

COCKER-'I GET FAT IF I DON'T WORK!'

A Billboard Publication

RECORD MIRROR

MAY 20 1972

6p

**Steve Stills
and the groups
he founded**
→RM EXCLUSIVE

**PLUS:-
Wishbone
Ash**

**Tina
Turner**

**Country
Joe**

**The Immortal
Jim Reeves**

The New Look Gilbert



Record Mirror/B.B.C. Chart

This week's Top Sounds

| Now | Last week | Weeks in chart | Singles | |
|-----|-----------|----------------|--|--|
| 1 | 1 | 7 | AMAZING GRACE | RCA 2191 |
| 2 | 3 | 6 | COME WHAT MAY | Philips 6000 049 |
| 3 | 4 | 6 | COULD IT BE FOREVER | Bell 1224 |
| 4 | 7 | 5 | A THING CALLED LOVE | CBS 7797 |
| 5 | 14 | 3 | TUMBLING DICE | |
| 6 | 9 | 7 | RADANCER | Rolling Stones RS 19103 |
| 7 | 12 | 4 | ROCKET MAN | Elton John Decca F 13297 |
| 8 | 8 | 8 | RUN RUN RUN | DJMDJX 501 |
| 9 | 9 | 1 | Jo Jo Gunne | Asylum AYM 501 |
| 10 | 5 | 9 | SWEET TALKING GUY | T. Rex MARCI |
| 11 | 2 | 7 | BACK OFF BOOGALOO | London HL 10271 |
| 12 | 8 | 7 | DEBORAH/ONE INCH ROCK | Ringo Starr Apple R 5944 |
| 13 | 11 | 7 | Tyrannosaurus Rex | Magni Fly Echo 102 |
| 14 | 15 | 7 | STIR IT UP | Tom Jones Decca F 13298 |
| 15 | 10 | 15 | WITHOUT YOU | Johnny Nash CBS 7800 |
| 16 | 13 | 7 | UNTIL IT'S TIME FOR YOU TO GO | Nilsen RCA 2165 |
| 17 | 16 | 5 | TAKE A LOOK AROUND | Elvis Presley RCA 2188 |
| 18 | 27 | 3 | OH BABE WHAT WOULD YOU SAY | Temptations Tamla Motown TMG 808 |
| 19 | 20 | 6 | HURRICANE SMITH | Columbia DB 8878 |
| 20 | 42 | 3 | AT THE CLUB/SATURDAY NIGHT AT THE MOVIES | Leeds United Chapter One SCH 168 |
| 21 | 19 | 5 | LEEDS UNITED | |
| 22 | 23 | 4 | RUNNIN' AWAY | Sly and the Family Stone Epic EPC 7810 |
| 23 | 24 | 4 | OPEN UP | Mungo Jerry Dawn DNX 2514 |
| 24 | 28 | 3 | AMAZING GRACE | Judy Collins Elektra 2101 020 |
| 25 | 21 | 6 | ME AND JULIO DOWN BY THE SCHOOL YARD | Paul Simon CBS 7904 |
| 26 | 32 | 4 | BEAUTIFUL SUNDAY | Daniel Boone Penny Farthing PEN 781 |
| 27 | 22 | 8 | A WHITER SHADE OF PALE | Procol Harum Magni Fly Echo 101 |
| 28 | 26 | 11 | I AM WHAT I AM | Greyhound Trojan TR 7853 |
| 29 | 29 | 11 | BEG, STEAL OR BORROW | New Seekers Polydor 2058 201 |
| 30 | 36 | 3 | LADY ELEANOR | Lindisfarne Charisma CB 153 |
| 31 | 31 | 3 | LITTLE PIECE OF LEATHER | Donnie Elbert London HL 10370 |
| 32 | 31 | 5 | SISTER JANE | New World RAK 130 |
| 33 | 44 | 2 | WADE IN THE WATER | Ramsey Lewis Chess 6145 004 |
| 34 | 43 | 3 | CHANTILLY LACE | Jerry Lee Lewis Mercury 6052 141 |
| 35 | 35 | 3 | THE LION SLEEPS TONIGHT | Dave Newman Pye 7N 45134 |
| 36 | 36 | 3 | EVERYTHING I OWN | Bread Elektra K 12041 |
| 37 | 30 | 13 | VINCENT | Don McLean United Artists UP 35359 |
| 38 | 25 | 10 | DON'T LET HIM TOUCH YOU | Les Crane Warner Bros K 16119 |
| 39 | 34 | 2 | HEART OF GOLD | Neil Young Reprise K 14140 |
| 40 | 29 | 11 | ISN'T LIFE STRANGE | Moody Blues Threshold TH 9 |
| 41 | 17 | 11 | ALONE AGAIN (NATURALLY) | Gilbert O'Sullivan MAM 66 |
| 42 | 17 | 11 | HOLD YOUR HEAD UP | Argent Epic EPC 7786 |
| 43 | 18 | 8 | DOOBEDOOD' NDOOBE, DOOBEDOOD' NDOOBE | Diana Ross Tamla Motown TMG 812 |
| 44 | 18 | 8 | CRYING, LAUGHING, LOVING, LYING | Labi Siffre Pye 7N 25576 |
| 45 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |
| 46 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |
| 47 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |
| 48 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |
| 49 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |
| 50 | 18 | 8 | DON'T LET HIM TOUCH YOU | Angelettes Decca F 13284 |

| Now | Last week | Weeks in chart | Albums | |
|-----|-----------|----------------|--|--|
| 1 | 1 | 7 | BOLAN BOOGIE T. Rex | Fly HIFLY 8 |
| 2 | 1 | 7 | BRIDGE OVER TROUBLED WATER | Simon And Garfunkel CBS 63699 |
| 3 | 1 | 7 | ARGUS Wishbone Ash | MCA MDKS 8006 |
| 4 | 1 | 7 | MACHINE HEAD Deep Purple | Purple TP5A 7504 |
| 5 | 1 | 7 | FOG ON THE TYNE | Lindisfarne Charisma CAS 1050 |
| 6 | 1 | 7 | PAUL SIMON | CBS 6007 |
| 7 | 1 | 7 | PROPHETS, SEERS AND SAGES/MY PEOPLE | WERE FAIR Tyrannosaurus Rex Fly Doubleback TOOFA 3/4 |
| 8 | 1 | 7 | HARVEST Neil Young | Reprise K 54005 |
| 9 | 1 | 7 | WE'D LIKE TO TEACH THE WORLD TO SING | New Seekers Polydor 2383 103 |
| 10 | 1 | 7 | CHEERISH David Cassidy | Bell BELLS 210 |
| 11 | 1 | 7 | BABY I'M-A WANT YOU BREAD | Elektra K 42100 |
| 12 | 1 | 7 | ELECTRIC WARRIOR T. Rex | Fly HIFLY 6 |
| 13 | 1 | 7 | GRAHAM NASH & DAVID CROSBY | Atlantic K 50011 |
| 14 | 1 | 7 | SLADE ALIVE Slade | Polydor 2383 101 |
| 15 | 1 | 7 | NILSSON SCHMILSSON | Nilsen RCA Victor SF 8242 |
| 16 | 1 | 7 | NICELY OUT OF TUNE | Lindisfarne Charisma CAS 1025 |
| 17 | 1 | 7 | AMERICAN PIE Don McLean | United Artists UAS 29285 |
| 18 | 1 | 7 | RORY GALLAGHER LIVE IN EUROPE | Polydor 2383 112 |
| 19 | 1 | 7 | A SONG FOR YOU Jack Jones | RCA Victor SF 8228 |
| 20 | 1 | 7 | PHANTASMAGORIA Curved Air | Reprise K 46153 |
| 21 | 1 | 7 | TAPESTRY Carole King | A&M/Ode AMLS 2025 |
| 22 | 1 | 7 | TEASER AND THE FIRECAT | Cat Stevens Island ILPS 9154 |
| 23 | 1 | 7 | THE PARTRIDGE FAMILY SOUND | MAGAZINE Bell BELLS 206 |
| 24 | 1 | 7 | A THING CALLED LOVE | Johnny Cash CBS 64898 |
| 25 | 1 | 7 | GILBERT O'SULLIVAN HIMSELF | MAM 501 |
| 26 | 1 | 7 | THICK AS A BRICK | Jethro Tull Chrysalis CHR 1003 |
| 27 | 1 | 7 | IMAGINE John Lennon/Plastic Ono Band | Apple PAS 10004 |
| 28 | 1 | 7 | ALL TOGETHER NOW Argent | Epic 64962 |
| 29 | 1 | 7 | OVER AND OVER | Nana Mouskouri Tomtana STL 5511 |
| 30 | 1 | 7 | GODSPELL London Cast | Bell BELLS 203 |
| 31 | 1 | 7 | MANASSAS Stephen Stills | Atlantic K 60021 |
| 32 | 1 | 7 | JOE COCKER WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker | Fly Doubleback TOOFA 1/2 |
| 33 | 1 | 7 | THE MUSIC PEOPLE Various | CBS 06315 |
| 34 | 1 | 7 | NEIL REID | Decca SKL 5122 |
| 35 | 1 | 7 | A WHITER SHADE OF PALE/A SALTY DOG | Procol Harum Fly Doubleback TOOFA 7/8 |
| 36 | 1 | 7 | STEVEN SMITH & FATHER & SIXTEEN | GREAT SONGS Steven Smith & Father Decca SKL 5128 |
| 37 | 1 | 7 | GLEN CAMPBELL'S GREATEST HITS | Capitol ST 21885 |
| 38 | 1 | 7 | MOTOWN CHARTBUSTERS VOL. 6 Various | Tamla Motown STML TML 11191 |
| 39 | 1 | 7 | WHO WILL SAVE THE WORLD | Groundhogs United Artists UAS 29257 |
| 40 | 1 | 7 | MEDDLE Pink Floyd | Harvest SHVL 795 |
| 41 | 1 | 7 | MADMAN ACROSS THE WATER | Elton John DJM DJLPH 420 |
| 42 | 1 | 7 | PAINT YOUR WAGON Soundtrack | Paramount SPFL 257 |
| 43 | 1 | 7 | GRAVE NEW WORLD Strawbs | A&M AMLH 68078 |
| 44 | 1 | 7 | DON QUIXOTE Gordon Lightfoot | Reprise K 44166 |
| 45 | 1 | 7 | CLOSE TO YOU Carpenters | A&M AMLS 998 |
| 46 | 1 | 7 | EVERY PICTURE TELLS A STORY | Rod Stewart Mercury 6338 068 |
| 47 | 1 | 7 | JAMES LAST IN CONCERT | Polydor 2371 191 |
| 48 | 1 | 7 | LED ZEPPELIN II | Atlantic K 40037 |
| 49 | 1 | 7 | GOLDEN HITS OF SHIRLEY BASSEY | Columbia SCX/SX 6294 |
| 50 | 1 | 7 | TEA FOR THE TILLERMAN | Cat Stevens Island ILPS 9135 |

5 years ago 10 years ago

| | | | |
|----|----|---|----------------------------|
| 1 | 4 | SILENCE IS GOLDEN | Tremolo |
| 2 | 3 | DEDICATED TO THE ONE I LOVE | Mamas and Papas |
| 3 | 1 | P. P. P. E. T. O. N. A | STRING |
| 4 | 3 | PICTURES OF LILLY | Sandie Shaw |
| 5 | 2 | SOMETHIN' STUPID | Frank and Nancy Sinatra |
| 6 | 6 | THE BOAT THAT FLOO | Lulu |
| 7 | 8 | FUNNY FAMILIAR | F. O. R. G. O. T. T. E. N |
| 8 | 7 | FEELING | Tom Jones |
| 9 | 5 | SEVEN DRUNKEN | NIGHTS |
| 10 | 1 | WATERLOO SUNSET | Kinks |
| 11 | 7 | PURPLE HAZE | Jimi Hendrix |
| 12 | 1 | GOOD LUCK CHARM | Elvis Presley |
| 13 | 2 | DO YOU WANT TO DANCE I'M LOOKING OUT THE WINDOW | Cliff Richard |
| 14 | 3 | NITROCKER | B. Bumble and the Stingers |
| 15 | 4 | LAST NIGHT WAS MADE FOR LOVE | Billy Fury |
| 16 | 5 | AS YOU LIKE IT | Adam Faith |
| 17 | 6 | COME OUTSIDE | Mike Sarne |
| 18 | 7 | LOVE LETTERS | Ketty Lester |
| 19 | 8 | DON'T KNOW WHY | Eden Kane |
| 20 | 9 | WONDERFUL LAND | Shadows |
| 21 | 10 | GINNY COME LATE | LY |
| 22 | 11 | Brian Hyland | |



BEACH BOYS' "Good Vibrations" and FOUR TOPS' "Reach Out I'll Be There" just two startling omissions from BBC's top 100 number ones list... "Fillmore," a film of the final days of the Fillmore West, opening soon in New York. Three-record soundtrack album includes **SANTANA, GRATEFUL DEAD and QUICK-SILVER**... Congratulations to producer **JOHNNY BEERLING** for **BEATLES'** 13-week series. Taped excerpts from programmes one to three have whetted our appetite — look out especially for episode three, in which **JOHN LENNON** dons a monkey suit and terrorises Hamburg.

Will **MARK ALMOND'S** great second album, released ages ago on **Blue Thumb** in the States, ever come out here? ... Doubtful if **TREMEOLES'** latest will be to **SMOKEY ROBINSON'S** liking... **JACKSON FIVE** cartoon series does to "Yellow Submarine" what **THE MONKEES** did to "A Hard Day's Night"...

JANE BIRKIN and **SERGE GAINSBOURG** still breathing heavily in Italy with "La Decadenza"...

After **FANNY'S** "Peculiar," how about a revival of "Ha Ha Said The Clown"... **STACKRIDGE, GORDON GILTRAP** and **GASWORKS** at Westhill College for Rag Charity Concert... After seven years, **MARION RAINFORD** leaves **TONY BARROW** International to devote herself to **KINKS** publicity... Massive resurgence of soul in U.S. top 10 at present... TV ad. could make **EDDIE COCHRAN'S** "Summertime Blues" a hit all over again.

Lead guitarist on two dozen **VENETURES** albums, **NOKIE EDWARDS** now has his first solo album out in the States... **5TH DIMENSION'S** next is **PONY MACAULAY** composition "(Last Night) I Didn't Get To Sleep At All"... **MICK SOFTLEY** not the easiest guy to talk to... **CHUCK BERRY'S** "Golden Decade" a must.

ANDY WILLIAMS in Nems cricket team against Surrey at the Oval on July 29, in a team which includes **JOHN ALDERTON, GERALD HARPER, MICHAEL ASPEL, MICHAEL PARKINSON, RAY BARRETT, PETE MURRAY** and **GERRY MARSDEN**... Back in charts as half of Magni Fly double package, **JOE COCKER'S** first album, "With A Little Help From My Friends" still unsurpassed.

In attempt to prevent ticket "scalpers and forgers," strict limit of four tickets per customer for **ROLLING STONES'** U.S. tour...

JAMES HAMILTON'S DISCOTHEQUE PICKS

VENICE: Stepchild (London HLU 10372) R&B.
HELLO: You Move Me (Bell 1238). Noisy leaping stomping pop.
EL CHICANO: Viva Chicano (MCA MU 1136). Subtle Latin-Jazz-Rock, not easy to slot in ('cos of gentle start) but worth the effort.
THE EMOTIONS: Show Me How (Stax 2025107). Late nite Smooch.
THE BELLS: Oh My Love (Polydor 2121109). Late nite Smooch.
JOHN BALDRY: Mother Ain't Dead (Warner Bros K 16175). Late nite Slow Modern (when people can hear the intro rap and dig that Rod "eeekK!" Stewart sings too).
JIM MACLEOD & HIS BAND: Come And See With Me (Bellona BL 2772). Waltz-tempo Scottish corn, a guided tour of the Highlands and Islands. Easy listening, for fun!

THIS CHART is repeated as BMRB were unable to compile this week's chart at Press time due to postal delays caused by the rail go-slow.

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.

THE CHANGING SOUNDS OF STILLS

Part One of a two-part exclusive interview with STEPHEN STILLS

STEPHEN STILLS, a much-travelled superstar of pop, now rides high in the album charts. As he travels, he rarely pauses to give interviews. But Jocko Fredericks, of Pop Music-Superhebd, the weekly French pop magazine, nailed him. And here's part one of his lengthy talk with the American artist.

What stage in your career are you at at the moment? The first time you came to France, it was as a member of Crosby, Stills, Nash and Young; the second time as songwriter and arranger? And this time?

Stephen: Now I'm here simply as a member of a new group, Manassas, which has been built round me.

How did this group come to be formed?

Stephen: In a very simple way. The groundwork was laid during the long tour I made last year in the States. I was accompanied by some of the musicians who are with me now... as well as the Memphis Horns. It was my "Big Band" period, with fifteen people on stage. And then I had to think about recording a new album.

What happened then?

STEPHEN: Well, that was "Manassas" — that was the title of the album, "Steve Stills/Manassas". The thing came off so well that we decided to give concerts together and, gradually, the idea came to me to build a group using the name of the album which brought us together in the first place. We rehearsed for more than two months in my Surrey house — the one I bought from Richard Starkey, alias Ringo Starr, who in turn had



1972: STEVE and ex-Byrd, ex-Burrito **CHRIS HILLMAN**, the nucleus of Steve's new group **MANASSAS**. . . 'it's the best group I've ever had' claims Steve.

bought it from Peter Sellers.

You speak a lot about your new group — how does it compare with Crosby, Stills, Nash and Young?

Stephen: I was waiting for that one... I thought you'd never ask! You know, I founded Buffalo Springfield in 1966 and

then, thanks to Chris Hillman, everything went well. Each one of us lost his autonomy. But the group broke up. Then I founded a new group, Crosby, Stills and Nash with Graham and Dave. I did most of the work, mostly the instrumental work. In fact, with Dallas Tay-

lor on drums, it was me who played all the guitar parts, bass parts, organ and piano.

How did things do from there?

Stephen: Well, one day we had to go on tour and give concerts. We needed a bassist — a bassist, moreover, who knew how to sing. Two guys, both ex-Buffalo Springfield, suggested themselves. We got no reply from Bruce Palmer, so it was Neil Young. Though the group was not all in agreement on augmenting, specially Dallas who thought it would be the source of all kinds of problems. Maybe he wasn't completely wrong at that.

To get the record straight — is CSN and Y alive or dead?

Stephen: I'll tell you something. While Graham and David were giving their concert at Carnegie Hall some time back, I took a plane from Miami to go to New York to join them on stage. We sang several songs and there is a fantastic tape of that set. Then Neil arrived and joined us. Then Graham and David told us: "We're going to put out a record of this called 'David Crosby, Graham Nash and Friends in Concert'."

Well, I told them: 'With their **FRIENDS**? No chance. You've gotta be kidding.'

How did they react?

Stephen: They took it as a personal affront. So I said: "If I sing on a record by Neil, Graham or David, that's different. But if we're all singing together once again, it's going to be CSN, or CSN and Y — that's all." They thought I was acting churlishly. Anyway, that's the way I wanted it to be. And I also told them that the first album



1966: **THE BUFFALO SPRINGFIELD**, one of America's favourite 'seed' groups. They spawned Stephen Stills, Neil Young and Poco.

was better than "Deja Vu" or "Four Way Street".

Why the first album?

Stephen: In "Deja Vu", there are fabulous moments. But overall it cannot compare with the first album. That was really the work of three guys together, each one in his place. Afterwards...
Was there really a split?

Stephen: Yes in Chicago, because we had to replace Greg Reeves with Calvin "Fuzzy" Samuels. He'd worked for a long time with me, so he knew my compositions better than theirs. This caused problems which ended with Neil Young walking off the stage. Next day they all turned on me and claimed that the problems were all caused by me.

What about the new group?

