

MARK VOLMAN AND HOWARD KAYLAN

The Phlorescent Leech and Eddie (Reprise K44201). This album to me was a very pleasant surprise, for never having been a fan of Frank Zappa and the Mothers, I was not really expecting to have a great feeling for the work of these two ex-Mothers, who also contribute the backing vocals to T. Rex records.

But surprise, surprise, not only is this pleasant, but I really like it. "We hope you're ready for Flo and Eddie . . ." says the opening track Flo and Eddie — well I am.

Thoughts Have Turned has Aynsley Dunbar (presumably) laying down some good rhythms and the vocals filling out the sound with a silky quality — in fact the mellow quality of Volman and Kaylan's voices is mostly gentle, with a more gritty lead on Goodbye Surprise, which really keeps a fine beat going.

A touch of humour shows through on Nikki Hoi, with Hawaiian guitar and mandolin on a frivolous tale, related with Chinese styled vocal. Strange Girl has interesting lyrics, with some good bass work and drumming, and the T. Rex type vocals showing up here. On Lady Blue the two stretch out a little more, aided by nice acoustic guitar work, with the whole number picking up depth as it progresses. — V.M.

LESLEY DUNCAN

RECORD MIRROR

A BILLBOARD PUBLICATION

SEPTEMBER 23, 1972

6p

COOL TIME IN THE HOT CITY

HE CAME, but didn't conquer. Just as his Carnegie Hall appearance some months back failed to trigger that surge of energetic support, Bolan's Big City bopping at the Academy of Music was curiously ineffectual against the stony masses.

Oh, there were a few screamers. And brief flashes of potential power. But the crowd remained seated, clapping politely, whistling their support, occasionally barking requests.

The evening was humid, vaguely threatening, with occasional light washes of rain, but the

Academy of Music opened its doors for its Fall Opening and the unveiling of its new facilities. Once inside, however, it became increasingly obvious that, the more things change, the more tedious it seems. Some new paint, an extended stage with rows of blue bulbs defining three ramps for the performers to approach the masses.

So, the evening began with the Doobie Brothers, a very strong, no-nonsense band that runs solidly on a super-charged two-man percussion section, two drum kits trembling beneath matched shots. The Doobies faced an impassive audience with admirable spunk, playing powerfully, winning a surprising flurry of enthusiasm.

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LIVE!

BOLAN

FROM PAGE ONE

Then, the guest stars, and yet another Transatlantic popularity gap: Argent mounted the stage, providing a set which, while below their peak capability, still provided ample excuse for heavy-duty light and motion. Still, the ecstasy was contained, and, while Argent drew an encore, the response was not quite conclusive.

An interminable delay between Argent's departure and Bolan's unveiling was strangely calm, uneventful, betraying little anxiety. The folks sat in their seats or crowded the upstairs lounge to fill their lungs and only that front rank of true disciples huddled nervously at the edge of the stage.

Finally, lights down, curtain back, and twin beams probing through the forbidden smoke to ignite twin icons of Marc Bolan, twenty-foot black and white elves frozen in mid-squeal and framing the stage like bookends. The band mounts quickly, with a few moments of squeaking strings and tuning refinements, then Bolan's first full exposure as he walks deftly to the front, teeth gleaming in a charming smile, spangled lids blinking calmly in the bright lights.

"Hello, New York," said the warrior, and he was answered by a rough blend of squeals, laughter, applause. Still, the folks were seated. Bolan let the rhythm pull him through, strutting tentatively down one of the ramps, hands sliding across his gold Les Paul.

Hmm. America hasn't exactly been propelled into action, transported into the electrified mysticism of The Slider. Telegram Sam inspires some energy, but even during that, the brotherhood of the faithful has yet to truly boogie. At least their interest, however low-keyed it might seem, is

not diminished by a brief acoustic set, capped with a freer, slightly funky "Cosmic Dancer."

But the set really never lifts off. And those weary cries for Bang A Gong, when finally answered, do not a riot make. When Bolan finally gets it on, blocking out those beloved wedges of rhythm, the hall finally rises to its feet, but there are no bottoms really bouncing, the aisles are clear, and the arms waving above the faithful's heads are somehow languid in their commitment.

In short, the performance itself offered that crowd little evidence of the mystique that has galvanized European audiences. Bolan was lithe, energetic, charming in his openness, admirable in his determination to win the audience with a generally clear-eyed warmth. But he did not cauterize that open wound, that need for high energy, with anything beyond pure sonic pressure.

Alongside the Allmans Brothers' sturdy blues, the Dead's rich space music, the Stones' wide-open throttle and choreographed flash, Bolan might just seem almost subdued, save for pure kilowatt, at least for New York's rockers.

So, the first wave met with mixed resistance, some ground gained, but slowly.

Will Bolan finally win them over? We can only staytuned.

SAM SUTHERLAND

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CASSIDY IN LONDON

The hazards of superstardom.

CENTRE PAGES



PETE TOWNSHEND

The Who have a wider audience than the Rolling Stones.

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SLADE'S JIMMY LEA

I can see why they were scared of us.

PAGE 3

PLUS: FULL PAGE FOR JACKSON 5 FANS

PAGE 19



JOHNNY NASH

His latest single 'There are more questions than answers'



8351

the music people



PHILIPS

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single - it's
a big one.**

JOHN PANTRY

**“Son of
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'I think we have a wider audience than the Stones ...'

THE ARRIVAL of The Who en personne and en masse at a rather lovely old Paris hotel predictably changes the whole atmosphere of the area around the bar.

Teenage wasteland would be an exaggeration, but they provide a field day for the French photographers, who proved themselves even pushier than their British counterparts.

Moon who has been up for around 40 hours non-stop still shows no sign of the clockwork winding down: Daltrey is emitting some very English guffaws, Entwistle sits solidly in the corner darkly watching the proceedings as usual, and bemoaning the death of some very expensive carp from his pond at home. "Of course, all the bloody quid-a-time goldfish are thriving."

Eric Clapton, who is Not To Be Interviewed, is along for the ride. He sits quietly at the bar with his lady, managing to ignore the jostling zoom lens flashers, and looking very young. Townshend contrives the transference of an entire bowl of crisps into his mouth with a deft mechanical shovel action involving both arms working in rotation, covering the distance from A to B with Chico Marxian speed. Gobbling and swilling priorities having been observed, he sits in a huge and throne-like blue velvet chair and looks available.

Face to face, Townshend looks astonishingly like a Modigliani painting, except that he's never still. His mind works fast, and his right

PETE TOWNSEND talking to ROBIN MACKIE

knee keeps time with a permanent tattoo, not in a nervous way, but just as if he needed to keep something moving to stay alive.

The Who are in Paris to play at a concert whose funds go to the French Communist Party, and it's got to be asked — Whose side are they on? "Well, it's our first chance to exploit Communism", says Pete. "No, actually, I didn't even know it was a Communist do until we got here. But if there was an active Communist party in England, there might be some amazing things happening."

Having summarily disposed of politics, we get down to more important topics, such as Pete's first solo album, which is extremely imminent.

Dedicated

"The solo one was finished in March. It's based on material for the albums I've made for the Meher Baba organisation" (which carries on the work of Pete's avatar, who died in 1969) "or bits and pieces from my studio which The Who have never used. The album is dedicated to Baba, and also to the people who want to know about him. I can't really put into words my feelings about him, so I thought I'd use my talent, with a small

"I", and try to convey it a bit more accurately by collecting material that's relevant to Baba.

"So, I've done an old Jim Reeves song, There's A Heartache Following Me because it was one of his favourite songs. There are three that The Who have done — Let's See Action, which sounded more political or revolutionary when The Who did it, and a couple that didn't get used for Who's Next: Pure And Easy and Time Is Passing. There's a Ronnie Lane song on it too — he's a follower of Baba; and one by Billy Nichols, who used to be on Immediate. I don't play at all on Billy's track, and only do the acoustic guitar on Ronnie's. Otherwise, it's pretty well all me. I do the bass and the drumming. Keith gave me an old drum-kit about five years ago and I can play pretty well in a different style from Moon.

"The songs are lighter, and there is a prayer on it. I don't say it, I put it to music, so that I thought a lot of people might say it without really thinking about it. It's the most unbigoted, unbiased prayer; sort of like a replacement for The Lord's Prayer. Anyone can get off on it. It's a prayer to beyond, to an abstract, distant concept. Overall, the album's a sort of Todd Rundgren/McCartney trip."



It's worth mentioning that while Townshend talking about Baba may come over on a transcript as if it's being said with hushed reverence, Pete talks about his religion as naturally as if he were discussing what he had for breakfast.

Baba and The Who are both vital parts of life to him, rather than being sectionalised into "religion" or "work" categories. And as Pete quite rightly says: "If a guy in the year 2000 re-discovers rock 'n' roll, he'll probably think it's a religion. It's nearer to a religion than anything else that's new."

The money from the

solo album will go towards a special trust for the perpetuation of Baba's teachings, and the record company's donated 15 per cent of the retail so that "even if it only sold 30-40,000 copies worldwide, it would still donate a fair bit."

Does he feel restricted by The Who, and how does his record compare? "Well, I've always felt healthy being restricted by the four chords of rock 'n' roll, and I also like having The Who history behind me; it's a language in which we can speak to a lot of people. Whenever I might put something together, it would always be more

powerful by The Who; there's a certain hidden genius to what The Who do."

The next group album looks like being another double. "It'll have to be", says Pete. "We were halfway through a session — Join Together came from it, so did a couple we're doing live, Relay and Long Live Rock, which will be on it — and it sounded like Who's Next, so I said "Fuck this", we'll use one side of the good tracks from that and do a mini-opera, which is now put together with 14 or 15 songs."

Ultimate

"I'd like to see this one recorded rather more loosely. People like Rundgren, Roxy Music, the E.L.O. and Bowie are taking recording techniques to the ultimate, the Beatles never stopped experimenting like that, but we have. At home I always do crazy things, and I can probably do them as well as, or better than, Rundgren but you have to decide what you want."

"There's a tendency to try and stretch thoughts out over 50 minutes rather than concentrating them on to three minutes. We might put out a super-condensed single called Joker James, which I wrote at the same time as I'm A Boy." Had the sales of Join Together been disappointing? "At first, I like it a lot as a sound, and I thought "This is a number one." But really, there's no content whatever. What is it?"

"Then again, you never know with la-las and things. A lot of very young kids buy a lot of singles, and they really know what they want. My three-year-old daughter wanted a copy of Mary Had A Little Lamb, and she really had to have it. It's really down to anything with la las. We used to do a Who song in the Marquee days which just went "La la la la la la"."

I suggested that Um Um Um Um was the ultimate La la hit, and was corrected as to the title. "It had seven Ums on the label of Major Lance's one, which is odd, 'cos there were only six on the record," said Pete.

"Join Together was part of the whole attempt, we were having to break down the old audience-group barrier. Eventually, it didn't work because we don't have enough faith in ourselves to do anything without the fixed, frigid, old-fashioned bit with I Can't Explain and so on."

I could think of more frigid, old-fashioned things than The Who live, but still....

"What I was really after was trying to capture those few moments you get at most rock concerts, where everyone forgets who they are, that they've paid to get in, that their wife's just left them, that they're ugly or beautiful. I wrote my dream as a film script, and sold it to Universal, but I don't know if it was worth it. I guess the old Who together is more important."

The old Who aren't doing at all badly. Pete goes as far as to say, "I think we've got a far wider audience than the Stones now, possibly wider than The Beatles. I get 40-year-old women coming up to me saying they like Tommy, even."



'Join Together had no content whatever'

David Cassidy —on his £400-a-day boat on the Thames —talks about the hazards of superstardom



THE FIRST signs that David Cassidy is in town, taking refuge on board a 200 ton luxury yacht become apparent as the taxi in which I'm riding passes close to the embankment of the Thames near Tower Hill. A crowd of young girls stand with their toes as close to the edge of the river wall as they dare, waving frantically at the boat. Others line the walk along by tower pier, where a tiny boat waits to transport a hoard of photographers back to land, and to pick up myself and other writers waiting on the pier, feeling already slightly seasick from the movement of the floating mass of concrete and wood.

"Over here!" scream

Eight changes

the fans as our boat swings round by them. "Take us with you!" But security is rigorously enforced. All passes are checked by a special security man on board the Ocean Sabre.

Still, that hadn't stopped two enterprising fans earlier in the day. While the tide was low they had waded out into the water, swimming out the rest of the way, almost within reach of David on the boat.

Screaming

"We were screaming at them to go back," said David, who had been hiding away in the lounge, eating the specially prepared meal... his first of the day. He had rushed out earlier to make a guest appearance on David Hamilton's Radio One show. Before arriving in Britain he had completed a live appearance in Detroit, undertaken the lengthy transatlantic flight, and had only managed to sleep for three hours before starting the rigorous routine for the sunny Wednesday. So he was taking a lifetime to collect himself before facing a Press conference.

He'd also been advised to keep out of view of his fans as much as possible, in case the temptation to plunge into the murky Thames water became too great for them.

But some fans had found other ways of getting closer to their idol. Pleasure boats cruising up and down the river were passing close by the Ocean Sabre, and several groups of girls hung over the rails calling out to David. Some were unlucky; they spent their money in vain. But occasionally fans could catch a glimpse of him, and at one point during his interview as screaming voices got nearer, David glanced rapidly from side to side waiting to see where the girls would appear.

Being directed to the starboard side of the boat, he stood up, produced a dazzling smile and waved

encouragingly. The reply was a flurry of waving hands, accompanied by some adulatory squeals.

"That's really nice," said David, shaking his head slowly, seeming slightly bemused but evidently very happy. "Everybody likes to turn somebody else on, whether in a sexual or mental way," he admits. "There was a time when I couldn't cope with all this and I was looking at it all in a negative way. I kept thinking, 'I don't want to go out and face that'; but you have to balance things out properly. If I didn't think it was all worthwhile, I wouldn't be here in London."

While he is in London David is making plans for a tour here, as well as making a guest appearance on 'Top of the Pops'.

"I won't be singing anything though," he explained. "I had to clear an Equity thing, and they wouldn't allow me to sing unless I did a live appearance here. But

going to get into it." With a little more persuasion David adds; "They said would I do some nud shots, arty stuff. Anywa, they weren't nude," (they were cropped at the vital latitude!) "But I won't go into that. Well Jim Flood — I don't want to grind him in the ground he's not with me any more, in fact he's not in the business anymore, for that reason I think — well he felt it would be a good idea. But it's old news."

David was being extremely guarded in his conversation on this subject. He was obviously uncomfortable, and he welcomed the next question about how well he gets on with his three half-brothers. Yet earlier comments he had made seemed to reflect the mark that that episode had made on him.

"I don't read many things about myself or would eat my guts out," says David. "It's just one person's interpretation o

Cassidy in London

By Val Mabbs

I didn't want to do that unless it would have been very good."

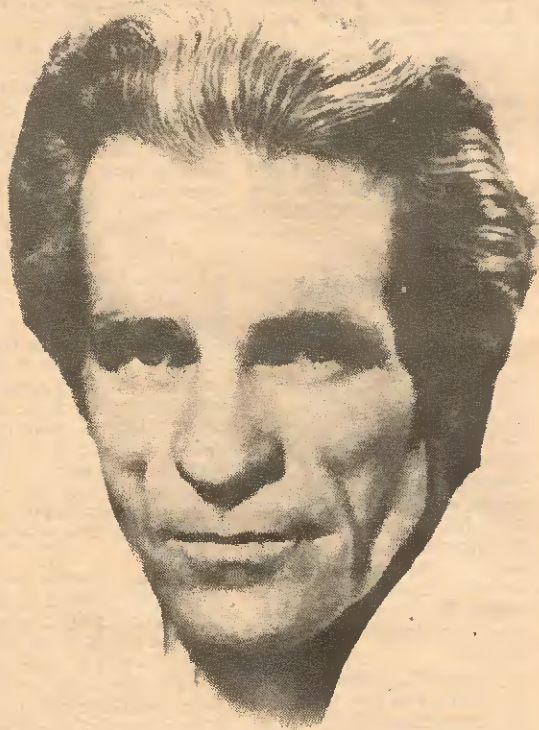
David and his management are taking great care to maintain the growth of his career, and David is desperately trying to forget that he posed nude for Rolling Stone magazine.

"I was really ill-advised by a fellow, who is no longer with me, needless to say," he says tentatively. "The pictures didn't really coincide with the story, but I'm not

another. They spend an hour with someone they don't know anything about, and they can come out with what they said in one hour. You can't possibly know someone that way. If I have a headache when they interview me, I could give the impression of being a horrible human being. If not, I might be in a great mood. Naturally I have times when I feel up and times when I'm down."

David makes no secret of the fact that he enjoys

Welcome to... Britain, The Johnny Cash Tour, and Pye Records



GLEN SHERLEY

whose new single 'LOOKING BACK IN ANGER' is due for release soon, with an album set for November.



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THE ENGLISH MINSTREL SANG BLUES LO



says Kin

HAVING SPLINTERED Mungo Jerry, both pianist Earl and guitarist Pat have formed The Kin Boogie Band with a view to giving that music must come from your heart and your head if you want to be happy.

The two original members believe that Jerry's way shortly after in the meantime when they had genuine respect on the circuit and from the musicies in general. Together Dave Lambert, who is a songwriter who has been scene for some years and with the old group on a couple of occasions, they have a new Trouble at Mill produced Straws' Dave Cousins.

It was he, together with the late Dave Lambert who met me in a London pub recently, who talked to me about the Boogie and where they go from here.

"You can hear on the radio that there are a number of different musical styles," said "We do a couple of traditional folk numbers like Goin' Down the Road and Go Down You Minstrelers and at the same time blues numbers like Keep Hands Off My Woman and Ever Blues, which is just a blues riff.

"I think the whole thing is relaxed and happy because that was the way we felt at the Manor — it was an enormous release of energy and genuine good feeling. We

around the country

Countrystyle 1

The Johnny Cash Special

THINK of country music and you'll think of Johnny Cash. To many people Johnny Cash is country music — but that's only a small part of the story.

Think of Johnny Cash and you'll think about those hit titles and that familiar sound

Last year the Johnny Cash Show visited Britain: the entourage played Glasgow, Manchester, London and Birmingham — and sold out. The Show was acclaimed as one of the most professional musical outfits ever to visit

British section of the operations have been arranged a little differently. The Johnny Cash Show is showcased for three days at London's Albert Hall.

To the highly enthusiastic audiences Johnny Cash promised that he would return and — as good as his word — he's back

The visit as part of a brief European tour which also takes in Sweden and Germany and, on this occasion, the record in itself — and it will

be very surprising if there's any vacant seats. Keith Howell at NEMS Enterprises Ltd, the show's organisers, reports that ticket applications have been very heavy and, although the show is based in the middle of a working week, received from all quarters of the British Isles.

Naturally, Johnny Cash is the star name and would not need any excuse if he wanted to play the show alone. But Cash is professional through and through and, alongside

one of the world's most exciting performers, comes one of the world's most exciting shows.

Besides the world famous backing group The Tennessee Three (increased in size to include JC's musical director and record producer Larry Butler on piano), there is Johnny's wife and fellow artiste June Carter, country music first family of song The Carter Family, ex-Sun compatriot Carl Perkins, the super harmonizing Statler

Brothers and recent recruit to the roadshow Glen Sherley.

Johnny Cash could easily survive on his own with The Tennessee Three — but he's a professional and a perfectionist. Around him he has assembled a superbly talented roadshow of known names and ensures that audiences throughout the world get treated to a fine musical experience. London has its opportunity on September 26, 27 and 28 at the Albert Hall.

CASH TODAY

THE current Johnny Cash US album release is entitled *America: A 200 Year Salute In Story And Song* and is yet a further stage in a career that has always presented his audiences with the unpredictable.

Since the late Sixties the Cash career has passed through the transitional stages and has emerged upon a vast new plane. His material clearly shows more involvement with situations and endearments and has claimed an exciting new perceptiveness. The straight country ballad has been side-tracked: it has seen rosier days.

"America" is a natural evolutionary stage. The Johnny Cash environment is the world in general and America in particular: he is concerned with people and causes. He is the fighter for the under-privileged, the representative of rural heritage and the speaker for the people Johnny Cash is the contemporary folk hero.

His material has changed and has attained a greater depth. No longer is Cash representative of the disinterested songwriter who writes a song because that's his necessary role — or the singer with a song because that's his role.

Johnny Cash sings *The Man In Black* because it expresses a very personal opinion; relates *Singin'*

In Vietnam Talkin' Blues because Vietnam — and other conflicts — are an involved reality; *gospels The Preacher Said 'Jesus Said'* because he wants to share the joy of his religion with others. He also features straight country like *I Walk The Line*, *Folsom Prison Blues* and *Kate* because, above all else, Johnny Cash is an entertainer.

The new dimensions have been clearly apparent during the recent years: the *Man In Black* album provided the turning point. It wasn't a turning point in commercial success though — fresh commercial success had been achieved some three years earlier with the *Folsom Prison* recording which had marked the end of seven pill-taking, incentive-killing, destructive years. But it was newly gained success: the artist, since his first emergence with Sun Records back in 1955 has never been unsuccessful.

Folsom Prison had started the ball rolling for momentous success which laid the pathway open for annual million selling albums, a fresh writing creatively and far increased royalty payments. The following year, 1969, saw the mark of his success realized when, at the CMA Awards Show, he swept the board as recipient of five awards.

Naturally, success leads further forward and commerciality rears its head to an even greater extent. It led to more bookings, more recording achievements and the arrival of a weekly television series.

FAILURE

"The Johnny Cash Show" was going to be the network show that presented country music — real country music — to the masses. It turned out to be a hype; it was a failure and failed miserably. The series was governed by commerciality and it's reported that a good 80 per cent of the content was everything but country music.

