than their counterparts in the cassette tape, with a greatly extended life span as compared to the disc, and offers an audio system of compact and handsome proportions, the majority of which is trouble free and not affected by the old arch enemies, dirt, dust and scratching.

In my opinion better value for your money than many other forms of audio equipment. The choice is yours.

Barry O'Keef



SANYO
MR440G
CASSETTE SYSTEM
WITH SPEAKERS

GET RM - THE
PLUS POP
PAPER -
EVERY WEEK

Cash stakes on his TV brain child

AT LAST, a long-standing gap in telly-pop is being filled. At last, pop music is being treated as a fun thing instead of a pompous, pedantic, pretentious art form. And at last, a top disc-jockey has put his cash where his mouth is.

Dave Cash, in fact. Dave's 'Dave Cash Radio Programme' is scheduled for a series start in March and it's hoped that it will be as near fully-networked as dammit.

There are progressive-type names appearing in the guest list, but the accent is on high spirits and good humour. Dave, as host, is just the lad to get things going. He knows exactly how to take the Michael out of all the pretentiousness that surrounds the pop business.

I've listened interminably to top disc-jockeys who say that they know EXACTLY how to present pop on television and how to cope with the needs of the fans. But most of them do precisely nothing about it. Putting wallets where mouths are is no favourite occupation.

Dave's done just that. Staked a lot on getting this series away. He's thrown in the lot... veteran cars from Lord Beaulieu's collection, Terry-Thomas, location work in Cheddar Gorge and aboard a 707. Believing he's offering something worthwhile, he's chucked caution to the winds.

Artists involved? Dawn, T. Rex, Gilbert O'Sullivan, Tom Paxton, Jimmy Ruffin, Nilsson, the Sweet - and dozens more. Labi Siffre, Richard Harris, Lance Le Gault, Lesley Duncan and so on.

The radio chick Passionella Grundy

becomes the live and very visual Hilary Pritchard.

Dave Cash has produced a very lively, bouncing baby.

Kop-pites

LIVERPOOL Football Club supporters have been classified as "the biggest folk club in the world", by the BBC. Francis Line, producer of the new programme 'Folk On Two', has recorded an interview with Liverpoolian songwriter Stan Kelly in which they discuss those Kop-pites as a folk club, about 23,000 of them.

During the show on January 23, they'll play extracts from the Transatlantic album 'O Liverpool We Love You', which features the massed voices of the Kop in full... ahem! harmony.

Keeping up with



JONES

Son of the Twist

AN URGENT invitation to join me... and take to the hills. There's a threatened new dance craze on the way here from Greece. More potent even than Asian flu.

Advance warning comes from a single 'Ah Radi Ra Da Da', by Geoff Gill - he used to drum with 'The Smoke, now is Morgan Studios' production administrator.

English lyrics were added to Mr. Papadopolous's music. Listen to this ominous warning from the RCA Victor Press office: "The dance steps of 'Ah



HILARY PRITCHARD and DAVE CASH.

Radi' are based on traditional Greek dancing and are simple enough to be picked up by anybody and could sweep the country as the biggest dance sensation since the Twist".

There's a bus leaving now for those hills!

'Ouch!'

HARRY AND ME were having this mid-morning cuppa at one of the "nicer" restaurants off Park Lane. He was telling me about Harry Nilsson's latest exploits and I was telling Harry about how much I enjoyed his cartoon film, 'The Point', as shown on BBC-2. Suddenly, Harry's gaze shot past me.

What I first figured was contemplation in his face turned out to be utter perplexity. At the next table, entirely alone, a man in a good, but soiled, shirt and sporting an eleven o'clock shadow, was deliberately burning his arm with a lighted cigarette.

Flexing his fingers continuously and staring at his outstretched limb, the fellow jammed the glowing end into his palm, then on to the back of his hand and repeatedly up the length of his arm. Showing not a sign of pain.

"Ouch, OUCH!" cried Harry Nilsson. But the man was not distracted from his task. More welts appeared on his skin.

We drank up and left. Wondering whether it had been some form of intricate self-sacrifice, or a demonstration of leech-removal technique.

Folk record

I ALSO thought you should know of the exploits of one Steve Elliott, student. He recently warbled more than 620 songs in twenty-seven hours, going at in non-stop at Bradford University. Lest that sounds like just another folk concert, I point out that he broke the old world record for folk singing by some 45 minutes.



PAGLIARO: see 'Queue' for a song below.

Queue for a song

KEEP AN eye open for the name Pagliaro. He's a tall good-looker, comes from Canada and currently has something of an international hit in his song 'Lovin' You Ain't Easy'.

As a bloke, he's reticent and introspective but where words fail him, his music doesn't. He's in London on a promotional visit and this 25-year-old reckons he's as interested in promoting his home country as much as himself.

Says he: "Canada has produced acts like Blood, Sweat and Tears, Guess Who and the Band. I aim to be the country's first major solo success".