Stephen: It's the best group I've ever had. CSN had songs and singers. Springfield had music and musicians. Manassas has both — and of higher quality. Nevertheless I think Manassas is closer to the spirit of Springfield. Instrumentally, CSN was essentially Dallas Taylor and me. Now there are seven musicians. Dallas and I — we've been together for more than four years. The other members of the group are Chris Hillman, Joe Lala, Paul Harris, Al Perkins and Fuzzy Samuels. Chris — I owe him a lot. At the start of Springfield, we had nothing at all and it was Chris who lent us instruments, amps and so on. He got us booked on the first half of Byrd concerts. The 120 dollars we got each evening — I owe him that a hun-

dred fold. It was thanks to him that BS, CSN and CSN and Y, and Manassas existed.

Anything more about the musicians?

Stephen: After leaving the Byrds, Chris joined the flying Burrito Brothers, a group much influenced by C and W. Al Perkins came from that group and came to Florida because we needed a pedal steel guitar specialist. Just a matter of recording and completing the country part of the disc. But when we got to the rock parts, Al fitted into the group perfectly. So I figured that pedal steel guitar in a rock band could be interesting.

And the others?

Stephen: Joe Lala was the percussionist and singer of a now defunct band, Blues Image. They had success with "Ride Captain Ride". One of the first Latin rock bands. They were

playing it at the same time as Santana, if not before. Paul Harris was pianist with B. B. King and Judy Collins — I met him through John Sebastian. Calvin Samuels is from Antigua — I got to know him in London when I made my first album. Callas and he form a very tight rhythm section, which is the foundation of the group.

Do you play the role of leader of the band?

Stephen: Because of force of circumstances — yes. But I don't want to. I'd like above all, now I have the freedom, to concentrate on arranging for the group. But for the moment it is called Stephen Stills / Manassas.

Next week: Stephen Stills talks of his links with Rolling Stone Bill Wyman; about his amazing collection of guitars; and his reasons for not appearing on David Crosby's album.



1970: **CROSBY, STILLS, NASH and YOUNG** — 'The New Beatles' according to the national Press. But Steve reveals the frictions within the group.

Chicago Tip NEW HIT SINGLE
What's Your Name
 CBS 8021
 CBS The Music People

SLADE'S NODDY: OBSCENITY BUST

FOLLOWING a performance by the group at Glasgow's Green Playhouse, Slade's Noddy Holder was charged with performing an obscenity on stage, and using obscene language.

The group were preparing to go on stage for an encore before the capacity crowd of two thousand when the charge was made.

The group's manager Chas Chandler commented: "Naturally we shall deny the charge, and Noddy will plead not guilty."

The Sweet who were recently banned from the Mecca circuit for behaving obscenely on stage, have been re-booked for several appearances by the organisation. The group's agency, MAM, were in fact approached by Mecca managers who wished to book the group. Mecca's own central agency, however, still maintain a ban on the group.

"They're really asking for an apology," said booking agent Mike Cotton, "but I don't think Sweet had much to apologise for." The two dates set are: Hammersmith Palais (August 31) and Blackpool Locarno (September 1). The group also begin a Top Rank circuit tour on June 22.

Dates set for Slade are: Barry, S. Wales (May 17); Dundee Caird Hall (20); Edinburgh Caley Cinema (21); Norwich St. Andrews (24); Purley Orchid (25); Hereford Flamingo (26); Leicester football stadium (27); and Manchester Free Trade Hall (30).

The group's next single, "Take Me Back 'Ome" is set for release on May 26.

Superstar movie

FILMING BEGINS in Israel on August 10 of 'Jesus Christ Superstar' directed by Norman Jewison, who has 'Fiddler On The Roof', 'The Thomas Crown Affair', 'The Russians Are Coming' and 'In The Heat Of The Night' to his movie credit.

Superstar composer Andrew Lloyd Webber will direct the London Philharmonic Orchestra when pre-recording of the film's music begins in London on May 22. The cast for the film will be selected soon in London, Los Angeles, New York and Israel.

A stage presentation of the rock opera will open here in the West End in July or August, and sales of the JC double album in Britain are nearing the 100,000 mark.



Chuck, Bo and Muddy

THE FIRST three days of this year's Montreux Jazz Festival will feature rock and blues artists on June 16, 17 and 18. They are Chuck Berry, Bo Diddley, the Aces, Muddy Waters, Koko Taylor, Lightnin' Slim, Whispering Smith and Jimmy Dawkins.

Amongst the jazz stars appearing from June 19 to 25 are Phil Woods, Jean-Luc Ponty, Thelonious Monk, Oscar Peterson, Herbie Mann, Roland Kirk and Herbie Hancock.

Sweet: Two in Belgian jail

TWO MEMBERS of the Sweet were this week being held in a Belgian jail following an appearance by the group in a Liege nightclub. Steve Priest, bassist and Brian Connolly, vocalist, were accused of behaving obscenely on stage, and it appears that several girls jumped on stage at the end of their act, and the group were reported to be behaving indecently towards them.

Plain clothes policemen arrested the two group members backstage after their act. Under Belgian law they can be detained in prison for five days without any appearance in court being made, but their manager Nicky Chinn flew to Belgium on Tuesday in the hope of obtaining their release.

"I feel they have been victimised," says Nicky Chinn. "The whole thing is ludicrous. The group were using the same act when they were in Belgium about six weeks ago, and have used it in countries all over Europe. There was no exposure by any of the group on stage, and the police in Britain just wouldn't try to get away with something like this. It transpires that the girls who jumped on stage were apparently under eighteen and shouldn't have been in the club, but the group wouldn't be aware of that."

The Sweet were originally due to return to Britain on Monday, and the remaining members Mick Tucker and Andy Scott returned to the country on their manager's advice. The group were due to record for a Top of the Pops film this week, and should leave for a TV appearance in Holland on Friday before commencing a tour of Sweden.

AFTER FEELING peaky following a bad collision with a plate glass window in Spain, America's Dan Peck is making a good recovery in London's University College Hospital, and waves his injured member at the camera to prove it. America had to cancel a NBC TV gig in the States due to his accident, but hope to make it here for an extensive tour in September.

Elvis' rock album - three others

ELVIS PRESLEY fans are in for an expensive treat this month with the release of four albums, three oldies and a brand-new one.

The reissues are 'Rock 'n' Roll', first released here in 1956; 'King Creole', the original soundtrack from one of his earliest films, and 'Elvis For Everyone', first out here in 1965. Other vintage Presley

reissues are being scheduled by RCA for later this year, including one titled 'Elvis By Request'.

The new LP is 'Elvis Now', and contains his current chart single success 'Until It's Time For You To Go'.

Jerry Weintraub, who is promoting Presley's first New York concerts

at Madison Square Garden on June 9 and 10, is following the wishes of Presley's manager Colonel Tom Parker in making the tickets available only at the Garden box office on a first-come-first-served basis and limiting the number purchased by each person to avoid block bookings.

Yes to States again

YES START their fourth American concert tour at the Mississippi River Festival at Edwardsville, Illinois, on July 26, and will play a three-week itinerary at major venues, none of which seat less than 10,000.

The biggest will be the Akron Rubber Bowl in Ohio, which can accommodate 50,000, on August 11, and the last date will be the Gaelic Park, New York, with a capacity of 20,000 on August 16. Yes manager Brian Lane told FM that the tour will gross over 750,000 dollars.

Their fifth LP is scheduled for release on both sides of the Atlantic on July 14, and all five Yes men are writing for the album, which will be recorded in London next month.

Their 'Fragile' LP, a tenant for three months in the American top ten, has passed the 900,000 sales mark, and is expected to qualify for a platinum award for a million sales soon.

MC5 - film and U.K. dates

MC5, tagged as the "last of the truly underground bands" in America, will visit Britain next month for appearances coinciding with the premiere of a political satire film called 'Gold', produced by former Radio Caroline chief Ronan O'Rahilly. The group are featured on its soundtrack.

British dates confirmed for MC5 are City Hall,

Leeds (June 1); the Clitheroe Festival (3); Magee University, Londonderry (5); Liverpool Stadium (7); Guild Hall, Northampton (9); Leichworth Youth Centre (11), and Trinity College, Cambridge (12). Further dates will be added, including at least one major London venue.

ON THE BOXES U.S. TO GET PARTY WHY NOT US?

THE FORTHCOMING Crystal Palace Garden Party with a bill that includes The Beach Boys, Joe Cocker, Richie Havens, Melanie, Sha Na Na and will be compered by Keith Moon of The Who, is being filmed in its entirety by NBC-TV for network screening in the U. S. A.

"On The Boxes" understands that there is a possibility of the show being offered to British television companies - but I wonder will we ever see this show here??"

TUNE IN AND TURN ON

RADIO ONE: The following artists are booked to appear during week commencing Monday May 22.

DAVID HAMILTON SHOW (JW orft on his jolly old hols!) - Labi Siffre, Edwin Starr, Don Fardon, Wooden Horse.

DAVE LEE TRAVIS SHOW - Donnie Elbert, Clodagh Rodgers, Al Stewart, Tremeloes, Baron Knights, Lou Christie.

JOHNNIE WALKER SHOW - Barclay James Harvest, Carl Wayne, The Move, Chris Montez.

ALAN FREEMAN SHOW - Lindisfarne, Donnie Elbert, Sweet, Marvin, Welch and Farrar, Roy Young Band, Mungo Jerry, Kenny Young.

SOUNDS OF THE 70's - Saturday (May 20) Edgar Broughton Band; Monday - Ralph McTell, Forest; Tuesday - David Bowie, Home, Egg; Thursday - Lindisfarne, Kevin Ayers; Friday - Slade, Paladini, Stone the Crows.

THE BEATLES STORY - Starts this Sunday (May 21), on Radio 1 and 2. The programmes will be introduced by Alan Dell with narration by Brian Matthew. The time slot will be the same as the one used earlier this year for the Elvis Presley series... 5.0 to 5.50 pm.

RADIO LUXEMBOURG: Programme guide for week commencing Sunday, May 21:

SUNDAY: 7.0 John Peel; 9.0 Paul Burnett; 11.0 Mark Wesley; 1.0 Kid Jensen.

MONDAY: 7.30 Dave Christian; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.0 Kid Jensen.

TUESDAY: 7.30 Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 1.0 Kid Jensen.

WEDNESDAY: 7.30 Tony Prince; 9.30 Dave Christian; 11.30 Mark Wesley; 1.0 Kid Jensen.

THURSDAY: 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Dave Christian; 1.0 Kid Jensen.

TELEVISION

Sounds for Saturday (BBC2) May 20 - The John Warren Band.

Helen Reddy and the Les Humphries Singers at the Talk of the Town (BBC2) May 21.

Old Grey Whistle Test (BBC2) May 23 - Kris Kristofferson, Rita Coolidge.

Morcambe and Wise Show (BBC2) May 25 - with guests Anita Harris, Robert Young and Kenny Ball and his Jazzmen.

FUTURE HAPPENINGS

NEW SEKERS off to America to star in a new TV series "Wow" - to be networked in July/August by ABC-TV. May be seen here later in the year... Muddy Waters and his Chicago Blues Band record for OGWT on June 2nd... Neil Sedaka, who had several big hits in the late 50's (including Oh Carol, Happy Birthday Sweet Sixteen, and Breaking Up Is Hard To Do) due in later this month for radio and TV appearances.

Also due in this month is Don McLean who will record OGWT (May 30), TOTP (May 31), BBC2 "In Concert" (June 15) and also guest on the new Mary Travers TV show... Edward Woodward, Russ Conway and The Settlers guest in this week's ATV "Saturday Variety" (May 20)... The Dave Cash Radio Programme (Harlech TV) which starts this week now likely to be seen on Thames TV soon, and also has been sold to America.

For two weeks (May 27 and June 3) Dave Gregory takes over Robbie Vincent's BBC Radio London Saturday lunchtime show, while Robbie takes a well earned holiday... Rolf Harris and Peter Noone guest on this Sunday's "Golden Shot"... finally keep listening to 208 this coming week if you fancy an African holiday!!

Radio Luxembourg in conjunction with Decca are running a competition which ties in with the new Lovelace Watkins single "Rain Falls Anywhere It Wants To" which is the theme from the new film "King Elephant". And the first prize is an African Safari Holiday for two!

Like I say, keep listening and good luck...

ben cree

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ROCKET MAN meets "Rocket Man" at the Manned Space Centre in Houston, Texas, as Al Worden (with badge), Apollo 15 command module pilot, takes Elton John and (from left) Nigel Olsson, Dee Murray and Davey Johnstone on a conducted tour of the NASA headquarters before John and the boys played a sell-out concert in Houston.

Beach Boys: \$1,000,000 law suits

Three Dogs — big push

A YEAR-long campaign to put American act 3 Dog Night on the British and European pop map begins on May 26 when Probe Records releases a maxi single from the group's current "Harmony" album. One of the three maxi single tracks will be "Family Of Man," which has already sold a million in the States.

3 Dog Night are expected to visit the UK and Europe in September as part of the promotional campaign.

Probe is also getting into the Great Western Express festival scene at Bardney by giving away 25,000 "silmdiscs" featuring 3 Dog Night, John Kay, the James Gang and B.B. King, plus a track from new Probe act Gladstone, a Texan soft rock act to be launched internationally late this year. The albums are called "Absent Friends."

TWO LAW suits involving over \$1 million have been filed against the Beach Boys and their associates in the Los Angeles Superior Court.

The American Record Corporation, in which the group were involved with their business manager Nick Grillo, is asking the court to grant a temporary order to stop the group receiving any part of \$173,000 royalties due to their Brother Records, a part of ARC.

ARC claims that the Beach Boys used business funds for their private use.

In a second action Grillo asks for \$1 million punitive damages against John Riley who, he alleges, induced the group to end Grillo's business management contact with the group in March this year although it was not due to run out until November.

Grillo asks for \$1,000 a week for the remainder for this period and, the return of \$17,500 loaned to the group among other charges.

Real Marc Bolan — we reprint

Because of the tremendous continuing demand for Record Mirror's best-selling book, "The Real Marc Bolan", we are now reprinting and hope to have supplies in the shops in the next week or two. Meanwhile all the hun-

dreds of readers who have written in for copies can be sure that their orders will be given priority as soon as the reprint copies are available. Thank you all for your patience and sincere apologies for the delay. —Ed.

Argent — new single

ARGENT'S FOLLOW-UP to their "Hold Your Head Up" hit will be the Russ Ballard composition "Tragedy" to be released on May 28. It is an edited version of the track from their current album "All Together Now."

After their American tour ending on October 8, Argent will headline a major swing through Britain for the remainder of that month.

Current gigs are Malcolm's Club, Hull, tonight



WINGS: Mary Had A Little Lamb; Little Woman Love (R 5949)

Paul plays it safe

After telling "tremendous" Great Britain to get out of IRELAND, Paul and Co. play it safe with a dreamy version of the well-known nursery rhyme.

It's got that mellow Wings sound and some

riffs that make you scratch your head wondering where Paul pinched them from. Catchy, nice... and maybe a hit.

Flp is livelier — jaunty rocker with pert lyric and New Orleans piano phrasing

here and there. It's an aquired taste and the production is beautiful, but it's attraction is still basically low-key.

Still, those runs and breaks soon insinuate themselves.

Harper in hospital — no dates

ROY HARPER has been admitted to St. Thomas' Hospital, Lambeth with a serious heart-lung circulation problem. He is unlikely to work again this year.

The British singer-songwriter would like to

apologise to anyone who turned up to see him at the closing gig at Cousins, Soho, and the Aldermaston walk. His condition also forced him to miss the Bickershaw Festival and he will be unable to appear as planned at Sadler's Wells Theatre on Sunday.

Harper, who has had a hole in the heart since birth, is currently having X-rays and a film of his heart made, pending a possible operation. "Made", the film in

which Roy co-stars with Carol White, will be premiered in London in August.

IN LAST week's Record Mirror it was implied that the Maynard Ferguson Big Band and Stackridge did not appear at the Bickershaw Festival. In fact both acts did appear — our reporter regrets the error.

Wishbone plan to rock all over States

A MAJOR onslaught on the American market is being mounted around Wishbone Ash following their spectacular LP chart success this week, storming in at No. 3 from nowhere with 'Argus'.

Their record company MCA is organising a gigantic campaign on the LP in the States, and Wishbone fly out across the Atlantic today (Thursday) for three months of dates with a fortnight's break back in Britain in July.

"We've known for a long time that this album would be an important step for us. Now that we've established ourselves properly in England, we want to get things underway in America."

Ritchie fit

The band will play a few dates during that fortnight here, and their next British national concert tour is being set up for November.

DEEP PURPLE guitarist Ritchie Blackmore has recovered from the hepatitis which caused an interruption of the group's American tour, and they pick up the dates again on May 25 at Detroit, followed by concerts at Winterland, San Francisco, and Anaheim, California.

LIVE!

Kristofferson

ALBERT HALL: With three albums and accumulated acclaim balancing the injustices of his first British appearance at the 1970 Isle of Wight Festival, Kris Kristofferson played the Albert Hall — and this time tables were turned and, although the hall was not filled to capacity, Kristofferson played to a dedicated gathering.

Complete with his outfit, the Band of Thieves (Gerry Paul, bass; Steve Bruton, guitar; Donnie Fritts, piano), KK never strayed far from country roots in a performance that highlighted a string of titles that are rapidly earning a place in many artists' repertoires.

The group after some early difficulties proved themselves masterful both as a musical unit and as back-up to Kris's smoky, occasionally faulty, vocals. The writer presented a well-balanced programme of material that combined social comment, humour and realistic sentimentality.

Also guesting was Rita Coolidge, a white soul singer influenced by the blues apparent from a childhood environment. She has the ability to rivet the audience's attention by the sheer strength, yet simplicity, of her vocal prowess. —T.B.

Doors

THE DOORS' IMPERIAL COLLEGE, LONDON: The Doors without Jim Morrison sounds inconceivable, yet the three remaining members have continued playing since his death, and last Friday's concert vindicated that decision to all.

Augmented by an extra guitarist and bassist, they rocked through a dozen gutty songs, with the crowd always on their side. "Eye Of The Sun" and "Ships Without Sails" especially featured some sensuous guitar licks from Robbie Krieger, who even improvised a brief "Berry duckwalk" while grinning Ray Manzarek

"Jerry Lee piano-played" with his feet!

Having buried the Morrison ghost, the re-incarnate Doors play a much less-menacing music, and won acclaim for the change as typified by their re-modelled but still powerful "Light My Fire."

Ex-Spooky Tooth Gary Wright opened proceedings with a punchy set backed by Wonderwheel, and nullified doubts of his life strength without the name session-men he records with. —M.L.

E.L.O., Colin Blunstone F.F. & Z.

FAIRFIELD HALL, CROYDON. This tour brought a touch of the bizarre to Croydon on Sunday as Roy Wood, a Gandalfian figure (ref. Tolkien!) with flowing grey hair and wearing dark glasses, weaved from one instrument to the next as he led his creation through a set of heavily influenced material. "I Am the Walrus" was there in the form of their 19538 Overture, and a piece called "First Movement" bore a marked resemblance to "Classical Gas". There were other strongly reminiscent throwbacks but somehow E.L.O. instill enough of themselves into it all to make up for even the more obvious derivations.

Though Colin Blunstone's instrumental line up was virtually the same he scored in that his choice of songs didn't suffer from lack of depth — if anything his warm vocals were enhanced by comparison. "Time of the Season" and "She's Not There" underwent drastic musical surgery and came out excellent in a neo-classical mould.

F.F. & Z. had the task of opening the show and did it superbly, with a totally vocal song song "So Deep". Their acoustic show showed them in their best light with gentle harmonies blending well. They rocked well too, with taste and subtlety, as they filled the hall with California good vibes! —J.A.

ECHOES ECHOES ECHOES

This time we're

Walking to New Orleans

IN RECENT years the music of New Orleans in the 50's has been well documented on albums, but maybe now is the time to be picking up the discs you missed.

The Liberty Legendary Masters series, containing some New Orleans material, is now deleted and appearing for a quid or so in many shops. And while Charlie Gillett's excellent SOUND OF THE CITY deals with far more than the crescent city, the accompanying Liberty album of the same name is compiled of New Orleans artists. A series of albums of Specialty recordings are appearing now too, while Fats Domino albums are always to be found.