Only the weekly "Ride this Train" segment related to anything that Cash really wanted to present. Four programmes in the series were shown on this side of the Atlantic and the Cash enthusiasts were, to say the least, dis-

appointed. After its third season "The Johnny Cash Show" terminated its allegiance to television.

Johnny Cash felt that he had to reinstate himself — and with the public. The *Man In Black* album presented a coming of age — a watershed in his career. The liner notes are signed "JCAT" and, decoded, mean "Johnny Cash After Television". It clearly shows the artist's frame of mind.

INTERESTING

The album is interesting in more ways than one. Apart from contributing as writer on over half the tracks, it is also the only album that Johnny Cash has produced. At his press conference in London last year he mentioned that he never really wanted to be a producer and that he didn't care for the responsibility. Presumably he produced *Man In Black* as a total counteraction to the pressures and lack of freedom available to him during the television ordeal.

But the real wealth of the album lies in the tracks and the sentiment conveyed by the material. Johnny Cash is careful to point out the ideals that he was searching for by detailing them precisely on the liner notes.

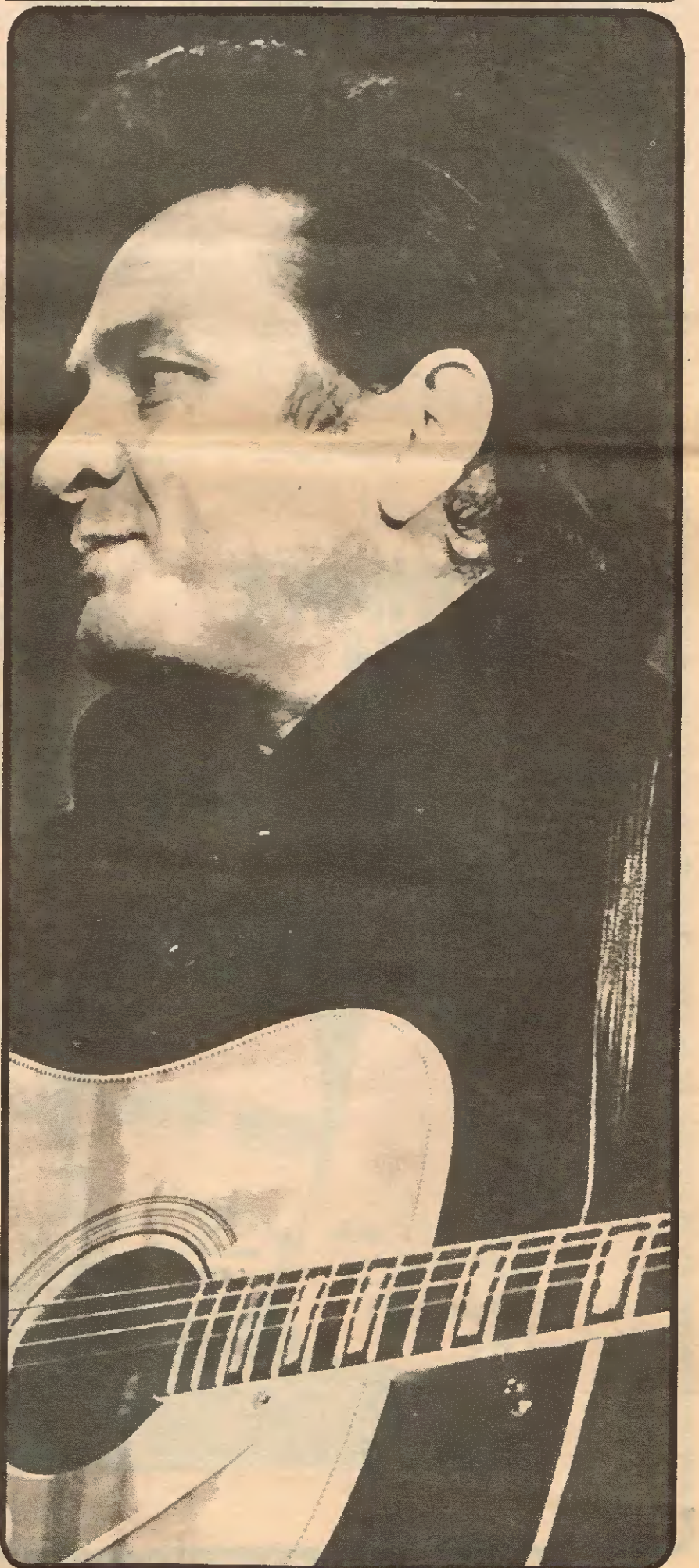
"... and I have not enjoyed myself as much in three years as I did recording these songs . . . There are only three instruments on this album, The Tennessee Three, plus myself on rhythm guitar. There are two other voices: June Carter's and Rev Billy Graham's . . . We're gonna continue to work hard at making records and personal appearances, the two things that I really love doing . . ."

It all added up to a personal condemnation of his recent, uncontrollable past — to situations where he was not the master.

While the liner notes centre upon his changes and development, the album reflects the inner soul. It is a quiet, thoughtful, intense collection of material that bears precise witness to the fact that Johnny Cash had many things to relate and look back upon. Suddenly everything was back into proportion.

The religious themes are a reconciliation of

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Welcome
to
Johnny
Cash

from all at

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Countrystyle 2

JUNE CARTER

APART from living the real life role of Mrs. June Carter Cash, June is a formidable talent in her own right and has forged a pretty successful career in show business.

Along with sisters Anita and Helen, she was never short of musical aspirations during her childhood. A daughter of one of country music's esteemed families, June was inbred with the influences and quickly learned the songs as well as gaining valuable instruction from Mother Maybelle on both autoharp and guitar.

Following early experience singing with The Carter Family, June and her sisters broke away in the Forties and became known as The Carter Sisters. Later Mother Maybelle joined them and gained regular bookings on Springfield's KWTO and, later, Nashville's Grand Ole Opry.

But June yearned to broaden her horizons and started providing comedy spots on the Opry, cutting solo records and writing songs. In the late Fifties she enrolled in a New York acting school which eventually landed roles in soap operas (including

"Gunsmoke"), country music movies and guest spots on the television celebrity shows.

In 1963 she had initial contact with Johnny Cash when she provided him with her song The Matorador. Far greater success came later that year when, along with Merle Kilgore, she wrote Ring Of Fire.

Johnny Cash's health, at that time, was beginning to suffer through his addiction to pills. A couple of years later it was in serious jeopardy and there seemed practically nothing to save him. Nothing but his own supreme desire to kill the habit and the welcome encouragement from his friends — in particular June Carter and Marshall Grant.

June Carter played a vital part in Cash's road to recovery and eventually, with the pill addiction firmly behind him, they were married on March 1, 1968. Careerwise they've recorded some best-selling duets together and when Cash slaughtered all competition at the 1969 CMA Awards, Johnny and June were around to collect the Vocal Group of the Year Award.



From Page 13

past statements, the involvement with causes are heard through the references to the prisons and patriotism is reflected through Vietnam. The symbolism of the Man In Black is clearly expressed and, as if he really needed to drive home the point, the album's inner sleeve is matt black!

Johnny Cash works himself hard. He has never let time stand still under his feet. Even in his darkest days, and with the burden of pill addiction, he was never idle but continually pushed himself in order to derive the greatest benefit from his existence — whether it be for his own welfare or for the welfare of others. The last two years has seen an even greater determination to pursue that policy.

In the first instance there are the personal appearances. He arranges the schedules so that the roadshow is booked once the entourage is out on the road. It's 10 or 15 days

successive appearance and travelling before the return to Hendersonville to pause and sort things out before engaging themselves on their next trek.

But personal appearances account for only a small percentage of the Cash year. A little more is accounted for his studio time and recording sessions — and a little more is accounted for by the creativity found in his writing.

The horizons are far wider and involvement touches upon many different spheres of human activity. He has become the subject of two full-length documentary films, featured heavily on the soundtrack of two feature films and reinstated the role of actor by his appearance in "A Gunfight". The latter, incidentally, was financed by the Jicarilla Apache Indians and brings to mind his compassionate involvement with Indian affairs.

In the early Sixties it was folk singer and writer

Peter LaFarge who first suggested that Cash should record The Ballad Of Ira Hayes and, when the disc jockies avoided plays because of the risqué nature of the material, Cash bought advertising space demanding fair play. A single, featuring the story of one Indian, was followed by an album which clearly traced the role of the American Indian in the nation's heritage.

Bitter Tears (Ballads Of The American Indian), recorded in 1964, was his first concept album and clearly laid the foundation stone for future excursion into the American heritage. More particularly it aroused his compassion for the American Indians — a cause that has never since been abandoned.

Recently Johnny Cash has completed his documentary film which surrounds the final months of Christ's life. The film was a personal involvement which commenced, after many months of planning,

when he and his wife June Carter Cash travelled to Israel last November to commence location filming. During the past few months, back at his Hendersonville studios, he completed the editing and adding the film score.

Religion has always played an important part in the Johnny Cash lifestyle. It's existed in the environment but, according to Cash, in the past it's been well hidden. Of course there were the two albums of hymns and religious numbers recorded in the mid sixties but one has the impression that they fitted more into the pattern of country music recordings rather than a joyful self-expression.

His more recent work which includes the appearance of religious numbers — or songs with religious themes — bear far more poignancy and rejoicing than the two albums put together. His sincerity cannot be doubted and, when realizing the personal involvements with numbers like "The Miracle Man" or the religious undercurrents that run through numbers like "Daddy", one clearly understands the total conviction that exists and makes itself available in the artist's work.

But Johnny Cash is not rejoicing in newly found faith and ignoring all else. The old compassions exist and he's devoting himself more splendidly to tasks than ever before. The appearance of Glen Sherley on the roadshow, following his release from Vacavilla Prison, confirms a faith in his rehabilitation schemes. Sherley's appearance as a worthwhile member of the community provides a stepping stone. It rein-

forces one of Cash's compassions as well as allowing Glen Sherley to set a new target, and fresh reappraisal on life.

Johnny Cash's association with improvement of prison facilities were worldly pinpointed with the concert albums recorded at Folsom and San Quentin. The latter even had a television documentary built up around the concert — and achieved far more, in one single blow, than the three years of the television series. But his involvement is no new thing: he had first started appearing before prison audiences long before he had even assembled a road show and had also been making many frequent, unpublicised contributions to penitentiaries and prisons.

Other causes have become apparent and were fought — and are still being fought — with equal enthusiasm. The plight of the migrant Mexican-Americans and contributions towards the welfare of artistic children pinpoint just a fragment of personal involvement.

But, in the final count, Cash has succeeded by being Cash. A figure that breeds endearment for righteousness, freedom and patriotism, he holds the enviable position of being able to conjure up the imagination and spirit of all sections of the community.

He can win over the rock generation and the elderly, the poor and the wealthy. A rugged man who is authentic because he has lived out his experiences and has paid his dues many times over. He is respected for overcoming adversity and is an evangelist for the American heritage.

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the music people

Countrystyle 4

Carl Perkins

THAT one helluva fine guitar picker and vocal stylist Carl Perkins was yet another to achieve initial success through Sam Phillips' famed Sun label.

In 1955 he wrote Blue Suede Shoes and — the following year — went on to boast over one million sales with his recording and beat Elvis Presley's cover version to the honours — if not all the glory. Had not a serious auto accident lead a halt to this talented Tennessean's career, things might have worked out a little differently.

As it was, when Perkins finally made it back after many months convalescing, his career dipped — even though he had recordings like Boppin' The Blues and Matchbox working for him.

For the next 10 years Perkins drifted through a musical wilderness: he cut records that gathered little chart momentum and made personal appearances whenever — and wherever — the opportunity arose.

A meeting with Johnny Cash in 1967 revived an association that dated back to the Sun Records days and provided a turning point in his career. He moved into the Johnny Cash roadshow and for a while, following the tragic death of Luther Perkins, took over as the Tennessee Three's lead guitarist.

The association brought forth fresh faith and identity with the artist himself. Through many appearances in the right places the Perkins career went through a re-birth and attained its correct level. He started to make records that sold in larger quantities and gained a new respect from many

quarters. One instance was the Boppin' The Blues album which was recorded in the late Sixties with the acid rock group NRBQ.

The Perkins career has continued upwards and, while a valuable asset to the Johnny Cash roadshow, has also regained his stature as a solo artist, musician and writer. In 1968 he provided Johnny Cash with his smash hit Daddy Sang Bass and, at the turn of the Sixties, was busy writing the film score for the Robert Redford movie Little Fauss And Big Halsy.

Currently available is the album compiled by Georges Collange entitled The Man Behind Johnny Cash (CBS 64892). The seventeen tracks clearly show that Carl Perkins, although he may be the man "behind Johnny Cash", is certainly not a talent to be overshadowed.



Glen Sherley

"NOW we've come in looking back in anger — mad at the world — try to convince ourselves how tough we was and how we didn't give a damn . . . But I know a lot of you was just like I was, sticking that front up day after day, and laughing and joking and talkin' about 'this ain't nothing for a stepper.' And then climb up in that bunk at night — and cry — and hurt . . . Well I got ten and a half years of this locked-down business and I'm not proud of any of it because every damn day hurt . . ."

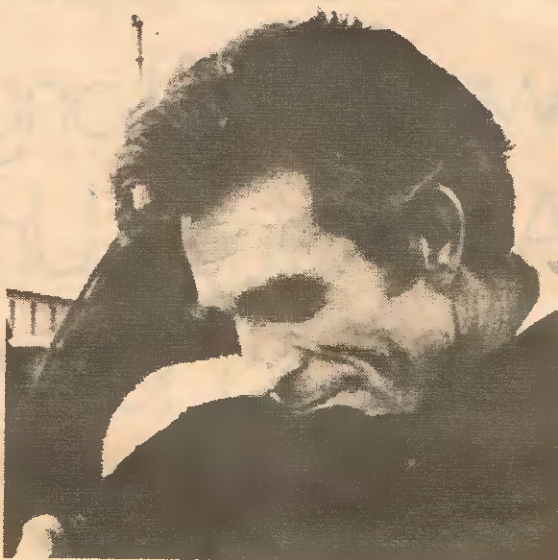
Some of the heartfelt words that led into Looking Back In Anger and was the opening for one of the most exciting albums released in the United States last year. The album is simply titled Glen Sherley and is scheduled for British re-

lease in November. What made the words poignant was that Sherley was a prisoner entertaining before other prisoners at California's Vacaville Prison.

Glen Sherley's emergence as a respectable and worthwhile citizen is yet another citation to be chalked up as fulfillment of Cash's compassionate interests. Sherley had worked his way through the correction centres — Chino, Solidad, San Quentin, Folsom and Vacaville — and has paid for his past with ten and a half years of hard sweat.

Originally a trouble maker, he quietened and started putting pen to paper.

At Folsom Prison Johnny Cash recorded his now famous million-selling concert album and, nearing the end of the show, he announced to a startled member of the audience: "Glen Sherley, here's your song. I hope we do it justice." The prisoner's song — Greystone Chapel — had, after many months of faith by a number of people, ar-



rived in the hands of the artist.

Sherley continued to write and provided Eddy Arnold with a chart success, Portrait Of My Woman. Jim Malloy, Arnold's producer, eventually made it into Vacaville and produced Sherley's live album in the prison's gymnasium before fellow prisoners. Johnny Cash, with the assistance of others, worked towards Sherley's release with an assurance

The Carter Family

WITH the presence of the Carter Family in the Johnny Cash entourage, the show links music traditions. Cash represents a vital part of contemporary musical Americana while the Carters — in particular Mother Maybelle Carter — provides an overwhelming presence of musical heritage.

Mother Maybelle, along with brother-in-law Alvin Pleasant (AP) and his wife Sara, formed the original Carter Family whose recordings for RCA from the late Twenties to early Forties provided the framework upon which the majority of



modern country music is based. The tradition and the heritage can be found in the 250 or so songs that this famed trio recorded together.

Following their last recording session on October 14, 1941, the Carter Family went their own separate ways. Maybelle, a supreme instrumentalist on both auto-harp and guitar, then went into business with her daughters June, Helen and Anita and commenced broadcasting from WRVA in Richmond, Virginia, in 1943. Later their career took them to Springfield and, in 1950, Nashville's "Grand Ole Opry". Shortly afterwards the act dissolved itself when each member decided to follow their own chosen courses.

The Johnny Cash Show, in the early Sixties, wove together again their unique talents and now, through the medium of television, radio, records

and personal appearances, a page of musical history relives. The Carters are reunited and adding their own blend of music — and tradition — to the contemporary music scene.

Helen Carter has done considerably less recording than her other relatives but, whenever the occasion arises, her fine voice has always been put to good use.

Anita Carter, in her own right, must be one of country music's most underrated feminine voices. In the past, besides the solo records, Anita has recorded duets with many top names including Hank Snow and Waylon Jennings. Recently she signed with Capitol and her recording of Kristofferson's Loving Him Was Easier placed her firmly in the country charts.

Perhaps, at last, her superbly controlled fine voice will receive the recognition it so richly deserves.

The Statler Brothers

THE STATLERS hit the international big time in 1965 when their record Flowers On The Wall seemed to score chart success all over the place. Now, seven years later, they've developed an even steadier career based on reminiscent memories. Numbers like Pictures, Do You Remember These and, currently, The Class Of '57 prove that recollections pay dividends.

But Flowers was no overnight success story. It was a culmination of work and experience for four young Virginia-bred men which only include two brothers and none bearing the surname Statler. A highly creative outfit, the group consists of lead tenor singer Don Reid, bass singer and comedian Harold Reid, tenor Lew DeWitt and baritone Phil Balsley.

Originally childhood friends with similar mu-

sical interests, the Reid Brothers took the initiative for the group's formation. At the outset they called themselves The Kingmen and concentrated upon gospel orientated music to the local audiences around their home town of Staunton.

Later they changed the name to the Statler Brothers and, in August 1963, when Johnny Cash brought his show to neighbouring town of Roanoke, Harold Reid approached him hoping to gain exposure for the group. The Statlers made their debut on the roadshow the following Sunday. Cash was impressed, but it took another six months before they actually became featured members of the package.

The Statler Brothers could easily earn a good living by merely existing as members of The Johnny Cash show — and may have done just that!

of employment. Now Sherley is part of the entourage and a man with considerable writing ability. More important he has proudly become an honourable citizen. His gratitude is inscribed on the album's liner notes. "To my friend Johnny Cash — Thanks for being the man you are, for making me proud to be Glen Sherley. For helping me to find the strength and courage to love and live — Glen Sherley."

THE TENNESSEE THREE

UNDOUBTEDLY part of the Johnny Cash success story is derived from the Johnny Cash sound and it's remained basically the same from the first entrance on to record (Hey Porter in 1955) to tracks on the current America release. Fate has brought the changes, sadly, the tragedy.

When Cash was working in Memphis, following his Air Force discharge in 1954, he met — through his brother Ray — guitarist Luther Perkins and bassist Marshall Grant. The three found an immediate friendship and shared similar musical aspirations. They worked the nightclubs and dances together and, in search of that illusive break into the bigtime, approached Sam Phillips who was already collecting a powerhouse of talent under his Sun Records banner.

Following a successful audition, Phillips put Hey Porter on record but wanted something a little more aimed towards the pop market as the "A" side. Cash wrote Cry Cry Cry overnight and the record was released in June 1955.

With a successful

sound realised, Johnny Cash and the Tennessee Two continued cutting hit records for the rest of the Fifties. In 1960 the group expanded with the entrance of W S (Bill) Holland.

The Tennessee Three was a tight, distinctive country band and, undoubtedly, would have stayed the way it was had not tragedy struck. It was around the time

that Cash was beginning his new rise to prominence that Luther Perkins, on August 5, 1968, died from burns following a fire that swept the guitarist's home.

For a while Carl Perkins stepped in as the group's lead guitarist until, several months later, Bob Wooten was signed as a permanent member of the Tennessee Three.



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s of phone number, four changes of address and the problems of living down that nude photo session

being the centre of attention, but he does say that when he thinks about the fans who scream after him, and the kind of reckless things they do just to try to get within reach of him, he finds it hard to visualise himself as the focal point of their desires.

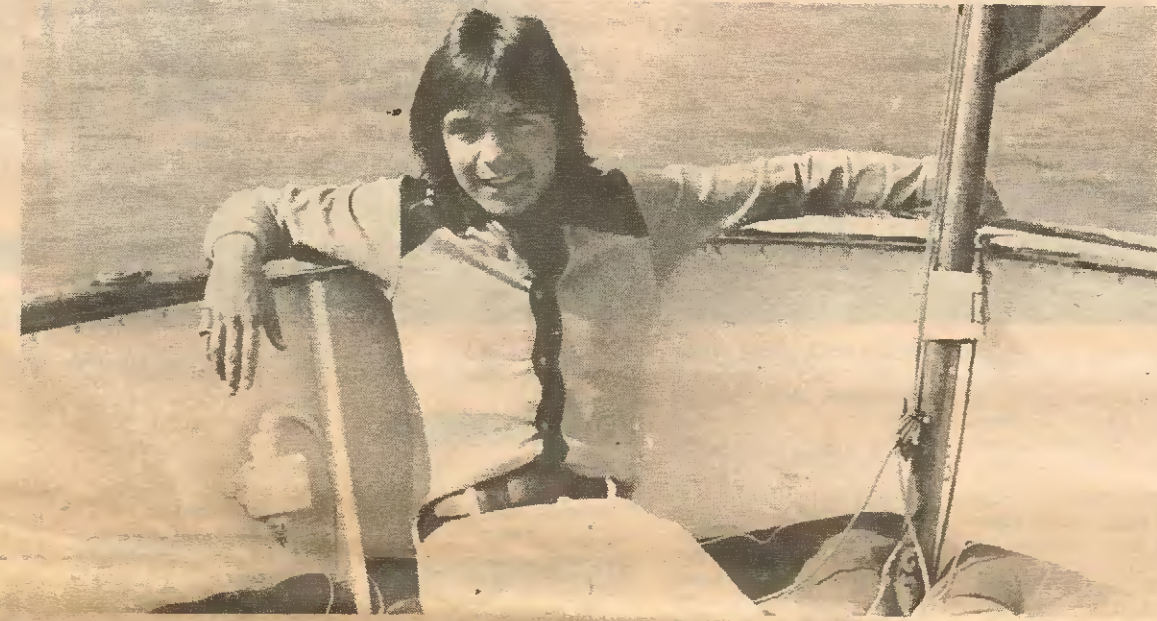
"I don't really think there's any magic about me," says David. "Well if there is, I have no idea what it is. In the beginning I was really taken aback by all this. People ask me what I think about it, but I've adjusted myself. If you're poor, you adjust yourself to that; the same as you adjust yourself to being wealthy. You have to cope with it."

