

THE GLITTERING GARY! - SO REAL YOU CAN ALMOST TOUCH HIM! BACK PAGE

RECORD MIRROR

A BILLBOARD PUBLICATION

FEBRUARY 3, 1973

6p

So you'd like to interview the Jackson 5?

See Page 7 and **BE WARNED!**

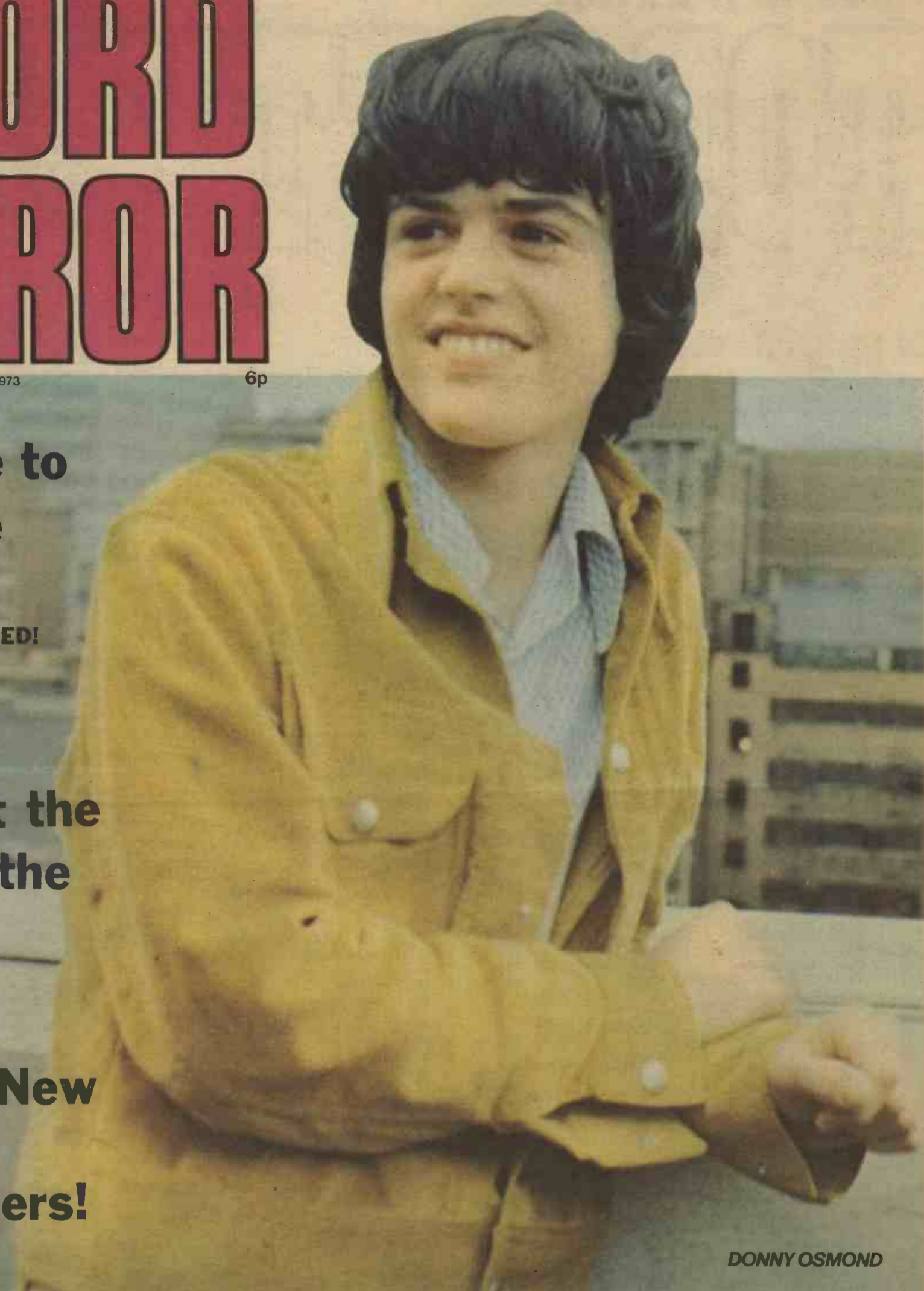
Joe Cocker:

"I care about the Music — not the Money!"

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And a Great New Series: The Starmakers!