Fats, of course, is the man who starts the story for most of us. Over 60 million record sales can't in this case, be wrong. His career takes us back to the music scene of the late 40's, when New Orleans was beginning to recover from the recording inactivity of the depression and war periods.

The music which was selling was a type of urban blues, often called jump blues, developed partly from band blues of the 30's and 40's, and partly from the small boogie combos. Thus the jump bands often had come to feature piano and saxophone rather than guitar led sounds.

In 1946 one such band gained the services of Antoine Domino, a local pianist and singer. The name 'Fats' was coined

at this time by band member Billy Diamond. For a few years the combo, led by trumpeter Dave Bartholomew, gained a good reputation in the clubs and bars of the city.

After making a few demo recordings their break came in 1949 when Lew Chudd, owner and talent scout of

by
**Martin
Hawkins**

the new west coast label Imperial, heard the group. He liked their jump style, and hoped to emulate the success of competing companies in that field, but he also liked the emphasis on a vocal style which was peculiar due to the French heritage of many of the city's inhabitants. Domino had a marked creole accent and vocal slur, not surprisingly as he had spoken French before English as a child. This influence is strong all through Louisiana, being notable in the cajun and zydeco recordings of the area.

Fats' first Imperial release, **The Fat Man**, sold a million by early 1950, and discs by Domino and by Bartholomew were prominent in the Imperial catalogue



FATS DOMINO

thereafter. But when Fats first broke into the white rock 'n' roll market in 1955 Bartholomew made his own recording career secondary to the functions of co-songwriter and producer, and house-band leader for many Imperial artists. Not only Domino, but Smiley Lewis and many others had the benefit of Bartholomew's arrangements and the fat, warm sax solos of Herb Hardesty or Lee Allen. Lewis and others also had the occasional help of Domino on piano.

The breakthrough into rock 'n' roll began a new phase in Do-

mino's career, which has perhaps undergone three main developments. His initial records for Imperial obviously were not 'rock 'n' roll,' although they often came close. His version of the old boogie **Hey La Bas** in 1950, or **Pease Don't Leave Me** in 1953, for instance. But generally at this time Fats' vocal was somewhat higher and his piano style more bluesy, with greater use of right hand improvisation, than in the rock 'n' roll days. The songs were closer to a blues format too, though Fats was very influential at this time in the formation of the rock 'n' roll style of this city.

Most of the other New Orleans hitmakers, such as Lloyd Price, Guitar Slim and Smiley Lewis owed much to Domino's style, and his success. Roy Byrd's somewhat different group, glorifying in the name of Professor Longhair and his Shuffling Hungarians, were notably less successful, though no less respected locally.

In mid-1955 **Ain't That A Shame** became a minor U.S. hit, and the Domino/Bartholomew team learned from this and from Pat Boones' cover version that this type of song could be a big seller. They only had to strengthen the

jumping rhythm laid down by drums, bass and piano chords, simplify the sax riffs and solos somewhat, and develop Fats' deepening vocal with infectious singalong material. **I'm In Love Again** came from this formula in 1956 and was Domino's first top 10 record. In the following 5 years or so Fats stacked up many multi-million sellers, and even had albums which sold prodigiously for that era. A couple of hits on each album, plus ten fairly similar tracks and the public was satisfied. The beat, the vocal style, and the happiness that these exuded explain the success, and also the demand for the same again.

Domino discs sold well in other countries too, and when Fats at last came to us in 1967 he found people still wanted the same. He recognised the importance of bringing over his own band, unlike many performers. "I like to try to keep the same sound. There's a lot of people who come to concerts to hear the same solo as on the record." Especially so when the soloist is in the class of Herb Hardesty.

1967 may have been his only British tour, but touring itself was far from new to Fats for

he was in at the beginning of the giant rock 'n' roll one-nighters in the U.S. During the late 50's he toured shows and clubs for most of the year, appearing also in a few films, notably **Jamboree** in 1957 and **The Girl Can't Help It** in 1958.

With softening of rock sounds around 1960, Fats' management was drawn along in the search for continuing sales. This they achieved in 1960 with **Walking To New Orleans**, a nice ballad in itself, but far removed from **The Fat Man** or even the classic 1956 rendition of **Blueberry Hill**. It was indicative of the weaker material and decreasing sales which were to come in the 60's as popular styles changed.

In his third phase, recording for ABC, Mercury and Reprise, along with two discs on his own Broadmoor label in 1967, demands for live appearances by Fats have continued, so that he is now one of New Orleans' wealthiest citizens. He is recognised as an innovator of rock 'n' roll, but while his recordings retain their trademarks they have lost much in originality. Not least they have lost their relation to New Orleans, the city that spawned his style.

INSIDE STRAIGHT

RAZZLE DAZZLE

Teddy Randazzo is revered by soul freaks for "Going Out Of My Head" and "Outside Looking In" for nothing else. Too often he ended up with a sound that came on like second-rate Bacharach and, in the tradition of Kirshner's New York 'pop-factory' of the early 60's, his imposition of his will on the singers he produced/wrote for was total. One of my favourite examples of his work comes after he split from Bobby Weinstein and produced an Anthony and The Imperials album on Veep, "Reflections." The Bacharach sound was well to the fore but he wrote, with the help of Victoria Pike, some

tender, lilting melodies accompanied by rather gross, but beautifully executed, accompaniments. I'd very much like to know about his obscure work on labels which he presumably owned in the mid-sixties. Can any reader help? There were records by Annabelle Fox on Satin and Eddie Shaw and The Knights on Rand. What else?

THIS AND THAT

From John Clarke of Spalding, Lincolnshire. "I wonder how many other people raved over 'Gonna Get That Beat' Parts One and Two, by jazz vibist Johnny Lytle which was issued over here on Mint

back in 1968. It featured Johnny in a live performance talking about a guy down South who sees the beats passing him by — it may sound corny, but the disc had a great organ backing and finished with a vibes solo from Johnny which was superb.

The same guy had an American single out on Tuba "The Loop" which was wishy-washy instrumental as bad as "Boat" was good, and an album out on United Artists "The Velvet Soul of Johnny Lytle" which I've not heard, but which got some good reviews.

Another point I'd like some information on is whether the Carrolls "Sur-

render Your Love" on Polydor is the original of the Diana Ross single. It was mentioned in one of Dave Godin's meanderings in "B & S" last year as a discontinue rarity, and the record itself is dated 1966. Yet in a recent "B & S" interview Val Simpson denies all knowledge of it. Any ideas over this?

I also see Sonet have slipped out without any publicity at all and no mention in any of the music mags easily the best collection of oldies issued here this year — Specialty's "Out Of The Past," I'm listening to Jimmy Iggins' "The Shuffle-shuck" as I write this, and it has just to be one of the wildest R & B records ever. Together

with such previously unheard (on my part) greats such as Joe Iggins, Roy Milton and Percy Mayfield it really is superb. Incidentally didn't Sue issue a Roy Milton single under the name of Little Milton?

For those interested in authentic R & B and jump an album worth searching out is "Kansas City Jump" (Fontana SFJL 917). It features blues shouters Jimmy Witherspoon and Charlie Q. Price, with Bill Doggett and Buddy Tate in numbers like "Ballin' From Day To Day" and "Wandering Gal Blues" all cut in 1947. There's also a Jay McShann piano solo and

two superb booting instrumentals by two unknown jump bands Earl Jackson and Pete Peterson. It's certainly an album worth looking out for."

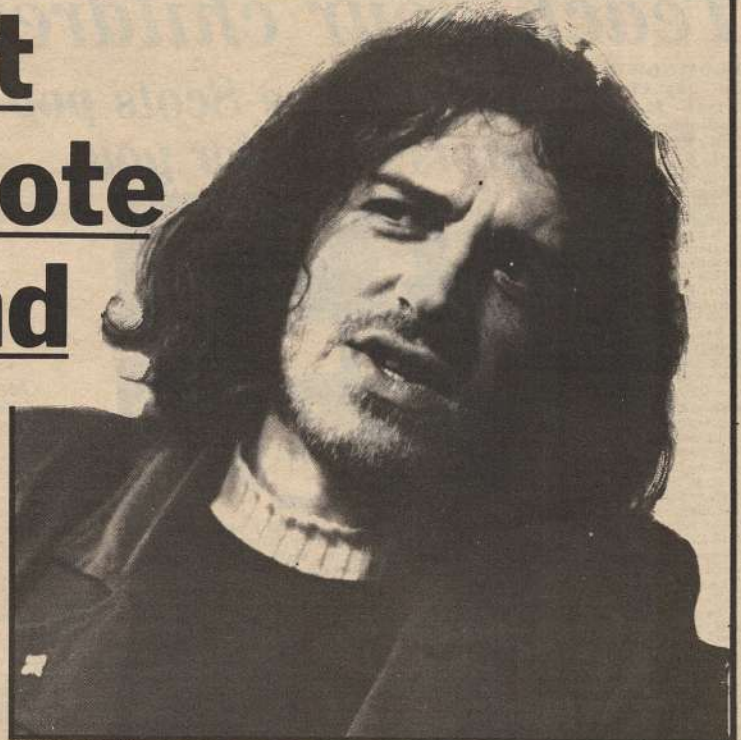
GOOD TO ME

Remember how I've been raving about the Persians? I've now got their "Your Love" on Capitol 3230 and although it isn't quite in the class of their earlier gems, it's still a beauty with an ancient doo-wop aura about it. It won't get released here and I don't think the specialist shops have got it but you could try writing to RECORD CORNER.

Tony Cummings

NEWS, ENQUIRIES, OPINION

'If you're not hitting the note then hell, find another one close by'



SHOULDERS characteristically hunched up, Joe Cocker looks slightly dazed but eager, enquiring after his bottle of wine.

But opening time is a few minutes away, and even Mr. Cocker's voracious appetite for alcohol has to be contained until then.

"I want my bottle of wine," he grins, head rolling. But he settles down to talk just the same. There's a constant air of unhappiness about Joe, despite his outbursts of humour.

"I'm feeling medium rare today," he smiles quietly. "But I suppose generally I am unhappy. I don't get on with a lot of people inside the music business, profession or whatever... not the musicians themselves, but more or less the works. But now I've changed my management things have cooled down a lot."

Joe is now managed by Nigel Thomas who works in close co-operation with his publicist Max Clifford in comfortable London offices. After Joe's eighteen month rest from working it is now up to Nigel to keep the wheels in constant motion, and to help in the reorganisation of the band.

"During the time I was off the road I was thinking about everything but music," says Joe. "I spent three months in Sheffield and the rest just trucking around driving from town to town all over England."

"I didn't do any writing because I've always written with Chris Stainton in the past, and he's just got a house and was busy settling in at that time. So I took time out to sniff the air!"

The States, says Joe, had drained his energy causing the

Joe's back on the road and talking to Val Mabbs

initial breakdown. But despite that feeling his first return performance was made at New York's Madison Square Garden. Reportedly the audience reaction was bad, and Joe and I discussed the possible cause of the problems.

"I can understand the audience feeling because I was very cheery that day and I know I sounded a bit off," says Joe. "But if I get one of those nights when my voice is close to laryngitis, then I'd rather go out and sing hoarsely than call the show off."

"I don't sing out of tune exactly, but if you're not hitting the note, then hell, find another one close by!"

"With Madison Square Garden too everything's Bangla Desh and it's been put on a pedestal. We've still got a lot of places to cover in the States, and we'll be doing a few dates there."

"I'd also like to do a compensation gig in New York—as everybody didn't like the concert—maybe at Carnegie Hall."

Two of the band's recent American concerts were recorded for inclusion on a forthcoming album, and Joe plans to start work on a studio album soon. Production is still handled by Denny Cordell,

who also took an active part in the making of the Mad Dogs and Englishmen film.

"I've never seen the movie," says Joe, when I query why he made such a brief appearance in the finished version, having been billed as the star of the tour. "I deliberately kept out of the editing and cutting because Denny wanted to get in and edit it, and Leon was particularly keen to work on it too."

"There were sixty hours of film to bring down to two hours, and so it was a fairly complicated process. I would have liked to have done it on my own, but it didn't work out like that."

Since touring America Joe has become the victim of bootleggers who freely tape his performances. His American record company, however, feel so strongly that only the best of Cocker's work should be released to the public, that they

frequently buy back the master tapes from bootleggers who contact them.

Joe's eighteen month break from working obviously enhanced the bootleggers' product no end, but happily the band are back on the road and reasonably settled.

"The line up stands at eight members at the moment," Joe told me. "But let's say it's open to revision. Everybody in the band knows how to play their instrument, and it's a good band."

"I'm using four girl singers; Gloria Jones who has written a few hits for Gladys Knight, Viola Wills and two girls from Dallas. One is Beverly and the other's a no name lady—I'm afraid I haven't got to know her too well yet!" Joe grins and adds,

just to show he is running true to form. "I did have three girls from Dallas working with me before, but they cut out before the tour finished. Things got a bit too crazy for them!"

The old spirit is obviously still burning strongly, but Joe is becoming just a little too tired of playing what he calls the part of 'pioneer.'

"I'm sick to death of feeling like a pioneer. At least earlier on there was a rock circuit to work on. It's there now, but it's only an occasional thing. There are certain British bands continually crossing America, but when you look at things closely there aren't that many bands on the road there. Some bands have done wonderful work there, and there's an intrigue thing in the

fact that you're speaking King's or Queen's, English.

"The Who have done more touring of the States than any other band ever did, and a lot of good acts have followed them. But somehow you still go with the feeling of breaking new ground. I'm hoping for solidarity of thinking with all the people going there, to carve out a good rock circuit again."

Predictably enough, Mr. Cocker still feels a great admiration for what he calls black music, and a kinship with British 'rockers' like the Faces and Free.

"And Sly," he adds. "You can't ignore him! We played with Stevie Wonder in the States too, and he's using a moog synthesiser brilliantly, he's really into some good things now."

So his tastes in music remain unaltered. But what personal changes had occurred for Joe I wondered?

"I just get fat if I don't work," he grinned, poking a finger in the soft flesh of his pot belly, before discussing his thoughts on the final break up of the Grease Band.

"I thought it was sad because they were a great unit," he told me. "But to me it didn't matter, I didn't feel any terrible heartbreak. If things aren't right, although people get sensitive, it's better if two people are asked to leave and two new people are brought in. You get so close as individuals it can be difficult, but I think everyone is learning to accept these kind of changes now."

D.J. TALK OVER

DAVE GREGORY

Radio freaks could end up in hospital

A FEW weeks ago shortly after my stint on the breakfast shows I got a mysterious phone call from a couple of gents asking if they could interview me for their radio programme.

The funny part about it was that they weren't from the B.B.C. or Luxembourg or any other known station but from — wait for it — your actual Hospital Radio Station! So what's new you ask yourselves? Hospital Radio — it's been around for ages.

My involvement with the radio side of hospitals came purely by accident back in October last year during my first series of Saturday afternoon programmes when we featured a regular hospital spot on the show and was slightly disappointed that the response was not as good as I had anticipated.

It was, I must admit, rather worrying at the time but I've since come round to realising how important these brave little stations are (and some of them not so little!).

So going back to my phone call of a while back and bearing what we've just said in mind, it won't come as a surprise when I tell you that I immediately accepted this invitation to be interviewed by these gents of Bedside Broadcasting — what an opportunity to survey the enemy camp!

Anyway, back to my adventures in Ward 10 radio-land. Good Friday had arrived and so had Lawrence and Pete (who are, by the way, the two main organisers of this station, the former being responsible for the majority of programme content and the latter the electronics expert) and not a moment too soon either, as the programme I was to be guesting on was due to go out at 12.30 and it was now 11.35

and we had about 10 miles of distance to cover.

Well we got there — almost on time — and a very out of breath Lawrence started his programme in a miniature studio complete with telephone and cups of coffee — a sight all too familiar to me — and that's what puzzled me most of all I think. The fact that the whole atmosphere reeked of radio — not costly comprehensive radio exactly but radio none the less.

Anyway, where were we? Oh yes, well originally I was just going to be there for the programme but needless to say by the end of that afternoon I had not only recorded about a thousand jingles for the station but gone round all

the wards and met lots of brave and very super people I probably would never have met otherwise but above all discovered that Hospital Radio is not just a service for the benefit of the sick, but a way of life that is very full and satisfying for quite a few folk.

Yes, that Good Friday 1972 is one that I shall remember for a long time to come — not only for the fun and pleasure it gave me but much more to the point, that I had the privilege to meet and to work with a group of young people who for no personal gain whatsoever are spending all their free time in the occupation of making other people happy.

And happiness let's face it is the only thing our doctors can't prescribe however good they are. All I can say is thank heaven for hospital radio and thank you for reading this far. That's it for this week.

Until we meet again
Keep happy
Stay lucky.

DAVE GREGORY

Teach your children

FROM NOW ON, it's the Bay City Rollers, M.A.'s (Edinburgh), if you don't mind.

For the boys, who made it big first time out with 'Keep On Dancing', have become part of the Scottish capital's cultural scene . . . and Scotland's first pop professors.

How come, you're asking. Well, a Mr. Peterson, teacher at the 3,000-pupil Craigmount Senior Secondary School, figured it was a good idea to have the group round to the school - answering queries from those who wished to take up pop as a profession later on. Or from anybody who was interested . . .

It was a roaring success, so much so that the Rollers will be back soon for another question-time, followed by a concert. Said Roller Nobby Clark: "Some of the questions were really technical. Like how records are made, and so on."

"We think it's a good idea, what with the interest in pop and so on. We're already fixed up to visit some schools in Glasgow and we hope the idea will spread."

The Rollers, produced now by Ken Howard and Alan Blaikley, have a new single, "Wouldn't You Like It", out on June 2.

Now into music

DAVID REES used to be a writer - spending all his time on novels and on

or let these Scots pop pros do it for you



GIRL OF THE WEEK (and why not?): It's Vicky Leandros who, come what may, is way up in the charts. Picture shows her on the flight deck of "Vicky", a Trident of Northeast Airlines - the plane was officially named after the Greek gal.

poetry. He got involved in one particularly involved story and decided to give music a whirl . . . by writing some lyrics.

At least it stopped his "frustration" with the printed page. He doesn't play an instrument, so passed on his song ideas to a pianist friend. Result is that Dave now has his own group, signed to Phonogram and already working gigs - and he doesn't have time for writing books or poetry. His group includes Jerry Butter, Mick Wayne, Nick Brotherwood and Mick Paul. First single: "Mad

Jack Mitchell and the Mighty Fliers".

WITH all the talent currently engaged in giving shows in prisons, both in Britain and the States I'm pondering going bent, getting nicked and doing bird.

I mean, the lads of Rikers Island Prison, New York, had Sarah Vaughan and Dizzy Gillespie doing a foot-stomper of a show recently.

Incidentally, and believe it or not, they first worked together thirty years ago!

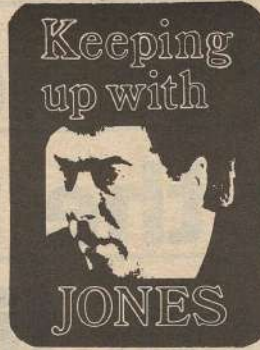
Joe loss

AS A SIDELINE to Val Mabb's lively interview elsewhere with Joe Cocker, I note that the Sheffield lad told The Times, no less, that he earned just 862 dollars from that "Mad Dogs" tour. Mad? After the work he put in on that tour, he should be bloody infuriated.

But his last tour of the States took a million dollars. Meaningless mumbo-jumbo, reckons Joe: "I want a house. I can take some money and get a house, and a couple of cars. But every time I eat a hamburger, somebody wants to eat me."

Naughty but nice

WHEN NINA got involved in that Howard Hughes business - admitting her romance with Clifford Irving and so on - lots of people said her "nice" image had been totally destroyed. In fact,



her show-biz career has really blossomed. Huge-fee cabaret work, and now a Hollywood movie . . . using her full name Nina van Pallandt . . . with Elliott Gould.

An impeccable reputation is all very well; but often it helps to be, well - peccable!

CHART-TOPPERS come from all walks of life and for all sorts of reasons, Jim Meekel, of Coventry, is an example.

His dad insisted he practised clarinet every night - and wouldn't even let him out to go to the cinema.

