

51 Rockcliffe

ELVIS: 'I THINK I'VE IMPROVED'

A Billboard Publication

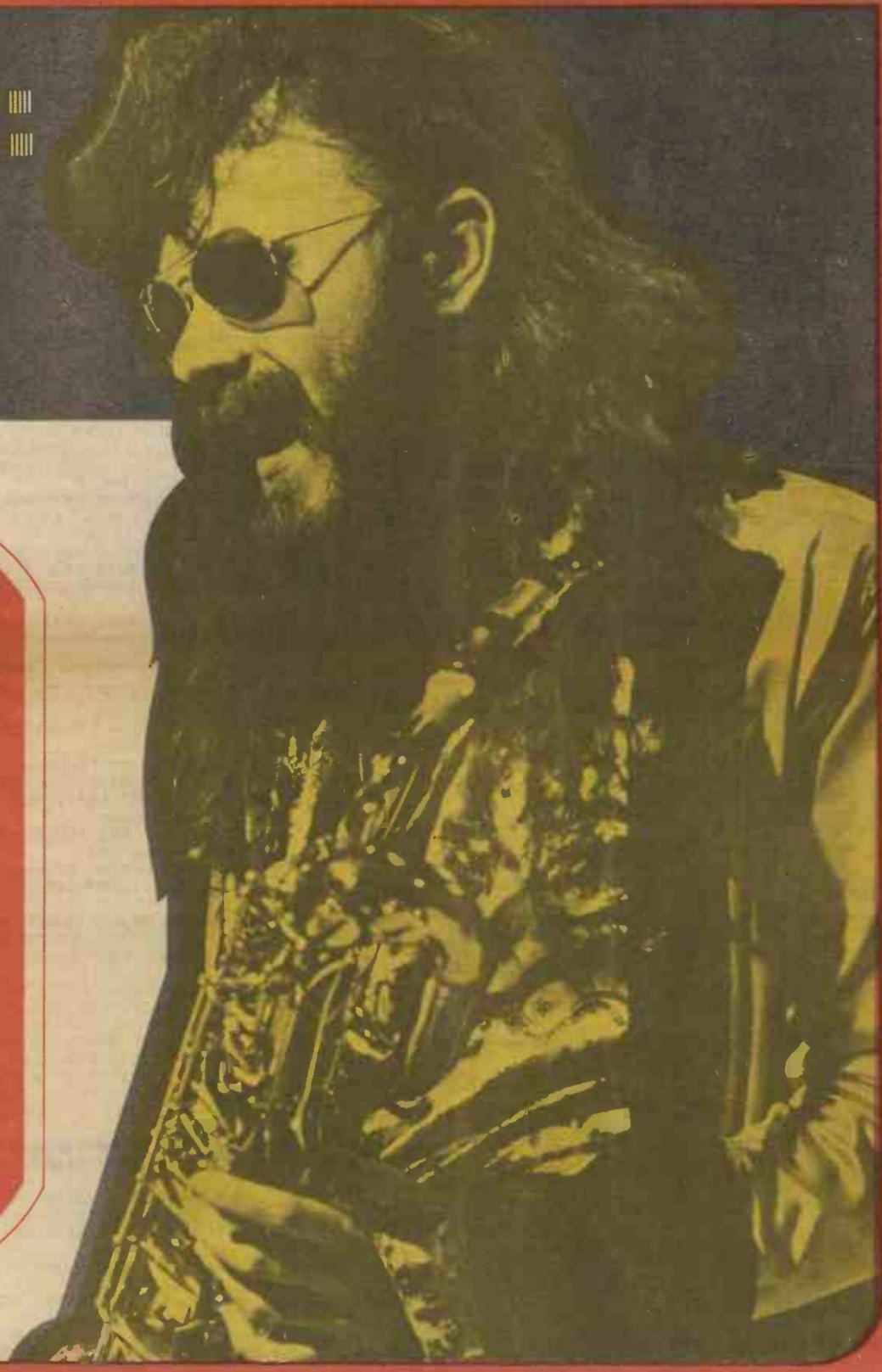
RECORD MIRROR

JUNE 24 1972

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Club Reggae, Vol. 3
TBL 178

This week's

Top Sounds

Singles

Now	Last week	Weeks in chart	Artist	Label
1	1	7	VINCENT Don McLean	United Artists UP 35359
2	3	4	TAKE ME BAK 'OME Slade	Polydor 2058 231
3	5	6	ROCKIN' ROBIN Michael Jackson	Tamla Motown TMG 816
4	2	7	METAL GURU T. Rex	T. Rex MARC 1
5	4	12	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES Drifters	Atlantic K 10148
6	21	3	ROCK AND ROLL PARTS I/II Gary Glitter	Bell 1216
7	7	7	CALIFORNIA MAN Move	Harvest HAR 5050
8	23	3	LITTLE WILLY Sweet	RCA 2225
9	10	4	MARY HAD A LITTLE LAMB Wings	Apple 596 5949
10	6	7	LADY ELEANOR Lindisfarne	Charisma CB 153

11	9	7	SISTER JANE New World	RAK 130
12	8	9	OH BABE WHAT WOULD YOU SAY Hurricane Smith	Columbia DB 8878
13	36	2	PUPPY LOVE Donny Osmond	MGM 2006 104
14	25	5	OH GIRL Chi-Lites	MCA MU 1156
15	16	7	SONG SUNG BLUE Neil Diamond	Uni UN 538
16	17	7	SUPERSONIC ROCKET SHIP Kinks	RCA 2211
17	22	5	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack	Atlantic K10161
18	40	2	OOH-WAKKA-DOO-WAKKA-DAY Gilbert O'Sullivan	MAM 78
19	11	10	ROCKET MAN Elton John	DJM DJX 501
20	19	5	LITTLE BIT OF LOVE Free	Island WIP 6129

21	32	3	CIRCLES New Seekers	Polydor 2058 242
22	15	8	ISN'T LIFE STRANGE Moddy Blues	Threshold TH9
23	18	13	AMAZING GRACE Royal Scots Dragoon Guards Band	RCA 2191
24	27	2	AMERICAN TRILOGY Elvis Presley	RCA 2229
25	30	4	NUT ROCKER B. Bumble & The Stingers	Stateside SS 2203
26	12	7	DOOBEDOOD'N DOOBE, DOOBEDOOD'N DOOBE Diana Ross	Tamla Motown TMG 812
27	13	6	WHAT'S YOUR NAME? Chicory Tip	CBS 8021
28	14	12	COULD IT BE FOREVER David Cassidy	Bell 1224
29	20	10	A WHITER SHADE OF PALE Procul Harum	Magni Fly Echo 101
30	29	12	COME WHAT MAY Vicky Leandros	Phillips 6000 049

31	44	2	WALKIN' IN THE RAIN WITH THE ONE I LOVE Love Unlimited	Uni UN 539
32	26	10	AMAZING GRACE Judy Collins	Elektra 2101 020
33	24	11	A THING CALLED LOVE Johnny Cash/Evangel Temple Choir	CBS 7797
34	38	3	I'VE BEEN LONELY FOR SO LONG Frederick Knight	Stax 2025 098
35	33	3	I'LL TAKE YOU THERE Staple Singers	Stax 2025 110
36	—	—	JOIN TOGETHER Who	Track 2094 102
37	31	5	THIRD FINGER LEFT HAND Pearls	Bell BLL 1217
38	—	—	BETCHA BY GOLLY WOW Stylistics	Avco 6105 011
39	26	9	LEEDS UNITED Leeds United FC	Chapter One SCH 168
40	39	5	JUNGLE FEVER Chakachas	Polydor 2121 064

41	—	—	GIVE ME ONE MORE CHANCE Donald Peers/Les Reed Orchestra	Decca F 13302
42	45	2	JUST WALK IN MY SHOES Gladys Knight & The Pips	Tamla Motown TMG 813
43	43	3	TRAGEDY Argent	Epic 8115
44	—	—	SYLVIA'S MOTHER Dr. Hook & The Medicine Show	CBS 7929
45	42	4	COCONUT Nilsson	—
46	—	—	I CAN SEE CLEARLY NOW Johnny Nash	CBS 8113
47	34	9	LITTLE PIECE OF LEATHER Donnie Elbert	London HL 10370
48	—	—	MAD ABOUT YOU Bruce Ruffin	Rhino RNO 101
49	—	—	STARMAN David Bowie	RCA 2199
50	35	9	ME AND JULIO DOWN BY THE SCHOOL YARD Paul Simon	CBS 7964

Albums

Now	Last week	Weeks in chart	Artist	Label
1	4	2	TWENTY DYNAMIC HITS Various	K-TEL TE292
2	3	5	BOLAN BOOGIE T Rex	Fly HI FLY 8
3	1	2	EXILE ON MAIN STREET Rolling Stones	COC 69100
4	2	3	HONKY CHATEAU Elton John	DJM DJLPH 423
5	7	23	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
6	5	5	CHERISH David Cassidy	Bell BELLS 210
7	8	3	BREAD WINNERS Jack Jones	RCA Victor SF 8280
8	6	24	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
9	9	15	AMERICAN PIE Don McLean	United Artists UAS 29285
10	—	—	OBSCURED BY CLOUDS Pink Floyd	Harvest SHSP 4020
11	10	5	ARGUS Wishbone Ash	MCA MDKS 8006
12	22	7	NICELY OUT OF TUNE Lindisfarne	Charisma CAS 1025
13	21	24	ELECTRIC WARRIOR T Rex	Fly HIFLY 6
14	25	18	HARVEST Neil Young	Reprise K 54005
15	11	10	MACHINE HEAD Deep Purple	Purple TPSA 7504
16	23	11	SLADE ALIVE Slade	Polydor 2383 101
17	24	5	RORY GALLAGHER LIVE IN EUROPE Paul Simon	Polydor 2383 112
18	15	17	PAUL SIMON The Music People Various	CBS 69007
19	13	5	THE MUSIC PEOPLE Various	CBS 66315
20	16	14	BABY I'M-A-WANT YOU Bread	Elektra K 42100
21	—	—	FREE AT LAST Free	Island ILP 9192
22	—	—	TAPESTRY Don McLean	United Artists UAS 29350
23	12	4	ELVIS NOW Elvis Presley	RCA Victor SF 8266
24	28	19	NILSSON SCHMILSSON Nilsson	RCA Victor SF 8242
25	31	24	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004

26	17	5	A THING CALLED LOVE Johnny Cash	CBS 64898
27	20	2	DEMONS & WIZARDS Uriah Heep	Island ILPS 9293
28	—	1	GOLD Neil Diamond	Uni UNLS 116
29	33	21	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
30	32	24	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
31	19	12	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers	Polydor 2383 103
32	—	1	STONES Neil Diamond	Uni UNLS 121
33	18	6	GLEN CAMPBELL'S GREATEST HITS Glen Campbell	Capitol ST 21885
34	37	2	GOLDEN HITS Drifters	Atlantic K 40018
35	14	8	PROPHETS, SEERS AND SAGES/MY PEOPLE WERE FAIR Tyrannosaurus Rex	Fly Doubleback TOOFA 3/4
36	29	14	TAPESTRY Carole King	A&M/Ode AMLS 2023
37	38	2	LED ZEPPELIN II Led Zeppelin	Atlantic K 40037
38	—	1	MEDDLE Pink Floyd	Harvest SHVL 795
39	42	2	ALL TOGETHER NOW Argent	Epic EPC 64962
40	—	1	PHANTASMAGORIA Curved Air	Reprise K 46158
41	—	1	CLOSE TO YOU Carpenters	A&M AMLS 998
42	30	5	MAN ASSAS Stephen Stills	Atlantic K 60021
43	—	1	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
44	46	2	GRAVE NEW WORLD Strawbs	A&M AMLH 68078
45	27	6	MOTOWN CHARTBUSTERS VOL. 6 Various	Tamla Motown STML 11191
46	—	1	ABBEY ROAD Beatles	Apple PCS 7088
47	—	1	OVER & OVER Nana Mouskouri	Fontana STL 5511
48	—	1	MOTOWN CHARTBUSTERS VOL. 3 Various	Tamla Motown STML 11121
49	28	3	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles	Parlophone PCS/PMC 7027
50	44	2	TEA FOR THE TILLERMAN Cat Stevens	Island ILPS 9135

We regret that due to production difficulties we are repeating last week's album chart.

5 years ago 10 years ago

1	1	1	A WHITER SHADE OF PALE Procul Harum	1	2	COME OUTSIDE Mike Sarne
2	2	2	THERE GUES MY EVERYTHING Englebert Humperdinck	2	4	A PICTURE OF YOU Joe Brown (Picadilly)
3	5	3	CARRIE ANNE The Hollies	3	1	GOOD LUCK CHARM Elvis Presley
4	4	4	SILENCE IS GOLDEN Tremeloes	4	3	DO YOU WANT TO DANCE/I'M LOOKING OUT OF THE WINDOW Cliff Richard
5	3	3	WATERLOO SUNSET Kinks	5	5	GINNY COME LATELY Brian Hyland
6	10	6	OKAY Dave, Dee, Dozy, Beaky, Mick and Tich	6	6	LAST NIGHT WAS MADE FOR LOVE Billy Fury
7	6	6	THE HAPPENING Supremes	7	—	ENGLISH COUNTRY GARDEN Jimmy Rogers
8	—	—	PAPER SUN The Traffic	8	16	I CAN'T STOP LOVING YOU Ray Charles (HMV)
9	7	7	SWEET SOUL MUSIC Arthur Conley	9	—	STRANGER ON THE SHORE Acker Bilk
10	8	8	THEN I KISSED HER Beach Boys	10	9	NUT ROCKER B. Bumble and the Stingers

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.



DOUBLE-ALBUM released in America by THEM, from which sprang VAN MORRISON . . . Nice to hear BOOKER T. & THE M. G. s' 'Soul Limbo' back in harness introducing BBC-TV's test cricket coverage — how about 'Wade In The Water' for Wimbledon? . . . THE MONKEES back on BBC-1 tomorrow (Friday) . . . ADAM FAITH has announced that he's going to give up the 'Budgie' series, but IAIN CUTHBERTSON'S Charlie Endell is still worth a series.

After spinning 'Just Walk In My Shoes', TONY BLACKBURN joked 'I feel a bit of a heel playing that one' — more proof that he's got no soul? . . . SHA NA NA's 'Sea Cruise', in addition to the great old FRANKIE FORD original, was once recorded by MICKIE MOST . . . RINGO STARR to play Dracula? . . . Promising musical/visual combination — ALICE COOPER and ROXY MUSIC at Wembley's Empire Pool on June 30.

Highly recommended — Radio 4's panel game 'I'm Sorry I Haven't A Clue' with the Goodies and friends (Tuesdays 12.25, repeated Thursdays 6.15) . . . Amazing how straight SHA NA NA looked without their grease during Speakeasy reception . . . They actually appeared in dress suits hired from Moss Bros. . . . BADFINGER manager BILL COLLINS an unashamed 60-year-old, and looking very much younger with his long hair and trendy clothes.

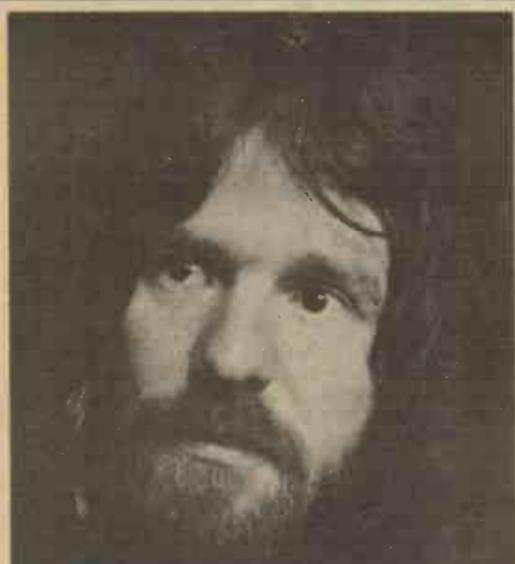
CHRISTIE still dogged by trouble. They were holed up at the notorious Blue Boar at the crack of dawn, arranging to two the roadies' van home. "It just seized up," they explained. Last seen crawling along the slow lane of the M1 . . . NICKY CHINN planning to write a number for an Ember charity record to be sung by yer actual pop writers . . . Sad case of neglect — promising FORMERLY FAT HARRY now just formerly.

JOHNNY JONES appointed director of MAM . . . 2G's vocal renderings spoil London Weekend's '2Gs and the Pop People' . . . COLIN BLUNTSTONE currently in the studio recording new single and album tracks . . . Could any of the current crop emulate B. BUMBLE with repeat success 10

JAMES HAMILTON'S DISCOTHEQUE PICKS

TRIED AND TRUE
NEIL DIAMOND: Song Sung Blue (UNI UN 538) Monster request item with predictable MoR crowds. Start at vocal.
GILBERT O'SULLIVAN: Ooh-Wakka-Doo-Wakka-Day (MAM 78) Jaunty MoR.
THE POLITICIANS: Love Machine (Hot Wax HWX 114) Stomping Pop, try it!
SAM & DAVE: Soul Man (Atlantic K 10180) Classic R&B.
BARRY MANN: Who Put The Bomp (Probe GFF 104) Classic Oldie.
ROY ORBISON: Dream Baby (Monument MNT 8165) Classic oldie MoR.
YOUNG-HOLT UNLIMITED: Love Makes A Woman; Just Ain't No Love (MCA MU 1159) Thwacking R&B/Jazz, good after Barbara Acklin's vocals.
MARY WELLS: My Guy (Tamla Motown TMG 820) Classic R&B/Pop.
WAVE ONE: Bubble Gum (BAF 10) Deliberately mis-titled wah-wah R&B — it should be "Use Watcha Got (To Get Watcha Want)", I reckon. Excellent British recording. Bigots, don't miss it!
E. E. O. SPEEDWAGON: 157 Riverside Avenue (Epic EPC 8044) Frantic "get it on" Modern. Try it, it's "True"!

A rock violinist: the classic story



Balloon
still holds
Froggy
down

"I THINK 'Red Balloon' was the worst thing that ever happened to me," sighed Froggy, "some universities still think when they book us they're going to suffer hours of 'Red Balloon' — I'm really embarrassed about those days, because we've progressed a lot since then." Raymond Froggatt speaking.

He and his group haven't sung that song or 'Big Ships' for years, but the memories plague them. Thanks to the Dave Clark Five and a lot of press, nobody can forget who wrote them — but some are definitely missing out on the new Froggatt and their up-to-date material.

"If I was a handsome, slim lad," says Ray, grinning through his beard and hair, "maybe I'd approach things another way — but what do you do if you look like Ben Gunn? You write songs and rely on musical competence and it will happen. I hope I'm much better than back then when I wasn't regarded as a sophisticated writer. Too many people judge artists on one song only. Music is my whole life — that may sound egotistical and horrible, but it's all I've got."

"I'm a poor guitarist and my music is simple — I write in A, D and G a lot. Some writers put things like F minor seventh diminished and all that in their songs — I just do what I'm capable of."