Just the same, David expressed the feeling that his trip to London was hard work, and hadn't been a holiday.

"Every night I'll sit down and someone will tell me what I'm doing the next day. I'm not one for parties, but there is going to be a party on the boat, I

idy don

gather . . . David was asked of he was aware of being exploited, or if he believed he was exploited by people who print posters, photographs and T-shirts depicting his face. "People take advantage of a situation, and they know they can sell things like that," he explained. "It's like Archie Bunker, he's a really popular character in the States, everyone has badges with him on, now." Another problem that can come to stars of the David Cassidy status, is



the receipt of abusive letters, or threats. "I'm discreet enough not to get into a situation where I'm vulnerable," David said confidently. "A lot of people are really vulnerable, being in the public eye, wealthy and attractive . . . but I don't think anyone's ever ready for that kind of thing. "Some girls seem to manufacture an association with me, but I don't hear the stories they tell first-hand, so I don't

know much about that. But a lot of stories are written about me, some totally contrived in every way." And had there ever been any problems with jealous boyfriends who had listened too closely to their girlfriends stories? **Jealous** "Well I've never been attacked by jealous boyfriends, but I'm not looking forward to it happening!" said David breaking into a laugh.

"Any paternity suits?" asks a voice. "None" is the firm reply, though David adds it's always possible that some will be served on him - interpret that as you wish! Other points that arose during the interview. David owns two dogs - a tri-coloured English setter and a sheep dog, and he now shares his home with them and a housekeeper, cook, and his mother, who is visiting. Generally, though, David has lost touch a little with

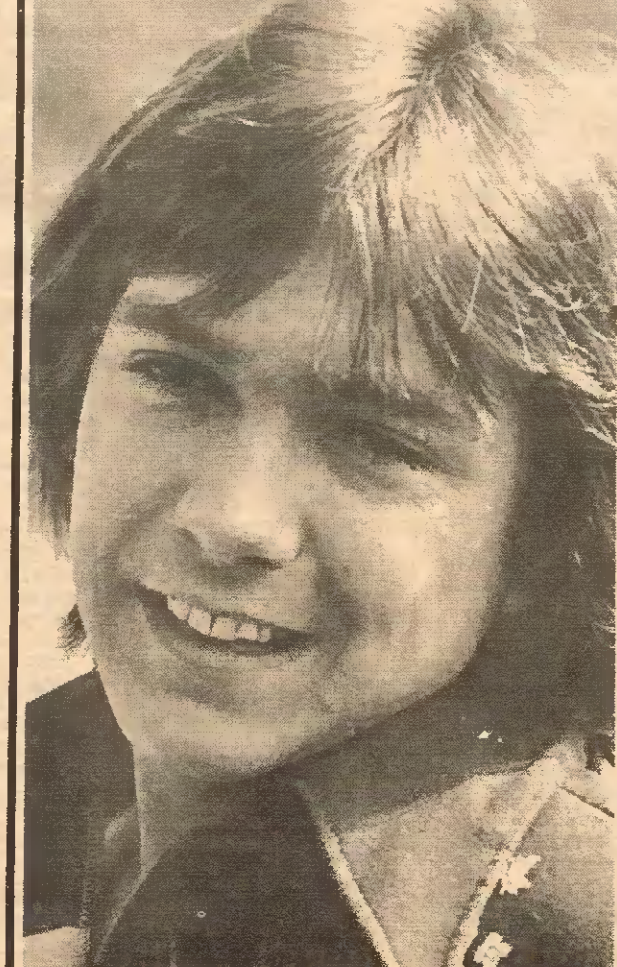
his parents, and in fact says he's been passing messages to his father via a chauffeur who has driven them both! In the last two months David has had his phone number at home changed no less than eight times, and is forced to believe that someone at the phone company is leaking his number. As he is also followed home a lot, David has also moved home four times, and now guards the situation of his home carefully.

NG BEFORE THE NEGRO

g Earl's Dave Lambert now with the Strawbs (see page 4)

from Colin King and Earl Provance not just to be first. Sumner, some college critic with anger on the seat in a multiple album by guitar-teria. nly to the Band e. album differ- Dave. tional Ger- their Your Bov- ckney is so e that ling it s an s and early

drove our sound engineer mad with the practical jokes - boiled eggs in guitars, bird-eating spiders (stuffed) in all the beds. Paul got locked in the bathroom for a day. It was great fun to do. "I don't know what is left of Mungo Jerry but I think Colin and Paul would like to feel it was the genuine enthusiasm we all have for those poor-country-blues musicians like Jesse Fuller and Leadbelly who played things with such genuine sincerity and enjoyment. Totally unpretentious on cardboard guitars because they couldn't afford real ones - but with an infectious quality that made every one want to be a part of the music and able to join in and share. "Humour is a part of the music. It's a part of life and we want our music to be a reflection of ourselves. We intend to bring it into our act when we start live gigs in September and break down a few barriers with a few laughs - but neither do we want to turn it into a circus. More than anything else we would like a little respect for doing something we believe in but without having to be pompous about it. "There are people who manage it today like Ray Davies - he's really the Noel Coward of rock and roll. He manages to bring humour into his music without it becoming specific or egotistical - it's just a part of his music. "I hope we're not going to come in for any of this old cobbler's about coloured people being the only people who should or could



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The Jackson 5 Page

Now the J5 fan club kits are ready . . .



With pen in hand Ain't No Sunshine



As recorded by
Michael James

Words and Music
by Bill Withers

You already know Michael Jackson, now meet the man who wrote his latest hit song, Ain't No Sunshine.

His name is Bill Withers and, like so many other talents, he writes and sings his own songs. Bill was born in Slab Fork, West Virginia, 33 years ago. But, he only started singing five years ago.

He took his songs to various record companies and worked as a construction man, hoping that someone might realize that he would make a good musician. He was building toilet bowls for 747 jet planes when Sussex records signed him. He made an album called Just As I Am and it was from there that the original version of Ain't No Sun-

shine first appeared.

There have been dozens of versions of the song since then but it is Michael's that is the hit here. With special thanks to United Artists Music Ltd, we are able to print the words that so many of you asked for.

It's sing-a-long time.

Ain't No Sunshine
word and music by
Bill Withers

Ain't No Sunshine when she's gone
It's not warm when she's away
Ain't No Sunshine when she's gone
And she's always gone too long
Anytime she goes away.

Wonder this time where she's gone

Wonder if she's gone to stay
Ain't No Sunshine when she's gone
And this house just ain't no home
Anytime she goes away

And I know, I know, I know, I know
I know I know, I know, I know, I know
I know I know, I know, I know, I know
I know, I know
I know, I know, I know, I know, I know
I know, I know, I know, I know, I know
I know, I know, I know, I know, I know
I know, I know,

I ought to leave the young thing alone
But, ain't no sunshine when she's gone
(repeat and fade)

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Dear J5 People,
It's got to be a great month beginning with the news that the J5 are definitely coming over. Check with RM for more details.

Meanwhile, as promised, I received lots of mail for Michael's birthday. I toted the bundle to the Tamla office, only to find that it looked more like a toy shop with piles of presents - including many that sounded like jigsaw puzzles - stacked all over the room.

Your cards and presents are remaining unopened and being sent to Michael in the States. Tito's birthday is next, October 15, and again you may send me any cards etc. for him but be sure to mark the outside of the package, so I don't accidentally open it. Okay?

News from the fan club: The official J5 fan club is looking better and better. The fan club kits are almost assembled and they are gorgeous. Wait till you see all the goodies that come with a year's membership. If you'd like to join, send an SAE to Miss Caroline Schloss, 49 Dorset Dr., Edgware, Middx HA8 7 NT. Caroline is sorry, but unless you enclose an SAE, she cannot reply.

Speaking of mail, Sharon Davis who runs Motown Ad Astra, has written and asked me to tell

you that Motown Ad Astra does not handle the J5. This club is for all the Motown artists and mails out a monthly magazine called TCB but they have nothing to do with J5 as they felt the group deserved their own fan club.

However, if you like the other Tamla artists, you may write to Sharon Davis, 48 Chapstow Road, London, W2 5 Be. Send her a SAE and she'll send you details.

Last, but not least, there is this mailbag (the only one of its kind). Send any questions and comments to me: Miss Robin Katz, J5 Mailbag, Record Mirror, 7 Carnaby Street, London W1. If you'd like a fellow J5 fan as a penpal, send me a black and white passportsize picture of yourself and print on a card your name address, age, favourite Jackson brother and type of penpal you'd like.

Space is very limited, but I assure you I read every letter that comes in. This column appears weekly, so if you don't see your letter right away, keep your eye on RM, you never know when it might pop up.

Till next month, best wishes

Robin

J5 LETTERS

Dear Robin,

After reading about your mailbag I immediately started writing this letter. First of all I would like to know when Little Bitty Pretty One is being released? Also, who did the original version of the record I am saving up for at the moment: ABC? Adrian Whittle, Redcar.

• The original version of ABC was done by the Jackson Five. However, Little Bitty Pretty One goes back to the 1950's, when it was done by Bobby Day. By the way, do you know what other J5 hit was done by Mr. Day originally? (the answer will appear next week).

Dear Robin

I appreciate you coming from America to make a column for the J5 in Record Mirror. Now if you could please tell me if Jermaine is having a record or album released here soon?
Marcia Jacks, London.

• Jermaine's first solo album, titled Jermaine, has just been released in the States. It usually takes about three months or so for the British Motown office to completely prepare American albums for release here. As of press time, they have received the album and are in the process of getting the necessary forms and tapes in order. No release date is set but Record Mirror will report it as soon as we are told when the album is ready.

Dear Robin,

We have liked the Jacksons ever since their first record was released and

have all their singles and releases. We are very pleased to know that we are not alone in liking the best group ever. We have made it our ambition to see the Jacksons in real life, so could you tell us when they are coming to Britain and where they are going to play.

Also, where can we get T-shirts and posters with the Jackson Five as we have searched all the likely shops in our area and drawn a blank?

Wendy Stephen and Anne Manley, Surrey.

• From the letters I get girls, you are certainly not alone in liking the J5. Like many other fans, your ambition is one that I think all of us share. I know of no J5 T-shirts, but Motown happily reports that Big O Posters Inc. have just made up a complete set of colour posters featuring the Tamla talent. They should be on sale soon, so keep your eyes on the shop windows.

Dear Robin,

Is it possible, please, to print the life lines of the J5, giving favourite colours, dates of birth and height, etc?
Eric Moore, Surrey.

• It would take up a lot of space, Erin and the best way to get what you are looking for is through the fan club. When you join, you get a fan club kit that includes a fact sheet with all the information you want to know. It's done nicely enough to be hung on your wall, and includes an individual picture of each brother with the information printed underneath.

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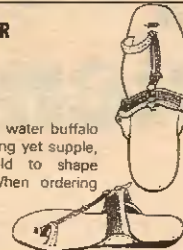
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J5 PEN PALS



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48 Nursery Ave.,
Stockton Brook,
Stoke-on-Trent ST9 9N9.
Age: 14½.
Favourite brother: Marlon.
Prefers male pen pal 15-16 years old.



Ruth Evans,
18 Llantanam Rd.,
Mynaemdy Cardiff,
CF4 3EG.
Age: 16.
Favourite brother: Jermaine.

Prefers pen pal who likes reggae and soul music.

Janice Gadsby,
7 Dean Road,
Ambergate, Derbyshire.
Age: 13.
Favourite brother: Jermaine.
Prefers male pen pal about 14-16 who is also five feet tall.



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They put in a nickel, but they want a dollar song

Paul Phillip's reviews
The Four Sides Of Melanie

ONCE UPON a time, long long ago in the foggy mists of yesteryear — 1968 I think it was — Polydor Records held a small party in a hotel at the back of Mayfair to launch a new girlsinger.

Things like that stick in the back of your mind occasionally because it is only once in a blue moon — and it shone clear and bright that night — that such events produce anything memorable. On this particular day in a large, carpeted room about four times the size of the average lounge, a little girl of about 17 years of age sat unself-consciously on the arm of a chair with a guitar which she obviously couldn't play properly and sang to about 15 people who had been thirsty enough to turn up for a free drink.

Her manager and record company boss dug himself deep into the rich leather of his chair and assumed the smug expression of a man who knew he was letting those present listen to a performance by a future star.

His name was Artie Ripp and his faith in the child went so far as to let her get up on stage some time later at the Roundhouse, an almost total unknown, certain that she would transfix her audience (which she did) and that everyone would talk enthusiastically about her (which they did).

Shivers

Melanie. Maybe it's because I was there at the time, perhaps I was brainwashed during three days I spent with Artie Ripp riding in his Rolls-Royce, sitting in his penthouse suite, listening to his constant chatter about honesty, business philosophy and above all his prediction that he was going to make this girl a star within two years.

Now you know whether you like Melanie or hate her — but I'm willing to bet you can't ignore her. Why is that? Why should one seemingly innocent girl singer reduce grown men to tears, cause arguments among close friends and send shivers of either delight or embarrassment down the backs of millions of people?

The short answer is that if you've ever listened to her properly then you're aware of her ability to interpret lyrics — her own and other writer's. If you've not listened to her properly, it's understandable that, for you, she merely comes on like a spoilt child and occasionally breaks into a crescendo of shattering screeching just to make sure that you get good and annoyed.

In that case, she's aware of you, and she wrote a song about you called "Little Bit Of Me". There is a line in it which runs: "I'm balanced on the mountain/with the people standing



round/who say that I've been up too long/and they want to see me down." Melanie knows who you are — do you know who she is?

Do you think, for instance, that she's very naive and virginal? If you do, there's a song called Bo Bo's Party which should change your mind.

Did you think/The Nickel Song was just about a juke-box? For that matter, did you care what it was about? You can be sure that if any respected writer had written it the lyrics would have been closely inspected and analysed and a conclusion would have been drawn that there was a very clever analogy there between a juke-box and life in general — "They put in a nickel/but they want a dollar song."

Her compassion for people and the world around her are present in several of her songs but particularly in "Close To It All", which was also recorded by Rick Nelson.

In it she talks of a dream she has of filling a hall with people and telling them all to get close to each other. In itself it's a naive desire, but she dispels any idea of that by bringing in what she calls "The village sugar-takers" (LSD experimenters) and "Madison Avenue pink dream-makers".

This song is sadly missing, as are all those mentioned here except "The Nickel Song", from a newly released double album "The Four Sides Of Melanie" (Buddah 2659 013) which is a retrospective collection containing 17 of her own songs and six by other writers.

Whether the album began or ended as a concept I don't know, but either way it isn't fulfilled. Whoever compiled these tracks didn't really do the best job possible. It's more likely that it began as a concept which was blindly followed where a more careful selection would have done Melanie, and the public, more justice.

This is how the album is presented. Side one, says the sleeve note "portrays

her in the formative years of her career. These sensitive songs were taken mostly from her first album." Firstly, there are only three songs out of seven on this side which were on her first album and secondly I'm Back In Town is hardly sensitive, which reduces the credibility of the writer.

Side four is referred to as "Melanie In Wonderland", and says the note, "shows her whimsical imagination. Yet below the surface they (the songs) continue to reflect her serious concern about all forms of life in her world." Well, I'm sorry, but I fail to see anything, but humour and whimsy in Christopher Robin and Animal Crackers. It's a shame that in trying to analyse an artist's work some people just cannot resist the temptation to read in too much.

Serious

Sides two and three fare better from the writer, however, and are also the sides which will attract most people's attention. The more commercial songs such as What Have They Done To My Song Ma, Lay Down, Nickel Song and Peace Will Come are on side three while side four consists entirely of other writer's material. These cuts include her magnificent versions of the Stones' "Ruby Tuesday" and James Taylor's "Carolina In My Mind". Also, if you want a completely new look at an old Dylan song, try Melanie's version of "My Tambourine Man" which was on her first album "Born To Be" in 1968.

All things considered, it's an album well worth having. It doesn't provide the complete picture, as I've already said, but in the absence of any other serious attempt to get the girl appreciated it will do.

And if all else fails, listen to "In The Hour", also from her first album, which is still the most happily depressing song even four years after I first heard it. Now there's a song someone could have a hit with.



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FOLLOWING on from the Cod War we now learn of the Violin War which has apparently been raging across Europe since the Thirties.

According to Ian Cotton in *The Sunday Times* the war is one of spiralling prices and conflicting views on the authenticity of some hundreds of old instruments.

One man, apparently, is responsible, a Dr. Max Frei, 59-year-old head of the forensic science department of the Zurich criminal police. It seems that when Frei is not using his advanced scientific techniques and equipment to put the finger on suspected criminals he is using it to aid a team of experts in determining the origins of old violins.

Frei's methods have given the lie to many an expert's opinion, but inevitably he has made mistakes. When you are in possession of a violin that has been given a certificate to prove that it is a Stradivarius worth as much as £84,000, then you are likely to dismiss as another mistake Frei's conclusion that it is only a good imitation worth 50 quid.

Masters

All of which is guaranteed to deter anyone from lashing out on an expensive violin which is purported to be made by one of the masters. I personally think it's a shame that so much store should be put on whether an instrument is a genuine Bergonzi or only looks and sounds like a genuine Bergonzi.

Fiddling the Market

By Rex Anderson

STRICTLY INSTRUMENTAL

Surely it would be simpler if the valuation of fiddles was left to the fiddlers. After all, it is the sound of the violin that counts most. Yeh actual Menhuin might pick up a violin made in 1668 and pronounce after the following fashion: "I don't care if it is a genuine Jacob Stainer. It sounds bloody awful and I wouldn't give you 50 bob for it."

The fiddle business is strange and unique in the instrument world, anyway. If you want a first class saxophone you go out and buy a Selmer. If you want an organ you buy a Hammond. If you want a guitar you buy a Martin or a Gibson range.

Most instruments mature with age but most musicians are happy to buy them new and allow them to mature with their own playing. Not the violinist. He goes for something that is at least 10 years old and preferably a couple of hundred.

One of the reasons for this is that the varnish on a violin, as on a guitar, is of extreme importance. It must be as thin as possible so that the table is free to resonate but it must be strong enough to prevent any deterioration of the wood.

The perfect varnish for

this job was developed in the 17th and 18th centuries but then, responding to the lust for gold, luthiers invented a varnish that could be applied more speedily and rather carelessly lost the old formula. It has never been recovered.

The modern story is

even more tragic. There are many brilliant luthiers about today but they are almost solely employed in renovating old instruments. They could never make a living out of new instruments. In the time it takes to build a violin they can renovate several old violins which have the additional advantage of being already "played in".

So the modern violin market is very much a second-hand one. Modern production line methods which have produced excellent guitars like the Yamaha, Yairi, Martin and Gibson, don't seem to work with violins.

The Yamaha and Suzuki violins from Japan

are very good but most others are of very poor quality and don't even conform to the basic standards of size and proportion.

Like all wars, the violin war is far more complex than is at first apparent. Violinists recognise a serious shortage of good instruments. Meanwhile, the craftsmen who could be alleviating that shortage are condemned to manufacture more ammunition for the tussle between the dealers who are very often not really interested in music or musical instruments but just a specialist branch of the antique market.

Battle

But while the battle rages, the ultimate weapon has already been dropped. While Mantovani and the London Symphony Orchestra cut each other to ribbons in the fight for good, authentic instruments, the people who are really concerned in the advancement of music have struck a conclusive blow.

The ultimate weapon is electricity and the modern masters like Dave Swarbrick, Papa John Creach, Mike Dreyfuss and Jean Luc Ponti are producing sounds that Paganini could never have dreamed of, using amplified fiddles made by Gibson and people like John Bailey.

If it's the full string orchestra sound you need for backing then you can use the Freeman Symphoniser - a one-man string section on a keyboard. Only trouble with this instrument is you've got to be note perfect. It's a little unnerving to listen to all the second violas playing the same bum note.



Daryl Way of Curved Air



Dave Swarbrick of Fairport Convention.



"Your cheerful earful"

Mirrorpick/LPs

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

Family's rip-roaring Burlesque

FAMILY. Bandstand (Reprise K 54006. Family's sixth album, Bandstand is beautifully packaged in what is to all intents and purposes, an antique TV set. The enormous attention to detail that goes into Family's records from the production right through to the sleeve — remember the doll's house that adorned their first — is again very much in evidence.

And being Family, they always try for something ambitious rather than settling for the tried and trusted. The moog is used sparingly and effectively by Poli Palmer, and the strings — 22 of them — go towards a fine build-up of tension, notably on Top Of The Hill, the closer on side two, which is all Whitney-Chapman songs and shows just how wide their writing capabilities are.