And Charlie Raleigh moved from Bolton to a quiet Scottish village and got into music because he was "bored stiff".

Both now travel round the world. Both are members of the "Amazing Grace" mob, the Royal Scots Dragoon Guards Band.



MY GOD, that's not Chairman Mao, is it? Yes. Wearing 1950's rocker gear - drape jacket, velvet collar, shoestring tie, suede crepe-soled shoes? Yep. How come? Well, you see, the Rock and Roll All-Stars have an album out soon, called "Red China Rocks" and they wanted an unusual sleeve picture. And anyway Waxie Maxie is involved in the publicity. Oh, I see.

"To the BEACH BOYS our sincere thanks for a fantastic concert"



JOE'S BLOW

— psychotherapy, drugs, new left, & radical feminism



COUNTRY JOE: Facing up to what things are about

I PASSED the Changing Of The Guard about five minutes from the house where Country Joe McDonald was staying for his London visit. It seemed a strange juxtaposition — a dedicated lieutenant of the anti-establishment at home not a rifle shot away from an antique show of force from an establishment even older than his own old enemy.

Joe's sitting back in a house off the Kings Road just prior to undertaking a 10-date tour of British universities. He's smoking a huge fat cigar. Neither he nor I can think of words adequate for describing the room we're sitting in.

It's a sort of mini-conservatory. The only empty floor space is filled by our two swivel chairs and a glass table. All around us on the floor and stretching up the walls are plants. Some real looking plastic ones, some highly improbable ones which turn out to be real. The pots stretch up the wall, and some are

Country Joe McDonald talks to Rob Mackie

planted in musical instruments, a tuba, a horn.

And about 10 feet up the wall, there's a balcony, suitable for playing a Romeo And Juliet scene. Joe's manager, Bill Belmont, couldn't resist orating a political speech from it earlier in the day.

Any chance of you moving to London permanently?

I was thinking of it at one time, but not any more. It would be very impractical to move. At times I'd like to be less nationalistic but I still feel very American.

Why did you pull out of the recent tour of U.S. bases with Jane Fonda?

There were a lot of reasons, and it's difficult to discuss it with the media, but the main one was very simple — I was very tired and I didn't want to carry on and do the Easter tour.

"Hold On It's Coming" was the last single here. It was kind of ambiguous. What was it really about?

Specifically, it's about psychotherapy. I'm not sure that it really came across because I had a misconception of what it was — I thought of it as a major moment of enlightenment. It's really a gradual process of examining your personal opinions, figuring out whether they're right and deciding

what to do about it. It's facing up to what things are about and coming to terms with your personal individuality.

Is it akin to meditation? If you come to a conclusion in meditation, there's no-one there to tell you otherwise. Psychotherapy is just you and a therapist, as opposed to group therapy which is really to do with getting along with other people.

When John Lennon had a therapist, the therapy seemed to take over his music. Does it make a lot of difference to yours?

I don't put a lot of it into my music, but it definitely affects it because I've become more grown up. I have less personal problems and less need to put them into my songs.

You seem to be working on more specific projects these days, rather than the approach on the albums with The Fish, where the band seemed to be going in a lot of different directions.

Yes, I'm taking a lot of time — literally a year or two over my music nowadays, and it's working much better. A lot of the projects are things that have been with me a long time. I did a Woody Guthrie album, and I've been singing his songs since I was very young. 'War War War,' my last album before the new live one, stemmed from finding a copy of Robert Service's 'Rhymes Of A Red Cross Man' in a used bookstore in '62. The album where we first let everyone in the band do their own songs was on 'Together'. It didn't work.

What's happening with Barry Melton, the guitarist in all the Fish line-ups?

Barry's signed to Columbia (CBS here). He's touring the mid-West, and has an album out soon, produced by Mike Bloomfield. I'm not sure what his band's called.

You've knocked the last two presidents in 'Superbird' and 'Tricky Dicky'. Are there any politicians you like?

Perhaps McGovern, but I don't think he's going to win. I fear it's going to be Nixon against Humphrey again, which is really no choice. There needs to be a third party.

Do you feel that the whole West Coast boom of the mid-sixties achieved its aims?

It affected my career a lot and gave me a good income, but I think the main effect went into styles and trends — the whole thing became incredibly trendy and stylish.

What did you think of the 'Quiet Days In Clichy' film?

It was a pretty good film, but if I was asked to do a pornographic film again, I wouldn't do it. It was a mistake for me to do it, but I didn't know it at the time.

What changed your mind?

Mostly just living with my wife, Robin and people around. I've become very involved in radical feminism. It's a big struggle to internalise what you know — a lot of men say that women ought to be treated right, but they still talk about 'chicks', they still exclude women from intelligent discussions, they still feel too superior to do housework. By 'internalise' I just mean coming to do things naturally, bringing the theories into effect. Treat someone as a sex object and you're treating yourself as a sex object. But all the pressures around are telling you to do that. The fashions here are really doll-like, and all the ads, you know. It's like trying to

stop using heroin and being bombarded with pictures and suggestions about it. It suits the governments fine — as long as everyone's thinking about fucking all day, they're not going to be worrying about what the government's like. It's very convenient for them.

HARD TIMES

How do you feel about drugs now?

We really believed in drugs — the whole hippy thing with LSD. But now, I've returned to the radical left, and you can't use drugs if you're dealing with anxiety and insecurity, not even being high on marijuana all the time. You have to experience discomfort sometimes. I mean, most people in the left get high sometimes, but not permanently.

If the Country Joe of five years ago could have seen the happy family man you are now, would he have been horrified?

Oh, I think I really always wanted to be like this, only I didn't realise it. I made a lot of mistakes that I could have avoided with the knowledge I have now. I had a lot of hard times at the beginning, but the hardest ones were when we were successful because we became pompous and arrogant. I guess the experience was all part of paying my dues.

Would you say you'd gone full circle?

Yes, I started out doing very much what I'm doing now. A sole thing at small peace benefits and things like that. I had a lot of political protest in my songs then too. Only the size of the audiences has changed. The lifestyle of the hip community doesn't ultimately lead anywhere — I'm a lot happier now. I'm getting along well with my wife and I love my child. Our responsibilities are shared and it works.

You got a 'fuckin' into one of the songs on 'The Old Grey Whistle Test' — is that something you can't do in America?

I can't even get on TV in America. Here I've had the Whistle Test, and I sang 'The Ballad Of Jean Desprez' on BBC too. That's been repeated twice already, and they're going to do it again.

I think you've got a great singing voice. What do you think of it?

I think it's a unique sounding voice. I used to try to sound like other people — Jagger, Tom Jones, Sinatra, Dylan. Eventually I got used to it. I think I'm a really good singer now. I think the best one around is Merle Haggard though. Accepting my voice is a part of my being more content to be me.

What's happening in the future?

There won't be an album for six months or so. When there is, I hope it will be with a new company. Vanguard is a terrible record company. I've got four or five songs that are good enough at the moment. They're partly social commentary but I try and make them funny as well, and very much to the point. I'm trying to write some of them from a women's point of view. The hardest thing is to do romantic songs that are funny and realistic. I'm so tired of 'If you'll just be my baby, I'll slave my life away for you. I long for your touch every minute I'm away from you' and all that stuff. It's just not true. He's probably out at work looking at every a rose around, and she'll likely be at home cursing with every breath that she ever met the mother-fucker!

How do you feel about the old-style pop star adulation coming back?

It takes two to fango. I don't have Bolan's problem of having to lock himself away so that he doesn't get torn apart by screaming fans. But it makes me laugh — these guys say 'I don't understand why people attack me all the time', and there they are on stage in clothes that say 'Attack me!', and they're singing songs that say 'Attack me!'.

Chicago
TIP NEW HIT SINGLE
What's Your Name
CBS 8021

MUSIC ON TAPE

THERE ARE many of us today who have some form of audio system at home.

Whether this includes a separate amplifier, deck and speakers or a combination of amp and deck with separate speakers for stereo, is of little importance providing the sound produced is to your satisfaction.

The inclusion of a tape system may seem to be a fairly big step to take but this need not be the case. True, there are several tape machines which cost well over £100 but there are even more at considerably lower prices.

You have the choice from the cassette system or 8-track cartridge players and of course, reel-to-reel recorders. Depend upon your requirements, one or all of these tape mediums can easily be added to your existing stereo set-up for a reasonable cost.

For the purpose of simplification, I shall depict a "separates" layout, as in Diagram A, but as

Get tape in your system

practically all amplification equipment, including combination units, provide a tape input, the same principles will apply to both systems.

CASSETTE

To add a cassette deck is simplicity in itself. The deck, usually provided with all leads and connections for the amplifier, only requires positioning near to the amplifier. The shorter the input leads are to the amplifier, the better. The diagram below shows you a typical example, including cassette deck and reel to reel recorder.

On the front panel of your amplifier, a switch indication allows one to change from record to tape. If your amplifier has a radio included or you have a separate radio tuner, the recording

and listening potential is now almost limitless.

This setup above, for example, allows you to record from radio and disc onto the cassette and to play back from all three music systems. Finally, the purchase of a pair of microphones will enable you also to record live. Providing you have the basic audio stereo set-up, the addition of just a cassette deck and microphones can give you a good representation of virtually all the audio mediums. The cost of an average cassette deck with microphones is £50-£60.

CARTRIDGE

This system, although normally not carrying recording facilities, is somewhat cheaper than its adversary, the cassette. A reasonable cartridge deck can cost as little as £25 and can be incorporated with your audio system as simply as the cassette, that is, lead to power socket and two leads to amplifier.

When using the cartridge player, the volume and tone controls on your amplifier automatically come into use for music adjustment and once again a simple switch-over on the amplifier is



SANYO STD 100

all that is required to use deck, radio or tape.

REEL-TO-REEL

With reel-to-reel recording, the price variation becomes enormous, ranging from many hundreds of pounds to £70-odd for the cheaper machines.

As now there is very little pre-recorded music available on tape reels, the reel-to-reel recorder is really for those who plan to use this equipment for home recording. The sound qualities and recording reproduction on this equipment is considered far better than the other two packaged tape systems.

The faster running speed and wider tape obviate the background noise and interference of-

ten found in the cassette and, to a lesser degree, in the cartridge. Again, this equipment can be linked directly into your tape inputs on the amplifier and used in conjunction with your audio set-up.

Reel-to-reel recorders are often supplied with their own built-in speaker or twin speakers for stereo recorders. The majority also have their own amplifier. This can be used independently or cut out when using your own amp. Similarly, the speakers can be cut out if your larger home drive units are to be used.

For those of us who will be satisfied with just a tape unit alone many of the manufacturers have included in their ranges a stereo tape set-up in-

cluding its own amplifier and speakers. A good example of this is the Sanyo STD 100 for a cost of £99.95. A stereo cassette/amplifier, two speakers and microphones are provided.

Whether you have a limited budget and seek a tape system additional to your existing audio set-up for a reasonably low cost or will only be satisfied with a true hi fi response from a tape set-up, and would therefore require the best in equipment that money can buy, is really a matter for personal choice.

The tremendous amount of research in operation in the struggle to find the perfect tape will, I'm sure, in the foreseeable future, improve the sound qualities of recording tape to such a degree as to outdate many of the various noise reduction systems on the market.

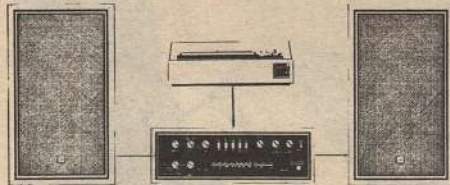


DIAGRAM A

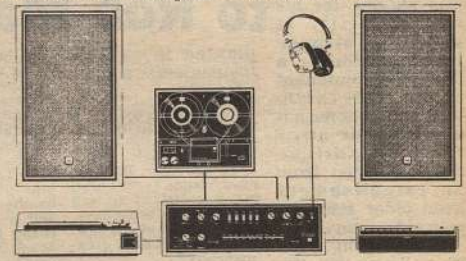


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EDITED BY BARRY O'KEEF

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THE FANTAS-
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have their album
"Bolan Boogie" re-
leased on cassette
and cartridge by
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May 18.

BOLAN BOOGIES ON

T. Rex Bolan Boogie, cassette ZC Fly 8, cartridge Y8 Fly 8. Producer, Tony Visconti - virtually a greatest hits album, including Ride A White Swan, Hot Love, Get It On and Jeepster together with the band's version of Eddie Cochran's Summertime Blues and Bolan's own re-working of Jimmy McCracklin's The Walk, titled Beltane Walk. A superb compilation with four tracks from the Tyrannosaurus Rex days helping out to put the band's music in perspective. Bolan's songwriting talents are now beyond dispute and this album gives 14 good reasons why T. Rex is currently Britain's hottest rock music property. A massive selling album.



the genius of Nilsson and producer Richard Perry along with such talented musicians as Klaus Voorman, Chris Spedding and Herbie Flowers. It features the No. 1 hit single, "Without You" and has been acclaimed by critics everywhere.

Released on May 18th by Precision Tapes, Elton John's Honky Chateau on DJM. This tape is destined to be one of the Elton 'greats' with all the songs written by Elton & Bernie Taupin.

Parlophone (EMI), Hollies Greatest Vol. II, cassette TC-PCS, cartridge 8XPCS 7148. With numbers like Just Like Me, going back to 1963 Gasoline Alley Bred in 1970, He Ain't Heavy He's My Brother in '69 and smash hit I Can't Tell The Bottom From The Top, recorded in 1970. It's no wonder that the disc is selling fast, 13 Hollies greats in one album is too good to miss.

rangements and a superb choice of material. Included on this cassette are Can't Buy Me Love, Alfie, Danny Boy, April in Paris and the inevitable Theme From The Glenn Miller Story.

Nilsson Schmilsson (RCA Victor) cassette PK 1734, cartridge PK 1734. This is the album that started it all - the sixth Nilsson but the one that exploded on the British music scene in January 1972 following Stanley Dorfman's brilliant BBC-2 "In Concert" with Nilsson on the first day of the year. The album fuses

Chuck Berry, Back Home - Chess 7208 003 - from Phonogram. This is Chuck Berry's first recording for Chess since he left the company to go to Mercury in the mid-sixties. The move back to Chess seems to have rejuvenated one of the few geniuses of rock 'n' roll - this cassette is his best work for many years. High-light of the cassette is undoubtedly Tulane, the opening track, which has all the musical drive and lyrical power of his early records. Although nothing else can quite match Tulane, all the material on the cassette is up to Berry's high standards. An excellent cassette which is sure to be very popular.

Godspell, cassette ZC BEL 203, cartridge Y8 BEL 203. This recording by the London cast catches the youthful vitality and exuberance of the smash hit musical, even if doubts linger about the lasting value of the music - with the exception of Day By Day, of course. However, sales of the album have been good enough to see it in the best sellers, and obviously the music is being enjoyed by large numbers of theatre-goers who may generate similar appreciation of the tape version.

Syd Lawrence Orchestra, Some Old Something New - Philips 7108 057. Producer: Ric Dixon - The Syd Lawrence Orchestra has established itself as a firm favourite in Britain's easy-listening market, and this cassette has all the ingredients which made its reputation; fine musicianship, good ar-



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around the country by Tony Byworth

Country news roundup

MAY certainly seems to have become Kris Kristofferson's month. Besides his recent appearances throughout the British Isles and the release of his third album "Border Lord" (Monument MNT 64963), Kris can also be found in the film "Cisco Pike" which is currently doing the rounds (in some cinemas) as support feature to "Zee and Co." The singer/songwriter takes a lead role alongside Gene Hackman and Karen Black and can now add "actor" to his growing list of achievements. Although it's a non-singing role, his voice can be heard on soundtrack with four of his songs.

You can also catch up with Kris when he makes an appearance on BBC-2's "The Old Grey Whistle Test" and a forthcoming "Sounds for Saturday" concert. It's been good to hear him ringing the praises of country music and Nashville to a large audience of listeners - it should do the music (and the image) a lot of good!

Sad news of the month is to hear about the disbanding of the US (British based) group The Western Echos. Roy Mullins, speaking on behalf of the outfit, says that they are breaking up in July but hope to reform in the States next year with the view of later returning to England. The cur-

rent personnel (Roy Mullins - lead and fiddle; Ted Browning - bass and vocals; Bill Fortin - electric rhythm and vocals; Gary Hallett - acoustic rhythm and vocals; British member Ken Pearce - steel; Jim Gurdy - drums) can be heard on their album "Western Echoes at the Nashville Room" (Map TMC LP002). It's obtainable from Roy Mullins, AMQ 313D, Newport Close, RAF Lakenheath, Suffolk. Exceptional value at just £1 (plus postage, age).

Making their first visit to Britain next week are the Canadian West-erners Show Band who are currently working in Germany. The visit is unfortunately brief but you can catch them at the Boot Hill Club (at Club and Institute), Stevenage Old Town (May 25) and Wallington Public Hall, Stafford Road, Wallington, Surrey (May 27). The lineup is strong and includes Lois Davis, who recently made the Canadian Top Ten with "The Single Girls Song", and steel player Bob Williams who has worked the road bands of Jeannie C. Riley and Lonzo and Oscar.

Bryan Chalker's New Frontier are proving very active. At last their new single is released some eight months after the group's appearance on "Opportunity Knocks." It's "Daddy sang bass" b/w "Lot 109" and available on Chapter One (SCH 170). They can be seen tomorrow and next week (19 and 26 May) on ITV's "Zingalong" and Bryan also scripted the programme. The group have just recruited banjo player Stan Blacker into their midst and he takes his place alongside Bryan (electric lute), Graham Butterfield (lead guitar) and Mic Jones (string bass).

"The World of Country Music" FRANK YONCO & THE EVERGLADES

recorded live at the Nashville Room.

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THE BEATLES STORY

THE BEATLES are indisputably a legend in their own time, a group who brought the full significance of pop and the ideas of the younger generation into homes all over Britain and the World. And their influences didn't stop with music. Indeed that was only a beginning, and even in 1972 every word that Messrs. John, Paul, George and Ringo utter is pounced upon with eager anticipation.

Just what made them great? The BBC's 13-week series analysing closely their development, peak and demise as a group, lays the facts out methodically, unravelling the story, and allowing everyone to form their own opinion.

WEEK 1

Tune in Sunday 21st at 5.00 pm

Beatlemania - and a break for Pete Best



STAR CLUB SOUNDS: Paul on piano, Pete Best on drums and Stu Sutcliffe on bass, the other two you know!

IN THE FIRST instalment of the Beatles story Tony Sheridan, the young singer closely associated with the group in Germany, relates the appalling conditions in which the Beatles lived. One bucket of clean water per day, brought to their cramped living quarters, provided the only washing facility; and the Beatles worked through until the early hours of the morning, sweating in the dimly lit clubs. This close contact, and the necessity to break up the harrowing day times when the group were not giving vent to their feelings on stage, undoubtedly sparked off the zany humour that was so typical of the group. A humour that must, at times, have helped preserve their sanity.

They were forced to work so closely together and to play for such long hours that they were able to cram five years' experience into the course of one year. Musically this must have constituted much of their strength.

It all started with the formation of John Lennon's skiffle group the Quarrymen in 1955. John's mother had already taught him to play banjo and says John: "I persuaded her to buy me a £10 'guaranteed not-to-split' guitar." But his banjo training rather distorted the structure of his guitar chords for some time!

Paul McCartney at the same time, was making the transition from trumpet player to guitarist, overcoming the difficulties he faced as a left-handed player.

Such was the shaky basis of the Quarrymen, who were joined by schoolfriend George Harrison and lasted until 1958. Harrison, Lennon and McCartney continued as Johnny and the Moondogs, finally becoming the Silver Beatles, and adding John's friend from art college, Stuart Sutcliffe, on bass guitar.

"The Jackaranda in Liverpool was the equivalent of London's 2 1/2", recalls Bill Harry, who also attended the same art college as John was the founder of the Merseybeat mag that was so often to feature the Beatles. "Stu and the Beatles worked downstairs there, and they had their girlfriends sitting around holding broomsticks with the mikes tied to the ends." Makeshift measures for the group who couldn't afford such luxuries as mike stands.