Ray is also a very modest guy. His music is simple, because he has the gift of restraint and that achieves the effect of beauty in his songs.

He wrote songs for Des O'Connor at one time and he still writes occasionally for Cliff Richard — but these numbers aren't typical of his own approach. He writes easy, lyrical numbers that often tell a story and always capture a mood — usually a kind of optimistic ramble or a sad encounter. The fact is that they move you.

"On the new LP, there is a track called 'Louise,' which features an 84-year-old man playing the concertina. He had arthritis in his fingers and he couldn't play it in time, but there was a beauty in his stumbling — it was the story of that man's life and he loved to hear it played back."

"Bopping music is good too, but is it the primary music? Does it really touch you? It may be a long time before the industry realises that music isn't all comedy. DJs should try to explain what songs mean — discuss their content instead of giving us top 40 gab all the time. There should be different prospectives to admire — I like to dig all types of music."

All types of music is right — for Raymond's next statement was a genuine boggler: "One of the greatest songs ever written is 'Rudolph The Red Nosed Reindeer,'" he announced assuredly. "A three-year-old could dig it immediately and that's just as important as anything in music."

"The song is at least 40 years old and you can still hear it on TV at Christmas while kids who can't even talk are digging it — that's what I call progressive. Kids can imagine a reindeer with a red nose who can't pull a sled and can't play in any of the other reindeer's games."

"The time is coming when people won't have to be dishonest about their tastes — you won't lose your friends because you like something else. Even in the business it's happening — but we really haven't started to be honest — we haven't gone an inch in music. But it's starting. I like loud music, too — I get chills from hearing electric Townshend and the Who; they're real generators."

A CLASSICALLY-TRAINED violinist, Darryl Way recently met one of his teachers from Dartington College of Arts, where he began his musical training.

"He was playing in a quartet at Conway Hall," said Darryl, "I arranged to meet him afterwards. 'Him' being Peter Carter, who taught me most of the stuff I know. During the evening, he tried my violin and I played his. He was playing an electric violin through an amplifier for the first time, and he just couldn't believe the sounds he was getting. He wouldn't put it down."

in such ways are the aged and solid barriers between pop and classical music broken down.

Someone like Darryl, with his knowledge of classical methods plus the respect he and Curved Air have gained from the pop audience, is an ideal example for proving that when you get down to it, music can only be broken down into good and bad. "If I'd stayed in Dartington, I'd probably have been a classical musician now. But I saw how many incredibly good violinists there were — dedicated guys who were practising eight hours a day, and still not getting a job, and I just got a bit depressed."

"I didn't just leave and become a rock violinist like that — I left and did nothing for a year or so. I had the idea of the violin being used in rock in about '68, but it was pretty revolutionary at that time. I think the very first guy to do it was Jerry Goodman in Flock, who is now with an incredible band, The Mahavishnu Orchestra with John McLaughlin. The other pop violinist I really respect is Richard Greene of Sea Train, who has a very fast country technique. It's obviously natural, I couldn't ever play like that."

"I had the idea of using the violin in a pop group while I was studying, but it was very revolutionary at that time. I didn't tell too many people about it. When I gave up my studies, my family were upset — they thought I was giving up a rosy career. Now that things have worked out, it's O.K. again."

"It was my mother's idea for me to learn violin initially — I began at 11, and lasted about eight months. I played a bit until I was 13 and felt determined to give it up for good. I had a chat with my headmaster who said it might be a good idea for me to keep it up, and have something I could entertain people with."

"I started properly again at 14, and practised like hellfire, went through all the teachers in Taunton, Somerset, where I



DARRYL WAY: The violin was mum's idea.

was brought up, so then I went to Dartington from '65 to '67. I was at The Royal College, London, until '68, which was when I first had the idea of a violin in pop."

I wondered whether the conceptual pop group with violin was anything like Curved Air. "Curved Air is exactly spot on what I had in my head, by pure chance. The only

difference was that I went to see The Nice and was actually in raptures, and I thought 'Wouldn't it be great to have a band like that with a virtuoso on piano instead of organ.' Then I met a guy from the Royal Academy, and the whole thing began to evolve, but the virtuoso didn't last — he went back to his studies."

I asked Darryl his opinions of Curved Air, past,

present and future. "Curved Air has always had a history of trying very hard to produce the very best end result — we got ourselves into a lot of debt in the early days by buying really good lighting equipment and so on."

"I'm not really surprised at our success — only that it happened so soon — show biz works in weird and wonderful

ways. I suppose it proves the power of advertising more than anything.

"After that initial boom there was a bit of a lull, but I think now we've got rid of the hype syndrome. We've been better on live dates during our last tour. We're happier with our music, and I think we've achieved a 100 per cent improvement on the old set. We've got a slick stage now. Some people would knock that, but I don't think there's anything wrong with being slick — it leaves so much more room to concentrate on the music. "Our improvement on stage is partly a reflection of a more mature relationship among the group. For the future, I think we'll become a lot more exciting and visually spectacular. "We've been thinking a lot about that lately. One way is to have our own light show travelling with us for all our gigs — at the moment we hire lights for a tour — and make use of pre-recorded tapes."

They don't use those at Conway Hall.

Robin Mackie

"Little Willy" **RCA RECORDS AND TAPES**
a rocking new taste from the Sweet. **RCA 2225**



The Sweet in Concert

Top Rank	Swansea	23 June	Top Rank	Liverpool	28 June
Top Rank	Bristol	24 June	Top Rank	Hanley	29 June
Top Rank	Cardiff	25 June	Top Rank	Plymouth	30 June
Francoise	21 Kings Road	26 June	Chelsea Village	Bournemouth	1 July
			Rex Ballroom	Bognor Regis	3 July

BOLANITES ARE RUNNING WILD!

BOLAN, the world is at your feet.

If that elf-like God of rock ordered the kids to rebel, they would probably do it — he's got them in the palm of his little hand.

This was blatantly obvious on Friday when Bolan took T. Rex "Oop North" to sprinkle a bit of stardust over the Kings Hall at Belle Vue, Manchester.

Support band Quiver were given little chance to show their paces as some of the young Rex maniacs insisted on shouting "get off" in high pitched Mancunian voices. The majority of the Bolanites just sat listening, eyes agog, at what was for most of them, perhaps, their first sortie into the world of big concerts. Their satin jackets shimmered in the dim light and every so often a sea of silk scarves, similar to those sold at football grounds, would be raised to the chant of "T. Rex." They would have done the Liverpool Kop proud.

Quiver played well, but their line of country rock seemed to go way above the heads of the audience, although in fairness, the kids held nothing back in showing their appreciation of the band. Their applause however did seem a little mechanical and the screams were probably screamed instinctively.

There was an interval of 15 minutes before T. Rex appeared and it was like somebody was giving money away, for I have never seen so many people RUNNING around a concert hall.

With tears streaming, girls pleaded for Marc to appear, but like the true entertainer he is, everything had to be right before he set foot on the stage, which was heavily guarded by rather large men who were as wide as they were tall.

The Kings Hall is reminiscent of a Battle of Britain aeroplane hanger. It is the home of one of the country's top circuses and it seemed, to me, to be an odd place for a concert.

The atmosphere was a little like a circus with kiddies taking in all that was happening and squealing with delight, giving the hall an atmosphere similar to (a) a ladies hockey international at Wembley, (b)

Saturday morning minors matinee or (c) parole day at St. Trinians.

When Bolan did appear my first thought was for my health. My ears whined from the screaming and my body shook as the floor vibrated under hundreds of stamping feet. It took a while for the band to get into their set and the opening number "Jeepster" was a little hairy.

The band kicked out the jams and went into "Telegram Sam" which everyone seemed to know and the screaming stopped for a while as community singing took over.

The only chance of seeing the band was to stand on a chair and that wasn't foolproof.

Bolan's communication with his fans is phenomenal. His twitching pelvis and bouncing sweat streaked hair meant nothing to me, but certain little gestures he made sent the almost entirely female audience off to another planet.

Mickey Finn sat behind his congas and made him-

self busy and in between numbers he punctuated long stares at the audience with the occasional wave to his disciples. Funnily enough Mickey seemed to get as much response from doing that as Marc did for a shake of his hips.

Marc has suffered a lot of criticism about his guitar work, but at this show he proved he can play some tasty licks, and he did it all within the framework of his hit singles which made up the band's set. He really hit the right ones in "Metal Guru" especially.

"Jeepster", "Deborah", "Metal Guru", "Hot Love" and "Get it on" were all there, with a couple of others thrown in for good measure.

Mr. Bolan came, saw and conquered once again, and made the whole business of being a star look so easy.

Bolan's great asset is communication. As long as he's got that he's got it all — in the palm of his hand.

BY CHARLES WEBSTER IN MANCHESTER

Argent to Italy steps taken against riots

ARGENT, who were involved in a tear gas incident in Milan earlier this month, are to return to Italy for a 16 day concert tour in October.

Tear gas was used by police in Milan when 2,000 fans refused to leave the Theatre Lyrico after the band had completed their set, which included five encores.

"Before we sign contracts for the tour we intend to make certain of safeguards against a repeat of the problems of our last Italian trip," emphasised Argent's tour coordinator, Don Broughton, this week.

"I'll go to Italy about a month before the start of the tour to iron out these problems well in advance, because we definitely don't want riot police at our shows," he added.

Along with Chris White, Rod Argent is currently producing an album by Colin Blunstone, which includes a Russ Ballard number, "I don't believe in miracles" which is being considered as a follow up to "Say you don't mind," a recent hit for former Zombie Blunstone.

Concerts

FIVE concerts have been arranged by the Young People's Theatre at Greenwich to raise money for the company's new headquarters at Plumstead in South East London.

Appearing will be Acker Bilk and his band (June 26), Stan Tracy-Mike Osborne Quartet (June 29), Bird Curtis Quintet (June 27), Dave Holdsworth Quintet (June 30) and Patto and Chapel Farm (July 1).

A Yank for the Fairports

FOR THE first time ever, an American is to join Fairport Convention, stalwarts of the English folk scene.

HE IS David Rea, a singer-songwriter who has worked with Gordon Lightfoot and Ian and Syl-

via, as well as releasing two solo albums in the States, both produced by Felix Pappalardi. David replaces Roger Hill.

He was featured on Judy Collins' 'Whales And Nightingales', and wrote, among others, 'Flowers Of Evil' and 'Yasgur's Farm' for Mountain.

David arrives in London tomorrow (Friday), and will join the group at The Manor studio, where they are recording their new album. A work permit is being applied for, and when obtained, he will join the group full-time.

Procol Harum — a new single

PROCOL HARUM, back in the Top 20 with "Whiter Shade of Pale" five years after its original release, rush release a new single next week.

Entitled "Conquistador" it was recorded in Canada when

the band canned their live album with the Edmonton Symphony Orchestra, which is currently high in the American album charts.

"Conquistador", which was not included on the album, is already at Top

40 American hit, and the group are set to make their 12th and biggest tour of the U.S.A. and Canada. Lasting five weeks, the band tour opened in Winnipeg this week and the band returned to England at the end of July.

ON THE BOXES

RADIO TWO'S Folk on Sunday programme on July 23rd is being devoted to new talent so that club promoters can tune in and possibly find acts for future engagements.

The showcase, which will go out at 4 p.m., will be the first networked broadcast for all the acts taking part.

The same day, a Folk in Concert programme is being recorded at the Coley Picture House in Edinburgh, which will feature an all Scots line up. Billy Connolly, Alistair McDonald and the McCollans are among those appearing.

David Hamilton replaces Jimmy Young for two weeks in the autumn while J.Y. takes a holiday. David deputised for Jimmy recently while he was on vacation.

Don McLean will be featured live every day next week as Dave Lee Travis's special guest.

By the way, Square Eyes Webster is your new man "On the Boxes" as Ben Cree has left R.M. In saying "Tara" to our readers Ben also wants to apologise to Tony Blackburn. Last week Ben boomed by saying Tony was leaving his breakfast show, but it look's like we'll still be hearing Tony's early morning jokes for quite a while yet.

TUNE IN AND TURN ON

Radio One — The following artistes are booked to appear during week commencing June 26th:

Jimmy Young Show — New World, Christie, Susan Shirley, Kenny Lynch.

Dave Lee Travis Show — Flirtations, Lulu, Rog Whittaker, Labi Siffre, Blue Mink. Special Guest — Don McClean.

Johnnie Walker Show — Atomic Rooster, Ed Welch, David Bowie, Free. Special Guest — T. Rex and the Kinks.

Alan Freeman Show — Julie Felix, Tremeloes, Chicory Tip.

Sounds of the Seventies — Saturday (June 24th) Stackridge, Alexis; Monday — Free, Gypsy, Trees; Thursday — Magna Carta, Paul Jones, Bronx Cheer; Friday — John Baldrey, Claire Hammill, Help Yourself, Natural Gas.

Country Meets Folk (June 24th) — Tir Na Nog.

Radio Two — Tony Brandon Show — Bob Miller Band, Karl Denver Trio.

Jimmy Mack Show — Jackie Trent and the Tony Hatch Orchestra.

Radio Luxembourg — Programme guide for week commencing Sunday, June 25th: 7.00 Tony Prince; 9.00 Paul Burnett; 11.00 Mark Wesley; 1.00 Kid Jensen.

Monday — 7.30 Dave Christian; 9.30 Paul Burnett; 11.30 Mark Wesley; 1.00 Kid Jensen.

Tuesday — 7.30 Tony Prince; 9.30 Paul Burnett; 11.00 Mark Wesley; 1.00 Kid Jensen.

Wednesday — 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Dave Christian; 1.00 Kid Jensen.

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

Friday — 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Mark Wesley; 1.00 John Peel; 2.00 Dave Christian.

Television Sounds for Saturday (BBC2) June 24th — John Denver.

Show of the Week (BBC2) June 29th — Keith Michell.

Late Night Line-Up (BBC2) June 30th — Cleo Laine and the Johnny Dankworth Quartet.

FUTURE HAPPENINGS

DON McLEAN guests on the second show of the forthcoming MARY TRAVERS BBC2 series when it begins in August. . . Other guests lined up for the six programmes include JOHN DENVER, GEORGIA BROWN, PAUL WILLIAMS and DAVID BUSHKIN. Each of the shows will contain a ten minute segment in which Mary can be seen "out and about" talking to people on various locations throughout Britain.

STACKRIDGE appear on BBC1 on July 25 in a 30 minute programme recorded in Bristol last week, devoted to contemporary music from the West Country. Also appearing are Bristol band SQUID and singer composer DAVE EVENS. . .

DANA, who has just returned from Yugoslavia, where she won the National Song Contest, appears on ATV's "Golden Shot" on July 2nd.

charles webster

Today's message from **Dr. Hook** and the **Medicine Show**

CBS 7929

RING SYLVIA'S MOTHER

It's no.1 in the States



Adge Cutler & The Wurzels CBS 8067

Little Darlin'





WHILE PAUL McCartney's Wings are setting up their first European tour, the other three ex-Beatles have been having business discussions in New York. George and Ringo were snapped with US Apple promotion director Pete Bennett at a party hosted by Allen Klein. The other guests included Ravi Shankar and Clive Davis, head of CBS Records. These days, it seems the Beatles have shorter haircuts than their business advisers!

Paul's Wings spread out into Europe

PAUL McCARTNEY is to make a tour of Europe with Wings next month. This will be the first official tour that Wings have made. Up to now they have only done "lightning dates" at short notice.

Although details of the

tour are not yet available, the group will leave for Europe in mid July and will be working for about a month. The tour will probably start in Scandinavia.

Wings, now augmented with ex-Greaseband guitarist Henry McCullough, have been rehearsing at McCartney's Scottish home for the past month but broke off for a short

holiday last week. Paul, Linda and Denny Laine are due back from Spain this week.

Although the group, currently in the chart with "Mary Had A Little Lamb", have not announced further recording plans, they are expected to start work on a double album after they return from Europe.

ELP 'Trilogy' - new album set

EMERSON LAKE and Palmer have a new album titled "Trilogy" out on Island on June 23. The single album has nine tracks including "Endless Enigma", "Fugue Emerson", "Trilogy" and "Abaddon's Bolero".

The Group return to Britain at the end of the month for 10 days holiday after their European tour. Then they fly to America where they fly to America where they play the Pocono, Pennsylvania, Festival on July 8. They then travel to Japan where they will be making their first ever concert appearances on a six day tour. ELP are chartering a Boeing 707 to take their £11,000 of equipment to Japan.

After the Japanese tour the group open at San Francisco on July 27 at the start of a three week concert tour.

THE SWEET, whose recording of "Little Willie" is in the charts, have added two more dates to their current British ballroom tour. On Saturday July 1 they play the Chelsea Village, Bournemouth, and on Monday July 3 the Rex Ballroom, Bognor Regis.

NEW ELVIS 'LIVE' RUSHED

RCA are rush releasing a new Elvis Presley album recorded at his recent concert at New York's Madison Square Garden.

The album, entitled "Elvis as recorded at the Madison Square Garden" will be in the shops in two weeks time.

It was recorded at the Gardens in June 11 and was rushed on to the American market last week.

It is only just over a month since his last album was released and his live set recorded at Las Vegas was in the shops only 18 months ago.

A total of 78,000 people saw and heard Elvis in New York - it was his first appearance in that city - and advance orders for the album in the USA indicate that this is going to be his biggest ever selling LP.

Already 250,000 copies have been ordered in the US.

The tracks on the album are "That's all right", "Proud Mary", "Never been to Spain", "You don't have to say you love me", "You've lost that lovin' feeling", "Polk salad Annie", "Love me", "All shook up", "Heartbreak Hotel", "Let me be your teddy bear", "Don't be cruel", "Love me tender", "Impossible dream", "Hounddog", "Suspicious minds".

BS & T - G.B. dates

BLOOD SWEAT and Tears will play two British dates on their forthcoming European tour which opens in Germany on July 12.

The British dates are at Brighton (July 21) and Hammersmith Odeon (July 22). Two performances will be given at each venue.

Before opening in Germany the band will spend six days in Israel.

The rest of the tour takes in Austria (July 14) Switzerland (July 15-16) Italy (18-19) and Sweden (July 25 to 28).

Shuffle team AGD have broken up

ASHTON Gardner and Dyke, the session men who went on the road and worked as a group, have broken up. Tony Ashton, who is currently on holiday on the Continent, is to expand his production and writing activities but is also expected to put together another band.

The group has just returned from a two month tour of the United States. Tony Edwards, Ashton's manager, commented: "The American tour was most successful but the consensus of opinion is that this particular band had come just about as far as it was meant to go. There is no question of Tony deserting stage work altogether but he wants to take time considering his next move."

Ashton Gardner and Dyke's last hit single was Resurrection Shuffle, released in January 1971. Other records included "You Me and A Friend of Mine", and "Can You Get It", and an album "What A Bloody Long Day It's Been."

Winter visit

SPECULATION was rife this week that Edgar Winter will be visiting London next month for recording sessions.

Edgar, multi-instrumentalist brother of albino guitarist Johnny Winter, now features Rick Derringer in his White Trash line up.