What's more, Pye Records are right behind him in his ambition.

Has he heard of Leonard Cohen? Joni Mitchell? Neil Young? sounds like a queue for a song!

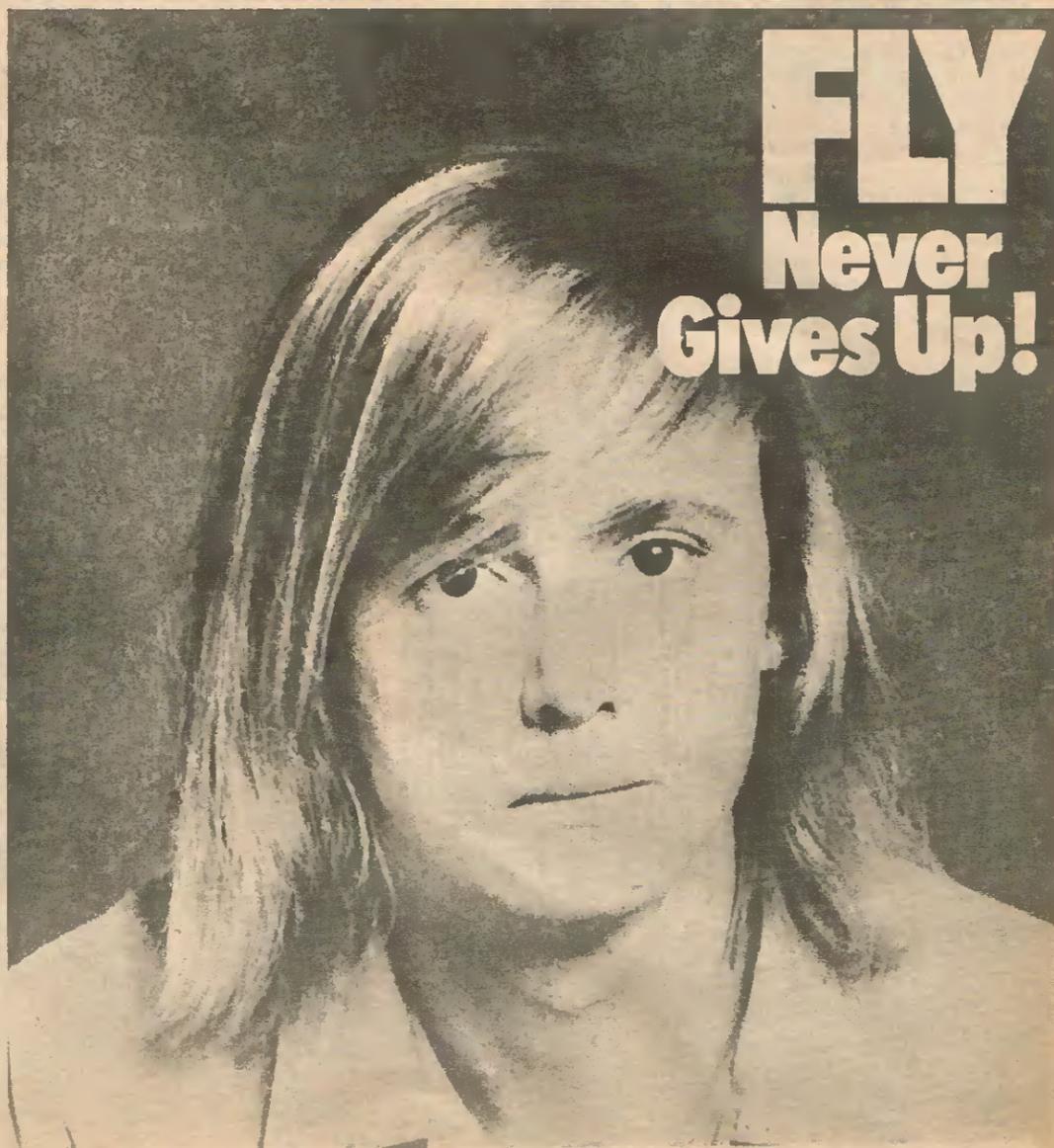


I FEEL you should know that Ronnie Hawkins, that larger-than-life denizen of the rock and roll world, has just won a very important honour. He's been chosen as Canada's Cigar Smoker of the Year in a national poll of more than 1,000 editors, columnists and feature writers.

That's what I feel you should know.



GIRL-OF-THE-WEEK department: Alison Jay, who got into the recording business via one of those stories that smack of the ultimate hype... but which happen to be true. She eloped to Dublin. Money ran out and she took up an offer to sing in local clubs. Tony Hatch discovered her. Now she's recorded 'I Don't Want To Hear It' for Pye. Tony says: "She has a superb voice and great musical ability". Alison says she loves to watch Tottenham Hotspur play. I say: "Chelsea have greater footballing ability". And Alison says further that she never did marry the boy she eloped with!



FLY Never Gives Up!

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