Indeed part one of the

drummer, adding local friend Tommy More to the line-up when necessary - until his wife declared one day: "You can go and piss off, he's not working for you anymore, he's got a job at Garston Bottle Works." Botlemania! So close to stardom, yet so far away!

But for Pete Best, son of the owner of the Casbah club where the Beatles sometimes worked, this proved to be his chance to join the group, and to experience at least some time on the road with them during their formative years.

It was with Pete on drums and the front line of Stu Sutcliffe, Paul McCartney, John Lennon and George Harrison that the Beatles made their debut at the Cavern. Bob Wooler, the comper of lunchtime sessions there, brought the Beatles in to play.

In April 1961, by courtesy of Peter Eckhorn, owner of the vast Top Ten Club, the group went back there for three months, regularly working from 7pm till 2am in the morning and through till 3am on Saturdays. This time they worked backing Tony Sheridan.

THIS WEEK'S BEATLE SOUNDS

Maggie May (Apple PCS 7098)
Lucille (private tape)
I Forgot to Remember (private tape)
Money (Parlophone 3945)
Twist & Shout (Parlophone PCS 3042)
Roll Over Beethoven (Parlophone PCS 3045)
Long Tall Sally (Parlophone GEP 8913)
Dizzy Miss Lizzy (Private tape)
Cry For a Shadow (Polydor 2371 051)
My Bonnie (With Tony Sheridan) (Polydor 2371 051)
Ain't She Sweet, cuts from Please Please Me, All My Loving, Help, Norwegian Wood, Yellow Submarine, Sgt. Pepper's Lonely Hearts Club Band, Ob-La-Di, Ob-La-Da, Come Together, Let It Be.

Val Mabbs

NEXT WEEK: Who really played drums on those early records? A look at Part II of the Beatles' story 'Getting it On to Wax.' Exclusive to Record Mirror.

JULY 31, 1964. Jim Reeves and his manager Dean Manual flew a rented single-engine Beechcraft Debonair aircraft from Arkansas to Nashville.

While crossing the remote Tennessee Hills, Jim radioed that they were running into heavy rain. They were his last words. On August 2, they found the wreckage.

And, in death, the Reeves' career and popularity suddenly surged ahead. Over the years, he's become a true pop immortal. And a true enigma.

He's been dead eight years, but with every passing month more and more people enrol in his various international fan-clubs. It's not that he's AS popular as he was when that aircraft ripped in the side of a mountain... it's that he's MORE popular.

What's more, he's such an unlikely man to achieve pop immortality. They call him Gentleman Jim, though he was capable of fighting-mad outbursts of temper. Not to stretch the point, he liked a glass or two of bourbon whisky - I shared what seemed a bottomless bottle with him at a Press reception in London.

But unlike the fiery figures of contemporary pop who reach another kind of immortality, his career and life-style was untouched by gossip, drugs, womanising. He just sang his songs. More than 500 of them during his recording career, yet Jim couldn't read music.

Listen to Gilbert Gibson, who wrote the songs featured in Jim's one-and-only movie, "Kimberley Jim". He was a slow learner. Every number took about four hours. One had to repeat the song over and over again until he picked up the melody. Often he'd sing mistakes into the songs... in the end, we'd re-write the music to take in those mistakes.

And he had a bad stammer as a kid. Born the youngest of nine children, on August 20, 1923, in Galloway, Texas, Jim stuttered so badly his mother sent him to elocution classes. That stutter could have ended his singing career before it began, but he fought it. And won.

He was a very good baseball player, but a leg injury killed off that potential career. He got to speak so well he landed a job as a radio announcer. And then came the records. His second record, "Mexican Joe", was a huge hit and earned him a Gold Disc. With the Louisiana Hayride Band as per the label credit were musicians like Mitchell Torok, Floyd Cramer and lead guitarist Kenny Devine.

Jim had long been hooked on country artists like old Jimmie Rodgers. Just listening to that kind of music gave him a desire to sing. It's said that he traded a bushel of pears for a guitar... and that he was taught a few chords by a friendly oil construction worker.

Make no mistake, Jim Reeves was a legitimate, one hundred per cent, solid-stolid country man in those early years. Hank Snow and Ernest Tubb got him on to the Grand Ole Opry company - and they're not the types to be hoodwinked by mere "pretenders" in the country field.

Maybe the change, if it really was a change, came in February, 1957, when he recorded "Four Walls". That was a smash in both country and pop fields... he became a leading figure in the pop-country market.

The critics lambasted him for turning his back on the raw hillybilly material, but he kept telling them: "If country music is going to grow, then country music has to change." And he resented being called a hillybilly singer - because in his book a hillybilly was a mountain goat!

The hits came up consistently, but "He'll Have To Go" in 1959

SECRET OF JIM'S SUCCESS

DAVID BUSSEY, of Harrogate, Yorkshire, runs the Official Jim Reeves Fan Club of Great Britain... a thriving, well-organised band of devotees. He never met Jim Reeves, but he tries to explain the Reeves phenomenon.

"The pop pundits find his success puzzling. The BBC label his music middle-of-the-road and not with it enough for the Radio One air-waves. But the die-hard followers of country music condemn him as a pop singer who turned his back on their type of raw Hillybilly sounds. But none can deny his popularity..."

"The spread of country music in the 1960's was due in no small way to the success of Jim Reeves. The fans who bought his records had no idea that he was a country-based singer - they assumed, from his chart successes, that he was a pop singer.

"Just before his death, he talked of how proud he was of his country-music heritage. 'Actually', he said, 'I'm very grateful that you no longer have to be fish or fowl in this business. A fellow can be a country artist and still get pop acceptance.'"

"And he added: 'After all, this is the only life we get. We just come through here once and I believe in making it a satisfying experience.'"

"The tremendous upsurge in his record sales in 1964 was indeed phenomenal, with no less than nine of his albums in the Top Twenty Album Chart.

"But out of the mass adulation which usually follows in the wake of a singer's death has grown an ever-increasing nucleus of staunch fans to whom Jim Reeves is far more than just a voice of the past.

"Already the BBC reportedly receives more requests for Jim Reeves than any other singer! They'll never ever still the voice that stirs the emotions - that comes from the heart to the heart - that sings of life with a meaning and sincerity that simply makes you sit up and take notice."

was his all-time biggest. In 1962 he toured South Africa with Chet Atkins and Floyd Cramer... and he became the biggest, most popular, entertainer there. That's why he filmed "Kimberley Jim" there - that as much as the need for local shots on this story of the South African Diamond strike.

Jim played a sort of con man with charm. We talked about that when he visited London briefly. He enjoyed the filming, yes; he wasn't too sure whether he had any real acting talent, no. But he wanted to go back to South Africa for a follow-up movie to be called "Jim In Africa".

Fact is that the more he recorded, the better he bridged the gap between pop and country. That's one good reason for his immortality. "I Love You

THE MAN JIM



Because' and 'I Won't Forget You' were both in the charts when that aircraft disappeared suddenly from the local radar screen.

Then came the rush of worldwide sales. He outsold the Beatles in some parts of the world. He was big in Britain, Scandinavia, Europe, Australia.

His widow, the gracious and charming Mary — they'd married in 1947 when he was near broke and she was a school teacher — organised the release of what was left. In Britain, five singles were released and they all got in the charts... success he'd never known when he was alive.

When I met him, we didn't get to talk much about his music or his background — he was more interested in what might happen tomorrow. But that I'd

FAITHFUL FAN...

MAUREEN MARSH is 27, lives in Southampton, named her son James Travis Reeves Marsh in tribute to "my one and only favourite singer."

She was turned on to the Reeves' vocal style in March, 1964, when she first heard him, on radio, singing "I Love You Because." "I was so fascinated by his rich, deep voice — and I fell in love with him right away."

And she says: "Since that day, I've centered my life around his music, his native Texas, his family, his fans — and to working to keep his memory alive."

She even sold all other records in her collection apart from those by Jim Reeves. Now she has 185 of his albums (including South African etc, and "doubles," and 102 singles). "I play at least one of Jim's albums every day because for me no day is complete without hearing the wonderful voice I love so well."

And she has nearly 100 pen friends, all Reeves fans.

"One of my biggest tasks was in 1968 when I wrote out 500 postcards for a request on "Family Choice" — I asked for 'I Won't Forget You' to be played in Jim's memory on August 20. It worked..."

"No I never had the opportunity of seeing Jim work on stage, but he did leave us his one and only film, 'Kimberley Jim.' I followed the film all over the country and have seen it SIXTY-SIX times."

"I fly to Texas every year to visit the Jim Reeves Memorial Park in Carthage. I do it to show my love, devotion and loyalty to the biggest happening in my life. And, by way of saying thank-you, I always lay a heart-shaped wreath of red roses on his grave."

"I even spent one night at Jim's grave on my last trip. The cold and the dark didn't bother me because the love I have for him kept me warm inside. His mother said to me: 'You must sure love my boy an awful lot to come all this way every year and do those kinda things.'"

"My ambition is one day to stay in Texas so as to be permanently near Jim."

"My home is called 'The Home Of Reeves' because the entire place is decorated out in Jim's favourite colours. I'm just as interested in Jim's pictures because he looks every bit as delightful as he sings."

"I love Jim not only as a singer, but for the kind of man I think he was. His memories will be my treasures."

actually talked to him made her something of a hero figure for a while...

I had a letter from him, too. Handwritten, and thanking me for taking time out to phone him in the States. That letter was dated July 27, 1964. By the time I got it, the world had heard of his death.

In 1967, Jim was elected to the Country Music Hall of Fame. That made him officially an immortal... and showed that the country world had forgiven his alleged "trespasses" against the accepted purity of their kind of music.

Why did THEY rate him an immortal?

The magazine Hoedown tackled on a question of its own: "Is it the songs he sings that make him live on in the memories of thousands of fans? Or perhaps it is that unselfishness of character that makes him want to give and give, not asking for anything in return."

"We might name any number of qualities that are attributes of greatness — humility, compassion, creative genius, love of life — but whatever it takes to make such a man, Jim Reeves had it."

Is all this over-sentimental? Does it badly clash with the essential toughness of many of the other immortals of more recent pop eras? You've got to remember that Jim Reeves dealt in sentimentality, attracted the sentimental, lived in a sentimental world.

He said: "I always loved music from the heart, music that spoke people's feelings, simply and directly — which is why Country and Western songs meant so much to me, starting from my 'childhood days. For country music and its plain-speaking lyrics is true people's music, originating as it does from the old folk songs and ballads."

And when they found his body, they flew it back to Carthage, Texas, under a special guard provided by the United States Air Force. The remains were buried in a two-acre memorial plot, which was later landscaped and where a life-sized statue was erected.

The fact is that Jim Reeves became a pop immortal because of the sincerity he exuded and the love he inspired — not for any real developments he created in music. He bridged that gap between country and pop, sure... but it was mostly accidental.

Story is that there are some 44 outstanding tracks to come from Jim, and be sure that Mary Reeves will continue to ration them out over the years.

Certainly it seems that the few British artists who worked with Jim hold very happy memories of his performances and his presence. Clodagh Rodgers did one date with him on his Irish tour — her father, a promoter, booked the shows. "It was at the Flamingo, in Ballymena. I only met him the once, but he impressed me as a very nice, quiet and gentle man."

The creation of contrived excitement meant nothing to Jim Reeves. His personality, unlikely enough in all conscience for a pop singer, just couldn't cope with the gimmickry. He'd seen the arrival of the Beatles, of the group boom, before he perished in that plane crash.

And there have been many other booms in pop music since.

But the enigma that is Jim Reeves just goes on and on. Obviously his talent deserves the loyalty it gets from all parts of the world.

Peter Jones

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THE RNI story. Part 1. (From 'North Sea goes Dx') 50p (real), 70p (cassette). S.a.e. details: Robert Owen, 39 St. Leonards Road, Hertford, Herts.

WANT A new offshore station? See anniversary edition 'Newswave' - 15p, 23 Dorset Gardens, Brighton. What's happening to Caroline ships Galaxy, Horizon. Also two pages of photos - Mebo and GPO gestapo at work! Bigger than ever - more news and comment.

STUDIO RECORDED TOP 40 American Radio programmes and jingle tapes available, full and half track at various speeds. S.a.e. to D. Smith, 29 Suffolk Avenue, Leigh-on-Sea, Essex, SS9 3HD.

RADIO NORDSEE story DX 35p. D. Ewles, 18 Longe Road, Norfolk, NOR 370.

FOR F.R.A. ASSOCIATE membership send s.a.e. to Free Radio Association, 339 Eastwood Road, Rayleigh, Essex.

MAÿ FREE radio news snipits. 24p + s.a.e. D. Robinson, 22 Mallow Way, Chatham, Kent.

STUDIO RECORDED top 40 American radio programmes and jingle tapes available full and half track at various speeds s.a.e. to D. Smith, 29 Suffolk Avenue, Leigh-on-Sea, Essex, SS9 3HD.

tapes

PIRATE DEE-JAY themes 5p each, full list s.a.e. 8 Clarendon Street, Haworth, Keighley, Yorks.

PHILIPS CASSETTE tape recorders at bargain prices. Send large s.a.e. for catalogue to PFA, 7 Eastmoor Road, Wakefield, Yorkshire.

TAPESOUND with Candy and Susan. Details from GBTC (RM), 203 Kings Road, Chelsea, London SW3.

publications

THE TEMPTATIONS!!! Motown Monthly. 12p + s.a.e. 48 Chestnut Road, London W25 8E.

RADIO MAGAZINE. May 22 issue. 15p and s.a.e. (6 issues 11). Radio Nordsee, Veronica, Luxembourg, One, Etc. Also Tony Allen leaving RNI!! 8 Eastwood Road, Bookham, Surrey.

"HBS" FEATURES stylistics, Joe Simon, Betty Wright, Romi, Tamia Koko, Maxwell listing, reviews. 15p from 38, Scraggs Road, Sheppey, Kent.

R O C K V I L L E INTERNATIONAL April edition - Perkins interview - R&R rarities club and live - rare single - set sale - 4 IRCS Nieuwstraat 2, Vrouwenpolder, Holland.

announcements

REAL ROCK 'N' ROLL ROCK-ABILLY BOOGIE! "Breathless" Dan's 100 per cent proof American "Fittys" Record Hop (dance) at "Eagle 'n' Child pub", Woodgrange Road, Forrest Gate, London, May 27. (Amber "Get Ready, To Go. Go. Go." - Day). Admission 25p, 7.30 on. Charlie Fishers "Stutterin' Cindy" 45 here.

The chart tells the story - ONLY RECORD RECORD has the BMRB Top 50 chart

Wishbone Ash shoot to the top of the LP chart and say

'We don't mess around recording'

THE FIRST time I heard of Wishbone Ash was while strolling innocuously along Oxford Street shopping some time in 1970.

Suddenly, there it was on the pavement — "WISHBONE ASH" in bright indelible yellow. Not just a "Clapton is God" scrawl, but a neatly printed, officially-stamped statement.

A little further up the street there was another, and another. God knows how many people saw those; how many business men and shop assistants were puzzled by them. Millions of dirty feet trod all over the signs, they had all the extremities and vagaries of British weather thrust upon them, and still they shone out their gleaming yellow message.

I thought "Someone means business". And the feeling of enormous efficiency and purpose seems to have stayed with the group.

They worked away in the British clubs, building up a firm and very loyal following which in turn gave them enormously successful support when the polls came round, in the "most promising" section. And they've kept building on it to become a well established hit album band here, and a successful touring group in the States.

Up until now, I had more than a sneaking suspicion that the music was tending to take a poor third place behind the efficiency and the purpose. But Wishbone's new album, "Argus", suggests that they're steadfastly improving there too. Not that they were ever less than very good technically, but the overall idea has become very much more varied and complete.

by ROB MACKIE

Typically, Wishbone attacked their album with the minimum of fuss: "We don't mess around recording," says Martin Turner, the band's bass player and main lyric writer. "Once we get into a studio, we really like to get our teeth into it. We don't want to spend ages in the studios, we've got other things to do — like gigs. We're still very much a live band at heart."

It's nice that they have kept as number one priority the people that started the ball rolling — the fans who actually bothered to turn out to see them. But Martin makes it clear that they don't approach records in exactly the same way as a live date. "When we're on stage — well, it would be an understatement to say that we're a physical band, however big the stage is, we use every square inch of it.

"In the studio, you're creating something to be heard only, and you can do things that particularly require being listened to." So don't expect to hear the gentle melodic 'Leaf And Stream' on Wishbone's live gigs.

As one of our hardest-working live bands, did Wishbone regret the Albert Hall ban? Martin



WISHBONE ASH (l. to r.) — Andy Powell, Martin Turner and Ted Turner.

puts across the band's view very strongly: "We've been a couple of places to check the place out and we were disgusted. The officialdom there is appalling. They even tell you where to put your equipment. We point blank refused to play there, to our management. We don't want to subscribe to that sort of thing — we know that when we play, people are going to get up. Stuff the Albert Hall."

America doesn't send Wishbone starry-eyed either. "Really it's just another place to play. You can jump on a plane and be there in eight hours, which is pretty much like going from London to do a gig in Glasgow."

Wishbone Ash have gone a long way, but they're still a people's band, one that the young guys on the street know about. Which makes the pavement hype highly appropriate. But how was it done? Martin can give no more than a dark hint: "I never really did find out. I think the Ministry of Building and Public Works was infiltrated — the lettering I saw was exactly the same colour as the yellow line. Well, the pavement belongs to everyone. Why not?"

McGear's got a brand new bag



MIKE MCGEAR: "Lily The Pink" backfired.

WHAT DO you think when you hear about the Scaffold? Watney's Pale? White suits? "Lily The Pink"? Mike McGear would Thank U Very Much for the thought, but hopes you can see a wider range to the group and to himself.

With the release of his solo album, "My Woman", he demonstrates yet another dimension of his talents — serious writing and singing. He hopes this and other facts of the Scaffold will broaden peoples' ideas of the members and increase their enjoyment of the band.

"I never wrote seriously before," he says with a huge smile. "It just happened. I'm not tired of the Scaffold or anything like that — in fact, this simply adds another element to the group. I know people expect us to be funny from what they've seen — the Watney's ad and the white suits — those things just took over all of us and it was pretty freaky.

"We'd existed for 10 years on humour and poetry; we're a theatre group and members of Equity, not the Musicians Union. The recording thing helped, because it brought in money to estab-

lish things like the Scaffold arts centre we've just opened in Liverpool. Things like the PC Plod theatre tour and the Grimms tour.

"Money helps, but the 'Lily The Pink' thing that backfired a bit — I think personally, and I regret the time of that beer commercial. It was all a laugh for us, but we got massive exposure on the wrong level. It changed our image and took away from our real thing. I can't do another 'Lily The Pink' — it wouldn't do me or the public any good. It was a nice thing that got overdone. Five weeks on Top of the Pops? We're best at the poetry-humour. It's too easy to churn it out when you do songs like that. They've got to have something in them worthwhile. I wrote 'Thank U Very Much' and put in the bit about napalm in the middle of it — a bit of reality."

Besides that, Mike has written a children's book, "Roger Bear", and he's lined up for another Island solo album. "If conditions are right, if everyone benefits and I can get the right musicians, I'd like to do some solo

concerts. We're already adding some to the Scaffold shows. I want to see how the album goes first. The great thing is that Tim Rice is going to produce a Scaffold album for release in America — where they won't have the white suit image already. I can imagine if I'd been someone sitting at home watching the telly and I saw the commercial — I might question the group, too. So it will be good to see what happens in America.

"Longevity is what I'm interested in — not the transient pop thing. The LP is still pop, but I really enjoyed doing it. I still enjoy it and I usually hate what I've done afterwards."

James Craig

Chicago
Tip NEW HIT SINGLE
What's Your Name
CBS 8021

Tina complains to Rob Mackie that:



'High' didn't make it because we're black

I'M SITTING on my bed talking to Tina Turner, who alas is many thousands of miles away on the other end of a bunch of wires. She's sounding very cheerful. Relaxed even.

Relaxed? Tina Turner? Well, relax is a relative word, but after around 10 hard years on the road, things are easing up a bit for the Turners. At last show biz has decreed that they can rightly be considered as one of the country's top performing acts.