Reggae awards at Palais

THE "Presentation of Reggae Awards" Ball is being held from midnight to 6 am tomorrow (Friday) at Hammersmith Palais.

All the top names of and receiving their awards, including Desmond Dekker, Bruce Ruffin, Greyhound and The Pioneers. The awards are being presented by Sidney Crooks of The Pioneers, and the event is compered by Count Prince Miller and Micky Harris.

A special licence for the event has been obtained until 5 am.

Love trio

AMERICAN girl trio, Love Unlimited, who entered the RM top fifty last week with their US hit "Walking in the rain with the one I love", are planning to visit Britain for club and TV dates in late July.

Baba album

PETE Townshend is to release an album tribute to Meher Baba, the Indian religious teacher, during August. Townshend and the other musicians on the album who include Ronnie Lane, Caleb Quaye and Billy Nicholls, are all devotees of the Meher Baba sect.

The album, called "Who Came First", was produced by Townshend and includes his original demo track of "Let's See Action", and "There's A Heartache Following Me", said to have been Baba's favourite song.

The album is released as a result of a US Decca request for Townshend to commercially produce a Baba album. In the past he has made albums specifically for the Baba movement. One of these "Happy Birthday", was bootlegged in the US.

LIVE!

Argent

VICTORIA HALL, Hanley; Mayfair, Newcastle on Tyne: Seeing two live performances on consecutive days helps only to amplify how audiences can expand and contrast as group's receive chart success. At Hanley's Victoria Hall the majority of the audience consisted of young teenage girls who were on their feet at the front of the stage as soon as guitarist Russell Ballard pulled the first distinctive chords of "Liar" - the group's second number - from his guitar. Hands waved above heads, and reached out to touch the feet of Jim Rodford - a bassist who instills a driving force and energy in the band - and Russell Ballard as they moved energetically and tantalisingly near the edge of the stage.

A girl jumped on stage to grab the nearby lead vocalist/guitarist, and during Argent's closing rock'n' roll medley, featuring the group's own "He's a Dynamo", a young girl given the mike

to respond on the chorus, yelled "I love you." Such was the heated atmosphere as the band rocked through a vigorous set, with Russell Ballard thrusting his guitar menacingly towards the audience, throwing it skywards and getting in to a back bending, leg kicking routine with Jim Rodford; while Robert Henrit worked at all-out capacity through the entire set, and notably on his intriguing drum solo, using his hands to skins, producing incredible rolls on two bass drums, and leaving everyone in a state of awe.

At Newcastle the audience were more intent on watching, taking in not only the worthwhile and amusing stage antics of the group, but the musical ability that makes them much, much more than just an entertaining band. They produce contrasts; honky tonk rippling key-boards from Rod Argent on "Keep on Rolling", basic rock, old and new, coupled with good vocal control. Little wonder that the audience at Newcastle were still

shouting for more and brought the group back to the stage after they had towelled down and in some cases changed!

V. M.

Don McLean

ROYAL ALBERT HALL: Busily and quickly, Don McLean is surmounting all the hurdles to becoming recognised as one of THE major talents.

Fears that he might be a one-hit wonder were quickly exploded, both by an excellent and very varied hit album, and a fine and totally different follow-up, "Vincent", which has even gone one better by reaching number one.

Which only leaves live performances to complete the picture. Last week's Albert Hall concert has proved beyond doubt that he's a masterful performer as well, and Don McLean looks certain to be one of the important singer-songwriters for a long time.

A concert full of songs as ambitious and full of meanings as 'American Pie' would be almost im-

possible to achieve, from the singer's point of view, and would call for great concentration from his audience. McLean doesn't try it.

He proves with one other song - a complex structure involving three different styles representing the different levels of life on three floors of an apartment block - that 'American Pie' isn't going to be his last epic work. His complete mastery of putting ideas across was proved with a succinct last line tying together the strings of the whole song - "Should walls and doors and plaster ceilings separate us from each other's feelings."

McLean is one of the very few performers who can project, seemingly at will, a nice, easy, unpretentious mood for everyone to enjoy, then fill the void with good songs, simply and effectively backed by his own guitar or banjo. Thank God the Albert Hall in their infinite wisdom have left him out of the banned rock and pop classification. - R.M.

Johnny Nash I can see clearly now

ALBUM 64840

SINGLE 8113



WAXIE'S WORLD

Rock 'n' roll's a juicy tumour

OGGIE WILLIAMS awoke grudgingly, knowing the sun was beating down through the bedroom window against his closed eyes.

He was quite a bloke, any way you looked at him — and at thirty-two he considered himself a King Cat Teddy Boy, a rock and roller to the core. In earlier years, he had been a regular limb-shaker at all the Haley, Lewis, and Vincent concerts; in these over-amplified, whining guitar times, he had to be content with Shakin' Stevens, Rock & Roll Allstars, and Sha Na Na.

He was medium height, rugged with black wavy hair, brown eyes set well back, and underlined with the results of too much you-know-what, and the continuous strain of prolonged overtime working. Oggie yawned, twisted up on his elbow, gazing at the sleeping figure beside him, examining her in the golden light of the floral papered bedroom.

Bett Williams, daughter of a Lambeth street trader and a Bethnal Green barmaid, was twenty-nine years of age, pert and vivacious, with an animal-like energy. She was splendid and revolting, a wavering, uncertain symbol of everything which was carnal and exciting.

Bett rolled over in a cloud of Hot Nettle perfume, pushing the shambles of twisted-sheet and tufted candlewick bedspread back, and raised one dimpled knee. Her Baby Doll nightie rose up, exposing the firm, bare flesh of her midriff. Her breasts wore the Sunday morning sunlight like twin crowns. Each shadowy bud rose and fell as she breathed. Oggie rolled nearer.

"Bett," he whispered, "in all my rotten life, all I've ever known is one thing — rock and roll, rock and roll, rock and roll! In fact, I can tell you exactly how many albums I've hidden in this bedroom — two Merrill Moores, you brought one for me, and the other was a gift from Stewart Wester (he runs the 'Fish' on Tuesday nights). Twelve Jerry Lee Lewis. One Professor Longhair. Four hundred Sun singles, and they cost me a tidy sum."

Bett was angry now, her dark eyes flashed vehemently. "You waste money, Oggie. Fancy spending five quid a week on rock and roll albums, and another two on singles, and the rest drinking

beer at the Boathouse, Kew."

Oggie laughed, loud 1950s rock laughter until his whole frame shook with mirth. "Bett, what about all those fags you smoke — your lungs must look like the inside of a factory chimney. I don't know what you do with the rest of the housekeeping, you certainly don't spend it on grub.

"If it wasn't for meat pies and tins of baked beans, I'd be kicking up daisies in the local bone orchard". She took the cigarette he offered, puffed away one inch of tobacco and lay back, not forgetting to hike her nightie halfway up her gorgeous thighs. "Anyway, the Hellwithit, I want'a know about Sha Na Na," she said, drawing him towards her.

Bop Flakes

HELLO WILDIES! All it takes is a letter (with SAE) — any day of the week, any hour of the day — to find out about the **CONWAY TWITTY FAN CLUB**. Yes-sirreeboys! — get with it. Write: Dave Gregory, 21 Tressillian Road, London SW4 . . . **RONNIE HAWKINS** has a lot going for him: namely a good (if irregular) fan club newsletter. In the words of Screamin' Brian Simmons, "It's a gas — aleoaleeeehhh!". So if the Ronnie Hawkins Fan Club sounds like your cuppa rock-tea. — don't leave it too long, but ink Screamin' Brian today: 4 Bullfinch Court, Rosendale Gardens Estate, London SE21.

"**ROLLIN' ROCK**" is the apt title of a snazzy tabloid that shoots you the lowdown on the American rock and roll scene. Details from: Ron Welser, 1284 N. Hayworth Avenue, Hollywood, California 90046

. . . "**FIREBALL MAIL**" offers bearcat beboppers lotsa news, views, and heap plenty fax. Write: Wim de Beor, HJG Hoebenstraat 12, Best, Holland . . .

"**ROCKPILE**" is the name of Terry Wag-horne's chockerblock publication for all ponytailed pussycats and drape-jacketed tigers, offering sackloads of juicy rock-and-roll info. Drop a line to Terry at 16 Laurel Avenue, Gravesend, Kent . . . Yeah — rock-and-roll is everywhere, bursting forth like bedsprings from a broken mattress! ("HAHAHAHAHAHAHAHA!" — Waxie).

I've gotta type the next coupla paragraphs real fast — 'cos on Sunday morning I have to mow the lawn, trim the hedge, paint the greenhouse, wash the Rover 2000, and spin a few Merrill Moore 78s at full volume with the windows open



"Sha Na Na . . ." he hesitated, staring at the cracks in the ceiling, as if trying to halt their daily growth. "Yeah, Bett, I'll clue ya," he said, throwing his arms around her neck. Her slender face tilted up, her eyes barely open, and a steady rhythmic purr came from her lips.

"Sha Na Na — man, that's the American rock team, and their bag is good old rock and roll. Yes, thass right — Sha Na Na (with Joseph Witkin, Bruce Clarke, Scott Powell, John Marcelino, Rob Leonard, Alan Cooper, and six other torso-shakers) are better than the Wild Angels, Rock & Roll All-stars, and Shakin' Stevens rolled into one."

A murmur came from his dishy wife: "Sha Na Na! Better than the WA's, R & R Allstars, and SS! How can you say that, honey?" Oggie was sitting up now, his gaze following the tortuous path of a blow-fly crawling across the cracked ceiling, and he spoke without look-

ing at her. "Come off it, Bett. If I'm gonna talk to ya about Sha Na Na, let's not argue, huh?"

"Now where the heck was I? Oh, yes . . . what does this twelve man team look like on stage? No, they don't look like Crazy Cavan & the Rhythm Rockers. Lemme tell-ya what Sha Na Na are all about, honey". Bett began nibbling his ear, and ran her fingers gently through his greasy locks.

"Come on, Brute," she cooed, pulling his pyjama jacket undone. "Sha Na Na perform — spitting, combing their hair, and flexing muscles — with slicked-back DA hair-

cuts, gold lame suits, undershirts and dirty jeans".

Bett stood up on the bed and struck a pose, arching her firmly curved body, so that her breasts were thrust prominently forward, her slim legs touching each other at the thighs, with the right one bent at the knee to display one luscious calf at an angle.

Her eyes glowed with the insanity of a woman who cannot wait much longer for her Sha Na Na information. It wasn't difficult for Oggie to comprehend his wife's amazing interest in Sha Na Na, this kind of thing was happening all the time with lots of

non-Teddy Boy people; part and parcel of the upsurge of interest in Rock "N" Roll.

"Babybaby," he said, "I do not intend to be backward in coming forward to tell you that I'm quite a Sha Na Na nut myself, and even though the consensus of rocker opinion has it that these former college lads — Columbia, Brooklyn College — are better on stage than on record, I personally found their first blockbuster LP, 'Rock And Roll Is Here To Stay' (Kama Sutra), thoroughly enjoyable.

It was after dinner — Sunday afternoon had arrived again. The rows of washing flutter idly in the warm summer air.

The clothes lines bowing and creaking beneath the weight of row upon of soggy, urine-stained nappies; sodden blue boiler-suits hanging limp, like lynched bodies. The shrill shrieks and incessant cries of "goal", "offside," and "minu the windows" from the kids playing football in the street.

Oggie sat reading the News of the World. And Bett had drawn herself up on the sofa in such a way that her leather skirt was hiked up practically to her hips, and as she changed position, he caught a glimpse of pure white thigh and realised she was, of course, wearing her Sha Na Na panties

"How many people exist day after day, waiting for Sha Na Na — Bruno, Jocko, Scooter, Lenny, and Gino etc — to hit town. Hoping that the end of the week will bring the acrobatic rock and roll group to perform in the local Top Rank or Granada Theatre," he shouted, thumping the arm of the chair with his clenched fist.

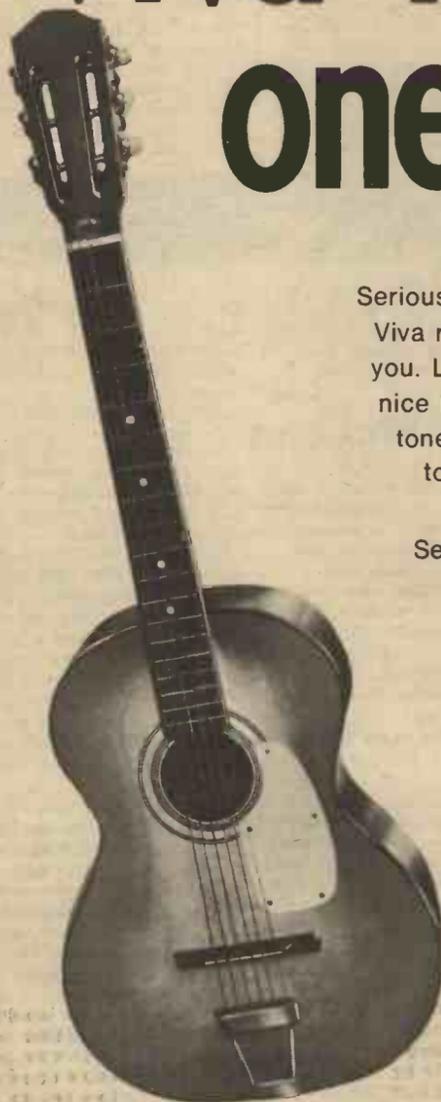
He tossed down his newspaper and sat back. "We are like most couples, Bett — striving to obtain a little genuine rock and roll pleasure from a motley, mod-togged world. Ordinary cats battling against 'heavy' odds just wanting to bop, shake, stomp, and roll".

He was gazing intently at the Sha Na Na LP, as if attempting to X-ray the colourful Kama Sutra cover. "We've got to have more visits by Sha Na Na," Bett began. "Rock 'n' Roll is like a juicy tumour, eating away at individuals of all classes.

"What does life offer apart from Golden Era rock-and-roll — nothing, absolutely nothing!" Oggie reached for one slender ankle and kissed the length of her with exasperating slowness, until a moan of passion escaped her. "Man O Man! There's always sex," Oggie offered, grinning from ear to ear.

So go cats, go, go, go!

Viva-for square one or fun



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DO YOU BELIEVE IN MELANIE?

IF ANYONE has brought out the full ire of the underground press, it's Melanie.

She's always singing these songs about children and animals and rolling skates and she grins so much and she looks so pure and innocent and she sits there in the dry at Crystal Palace saying "Gee, I'm really sorry you're all getting wet" and she eats macrobiotic stuff and she's got this kiddie voice, and she's 25, man, the heavies will be heard to mutter.

Some of them might well be won over by meeting Melanie. What it really boils down to the difference between being childlike (i.e. open, honest, and a little naive at times) and childish (i.e. cutesy, Shirley Temple-ish and either a phoney put-on or retarded).

Opinions on whether you like Melanie's music tend to be highly coloured by whether you take the first view, that she's a natural person, who's maintained a young approach to things, or the second, that she's a record company put-on flower-child foisted on the public.

An hour's chat with Melanie did a lot to put me into the first category. She's not unaware of the criticism, and not uncritical of some of her records.

"I think of the problem that's alienated some of the press was an image problem.

Is she childish or childlike?

Rob Mackie meets her and finds out

Until lately, I was on Buddah Records, which isn't a plus as far as they're concerned. When I first had records out, Buddah was immediately associated with all those instant bubble-gum groups" (The 1910 Fruitgum Co., the Kasenatz-Katz mob, and so on) "and along comes this girl with a quavery voice — I think it was a lot funnier than it is now, it's matured a lot now, and people just couldn't believe I was real.

"Also there was a time when I was being pushed into making records when I wasn't really ready, and I let myself record under those conditions. "The Good Book" was one of those records. All of that's changed. I thought Gather Me' was my best yet — a really full record — and also it's been the most popular in the states.

"And now that I'm with Neighbourhood Records, (founded and owned by her hus-

band/manager Peter Schekeryk) I feel so much happier. The whole thing's a lot less tense. There's nobody saying 'You'd better hurry up and get a record out' any more. Right now, I'm ready again and there's probably enough material for two albums.

"One other problem is that some of my songs get over-emphasised and taken too seriously. I usually write when I'm in a funny mood, and I was definitely in a funny mood when I wrote 'Brand New Key'. I first played the song in some of the heaviest places, and they laughed. But when it got played such a lot, it just got over-emphasised, and the humour got lost."

Do songs lose their relevance for her? "Yes, it does happen, although I don't analyse the words too much anyhow — they sort of fall out. There are some that I've put aside because they don't mean much any more. 'Animal Crack-

ers' would be one of those. The one that I wrote that says the most to me is 'Do You Believe?'.

I wondered if future recordings would be limited to her own songs. "I just learned the Stones' 'Wild Horses', and that title line gives me the some feeling I get singing 'I Do Believe'.

Any chance of more records with The Edwin Hawkins Singers. "I don't think so. I rang Edwin up because we were both on the same label then, and I had a religious song that I thought would be much better with them. I kind of hoped it might work out to be a regular thing, but we just did the one record and that was it.

What about all the criticisms. Well she's obviously really fond of animals — she lives with four dogs. Children? "Children! I can't even take care of my dogs properly." Does her career prevent her having children? "No. I feel much more in control of things now. I feel good about my career. I've become a bit less backward at putting myself forward, if you see what I mean. But if I ever feel the career's stopping me from developing naturally, I'll stop."

Health foods? "Well, I don't do it on a religious level, and I don't have a macrobiotic diet. It all began when my mother



was suffering from arthritis. She stopped smoking and changed her entire eating habits. It's just a case of adding good things to your diet, and taking away the bad things. I just fell into doing it too.

pills a day at 14, and I wanted to do it with food itself. I became a fruitarian first. I had a 25-day fast, and it took me 25 days to find

out what hunger really meant. Nowadays I eat meat about three times a week.

What about Crystal Palace? "Well I know it must sound helpless and silly to say 'I'm so sorry you're getting wet'. But I really did feel guilty that I was in the dry, and they were all getting soaked, and what else can you say. It was very surrealistic look-

ing out on all those umbrellas, and I was really pleased with my reception but hated the sound, and I didn't like being so far away from everyone."

Does Melanie believe in magic. "Yes." She laughs, "What I'd really like to say is 'Yes' and then 'Pouf' and I disappear. Wouldn't that be great." It didn't happen though.

For a full church try Quintessence

FLOWER power may be a little withered these days but it's not quite dead, for at least one group is still setting out to spread a message of peace and love to the millions.

While other groups have got into black magic and violence Quintessence have carried on their own way with increasing success. Recently they played at Norwich Cathedral, at the invitation of the Dean of Norwich who had seen the group on a Sunday television religious programme. Over 3,000 people crammed into the cathedral to hear the group play with a twenty-five piece choir for three hours non-stop. Following this event, they have been invited to play in a number of churches round the country, including Canterbury Cathedral.

While the group are

MITCH
HOWARD
REPORTS

quick to disassociate themselves from the Cliff Richard kind of religious revival, they do see themselves as a religious group and their church gigs as a part of this movement.