The Roger Chapman vocals too are always fitted to the song, from the gentle, breathy My Friend The Sun to the angrily spat mouthful on Ready To Go. The only track which doesn't work is the wildly frantic Broken Nose, a song with very funny lyrics which unfortunately become totally inaudible much of the time. That apart, it's a fine album, which ought to grab you from the start with the rip-roaring Burlesque, a worthy follow-up to Family heavies like Part Of The Load. —R.M.



FAMILY'S Roger Chapman: in fine vocal form.

Angels out at last

THE WILD ANGELS

Out At Last (Decca SKL 5134). Britain's own little rock 'n' roll hand laying down the oldies but goodies on this new excursion album.

This opens on a relentless rhythm, with piano pounding on Brand New Cadillac, and into a fair version of Peggy Sue. There's also Walk Don't Run, with a good guitar representation — a blast from Runaway in the middle, and Geoff Britton providing a good basis on drums.

Roll Over Beethoven and Memphis Tennessee are also featured, but maybe it's too close to the master Berry's visit for me to approve them, but I Fought the Law, My Way and Lawdy Miss Clawdy are also here and Bill Kingston deserves a mention for his work on the latter and Jo Jo Ann, the group's own composition, which also has a good vocal and shoobedooahs in the background. —V.M.

BILL WITHERS

Still Bill. — (A and M AMLS 68107). Bill was involved in all the tracks — including the hit single Lean On Me. It's a somewhat unreal voice, in parts — the impression is of an amalgam of styles. But he waits more than a little, and the backing group is tight and decisive. The heart-thumping lyrics of Kissing My Love contrast well with the slowed-down blues of, say, I Don't Know. And there's a philosophic quality to Take It All In And Check It All Out which registers strongly. Lean On Me remains a sturdy lesson in the art of human survival. Nice album.

DAVE CLARK

And Friends. — (Columbia SCX 6494). Though Dave apparently opted out a while back to take up a career in acting, a fact is that he finds the urge to make records is a bit too strong. This amiable and well-varied set includes Paradise, the old Andy Fairweather Low biggie; the unlucky Draggin' The Line, which could have been a single hit; Officer McKirk, a good song; and it includes a lot of that still underrated voice of Mike Smith. And Dave's production carries a lot of authority.

JIMMY WEBB

Letters. — (Reprise K 44173). Webb's third for this label and a mixture of the established, like Galveston or Love Hurts, and the new. There is the inclusion of a word which rhymes with 'trucking' on one track, and there are stories of lost love, which merely emphasises again, the sort of loneliness of the long-distance songwriter. Once In The Morning is a song to savour over and over again — some really clever and barely-disguised lyrics of sexuality. Jimmy Webb is as sensitive as he is clever. Which is something...

HONEY CONE

Soulful Tapestry. — (Hot Wax SHW 5005). This girl trio is building up a soulful storm in the States and their fame is spreading, as they say. Vocally and musically it's hard to pick holes in their work... it's just that they often sound

MIKE HUGG

Somewhere. — (Polydor 2383 140). A very successful first solo album from the one-time Manfred Mann man. Mike appears in a variety of guises — playing drums, piano and organ on Bonnie Charlie. Manfred is on Love Is Waiting.

And there are big-name back-up men, like Caleb Qyae, Tom McGuinness, Henry Spinetti, Elton Dean. Result is a well-varied set, produced by David Heath-Hadfield, with Mike's unforced voice receiving background drive from mixed-voice groups.

But perhaps the most important emergent fact is Mike's songwriting skill. Some better than others, but an overall lyrical feel which inspires communication. Yes, a very successful first solo album. P.J.

JAKE THACKRAY

Bantam Cock. — (Columbia SCX 6506). Quite simply, and not to put too fine a point on it, Jake Thackray is a genius. It's not so much his actual singing as the songs he sings. Even his own brand of sleeve notes stands out. There are some tremendous songs on this one, and even the titles are excellent. Like: Isabel Makes Love Upon National Monuments.

LAURA LEE

Women's Love Rights. — (Hot Wax SHW 5006). Very coloured, this lady — vocally, that is. She has one of those sensual, lived-with voices and she can even make something of those eternal spoken passages that tend to litter albums these days. As on Since I Fell For You, which is a very long track indeed. But as a singer she is right into the scene. Philosophic, too, as on Wedlock Is A Padlock. This one is really worth trying.

Mike Hugg: a great solo debut

ANNE MURRAY

Annie. — (Capitol ST 11024). Apart from Snowbird, Anne is a Canadian lady who is really in a wider class than the country music that first introduced her. This album is created to make

MARK VOLMAN AND HOWARD KAYLAN

The Phlorescent Leech and Eddie (Reprise K44201). This album to me was a very pleasant surprise, for never having been a fan of Frank Zappa and the Mothers, I was not really expecting to have a great feeling for the work of these two ex-Mothers, who also contribute the backing vocals to T. Rex records.

But surprise, surprise, not only is this pleasant, but I really like it. "We hope you're ready for Flo and Eddie..." says the opening track Flo and Eddie — well I am.

Thoughts Have Turned has Aynsley Dunbar (presumably) laying down some good rhythms and the vocals filling out the sound with a silky quality — in fact the mellow quality of Volman and Kaylan's voices is mostly gentle, with a more gritty lead on Goodbye Surprise, which really keeps a fine beat going.

A touch of humour shows through on Nikki Hol, with Hawaiian guitar and mandolin on a frivolous tale, related with Chinese styled vocal. Strange Girl has interesting lyrics, with some good bass work and drumming, and the T. Rex type vocals showing up here. On Lady Blue the two stretch out a little more, aided by nice acoustic guitar work, with the whole number picking up depth as it progresses. —V.M.

LESLEY DUNCAN

Earth Mother. — (CBS 64807). Lesley's previous album Sing Children Sing was widely applauded.

HotStuff

HOT BUTTER

Popcorn. — (Pye Int. NSPL28169). Having invaded the singles chart, where they've spread themselves pretty thickly, this America-based team of session men, surrounding the Moog sound of Stan Free, should do well with this album. They even resuscitate the immortal Telstar, Joe Meek's years-old tribute which sold a few million copies for the Tornados. There's a good Amazing Grace, actually going for those bagpipe sounds. And there's Apache, recalling the days of the Shadows. Day By Day, from "Godspell", is another success. It's a very simple formula and still best summed up by the album-opening Popcorn.

that point... that this extremely likeable lady can sing just about everything. And sing it well. For example: Robbie's Song For Jesus. Or Carole King's evocative Beautiful. And the unusual Falling Into Rhyme. Annie is getting the big treatment in Britain right now. She has the talent to support the boost.

That this one is possibly even better, more consistent, is to pay it a very high tribute indeed. Fact is that this tiny girl with the big talent has now finally come to terms with herself, built self-confidence.

This album, produced by Jimmy Horowitz (her husband), includes backing men of the name-value of Chris Spedding, Andy Bown, Barry de Souza. The songs are well-varied. But material apart, the clarity of Lesley's voice, the sense of the drama — that's what puts this so high in the writer-singer class. By And Bye, for instance, is just perfection.

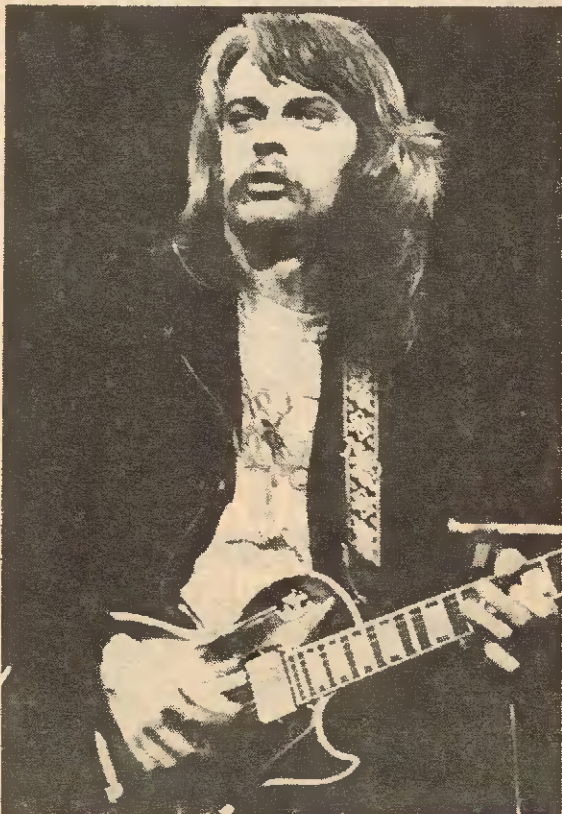
Sad songs from Leon

LEON RUSSELL

Carney (A & M AMLS 68911). Leon Russell in a reflective and rather down mood. There's none of the jubilation of his early songs like Roll Away The Stone, and precious little of the great piano playing that really made Russell before he began singing — Russell the pianist is only really in evidence on Magic Mirror.

What's left? An intelligent attempt to convey the feeling of a rock star having to impress the public all the time as on Tight Rope, the opening track with some masterfully achieved circus effects; being hounded by the press, a laconic little song called If The Shoe Fits, and so on. Hence the title, which is short for Carnival.

The 'sadness behind the painted smile' bit is hardly a new theme for an album, but it's rarely been handled more effectively. It's difficult not to get brought down a bit by songs like Baby Jane, to a lost junkie love, and Don Preston's weird Acid Annapolis. The album's mood bears as little relation to Leon's earlier work as Sly's There's A Riot Goin' On did to what came before. —R.M.



LEON RUSSELL: Sadness behind the painted smile

Mirrorpick/LPs

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

Nothing square about New Seeker's album!

THE NEW SEEKERS

Circles — (Polydor 2422 102). So the record comes up in circular form, which is fair enough. It pulls out into a positive galaxy of shapes and sizes, and the first side leads with . . . Circles. Eve and Peter on lead, and then into Lyn's solo on I Saw The Light. And now the New Seekers really do start to emerge as individuals, with their voices being given breakthrough solo work. They have a quite remarkable individuality, now that we've all got over the shock of there even being a NEW Seekers, and the fire of Eve, the softness of Lyn, the determination of Peter, the pin-up amiability of Marty, the adaptability of Paul . . . it all adds up to one of the finest vocal groups ever produced by Britain. A fine album. — PJ

SOUNDTRACK.

Shaft's Big Score — (MGM 2315 115). O. C. Smith, a name from the past, emerges on this one to sing three solo numbers, along with some other well-written (Gordon Parks) themes on side one. Side two is given over entirely to the Symphony for Shafted Souls, featuring some top jazzmen like Marshal Royal and Freddie Hubbard.

RAB NOAKES.

Rab Noakes — (A and M AMLS 68119). With homespun Scottish philosophy in the sleeve notes, this selection emerges as folksey material with above-average charm. Life in Fife hinges round the boozier, poaching, oh yes — and music, obviously. Produced by Bob Johnston and with virtually everything in sight written by Rab Noakes, this has distinct grow-on-you appeal.

Ella Mae rock!

ELLA MAE MORSE and FREDDIE SLACK.

Rockin' Brew — (Ember Speciality 6605). The Cow-Cow Boogie Lady, from

Texas predictably, along with a sizeable band led by Mr. Slack, who died back in 1965. Ella Mae really does rock a bit — a most distinctive voice.

WALTER CARLOS.

Clockwork Orange — (CBS 73059). This is the only recording of the complete original score for that controversial and award-winning Stanley Kubrick movie. Largely experimental music, and generally atmospheric.

PETER NERO.

First Time Ever I Saw Your Face — (CBS 65127). New York piano recordings from one of the more versatile keyboard men in the easy listening field. Items switch from the evocative and now familiar Godfather Love Theme to the sheer bounciness of Baby I'm A Want You and the loveliness of the title track.

VARIOUS ARTISTS.

All The Blues All The Time — (Ember Speciality 6609). Artists include Ike Turner, Elmore James, Jack Dupree, Hooker, Spoon, Howlin' Wolf, Roosevelt Sykes, B.B. King and you really can't expect a starrier line-up than that. Historic stuff.

JAZZ

GEORGE BENSON

White Rabbit — (CTI CTL 6). Guitarist Benson in top form, and exposed in a variety of moods, and helped out by musicians of the calibre of pianist Herbie Hancock, flautist Hubert Laws, and with other touches coming from harp, bassoon, French horn . . . and California Dreaming is a stand-out.

THE MODERN JAZZ QUARTET

Modern Jazz Quartet — (RCA Prestige PR 24005). The quartet's first records were for Prestige and this two-album set represents their total recorded works for the label. That is, all the original material with Kenny Clarke on drums — though Connie Kay is also well represented. This set, of considerable value, includes two versions of Vendome, but throughout is an ample example of interwoven togetherness of a group that grew out of the Dizzy Gillespie big band.

KING CURTIS.

Mister Soul — (Ember Speciality 6607). This King died from stab wounds in September 1971 and so departed a substantial soul-blues musician. He had commercial success galore, was featured with many top names — and this album is a useful look at various stages of a master of musicianship.

ORIGINAL CAST.

Gone With The Wind — (Columbia SCXA 9252). This is a souvenir of the Harold Fielding presentation at London's Drury Lane Theatre — the stars of the show are June Ritchie and American Harve Presnell. Music and lyrics by Harold Rome.

THE CORRIES.

Sound The Pibroch — (Columbia SCX 6511). Two Scots lads on Scottish airs, including The Blue Bells of Scotland, which they admit is one of the more maligned Scottish love songs. Folksey and usually lively; and lyrically pointed.

Benson: dreaming up a storm



CHARLIE MINGUS

VARIOUS JAZZ MUSICIANS

Foundations of Modern Jazz — (Ember CUS 825). An encyclopaedic look at the history of modern jazz, with a Who's Who list of names flowing through the tracks. Mingus, Thad Jones, Quincy Jones, Milt Jackson, Kai Winding, Al Cohn, the Osie Johnson Orchestra. Recordings from 1954 onwards.

BILL EBANS

Montreux II — (CTI CTL 4). Recorded June 1970, at the Casino de Montreux, Switzerland, and involving some of the best of the Evans technique and style. Helped by the intricacies of Eddie Gomez' bass, and the persistent drive of drummer Marty Morrell, Bill Evans skates through some delicious samples.

FREDDIE HUBBARD

Straight Life — (CTI CTL 5). Trumpet star with a group that includes George Benson, Herbie Hancock, Joe Henderson and Ron Carter. Title track occupies all 17 minutes of side one and sustains interest well.

PINK FAIRIES

WHAT A BUNCH OF SWEETIES (POLYDOR SUPER 238312) — Could be the title of the Gay Liberation Front but "Sweeties" is the title of the new Fairies album. It's nice to hear them back in action and swinging furiously as the original "people's band". The set opens up with a conversation between the Fairies and an Irish promoter who wants to put the band on at Uranus. Straight from the opening track, "Right on, fight on" through to the closing "I saw her standing there" the Fairies rip it up like good 'uns. When listening to it was never tempted to jump from track to track as I was afraid of missing something. Another track worth

mentioning is "Walk don't run" a straight version of the old Ventures hit. The Fairies probably mean more to the average music fan than any of yer actual superstars as they actually go out and play to, for, and with an audience. If they ever get it together as a trendy band with the right people behind them, the Fairies could well become the British equivalent of the Mothers. C.W.

THE SPINNERS.

An Evening With . . . (Contour 6870 588). A very good example of the product of this low-price, high-quality label — The Spinners from Liverpool have long been a sell-out in-person attraction. The Family Of Man, The Ellen Vannin Tragedy, Kick The Cat — all good samplers.

ORNETTE COLEMAN

Skies of America — (CBS 65147). The jazz giant working with the London Symphony Orchestra, conducted by David Measham. The title piece, split into two parts, was a collection of compositions and orchestration for a symphonic orchestra — there's a very technical explanation which Ornette covers in the sleeve notes. It's complex, musically; often compelling; but you need time to adjust.

SONNY ROLLINS

Rollins — (RCA Prestige PR 24004). Recordings on this two-record set go back to the days of No Moe in 1953, when Rollins often appeared along with the Modern Jazz Quartet. A quite remarkable list of accompanying stars is represented here . . . Monk, Coltrane Garland, Philly Joe Jones, Roach, Tommy Flanagan. It's all here. Sonny's inventiveness and wit.

COUNT BASIE

Half A Sixpence — (Contour 2870 180). An original Dot recording, and with Basie operating Chico O'Farrill arrangements and really doing some special for this show-case — it was written by David Heneker. Among the soloists: Dick Boone, Marshal Royal and Illinois Jacquet.

Discotheque Action Line

- (3) 1 Jerry Butler One Night Affair MERCURY
- (4) 2 L. J. Reynolds Penguin Breakdown AVCO 6105 014
- (2) 3 Jim Croce You Don't Mess Around with Jim PHILIPS 6000 069
- (4) 4 Chuck Berry My Ding-A-Ling CHESS 6145 019
- (1) 5 Bobby Hebb Love Love Love PHILIPS 6051 023
- (6) 6 Big Daddies Maxi Single CHESS 6145 012
- (5) 7 Rod Stewart Lost Paraguayos MERCURY 6052 171
- (7) 8 Damon Shawn Feel The Need In Me JANUS 6146 016
- (9) 9 Ohio Players Got Pleasure JANUS 6146 017
- (10) 10 Rod Stewart Maggie May MERCURY 6052 097

R & B Star

act of the week

CHUCK BERRY

My Ding-A-Ling

CHESS 6145 019

(From the London Sessions Album) Instantly banned on radio you'll only hear it in the discs

From Phonogram - the best R & B sounds around

Mirrorpick



PETER JONES ON THE NEW SINGLES

Buzz Bee

JOHNNY JOHNSON AND THE BANDWAGON: Honey Bee; I Don't Know Why (Stateside SS 2207). Written and produced by Biddu, this is a somewhat old-fashioned, riff-building rocker which nevertheless fits well the Johnson brand of hard-sell singing. He "baby-baby" wanders through the lyrics, with some excellent string simulations of the sound of a bee buzzing hither and thither and everywhere. It's a hand-clapper. Should click. — **CHART CHANCE.**

CHARLIE JONES: Don't Want To Lose You (Columbia). A clipped, pretty fulsome sort of sound — it's a lively-paced job and Charlie wrote it too, but melodically it probably doesn't measure up.

JESSICA JONES: Sunday, Monday, Tuesday (Columbia). A reasonably catchy theme, with a repeated theme, he said weakly. But Jessica displays fair old personality.

EARTH AND FIRE: Memories (Polydor). At least this gets away from the stereotyped sounds of the week, but not necessarily in hit style.

EARLY MORNING: Rainbow (Philips). Some experienced harmonica vocal sounds here — on a builder of a ballad. Try it a couple of times, because it's quite strong.

JOHNNY BURTON: Polevault Man (Philips). A touch of the vocal humour here, on a rampaging sing-along sort of thing — except the words come up so fast many of us are left behind.

CHAS McDEVITT AND SHIRLEY DOUGLAS: Freight Train (President). From an album of borrowed, blue, old and new themes — the Nancy Whiskey single from the heyday of the skiffle world. It was once a chart-topper.



FOR A GOOD NEW SINGLE . . .

Go to Hull!

LINDISFARNE: All Fall Down; We Can Swing Together (Live Version), (Charisma CB 191).

Some highly philosophical lyrics, all about the way we treat this world of ours in terms of what the politicians and planners behave — and Lindisfarne are in such superb nick these days that it must be a certainty for the singles charts as it is a stand-out track on the new album. Alan Hull wrote it, and there's the solo voice intensity, and the jangling backing and all the trimmings. Plus a very instant melody line. — **CHART CERT.**

ARSENAL FC: Up With The Arsenal; The Arsenal March (Columbia DB 8930). The winners of the double a couple of years back are late in on the pop-song, pop-record scene, but then they always were a shade behind mighty Chelsea . . . even if they have got old Stamford Bridge star/artist George Graham with them now. Winning the double is our claim to fame, they sing, and we will show we can do it again. Oh yeah? — **CHART CHANCE.**

TOE FAT: Brand New Band; Can't Live Without You (Chapter 1 SCH 175). One of those introductory jobs . . . Johnnie plays guitar, etc., etc . . . and the story of a band really trying out with a new line-up to make the big-time . . . hit the Rainbow . . . and so on and on, hallelujah brother. This one certainly has enough life and sheer ruddy verve to make it big. Try it for size. — **CHART CHANCE.**

CHARLIE DRAKE: 'Elo 'Erf (Columbia). Charlie has had his share of hits in the past. He becomes a pole-vaulter in this in-stance, and it's a sort of Vaudevillian slice with echo-chamber as he calls hello earth.

JACKIE TRENT AND TONY HATCH: Muddy Water (Columbia). They get a strong duettist sound going these days, do hubby-and-wife Trents and this could do well for them. A nice, self-penned duo song.

VERONIQUE SANSON: Amoureuse (Elektra K 12069). French hit, from the album of the same name . . . and the lyrics Anglicised for ease of comprehension.

DAVE COLLINS: Ride Your Pony (Rhino). Given T. Blackburn exposure, a second look (and reminder) of this one does not go astray. It rolls along with a fine sense of rhythm. Could be big.

CAPRICORN: Mama Sing Me A Song (CBS). It's my birth sign, Capricorn, which makes me a miserablesod, or something. But this is a very happy song which amiably swings along, with mixed voices. Very nice.

JOHNNY PEARSON: The Masterpiece (Penny Farthing). Olde Eng-lande brass overture starts this one — and remember that Sleepy Shores did a substantial favour in the charts to Johnny's name. A very nice rhythmic single, which could so easily click.

PETER NELSON: Good Scotch Whisky (Peacock). Peter nibbled at the charts with a song about seagulls, and this has the same kind of lyric appeal, but the melody may not be good enough.

LOVELACE WATKINS: Country Road (York). There's so much about the Watkins appeal, the voice and personality and all, that shrieks out that he should have a hit single. But not yet, it seems. This is a first-rate single. Maybe a chart-changer . . .