SUPERSTAR

Now Tina is in reality the superstar she always seemed to be on stage, and the offers pour in faster than they can be met. They're getting dan-

gerously near to living nice 'n' easy.

So, at least some of the time, Tina can sit back and feel satisfied; things are happening on many fronts.

The newest and most exciting area of possibilities is in films, where two likely acting roles are lined up — Jack Good's "Cleopatra" and a film on the life of Bessie Smith. The latter has obviously captured Tina's imagination. "Her life was a lot like mine in the early sixties. Like her, I was being barred from a lot of things for racial reasons."

Tina's not joking about being held back on racial grounds: "River Deep — Mountain High" was widely looked upon as the record that would break Ike and Tina into the big time.

Which it did here. But what happened in America? "People didn't accept the record because we're black. It was too black for the white stations to play, and because of the advanced pop techniques, it was also too white for the black stations."

The result was that a record generally hailed as one of the all-time great pop singles reached the enormous pinnacle of number 88 in the American charts.

Was the switch to white music a natural one or a shrewd business move? "We did those things purely because I really wanted to do some of the songs I'd heard," said Tina.

"The first one that really got me was 'Come Together'. I heard that playing in a record shop, and just knew it would be right. Same with

'Proud Mary', same with 'Higher'. It wasn't planned at all. I just discovered some songs I could really turn myself on to, and with the exposure from the Stones tour and 'Gimme Shelter', people began to accept us as one of the top acts.

"We went back to our own compositions on 'Nuff Said', though. That was when we'd just got our recording studio, and we were trying to get back to some original stuff. I was very proud of that one, and the next one's going to be much better again. The single and album are both called 'Feel Good', and they'll be out soon.

"I've done all the writing, arranging and producing, and he's played just about everything except bass and drums — he's playing some pi-

ano too, which he hasn't done for a while. He's in the studio now — once he gets in that studio, you can hardly get him out."

Tina promised me that the stage show was going to be a lot different on the next British visit: "The stage act has been the same for nearly two years now, and it's due for a change. We're gonna keep the excitement, but do it a different way.

BRANDED

"We'll keep some of the old numbers like 'Honky Tonk Women', play some from the album, and introduce some new ones. 'Something' is one that I'm going to do."

Would the sexual aspect be kept in? "It's always been there. Originally it was just the short skirts, and we just automatically did it a bit more. We've been branded with it now, but it's all in the mind.

I had doubts about that last statement in view of Tina's habit of leading her microphone longingly and lingeringly upwards for an electric orgasm in recent stage shows, but let it pass.

While Tina acts the tigress on stage, she has always had her man in the background, stony-faced and in control of all: he might as well have the key to her chastity belt dangling from his guitar. I wondered how she felt about women's lib?

"At first I thought it was just older women that had broken

D.I.Y. Instrument Info Rex Anderson

Taking us into the space age

WHEN you've been making studio amplification for high quality communications work for some time and you decide to produce group equipment as well, it is inevitable that you'll make a pretty good job of it.

This is the story of H & H Electronics who decided that it was time a completely transistorised, integrated circuit amplifier took off in the group market. The main advantage to the group is that you can pick one up and drop it and do no damage at all to the works.

Perfect for gigging around I would think, but there is still a strong prejudice among groups to anything other than valve amplifiers. Jim Harrison, of H & H explained: "There's some resistance to solid state because other firms came into the industry some years ago with poor equipment and it got a bad name."

Harrison claims: "We have taken space-age technology and engineered it properly for musicians."

And musicians have not ignored the equipment. Among those using the attractive slimline amplifiers are Marc Bolan, Pink Floyd, the Kinks and America. One of the nice features of the front panel is electro luminescence which lights up the dials around each control.

The first two models available were the IC-100 and the IC-100S. The 100S is £98 and has

two channels. It is a 100 watt amp with normal and bright inputs on each channel and separate volume controls. There is a presence control on each channel and sustain on one with high or low level sustain effect.

The IC-100 is also a 100 watt amp with two channels. It is similar to the 100S but in addition has reverb on both channels with speed and depth controls. The price is £120.

The speaker cabinets are called 412BL Minor. They contain four high power handling 12in. speakers which will take 120 watts. This allows a safety margin for use with the amplifiers. The cabinets are again sturdily constructed and cost £108 each.

Combination amps and speakers are available and reasonably priced because the IC-100 combo would cost £148 and the IC-100S combo only £136. A 250 watt PA is also available with reverb on each of five channels and costs around £150. The 100 watt PA costs £119.

The development of the amplifier is quite a fascinating business. There are really far too many brand names available which makes personal choice a very difficult thing. Perhaps the best bet when you are starting out is a small, inexpensive combination amp and then add on units for special effects.

A truly great effects pedal is being produced by Simms-Watts. It is a Phaser pedal which has four effect buttons and volume control. It is battery operated and will cost £29.60 retail.

The unit is custom moulded in super heavy duty glass reinforced plastic which is virtually indestructible and is designed to stay put on stage. The phasing effect has never been available before outside the recording studio. Simms-Watts sum up the effect as "illusionaly stratospheric sound focus."

This sounds like it would enhance any guitar solo, but in addition the unit provides two separate fuzz tones. Wow-wow and boost. Of course most of these effects can be combined to give some incredible tonal combinations.

Looking forward to August, and the trade fair, Vox, one of the most established amplification manufacturers, will be launching a new series of equipment and organs. Vox has re-established the engineering division at Hastings to develop and design the new equipment. We are also promised refinements to existing merchandise.

How long will it be before we see the new Ludwig 'Octopus' tom-tom kit on stage in Britain? This is the kit that makes it possible for the first time in drumming history for the percussionist to have a complete octave of drum tones stretched out across his kit.

It is expensive to say the least. The kit is available only on special application at present, and the price too is not quotable.

What a great idea though. Why doesn't some British manufacturer take it up?

Shirts, hits and a dirty film

'I WANNA Join the Cavalry', 'Alexander the Greatest' and 'Papa Do' — titles with a familiar ring?

All were recorded by Barry Green, whose name appears on the songwriting credits of many artists' recordings.

He has yet to achieve a hit record for himself, or a major hit for an artist, but his songwriting career and other creative experiences have provided a wealth of experience. And Barry is still only twenty-one.

"I've been writing professionally for two years," he told me. "And during that time I've worked with Ron Roker, who co-wrote 'Storm in a Teacup' with Lynsey Rubin and I've written with Lynsey as well — in fact we wrote 'Papa Do' together. Geno Washington has recorded the B side 'Boomerang' for his next single."



"I've fronted many groups, always playing as well as singing," Barry told me. "And I recorded a number 'Old Jubeldown' with Baskin and Copperfield under the name of Sky Pony. The record was a hit in France and Germany and sold seventy thousand copies.

In the past Mr. Green has worked as a model for the Ben Sherman shirt company, appeared consistently for thirteen weeks on Granada television's 'Lift Off' programme, and even lays claim to having written the music for what he describes as a "dirty film", showing at the Jacey when we talked!

"I went to France at the beginning of the year and wrote the music for the film then. It's called 'Collective Marriage' which gives some idea of the plot! I had to sing over it — which explains why there's a few stutters!"

Now Barry Green is looking for a suitable manager, who can cope with his diversified activities.

VALERIE MABBS



Mary Had A Little Lamb

a single record from Paul McCartney and Wings

release date 12 May

R5949

Faint, illegible text at the bottom of the page, likely bleed-through from the reverse side.

CUT OUT AND KEEP

GUITAR SOLO

LESSON FIVE

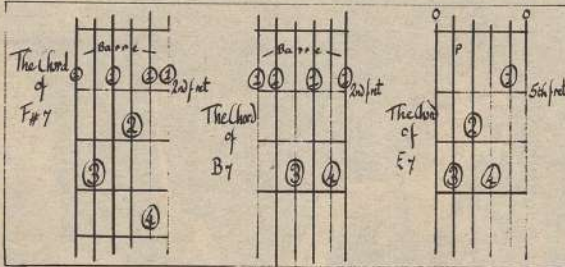
APART FROM one scale position — which could be played at any point on the fretboard — everything you have learned so far has been in the first position.

That is, you should not have found it necessary to move the thumb along the length of the neck to play the chords you have had so far.

Before we look at chords in other positions, let's make sure we understand some basic facts about music. There are 12 notes to remember inside one octave. If we take the E string as an example the notes at each fret are: E (open), F, F# or G, G, G# or A, A, A# or B, B, B# or C, C, C# or D, D, D# or E, E.

Moveable chords work in the same way. We have already dealt with one — the chord of E Maj. We moved that up to make F Maj simply by putting a barre across the first fret. Slide the chord up another fret and you have F sharp Maj. Yet another fret gives you G.

Now play that G in the third position and compare it with G in the first position. Sound different don't they? That is because the notes are arranged differently. In the first position, the notes you are playing are G B D G B G. In the



Berry breaks

third position they are G D G B D G. The same notes but re-arranged.

The A chord will also slide up if you play it with the second, third and fourth fingers and replace the nut with a barre. This is a little difficult, so the diagram shows the seventh version of this chord which is simple if you can make the barre.

The third diagram gives you the C shape but with the little finger added to give the seventh. Playing it in the fifth position gives you E7.

Now here is the chord sequence to practice on. Try it just strumming with four beats to each chord, damping every other beat by relaxing the left hand.

Play A using the F shape at the fifth fret. Slide down one fret and

play C 7 using the new E7 shape. Slide down two frets and use the F shape to play F. Move the little finger over to play E 7. Into the new B7 shape. Back up to the new E7 shape. Into A at the fifth fret. Back to E7 and start again.

Now you are really playing the guitar. Try it with just two beats to a chord and then use some of your other right hand techniques. This chord sequence is the basis of a large number of ragtime tunes. You should be able to recognise the Charleston for example. You can try substituting some of the chord shapes you have already learned to get a different sound and with your moveable chords you can find the new positions for playing.

A word of warning though about the new E7

shape. You can leave the top and bottom string open at the fifth fret and in the first position, but if you move the chord to any other position you will have to damp the top string with your first finger and avoid striking the bottom one.

We have already talked about hammering-on in connection with playing scales and melody lines at speed. Try using your basic strum with some chords that you find easy to play and experiment with hammering on the bass notes.

Play E Maj for example. Take your second finger off the A string, pluck it and hammer the finger back down again. Try this using alternative bass strings and just using the hammer on one.

The next technique to get out of the way is pulling-off which is the opposite to hammering-on. Hammering-on is a good effect and helps to speed notes up when you are ascending the scale but when you are descending the scale the technique to use is to have the next finger in position before you play the note before.

All you do is pluck the note and then snap the left hand finger off the strings so that it sounds the next note. What it boils down to is plucking the string with your left hand. You should be able to do this with all your fingers so practice in the first position with all four on the same string. Pull them off fourth, third, second, first so that you sound the fourth, third, second, first and open-string notes.

Sliding is the third most important technique. Here are some good slides that you should find useful. A blues break might start with first finger on the G string second on top E at say the fifth fret slide up to the ninth fret. It depends on the key you're in, of course.

This is a typical rock and roll break. Slide those fingers up having picked two strings first and when they get to the ninth fret keep picking them. If you are using a plect then slide the whole D shape up. There you are, you've found another



GUITAR OF THE WEEK

Epiphone EP1 9521

THIS WEEK a bass — the Epiphone EP1 9521 an acoustic bass with double cut-away.

The instrument has two powerful bass pick-ups with volume and tone controls and a custom designed mute.

It is an attractive instrument with a splendid sound and well worth £71.25.

Look out for other Epiphone models too, particularly the folk jumbos which are often of exceptional quality.

er moveable chord, or part of one.

If you've played it right then the result should sound like Chuck Berry. Here's another good one that helps you get into E7 at the fifth fret say. You just want the first and third fingers of the chord in the

first position and again pluck simultaneously with thumb and first finger then slide to the fifth fret and put down the whole shape.

● **Next week:** The last of the basic chord shapes and a riff or two.

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Strong country Cash and Kris



Tony Byworth's country album review special

EARL SCRUGGS: His Family and Friends (CBS 64777)

Earl Scruggs is an undisputed master of the banjo whose country music relationship involves Bill Monroe and a partnership, lasting over 20 years, with Lester Flatt. Now he heads a tight, exciting band called Earl Scruggs Revue which cuts across generations claiming more than just a country audience. This album deserves to sell well — one hopes it will be on the strength of Scruggs' name — aided by the presence of Dylan, Baez, Byrds, Doc Watson, etc., who make guest appearances on tracks. Tremendously enthusiastic with musicians that show supreme accomplishment on every track.

VARIOUS ARTISTS: The Best of a Great Year (RCA Jet 104)

You can't really go wrong with this release: if you want a collection of RCA's top artists and hits, here they are — 24 titles at a bargain price of £2.98 (Work out the cost if bought individually!). An ideal way to furnish your country collection with a host of talent and styles including "funky" Jerry Reed, orchestrated Eddy Arnold, semi-bluegrass Skeeter Davis, band-sounding Danny Davis and Nashville Brass, talented singer/songwriters Willie Nelson and Red Lane and straight country approaches of Porter Wagoner, Charley Pride and Norma Jean. There's many, many more: it shows that a country music takes in a pretty diverse field!

JIMMIE RODGERS: Famous Country Music Makers (RCA DFS 2021)

Another bargain package — a double set incorporating 32 tracks at the great price of £2.99. Jimmie Rodgers is the legendary father of modern country music and through these recordings one can realize his musical influences, particularly black man's blues whose musical structure is so closely affiliated with white man's country music. To all those who condemn some contemporary arrangements it's worth listening to some tracks on this album! An item which should be the basis of any country music collection and interest anyone who wishes to follow musical development.

HANK WILLIAMS: Greatest Hits Vol. 2 (MGM 2353 053)

Hot on the heels of "Greatest Hits Vol. 1" (MGM 2353 073) comes the second edition which is assured of good sales. Since Williams' death nearly twenty years ago his recordings have been repackaged time and time again and always sold well. Such is the strength of his popularity and the growth of new devotees — and also his influence on the world of popular music. Here are the great titles — "You win again," "Jambalaya," "Take these chains from my heart," and 13 others. These are the original recordings although now reprocessed for stereo effect; an inspiration for any budding writer or singer!

JOHNNY CASH A Thing Called Love — (CBS 64898)

Carl Perkins is there in the backing team, and the vocal backgrounds come from the Carter family and the Evangel Temple Choir. The title track is already a huge hit single, of course, but the rest is a well-balanced bill of fare. "Kate" is a song of woe from a condemned cell, fast and urgent. He does magnificent "Tear Stained Letter", and both "Arkansas Lovin' Man" and "The Miracle Man" come off well. Very much a Cash labour of love — as he explains graphically in the sleeve notes. And, taken over all, one of his strongest and most consistent albums.

T. REX:

Bolan Boogie (Fly Hify 8). Pretty self-explanatory, this collection from Bolan's old record company. Features his big hits, "Ride A White Swan", "Get It On", "Jeepster", "Hot Love" together with material extracted from T. Rex and Tyrannosaurus Rex albums. Cochran and Capehart's "Summertime Blues" is given another airing, and altogether this is quite a fair package for those who haven't already got the historical albums. — V.M.

JUICY LUCY

Pieces (Polydor 2310 160). Something of a turning point for Juicy Lucy and the first of their albums I've really found interesting. 'All My Life' is a standout track with Paul Williams laying down a vocal that wouldn't disgrace the likes of Mr. Cocker for guts — and nice piano from Jean Roussel. Zoot Money's song 'It Ain't Easy' gives Mick Moody a chance to air his talents on guitar, and a good example of the new song writing combination of Williams and John Edwards comes with the melancholy 'Why Can't It Happen to me' or the more country 'Dead Flowers in the Mirror' based around a cigarettes and whiskey and wild wild women feel, with a big sing-a-long vocal chorus. 'How Can A Man Stand These Times and Live' has fiddle presumably from Chas Hodges of Heads Hands and Feet. Some good things here, but Berry's 'Promised Land' lacks the original guts. — V.M.

HEADS HANDS & FEET

Tracks (Island ILPS 9185). Some of this is excellent, but somehow it lacks at times the inventiveness I'd expected from this particular band; but then perhaps I expect too much from their second album. 'Safety in Numbers' is excellent with Albert Lee's guitar style being given a lengthy airing, and Pete Gavin producing stylish

drumming. All numbers are the group's own, and on his own song 'Roadshow' Albert Lee takes vocal and plays piano — something in the vein of Elton John. Good steel guitar from Gerry Hogan on 'Harlequin', and 'Hot Property' gives a quick blast of honky tonk piano, with fiddle and banjo playing along. Chas Hodges conjures up a real country feel with electric fiddle on 'Jack Daniels', definitely worth a listen. — V.M.

THE NEW TEMPERANCE SEVEN

In Sweden. — (Philips 6414 303). The personnel is different from the original "Pasadena" Temps, but the approach is just as nostalgic, reflective and good-humoured. Interesting to see how some parts of the old repertoire have been well up-dated, or changed round. Neat little jazz touches, too.

SHIRLEY BASSEY

Capricorn. — (United Artists UAS 29246). This review somehow got delayed, but Bassey addicts will need no tempting to buy. With some splendid contributions by the ebullient Johnny Harris, she fairly storms through a fine, well-varied selection of songs. When she sings a good set of lyrics, they stay sung. Try her on "The Way A Woman Loves" — it's from the heart. If sadness is rather the key, then so is vocal fireworks and sheer artistry.

ANTHONY NEWLEY

The Lonely World of... (Decca SPA 185). Way back, Tony Newley won a freak reputation as a rocker, via a movie "Idol On Parade", then turned to writing and to singing complex ballads and novelties. This set exercises his skills, his actor's skills, with a first-rate "Party's Over" to close the show.

DEMIS ROUSSOS

Fire and Ice. — (Philips 6332 012). A blend of pop and the folk idioms of Greek-Byzantine music. The Roussos voice is direct, forceful — pinpointing high-

KRIS KRISTOFFERSON Border Lord (Monument MNT 64963).

He's best known for his songs of course, but Kristofferson's way down in the Lee Hazelwood ranges voice has become an acquired taste in the States too — probably all the long-distance lorry drivers can sing along with similar gruffness, and probably most of them wouldn't sound too much worse either. Kris does have a personality, but the songs on this album are a strangely mixed bunch, from the effective if mystifying "Little Girl Lost" to dull, didactic ditties like "Burden of Freedom". Good harmonica by Area Code 615 man Charlie McCoy, and a telling vocal contribution by



KRIS: an acquired taste

Rita Coolidge, who is very likely the subject of the next song, "Smokey Put The Sweat On Me". Kristofferson slips some

telling lines in, sometimes when you're least expecting it. I liked "the street was slick and shiny as a snake." R.M.

lights with skill. French backing musicians.

DIZZY GILLESPIE BIG BAND

In Concert. — (London ZGL 119). All recorded at a Pasadena concert in July, 1948, and clearly very much a part of jazz history. That original big band really created new standards, new ideas, a completely different concept. Behind Dizzy's own trumpet, three more hard-driving men, and on congas Chano Pozo, the Cuban destined to die soon after this concert.

LIONEL HAMPTON

And The Just Jazz All Stars. — (London ZGL 120). Hampton doing his jazz all-rounder act, with Charlie Shavers, Willie Smith, Corky Corcoran, Milk Buckner, Siam Stewart and drummers Lee Young and Jackie Mills. 1947 recordings, including the shattering riffs of "Flying Home".

WILLIE SMITH

Alto Saxophonist Supreme. — (London ZGL 118). Recordings of 1965, with the alto-star, with the unusual use of Tom Guma's piano accordion a main talking point — that after appreciating the tremendous skills of the Smith man. John Guatner's piano also outstanding.

THE SAVAGE ROSE

Refugees. — (RCA Victor SF 8550). Those who've heard the previous album "Your Daily Gift" will know what to expect. A furiously fiery girl singer, one Anisette, who has fantastic power

and punch — and a vast range; and both organ and piano used in a tight, organised backing. High soul on "Revival Day" turns into a little-girl performance

on "Dear Little Mother". The lengthy, but gripping, "Granny's Grave" is another excellent track. An outstanding album from an outstanding group.