Raja Ram, the leader of the group, explains, religion is a scary word that connotes a lot of things that people don't like but in fact it's another name for truth and everyone is looking for truth. You have to go beyond yourself and break down the me me me inside.

"We are chanting the name of God in a new way although people have been doing this for hundreds of years."

But Quintessence are not a Christian group like the Salvation Army group the

Joy Strings who scored a hit single singing "It's an open secret that I love my Saviour so." They aren't trying to spread a corny false optimism, and they don't say any one religion is the right one.

Says Raja: "So much blood has been spilt in religious wars through people saying 'My Krishna is better than your Allah.' One of them says 'bullshit' and they fight it out. It's ridiculous because it's all the same thing."

CHANTING

"We are saying there is one truth but we have to get to it in our own way and be honest with each other. We're very practical people, and it's not just theory with us. We are getting on with our lives, trying to straighten them out, chanting, meditating, and serving each other. Being in a band is part of this."

Quintessence don't just go and play a set to an audience, they always try to involve their audience and generate a good feeling, which is an all too rare thing. Although many people don't pick up on their chanting of transcendental slogans, audiences do get up and dance to the group's music, and in among the religious crusading side of the group there is a practical and positive approach to the people they are entertaining.

"We believe very much in audience participation," says Raja Ram. "We aren't just a band playing up on stage. We get off and go down into the audience and encourage people to move about. It's good that people want to be entertained and music by itself is just not enough. If it was people would stay at home and listen to records, but after our performances people come out high on the vibes set-up."

The group are working hard at the moment, having returned from a tour of Norway, Holland, Germany and Switzerland and now touring Eire. They go to Italy in June and America and Japan in October following a Carnegie Hall Concert in September.

ON STAGE

They hope that these dates will boost the sales of this album which they feel is their best to date. Certainly, with one side recorded in the studio and one live at Exeter, it gives a clearer idea of what seeing Quintessence is like than their earlier records. Raja Ram leads the whole enterprise singing, playing flute, handbells, tambourine and hand drum, while Siva shares the vocal work and plays keyboards and Allan plays lead guitar. Backing them up are Jake on drums, Sambhu on bass

and Maha Dev on second guitar, though Sambhu and Dev have now left the group to work on their own.

But it's on stage that Quintessence really score. With joss sticks burning and robes flowing the group plays at a non-deafening volume playing twenty-minute chants that range from spacious to frantic rocking. But whatever they play they carry the audience with them. The group takes the audience participation to mean that many people have picked up on their religious message.

"If ten out of every hundred people in our audiences are moved they will go out different people and it's a permanent thing. I think a lot of people change their lives because of us. I think we have an influence over young people."

Be that as it may, Quintessence deserve respect for trying to bring people together and to create good feeling.

Oh for another show like RSG!

REMEMBER THE days of your actual live rock music well presented on the box every week? When the weekend began with "Ready Steady Go"?

It's not just survivors of the audience that remember the programme with affection as we endure follow-up shows, albeit endure thankfully for a least some rock being broadcast. Many musicians argue and agree that there's never been a show like it since.

As Steve Marriott told me the other day: "If it hadn't been for RSG, groups like the Who and the Small Faces would never have made it. Because the people running the show knew what was going on and they were prepared to take chances with new groups. But there's no way for unknown bands to get exposure these days."

Maybe some day someone at one of the television companies will wake up and realise that fame, fortune and peak-viewing figures await the man who creates the live rock show 1972-style that has all the excitement RSG had eight years ago.



GIRL OF THE WEEK DEPARTMENT: Dusty Springfield. For no other reason than that she's Dusty — is back on record with "Yesterday When I Was Young" (Phillips), is apparently active again on the American cabaret scene, and is quite likely to show in Britain soon. Dusty remains a superb and distinctive stylist, no matter how long she has stayed away from the business.

Robot disco

IN KINGLY STREET, not far from my office, is a spectacular club, La Valbonne. It burned down,

was rebuilt — and now has ex-Marmalade drummer Alan Whitehead as resident dee-jay.

He's been "fitted" for the disc-console which he'll work. And there's a special drum kit fixed round it so he can give a roll or add a beat to the

general sounds. In fact, Alan isn't really needed.

The whole entertainment complex is computerised and can be programmed for a night's music and lighting at the push of a button. "I'm superfluous," says Alan, "but you can't beat the human touch!"

SO BERNARD MANNING told me about the Irish pop group, off on a gig, piloted in a single-engine plane by an Irish aviator. Up there, in the blue beyond, the engine went out of tune . . .

They strapped on their parachutes. Said the pilot: "Jump out and pull the ripchord when you're ten feet from the ground."

Said the Irish musicians: "Oh yeah, and what happens if the parachutes don't open?" And the pilot answered: "Well, you can surely jump ten feet, can't you?"

Bernard Manning's single, "How Do You Mend A Broken Heart" is selling well on Decca!

PROP

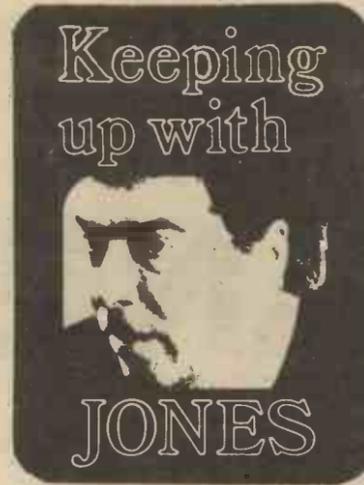
PROP, is the Preservation of the Rights of Prisoners — the prisoners' union. It exists to

preserve, protect and extend the rights of prisoners — to help them in various ways.

And pop personalities give a lot of fund-raising help. Like the Who, Hawkwind, Edgar Broughton, Gypsy, Black Widow, Arthur Brown, Soft Machine. And Dave Berry, now right back in, his grass roots of rock and roll with CBS — he's giving a Rock Revival concert for PROP at Sheffield University on June 29.

George meets El

MY NEW YORK spy tells me that George Harrison, with new shortish haircut, was in the audience at Elvis Presley's opening concert at Madison Square Garden. George was taken backstage by Pete Bennett, Apple's promotion manager, to meet the King.



JOAN BAEZ, Leonard Cohen, Bob Dylan — all these musicians getting into the literary thing, writing books. Latest is Julian Jay, whose band, Julian's Treatment, had a double-album set out on Youngblood.

His book published via Arlington is "Walters On The Dance", first volume in a trilogy. It'll be continued via "Children Of Lemmings" and "Beyond The Outer Mirr".

I shall, of course, retaliate by instantly writing a symphony or perhaps a chart-topping single.

George recalled the last meeting they had in 1966, in Memphis. Elvis greeted him warmly and said: "You working here some place?"

George told him he was just in New York on business.

Mary had...

COME TO think of it, we don't hear much of the Singing Postman these days. A pity, because this, songwriting, gurgling, amiable bloke really was different. Funny — both ha-ha and peculiar. Fame proved a strain for him, I know . . . he was ill for a while.

But I bear optimistic news. Mary Travers, she of Peter, Paul and Mary, has unearthed a Singing Shepherd, one Willie Scott of Scotland. He'll be on her BBC-2 telly series which starts in August. And he, too, is something different.

THE TEMPTATIONS. 208 TAMLA DISCO. DIANA ROSS. 208 TAMLA DISCO. FOUR TOPS. 208 TAMLA DISCO. STEVIE WONDER. 208 TAMLA DISCO. MARTHA REEVES & THE VANDELLAS. 208 TAMLA DISCO. SUPREMES. 208 TAMLA DISCO. SMOKEY ROBINSON. 208 TAMLA DISCO. ISLEY BROTHERS.

THE 208 TAMLA DISCO SHOW. BUMPERS. LEICESTER SQ. JUNE 22. 8.30 adm 50p.

MARVIN GAYE. 208 TAMLA DISCO. GLADYS KNIGHT & THE PIPS. 208 TAMLA DISCO. EDWIN STARR. 208 TAMLA DISCO. MARK WESLEY. 208 TAMLA DISCO. JACKSON FIVE. 208 TAMLA DISCO. JUNIOR WALKER & THE ALL STARS. 208 TAMLA DISCO. MARK WESLEY.

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ELVIS SPEAKS

at his first press conference for four years!



WOW! An Elvis Presley Press Conference.

Cameras, lights, action in the Mercury Ballroom at the Hilton Hotel in New York City with Elvis and the Colonel (The Colonel has just taken over the job of promotion and talent consultant for the entire Hilton chain, based in Las Vegas on the fourth floor).

The Colonel, says the hotel, in view of the fact that he's connected with a 37-year-old singing star from Tupelo, Miss., will not "be keeping regular office hours."

Here's Elvis at the Press Conference. . . No, it's not — it's Herb Hellman who runs the publicity side of RCA Records and he's asking photographers to step back. Now he's asking reporters to step back. Elvis, he says, will not step on to the stage until everybody steps back.

Herb is trying to say it as nicely as he can. He makes a concession — he'll tell us ONE MINUTE BEFORE Elvis gets on stage so we can tape it all and film it all.

He's here. Elvis. Blue suit, high collar and a kind of cape at the back. But before him is a supporting act — a man looking genial, almost benign, who is Vernon Presley, Elvis' father. He gets applause but Elvis gets the squeal and cheers and applause as he steps into the camera lights.

Squeals, cheers, applause — one suspects that more than a few secretaries and fans have snuck past security.

Right! Elvis on stage. The fearless probing Press at the ready. Elvis in his first Press conference in four years, making his first ever visit to New York to appear in concert in nearly 20 years of singing, and about to work for a take-out pay of some 300,000 dollars for five concerts. . .

and the Colonel" written on the side. He did similar things when he toured the fairgrounds of America with Eddy Arnold and then Elvis.

We are on to the subject now, from the probing Press, of Elvis' hair: "I stopped using that greasy kid stuff when everyone else did." There's a babble of conflicting questions and somebody says they heard Elvis say he dyes his hair black.

Meanwhile Elvis

his image? Elvis goes profound: "I'm satisfied with my image. The image is one thing — the human being is another. It's hard to live up to the image."

Why is Elvis touring after so long? Elvis says he "missed the closeness of a live audience and as soon as I got out of my movie contracts I started touring."

And Britain? "No I never played Britain. I'd like to go to Europe and Japan. I've never been out of America, except on military service — you know that?"

Now we get into politics, McGovern and Vietnam, that any rock and roller, circa 1972, can get into for a good half hour rap.

Elvis: "I'm an entertainer. My personal views I keep to myself. I'm not involved in the Presidential

campaign or anything like that."

Why hasn't there been a filmed biography of Elvis, done by Elvis himself? "It's not time for a biography of myself," says Elvis.

Other aspirations. "I'd like to do a movie script if I can find the right property. I mean, a non-singing role."

The material he uses — songs like "Bridge Over Troubled Water" and "Impossible Dream" are a long way from "Heartbreak Hotel" and "Hound Dog." Admits Elvis carefully: "Hard rock is difficult to find these days. That kind of song is difficult to find. No, I don't think I throw away 'Hound Dog' and 'Heartburn Motel' in

my act. It's not a conscious thing — I like to mix 'em up. . . some of the new material with the old.

"I'm not tired of the old songs and I'm not the least bit ashamed of 'Hound Dog' and 'Heartbreak Hotel'. I enjoy it just as much now as I did then and I like to think I've improved over the last 15 years."

Records? "It's Now Or Never" was his biggest seller followed by "Don't Be Cruel". New groups he liked? "A lot. . . I can't think of any." There was talk of a television special.

Vernon Presley got asked a few. He now handles his son's "personal affairs" and he was asked when he first thought his son would be a star. He

said: "I dunno. It all happened so fast that it was hard to keep up with. I suppose around 1956 with that Sullivan TV show."

Elvis chimed in: "I tried to tell him before."

Has Elvis changed? Vernon: "Not really."

Elvis: "I swing more."

Then along came the Colonel who wrapped up the conference and trotted Elvis off to earn his 300,000 dollars.

The cameras were packed and everybody went out into the sunlight of Sixth Avenue. . . surprised to note that it was indeed 1972.

Nobody asked Elvis what he thought of miniskirts.

IAN DOVE REPORTS

Why did Elvis wait so long to get to New York City in concert? "Couldn't get the right billing." Grin.

Why has Elvis outlasted so many of his contemporaries?

"Vitamin E." Grin and then serious face. "I enjoy the business — I like what I'm doing."

Meanwhile the Colonel has appeared and is wearing a black Tee shirt and Stetson. He's handing out ballpoint pens with "Elvis

has stood up and is snowing off a boxing championship-type belt he received from the International Hotel in Las Vegas for top attendance record. The sight of the famed Presley pelvis provokes questions about the Ed Sullivan TV show when Sullivan cut him off below the waist. Elvis: "Hell, I was tame then compared to what they do now. I just jiggled."

His image, asks someone, what about

MAN of many parts is a phrase which can be applied to a robot or an arranger, but there the resemblance ends.

In the robot's case, it's nuts, bolts, screws and the like. In the arranger's case it's miles of music manuscript covered in crotchets, semi-quavers, minims and the like, providing the vital hit sounds behind the hit singers and groups.

Arrangers are largely unsung heroes in pop music. They don't starve once they've proved their worth, but their names don't go up in lights and their pants don't get ripped off at stage doors.

Del Newman isn't the type of guy who would admire having his pants ripped off, anyway. Leastways, not at stage doors. He's a quiet-spoken feller, into lots of modern musical areas and increasingly in demand by

Miles and miles of music

top stars, who realise how good the sounds are which come forth from his miles of music manuscript.

Recently Del's been burning the midnight oil and the arranging candle at both ends on behalf of Nilsson. It's a track for "Son of Schmilsson", the follow-up to Harry's hit "Nilsson Schmilsson" set.

"The track is called 'Mountains' and it will be the last one on the new album," said Del. "It came over from an American arranger with a certain set of chords, but Nilsson decided to do it as a send-up, a sort of Norman Luboff-style nineteen forties effort."

Del got the assignment like most others by word of mouth. His fixer Dave Katz (that's the bloke who hires musicians for recording ses-



DEL NEWMAN: working for Nilsson.

sions) had been singing his praises to Nilsson's producer Richard Perry, and Dick decided to give him a go on "Mountains" when alterations became necessary.

Del began a long and happy arranging association

with Cat Stevens in 1968 when Cat needed some strings put on to a single.

"I find Cat very exciting to work with, and very definite about his own music. He'll come to the flat and play me a song, and either I'll ask

him if he can hear anything specific for the arrangement, or he'll leave it entirely to me.

"He's very changeable. Sometimes he'll do a whole track without me, and then change his mind and bring me in."

Del scored two tracks for Carly Simon's "Anticipation" album, and was given a completely free hand. He was also involved with three tracks of Peter Frampton's first solo LP "Wind Of Change".

"I'd heard of Humble Pie but I hadn't heard them," Del confessed. "This chap Peter Frampton sounded nice on the phone, so I said come down to the flat. He played me the tape, and that was that. He's unbelievable."

Another urgent telephone call summoned Del to the

Olympic studios where Alvin Lee was doing his LP thing. Lee and Co. didn't know him by sight, and he stood around for 10 minutes like a spare part until Alvin was heard to enquire where had the bloody arranger got to, and a friendly studio technician pointed him out.

"Alvin came over and said 'So you're the violin head, are you?' and things were fine."

Del has built a reputation for his ability in scoring for strings, but wants to be known as someone who can chart equally well for the entire orchestra. His main personal ambition is to record an album of his own songs, although he gets immense personal satisfaction arranging those written by other people.

"I only work with people I like. It works very well."

Nigel Hunter



IN AMERICA the sweet and soulful sound of the Stylistics has earned them several gold discs, with a string of hits, 'You're A Big Girl Now' (on the local Sebring label), 'Stop, Look, Listen (to Your Heart)', 'You're Everything' and 'Betcha By Golly Wow', which has already topped a million sales and is still selling.

But in Britain this superbly controlled but wrenching vocal style in music has been slow reaching the public. Until the Delfonics, that is, who broke through once more with their 'Didn't I Blow Your Mind this Time' and the much earlier recording 'Ready or Not'. The Chi-Lites, though more reliant on a strong instrumental basis, have also helped in the renewal of interest in black soul groups.

THAT SO SMOOTH STYLISTIC SOUND

The front line of the Stylistics consists of five vocalists, James Smith, James Dunn, Airon Love, Herbie Murrell and the notable lead voice, Russell Thompkins Jr. On stage their only worry is producing the excellent vocal sound for which they are noted, while leaving the instrumental problems to six musicians who work along with them.

"Within the group we have more than one lead vocalist," Airon told me. "But for recording we use Russell as the lead because of the quality of his voice, and we tried to establish a sound. When that was established we followed up in a similar vein."

MORE SCOPE

"We've been using similar material to what we're recording now for a long time," Airon Love told me; battling against the noisy link across the Atlantic. "But it wasn't as smooth." And smooth is the ideal word to describe the Stylistics. Their vocal sound has been carefully nurtured along by arranger and producer Thom Bell, who has also played an important part in the development of the Delfonics. "He has tried to do with us what he couldn't do with the Delfonics," Airon told me. "He has a wider scope with us, because we have a wider vocal range."

DANCING

On stage, as I'd rather expected, the Stylistics use a carefully choreographed routine, worked out among themselves.

"We try to work out something appertaining to the song that we're singing. I guess a lot of American groups work out a dance routine on stage because it has become the accepted thing."

Most performances are also geared to television, because a lot of acts are televised."

RIVALS

The Stylistics were formed four years ago, and the line up has remained unchanged for three years. Airon, Russell and James Smith were working in a group called the Monarchs before this, while Herbie and James Dunn found themselves in competition to the Monarchs as a part of the Percussions. All the group members attended the same high school and were obviously friendly rivals. When the Monarchs lost two members to the draft board and the Percussions also broke up, they joined together to become the Stylistics.

Since that time they have worked live constantly. "This is the first time we've had time off this year," Airon told me. "And before that we had only two days off in a period of sixty-seven days!"

ALBUM

When we spoke the Stylistics were also set to begin a tour along with the Staples Singers, and were going into the studio to record their next album. In America this will be their second album release and is titled 'Stylistics Round Two'. But in Britain our first listen to the group on an album will come in July, and will be on the Avco label distributed through Philips.

A VISIT?

There's the possibility of seeing the group live in Britain in September — but naturally the chances would be stronger if the public would help the record out of its bubbling spot, up into the chart. It's just a sad fact that quality records — particularly from a previously unknown artist in Britain — seem to take a long time to register. But this one should.

VALERIE MABBS

AIN'T GOT NO HOME

that's how it is for the much-travelled Sally Carr

"I LIKE living in Italy because when you get up and look out of the window it's always sunny and everyone feels good straight away. It's a much nicer atmosphere."

That's Sally Carr from Middle of the Road's opinion — and an understandable one, particularly as we were on the Epsom racecourse at the time, and the weather was doing its utmost to try to dampen our spirits!