AMERICAN RELEASES

ELIS PRESLEY: Burning Love (RCA 2267). Hey, Elvis is back in a dancin' mood! With "a hunk-a-hunk of burning love" he'll blister his way up the chart, double quick, lickety spit.

DANNY AND THE JUNIORS: At The Hop; Rock And Roll Is Here To Stay (Probe GFF107). Phew! The most eagerly-awaited re-release of all time, because not only was the breathless 1957 Chart-topping A-side one of the best frantic dancers (yet it was originally cut as B-side to the beautifully bad "Sometimes" slowie!), but also its new coupling is a particularly rare — and, since Sha Na Na adopted it as their theme, much in demand



by JAMES HAMILTON

— similar stomper. The keys pound, the voices wail, the wax sizzles! You wait, it'll be the dance sensation that's sweeping the nation, all over again!

CHRIS MONTEZ: Let's Dance; Some Kinda Fun (London 10205). One — two — three, it's re-release week all right! This reactivation of 1968's coupling of these '62/'63 classics is another that no discotheque can be without . . . as is the other Chris Montez reissue, albeit in his 1966 Easy Listening groove, the lovely "The More I See You" (A&M AMS 7027).

CURTIS LEE: Under The Moon Of Love; Beverly Jean (Stateside SS 2208). And another! Change of label but original pressing, even original B-side (why not "Pretty Little Angel Eyes"?), for this great 1961 Freddie Cannon-ish shouter by the "Down At Daddy Gee's" guy, Charlie Gillet's "Sound Of The City" book may pan this era, mistakenly thinking of it as diluted Rock 'n' Roll, but in reality the early '60s produced the best pure POP music ever, and Philadelphia/New York were at their heights then. That was when music and vigour, so that it's no surprise the period is being rediscovered. Chart-wise. Now, how about reassures of Bobby Cornstock's "The Stomp" and Ernie Maresca's "Shout, Shout"?

. . . . against a chorus of "I want you to play with my ding-a-ling", Little Boy Blue's middle wicket can't compete! **THE EDGAR WINTER GROUP:** Free Ride (Epic EPU 8315). Exciting unusual guitar intro, which has snared radio jocks, yet the rest of this herky-jerky chanter loses direction amidst a welter of individually great effects. However, like the curate's egg, good (indeed, excellent) in parts, and worth looking into!

GEORGE HAMILTON: Evel Knievel (Uni UN 548). Altho' Hank Williams Jr. dubbed the singing when George played his dad on film, George does it himself this time, in an easy-paced Country-Funk style, while portraying daredevil motorcycle stunt jumper Evel Knievel in the movie of the same name. Since he gets the idiom and the deep bass masculine down-home Country voice just right, d'you suppose he had practice serenading Lynda Bird on the back porch of the White House? Shucks.

AMERICAN SPRING: Mama Said; Tennessee Waltz (UA UP 35421). Brian Wilson's wife, with sister, do the Shirelles oldie commendably true to the original's early '60s spirit . . . and 200 per cent better than their last offering. Patti Page's flipside classic, snail-paced, sounds fine too.

PATTI PAGE, herself, has a newie out, "Love Is A Friend Of Mine" (Mercury 6052167) — a pretty-ish lazily-loping Easy Listening semi-slowie — whereas a reissue of her original "Tennessee Waltz" might be more to the point (and in demand), right now.

CURTIS MAYFIELD: Freddie's Dead; Underground (Buddah 201141). Will this "Theme From 'Superfly'" be another "Shaft"? Without quite shaping that way, the typically modern Mayfield strings 'n sputtering wah-wah ethereal semi-slowie is doing real well Stateside. Despite its similarities with the so far ignored in Britain new Marvin Gaye sound, it could click here too. Real weird "Roots" flip.

WILLIE MITCHELL: Everything Is Gonna Be Alright; That Driving Beat (London HLU 10004) Reactivation of "Comfortable" Willie's double-sided 1965 Soul disco classic, of which the flip, with its hint of "Satisfaction", has always been THE side, to my mind. The Memphis Sound at its peak.

CHUCK BERRY: My Ding-A-Ling; Let's Boogie (Chess 6145019). With the tedious chat edited out from the "London Sessions" 11:52 track, this delightfully risqué sing-along double-entendre ditty is even better in its US smash-sized 4:13 single form. Once the word has spread (should the Beeb ban it), this will get the "Big Six" crowd

BARRINO BROTHERS: I Shall Not Be Moved (Invictus INV 523). Evidently in demand on import, this Chairmen of the Board-like Holland-Dozier-Holland stomper has the stuff from which British hits are made. It also has an excellent distinctive lead singer, who shines on the slow flip. Pop-type R&B.

Reggae Corner

ONE OBVIOUS POSSIBLE chart success among the week's reggae releases must be Football Reggae, by the CLEMENT BUSHAY SET (President) — it refers to quite a few football clubs and mixes the current soccer craze with the rhythms of the West Indies.

And My Confession, by CORNEL CAMPBELL (Camel), is a high-voiced slice of sentiment, but the lyrics are above-average. THE TUFF GONG ALLSTARS tackle You Shold Have Known Better (Punch) at easy mid-tempo and some airy-fairy harmonies.

From John Holt: Trying To Wreck My Life (Punch), a reasonably pungent piece, but not really very distinctive. Darling Forever, by THE CLARENDONIANS (Camel), is lively enough, but not predictably a giant.

There's DEL DAVIS on Sugarloaf Hill (Trojan), another pacey slice of reggae, with a wispy feel to it — and it's very nice. Louie Louie by TOOTS AND THE MAYTALS (Trojan) is a neatly rejigged version of a trademarked oldie — and this could do well, too.

Rising Sun shines again

THE ANIMALS: House of the Rising Sun; Don't Let Me Be Misunderstood/I'm Crying (Rak RR1). A kind of reprise of what was one of the great old feats of the 1960s. Now released on producer Mickie Most's own label. Traditional in air, arranged by Alan Price, and absolutely first-rate in every respect. Fair old flip pairing, too. In this age of revived biggies, it's quite exceptional. — **CHART CHANCE.**



ANIMALS: Eric Burdon and the lads as they once were.

STATESIDE

PICK OF THE HOT U.S. RELEASES

DONNY OSMOND: Why: Lonely Boy (MGM). This is incredible: at a dance last week, I mixed Donny's version of Paul Anka's Puppy Love into a medley of similarly late-'50s schlock teenage love songs, commenting in all innocence "How long before Donny Osmond records these?" immediately after playing Lonely Boy by Paul Anka and Why by Frankie Avalon... and here are Donny's recordings of them! Honest. I did not know he'd already done them! Anyway, what he has done is to do them jolly well, and much in the classic style of their original period.

However, how many of Donny's fans will even remember the Anthony Newley cover-version of Why, let alone have heard of Donny's forerunner for pubescent adoration, Frankie Avalon?

The new version has a fuller arrangement and a slightly more hustling tempo, but remains an extremely pretty lifting demi-semi-slowie. "I'm just a lonely boy, lonely and blue; I'm all alone, with nothing to do; I've got everything, you could think of, but all I want, is someone to love" are words that, thanks to Anka's 1959 recording, are forever emblazoned on my memory — so that, although Donny sings them with less nasal authority, maybe with luck they will give a lifetime of pleasure to yet another generation.

DAVID CASSIDY: Rock Me Baby; Two Time Loser (Bell). Although he's the hottest thing since roast chestnut in Britain, in America young David is having to look to his laurels in the face of falling record sales and rivalry from Donny Osmond, who currently is out-selling David. This latter may be because Donny is sticking to the "teen-type songs which suit his own age (and his fans), while, on this latest single, David is trying to exert his individuality more and do a more "mature" song that, he probably feels, suits HIS own real age more.

Don't get me wrong though, Cassidy fanciers, because I want him to succeed just as much as you do. I do feel that in fact he is making a mistake by trying to "progress" this way, because however much of a singer he is, and no matter where his mind is at, he is firmly placed in the minds of the public as "teenybopper fodder" ... so that by "progressing" he will only alienate his young followers and fail to find new older fans.

Rock Me (not the old double-entendre Blues, although the lyrics are along the same lines) is indeed very good. David turns on the grit and power with a fair degree of authority as he exhorts "oooh, rock me baby, hold me oh so tight, oooh rock me baby, rock me though the night" and whispers "come on and squeeze me, oh you sure can please me", to a

pounding piano-based mid-tempo noisy "modern" backing, full of beat. The delicate, tender slow flip is one of David's own songs.

THE SPINNERS: I'll Be Around; How Could I Let You Get Away (Atlantic). First off, just to appease the Liverpool Spinners and to warn their press cutting service, these are of course the MOTOWN SPINNERS... except that now they aren't! What next? The group has left Motown, along with all the others who prefer the Motor City to Los Angeles, and have their first double-sided hit for Atlantic, produced by — wait for it, salivate, work it on up! — the great, now legendary, Thom Bell!

Originally, the A-side was the intricately-arranged fully-harmonized slow plodder that's now on the flip-side — and nice it was too, enough to put it in the Chart. Then, thanks to prods from Kal Rudman's inimitable (though I try!) "Money Music" column and from enthusiastic jocks the nation over, Atlantic flipped it to the more Back Stabbers-ish present A-side. Thom Bell has whipped up, in his role as writer/arranger/conductor/producer (which is where the guy wins), a concoction that is full of lovely guitar tones, plopping bongos, strings which blend into thundering brass, chanted back-ups riding the rhythm, and superb lead vocal line which is destined to nag its way into the consciousness of all who hear it.

HEY! Wait a minute ... it's now out here too (Atlantic K 10243), although the wrong side's the plug-side. Go get it NOW!

U.S. charts

from Billboard

singles

1	2	BABY DON'T GET HOOKED ON ME	Columbia
2	1	BLACK & WHITE Three Dog Night	Dunhill
3	4	SATURDAY IN THE PARK Chicago	Columbia
4	5	BACK STABBERS O' Javs. Philadelphia International	
5	3	ALONE AGAIN (Naturally)	
		Gilbert O'Sullivan	MAM
6	13	BEN Michael Jackson	Motown
7	16	EVERYBODY PLAYS THE FOOL	
		Main Ingredient	RCA
8	9	HONKY CAT Elton John	Uni
9	12	GO ALL THE WAY Raspberries	Capitol
10	7	ROCK & ROLL PART II Gary Glitter	Bell
11	14	POWER OF LOVE Joe Simon	Spring
12	17	PLAY ME Neil Diamond	Uni
13	25	USE ME Bill Withers	Sussex
14	18	POPCORN Hot Butter	Muscor
15	15	BEAUTIFUL SUNDAY Daniel Boone	Mercury
16	19	RUN TO ME Bee Gees	Atco
17	20	NIGHTS IN WHITE SATIN Moody Blues	Deram
18	22	BURNING LOVE Elvis Presley	RCA
19	23	SPEAK TO THE SKY Rick Springfield	Capitol
20	26	MY DING A LING Chuck Berry	Chess
21	6	LONG COOL WOMAN Hollies	Epic
22	33	GARDEN PARTY Rick Nelson	Decca
23	8	BRANDY (You're A Fine Girl)	
		Looking Glas	Epic
24	24	POP THAT THANG Isley Brothers	T-Neck
25	11	GUITAR MAN Bread	Elektra
26	31	CITY OF NEW ORLEANS Arlo Guthrie	Reprise
27	30	YOU WEAR IT WELL Rod Stewart	Mercury
28	35	GOOD FOOT, PART 1 James Brown	Polydor
29	29	YOU'RE STILL A YOUNG MAN	
		Power Of Power	Warner Bros
30	38	WHY/ LONELY BOY Donny Osmond	MGM
31	10	I'M STILL IN LOVE WITH YOU Al Green	Hi
32	37	STARTING ALL OVER AGAIN Mel & Tim	Stax
33	21	YOU DON'T MESS AROUND WITH JIM	
		Jim Croce	Dunhill
34	41	TIGHT ROPE Leon Russell	Shelter
35	27	JOIN TOGETHER Who	Decca
36	44	FREDDIE'S DEAD Curtis Mayfield	Curton
37	52	LISTEN TO THE MUSIC	
		Doobie Brothers	Warner Bros
38	49	DON'T EVER BE LONELY	
		Cornelius Brother & Sister Rose	United Artists
39	40	EASY LIVIN' Uriah Heep	Mercury
40	51	GOODTIME CHARLEY'S GOT THE BLUES	
		Danny O'Keefe	Signpost
41	42	IF YOU LEAVE ME TONIGHT Jerry Wallace	Decca
42	28	HOLD YOUR HEAD UP Argent	Epic
43	62	WITCHY WOMAN Eagles	Asylum
44	54	THUNDER & LIGHTNING Chi Coltrane	Columbia
45	47	MY MAN IS A SWEET MAN Millie Jackson	Spring
46	48	I BELIEVE IN MUSIC Gallery	Sussex
47	56	IF I COULD REACH YOU 5th Dimension	Bell
48	50	ROCK ME ON THE WATER Jackson Browne	Asylum
49	53	GERONIMO'S CADILLAC Michael Murphy	A&M
50	46	AMERICA Yes	Atlantic

albums

1	1	CHICAGO V	Columbia
2	2	ROD STEWART Never A Dull Moment	Mercury
3	3	CHEECH & CHONG Big Bambu	Ode
4	4	LEON RUSSELL Carney	Shelter
5	5	NEIL DIAMOND Moods	Uni
6	6	EMERSON, LAKE & PALMER	
		Trilogy	Cotillion
7	7	THREE DOG NIGHT	
		Seven Separate Fools	ABC/Dunhill
8	9	ELTON JOHN Honky Chateau	Uni
9	8	CARLOS SANTANA & BUDDY MILES	
		Live	Columbia
10	10	GILBERT O'SULLIVAN Himself	MAM
11	12	DONNY OSMOND Too Young	MGM
12	13	NILSSON Son of Schmitsson	RCA
13	11	ELVIS PRESLEY	
		Elvis Live At Madison Square Garden	RCA
14	14	SIMON & GARFUNKEL Greatest Hits	Columbia
15	16	VAN MORRISON	
		Saint Dominic's Preview	Warner Bros
16	15	CARPENTERS A Song For You	A&M
17	17	ALICE COOPER School's Out	Warner Bros
18	18	BILL WITHERS Still Bill	Sussex
19	19	CHUCK BERRY London Sessions	Chess
20	26	CURTIS MAYFIELD/SOUNDTRACK	
		Superfly	Curton
21	22	HOLLIES Distant Light	Epic
22	28	JEFFERSON AIRPLANE Long John Silver	Grunt
23	24	ARGENT All Together Now	Epic
24	20	ROLLING STONES	
		Exile On Main Street	Rolling Stones
25	25	THE OSMONDS Live	MGM
26	48	THE BAND Rock of Ages	Capitol
27	30	URIAH HEEP Demons & Wizards	Mercury
28	21	JACKSON 5	
		Lookin' Through The Windows	Motown
29	42	MOODY BLUES	
		Days of the Future Passed	Deram
30	40	TEMPTATIONS All Directions	Gordy
31	36	JIM CROCE	
		You Don't Mess Around With Jim	ABC
32	35	ISLEYS Brother, Brother, Brother	T-Neck
33	23	JETHRO TULL Thick As A Brick	Reprise
34	27	ROBERTA FLACK & DONNY HATHAWAY	Atlantic
35	31	ROLLING STONES Hot Rocks, 1964-1971	London
36	29	PROCOL HARUM Live in Concert w/The Edmonton Symphony Orch.	A&M
37	33	FLASH	Capitol
38	30	ALLMAN BROTHERS	
		Eat A Peach	Capricorn
39	46	MICHAEL JACKSON Ben	Motown
40	49	JERMAINE JACKSON Jermaine	Motown
41	43	SAILCAT Motorcycle Mama	Elektra
42	41	ARETHA FRANKLIN/JAMES CLEVELAND	
		Amazing Grace	Atlantic
43	45	CORNELIUS BROTHERS & SISTER ROSE	United Artists
44	44	CHER Foxy Lady	Kapp
45	60	TREX The Slider	Reprise
46	32	HISTORY OF ERIC CLAPTON	Atco

NEWS NEWS NEWS NEWS NEWS NEWS NEWS NEWS

HOTROCK DIAMOND

NEIL Diamond has become the hottest pop star in America. His records are sell-outs at the store and his concert appearances fill up so fast after they've been announced, that one gets the feeling that he could rule the world if he wanted to.

Right now, the only thing Neil wants to do is perform a select number of concerts across America, culminating with a one-man show in New York on October 5 and then take two years off to cool his heels, vacation and begin writing material for his albums on Columbia.

He joins Columbia next April, one year after he signed a contract with them while still recording for Uni.

Neil is a former New Yorker who moved to Los Angeles several years ago when mov-

ing to California was the "in" thing for a musician to do.

Well, he's been one of the most active members of the musical community in LA, building an audience of phenomenal size and age scope.

Neil's career has not been marked by any of the frenzy which often goes along with the build up of a star. In his own quiet way he's become a bonafide superstar, capable of earning gold records and filling huge auditoriums.

As an example, when he completed a week-long stand at the Greek Theatre in Los Angeles, the audience

on that closing night wouldn't let him go back to his dressing room. They kept him on stage for over two hours doing requests.

And once the audience had cleared out of the outdoor amphitheatre, Neil was saluted by the 35-member string section of the orchestra with a concert in his honour. The musicians turned the tables on him and played for his enjoyment.

Uni Records taped that final concert for a two-record set which will be a remembrance of the special excitement which Neil generated during that stay.

It has been one year

since he last played the Greek and in that time Neil has developed a new assurance about his musical worth and his ability to communicate on stage about the inner workings of his life which comprise so much of his music.

Neil showed a sharply honed ability to get into the deep emotion of his own songs. He just didn't sing his own lyrics, but rather presented a dramatic nerve which exploded with honesty and feeling. The end result was a feeling of being inside Neil's heart and understanding the inner meaning of his lovely

word pictures.

The only controversial aspect of Neil's career has been his signing with Columbia before he was finished with Uni, and naturally it set a lot of other musicians thinking about just how much loyalty they have to give to their current record company when someone else starts waving money and promises in their face.

In fact, the whole topic of artist loyalty which Neil started, has people in the States predicting that in the years to come, artists will be signed to record companies on a one album basis, just the way movie actors and actresses are signed to do film roles, each time for a different company.

Neil Diamond is a quiet person, whose life has been marked by moments of sad-

ness and loneliness. We know this because of his songs.

And when he walks onto a stage alone, there is a second when you grasp the drama of his life and realise how much of a challenge it must be to come out and really give of himself to thousands of people.

Neil does it in a magnificent way, although it is very theatrical and fraught with show business drama. At the ends of many of his songs he takes deep breaths and looks like he's on the verge of exhaustion. The effect is effective. People lean forward to offer him their hearts.

In return, he digs into his material with newfound strength and comes crashing down on your senses with no sign of weariness.

ELIOT TIEGEL

Mirrormail



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

Don't knock the Beach Boys...

THAT HEADLINE "Beach Boys Are On The Way Out," prompted by the views of reader Carl Forster, really triggered off a loyal Boy-supporting response.

They've proved their greatness, say readers

Mr. Forster said it was painful to see the boys live, resorting to old numbers for applause; that they showed the first signs of crumbling after Wild Honey. Now fans have their say on this subject —

Barry Colbert, 25 Beechend Road, Larkman Lane, Norwich, Norfolk: — The Beach Boys have got a long way to

last three albums, Sunflower, Surf's Up and Carl And The Passions didn't get to number one, or high in the charts, quite simply because today's British people don't appreciate good music when they hear it. I have the entire Beach Boys' disc collection.

R. Potts, 133 Wickham Chase, West Wickham, Kent: — Carl Forster is hopelessly and utterly wrong. He says that Pet Sounds was a major challenge to the Beatles' supremacy — well, it

was, but surely not every album released by other groups should be compared with the Beatles. The re-release of old albums under new names was merely EMI's effort to cash in on a group's name. Their surfing image has died a natural death, but playing old favourites is a part of any well-established group's act. Mr. Forster should stop talking crap.

L. Palmer, 41 Otterly Grove, London, N.18: — We build 'em up to giant status, then we love to



THE Beach Boys. — Lincalin 72: no need to worry about losing fans' support

knock 'em down. It's all part of the stupid pattern of current pop. The Beach Boys have proved their greatness many times over — and it's petty to snipe at them now because they don't chart-top along with Bowie and those monsters.

Barbara Hanratty, 30 Towers Avenue, Jesmond, Newcastle: — Rubbish, Carl Forster. Some of the best Beach Boy albums came after

Pet Sounds — Sunflower (1970) and Surf's Up (1971). It just proves that it's Mr. Forster who is incapable of expanding his musical outlook. As for the label change, that was just because Capitol Records, like Mr. Forster, would not accept the Beach Boys' new style. But why shouldn't they change?

Phil, Leeds: — Many people would rather bop around and freak out

today, but surely they must sometimes like to cool down and sit alone and appreciate some good music. Just remember music is for listening to, not necessarily for dancing to. The Beach Boys are still one of the world's best recording groups — though they've progressed, that surfin' sound still rings in their ears. That Carl Forster doesn't realise it, sickens me.

She made me cry!

I'M not talking to my best friend, because she said that Donny Osmond was really twenty-five years old and was some kind of a midget. She said some other unkind things, too, but that



one really made me cry. It's not true, is it? — SUSAN KNIGHT, 14, Oakleigh Drive, Orpington, Kent.

Val: Glad to assure that your friend is completely wrong. Pop idols are always having these unkind rumours spread about them. Donny's got ten years or so to go before he's 25!