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Return of Regboom

JIMMY RODGERS
The Best Of (Roulette, 2432 004 select). Jim had many big chart hits during the height of the rock era in the 60s. He combined a natural folk style with the insidious rock rhythm, and his mellow attractive voice carried everything along well. It's remarkably Presley-oriented in retrospect, although probably not intended at the time. Jordanaires-type back-up vocals, good vibe love material — "Kisses, Sweeter Than Wine," "Honeycomb," "Oh Oh I'm Falling In Love Again." This is strictly for REALLY eclectic fans of rock-oriented music, but it's all good stuff. I dig it, even in 1972. N.J.

VARIOUS ARTISTS
The Music People. — (CBS 6615). This is a three-record set, featuring 40 artists and retailing at \$2.29. The actual list of performers reads like a Who's Who of music and the sleeve is well-designed and informative. Eleven British acts included, such as Argent, Colin Blunstone, Lesley Duncan, Jeff Beck — and the American side includes Santana, Dylan, The Byrds, Blood, Sweat and Tears, Redbone, Kristofferson, White Trash. In fact, it's a spectacular release, designed to emphasize the strength of CBS in international rock music — and it's being backed by a massive publicity drive. It really does stand out as one of the best-ever value-for-money productions.

LENA MARTELL
Presenting Lena Martell. — (Pye NSPL 18378). Via her own radio series, Lena is finally really making the breakthrough as a cabaret-type entertainer who can handle songs like "You'll Never Walk Alone" with skill and tasteful tact. A debut album for Pye; could do very well.

IAN AND SYLVIA
Greatest Hits. — (Vanguard VSD 5/8). A panoramic, two-album set of a talented duo who have built a sturdy following. Things like "This Wheel's On Fire," "Catfish Blues," "Nancy Whiskey," "Early Morning Rain" tumble out in a 24-track collection for the fan.

SOUNDTRACK
Kidnapped. — (Polydor 2383 102). The Robert Louis Stevenson adventure with Michael Caine in the lead, along with Trevor Howard, Jack Hawkins and the excellent Donald Pleasance. All the music by pianist Roy Budd, with Mary Hopkin making a guest appearance on the "For All My Days" track.



THE IMPRESSIONS: still retaining one Mayfield touch.

Artistry holds the Impressions together

THE Impressions
Times Have Changed — (Buddah 2318 059).

Considering the group has been together for fourteen years, considering they lost the vocal services of Curtis Mayfield . . . considering everything, they keep up astonishing consistency. The Mayfield touch is

MAGGIE EAVES SINGERS
Maggie's Mixture. — (Avenue AVE 099). A dozen tracks of well-known and very catchy songs, neatly arranged — the voices backed by the Alan Caddy Orchestra. In it's Conniff-type field, an attractive set — only eight singers, but showing more like a full chorus.

LOUIS ARMSTRONG
I Remember . . . (Ember-CJS 838). Recordings from the late 1940's, with a wide variety of guest musicians backing up the great man. Teagarden, Venuti, Heckert, Bigard, Condon, Hines, and a very big scene indeed for his fine reading of "That Lucky Old Sun." This album is of great historical value.

LEE CONWAY
Applewood Memoirs (People). — (Ember-CW 140). An Australian country stylist with the required deep voice, the fairly stereotyped use of piano and steel guitar. It's a first album, promising but with a sameness here and there. Some well-varied songs, though.

LES CRANE
Desiderata. — (Warner Brothers BS 2570). Including the hit-single track, the one-tie disc-jockey here tackles nine other tracks, including an interesting tradition American Indian poem, "Vision." Jim Horn on flute, solo singer Evangelie Carmichael, plus the deep voice of Les Crane make it a pretty interesting off-beat album.

GRAHAM KENDRICK
Footsteps On The Sea. — (Key KL 011). Young Londoner who writes and sings and is now well into the folk-circuit scenes. Gordon Giltrap plays second guitar on this set. Though it's a pleasant, easy-on-the-ear collection, fact is that the songs are rather more distinctive than Graham's voice.

ELTON JOHN
Honky Chateau (DJM DJLPH 423)

The inclusion of "Rocket Man," justifiably becoming Elton's biggest-ever hit, should make "Honky Chateau" the most popular album since the initial Regboom. The single and the preceding track "Susie" on side one show what Elton can do with good lyrics and unmannered vocals.

But again, the album is going to divide listeners into the ecstatic and the bored silly. To its credit, just about all the tracks have something going for them, and there are some nice surprise appearances to add to the general excellence of the accompaniment: Jean-Luc Ponty's violin is a welcome addition on "Mellow" and "Amy" and "Think I'm Gonna Kill Myself," which starts as a real downer, gets gradually lighter and ends with a live tap dance by none other than "Legs" Larry Smith, former Jumping Jack Flash of the Bonzos.

As usual, Elton's piano work is varied and interesting, and Davey Johnstone's guitar playing is immaculate. But a couple of things will put non-fans off. Complaint one is Elton's old habit of turning one syllable into four with monotonous persistence (notably on "Mellow"), and number two is some awful sub-protest lyrics on the first two tracks of the second side, "Salvation" and "Slave" lines like "You must feel the sweat in your eyes" and "to fight the violence we must be brave", delivered in a Deep South accent that turns violence into varience, really put me off.

"Honky Chateau" should sell to all the devotees without really making any new ones. Excellent cover, though I was disappointed to discover that the picture of Francoise Hardy on the back is actually Nigel Olsson. R.M.

HARRY CHAPIN
Heads And Tails. — (Elektra K42107). Singer and acoustic guitarist, fronting a group which provides him with sympathetic instrumental back-up and some well-contrived vocal harmonies. Some wistful, nostalgic, somewhat pessimistic songs like "Everybody's Lonely," and some pointed lyrics as on "Could You Put Your Light On, Please." But perhaps the best track is "Taxi." There's talent here.

SINGLES REVIEW EXTRA

PAUL KING: Whoa Buck (Dawn). Country fiddles lead in; and a general hoe-down atmosphere then pervades. A lively Lead-belly track from the "Been In The Pen Too Long" album.

THE COUNTS: Not Start All Over Again (Janus). Rather confused and hence confusing mixture of sounds. Takes time to get under way — though the lead husky-voiced gent is strong.

JIM MACLEOD AND HIS BAND: Abide With Me (Beltona). Pipe Major Jimmy Mortimer solos on this old hymn — from the "Amazing Grace" stable.

WEAVERS GREEN: A Little More Love (In My Life) (Phoenix). Fair mid-tempo, gently sung ballad — harmonica introduction. But nothing particularly different.

TONY BURROWS: Rhythm Of The Rain (Bell). This one could make it. It's a nice, staccato song and Tony boosts it with his flexible, distinctive voice. Straight pop, and the words aren't much really, but it's a darned nice record.

TODD MILLER: I Won't Be Sorry To See Suzanne Again (Bell). Big ballad of sentimentality — and schmaltz. Todd sings with a throbbingly sincere voice.

CATHIE HARROP: The Land Of The Other Way Round (M and M). Fantasy-type song, sweetly sung, and with a reasonably catchy melodic hook.

THE DINOSAURS: Hooly Holah! (Spark). Chunky prehistoric sort of feel, with some excellent rhythmic expressions. It's not a bad record, but doesn't fit into any current pattern. Not exactly.

HOOTERS: Tossing and Turning (Spark). An old hit song of substance, now presented in a completely different guise. Comes off well, though there's an off-beat disjointed feel to it all.

MILITARY BAND OF THE GORDON HIGHLANDERS: The Old Rustic Bridge (Waverley). Blimey, it's the pipes again. Another real wailer, baby. A real wailer.

TRUFFLE: POCO POCO (Jam). A staccato sort of song, but with a middle-of-the-road appeal. Fairly routine harmonies, but it's quite urgent-type pop music.

KONTIKE: Ohio Sun (Blue Mountain). Nothing much first time of playing, but try again and it takes on a nice feel, with a sure production touch. A nice, easy-going piece.

CYCLOPS EYE: Kentucky Freeway (Phoenix). Newly formed group alleged to have that "take your clothes off and run around kinc

of feel." Seriously friends, it's a well-sung and powerful side.

DOG ROSE: Paradis Row (Satri). Somehow a bit unbalanced in terms of sound, except on the main chorus which really does have an ear-bending sound to it.

SCARECROW: No Man's Land (Polydor). Orchestral vastness, and one of those urgent group vocals, with the words fairly spat out. Okay but not special.

JULIAN BROOK: Hayfever (Polydor). A hand-clapping determination here; with an amiable sort of melody line. It's the basic catchiness that gets through, though the words baffle me a bit.

KON-TIKI: Hot Butted Kisses (RCA Victor). A summery kind of song, which just about makes it topical. Fair waddy touches and a steady mid-tempo enthusiasm.

PETER D. KELLY: Simple Song Of Love (RCA Victor). With piano used diplomatically, this one features a good and expressive voice and a well-voiced song. Play a couple of times could really grow on you.

PETER NELSON: Making My Life So Easy (Peacock). I fancy Peter nibbled at the charts not so long ago. This is a self-penned song of fair charm, but not quite strong enough.

THE BELLS: Oh My Love (Polydor). A slow gentle, poignant little ballad with a sweet little girl voice adding to the charm. Very relaxing sounds.

L'HARMONIE DU RHONE: Clochemerle (BBC). Atmospheric music which accompanied the very successful nine-partner BBC telly series played by French "local" band.

APRIL WINE: You Could Hav eBeeA Lady (Pye). Canadian band, with considerable experience at top level — and they could make the break with this fast, powerful big beater. Strong guitar work; slightly underplayed vocal line.

SALENA JONES: When You Get Right Down To It (RCA Victor). Excellent reading of classy song by one of the most under-rated girl singers in the pop-jazz business.

OFFSPRING: Windfall (RCA Victor). Complex arrangement, with some splendid singing. A guitar-backed "goer" of unusual value.

RAINBOW: Old Log Cabin (Polydor). Semi-Western feel to this one, with a bouncing basic beat and a great deal of spirit. Nice record.

PAUL DUPONT ORCH: A Place In The Sun (York). Cascading strings on the theme from "A Place In The Sun", a hurry-scurrying melodic line of fair charm.

Mirrorpick



PETER JONES ON THE NEW SINGLES

Kinks Kalypso

THE KINKS: Supersonic Rocket Ship; You Don't Know My Name (RCA Victor 2211).

As their last single was about eighteen months ago, I can't remember whether this is really a change of style. But it's topical stuff, and there's a touch of a steel-drum band in it, and a calypso-type basic rhythm and the usual alert Raymond Douglas Davies lyrics. Nobody, they say, is gonna travel second class. Yes, it's got that magic Kinky touch to it. — **CHART CERT.**

LINDISFARNE: Lady Eleanor; Nothing But The Marvellous Is Beautiful (Charisma CB 153). A re-release of what colleague Robin Mackie reckons is the best-yet track from the now-established group. Me, I think it starts off badly, in a disjointed uneasy way, but after a build-up does become commercial and impactful enough to make the grade very big. A very polished sound. Already in the charts.

EMIL DEAN-ZOGHBY: For sweet Marie; Sugar Lady (Philips 6006 211). Johannesburg-born singer-singer. On name value, an outsider, of course, but it's a record well worth commending. It's got power, economy and a dramatically-direct main chorus with hefty bass-drum belting. If every girl named Marie was bought a copy, Emil would be well on the way to the charts. Ponder on that — **CHART CHANCE.**

EDGE OUTLER and **THE WURZELS:** Little Darlin'; Mother Nature Calling (CBS 8067). These "country hicksters" take the oldie and invest it with a lot of down-to-earth humour. Look for no message; just enjoy an infectious sense of rural spirits. With the falsetto, then deep-down patches. And the flip is darned near as good. — **CHART CHANCE.**

JULIE FELIX: Fire, Water, Earth and Air; Happiness (Rak 131). Traditional song, with Julie's own lyrics added. Her voice sounds somehow bigger, fuller on this one — though unmistakably of Felix quality. The arrangement and production both good. It's meaningful music, but don't be frightened off by that. Could well do very nicely. — **CHART CHANCE.**



SWEET: Better than 'Poppa Joe,' though the basic rhythm isn't so insistent.

THE SWEET: Little Willy; Man From Mecca (RCA Victor RCA 2225).

I like this a good bit better than "Poppa Joe," though the basic rhythm isn't so insistent. I'm quite certain the vocal sound is fuller, more dominant and better controlled. That apart it's a pop song of simplicity and catchy, despite not having much of a range. Most of all, though the group's essentially strong personality comes through well. The whatis smell of success! — **CHART CERT.**

GORDON BANKS AND HIS FRIENDS: We'll Be Together; We Need You (Trent JT 101). Let's see, Stoke City beat Chelsea in the final of the League Cup — so their luck is due to change, and this club-team disc may not click. Still, Banksie is number one in the goal-keeping chart. His mates sing; Gordon talks. And reminisces. Could well be very big indeed. — **CHART CERT.**

MAC AND KATIE KISSOON: Hey You Love; DO You Really Love Me (Young Blood YB 1038). I'm addicted to this pair, and hope this one makes it. It's got a staccato, clickety drum-beat intro, then the voices are added decibel by decibel. Katie sings... well, incisively is the word. Once under way it has both soul and heart. — **CHART CHANCE.**

Sweet's 'Willy' smells of success

THE HIGHBURY MARCHERS: The official Arsenal March; Arsenal Boogie (Columbia DB 8899). Let's see, Arsenal beat Chelsea 3-0 in the League, so their luck is due to change, and this sing-along record may not make it. However, for some reason they're still a popular club and this one could make the grade. — **CHART CHANCE.**

CHAKACHAS: Jungle Fever (Polydor). This expersive item, with the jungle rhythms and the horny-porny cries of bliss from the chick is starting to sell. First out some months back; now in with chances.

CREATION: Brand New Day (Phillips). When this gets into the main chorus, it stands up as a professional, well-performed bit of pop. I like it a lot, though admit it's not entirely original.

TUCHWOOD: Freedom For The Stallion (Polydor). Allen Toussaint song by a new group, and the thing that stands out is a big and vibrant and virile lead voice. Really does sound very good indeed on this big ballad.

TONY GARLAND: Days (RCA Victor). Ooh-y not to mention aah-y chorus and into a fair-enough soft-voiced and stylist bit of singing. Touch of the Pit-neys here.

IAN A ANDERSON: One More Chance (Village Thing). Interesting track from the interesting album "A Vulture Is Not A Bird You Can Trust." But slightly pedestrian vocally.

COMBINED SUPPORTERS CLUBS: We Are The Champions (Band C). Massed chorus on a multi-purpose soccer song — it fits nicely into who-

ever wins the championship and anyway well done Derby County and Cloughie.

APOLLO 4: Mendelssohn 4 (Young Blood). Organ-led version of up-dated slice of the classics. I like this kind of thing, but find it impossible to forecast whether it'll click or not.

THE FENN STREET GANG: Please Sir (CBS). A bit of a giggle from the television gaggle. I suppose it's quite catchy, really.

JIM ANTHONY: Sasha (Satrii). Guitar intro, voice, and into a big orchestral build-up on a wistful ballad.

TURNBULL AND ARKWRIGHT: Smugglin' Man (Peacock). A Tim Hardin song, with tempo changes, and a very powerful back beat — it hammers away. Relentless — that about sums it. And off-beat.

THE BEACH BOYS: You Need A Mess Of Help To Stand Alone; Cuddle Up (Reprise K 14173).

Broken-up typical chugging drive and very nice ingredients (fiddle, banjo, jangly piano and much more), yet "Mess" seems about right at first hearing. However, persevere as it's insinuating. With pure "Pop" back in favour (Nilsson, Bread, etc.), it stands a chance given good plugs, while long-term fans need not be deterred at all. The sublimely "Slushy" flip just cries out for the Bonzos' coup de grace!



by JAMES HAMILTON

SAILCAT: Motorcycle Mama (Elektra K 12055). Light in overall feel though very solid in its thumping strumming base and beat-accentuating breathy vocal, this is rather appealing and could have been longer. Similarly chopper-orientated though noisier flip.

MICHAEL GATELY: Colour All The World (Janus 0146014). A peaceful little comes-and-goes slow clomper, enhanced by pretty fluid guitar, sitar, flute-like synthesizer and not least, light harmonies by Mike and his writing/singing partner, Robert John.

THE BELLS: Oh My Love (Polydor 212109). That Canadian girl/boy-led group who deserved to repeat their monster US success here with the sexy "Stay Awhile" but sadly missed are back in similar dead slow husky slinky mood, adapting the Lennon/Ono ditty completely to their style.

TOM PAXTON: Peace Will Come; Jesus Christ S. R. O. + (+Standing Room Only) (Reprise K 14172). Tom's just won a new fan! The smooth though thumping acoustic title track from his new LP is nice enough, but it's the jaunty "Superstar" satirizing flip with its great words which has won me. Why isn't it the A-side? Do, please, hear this! (Then read the Book).

VENICE: Stepchild; 18 Days (London HLU 10372). Willie Mitchell's done it again! His production of this new chick is as "comfortable" as ever, although the thumping beat goes hustling right through it and makes the record a truly funky delight. Venice herself has a nice unhurried vocal approach, and shines through better on the sexily insidious "Fever"ish flip.

THE EMOTIONS: Show Me How; My Honey And Me (Stax 2025107). The girls' last two US hits back-to-back, with the terrific slow and sexy

Isaac Hayes & David Porter penned/prod'arr. "Show Me How", a recent big US sleeper hit, the standout. Less impressive though nice enough, "Honey" is bouncy.

JOHN KAY: I'm Moving On (Probe PRO 558). The ex-Steppenwolf has made the normally ebullient Hank Snow classic rather ponderously heavy and slow. Certainly, Matt Lucas fans won't rate it.

THE GALLERY: Nice To Be With You (A & M AMS 890). Dawn-like straight-forward US hit bubblegum, with steel guitar.

RAINBOW: Open Up Your Heart (Phillips 6073103). Facile Radio One formula Pop, yet it's American. Horribly catchy!

LES CRANE: Children Learn What They Live (Warner Bros K 16182). More philosophical syrup.

ANDY WILLIAMS: You Chose A Fine Time (CBS 8080). Fans know what to expect, and can rely on getting a slow dose of it here.

TOM T. HALL: Me And Jesus; Coot Marcellus Blues (Mercury 6052145). The "Harper Valley PTA" composer is top of Record World's Country Chart this week with his perky piano and chanting-backed ditty about how him and Jesus got their own thing goin'. Nice flip features cigarette paper and comb, and is about an old blues singer.

EL CHICANO: Viva Tirafo, Paris 1 & 2 (MCA NU 126). Two years after its initial release, and prior to the June issue of their "Revolution" LP, here's a re-service of these Los Angelean Pochos/Mexicanos' (e.g. Chicanos') fabulous lightly plopping, Wes Montgomery guitar-influenced, REAL Latin-Jazz-Rock instrumental gem. For what little it's worth, this is one of my all-time favourite records. Do try it.

OLIVER SAIN: St. Louis Breakdown (Mojo 2092031). St. Louis-based Oliver is the bandleader who used to feature Fontella Bass and Bobby McClure on one side of his records, and who was an old disco fave with instrumentals like "Jerk Loose". His latest dance number is chunkily tricky and modern, and features Shirley Brown singing "I Ain't Gonna Tell" to the same Breakdown rhythm on the flip. Rather ordinary.

HOKADA GUITARS

STATENESIDIE

PICK OF THE HOT U.S. RELEASES

JOHN LENNON BAND with Elephant's Memory and the Invisible Strings: Woman Is The Nigger Of The World (Apple).

the simplicity of the message set against the repetitive, invigorating, mind-numbing noise of the 5:15-long track makes for an extremely powerful record... and powerful propaganda.