RIDES

In the morning, those of us who were invited along on the splendid coach trip, organised on behalf of Middle of the Road, had managed to grab ourselves a few hilariously hair-raising rides on the fairground — between showers — but as Sally adds: "In Italy you can do what you want when you want to do it, you haven't got to plan according to the weather."

HOMES

So Sally it would seem is firmly set upon living in Italy, but she has recently bought a flat in an outer area of London. The group have been away from England for so long, though, that it would be difficult to pinpoint just where their homes are — even Sally had to think twice as we travelled along a road, before she excitedly announced, "Oh yes this is where my flat is — I can tell by the fire station there!"

How could anyone not know where their home is you might think, but in the last few months Middle of the Road have visited Brazil, Israel and South Africa, stopping either very briefly in England, or not returning at all! Their records, from 'Chirpy Chirpy Cheep Cheep' through, 'Tweedle Dee, Tweedle Dum', 'Soley Soley' and 'Sac-



If Middle of the Road do manage to get some spare time to themselves, Eric, Ian and Ken will settle back in Glasgow, while globe-trotter Sally will no doubt wander off in search of some more sun. Even some disastrous experiences at the hands of the often lecherous Italians haven't disturbed Sally enough to keep her away.

DRIVER

Val Mabbs reports on Middle of the Road

ramento, have been smash hits throughout Europe, and there is enough work there to keep them busy for a long time to come.

Undoubtedly their way of life puts a tremendous strain on the group — and Sally frightened them all during their recent tour, when she collapsed on stage. Her stomach had been troubling her for some time, "I think it's all the changes in food and climate that do it," she explains; and Middle of the Road were working at a very high altitude, which meant they were affected by lack of oxygen.

The waiting wives at home also find the long tours a strain, "I think Ian gets a bit upset now that our son is growing up and he's not here to see him," said Arlene, bouncy wife of Middle of the Road's guitarist. And said Eric: "The travel does get on top of you sometimes, but there are enjoyable moments too."

And if enjoyment is to be found, Middle of the Road, an amiable bunch of characters, will be there with a smile on their faces. On the way back to London, the coach rocked to the sounds of many Scottish songs, interspersed with 'Maybe I'm a Londo-

ner' and several variations on a theme. Sally's distinctive voice came to the fore, while Eric bellowed, somewhat under the influence, and had those round about rocking in laughter or cringing in horror!

Just one day's breathing space to be spent in London was allowed to the group before they flew out to Czechoslovakia to headline the Bratislava Song Festival — but just to make it all worthwhile they received a standing ovation and appeared for two encores. Next stop is Germany for a tour, before going into the recording studio. Although they plan to use the same record producer, Middle of the Road, no longer record in Rome, but have moved to the sunny surroundings of the Madrid studios.

TRACKS

The next Middle of the Road single 'Samson and Delilah' is set for release in Britain on June 30, and will surely go the way of their other records. During their recording sessions they will be cutting three more tracks for use as singles as well as a new album. Their last time in the studios was way back in September when they also recorded several singles in one fell swoop!

"I'd just left RCA one day and I was walking up to the bus stop," Sally told me. "Several drivers kept coming up to me and bothering me and I was getting very angry. Then I was standing waiting for the bus when someone pulled up and this guy just sat there staring at me for ages. I kept telling him to go away and I was shouting, but he kept on staring. In the end I picked up a handful of little stones and threw them at the car. They shattered the windscreen and I just stood there thinking 'oh no what have you done now!'" As the irate driver approached her, Sally lashed out in panic, and something of a fight developed. Passing motorists stopped to watch the scene, and as a man got out of his car, Sally jumped behind him for protection!

STONES

Meanwhile, in something of the style of a Laurel and Hardy movie, Ken, Ian and Eric flashed by on a bus going in the opposite direction but were prevented from leaping off! As another bus passed by her, Sally saw her chance and rushed hot foot to it to make her escape!

It makes a pretty good story to relate, but at the time Sally lived through a few nasty moments — and kept some stones clasped in her fist for some hours after! They certainly do see life, Middle of the Road!



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THE BEATLES STORY

Tune in Sunday 25 June 5.00p.m.

WITH THEIR first film "A Hard Day's Night" breaking box office records, the Beatles set off for a visit to America. It was then July 1964.

Ringo was already acquiring his reputation as the quiet, sad Beatle, and when questioned on this point by Klas Burling from the Swedish radio company, Ringo commented: "I'm all right. It's the face, the face won't seem to smile all the time, people keep saying what's the matter with him."

STRANDED

Certainly the Beatles, and Ringo, had a lot to keep them cheerful through this time, and just to reflect their feelings "I Feel Fine" was released in the November of the year. But before that the Beatles were set to complete a hectic tour of America, and were to be greeted by a tickertape message — and as might be expected endless numbers of fans.

Bess Coleman, who was in charge of the NEMS American office, was assigned to meet the group on arrival in San Francisco. Expecting some chaos to evolve among the fans the idea of using a bull pen type arrangement, to transport the group from the plane to safety, was decided on.

The problem was that the transport broke down and the Beatles were stranded — in the middle of crowds of fans — yelling for help. The police did manage to get them to safety but as Bess says: "If any time on the tour they could have been killed that would have been the occasion."

But it wasn't the only occasion during the 25-city tour — completed in only 31 days — that the Beatles were to find themselves in hair-raising situations.

CARAVAN

When the Beatles played in Kansas City and reached the number written about the town, fans went wild, breaking down barriers and forcing the group to run for cover. They dashed for a caravan also occupied by the harassed Bess Coleman and Apple representative, Derek Taylor.

But they weren't safe for long — the fans actually managed to topple the caravan on to its side. Once more the police came to the rescue and after some semblance of order was maintained the group returned to complete their performance.

Back home in the equally hectic Britain, still firmly in the grip of Beatlemania, the group

When fans meant danger

went on tour with Tamla Motown artist Mary Wells — just one of their efforts to help along a little their favourite style of music.

Asked if they ever got tired of being Beatles, despite the pressure they were under, the group seemed relatively content. "I don't think so," was Paul's reply. "Just occasionally you get cheesed off with certain things, but it doesn't bother you too much. Like people writing rubbish about you, you get that often." "I'd agree with that," said John. "I've had a divorce and half a dozen kids." But of course, John was still happily married. Ringo's wedding to childhood friend Maureen Cox was also in the offing, but not until his tonsils had been removed!

REPORTS

The operation was cause for concern among millions of fans. At first the Beatles' fan club office advised callers as to Ringo's progress, and when the pressure became too much, an answering service was brought in to do the work. But calls jammed up the Covent Garden exchange. The only solution was to provide the exchange operators with a regular progress report, written on a blackboard, so that they could intercept calls and pass on the news!

As well as Ringo's tonsils, a new Beatles Christmas record came out at this time, and the Beatles were starring in their own Christmas show at the Hammersmith Odeon. Jimmy Saville was included

in the cast and he recalls some of the hilarious moments that occurred. "I was an abominable snowman in a big hairy thing, who captured the Beatles one by one and ate them. I captured John, Paul and George, but when I went to get Ringo he fought me and the others grabbed me and pulled off my bear type head."

PRANK

Sometimes the Beatles would pull this prank early on in the sketch, so that everyone having discovered Jimmy was in fact the friendly DJ and not a monstrous creature, would yell for him to 'get off.' But vengeance in this case was Jimmy's. During the group's opening musical number he sat at the back of the stage casually drinking a cup of tea and reading a paper. He was also joined by an old friend of the group's, while they muttered out of the corners of their mouths, "Get off, I'll kill yer!"

Ringo's wedding took place on February 11, 1965, despite his fears that the fans might hate him for this move. In fact most fans were happy for the couple and Ringo's comment was: "I think she's more popular than me."

HONOURS

During spring of 1965 the Beatles began work on their second film "Help" — a cry that fanmania had brought from them some times before! The group were working on location in the Bahamas; getting up at seven in the morning, and finishing work as the sun went down, about 5.30 in the evening.

"It's good really," said George. "Because if you're off work it gets a bit boring just sitting in the sun."

There was still a lot more work to come to keep him happy. From the Bahamas the group travelled to Austria, and in April their "Ticket to Ride" single was released. And on June 12, 1965 came the ultimate of honours for a pop group. The Beatles were made Members of the Order of the British Empire.

Val Mabbs

NEXT WEEK: Part VII of the Beatles Story "When the Touring Had to Stop", exclusive to Record Mirror. Featuring details of the Beatles' investiture, a meeting with Elvis and why they stopped touring.

THREE IN THE DIVISION

TOO MANY MATES!

IT IS good to see and hear that Lee Jackson and his band "Jackson Heights" have finally got themselves musically together on record with "The Fifth Avenue Bus" (Vertigo) and on the road with John McBurnie on 12 string guitar and Brian Chatton on piano.

To begin with Lee admits that his musical objectivity was clouded after leaving the Nice by surrounding himself with too many Geordie mates and not enough musicians. All nice people but who were not able to contribute towards the writing of material and were apparently labouring under the impression that Lee was a millionaire!

"It was my own fault I suppose," said Lee reflectively. "I got all my old mates down from Newcastle and although it was great socially it just never got together on a professional level."

"Eventually I found myself doing almost everything and then they began to lean too heavily on me. My keyboard man spent most of his time writing letters to the musical papers under pseudonyms to win free albums. He stirred up quite a few fake controversies before freaking out!"

"Then I found myself paying for everything. Quite a few people seem to be under the mistaken impression that I earned a large fortune out of the Nice. What they don't realise is that almost eighty per cent of what we earned went back into the group just to keep it together."

"Repairs to Keiths organ alone were astronomical and our contract with Immediate Records was a joke. In those days we were just 'rookies' and when someone came at us with a bit of paper which meant we were allowed to make an album, we signed our lives away!"

"Fortunately for us Immediate went into liquidation and we were left holding the remaining tapes otherwise we might have come out with nothing."

I have always felt that



JACKSON HEIGHTS: no bass or drums

Lee's contribution to the Nice's success was rather underestimated in view of Emerson's exceptional musical ability and showmanship. He was often criticised for his vocal/narrative style, but really in the terms of their music it was the only thing which would have suited, also his lyrics were always interesting and personally involved.

"I found myself in the position of being pushed into the role of lead vocalist with a band that was essentially instrumental says Lee. I've never been a soloist in that sense and my singing with the Nice was really poetry for Keith's music."

Trying to get words to scan for Emerson's amazing technique and keyboard dexterity was certainly no easy task but somehow Lee managed and together with Brian Davidson they added a corporate dimension to the group which boasted extraordinary individuality. A group identity for a band like that was no easy task but they did it and were better than they ever realised because of it.

"Relations with Keith towards the last days of the Nice were certainly strained," said Lee. "Now they have never been better because we are not constantly pushed together in a professional capacity and can enjoy each other's company on a social level. I'm very pleased about that because I worked with him for a long time — through the T-

Bones and other incarnations and we went through a lot.

"Keith was good enough to give the band his orchestration for an excerpt from "The Five Brigades Suite" which is the only thing that my band do from the old days but the Nice never used his orchestrative treatment anyway."

"My singing has improved considerably within the flexibility of the new band and we are doing a lot of three part harmonies and on recent European dates I've got the feeling that we have really come together. It's really strange to see the reaction from some people when we come on stage without a bass or drums."

"That situation really came about by accident when Brian joined the group a few months ago just to help out as a session player. I heard him play and asked if he could sing. After hearing him singing I asked him to join the group. We just sent the drummer home and he never came back."

"I've used some drums and bass on the album where we felt it needed it but if I had got Bruce in the group earlier we wouldn't have needed them at all. On stage now I'm usually bashing a tambourine or shaking something and we just use the two guitars and piano — back to a trio again."

James Craig

JOBS FIRST

THEY used to be referred to as the Brummy Bashers for ages, and trundled along in the Second Division, but now Birmingham City are in Division One, and Trevor Francis is referred to as "golden boy", and people realise what a classy team they can be.

What's all this sports pages stuff got to do with The Move? It's not just that Roy, Bev and Jeff are among the club's strongest supporters.

The Move's history in recent years presents close parallels. They've been around for years, of course, and there's been a tendency for people to take them rather for granted as a good Second Division team, dependably turning out hits, but not to be taken too seriously.

But now, suddenly, The Move men are being treated with the respect they deserve, and Roy Wood in particular is picking up more superstar mentions than Trevor Francis: "The most super-heroic of obscure rock and roll geniuses" was Rolling Stone's description. What's taken them into the First Division? The Electric Light Orchestra, a band which has long been in the group's collective minds, but has finally come into being with an album and a tour that have taken a lot of people by surprise, not to say storm.

Rob Mackie talks to the MOVE

wouldn't happen: we couldn't find the right string players, and we had to be very choosy about the right type of hi-fi equipment. We all got a bit despondent at times."

I wondered where the initial idea for such an ambitious venture came from. "About the time of 'Fire Brigade'," Roy explains, "I started writing some songs that needed more than the two guitars and drums backing that we did in The Move. They just weren't suitable for a small group."

Necessity once again has proved the mother of invention, and strange as the invention seems, it's consistent with The Move's history. They've always been a pretty odd bunch, since the days when Roy Wood, only slightly less hirsute than he is now, was a background player behind Carl Wayne, who clearly saw himself as a Tom Jones-style ballader.

VIKINGS

Carl's cabaret leanings contrasted not only with Roy and Bev's preference for progressive rock, but even more so with The Move's nasty, aggressive image cultivated by their days smashing TV sets and the like. "Promoters were really frightened by us as soon as we arrived for a gig," Bev recalled.

"We used to be Carl Wayne and the Vikings," Bev went on, "but even-



ROY WOOD the rock 'n' roller.

tually people started defying Carl's egotistical superiority": a statement more in keeping with The Electric Light Orchestra than The Move.

The band's pull in opposite direction produced some odd albums. "Shazam" for example, was mainly a rock album, but Carl's influence brought in numbers like Tom Paxton's "The Last Thing On My Mind", and Hank Marvin's (I think) "Don't Make My Baby Blue".

People's memories here of the old days, plus the fact that they're "Top Of The Pops" regulars has led to far less acceptance of the band here than in America. Which is very shortsighted as they are one of the few bands who actually do something visual to improve TOTP as well as putting their energy into more "acceptable" projects like the Orchestra.

"Our yobby bit", as Bev calls the group's alter egos as amazing greasers on TV, has undoubtedly played an important part in the making of a giant hit with "California Man", which in turn provides the funds to make the E.L.O. viable.

"In America," says Roy, "we're looked upon as a progressive-type band. Here we're just a pop group. They believe all our stuff's got hidden meanings there. The only time The Move's played there was in '69. We did Detroit, San Francisco and L.A., and that included five nights at the Fillmore with Cocker and Little Richard, and we went down as well as them. They like our old rebellious-type image over there."

MODESTY

Apart from a cello sound clearly inspired by the Beatles' "I Am The Walrus" — "That was a pinnacle for The Beatles before they went down again," says Roy — there is little that you will have heard before on the E.L.O. album (retitled "No Answer" in the States for reasons which elude Roy and Bev).

But Roy's extended inwards as well as outwards, with a genuinely solo album on which he plays all the instruments, as well as singing and writing all the songs. Modesty is an over-used word, but it's really the only one that fits Roy's opinions of his considerable achievements.

"I haven't really learned to play any instrument properly, I can just get along on a lot," he says, "I don't read music, so Bill Hunt, our French horn player wrote out all the songs on the E.L.O. album." What about the superstar quotes? "I'm very embarrassed. I just play a few instruments."

Bev puts the matter into more perspective: "It's taken years and years for The Move to even get accepted, and for Roy's songs to get accepted."

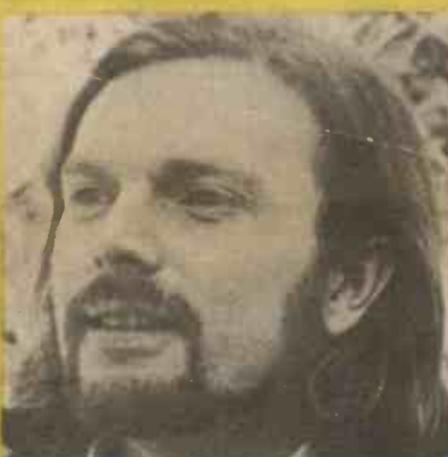
Any unfulfilled ambitions? "I'd like to be recognised as a songwriter for other people as well as us. I've done "Hello Susie" for Amen Corner and one for The New Seekers that did well, but not too many people have used my songs."

"But it's been a good year. I'm really pleased with the way things are going." It's been a good year for Bev too. His "Heavy Heads" record shop in Birmingham has done so well that he's opened another in the Oasis precinct. But there's no doubt for either of them what the best event of the year was — "Birmingham getting promotion."

NEXT WEEK IN RECORD MIRROR



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(14)

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CUT OUT AND KEEP

GUITAR SOLO

LESSON NINE

FIRST THE good news. This is the last lesson. After you have mastered the techniques outlined here you are on your own.

Now the bad news. You have hardly scratched the surface. You don't even know as much as I do about playing the guitar - and that's not very much. Mind you, there are plenty of performers who get by on less.

The first set of diagrams this lesson demonstrate some further right-hand styles that the finger-pickers can use. Really by now, your right hand should be getting pretty loose and you should have no trouble developing your own techniques.

The secret is to combine the various licks and strums. The first technique combines a basic strum - thumb and pluck on three treble strings or thumb and strum three treble strings - with a simple double thumbing technique.

However, you will note that each phrase starts with the thumb on a different bass string. This lick is a very popular folk technique and it was used a lot to accompany early Dylan songs. Try out all your

Right hand Styles

D D G B D

D G G B D

The diagram shows two musical staves with notes and fingerings. Below the staves are two guitar fretboard diagrams. The first diagram is labeled 'D D G B D' and shows fingerings for the D, G, B, and D chords. The second diagram is labeled 'D G G B D' and shows fingerings for the D, G, G, B, and D chords.

Early Dylan licks

chords and sequences with it and see how it sounds.

The second two licks are either used very fast, as fill-in licks where you need about half a bar, but not a whole one, or you can play them slowly. In any event, try playing them slowly at first until you have them sounding smooth. Even if you never actually use

them, they will help develop the all important finger co-ordination.

Try to combine the chords with hammering-on and pulling-off. Work out a few simple tunes. Freight Train is a good standard that you will all know. The chords are just C, F and G7, but it changes into E on "I don't know..." and then back to F on "train". Try to play

the melody on the treble strings.

And so to open tunings. The most popular is DADGAD. If you listen to people like Bert Jansch and John Renbourn you will hear this one used a lot. Drop both the E strings down to D and the B string down to A.

The trick here is to use your pick, or your fin-

gers to drone away on the three open D strings and play the melody mainly on the AG and A strings. You can also drone on the A strings. You can, for example, maintain a solid bass strum while you pick out the melody on one string.

The DGDGBD tuning is the one for bottleneck. Effectively it puts the guitar into the same tuning as a banjo except that the fifth string is a low G instead of a high G. Incidentally, don't get the idea that you have to buy new strings to get these tunings. Just slacken the ones you have.