Disc held up

TO WAXIE MAXIE: Thanks for the plug you gave to our latest release on Southern Sound; Tongue-Tied Jill by Narvel Felts. I'm sorry to say that the release of this one will be held up as I've not yet received the master tape from the States. Please mention this delay as I've had many requests for the disc so far and lots of cats have sent the money — and I can't contact them all.

BRIAN G. CHAMBERS, 11 Clay Avenue, Mitcham, Surrey.

THE EMERGENCE of Faron Young's It's Four In The Morning only underlines a continuing trend in pop music. The charts have changed very little from those of five years ago.

Faron Young is today only a poor man's Jim Reeves. Alice Cooper only imitates the outrageous Lord Sutch of yesteryear, while Sweet and Middle Of The Road are teenybopper idols in much the same way as the Herd and Amen Corner once were.

Elvis Presley and Cliff Richard struggle on, while Jonathan King appears under a multitude of disguises breathing new life into oldies. And for those who will accept no substitute: the charts contain Gol-

den Oldies from the Drifters, Little Eva, Jackie Wilson and Mary Wells.

COUNCILLOR D. G. MINNIS, The Council House, Birmingham.

Rubbish tip

I WENT to an all-star rock concert at Gravesend recently and the show included Chicory Tip... and I wonder what right this group has to put everyone's hearing in jeopardy. Mistakes are covered up by ear-piercing feedback; vocals are so loud

that, apart from the occasional swear word, nothing is audible.

They were at least twice as loud as the other acts, one being Screaming Lord Sutch. You couldn't even make yourself heard outside the hall. There was a loud hissing tone in my ears for three days after the show. Chicory Tip are rubbish.

R. PURVIS, 84 Forge Lane, Higham, Rochester, Kent.

New twist

SO READER Barrie Gamblin claims that Rod Stewart does nothing to improve on the original Twistin' ver-

sion by the late Sam Cooke. Although Rod can't sing, he puts over to us — well, me anyway — a good sound. Just because he recorded Twistin' it doesn't mean that it should sound exactly the same as when Cooke recorded it all those years ago. I don't think Rod wanted it to sound the same, otherwise "Nothing ventured, nothing gained". Sounds do change over the years. Doesn't Barrie Gamblin realise that?

DIANNEL BASTIN, 30 Seallows Close, Three Bridges, Crawley, Sussex.

Faron Young — a poor man's Jim Reeves?

Heavy pop!

REGARDING IAN MARSHALL'S letter, maybe this will help. Modern pop recordings are very heavily modulated — to give plenty of volume. The arm of his record-player jumping on a new record is almost certainly due to either worn stylus and low compliance cartridge, or too little tracking weight. I suggest he contacts a competent audio engineer who can carry out the simple but very necessary adjustments.

JIMMY PARRY, Glyn-Dwr,

21 Newtown, Pen-y-Bane, Ammanford, Carmarthen.

Bring back the Partridge Family

IF ANYONE is interested in bringing back the Partridge Family series on television, would they please address a letter to Mr. Gunnar Rugheimer (who is head of purchased programmes for the BBC), care of me, at my address. When I've received enough letters, I'll forward them to him as a protest.

JOANNA POTTLE, 7 St. Ronans Road, Southsea, Hampshire.

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"TOO MANY musicians are like spacemen. They come into a gig all off, like they just landed and they don't know how to relate to the working people. They think 'cos they're musicians they're the salt of the earth, but it's the working people who make up the audiences." So declared Peter Scott, one time member of Savoy Brown, who recently joined forces with Beggar's Opera, a group whose name is very misleading, if not totally off.

"Well, the name was all right when they started because they were into sort of classic rock, some of which we still include in the act," Scott explained. But, Beggar's Opera, in only three LP's have evolved into more of a diversified act than one specific sound. And for Peter Scott, it's been one diversified act after another to get to the sound he's making now.

"I started singing when I was 11. There was this millionaire philanthropist who left money to keep a chorus and orchestra going that was to be made up of working class kids, so it was a big thing that I got in it. But, I enjoyed it 'cos we didn't do just big classical pieces, we rearranged folk songs and even threw in a few sea shanties.

"I was with them till my voice cracked. Then I started singing around the local pubs and stuff. There was one called The Navigation where all the big acts rehearsed. Pros would rehearse in the afternoon and semi-pros would rehearse at night. People like Wayne Fontana and the Mindbenders used to practise there. Eric Haydock of the Hollies used to rehearse his band upstairs

and it was through him that I got my first professional job. That lasted until '67 then I gave it up when the band split and just got drunk for two years. I worked in engineering with my dad for a while.

"What got me back into music again was one night when I found my self starting to sing at a jazz club. I did it for quite a while and that's where I learned to develop my voice.

"You know, with early pop, you were just singing very soft, but in the jazz clubs I learned to sing from the chest. I was doing all these Bessie Smith and Joe Turner songs and they forced me to sing in my natural style, getting more power as I went along.

"Then I got married and my wife and I decided to give music one more chance, so we packed up and went to London. I must have done about thirty auditions before I got the job with Savoy

'I just got drunk for two years'

Brown. It was very ironic because the day I auditioned I had a bad case of the flu. Kim Simmonds rang up and said, If that's the way you sound when you're sick, then you must be all right when you're not."

"I was with Savoy for seven months during which time we did a large tour of the States with the Faces and the Grease Band. We were supposed to get a percentage of the profits, which came to over half a million dollars, but never saw it.

Beggars can be Looners

Peter Scott tells Robin Katz



That, and the fact that none of us could get along with Paul Raymond, the organist, is what broke us up.

"I worked with a small band after that, but the manager was a real grouser and I don't know where the record is now. Eventually I went back to shovelling chemicals in a factory. But, it was all right, you know. There was a great atmosphere there.

"I got into Beggar's Opera to replace Martin Griffith. The thing is, except for me, they're all from Glasgow, which is another industrial area and none of us are freaks. We're not into drugs and two of the guys don't even drink. We've done a tour of Portugal and are planning to do a tour in Germany and Italy as that's where we've been most successful."

At that point bass player, Gordon Sellar, alias "the bone" arrived. A member of Beggar's Opera since the early days, he explained the group's changes.

"We're doing more actual harmony instead of musical arrangements. The most distinct thing about the band is that onstage we produce a very clear sound."

'Marc Bolan makes me ill'

And, added Scott, "we just exaggerate our natural silliness when we get onstage. There are five of us. Raymond Wilson, is our drummer and really the star of the show, in the Keith Moon sense. He comes out in full Scottish dress, kilt and all and he doesn't sit still on his drums the way most

drummers do." "Alan Park," continued Gordon, "is our organist. He's basically quiet, but an absolute perfectionist in everything. It was Alan who wrote the insert to the Poet and the Peasant, which is a piece that we still do. And there's Rick Gardiner who is our lead guitarist. I play bass and Peter does the vocals."

In terms of success, Beggar's Opera cannot see themselves as possible superstars ("Marc Bolan makes me ill", says Scott) although they aren't arguing with the idea of success.

"We'd like to have a good single but we don't want to deliberately write some little pop song just to get a hit," says Sellar.

"Just look what happened to Free in the States. They had one major hit with All Right Now, they got to the States, and tons of teenies turned up for their shows. I'd rather not have a hit than have that.

"The group has changed in three albums. We've tried different things. We did McArthur Park on the new LP, just because it's a song that all of us like. One critic said we had done a complimentary version of a completely misunderstood song. The key theme changes that the group started with are still there. We now use them to ornament the music instead of them being the music. We're using them in context."

It is very apparent that Scott's joining the group can only be for the better. A bunch of working class lads getting together to make good music instead of just money, regardless of the noise, is a refreshing change.

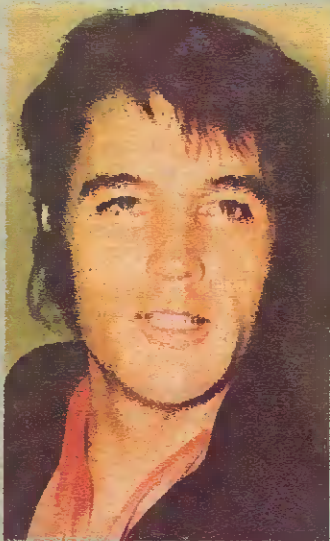
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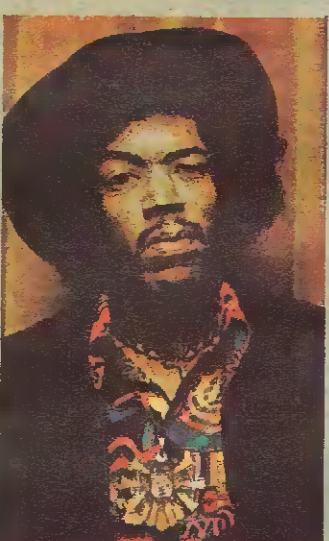
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Concluding RM's look at the men with Noddy

'I can see why they were scared of us!'

Jimmy Lea tells Robin Mackie

IF SLADE'S Jimmy Lea has a motto, it's this: "A group who can survive the lowest of the low can survive success."

Slade has gone about proving the first part and are now busily engaged in taking care of the very different kind of problems that go with being top of the pile, almost as if they didn't exist.

By "the lowest of the low", Jimmy doesn't mean the time when the group were playing the pubs for £5 each, but also the period when they had a bit more financial stability, but were being feared by promoters and shunned by the press.

"At the time," Jimmy admits, "we couldn't see why people were scared by us, but I was looking at an old photo of the group the other day, and I see what they meant. But after an initial rush of interest in the skinhead thing, we were flattened by the press, and there were no gigs coming in. We had to build it up the slow way by playing well on the dates we did get in those days. Any group who can survive what we did then ought to survive anything."

Slade survived and made it to a point where Jimmy went back to the Codsall area of Wolverhampton, where he was brought up, and asked one of his old teachers how things were. "Codsall's all right now you've brought it a bit of fame", he was told.

Codsall wasn't always so friendly. There was a time when Jimmy had a hard time getting on with the others. But then the others were a bit different in the Staffordshire Youth Orchestra. "I joined at 12 or 13. It was all the popular classical stuff that we played, and I loved it. Dvorak's New World Symphony was one of my favourites. But I was

from Secondary Mod. and they were all from Grammar Schools and my hair was just over the collar, which was considered outrageous. Nobody was very friendly. Well, I suppose it was a bit of a communications breakdown, really. I was probably more shy than I thought I was, too."

But it was art that really interested Jimmy most in his early years, something which he simply doesn't have time for any more. At Codsall Secondary Modern, he was allowed to concentrate pretty much on art and music, and was treated as a rather special personage. "I was given a lot of privileges. Like, I was never any good at woodwork and metalwork, always bottom of the class, although I was in the "A" stream. So they let me drop those and I just did a lot of art and music. I even stayed on for a sixth year, which was unheard of, and did hardly anything else."

Jimmy had a lot of interviews for various art colleges, and was definitely accepted by Hornsey, then "came time for us to go professional. Me Mum just blew up."

By this time, "us" was an approximation of Slade with Dave and Don in the group, while Noddy was still in another band. Jimmy was almost 18, but he'd already been playing with a group while he was at school. With a flair for titles falling little short of Carl and the Passions, they called themselves Nick Vance and the Rocking Axemen, later shortened to Nick and the Axeman. "I started off playing rhythm guitar and switched to bass when the rhythm guy left. I decided I'd have to play very fast to make up for us not having a rhythm guitarist in the band."

Even before Noddy joined, "we were freaks, real rebels. It was the thing for groups to be

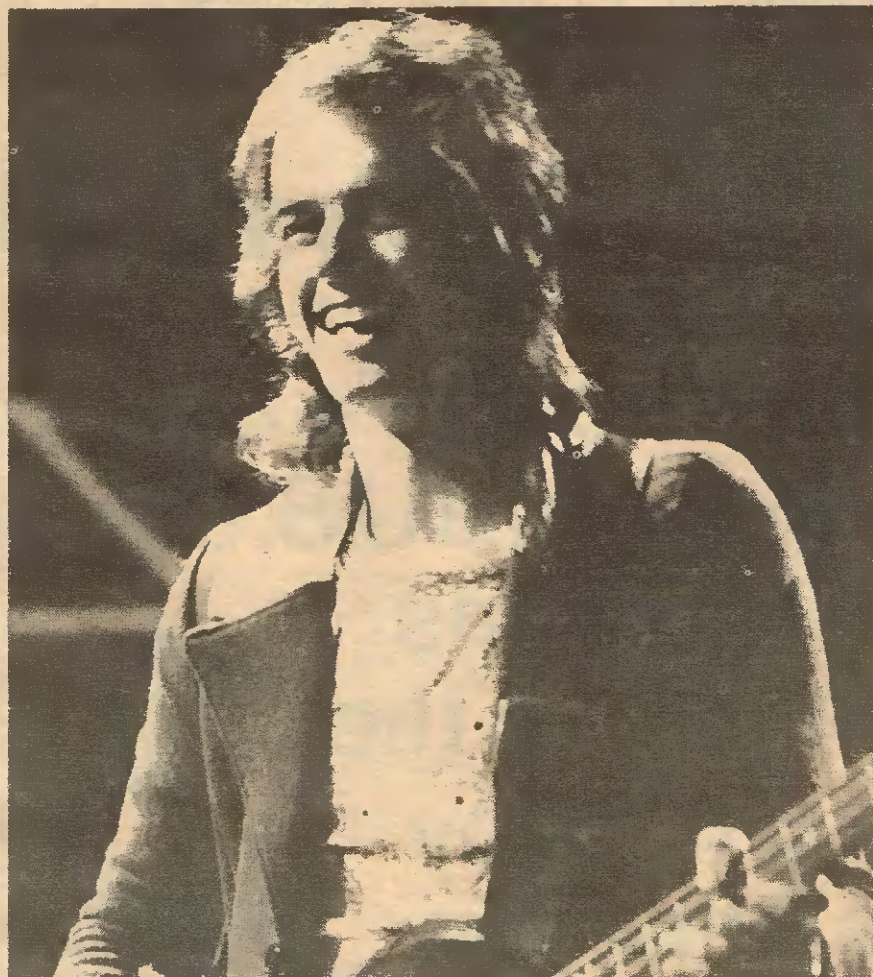
very smart at the time. Noddy came from a suits-and-ties type group, and at first he was playing rhythm for us with really weedy chords. We had a singer who wasn't really working out, but Nod did a bit of the singing, he sang in a lower key then, and it was "Swin" — Graham Swinnerton, now the group's personal manager — who thought he was good and ought to stay as the singer."

For a long time the group was playing "heavy R.&B., Kinks and Stones stuff" in pubs where they wanted a pop group, for £5 a night. Things have sure changed — I met Jimmy during a brief stay in London, including the Sundown gig, and interrupting their first American tour — but in common with rest of Slade, Jimmy hasn't changed a bit. He sticks to the same friends he had before, has an inexpensive guitar, and still owns a "tatty old piano". The success doesn't surprise him that much. "We always knew we were a great band. There was a 'This is it' feeling."

"The group are all very different. Dave's the extrovert, he's always been like that. Noddy's the out-and-out raver, but he helps sort the bread out too. He's always been aware of the financial side, and it's good to have one of us that is. Don's the real wit, but he's also very tough; he won't stand no messing."

And what about Jimmy? "I suppose I'm the most introvert, and I'm mainly the musical one, and the songwriter with Nod. I think the only way I've changed is that I'm more confident, and I've got a bit more temper. I've had enough of being told what to do. It's difficult to describe your own character." Jimmy's brother's in the room, so we ask him.

"He's tight," he says.



The chart tells the story in
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ON THE BOXES

HERE are your programme details for Radio One for next week:

JIMMY YOUNG SHOW: Olivia Newton John, The Flirtations, Barry Ryan and Butterscotch.

DAVE LEE TRAVIS SHOW: Slade, Mike Hugg, and Don McLean.

JOHNNIE WALKER SHOW: Mott the Hoople and Duncan Browne.

ALAN FREEMAN SHOW: Roxy Music, Sweet and the Roy Young Band.

SOUNDS OF THE SEVENTIES: Saturday (In Concert) — the Johnny Otis Show (75 minute show); Monday — Bob Harris with Lesley Duncan, Southern Comfort and Tir Na Nog; Tuesday — John Peel looks back on five years of Top Gear, with sessions from Led Zeppelin, the Bonzos, Fairport Convention, Loudon Wainwright, T. Rex, Arthur Crudup, Soft Machine, Gene Vincent, Joe Cocker and others; Wednesday — Alan Black and Bob Harris review the new releases; Thursday — Pete Drummond introduces Roxy Music, Home and Sticky George; Friday — John Peel once again with Manfred Mann's Earth Band, Gary Wright's Wonderwheel and Mike Maran.

For your Radio Luxembourg programme details, read on: **SUNDAY:** 7.15 Tony Prince; 9.00 Mark Wesley; 11.00 Paul Burnett; 1.00 Kid Jensen.

MONDAY: 7.45 Mark Wesley; 9.30 Paul Burnett; 11.30 Dave Christian; 1.00 Kid Jensen.

TUESDAY: 7.45 Tony Prince; 9.30 Paul Burnett; 11.00 Bob Stewart; 1.00 Kid Jensen.

WEDNESDAY: 7.45 Tony Prince; 9.30 Mark Wesley; 11.30 Bob Stewart; 1.00 Kid Jensen.

THURSDAY: 7.45 Tony Prince; 9.30 Paul Burnett; 11.00 Pepsi Show; 11.30 Dave Christian; 1.00 Kid Jensen.

FRIDAY: 7.45 Tony Prince; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.00 Rosko.

SATURDAY: 7.45 Tony Prince; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.00 Kid Jensen.

TELEVISION: Old Grey Whistle Test (BBC-2 Tuesday) — Steppenwolf, John Kay Band and Linda Lewis; Saturday Variety (ATV Networked, Saturday) KopyKats with Robert Young, Joe Baker, Peter Goodwright, Ron Moody and Orson Welles; Golden Shot (ATV Networked Sunday) — Joan Turner, and the Trotter Brothers.

Kinks British concert tour dates

SIX dates have been confirmed for the forthcoming Kinks tour of Britain which opens at Newcastle University on Friday, September 29.

On October 4 the band play at Cardiff University, then Northampton (7), Bradford University (13) and Liverpool Stadium (14). Two days later the band are set to appear at the Free Trade Hall in Manchester and on October 18 they will be appearing at Birmingham Town Hall. The final date on the current itinerary — which will be extended by at least four gigs, including one at London's Rainbow Theatre — is at Leeds University (20).

The tour will mark the Kinks' first British appearances since the early summer and it will be part of a campaign to promote their new RCA double album, *Everybody's In Showbusiness — Everybody's A Star*. The band are currently working on ideas for a new single to follow up *Supersonic Rocket Ship*.

A tour of America is being planned.



Strawbs: with new boy Dave Lambert second from right

Fanny set for UK tour

The all-woman American band Fanny have been given a full itinerary for their British tour which starts in Portsmouth at the South Pavilion Pier on October 4.

The following night the girls play at the Palais De Dance, Leicester, and other dates are Leeds Polytechnic (6), Bradford University (7), Dunstable Civic Hall (9), Liverpool Stadium (12), Newcastle Polytechnic — Educational Precinct — (13), Glasgow University (14), Hard Rock, Manchester (15), Swansea University (18), Sundown, Mile end, London (19), Westfield College, Hampstead, London (20), Loughborough University (21) and then they go to France for two days and close the tour with dates in Germany with Slade from October 25-31.

Tony Hooper quits Strawbs

Strawbs guitarist Tony Hooper quit the group three weeks after their bill topping appearance at the Chelmsford Festival. He has been replaced by rock guitarist and singer Dave Lambert who made an impromptu appearance with the group at the Festival.

Lambert, formerly of King Earl's Boogie Band, has worked with Dave Cousins recently on a solo single entitled *Going Home*, the first by Cousins, which was released this week by A & M. Cousins stated: "Lambert was a natural choice after the incredible reception we received

when he guested on our last show. He fits perfectly in with the rock direction the group is now moving towards."

In the meantime, Tony Hooper has been signed by York Records to produce five albums a year for the company, working on acts which include Australian group Wooden Horse.

Strawbs have been away rehearsing for three weeks and will debut the new line-up at Watford Town Hall next Thursday (28). Some European dates will be undertaken but they plan to spend the final part of the year recording a new album for

Christmas release.

The departure of Hooper is seen by people close to the group as severing the last link the Strawbs had with their old folk tag which they had been working to overcome for 12 months since Rick Wakeman left to make

way for Blue Weaver.

King Earl's Boogie band also have a new single out this Friday, a Dave Lambert composition called *Starlight* which features Lambert on vocals and guitar. The band intend to continue as a recording group.

Gold Yes

Currently winding up a short British concert tour, Yes have won a Gold Disc in America for their new Atlantic album *Close To The Edge* — achieved before the record was even in the shops.

Advance orders for the album totalled more than 450,000 prior to the official US release of the album on Friday, September 8, and the Gold Disc results from sales worth over a million dollars! The presentation of five Gold Discs to the band will take place sometime during their fifth American tour,

which begins in Florida on September 15.

The three-week itinerary will take in appearances in major arenas throughout the States, including the massive Municipal Auditoriums in New Orleans and Atlanta. However, Yes won't appear again either in New York or on the West Coast until their sixth US tour, which is confirmed to start in mid-November. Yes expect to follow up *Close To The Edge* (released in Britain last Friday) with a "live" album (their sixth) early in the New Year.

Sabbath album

BLACK Sabbath rush-release a new Vertigo album and single next Friday — just five days after returning from their seventh tour of America. The album — *Black Sabbath-Volume 4* — was recorded both in Britain and America and comes in a folding sleeve with a sheath of colour pictures.