First of all, the packaging—because it's so good just to look at. The paper sleeve reproduces the cover of March 1969's "Nova" magazine, which featured a pic of the Lennon's and Yoko's title quote, done as an orange-brown strip down the otherwise black and white. Inside, the record label is black with the main credits in the same orange-brown and secondary stuff in white, while from nine o'clock to three, so to speak, the upper half of the label features five individual head-shots of a meta-morphosis of John and Yoko—perfect together, at last! The nine o'clock head is bespectacled John and the three o'clock head is Mona Lisa-like Yoko, but in between, their features are superimposed with photographic wizardry so that at noon you get the definitive Lennon. Very clever.

As for the music, well... wow! This preamble was in no way meant to minimize the music, which is some of the best, if not the very best, that John has made since going his own way. The dominating noise (for noisy this is) is the great gritty wailing sax, presumably played by the Elephant's Memory member pictured on the back of the sleeve, although it might just have been King Curtis. The tempo is churning, swaying, rollingly slow and the sound is crashingly powerful, with the aforementioned sax being just one part of a splurging mass of yowling guitars, faintly plonking pianos, echoing drums, and all-pervasive background "white noise" from the synthesized (I presume) Invisible Strings. Yes, you're dead right, Phil Spector is credited as producer, along with John and Yoko, and this record is living proof that he has not lost his master's touch! In fact, you could say that it's brought BACK his old touch... for which, several cheers!

Oh yeah, the words, on which I know some people do seem to get hung up these days. The message is basically in the title itself, so that John screams on and on variations of the theme along the lines of "think about it," "if you don't believe me, take a look at the one you're with," and "woman is the slave to the slaves." A neat thumb-nosed to other current "if you can't be with the one you love, love the one you're with" sentiments. Sloganeering most of it may be, but

the simplicity of the message set against the repetitive, invigorating, mind-numbing noise of the 5:15-long track makes for an extremely powerful record... and powerful propaganda.

Produced and written, in the main, by Barry White (a MoSoul Production). It is indeed girlie group music at its best—and, what makes it so nice, it does not owe anything (bar maybe its one fast track) to Motown. The only outside songs are Marvin Gaye's "If This World Were Mine" and Gamble & Huff's 1967 "Intruders Hit," "Together" (great song). Side One does tend to blur a bit, very nicely, while Side Two is a collection of more definite musical statements which culminate in the incredibly beautiful hit-single.

the doctor

U.S. charts

from Billboard

| singles | | | | albums | | | |
|---------|----|---|---|--------|----|--------------------------------|--|
| 1 | 1 | FIRST TIME EVER I SAW YOUR FACE | Atlantic | 1 | 1 | ROBERTA FLACK | Atlantic |
| 2 | 3 | OH GIRL | Chl-Lites | 2 | 2 | NEIL YOUNG | Harvest |
| 3 | 4 | I'LL TAKE YOU THERE | Staple Singers | 3 | 3 | AMERICA | Warner Bros. |
| 4 | 2 | I GOTCHA | Joe Tex | 4 | 5 | GRAHAM NASH/DAVID CROSBY | Atlantic |
| 5 | 7 | LOOK WHAT YOU DONE FOR ME | Al Green | 5 | 8 | STEPHEN STILLS | Manassas |
| 6 | 5 | ROCKIN' ROBIN | Michael Jackson | 6 | 7 | ALLMAN BROS. | Capricorn |
| 7 | 6 | BETCHA BY GOLLY, WOW | Stylistics | 7 | 4 | YES | Fragile |
| 8 | 11 | TUMBLING DICE | Rolling Stones | 8 | 9 | CAROLE KING | Tapstry |
| 9 | 9 | BACK OFF BOOGALOO | Ringo Starr | 9 | 6 | HUMBLE PIE | Smokin' |
| 10 | 15 | MORNING HAS BROKEN | Cat Stevens | 10 | 12 | AL GREEN | Let's Stay Together |
| 11 | 8 | DAY DREAMING | Aretha Franklin | 11 | 11 | BREAD | Baby I'm-A Want You |
| 12 | 13 | HOT ROD LINCOLN | Commander Cody and his Lost Planet Airmen | 12 | 13 | CREEDENCE CLEARWATER REVIVAL | Mardi Gras |
| 13 | 21 | CANDY MAN | Sammy Davis Jr. | 13 | — | JETHRO TULL | Thick as a Brick |
| 14 | 20 | SYLVIA'S MOTHER | Dr. Hook and the Medicine Show | 14 | 15 | HISTORY OF ERIC CLAPTON | Atco |
| 15 | 17 | LITTLE RITZY PRETTY ONE | Jackson 5 | 15 | 19 | PAUL SIMON | Columbia |
| 16 | 12 | VINCENT! CASTLES IN THE AIR | Don McLean | 16 | 18 | SONNY & CHER | All I Ever Need Is You |
| 17 | 18 | SLIPPIN' INTO DARKNESS | War | 17 | 14 | JANIS JOPLIN | Joplin in Concert |
| 18 | 14 | DOCTOR MY EYES | Jackson Browne | 18 | 28 | CHILITES | A Lonely Man |
| 19 | 25 | LAST NIGHT I DIDN'T GET TO SLEEP AT ALL | Fifth Dimension | 19 | 23 | STAPLE SINGERS | Beatitude/Respect Yourself |
| 20 | 10 | HORSE WITH NO NAME | America | 20 | 22 | WAR | All Day Music |
| 21 | 29 | NICE TO BE WITH YOU | Todd Rundgren | 21 | 16 | NILSSON | Nilsson Schmilsson |
| 22 | 26 | ISAW THE LIGHT | Three Dog Night | 22 | 24 | EDGAR WINTER'S WHITE TRASH | Roadwork |
| 23 | 18 | FAMILY OF MAN | Paul Simon | 23 | 17 | GEORGE HARRISON & FRIENDS | Concert for Bangladesh |
| 24 | 24 | ME AND JULIO DOWN BY THE SCHOOL YARD | Paul Simon | 24 | 26 | DEEP PURPLE | Machine Head |
| 25 | 30 | DIARY | Bread | 25 | 19 | ARETHA FRANKLIN | Young, Gifted and Black |
| 26 | 28 | TAXI | Harry Chapin | 26 | 29 | GODFATHER | Soundtrack |
| 27 | 35 | SONG SUNG BLUE | Neil Diamond | 27 | 20 | DON McLEAN | American Pie |
| 28 | 31 | WALKING IN THE RAIN (With the One I Love) | Love Unlimited | 28 | 21 | GEORGE CARLIN | FM-AM |
| 29 | 34 | IT'S GOING TO TAKE SOME TIME | Carpenters | 29 | 84 | PROCOL HARUM | Live in Concert with the Edmonton Symphony Orchestra |
| 30 | 23 | SUAVECITO | Malo | 30 | 34 | CAT STEVENS | Teaser & The Firecat |
| 31 | 22 | BABY BLUE | Badfinger | 31 | 31 | ROLLING STONES | Hot Rocks 1964-1971 |
| 32 | 33 | YOU COULD HAVE BEEN A LADY | April Wine | 32 | 36 | SHAFT | SOUNDTRACK/Isaac Hayes |
| 33 | 27 | RUN RUN RUN | Jo Jo Gunne | 33 | 36 | ROBERTA FLACK & DONNY HATHAWAY | Heilbroun Train |
| 34 | 40 | OUTA SPACE | Billy Preston | 34 | 35 | SAVOY BROWN | I Gotcha |
| 35 | 36 | ASK ME WHAT YOU WANT | Millie Jackson | 35 | 37 | JOE TEX | I Gotcha |
| 36 | 39 | ISN'T LIFE STRANGE | Moody Blues | 36 | 38 | ELTON JOHN | Madman Across the Water |
| 37 | 19 | A COWBOY'S WORK IS NEVER DONE | Sonny & Cher | 37 | — | GRAND FUNK RAILROAD | Mark, Don & Mel, 1969-71 |
| 38 | 41 | LOVE THE ME FROM THE GODFATHER | Andy Williams | 38 | — | ANDY WILLIAMS | Love theme from "The Godfather" |
| 39 | 47 | OLD MAN | Nel Young | 39 | — | STYLISTICS | Stax |
| 40 | 43 | SOMEDAY NEVER COMES | Creedence Clearwater Revival | 40 | — | ROBERTA FLACK | Quiet Fire |
| 41 | 32 | IN THE RAIN | Dramatics | 41 | 44 | ALICE COOPER | Killer |
| 42 | — | LEAN ON ME | Bill Withers | 42 | 32 | MICHAEL JACKSON | Got To Be There |
| 43 | 46 | I'VE BEEN LONELY FOR SO LONG | Frederick Knight | 43 | 40 | LED ZEPPELIN | Spring |
| 44 | 44 | HEARSAY | Soul Children | 44 | 49 | CHEECH & CHONG | Polydor |
| 45 | 48 | SMILEN' | Sly & The Family Stone | 45 | 47 | CAROLE KING | Music |
| 46 | — | TROGLDYTE | Jimmy Carlor Bunch | 46 | 42 | A CLOCKWORK ORANGE | Soundtrack |
| 47 | — | THERE IT IS | James Brown | 47 | 41 | LLY TOMLIN | And That's The Truth |
| 48 | — | TO GET TO YOU | Jerry Wallace | 48 | 43 | JIMI HENDRIX | In The West |
| 49 | — | WALK IN THE NIGHT | Jr. Walker and the All Stars | | | | |
| 50 | — | ROCKET MAN | Elton John | | | | |

NEW YORK NEWS

IT WAS a very nice opening. Warren Beatty was there, so was Jack Nicholson and George Hamilton.

Lou Adler the producer arrived. Wolfman Jack the most famous Los Angeles disc jockey was there with Bobby Goldborough. And everybody loved the place. It was the Paradise Ballroom, a \$250,000 rock dance hall in West Hollywood, built on the site of the factory club and operated by Jerry Brandt who once ran the Electric Circus club of blessed memory in New York. Bernie Kornfield, the famous tycoon was supposed to be the grey eminence behind it all but it was just a rumour everybody said. The usual remarks were made at the opening on April 20—how Los Angeles needed such a facility that name rock groups would appear at the weekends, experimental theater, children's theater, jazz on

The opening was Paradise

Sunday afternoons accommodation for 1,000. Everybody loved the opening which had the Bar Kays and the audience as main attractions. Unfortunately three days later the place closed down. THE U.S. ticket scene for the super groups and super stars of our time gets tighter. Notorious for scalpers and forgers, rock concerts have in the past been free with tickets but with the Rolling Stones tour and the Elvis Presley first-ever concert at New York's Madison Square Gardens it won't be so easy. For a start the Rolling Stones are limiting tickets to one per person and

there will be no chance for radio stations to buy up blocks of tickets for competitions. For the Elvis concert there will be no mail order at all and tickets will be limited to 10 per person. And Col. Parker's strange attitude towards the press surfaces once again—no press tickets will be available from Elvis' office. NEW WRITER to watch is David Buskin, himself a singer-guitarist who opened in New York this week. Mary Travers (Peter, Paul and...) chose five of his songs on her latest album and is sort of sponsoring his New York debut... Just released on MGM... and Gordon... Gordon Waller's first solo album since his



DAVID CASSIDY stopped traffic in downtown Pittsburgh when he visited radio station KQV recently. Police had to block off the street to accommodate the two thousand fans who braved 10 degree cold and a foot of snow that had fallen the night before. The crowd started gathering in front of the station at 7.30 a.m. for Cassidy's half-hour visit that afternoon.

BY IAN DOVE

Caesars Palace, Las Vegas... Yogi Berra, who at least is less boring than the old Beatles' Swami, will appear nude during the final sequences of his May 2 Carnegie Hall. It includes a strobe light display during which time the Yogi strips. The biggie though is the end of the show, the Om Shanti chant. This is where the Yogi is accompanied by a choir—also in the nude... However the wait for it, Hottest Act in Town, is Satan, a fire eating rock singer. Get it? Nudge nudge, wink wink. Actually some people say that he's really a rock singing fire eater, but that's sinking... There is also a genuine midget rock band debuting in New York shortly. Continuing the weirdness: selling very strongly at Madison Square Gardens is "The Big Show of 1936." It has the Ink Spots, Louis Jordan, Jackie Coogan and Allan Jones... The Five Satins, famous for the golden oldie "In The Still Of The Night" are back recording again.

days with Peter Asher, the famous manager... Singer Pamela Pollard is promoting her album in her home town of San Francisco by hopping on the tram cars (the celebrated cable cars) and singing to people free of charge accompanied by her dog, which itself is famous. It appeared with Pamela in the Cocker film, "Mad Dogs and Englishmen." The untimely death of Duane Allman has not affected the Allman Brothers band apparently—they recently earned \$43,100 for five dates in April, including two colleges... For what it's worth, Tom Jones finally split his trousers—in full view of 1,300 people in

MirrorMail

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



THE DECADE'S TOP 100

THANK YOU to all who helped to bring the Decade of number one hits to the Tony Blackburn Show. Now, how about the top selling Motown singles? — MARTYN H. CLARKE, 1 Coniston Road, Gatley, Cheshire. SK8 4AF.

VAL: For the many readers who are obviously interested in the entire list of the top 100 singles of the decade (compiled by the BBC) we will be printing the complete list in five easy stages, starting with the top twenty this week — so don't forget to order your Record Mirror each week.

| | | |
|--|------------|------|
| 1 SHE LOVES YOU | Parlophone | 1963 |
| Beatles | | 1963 |
| 2 I WANT TO HOLD YOUR HAND | Parlophone | 1964 |
| Beatles | | 1964 |
| 3 TEARS | Columbia | 1965 |
| Ken Dodd | | 1965 |
| 4 CAN'T BUY ME LOVE | Parlophone | 1964 |
| Beatles | | 1964 |
| 5 I FEEL FINE | Parlophone | 1965 |
| Beatles | | 1965 |
| 6 WE CAN WORK IT OUT/DAY TRIPPER | Parlophone | 1966 |
| Beatles | | 1966 |
| 7 RELEASE ME | Decca | 1967 |
| Engelbert Humperdinck | | 1967 |
| 8 GREEN GREEN GRASS OF HOME | Decca | 1967 |
| Tom Jones | | 1967 |
| 9 THE LAST WALTZ | Decca | 1967 |
| Engelbert Humperdinck | | 1967 |
| 10 THE CARNIVAL IS OVER | Columbia | 1965 |
| Seekers | | 1965 |
| 11 I REMEMBER YOU | Columbia | 1962 |
| Frank Ifield | | 1962 |
| 12 STRANGER ON THE SHORE | Columbia | 1962 |
| Acker Bilk | | 1962 |
| 13 THE YOUNG ONES | Columbia | 1962 |
| Cliff Richard | | 1962 |
| 14 SUGAR SUGAR | RCA | 1969 |
| Archies | | 1969 |
| 15 CINDERELLA ROCKEFELLA | Phillips | 1968 |
| Esther & Abi Ofarim | | 1968 |
| 16 NEEDLES & PINS | Pye | 1964 |
| Searchers | | 1964 |
| 17 BACHELOR BOY/ THE NEXT TIME | Columbia | 1963 |
| Cliff Richard | | 1963 |
| 18 I'D LIKE TO TEACH THE WORLD TO SING | Polydor | 1972 |
| New Seekers | | 1972 |
| 19 TWO LITTLE BOYS | Columbia | 1970 |
| Rolf Harris | | 1970 |
| 20 TELSTAR | Decca | 1962 |
| Tornadoes | | 1962 |

Top Argent

AFTER reading your review of the Argent LP 'All Together Now' I decided to see if the album was as good as you made it out to be. So I bought it — and wow, what an LP it turned out to be!

The seven minute version of 'Hold Your Head Up' with Rod Argent's organ solo is fantastic and I will never understand why this version took so long, and then had to be cut down, before it made the charts.

The soon to be released single 'Tragedy' and 'He's a Dynamo', both written by Russ Ballard, both show his ability as a writer and contain deep bassy parts below his high

vocal work. Yes, full marks to Russ on those two!

The other tracks are of a very high quality with good swelling organ work from Rod Argent in the last track. But for me 'I Am the Dance of Ages' is outstanding. Beautiful vocal work and the use of thunder and winds bring the first side to a brilliant close.

Incidentally, who is Fred? — (Name omitted!) 6 Avon Road, Shipway, Torquay, TQ2 7LT, Devon.

VAL: Glad you agree with my opinion. Fred has in fact worked with Argent since their early days on the road, and was their road manager until late last year.

WHAT A let down. It was worse than finding out there ain't no Santa Claus.

My wife and I paid £2.50 to see the legendary Jerry Lee Lewis at Peterborough. I wish we'd gone to the pub. Although assured from all sides to give us rock, Lewis trotted out one maudlin country number after another.

His messing around antics amused at first, but the audience's frustration quickly grew. Cat-calls and cries of "you're a waste of money" did nothing to improve his mood, but were totally justified. Yet occasional glimpses of the old fire showed that if he had been in the mood he could have raised the roof. But back he went to the dirges.

As this was billed nationwide as a rock show, I wonder if we can have him under the Trades Descriptions Act? If Jerry Lee despises rock, why issue 'Chantilly Lace' as a single? Surely not for sordid fad? Let him come clean, tell us he's a country boy now, and play to empty theatres. — CHRIS BOWLES, South Street, Dorchester, Dorset.

... and more

I SAW Little Richard in '64 and what a really rockin' show he gave, but what a big disappointment Jerry's show was. I knew and expected a few country songs — after all where would rock 'n' roll be without it, but he did eighty per cent country, fifteen per cent religious, and five per cent rock, which consisted of a 45 second burst of 'Great Balls of Fire'. His piano playing was



JERRY LEE: too pooped to pop?

good, but we all wanted to see the Jerry Lee we paid for. — PENNIMAN KEITH ROGERS, 79 Greville Road, Cambridge.

Maxicon!

TO MY HORROR I was charged no less than fifty five pence for the

latest Elton John single 'Rocket Man'. The record shop gave me for the price was that it is a maxi single, and these retail at fifty five pence. Yet before the budget ordinary singles and maxi singles were both priced at fifty pence.

With the advent of the budget we were lead to

STAR LETTER

● IT SEEMS that radio stations today are guilty of two great sins. They frequently over expose records by established artists such as Tom Jones and the Stones until, as was the case with the Hollies' 'Baby', the record loses its initial impact and does not sell as well as it might have done.

On the reverse side, they underexpose records by artists who have fallen from public favour, but still have a faithful following of loyal fans. Pickettywitch have such a strong following but are neglected publicity-wise.

I just hope that Polly Brown, who has a solo single out within a month is given more attention and the opportunity to show her talent. — TED CLARK, The Green, Upper Poppleton, York.

VAL: Our star reader this week, as might be expected from his letter, is a keen supporter of Pickettywitch and an active member of their fan club. Ted is twenty-two and has worked as cashier at a Savings Bank for five years. His loyalty to Pickettywitch began through having met one of their earlier members, Pete Hawkins (who has now left), when he played organ for the Young People's Fellowship when they met at the local church. Since then Ted just got to like the group and has remained loyal to them.

He manages to get to see a few live groups near his home area, but says the young people seem to lack interest and so few groups bother to visit the clubs around. The Hypnotique, Intercom and Cat's Whiskers are clubs within easy reach, but for more variety it's necessary to travel into Harrogate or Leeds.

Though he doesn't play any musical instruments, Ted is proud owner of a Ferguson four track tape machine, and though he's been lucky enough to win several records — including RM's Pioneers album, he doesn't own his own record player. "They're rather expensive," says Ted. "But I buy all Pickettywitch's records and take them to a friend's house to play!" In the meantime he is accumulating some savings in his bank.

He particularly enjoys RM's letters page, and the top fifty charts, but as reflected by his letter would like to see even more coverage for some of the less featured groups. "I'd also like some more competitions," says Ted. And with his luck who can blame him!

DON'T FORGET when writing to Record Mirror to include a phone number where YOU can be contacted during the day, for YOUR chance to be our Star Reader.

believe that all singles would be priced at forty five pence. Yet before the budget or-price varies between record companies, and now maxis are sold at an additional cost.

When paying this price I would at least expect all the songs to be

new, but flip sides are usually rehashed album tracks, as with the Elton John single with 'Hold Day Inn' and 'Goodbye', both from "Madman Across the Water" on the flip side.

— PAUL BROWN, 43 High Drive, New Malden, Surrey.

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