Use the bottleneck on the third or fourth finger of the left hand. This leaves the others free to play bass runs. The guitar is tuned into a G chord so that you can in fact play most tunes by simply sliding the bottleneck up and down the strings. Don't try to press the strings onto the fret though, just hold it loosely on top.

The diagrams show several chords for use with finger-picking techniques. Start at the bottom of the diagram using the third and fourth fingers. Then lift the fourth finger off the B string and use the first finger behind the third fret. Slide the first finger down and use the

GUITAR OF THE WEEK

FRETLESS BASS

THE FRETLESS bass is obviously going to be difficult to play for a guitarist who relies on the frets to give him positioning. However, this instrument, by Hohner, does have the fret positions marked out so that there should not be too much difficulty. The beauty of it is the endless pitch variation obtainable. You can get a clear, uninterrupted slide up the fingerboard, for example.

second finger on the fourth string.

Lastly play the four top strings open and then move to the bottom of the second diagram. You can also use first and second fingers on the two G strings at the same fret - or on the bass D strings. This way you can play melodies while droning on the remaining strings.

Well that's it. You've still got a long way to go, but if the lessons have succeeded in encouraging you to take an interest in the guitar or have proved to you that you can play it, then they have been worthwhile.

Rex Anderson

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around the country

HANK LOCKLIN, America's popular country music export, commences his tenth European tour later this month in Germany. Locklin, a regular visitor to these shores since 1962, currently celebrates his 15th anniversary with RCA Records and, to commemorate the occasion, has a new album available appropriately titled "The First Fifteen Years" (RCA LSA3070).



Locklin will tour

Brown's Alabama Hayriders and will be compered by Bryan Chalker.

+ + +

Following the success of his monthly Opry shows, Pete Sayers is now in the midst of arranging a Country Music Talent Contest which will be held at the Opry venue (Kingway Cinema, Newmarket) on 23 July. All types of country performers are invited to enter and auditions will be held during the first week in July. The winner receives £20 and an invitation to appear at the Cambridge Folk Festival. Details from Pete Sayers, Harpers Music Saloon, 16 High Street, Newmarket (telephone 2456).

+ + +

Lou Rogers, responsible for the tour, will be arranging dates for 6 ft. 6 in. coloured country artist LaMelle Prince throughout August. More details in this column shortly.

+ + +

British songwriter / singer Ray Dexter now leads a group collectively known as Ray Dexter's Jamboree Band. Besides Dexter (rhythm guitar and vocals), it also features Tony Newman (lead banjo and harmony vocals), Steve Grey (bass) and John Morris (drums). Comments Dexter: "We aim to play a good cross section of country music including modern bluegrass, gospel and even some old time: 25 per cent of the act will include original material." The group have recently completed an album of well known country ballads: release date to be announced.

+ + +

Dave Travis and Bad River are back in circulation and enjoying a crammed diary of bookings. The group (Travis - vocals; Harold Burdon - lead; Terry Nicholson - bass; Spyder Kennedy - drums) play a wide variety of venues including country, folk and rock. Following Northern clubs, they have a new single scheduled for release at the end of this month. The titles are "Dust in the Sunlight" b/w "Lightning Across the Sky."

The Ranch House, Northern Star, New Southgate features country three nights a week (cabaret on Fridays). Fulham Country Music Club moves to Fulham Club and Institute (opposite Fulham F.C.) from 6 July onwards.

Tony Byworth

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Compiled by
Barry O'Keef

THIS WEEK has seen the finals of the National Rock/Folk Contest, organised by MIPA, a body set up by musical instrument manufacturers and distributors to promote the sale of instruments.

As talent competitions go, this was the daddy of them all. Five thousand amateur and semi-pro musicians entered the contest and these were whittled down to 26 bands and 17 soloists for the semi-finals. The standard throughout was high and nearly all the groups that appeared at the Roundhouse deserved the EMI recording contract that went to the winners.

The point of the contest, of course, was to sell more

musical instruments by promoting, not the instruments themselves, but the people who are playing them. Great. We did not get another Beatles or Rolling Stones I don't think but probably another Curved Air, Stackridge and perhaps Deep Purple.

It was most interesting to see the variety of line-ups that amateur bands are using now. The winning group, Listen, had two lead vocalists and an organist who will probably rival Rick Wakeman for virtuosity.

Halcyon, who came second, used two acoustic guitars, no percussion, bass, a 150-year-old harmonium and flute. The violin featured in the third group, Brave New World and another group, Poem, that reached the finals had chime bars, steel guitar, whistles and

Your last chance to make it

various other effects.

The whole contest must be very encouraging to young musicians. But more important it demonstrated the importance of playing in a group. The soloists were good, and the winner, Lloyd Watson, outstanding, but their songs seemed to require the backing of other instruments.

The National Rock/Folk contest would seem to be the best opportunity for new groups to get off the ground. All the area heats have been observed by talent scouts and there are doubtless

D.I.Y.

Instrument Info

Rex Anderson

many groups that did not make the semi-finals that are now negotiating recording contracts, or so one would believe from talking to record producers. All the area heats have been observed by talent scouts and there are doubtless many groups that did not make the semi-finals that are now negotiating recording contracts, or so one would believe from talking to record producers.

It seems a pity that amplified groups cannot enjoy the same exposure as acoustic groups and soloists who have the folk circuit to perform in. Most folk clubs are run out of purely altruistic motives and at a loss. It seems a shame that there are no dedicated people interested in rock who would be prepared to run clubs in local church halls and barns and give bookings to these amateur groups.

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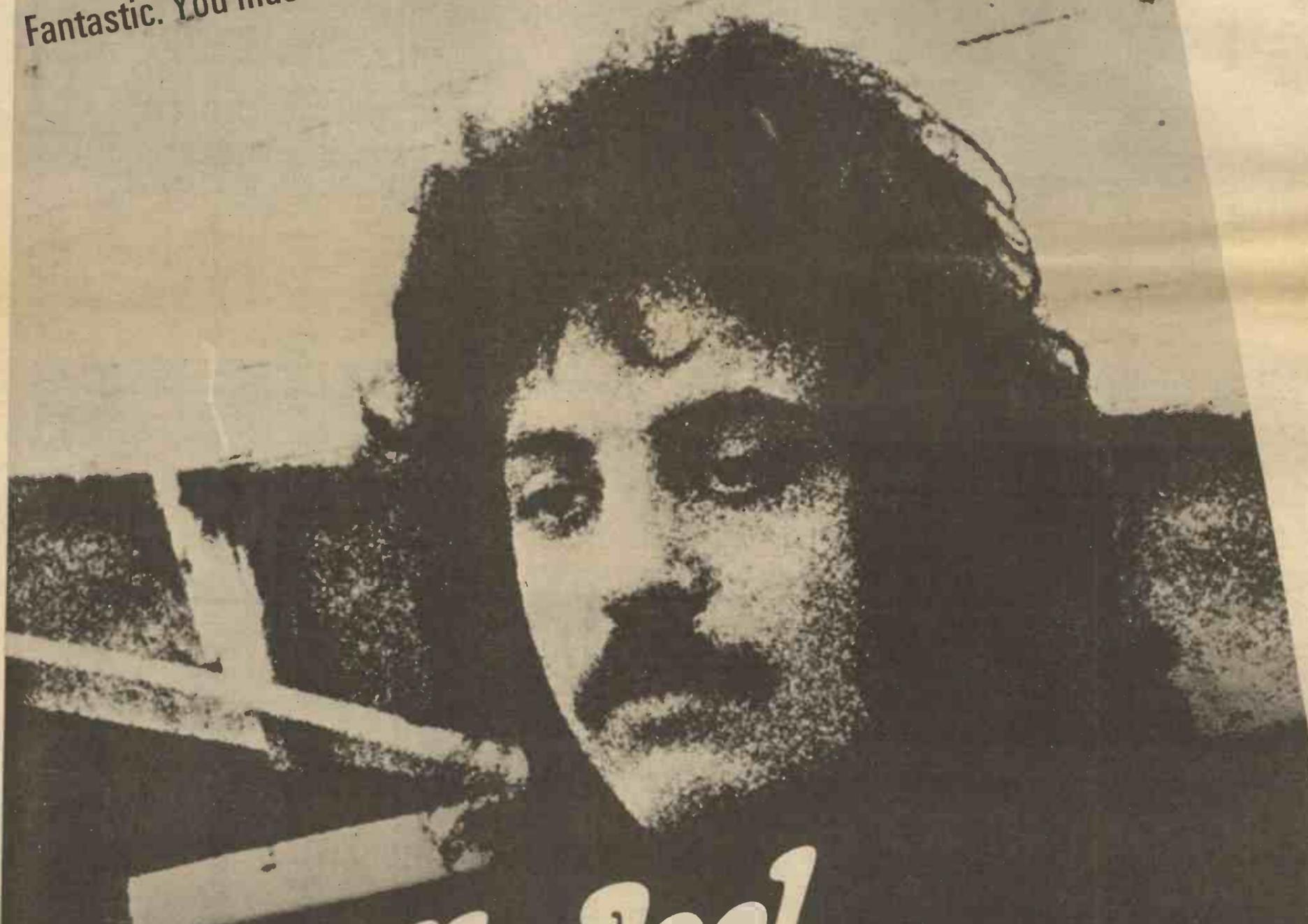
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A Rooster in jeans



VINCENT CRANE, has his keyboard work featured strongly on Rooster's new album.

ATOMIC ROOSTER: Made in England (Dawn DNLS 3038).

Though the denim sleeve in various colours was a nice concept, the actual finish product with ragged edges doesn't seem so appealing. None the less the inner record will doubtless appeal to many. The single 'Stand By Me' is included in which Chris Farlowe manages to bend some intriguing notes. The opener 'Time Take My Life' is a surpriser with big orchestral arrangement by Vincent Crane. Chris Farlowe's voice may irritate or intrigue, but this album is worth a listen to see the reaction. 'Never to Lose' is a moody number on opening leading into Steve Bolton's competent guitar solo. A strange intro to side two — that will have many listeners rushing for 10p for the light meter, or checking if the stereo has blown! This doesn't blow my mind, though, but they're popular and in view of the amount of changes that have happened recently, there is obviously room for tightening up. 'People You Can't Trust' has support vocals and Crane's piano and organ work featured more strongly. — V. M.

basic sound is like a more soulful version of "Swanee River" which would have Stephen Foster turning in his grave. A patchy sequence here and there. Sort of samey.

CLEO LAINE

Feel The Warm (Columbia SCX 6497). The warmth is in that rich, velvety, expressive voice. Pop singers, female division, come and go, but Cleo continues as the best of them all — and to hell with the passing fancies of the singles' charts. Credit to producer Walter Ridley for the sheer style of this album; good songs, varied items, beautifully dressed up by Cleo. One of the best vocal albums this year.

DAVID BROMBERG

David Bromberg (CBS 64906). Hard to describe the exact status of this writing, guitar-playing, singing talking talent. Some splendid sleeve notes by Alfred G. Aronwitz don't particularly help, but the only way is to listen to tracks like "Lonesome Dave's Lovesick Blues," "The Holdup," "Suffer To Sing The Blues." There's humour, pathos and delicacy.

CHASE

Ennea (Epic EPC 64710). Nine-strong group who get a big fat sound, notably from the trumpeting quarter — Bill Chase's solo on "Cronus" is delightful. G. G. Shinn does most of the solo singing — a voice of variable impact, but roistering on a

THE INKSPOTS

The Inkspots (Rhapsody BHAS 9011). Vocal group who could be said to have paved the way for the Beatles. High, falsetto voice, and deep-down voice — and some splendid oldies delivered in relaxing style.

tions — mostly top-class songs, with a fine arrangement of "Bridge Over Troubled Water." It's impeccable easy listening material all the way.

the sort, just a good solid blues album with a lot of relaxed power behind the singer. I'd only heard of Lowell from his excellent "Reconsider Baby" and he's worth following if rather inflexible vocally. Incidentally, the only lean towards current trends is the Beatles' "Why Don't We Do It In The Road," which comes off admirably. R. M.

LOWELL FULSOM

In A Heavy Bag (Polydor 2384 038). The title of this one smacks horribly of harrassed record executives desperately trying to get a good blues man to sound hip prior to sending him out on a college tour — shades of "Electric Mud" and other disasters. But be not put off, it's nothing of

Live At P.J.'s (Mojo 2347 001). An efficient instrumental band, recorded at Trini Lopez's old hang-out. The

MURRAY McLAUCHLAN

Song From The Street (Epic 64969). Canadian singer-writer, working with a small group on a lively selection of songs. Essentially in a contemporary folk scene, with the lengthy "Child's Song" especially notable. His bottle-neck style is convincing too.

Knows" is another good track to introduce what clearly is an important talent.

BRIAN GOLBEY

Virginia Waters (Phoenix PRX 1001). An award-winning British country artist — he plays guitar, sings, plays fiddle and viola — and his style is distinctive and no slavish attempt to copy what comes normally from Nashville. This album will do his reputation further good.

TONY BENNETT

Summer of '42 (CBS 64848). "Coffee Break" is a strong track, so is "I'm Losing My Mind." This set, with productions shared by Ted Macero and Howard Roberts, simply underlines the fervour with which Bennett propels worthwhile lyrics. The phrasing is superb, the interpretation near-classic. That's what makes him a star.

ANDRE KOSTELANETZ

Puccini's Greatest Hits (CBS 30031). With the Columbia Symphony Orchestra in full swirl, melodies from "La Boheme," "Tosca," "Madame Butterfly."

PAUL ROCHE

A Poet, A Man, A Mind (Mercury 6430 400). English poet, reading his own works — an unusual offering these days on album, but one which here holds the attention. His thoughts on the death of the world on one side, and love poems on the other.

MAURICE CHEVALIER

Ma Pomme (Phillips Int. 6460 852). The international star is dead now. This French-language selection, which includes "Louise" and other English contributions — all typical Chevalier, with the Michel Legrand Orchestra in support.

VARIOUS ARTISTS

Country and Western Greats (Phillips Int. 6336209). Artists involved on this set include George Jones, Faron Young, Rusty Draper and Dave Dudley... 15 tracks altogether, including "Wichita Lineman."

ANITA KERR SINGERS

Daytime, Night-time (Phillips 6830 093). Bright, bubbling, listenable set of vocal selec-

NAZARETH

Exercises (Peg 14). A second album from the fast-rising group — and there's no doubting the progress made in a few short months. There's a tightness, now — the earlier air of earnest endeavour, too, but now a tight aura of polish, with excellent use of strings as on "I Will Not Be Led." Bagpipes make a shuddering impact on "1692 — Glen Coe Massacre." In fact, there's a feeling of deep thought over this album.

JOHNNY BASTABLE'S CHOSEN SIX

Second Album (Joy 234). Banjo-guitarist Bastable and his high-swinging trad group who really go a bit on such as "Sweet Georgia Brown" and "Girl Of My Dreams." It's fruity, rollicking traditional music, well played.

SPIROGYRA

Old Boot Wine (Peg 13). Three boys, one girl — so getting an unusually wide range of vocal sounds. "World's Eyes," for instance, has some off-beat moments, and, though long, generally manages to hold the interest. There's a soft intensity about most of the tracks which is always interesting. Not a great album but a nice one.

MANDY MORE

But That Is Me (Phillips 6308 109). Pianist-singer-writer with a fresh, intense sort of song style. She operates with small groups, on a Latin kick on the title song, on a gospelly thing on "Come With Me To Jesus." God Only

Caravan



Waterloo Lily (Deram SDL8). Guest appearances here by the likes of Lol Coxhill and Mike Cotton, with Pye Hastings and Richard Sinclair sharing the vocal work. Somehow this group remain in the second division, yet they deserve wider recognition and applause. Perhaps this album will help out. There's some pungency from Steve Miller's electric piano which really bites home, some powerful drumming from Richard Coughlan. As an entity, the music is interestingly sustained and essentially together. The five-part development on side two shows where they're at.

Rock 'n' Roll All Stars



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DAVID BOWIE: The Rise and Fall of Ziggy Stardust and the Spiders from Mars (RCA LSP 4702).

There's no denying that David Bowie is totally individual. A Bowie album is like no other, and all his offerings so far have been entertaining. Though I find the opening track the weakest as far as the vocal is concerned, the subject is handled cleverly, giving a new dimension to the revelation that the World has only five more years to go. 'Soul Love' is a total piece of brilliance with far away vocal phrases, an insistent drum rhythm and Smooth Bowie sax — it would make a strong single, though the chosen track 'Starman' should have been gobbled up by the public. 'It Ain't Easy' — the lyrics are missing from the inner sleeve for some reason — is a big vocal builder, with a nice guitar and piano ending. Mick Ronson's piano work also dominates the opener to side two, 'Lady Stardust', with Bowie providing some excellent vocals, with a harmony line that reminds me in some obscure way of Beatle harmonies. There's some up tempo rock styled material here, like in the whirling 'Hang on to Yourself', and the lovely line, "but then we move around like tigers on vaseline" which for me sums up totally the mastery that Bowie has with words. There's also mellower moments, and the overall production is excellent. People listen. — V. M.



JOHNNY NASH

I Can See Clearly Now (CBS 64840). This one opens with his current hit... "Steer It Up", or "Steer It Up" as he insists on having it. There are several examples of his songwriting talent herein — a promising talent. In the reggae field, he's quite a stylist, and the voice has both substance and range. Should sell.

VARIOUS ARTISTS

Picture Rags (Transatlantic SAM 26). Ragtime music played on guitar by a variety of name artists. Among them Stefan Grossman, Reverend Gary Davis, Ralph McTell, and the duets of David Laibman and Eric Schoenberg.

VARIOUS ARTISTS

20 Dynamic Hits (K. Tel TE 292). Quite amazing value, this... with a vast list of top names producing original hits. All chart records by such as The Fortunes, Santana, Sly And The Family Stone, Hurricane Smith, Redbone, Christie, Deep Purple and The Move. Positively no covers and ideal for parties. As advertised on telly, folks.

LIGHTHOUSE:

Thoughts of Moving On (Vertigo). This is one of Canada's top bands, an eleven-piece outfit, using brass strongly, but not to the exclusion of all else, as often happens with such a line-up. The numbers here are all their own, and range from the opening 'Take it Slow (Out in the Country)' strongly featuring saxophone and with a vocal handling that is akin to earlier Creedence Clearwater, to the mellow 'You and Me', with a maintained gentle percussive background, controlled brass, and interspersed keyboard work. 'I'd Be So Happy' is a gentle number with strings,

building with brass and some good percussive moments. 'Rockin' Chair', as might be expected, rocks along with a wild vocal, and 'Insane' rounds the album off in similar style, with some good vocal work. They're good, but I'm not convinced there is a niche for them in the British market. — V. M.

HENRY SCHIFTER

Out of Nowhere. — (Barclay 80 446). Singer and acoustic guitarist with an intimate, deep-set sort of voice that matches up to the wide-varied selection of songs on this set. On 'Green Rocky Road', for instance, which is one of his own songs, he comes over with crystal clarity on a fairly complex set of lyrics, but there's nothing forced. On other tracks, nice orchestration.