Topside of the single — the group's first since the chart-topping *Paranoid* two years ago — is *Tomorrow's Dream*, jointly written by all four members of the band; the "B" side breaks new ground for the group — an acoustic instrumental titled *Laguna Sunrise*, which features guitarist Tony Iommi against a backdrop of mellotron, piano and strings.

Later this month, the group start recording their fifth album — and there are no plans for British appearances this year.

However, a British itinerary is mooted for the early part of 1973, plus a return to America.

Groundhogs split 'amicable'

The Groundhogs have a new drummer in their line-up. Twenty three-year-old Clive Brooks, formerly with the now disbanded Egg, takes over from Ken Pustelnik, who had been with the band since April 1968 and has appeared on all their albums.

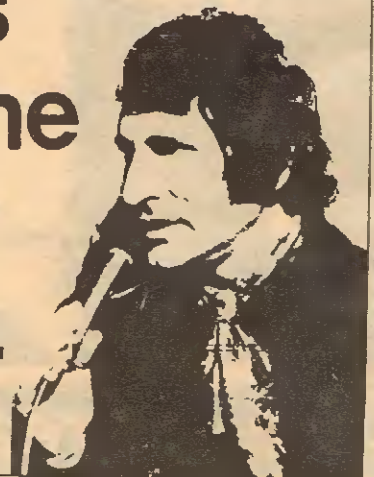
Differences in musical policy have prompted the change, but leader and guitarist with the Hogs, Tony McPhee emphasises that the split is perfectly amicable.

"I have no idea what plans Ken has but I know he would like to find an

outlet for his own material. The change won't prompt any radical alterations to the group's sound or style, although I'll be playing quite a lot of mellotron as well as guitar on the next album, and bass guitarist Pete Cruickshank will be doing a lot of vocal harmony parts."

Brooks started with the band this week in the studios and the new album is expected to be released in mid-November to coincide with a nationwide British concert tour now being negotiated for the band.

'Speak to the Sky' 7N 45184
the song that's a U.S. top twenty entry, has been made for the British charts by Lonnie Donegan.



Donny hit on budget album

DONNY Osmond's new hit single, Too Young, is included in the next batch of top twenty songs being released by Arcade Records at a budget price as a follow up to their Twenty Fantastic Hits By The Original Artist album which has sold over half a million copies in two months.

Among the other acts appearing on the LP are T Rex, Joe Cocker and Sweet and the record will be released in time for Christmas.

Badge and Bringdown

POLYDOR are to re-release Badge by Cream, following the current success of Layla in the charts. The release date is set for Friday and the 'B' side is to be A Bringdown. Badge is an Eric Clapton/George Harrison composition, and A Bringdown was written by Ginger Baker. Both tracks were produced by Felix Pappalardi.

Elvis show could be on BBC

THERE IS a possibility that the Elvis Presley concert at the Honolulu International Centre taking place on January 14 will be seen in Britain through BBC TV, but the Corporation has turned down the offer

of a Neil Diamond concert on October 7 which will be similarly beamed by satellite.

The Presley concert will be the first to be taken by international satellite for viewing in Australia, Japan, Korea, New Zealand, the Philippines, Thai-

land and South Vietnam on the following day, and it is planned to make it available to Eurovision audiences on January 16.

BBC TV head of light entertainment Bill Cotton said that he had advocated an international TV hook-up for concerts featuring superstars like Presley some time ago and he was definitely interested in this concert.

"I'm not all that enthusiastic about the satellite aspect, however," he added. "I'd much prefer a video tape of the concert which we could screen later here with full confidence in its technical quality and without the risk of breakdowns."

Skin's new deal

TRANSATLANTIC Records have signed Skin Alley to an exclusive recording deal and the company will be releasing a single on October 6.

This is the first record release by the new lineup, although the Alley previously recorded for CBS. The single titled You Got Me Danglin' - will be released simultaneously throughout Europe as well as in Japan, Australia, New Zealand

and South America, and will be followed by an album - A Two Quid Deal - in November.

The album, produced by Fritz Fryer, was recorded at Rockfield Studios, Monmouthshire. Line-up of the band is: Bob James (guitar, flute, alto and soprano sax), Nick Graham (vocals, bass, piano, flute), Krzysztof Juszkiewicz (keyboards) and Tony Knight (drums).

Drifters concert dates

THE original Drifters, featuring Johnny Moore and Bill Fredericks, continue their British tour with a week at Allinsons Club, Liverpool, and the Wooky Hollow Club, Liverpool, from Sunday.

The group, whose C'mon Over To My Place is still climbing in the RM charts, then play the Top Rank, Cardiff (October 3), Civic Hall, Castleford (8), Top

Rank, Reading (9), Locarno, Stevenage (10), Royalty Theatre, Chester and the Basement Club, Bury (12), Top Rank, Doncaster and the Malcolm's Club, Hull (13), Civic Hall, Whitechurch, and the Golden Torch Ballroom, Tunstall (14), and the Top Rank, Watford (15).

Two dates which have been added to the tour and they are at Barbarellas Club, Birmingham, on October 6 and 7.

Gambling den on Caroline?

RUMOURS were circulating in Holland this week that the Mi amigo ship, which once housed Radio Caroline South was to become a floating gambling house.

The rumours followed reports that Caroline was to resume broadcasting as Radio Caroline-International in two months from the ship. RM's man in Holland believes that

RCI will be on the airwaves soon as the ship is equipped with a transmitter and that the station has been sending out test transmissions.

Meanwhile the other pirate radio ships are pretty active. Radio Northsea International is extending its coverage by installing a second transmitter to broadcast in English at 355 metres, which will give more room for Dutch programming on 220 metres.

Radio Veronica is changing to another wavelength. Interference from a Swiss station has caused it to abandon its current wavelength which was totally obliterated during night time broadcasting.

Wall bid

THIS WEEK Writing on the Wall from Scotland flew out to Rio De Janeiro to represent Britain in the "heavy" section of a South American Song Contest in which Clodagh Rodgers will take care of the pop for UK.

LIVE!

BOLAN

FROM PAGE ONE

Then, the guest stars, and yet another Transatlantic popularity gap: Argent mounted the stage, providing a set which, while below their peak capability, still provided ample excuse for heavy-duty light and motion. Still, the ecstasy was contained, and, while Argent drew an encore, the response was not quite conclusive.

An interminable delay between Argent's departure and Bolan's unveiling was strangely calm, uneventful, betraying little anxiety. The folks sat in their seats or crowded the upstairs lounge to fill their lungs and only that front rank of true disciples huddled nervously at the edge of the stage.

Finally, lights down, curtain back, and twin beams probing through the forbidden smoke to ignite twin icons of Marc Bolan, twenty-foot black and white elves frozen in mid-squel and framing the stage like bookends. The band mounts quickly, with a few moments of squeaking strings and tuning refinements, then Bolan's first full exposure as he walks deftly to the front, teeth gleaming in a charming smile, spangled lids blinking calmly in the bright lights.

"Hello, New York," said the warrior, and he was answered by a rough blend of squeals, laughter, applause. Still, the folks were seated. Bolan let the rhythm pull him through, strutting tentatively down one of the ramps, hands sliding across his gold Les Paul.

Hmm. America hasn't exactly been propelled into action, transported into the electrified mysticism of The Slider. Telegram Sam inspires some energy, but even during that, the brotherhood of the faithful has yet to truly boogie. At least their interest, however low-keyed it might seem, is

not diminished by a brief acoustic set, capped with a freer, slightly funky "Cosmic Dancer."

But the set really never lifts off. And those weary cries for Bang A Gong, when finally answered, do not a riot make. When Bolan finally gets it on, blocking out those beloved wedges of rhythm, the hall finally rises to its feet, but there are no bot-toms really bouncing, the aisles are clear, and the arms waving above the faithful's heads are somehow languid in their commitment.

In short, the performance itself offered that crowd little evidence of the mystique that has galvanized European audiences. Bolan was lithe, energetic, charming in his openness, admirable in his determination to win the audience with a generally clear-eyed warmth. But he did not cauterize that open wound, that need for high energy, with anything beyond pure sonic pressure.

Alongside the Allmans Brothers' sturdy blues, the Dead's rich space music, the Stones' wide-open throttle and choreographed flash, Bolan might just seem almost subdued, save for pure kilowatt, at least for New York's rockers.

So, the first wave met with mixed resistance, some ground gained, but slowly.

Will Bolan finally win them over? We can only stay tuned.

SAM SUTHERLAND MANASSES

MANASSAS is the best thing to happen to Steven Stills since Buffalo Springfield. No more the long tedious "heavy" musical experience, these boys just whip out good old country rock with a dash of basic rock thrown in.

The set opened with the entire group onstage, Chris Hillman and Steve Stills sharing the vocals. Initially there was no disputing the influence of

Stills on the sound of the group. But, visually, they pick up where CSNY never could. Dallas Taylor literally floated through his drum playing and a lively conga player named Joe LaLa stole the show away from everyone. I could have closed my eyes and just listened to the rest, but I could have watched LaLa all night.

The second set featured Stills doing what he is good at, with highlights from his solo albums including Love The One You're With, Change Partners and Black Wing which did all but bring down the house.

The third section was the entire first side of the first Manassa album. Rock in high spirits, it kept the Rainbow crowd swaying for a good half hour and several ovations afterwards.

CROWS

THE OLD questions about whether white men, and indeed women, can have the blues really don't need to be asked when you take a look around Glasgow. They've got it all right, and last weekend, they had two good chances to get rid of it, with Stone The Crows beginning their British tour at Green's Playhouse on the eve of the Celtic v Rangers match.

I can't vouch for Saturday, but Friday night succeeded admirably after a rather slow and trouble-beset start - keyboard man Ronnie Leahy's late arrival caused a longish delay for the 3,000-plus packed into Glasgow's biggest rock venue: crackles over the amplifiers stopped the first 20 minutes or so from sounding as the group would have liked.

In fact, Maggie Bell's Bluesbreakers might be an apt name for the band in its present incarnation. It certainly describes their function, as well as recalling that Jimmy McCulloch, whose lead guitar rang out with ex-

traordinary power, and the rhythm section of Steve Thompson and Colin Allen are all former John Mayall sidemen.

Through all the changes and tragedies that have left Maggie as the last original Crow, the band has emerged as powerful and more together than ever. And she's still the vital centre-piece, vocally strong without going to Joplinesque excesses, visually a strange mixture of Rod Stewart and Mae West, striding the stage and vamping up almost indecently to Little Jimmy for some superb vocal instrumental trade-offs; Memphis Minnie seduces the Clitheroe Kid!

She's the ultimate Sauchiehall Street raver out for a night's fun no matter what, but the blues isn't forgotten either. "Anyone here who digs blues", she asks, and gets one of the biggest roars of the night, as she goes into Penicillin Blues, Niagara, Mr. Wizard, I'm Not A Good Time Girl (from the new album On-tinuous Performance) and Goin' Down are about the only other titles that have escaped frantic note-scribbling in the pitch-black, before the band's slightly premature exit after 40 minutes brings a superbly synchronised "we want more" chant.

The crowd is prevented from erupting by some amazingly officious officials, whose restraint is particularly unnecessary as Green's Playhouse has the highest stage in Britain. But there's great warmth in the reception, and an usher, rushing up to Jimmy in the dressing room afterwards says it all: "Laddie, ye've made it." R.M.

WOLF

A WHILE back an American band, who shall remain nameless to protect the innocent, came to these shores with the promotional slogan "... are gonna roll over

you." Well if that band was rolling over you Steppenwolf will demolish you.

They opened the new Sundown at Edmonton on Friday and it was a sort of now ya see 'em, now you don't gig as they are making a farewell world tour before the five man power machine splits.

They played all the old favourites like Born To Be Wild, The Pusher and Magic Carpet Ride alongside some other less known material and turned out to be a lot less evil than I imagined them to be.

I never realised that John Kay was such an accomplished guitarist and he played some nice back up lines to compliment Kent Henry's lead guitar work. Kay, in fact, is a master showman of the old school, bedecked in a bewitching black outfit and looking like a real nasty guy. The mystic of the man somehow got watered down when he introduced the songs in a very polite manner giving the audience credit for being intelligent.

It really was Kay's night as before the Wolf prowled he debuted his new band which has the very plain name, the John Kay Band. It's difficult to describe what bag they fall in, but it's a nice blend of countryrock, folk and boogie music.

Two of the old Wolf men, George Biond on bass and Kent Henry are in the Kay band and they join keyboard man, Hugh O'Sullivan and drummer Whitey Glan to make a tight and well oiled outfit. The future looks very bright for Kay but I'm not so sure that the other members of Steppenwolf, who are forming a band under the working banner of Seven, will enjoy similar success.

A final word on what was a very good evening's entertainment goes to good ole Joe whose ingenious and syncopated lighting routines were almost as interesting as the music. C.W.

GENESIS

THERE AREN'T many bands that could come back from a 10 minute hold up in the middle of their set to keep things cool and go on to do two encores - but Genesis did at The Greyhound, Croydon, on Sunday.

"We seem to have a shortage of electricity," explained vocalist-flautist Peter Gabriel with his usual dry sense of humour. The mellotron packed up, various amps went up the chute and a load of leads went bung. Phil Collins started jamming in his drum kit in a way that would make arthritis sufferers gasp and frantic efforts by the massed bands of the Genesis roadies union could not restore life to the weary equipment.

Up until then the band had mystified the audience with their technical brilliance and things were really swivging - as opposed to boogieing - when the calamitous power problem arose. But they did not quit? Nay, they continued to close the set with the amazing Return Of The Giant Hogweed and to go on to play The Knife and Musical Box, two songs to play croquet by, as encores.

It was all very well controlled even the breakdown got rounds of applause for its professionalism - and the band soared and dived with great dexterity taking their songs from flute passages to bombastic overtures punctuated with cannonball splashes of musical colour.

Beware, Genesis are just... "in the beginning". C.W.

OVAL

THANKS to the excuse of a lighting-caused buzz on the sound equipment, Kennington (London) Oval cricket ground last

Pie gigs

HUMBLE PIE embark on their first British tour for over a year with a date at Waltham Forest Technical College on October 27. This gig was cancelled from the last tour because one of the group was ill.

The group are currently touring America where they are playing to crowds of at least 15,000 at every concert and will be doing one gig with T Rex in Philadelphia before they return home to start the tour.

The only London date on the itinerary is at the Coliseum on October 29, but other dates include the Free Trade Hall, Manchester (31), Newcastle Odeon (November 1), Greens Playhouse, Glasgow (2), Top Rank, Liverpool (3), Top Rank, Bristol (5), Birmingham Town Hall (6) and Sheffield City Hall (7).

Saturday was treated to a deafening two hours of records prior to Frank Zappa's appearance hence, although not present in person, Dutch group FOCUS were one of the show's hits. Hence, too, I really DID become deaf in my right ear (with goo oozing out of it) and disappointingly was unable to stay for HAWKWIND's set.

However, I did hear the fluidly rambling ideal festival fodder of MAN. On a higher musical plane, the ever-tasteful, wily guitar of JEFF BECK quietly dominated his new group, BBA (Beck, Bogart, Appice), in which he is joined at last by the ex-Vanilla Fudge Cactus bass and drums. Beck is a tease, demonstrating what an original guitarist he is yet limiting himself to the outdated confines of his group format. His fun-filled twiddly bits are still what set him apart, and earned him the foregone conclusion of "Jeff's Boogie" as encore.

FRANK ZAPPA finally limped on stage to justify the delay and his subsequent soundcheck with "I want what you hear to be music, not noise". And WAS it music! What the Oval's neighbours, or indeed most of the audience, were making of it was a constant conjecture, as the baton or convoluted wah-wah guitar of Zappa swung the brassy twenty-strong HOT RATS BIG WAZOO orchestra from jazzy free-form jamming to carefully scored (sometimes slightly too precisely and prissily so) adventurous "pieces", to the ultimate shuffle and mind-blower of the event, Think It Over.

Zappa's finest achievement yet, its beautiful "Big Band" brass blowing, grooving tempo and musical wit went further to prove my claim that Frank Zappa is the modern George Gershwin. Well worth temporary (I hope) deafness.

ECHOES ECHOES ECHOES

VEE-JAY: THE LATER YEARS

THE birth of Vee-Jay and the company's first six years of operations under the guidance of its founders, Vivian Carter and James Bracken, is chronicled in "Bim Bam Boom" number 4. We are going to take up the story from June of 1960 when Randy Wood left Imperial to join Vee-Jay as sales, promotion and distribution director for the eleven Western states. At the time, Ewart Abner Jr. — who had set up Bee-Jay's first subsidiary, Falcon/Abner, in 1957 — was President. Randy Wood, with his astonishing habit of recalling records by their numbers, now tells all:

"I joined at 330. Memphis Slim's 'Steppin' out'. The company was like a home for wayward artists then. Hooker would call up three times a week. He needed 40 dollars for groceries, 60 dollars for something else. One time he needed 40 dollars right away because his house caught fire — who knows what the hell happened — he got a train from Detroit to Chicago and to do that must have cost them more than the 40 dollars he

came for. It was really hand-out city; if there was a bunch of artists hanging around the front I wouldn't go in that way, I'd sneak around the back.

"Vee-Jay didn't have too many artists. We had a whole string of jazz-men and Hooker, Reed, Butler, Flemons and Dee Clark were ours. And everything that's there in gospel were signed directly to Vee-Jay. Virtually everyone else was a leased master that came

brother) was spending 50 per cent of his time in New York producing stuff or getting hold of masters. Rick Hall did Jimmy Hughs in Muscle Shoals and one of his very big writers, Dan Penn, had sides on Vee-Jay. He's white but he's got a very, very black sound.

"Whenever a leased master was involved, we would rarely get to meet the artists. You weren't necessarily in-

and 'Humbug' 346) and Grover Mitchell. Is that 428 or 430? (Actually 429 — 'That's a good idea'). Well, OK. Anyhow it's a great record that I'm urging President to re-lease here. Steve Clark got Grover in Atlanta and Browley Guy ('Do Somethin' Baby' 541) as well".

SHERRY

In the early sixties, Vee-Jay was all over the HOT 100 with Gene

(Glitter in your Eyes' 406) were the back-up group for Gene Chandler. I believe they were eddientiaoooy one and the same group as The Dukays ('Nite Owl' 430 and several others) for whom Gene had sung lead. They wound up on ABC between Vee-Jay and Mira for about thirty seconds and then I cut 'Stubborn Heart' with them on Mira and it did fairly well. The Four Seasons? I'll tell you just one funny thing. After 'Sherry' (456) they were gonna make their first European visit and we told our distributor in Milan to have a big parade, open car, confetti, the lot. There was a mix-up in the transportation arrangements and Tony Cassetta had to come up with a Four Seasons. He had one hell of a time — he didn't know — he searched all over Milan and found four black guys, got 'em in this convertible, drove 'em all around Milan, y'know had pictures all in the newspapers. The next morning when the Four Seasons arrived they were four very white looking fellows and our man in Milan had a very red face.

"Let me run down some of the others you have there. Wade Flemons is kind of an unsung talent. 'When it rains it pours' (578) was better than his big one 'Here I Stand' (295) but we couldn't get it off the ground. Writing was his strong suit and we subsidised him in that field for a couple of years but the end result was that he'd be recording most of his own stuff anyway. The Magnificents on 367 ('Up on the Mountain') must be a re-issue. It was originally in the 100 series. Try 183. The guy that gave them the name was the Magnificent Montague. He wrote, or rather I believe he ripped it off an old gospel tune from our gospel catalogue. His things are always strongly influenced by someone else. Y'know The Packers equals Booker T. Montague hasn't had an original idea since he had to go to the bathroom for the first time. But there was a lot like that; the four bar intro to Jerry Butler's 'He will break your Heart' (354) comes from a Staple Singers tune The Infatuators ('Found

My Love' 395) came from a master by disc-jockey, Kae Williams in Philly. He discovered The Sensations as well. Christine Kittrell was kind of a wild broad, a huge, huge lady. Her first record 'Sittin' and Drinkin' (399) sold well but the next one was really substantial for us. That was 'I'm a Woman' (444) and Peggy Lee covered it. Yeah, Leiber and Stoller produced Christine and we got it from them. They may have been influenced by Willie Mabon but they are a couple of very straight guys and I would find it hard to believe they would swipe anything from anyone intentionally".

SONNY

I asked Randy about a handful of obscurities: "The Pearlettes? They were my discovery, four broads out of a church in Los Angeles. I produced 'Duchess of Earl' (435) as an answer to Gene Chandler's hit. It was produced with Sonny Bono of Sonny and Cher and made the HOT 100. Gary and Gary were sort of black Righteous Brothers; there was a record on Big Top by Don and Juan and they were in that kind of bag. Actually, they were a couple of mailmen, 'Bustin' Loose' (434) only sold in LA and San Francisco and I guess they went back to being mailmen. Now Lenny and The Chimes, we had their big ones from Tag on our Oldies 45 series. Lenny was working in the stockroom of the guy who gave me my first job in Brooklyn. He has a very pure tenor voice, very rangy. There were three in the group, all Italians. I'm not sure if 'Only Forever' (605) was a master turned in by them or whether it was produced by Calvin Carter. I think Calvin discovered The Accents on Vee-Jay (484) ('Hundred Wailin' Cats') as well. Birdlegs and Pauline I'm not sure of. 'Spring' (510) was a leased master from Cuca out of Milwaukee. Ewart Abner arranged the production deal and I inherited that when I took over the company. The Four Tees? Hey they were the screaming faggots who did the back-ups for Little Richard."