PAUSTO PAPETTI

We Shall Dance (Philips 6381 003). Italian also saxophonist who goes for a softly romantic late-night romantic sound. Essentially background music, though, but good in that undemanding field.

THE STATLER BROTHERS: Pictures of Moments to Remember (Mercury 6338 066).

At the latter part of 1965 the Statler Brothers had a hit record called "Flowers on the Wall" and then nothing much happened recordingwise. Now they're back with a vengeance and this is their first British album release on the Mercury label. If it has any fault at all, it's in the similarity of musical style: but, apart from that, one cannot find fault. The Statlers stand out as a perfect harmony group and, backed by some of Nashville's most talented musicians, the album represents musical perfection. Easy, beautiful listening which should appeal to a very wide audience.

LEO McCAFFREY

McCaffrey's Country. — (Emerald Green GES 1064). Irish tenor accompanied as usual by the Glensmen, tackling country ballads like "Cajun Fiddle" and "San Antonio Rose". Sentimental stuff.

R. E. O. SPEEDWAGON

R. E. O. Speedwagon (Epic EPC 64813). — Originally, you may recall, heavy music and progressive music were used to mean more or less the same thing — the music with big, hefty bass riffs also had pretensions to being intellectually superior to pop. Since then we've all been Funked, Purpled and Sabbathed into submission and the novelty has worn off, but the hefties keep on coming. R. E. O. Speedwagon are just one more. They aren't bad, but the format with the vocals and lead guitarist both sounding on the verge of a nervous breakdown and the bass and drums plodding along with moral support has been so played out that something a bit special needs to be added to regain interest. It ain't here. R. M.

PETE WINSLOW

Up Up And Away (Philips 6414 305). Leader of the King Size Brass on countless radio shows — a trumpet star who goes for a big, brisk and businesslike approach to familiar themes.

THE YOUNG GENERATION

The Young Generation. — (RCA Victor SF 8259). That non-stop band of singers and dancers who crop up on just about every pop variety series on television. Helped by some big arrangements from Alun Ainsworth, they create a pretty predictable vocal sound on good songs.

BURNIN' RED IVANHOE

W. W. W. (Dandelion 2310-145). All these years Englishmen have been marvelling over

the architectural splendours of skyscrapered Croydon, and the first band to write a number about it is Burnin' Red Ivanhoe from Copenhagen. It's pretty strange, and Ivanhoe are a strange band. Their strongly organ-based music is full of unpredictability and therefore full of interest. I hope not too many people get put off by the rather strained English, which sounds as if it might have been learned phonetically, in the vocals — there's some good music in here. Kim Menzer (flute, violin, trombone) is as talented as he is versatile. Some lovely titles too — 'Ob-long Serenade' and 'Cucumber-Porcupine' to name but two.

HARVEY ANDREWS

Writer of Songs (Hi Fly 10). Another fine, upstanding singer-writer who is on the verge of the big breakthrough. And again he's pulled in a great deal of talent to help with the backings... Rick Wakeman, Ralph McTell, Danny Thompson, David Pegg. Themes range from "Hey Sandy," which talks of how innocents can be destroyed, to "Boothferry Bridge" a story of being homesick for Hull (of all places). There's liveliness and poignancy. And "Writer of Songs", the album closer, explains it all. An outstanding collection.

PERCY FAITH

Without You (CBS 64870). The big, lush, lavish, streamlined arrangements of the Faith Orchestra have long scored big record sales. Mostly familiar themes on this one, including a fine arrangement of "Joy," and a neat treatment of that "Shaft" theme.

SINGLES REVIEW EXTRA

MERV ALLEN: The Drunkard's Son (Emerald). With the Jimmy Johnston Show Band, the delivery of one of those tortuous Irish folk-type songs. Oh gawd, it tugs at the heartstrings; or, alternatively, palls instantly.

BO JANGLE: Piccadilly Circus (MAM). A sort of travelogue of the sightseeing spot where the naughty ladies are reputed to go. Interesting organic build-up behind a near-calypsoish voice.

SWEETWATER: Uncle Tom (Polydor). Banjo-backed beater, which hurries along well enough. But really it's just sort of a tune, without any sales-grabbing distinction. Almost hoedown and hand-clapping stuff.

WHEELER, St. JAMES AND JAMES: My Impersonal Life (RCA Victor). Brother-sister team, with the other member married to the girl. Good arrangement and performance here, with a touch of heaviness and a commended fullness of sound. Try this one, please.

G R E A T EXPECTATIONS: I'm So Glad I've Gotcha (Polydor). Though is far from being an expected hit, there's a lovely charm and feeling about the girl lead voice. And the group harmonies are strong too.

CHRISTIAN ANDERS: Train To Nowhere Land (Columbia). Pop-folk with a rippling rhythm. Maybe too starkly simple, though it puts out a fair melodic content.

ARABESQUE: Fairytale (Polydor). Piano-based instrumental almost on a Palm Court-type presentation. Virtuoso tinkling, indeed, for addicts.

ANDROMEDA: After The Storm (Cactus). New label dedicated to the pure-pop scene. This is a fairly lavish arrangement, which eventually settles down into a galloping tempo, with shuffling backing. Hard to see it moving.

CYNTHIA RICHARDS AND THE SOUL SYNDICATE: Jungle Fever (Treasure Isle). Very simple basic rhythm on this reggae piece, with Cynthia merely contributing telling yells and pleas. Exciting and danceable, like the "other" version.

RUPERT HINE: Hamburgers (Purple). This one is produced by Deep Purple's Roger Glover, and has a deep vocal handling, more spoken than sung. There's some nice acoustic work buried in there, and the overall sound is quite attractive — but I don't like the 'hammy' (oops sorry!) lyrics.

Discotheque Action Line

- 1 The Stylistics Betcha by Golly Wow AVCO 6105 011
- 2 Ramsey Lewis The 'In' Crowd CHESS 6145 013
- 3 Della Reese If it feels good Do it AVCO 6105 410
- 4 The Detroit Emeralds Do me Right JANUS 6146 015
- 5 Jerry Butler I only have Eyes for You MERCURY 6052 155
- 6 The Counts Not Start all over JANUS 6146 013
- 7 Genesis Maxi Single CHESS 6145 011
- 8 Joe Tex I Gotcha MERCURY 6052 29
- 9 Ramsey Lewis Wade in the Water CHESS 6145 004
- 10 Buddy Miles Them Changes MERCURY 6052 036

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PETER JONES ON THE NEW SINGLES

Old Bole Maxi

Jasper C. Debussy; Hippy Gumbo / Perfumed Garden (Track 209 4013).

Bolan from the past, but now released before — that's "Jasper C. D." Nicky Hopkins on piano, which gives it a much more traditional rock and roll feel. Like Jerry Lee note cascades. More piano than guitar... but with Marc well in there on the vocal side, delineating the story of a glass-eye guy who runs on railway tracks. Would you believe? Anyway an obvious giant hit... all of it. Like "Hippy Gumbo," in his wavering bluesy style — a slow-paced and interesting song. — CHART CERT.



BARRY RYAN: From My Head To My Toe; Alimony Money Blues (Polydor 2001-335). Song written by Argent's Russ Ballard, and a very good song it is too. The lyrics cascade in a sort of vocal Niagara, with some excellent backing voices — and the repeated "my head, my toes" phrases really building the excitement. Barry sings very well indeed; and gone, happily, are all the overdone production ideas. This just rocks along. — CHART CERT.

THE NEW SEEKERS: Circles; Mystic Queen (Polydor 2058-242). A Harry Chapin song. By no means typical of what the New Seekers have turned out of late, but it's a change of style from the ebullient to the sensitive which comes off very well. Simple string backing, and some fair chick-type singing pushes it along. It's not necessarily instantly commercial, but the charm and polish eventually shows through. They make nice, but not pretty-pretty, sounds. — CHART CERT.

THE TIMES: When I Look Around Me (Parlophone). Something very predictable about this beater. Not so much the lyrics, but more the way the basic sound is laid down. But a persistent beat.

CURTIS MALDOON: One Way Ticket (Purple). Promising team on a self-penned song. There's a hand-clapping backing, some nimble guitar figures — it all falls into place but somehow just lacks that chart breakthrough power.

BOB CLARKE: Bring Back The Boogie (CBS). There's an aura of professionalism and dynamism about this which lifts it way above the norm this week. Perhaps a bit into a cabaret field, but it's a nice vocal show.

THE WHO:

Join Together; Baby Don't You Do It (Track 2094-102).

As was pertinently pointed out, some of the early sounds on this could be mistaken as being by Mr. Rolf Harris. But once that's over and Roger gets to grips with Pete's lyrics, it becomes rougher, tougher, more strident... more Who-ish. Hefty explosions here and there from Keith Moon keep the production moving along — it's actually got a strong commercial content, melodically, and should be a positive smash, smasher or smasher. — CHART CERT.

CLEM CURTIS: I've Never Found A Girl (To Love Me Like You Do); Point Of No Return (Pye 45150). Ex-Foundations' lead singer on a typical up-tempo, wailing, amiable performance. Good production with strong off-beat which will doubtless lead to hand-clapping and foot-stomping. It's somehow a rather lazy song... hard to elaborate on that particular feeling. But Clem has the feel, all right. He has the feel. — CHART CHANCE.

KEITH MICHELL: I Only Want To Say; Being Alive (Spark SRL 1074). Song picked out of the "Jesus Christ-Superstar" score, and with a very good arrangement set up for Keith's actor-type voice. Fact is that he's an extremely popular lad, what with his drama and his telly shows, and this is a sincerely-portrayed song anyway. Should do well. — CHART CHANCE.



JONATHAN KING: It's A Tall Order For A Short Guy; Learned Tax Counsel (UK 1). Debut, good-humoured and good-natured on his very own label... it's a tall order for a short guy to stand right up and look her in the eye. That is the actual message. It's fitted out with substantial verve, the odd amusing moment, neat bits of brass and guitar. But nothing over-pretentious, I'm happy to report. Jonathan, I'd say, has struck again. — CHART CERT.

KINDNESS: Let The Good Times Roll (Decca). Merely so-so treatment, being decidedly short on depth and power. Efforts at whipping-up are made but basically don't come off.

MICK EY STEVENSON: Here I Am (Ember). Long-time hit-maker as writer and composer now sings. Sings quite well on a plaintive little song with grow-on-you appeal. Nice use of strings and voices.

JO ANN LOVE: Everything I Need (CBS). This gets off to a pretty poor start, all unconfident and so on. It does pick up, but I didn't like it much.

SPREADEAGLE: How Can We Be Lost (Charisma). Now this one is really good. A slow-burning intensity of vocal style, building up an atmosphere of loneliness. It's economical, instrumentally, but a strong sound of blended voices.

B. J. ARNAU: The Big Hurt (Polydor). Much-sung song which suits well Brenda's facile style. Trouble is the familiarity with the song. However this is a thoroughly competent production, with steel guitar figures and strings.

GYPSY QUEEN: Love Is In The Air (Cactus). Semi-Latin backbeat and more shuffling rhythm. Another slice of pop, quite ambitious, but hard to pick out a real commercial hook.

AMERICAN RELEASES

BARRY MANN: Who Put The Bomp (in The Bomp-A Bomp-A Bomp); **BRIAN HYLAND:** Sealed With A Kiss (Probe "Goldies 45" GFF 104).

Lots of "real" music: being reissued this week, and how's this great double-sider for starters, huh?! Barry's glorious doo-wop putdown/paeon of 1961 was the product of two halves of two important writing teams: Barry himself and Gerry Goffin (their respective partners being Cynthia Weil and Carole King, natch). Boogley,



by JAMES HAMILTON

boogley shoo, rama lama ding dong, this is what music should be... FUN. Brian Hyland's "Green Leaves Of Summer" — like alternative A-side from 1962 was the "Baby I'm A Want You" of its day. He could rock too, as his tour here with Little Eva proved. Those were the days (yeah, I know, I'm as bad as the "Bring back the big bands" lot. Well, they're good too!)

SAM & DAVE: Soul Man; I Thank You; Soothe Me (Atlantic K 10180). And this gloriously whumping bass-filled hollering stomper is what Soul Music used to be, and ought to be, all about. Whatever happened? 32-track recording, I guess. Everyone knows this fabulous slab of 1966, and in maxi form maybe it'll actually make the Charts this time.

YOUNG · HOLT UNLIMITED: Love Makes A Woman; Just Ain't No Love (MCA MU 1159). Thwack thwack thwack thwack wham, ooHHH! These two cuts from the old "Soulful Strut" elpee are Barbara Acklin's original backing tracks with overlaid piano (the Chi-Lites' Eugene Record copenned/produced both versions with Carl Davis), and the end result is not cheap-skate at all. Just as wallopingly good as the vocals, they make a fine adjunct to them. Instrumental or vocal, this is some of the happiest music made. Whoooo!

MARY WELLS: My Guy; You Lost The Sweetest Boy; Two Lovers (Tamla Motown TMG 820). Oh Boy! What is there to say? If you're too young to have got "My Guy" (Motown's first, and belated, British hit) in 1964, now's your chance... AND you'll be getting another of Smokey Robinson's classics, "Two Lovers" (if the "split personality" bit doesn't do things to you there's something wrong with YOU),

and an early H-D-H stomper.

ROY ORBISON: Dream Baby (How Long Must I Dream); Blue Angel (Monument MNT 8165)... and the beat goes on. Ole Orb's classic building finger-snapper would have been a nice reissue at the time young Glen Campbell covered it, but late is better than never. Where's the Big O's hit sound gone these days? The "sha-la-la dooby-wah dum dum yup yup vum" flip is another old hit that is immediaately evocative of a more innocent age. Lovely stuff.

THE MAMAS & THE PAPAS: California Dreamin'; Dedicated To The One I Love (Probe "Goldies 45" GFF102). Not exactly my vintage, but the M&Ps have delighted many. Like all these reissues, good value for new fans!

ESTHER PHILLIPS: Home Is Where The Hatred Is; 'Til My Back Ain't Got No Bone (Kudus KUS 4000). Pinch yourself, or you'll never believe that Creed Taylor's great jazz label is actually out here (through Pye)! We're gonna get some goodies now, and first off we get far and away the best new black release of the week, the ex-Little Esther's painfully powerful Gil Scott-Heron song about a junkie's lonely torment. Wah-Wah and other gentle "modern" noises make up the backing to this plopping swaying slowie. The slower flip is similarly full of pain. Get these or get her new album, but get it somehow!

AMERICAN SPRING: Good Time (UA UP 35376). Brian Wilson's wife, Marilyn, and her sister Diane, produced by the (Beach) Boy genius himself (with co-credit going to Brother Records' engineer, Stephen Desper). Nice enough for Beach Boys fans, it's perky.

GRASS ROOTS: Glory Bound (Probe PRO 561). Like the Raiders, the Grass Roots are one of those strictly "Pop" groups who have a huge following in America... and too many counterparts in Britain to mean much here. Professional stomping noises.

BANG: Questions (Capitol CL 15722). Unoriginal maybe, yet this typically "heavy" group play cleanly and do all the usual noises well. None too deep, this is nevertheless quite invigorating.

STATESIDE

PICK OF THE HOT U.S. RELEASES

ARETHA FRANKLIN: All The King's Horses; April Fools (Atlantic).

"All the King's horses, all the King's men, couldn't put our two hearts together again"... bad luck, Humpty Dumpty freaks! "We sat on the Wall of Happiness, we sat on the Wall of Love, we sat on the Wall of Security, so high above. With his arms all around me, it was like a fairytale. Two people so in love - tell me, how could it fail?" All this has been so dead slow that I've been able to keep up with it with my one finger typing. Beautifully quiet, with just some elegant xylophone plonks, bass thunks, and gentle guitar glonks, until... whooo!

"Wall started shaking; I heard Love crying out, 'Happiness is giving away, Security is coming down'. He fell, I fell, and" (end of dramatic organ and drums build-up) "all there is that's left to tell, is all the King's horses, all the King's men, couldn't put our two hearts together again." It repeats, but basically that's it... and if those words alone aren't enough to convince you that this is absolutely superb, I'm truly sorry. (Words by Aretha Franklin, published by Pundit Music in the USA).

FRENETIC

On the flip, which in its own way is just as good, Aretha completely re-vamps and dresses-up the recent Burt Bacharach & Hall David film song, so that now it is full of pent-up yet joyful frenetic energy. Rapidly chinking chugging guitar, wah-wah, silky strings, thunderingly fast bass, woodwind-like synthesizer (I think) and girlie chanting are what do it to it. Oh, and Aretha's voice is in there too, at its walling, skipping, exuberant best! (Arif Mardin, need it be said, did the charts.) Both sides of this are a decided "up". Yeah.

STEVIE WONDER: Superwoman (Where Were You When I Needed You); I Love Every Little Thing About You (Tamla). OK, these are available here on Stevie's new album ("Superwoman" being more than twice as long in its full two-part version), but as this single is going great guns for the lad in America it gives me excuse enough to join in with all the others who have been raving about that new album, "Music Of My Mind." This, and the whole album, is very pretty music - prettier than anything else that Stevie ever did while under the supervision of the Motown staff (although there were some things on "Where I'm Coming From" which hinted at this new direction).

The point is that Stevie's contract with Motown was coming up for grabs when he turned 21 (as did that of Mary Wells, who, so it turned out, made the wrong decision and split), and independent-minded Stevie hied himself off to a variety of studios where he was away from the disapproving supervisory gaze of Motown to put down, and put down again and again track after track of nothing but himself alone playing all the instruments and singing all the parts (well, almost all). The result was this new album, which he then proceeded to dangle like a carrot before the Motown nose. Shocked old Auntie Motown may have been, but so brilliant so adventurous, so pretty and, above all, so like a repeat of recent developments with Marvin Gaye, was this album that Auntie could hardly let Stevie take it and himself to anyone else.

TALENTS

Thank goodness they didn't, for everyone's sake. What with Marvin Gaye and now Stevie Wonder being able to open out and do what they want to do (which, agreed, is not necessarily a good idea in every other case), there may be some chance that other talents in the Motown stable will get the opportunity to blossom in their own way. If you like pretty music, do try the new Wonder. Remember how he came to fame - with a ditty called "I Call It Pretty Music But The Old People Call It The Blues." Tain't Blues now, no way, but it sure is pretty.

the doctor

BRITAIN'S top import to America, the remarkable Rolling Stones, have been generating nothing but "good vibes" for themselves and their brand of high power rock music.

Opening a 30-city tour on June 3 in Vancouver and, next moving to Seattle, San Francisco and then to the Los Angeles area for four concerts, the band has shown consistently high degrees of concern for its music and the audience which in all these first instances has comprised sold out auditoriums.

The last time the Stones appeared in the United States they were onstage when a young man in the crowd at Altamount outside San Francisco was killed by some motorcycle toughs. That incident soured the Establishment on the huge massive outdoor rock festival and helped bring an end to the Woodstock Generation's glory days of peace-love-brother share your wine.

U.S. charts

from Billboard

singles

albums

1	1	CANDY MAN Sammy Davis, Jr.	MGM
2	3	SONG SUNG BLUE Neil Diamond	Uni
3	6	OUTA-SPACE Billy Preston	A & M
4	5	NICE TO BE WITH YOU Gallery	Sussex
5	2	I'LL TAKE YOU THERE Staple Singers	Stax
6	7	TROGLODYTE Jimmy Castor Bunch	RCA
7	10	LEAN ON ME Bill Withers	Sussex
8	8	(LAST NIGHT) I DIDN'T GET TO SLEEP AT ALL 5th Dimension	Bell
9	4	OH GIRL Chi-Lites	Brunswick
10	23	TOO LATE TO TURN BACK NOW Cornellus Brothers & Sister Rose	United Artists
11	9	SYLVIA'S MOTHER Dr. Hook & The Medicine Show	Columbia
12	17	AMAZING GRACE Royal Scots Dragon Guards	RCA
13	19	I NEED YOU America	Warner Bros.
14	20	ROCKET MAN Elton John	Uni
15	26	DADDY, DON'T YOU WALK SO FAST Wayne Newton	Chelsea
16	16	I SAW THE LIGHT Todd Rundgren	Bearsville
17	13	MORNING HAS BROKEN Cat Stevens	A & M
18	11	THE FIRST TIME EVER I SAW YOUR FACE Roberta Flack	Atlantic
19	41	IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT Luther Ingram	Koko
20	15	DIARY Bred	Elektra
21	18	WALKING IN THE RAIN WITH THE ONE I LOVE Love Unlimited	Uni
22	24	LIVING IN A HOUSE DIVIDED Cher	Kapp
23	32	LAYLA Derek & The Dominos	Atco
24	14	TUMBLING DICE Rolling Stones	Rolling Stones
25	12	IT'S GOING TO TAKE SOME TIME Carpenters	A & M
26	27	HOW CAN I BE SURE David Cassidy	Bell
27	33	I WANNA BE WHERE YOU ARE Michael Jackson	Motown
28	35	TOO YOUNG Donny Osmond	MGM
29	34	HOW DO YOU DO Mouth & MacNeal	Phillips
30	31	I'VE BEEN LONELY FOR SO LONG Fredrick Knight	Stax
31	21	HOT ROD LINCOLN Cmdr. Cody & His Lost Planet Airmen	Paramount
32	40	ALL THE KING'S HORSES Aretha Franklin	Atlantic
33	57	WHERE IS THE LOVE Roberta Flack & Donny Hathaway	Atlantic
34	42	CONQUISTADOR Procol Harum	A & M
35	46	TAKE IT EASY Eagles	Asylum
36	36	IMMIGRATION MAN Graham Nash & David Crosby	Atlantic
37	44	DAY BY DAY Godspell	Bell
38	45	SUPERWOMAN Stevie Wonder	Tamla
39	29	ISN'T LIFE STRANGE Moody Blues	Threshold
40	-	SCHOOL'S OUT Alice Cooper	Warner Bros.
41	25	SOMEDAY NEVER COMES Creedence Clearwater	Fantasy
42	43	YOU SAID A BAD WORD Joe Tex	Dial
43	47	PEOPLE MAKE THE WORLD GO ROUND Stylistics	Avco
44	30	ASK ME WHAT YOU WANT Millie Jackson	Spring
45	-	BRANDY Looking Glass	Epic
46	28	TAXI Harry Chapin	Elektra
47	-	AFTER MIDNIGHT J. J. Cale	Shelton
48	37	AUTOMATICALLY SUNSHINE Supremes	Motown
49	-	COCONUT Nilsson	RCA
50	38	LONG-HAIRED LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM

1	1	EXILE ON MAIN STREET Rolling Stones	Atlantic
2	2	THICK AS A BRICK Jethro Tull	Reprise
3	3	FIRST TAKE Roberta Flack	Atlantic
4	5	JOPLIN IN CONCERT Janis Joplin	Columbia
5	6	A LONELY MAN Chi-Lites	Brunswick
6	8	ROBERTA FLACK & DONNY HATHAWAY HISTORY OF ERIC CLAPTON	Atlantic
7	7	MANASSAS Stephen Stills	Atco
8	4	HARVEST Neil Young	Atlantic
9	9	LIVE IN CONCERT WITH THE EDMONTON SYMPHONY ORCHESTRA Procol Harum	Reprise
10	12	PORTRAIT OF DONNY Donny Osmond	A & M
11	15	EAT A PEACH Allman Bros.	MGM
12	11	GRAHAM NASH/DAVID CROSBY AMERICA	Capricorn
13	10	LET'S STAY TOGETHER Al Green	Atlantic
14	13	TAPESTRY Carole King	Warner Bros.
15	14	MARK, DON & MEL, 1969-71 Grand Funk Railroad	Hi
16	18	I GOTCHA Joe Tex	Ode
17	17	LOOKING THROUGH THE WINDOWS Jackson 5	Capitol
18	21	NOW Sammy Davis, Jr.	Dial
19	29	JEFF BECK GROUP SOUNDTRACK Godfather	Motown
20	39	STILL BILL Bill Withers	MGM
21	24	ALL DAY MUSIC War	Epic
22	23	MARDI GRAS Creedence Clearwater Revival	Paramount
23	31	MUSIC OF MY MIND Stevie Wonder	Sussex
24	16	LIVE Donny Hathaway	United Artists
25	26	SMOKIN' Humble Pie	Fantasy
26	33	LOVE THEME FROM "THE GODFATHER" Andy Williams	Tamla
27	28	BEALITUDE/RESPECT YOURSELF Staple Singers	Atco
28	19	FM-AM George Carlin	A & M
29	30	IT'S JUST BEGUN Jimmy Castor Bunch	Columbia
30	22	POWERGLIDE New Riders Of The Purple Sage	Little David
31	25	MACHINE HEAD Deep Purple	RCA
32	41	LAYLA Derek & The Dominos	Columbia
33	38	FRAGILE Yes	Warner Bros.
34	35	HONKY CHATEAU Elton John	Atco
35	43	TEASER AND THE FIRECAT Cat Stevens	Atlantic
36	27	BABY I'M A WANT YOU Bread	Uni
37	-	YOUNG, GIFTED & BLACK Aretha Franklin	A & M
38	32	PAUL SIMON I WROTE A SIMPLE SONG Billy Preston	Elektra
39	20	CONCERT FOR BANGLA DESH George Harrison & Friends	Apple
40	40	GODSPELL Original Cast	Bell
41	37	MALO	Warner Bros.
42	46	NILSSON SCHMILSSON Nilsson	RCA
43	42	KILLER Alice Cooper	Warner Bros.
44	50	COLOURS OF THE DAY/ THE BEST OF Judy Collins	Elektra
45	36	HOT ROCKS, 1964-1971 Rolling Stones	London
46	44	LIVE The Osmonds	MGM

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

Stones give a good vibe

Now the Stones are back in America, weaving their magic to the utter delight of their fans, who are being regaled by their majestic power on stage and by the new, dramatic stage presence of Mick Jagger who uses more of a theatrical approach to his presentation.

This tour is designed to spread over two months to allow the chaps to play their music in a more relaxed tour than has been the case previously. The opening in Vancouver was a cool experience with no riots, no uncontrolled situations, just people digging their idols and becoming engulfed in the sweep of the music.

In Seattle, things began to pick up a bit, with some

2,000 kids outside the Coliseum irritated about not being able to get in.

Despite the good beginning, violence marred the San Diego show. Over 50 persons were arrested Tuesday night when several hundred persons could not get into the Sports Arena. There were claims that counterfeit tickets had been presented, causing an overflow crowd to show up. Some 15,000 fans did get in to enjoy the show.

The two San Francisco shows at Winterland drew long lines of people hours before the doors opened and reminded rock observers of the 1968 period in San Francisco's life when the ballrooms were blooming and new rock bands were drawing happy people to indoor love-



HERE'S Aretha Franklin being presented with her gold record awards for her single of "Spanish Harlem" and her album "Aretha...live At Fillmore West".

Shown above from left to right are: Atlantic's Executive Vice President, Jerry Wexler, Aretha, and Henry Allen, Vice President Promotion.

ins, be-ins and plain romping, stomping dances.

"We love you," some of the girls cried out when Mick came onstage in San Francisco. A big sign stating welcome to San Francisco said it all for the visitors.

In Los Angeles, the band played the Hollywood Palladium - the

large room where Lawrence Welk vamps for dances normally on weekends - the Long Beach Pacific Terrace Center and two shows at the Forum.

The repertoire was a happy blend of yesterday's successes and some of the newer works from their just released "Exile On Main Street" LP.

There was the opening "Brown Sugar". There was "Bitch", and "Jumplin' Jack Flash", "Street Fighting Man", "bye, Bye Johnny", "Tumbling Dice", "Honky Tonk Woman" and "Midnight Rambler".

The Stones played their hearts out for 90 minutes and the shouts and cheers pushed them on. It was obvious that this band represents the core of rock music, with its dynamics and sexy lyrics and its open energy levels.

Opening the show is Stevie Wonder, whose 45 minute set reveals his own new growth into material on the synthesizer. Stevie sang one tune into the uninstrument and created a Freakie sound. He had a 12-piece band behind him and a number of backup singers who added a soulful sound to his own.

Stevie's energy levels added to the overall feeling of the uptempoed concert. But in actuality, any opening act in front of the Rolling Stones is merely a sit-through experience.

Mirrormail



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

TV's bad taste Pie

HAVING got home early from work one day I tuned in to the TV and the 'Lift Off' programme.

Along comes the record 'American Pie' by Don McLean and while this excellent record is telling the World about a tragic death the film on 'Lift Off' showed some feller running off with a great big pie!! He was then chased while this pie seemed to get bigger.

The film had nothing to do with the record and altogether it was in rather bad taste. This sort of thing happens too often and I think it gives a bad impression to the kids of what the music scene is like. — PETER FREESTONE, 7 Bartlow Road, Castle Camps, Cambridge, CB1 6SY.

Fault

AFTER recently buying a copy of Badfinger's 'No Matter What' I found that the record stops towards the end and starts up again. Is this alright, or is it a fault in the record? — K. DOYLE, 45 Wirral Crescent, Cheadle, Heath, Stockport, Cheshire.

on Scotland, unless you consider it to be a down on England and Wales as well, because the Faces tour was entirely cancelled because drummer Kenny Jones was awaiting the birth of his baby. Perhaps you're being a bit sensitive!

Shoddy?

VAL: The number does break towards the end and start up again, so you've nothing to worry about. It's one of those numbers that catch the audiences out when they're at a live performance!

AS A record collector I am getting rather alarmed at the quality of records issued by the British record companies. The larger of the companies seem to be the most guilty of supplying wafer thin records, which even tend to be warped on arrival at the local record shop.

Scots Beef

AS A Scot I wonder sometimes if we are actually regarded as a section of the United Kingdom. When it comes to music the Scottish sales are just as high. But there has been great disappointment throughout two of Scotland's major towns, because the Faces have failed to turn up for appearances, when fans were told even on the day, via national newspapers, that they were to appear.

The smaller concerns such as the reggae labels, Trojan etc. produce much thicker discs and appear to take a lot more care with their finished products.

The point to be made is that there is a resentment towards Scotland and the people there. I know how the black people in America and throughout the world feel. — C. KING, East Kilbride, Glasgow, Scotland.

In these days with the sales interest more on albums nobody is going to pay approximately one quarter of the price of an album for a dusty piece of warped plastic. — GEOFF SIMPSON, 'Bankfoot,' 33 Horncop Lane, Kendal, Westmorland.

VAL: A spokesman for the Faces tells me that this was no down

VAL: Quite often, Geoff, the thickness of the record is not always a sign of a better pressing. In fact some records cut on thick plastic are in fact pressed on reconstituted plastic, and are therefore not of good quality. Also the new David Bowie



DON McCLEAN: a bad movie with his disc?

STAR READER

WHY oh why has Anne Nightingale been chosen to sit in for Rosko while he is away on holiday in America? Her views on records on June 2 were, for example, "I'm not sure on this record" referring to Gilbert O'Sullivan's newie. Anyone with any common sense could easily say that this is a chart cert.

When Rosko played his choice from the Four Tops' new LP, Anne Nightingale couldn't have described herself better when she said, "miserable". How she managed to get on Radio One amazes me.

Hurry up and come back Rosko. You are the best! — LOUISE QUINNELL, 33 Chyngton Road, Seaford, Sussex.

THIS WEEK'S star reader is Louise Quinnell, a 15 year old schoolgirl living in Seaford, and a lady who is very assured when she talks about music. There aren't any clubs close to her home where she can see groups working live, but on their recording merits she is particularly keen on T. Rex and is also fond of David Cassidy. "They're both getting the idol treatment at the moment, but they record entirely different numbers. David is good for ballads, which Marc Bolan couldn't do."

Louise, as well as being a member of the T. Rex and Partridge Family fan clubs, is also a Rosko Ranger, and thinks the fan clubs give her value for money.

Louise listens to Radio One as often as she can, and also likes listening to Radio Luxembourg and Radio North Sea. "I prefer commercial radio," she told me. "Because I think they tell you more about the records and give you more variety to listen to."

Expressing herself very well Louise also told me that she would like to see more chart recognition for some neglected groups — Butterscotch was one she named, and she feels Tony Christie should receive more chart success.

SOUL'S BACK

album and others have been pressed on very thin pliable material, called Dynaflex; and the general trend seems to be to thinner records.

Poll

MANY thanks to all the readers who voted in the Beatles poll I ran. The results are as follows. Best Beatles song, in order, Hey Jude, Let It Be, Get Back, Strawberry Fields Forever and Yesterday. The Best Beatles Album emerged as Sgt. Pepper's Lonely Hearts Club Band, with Abbey Road, Double White album, Let It Be and Help follow. The best song since their split was My Sweet Lord, followed by Imagine, It Don't Come Easy, Ram On! and Back Off Boogaloo.

No less than thirty-one other songs received votes in this category, making it the most indecisive of all, thus proving that since the split not enough outstanding songs have emerged to dominate — or perhaps there are too



ROBERTA FLACK: bringing soul to the charts.

AT LAST I am glad to see some good records in the Top Fifty.

The British record buying public have finally discovered how beautiful soul music is. Some of the best examples are Chi-Lites, Frederick Knight, Della Reece, Love Unlimited, Staple Singers, Roberta Flack and the Stylistics. I'm convinced soul will outkick most progressive noise! — R. YOUNG, 3 Rose Mount, Brook Street, Buckley, Flintshire.

the DJs; 6-9 am, Roger Day; 9 till noon, Alan West; noon to 3 pm, Spangles Muldoon; 3-6 pm Mark Wesley; 6-9 pm, Mike Ross; 9 to midnight, Crispian St. John. Newsreaders, Tony Allan and Terry Davies.

I would give each DJ one week off in four, and during leave their shows would be covered by previously taped programmes. — T. EVANS, 12 Valerian Close, Chatham, Kent.

Choice

AFTER reading George Alexander's choice of programmes for a radio station I would like to mention my own choice. From midnight to 3 am, Dave Rogers; 3-6 am, a recorded show featuring newsreaders or any of

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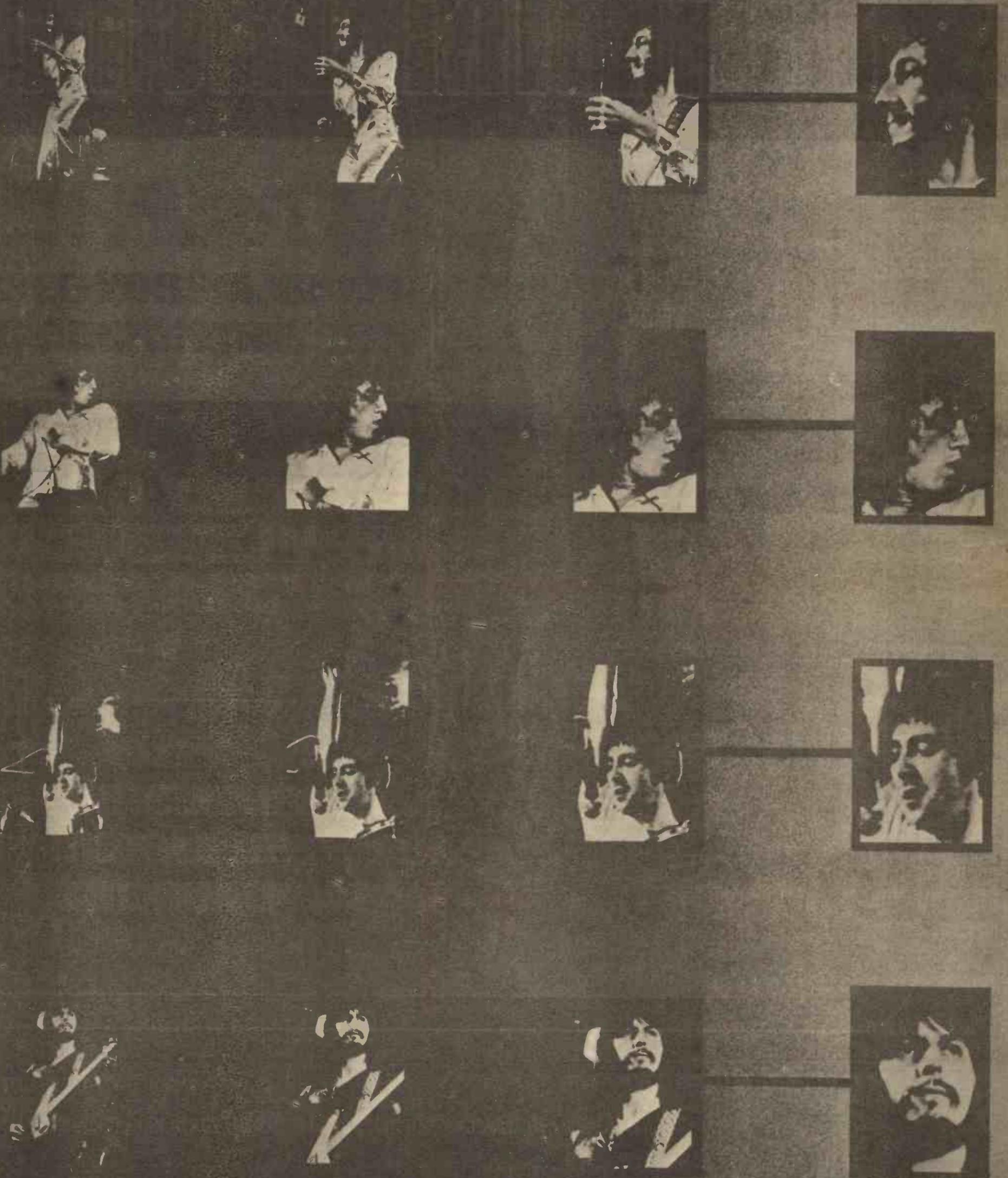
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The Who's new single **Join Together** b/w **Baby Don't You Do It**



**THE
WHO**



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