Bill Millar speaks

to

The Musical Encyclopedia

the Aisle of Love' and Calvin Carter (Vivian's volved. For example, Gladys Knight and the Pips. That was Vee-Jay 386 am I right? ('Every beat of My Heart'). That would be in 1961 but I didn't get to meet Gladys until three years ago. Steve Clark found that record. Steve handled everything that Vee-Jay did in the south including the country music we began to issue. He also produced The Rockin' R's who were a white instrumental group out of Peori,

Illinois ('Mustang' 334 Chandler and The Four Seasons (not to mention Frank Ifield). "Chandler was brought in by Bill 'Bunky' Shepperd who had produced 'Duke of Earl' (416). He stayed on to become national promotion manager and when I became President of the company in August 1963, Bunky and Ewart left together. They returned for a while but they never got to use the key to the executive wash-room very much!

"The Sheppards



BILL MILLAR
Read about the weird Four Tees, what Alan Freed had to do with the incredible Don and Alleyne Cole, Little Wayne Anthony — 1965's Michael Jackson — the amazing story behind the collapse of Vee-Jay and lots more in the next edition of 'Echoes'.

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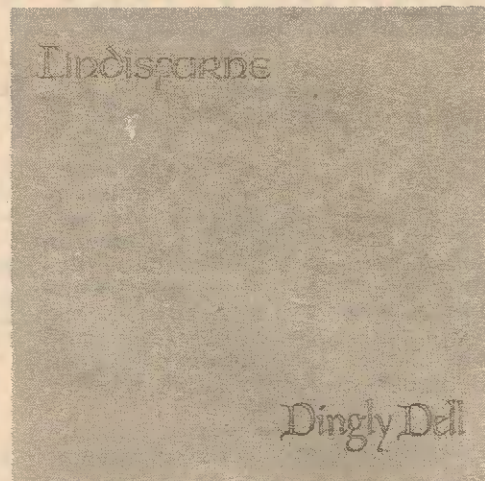
ALBUMSCOPE



LABI SIFFRE
Labi Siffre has done everything on this latest LP; apart from writing and producing he's also arranged the songs, which, of course, feature his own guitar work. It's yet another step in his progression as one of the most talented young artists on the musical scene.



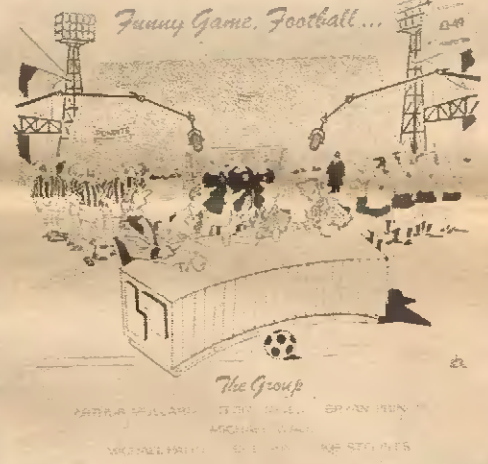
OLIVIA
The lovely Olivia Newton-John sings a host of fine songs on her new LP; including her two recent hits, "Just a Little Too Much" and the George Harrison song "What Is Life". It's an album filled with quality material to which Olivia brings her own special brand of vocal charm.



LINDISFARNE
The third and best album yet from the boys from Tyneside. They have developed more of a rock feel, but showing just what outstanding songwriters they are — and why their forthcoming tour will be a sell-out!



GENESIS
It is said that Genesis will become one of the biggest bands in England this year. After listening to this LP, that's an understatement — they must become universally big. Their music is of astral heights and here is a musical journey that makes landing on the Moon seem like catching a bus.



THE GROUP
An hilarious send-up of our national sport with Mike Palin, Terry Jones (from Python), actors Brian Pringle and Arthur Mullard, cartoonist Bill Tidy with writers Joe Steeples and Michael Whale — and at £1.49 a natural for football fans and anyone with a sense of humour.



TIGHTEN UP VOL. 6
Fantastic album from Trojan Records. Twelve of the best recent reggae releases, all for 99p. Featuring hit names such as Dandy Livingstone, Jackie Edwards, Maytals. Excellent album.



ENGLAND DAN & JOHN FORD COLEY
Their music is a unique portrayal of a sophisticated appreciation of both city and country life. It is deeply, yet simply rooted in their Texas upbringing, but England Dan & John Ford Coley prove that country charm is not just skin deep. "Fables" is the second album from the duo. "Simone", taken from the album, has just been released as a single.



BILL WITHERS
"STILL BILL", the second album from Bill Withers, was recently in the top five in the U.S. Bill wrote every song on the album, and his pungent vocals are backed by his own tight little band. A relaxed, tasteful but funky album from an American superstar.

ALL SLEEVES ARE ADVERTISEMENTS



DENNIS COFFEY
Dennis Coffey is the ex-Motown guitarist and producer who shot to fame in the States with his own dynamic singles, "Scorpio" and "Taurus". "GOIN' FOR MYSELF" features Coffey's Detroit Guitar Band on several tracks, but others feature his guitar with a variety of backings.



Keeping up with **JONES**

Seeking the facts on bird-catching

SOMETIMES one has to face the plain, unvarnished facts of life. One has to accept that some people are born blessed; others born blasted. And I was thinking particularly of the highly blessed Marty Kristian, of the New Seekers.

Wherever Marty appears, girls follow. They scream, swoon, struggle to touch him. His mail is almost entirely female. They chant his name outside hotels and theatres. Of female adulation, he surely has his fill.

I, on the other hand, get nowhere near my share.

So I checked with Marty as to whether he could assist me — preferably without suggesting a total reconstruction job.

He said: "Well, on stage, it's really a matter of using the eyes. I pick on one specific girl with my eyes . . . believe me, the eyes can express every possible emotion."

Not MY eyes, say I. "And there is the question of image," said Marty. "Being in show business obviously helps. People create their own image for you — and you usually don't spoil it by actually meeting them."

He added: "I hate the word lady-killer. That suggests just catering to your ego. But to score with girls, you have to just be yourself. Put on a suave Hollywood-type image and you're being false . . . and girls will see through it."

And Marty's school-boy shyness also helps, it seems. He's not so introvert now, but still a million mums wish to . . . well, mother him.

He said: "Also there's the question of motive. If your motive is just to get a girl into bed, then that shows through, too."

To be honest, Marty didn't much like talking about his amazing effect on the bird-life of Britain. It was,

he reckoned, just something that happened.

As for me, I'm working on my eye-appeal, and forgetting the "I" motive. But I may have left it a bit late . . .

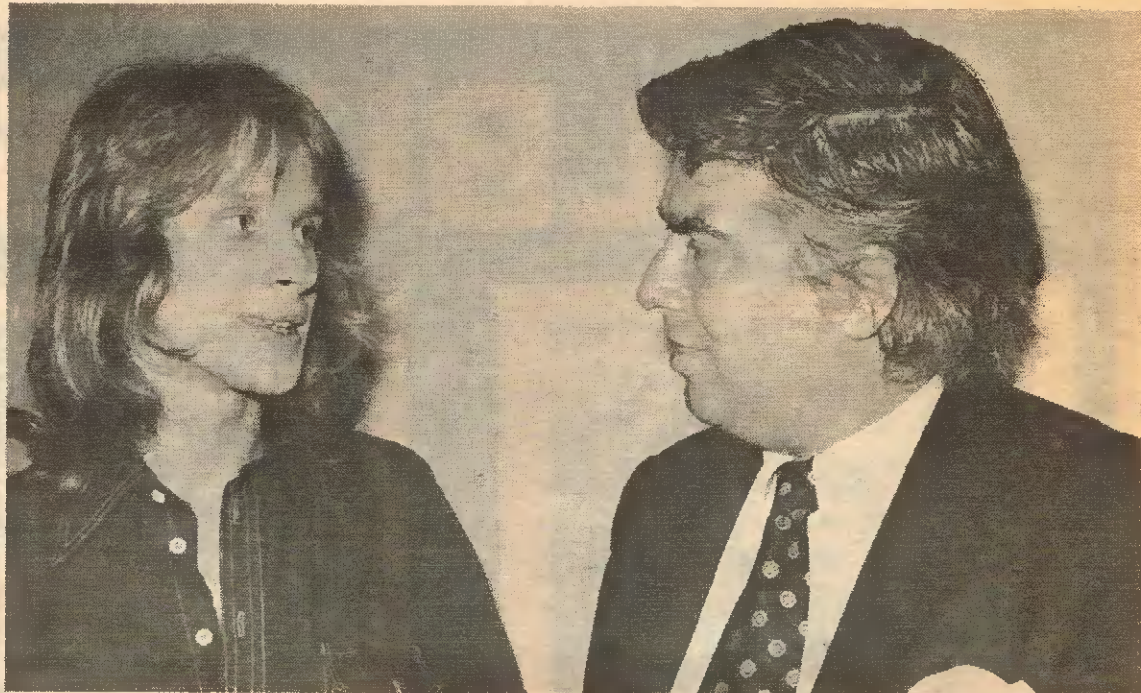
Dog's life

MUST I say I was a bit surprised to hear that Three Dog Night are, in America, outgrossing the likes of Sly and the Family Stone, Elvis Presley and even the Rolling Stones. Statistically, they pulled in more than five million dollars on a 31-date tour. They are in Britain next week. I shall allow them to buy me a drink. Or possibly a pub . . .

Money

SO WE KEEP reading how such-and-such a festival attracted 250,000 fans and yet the promoters lost money on the deal. I can't remember anyone owning up to making a profit . . .

Until I read in a local paper of an open-air Bluegrass Festival held in Lower Kingswood last weekend. There were, and I quote, "Nearly twenty top-quality acts in



EYE, EYE! Willing pupil Peter Jones takes a lesson in eyeing up birds from Marty Kristian

making history — the most important day of the year for fans."

Yes, they admit to making money. Yet there were only 600 fans there, paying around 75p a head. But it's not true that Johnny Cash was topping the bill . . .

Name dropper

THERE WAS this singer, ex-boxer and Sinatra impersonator name of Verdi Stuart. At 25, he was struggling to make a name in the singing game. Now things are happening for him, on records and tours . . . but only after he changed his name to Johnny Fontane.

It was bandleader Cyril Stapleton who suggested the rejigged moniker — he'd read "The Godfather" which largely hinges round a singer name of Fontane. J. A canny move, Cyril.

Anti-knock

THE BEATLES were in Paris, around 1965, and staying at the George Cinq Hotel.

Fans mobbed the place, of course. Took over the foyer, of course. They not only prevented journalists like me getting into the place; they prevented famous film stars like Burt Lancaster from getting out.

So Burt and I teamed up in a Scotch-lowering session in a nearby cocktail bar. He was really interested to hear about the new-boy Beatles — and he's one heck of an outspoken man on many subjects.

No surprise, therefore, to hear that he's made a couple of anti-commercial for American TV. He boasts plain aspirin, while knocking the more expensive kind of headache-killing pills; and knocks the safety of certain Chevrolet cars.

No surprise, either, to hear that notelley-channel is prepared to screen them.

All quiet!

MARC Bolan, in the States, quietly sneaked into Hollywood by business chats. Clad in royal purple velvet, in a Cadillac with uniformed chauffeur, flying both British and American flags . . . that's how quietly Marc sneaked into Town!



GIRL-OF-the-WEEK DEPARTMENT: Preserve Wildlife — that's the title of the first album from America group Mama Lion, whose blonde singer Lynn Carey is an active campaigner for the World Wildlife Fund. Just how active you can see for yourself from this album cover pic, which shows Lynn sucking a lion cub. Lions, we know, have large teeth and have been known to eat men and women without so much as a passing thought for the Preserve Human Life Fund.

Mamma Lion's lion had no teeth when this picture was taken. But that was 10 months ago, and now he's a fully-grown King of the Jungle. But American psychiatrists say he's as tame as a lamb, and they put this down to the chummy treatment handed out by Lynn Carey. He's set for a superstar career in jungle movies. He may have had a messed up cubhood, but what filmstar hasn't?

LOOKING BACK WITH JONES

HELEN Shapiro was only 15 when she moved into the star dressingroom of the London Palladium. She handled the responsibility well, I remember. If she was scared stiff, as she confided one evening there . . . she hid it well.

That deep, resonant, confident voice triggered off a collection of hit singles. I had to ring her school to do a first interview — a friendly maths mistress dragged Helen from her school desk for a telephone chat.

Ten years ago, in September 1962, I talked to Helen's mentor Norrie Paramor about where she would do best as a star. She was then 15 . . . we looked ahead to what the girl would be doing at, say, 21.

Said Norrie: "One thing — she'll be a very wealthy young lady. And I'm sure she will be well established as a jazz singer by 1967. The biggest push of all will come from movie roles."

The best-laid plans and all that. Helen somehow lost her way. She

married, divorced, recently married again. Works in the rich cabaret field. But pop music doesn't talk about her much now.

A shame. But for Helen there's still time . . .

I mean, take the case of Carole King. In 1962, we were talking of how she successfully ran four different careers. She was: housewife and mother; talent spotter; hit songwriter; singer, pianist and arranger.

And she was only 19 then — mother of two, wife of one (Gerry Goffin), consistent composer . . . and she had to wait, by law, until she was 21 to reap the harvest of loot.

Talent spotter — did you query that bit? Well, Carole and Gerry went out on an anniversary celebration. They advertised for a babysitter, hoping to find a regular. They ended up with one who actually sang the kids to sleep. Her voice suited a particular song, so Carole took the hired help off to the studios.

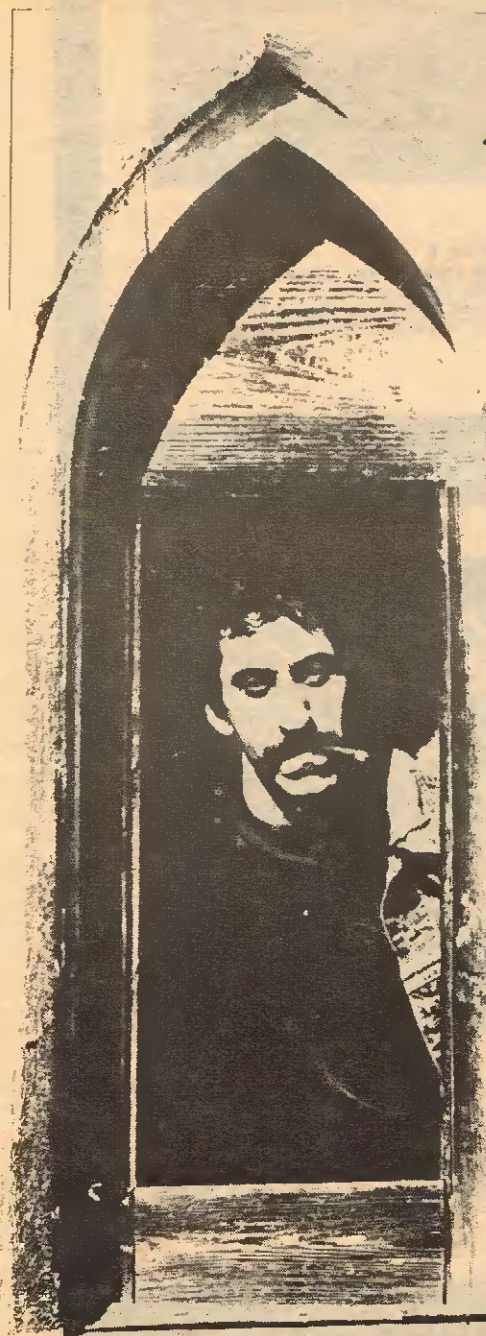
Song was called "Loco-

Motion". Artist was called Little Eva. And, lo and behold, she's back in the charts now as part of the golden oldie trend.

Things were pretty loud in the September of 1962, 'cos Little Richard was on the way. He'd been due in 1957, but decided then to quit the business. Somebody invented a story of how he stood on an Australian bridge and threw £8,000 worth of jewellery into Sydney Harbour and said: "I renounce pop and all its riches".

He'd then joined the Church of the Seventh Day Adventists in New York. But he was to tour Britain, with the late Sam Cooke and the currently unemployed Jet Harris, as a rocker . . . not a Hot Gospeller.

And this was the time of the pop-content movie, now happily NOT part of our way of life. You got a filmsy story, contracted whoever happened to be big in the charts, ignored niceties of photography or direction . . . and just let the camera's roll.



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OVER a period of seven months, Jimi Hendrix spent \$ 70,000 recording the kind of music which he had wanted to play all his life but which commercial considerations had prevented him from producing.

But what happened to those tapes?

This was the key question raised by Welsh-born pianist Mike Ephron whose three-album set with Hendrix recorded in his East 11th Street apartment in New York — was released recently on Saga as "Jimi Hendrix at his Best".

The albums got a roasting from reviewer Mike Hennessey in Record Mirror, and this week Ephron — who has hitherto kept away from the limelight and admits to being publicity shy — turned up in the RM offices to answer criticism of the albums and to raise the question of the mystery of the missing tapes.

Said Ephron: "Jimi was forced to play the kind of music he recorded with Noel Redding and Mitch Mitchell. He wasn't happy with those two and he said as much in an interview with "Rolling Stone". That was around October 1969 — he said he didn't want to be a clown any longer.

"There is some incredible material on tape — but Track Records won't touch it because it is too far out."

Ephron claims that Hendrix was a frustrated progressive musician for most of his working life. "Jimi wanted to blend rhythmic jazz with a free form movement. I'm a free formist, but Mike Jefferies, who originally managed Hendrix was opposed to my influence."

In his review of the Hendrix Saga albums, Mike Hennessey described most of the material as being "largely childish scribbling on guitar and piano" and "meandering, inconsequential musical drivel" and he implied that it was difficult to believe — as the sleeve note suggested — that Hendrix felt these recordings were superior to his commercial records.

But Ephron said: "We discussed the release of the tapes and Jimi definitely wanted them put out on record because he liked the music. He was always listening to the tapes for one thing — and, secondly, I think he wanted to have a go at Track Records. He was at variance with them — and perhaps this was not the most honest thing to do. He went along with them, even though he grew more and more reluctant to work for the outfit.

"At this time he was drinking a lot and taking barbiturates and, very infrequently, using heroin."

Ephron has, he says, a few more hours of Hendrix on tape, playing with tenor saxophonist Sam Rivers, "but I cannot have these released on record until I've discussed the matter with Sam."

As to Ephron's musical qualifications — somewhat called into question in Hennessey's review — he says: "I can only offer in my defence a few other musicians who think highly of the records — Sam Rivers, Perry Robinson, Alan Silva. And Dudu Pukwana also thinks they are good. There are people who really think that this was Jimi Hendrix at his best ... though the title is not mine and, to be frank, I'm not entirely partial to it."

Free-form musician Mike Ephron asks:

WHAT HAPPENED TO THOSE HENDRIX TAPES?

By Desmond Grant

Ephron says he has played with Archie Shepp and Sunny Murray; has jammed with Ornette Coleman and recorded with Alan Silva and Felix Pappalardi. He went to the States ten years ago, returning in 1970, since when he has not been particularly active musically. "I'm wary," he says, "of getting myself into unscrupulous hands."

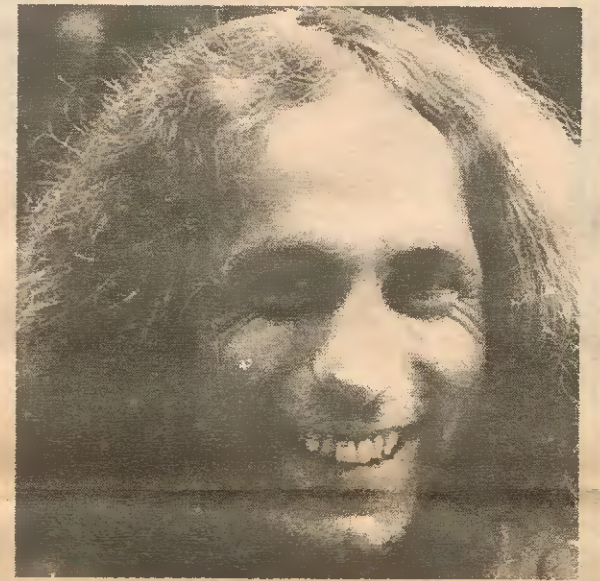
Returning to the subject of the three albums, I asked why one sequence of tape featured twice on the records, as Hennessey pointed out in his review.

"I wanted to show how the climax of a passage was achieved," said Ephron, "and then what happened after it. So I put the climax in two places. It is quite a short passage — under two minutes to the best of my recollection."

And whose music was it on the records — Hendrix's or Ephron's?

"We were joint composers, although in actual fact most of the ideas were mine. We had preset patterns — starting-off points and endings and the middles were usually free. The titles were added afterwards."

Ephron, who said he thought the RM review was "vicious", told me: "I'm not so interested in



Mike Ephron

the money from these records — I was involved in showing another side of Jimi. My playing on those records is secondary to Jimi's. I was laying down chords and structures for him to work over."

And the mysterious flute player?

"That was the conga drummer — Juma, an Afro-American. He doubled on flute."

Which clears up that minor point — but the

major question remains. Where are all those unreleased Hendrix tapes?

A spokesman for Track Records said they knew nothing about the existence of such tapes. "We have material for two singles which are not up to standard, and we certainly wouldn't cash in by releasing them," said the spokesman, "but we have no knowledge of any other material."

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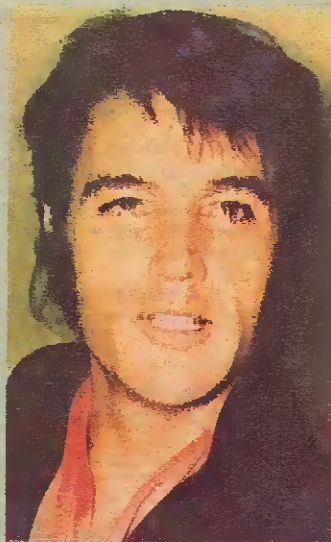
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