Page 12



DONNY OSMOND

ADVERTISEMENT



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RECORD MIRROR

TOP FIFTY

SINGLES

1	1	4	BLOCKBUSTER Sweet	RCA 2305
2	5	3	DO YOU WANNA TOUCH ME (OH YEAH!) Gary Glitter	Bell BELL 1280
3	4	7	YOU'RE SO VAIN Carly Simon	Elektra K 12077
4	2	10	LONG HAired LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006 109
5	3	8	THE JEAN GENIE David Bowie	RCA 2302
6	10	3	DANIEL Elton John	DJM DJS 275
7	19	2	PART OF THE UNION Strawbs	A&M AMS 7047
8	8	4	WISHING WELL Free	Island WIP 6146
9	9	4	IF YOU DON'T NOW ME BY NOW Harold Melvin & The Blue Notes	CBS 8496
10	6	8	BALL PARK INC. DENT Wizzard	Harvest HAR 5062
11	15	4	PAPER PLANE Status Quo	Vertigo 6059 071
12	16	4	ME AND MRS. JONES Billy Paul	Epic 1055
13	7	8	HI HI HI / C. MOON Wings	Apple R 5973
14	11	7	ALWAYS ON MY MIND Elvis Presley	RCA 2304
15	13	8	CAN'T KEEP IT IN Cat Stevens	Island WIP 6152
16	12	8	BIG SEVEN Judge Dread	Big Shot BI 613
17	28	2	ROLL OVER BEETHOVEN Electric Light Orchestra	Harvest HAR 5063
18	14	4	PAPA WAS A ROLLIN' STONE Temptations	Tamla Motown TMG 839
19	18	12	CRAZY HORSES Osmonds	MGM 2006142
20	23	10	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & The Pips	Tamla Motown TMG 830
21	34	2	SYLVIA Focus	Polydor 2001422
22	21	4	RELAY Who	Track 2094 106
23	35	3	WHISKY IN THE JAR Thin Lizzy	Decca F 13355
24	—	—	SUPERSTITION Stevie Wonder	Tamla Motown TMG 841
25	22	10	BEN Michael Jackson	Tamla Motown TMG 8345
26	29	4	BIG CITY / THINK ABOUT THAT Dandy Livingstone	Horse HOSS 25
27	33	4	TAKE ME HOME COUNTRY ROADS Olivia Newton - John	Pye 7N 25599
28	17	8	SOLID GOLD EASY ACTION T. Rex	EMI MARC 3
29	24	10	SHOTGUN WEDDING Roy C.	UK 19
30	25	9	NIGHTS IN WHITE SATIN Moody Blues	Deram DM 161
31	20	7	DESPERATE DAN Lieutenant Pigeon	Decca F 13365
32	36	3	BABY I LOVE YOU Dave Edmunds	Rockfield ROC 1
33	39	3	HOCUS POCUS Focus	Polydor 2001 211
34	37	2	TAKE ME GIRL I'M READY Jnr. Walker & The Allstars	Tamla Motown TMG 840
35	31	10	GUDBUY T'JANE Slade	Polydor 2058 312
36	27	12	WHY Donny Osmond	MGM 2006 119
37	30	9	COME SOFTLY TO ME New Seekers	Polydor 2058 315
38	26	14	MY DING - A - LING Chuck Berry	Chess 6145 019
39	—	—	REELIN' AND ROCKIN' Chuck Berry	Chess 6145 020
40	42	3	THE LOVE IN YOUR EYES Vicky Leandros	Philips 6000 081
41	32	5	I'M ON MY WAY TO A BETTER PLACE Chairmen Of The Board	Invictus INV 527
42	40	21	BIG SIX Judge Dread	Big Shot BI 608
43	44	2	THERE'S GONNA BE A SHOWDOWN Archie Bell & The Drells	Atlantic K 10263
44	38	12	STAY WITH ME Blue Mink	Regal Zonophone R2 3064
45	41	13	CROCODILE ROCK Elton John	DJM DJS 271
46	—	—	THE SHEPHERD'S SONG Tony Osborne Sound	Philips 6006 266
47	—	—	IF IT WASN'T FOR THE REASON THAT I LOVE YOU Miki Anthony	Bell BELL 1275
48	45	4	ON A SATURDAY NIGHT Terry Dactyl & The Dinosaurs	UK 21
49	—	—	LOOKING THRU' THE EYES OF LOVE Partridge Family	Bell BELL 1278
50	43	4	YOU ARE AWFUL Dick Emery	Pye 7N 45202

ALBUMS

1	1	8	SLAYED? Slade	Polydor 2383 163
2	2	11	BACK TO FRONT Gilbert O'Sullivan	MAM 502
3	3	3	NO SECRETS Carly Simon	Elektra K 42127
4	3	28	SIMON AND GARFUNKEL'S GREATEST HITS	CBS 69003
5	4	3	THE STRAUSS FAMILY Cyril Ornadel/L. S. O.	Polydor 2659 014
6	12	17	CATCH BULL AT FOUR Cat Stevens	Island ILPS 9206
7	13	7	TOO YOUNG Donny Osmond	MGM 2315 113
8	8	4	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
9	10	7	CRAZY HORSES Osmonds	MGM 2315 123
10	6	9	25 ROCKIN' & ROLLIN' GREATS Various	K - TEL NE 493
11	7	19	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108
12	16	3	PILEDRIVER Status Quo	Vertigo 6360 082
13	15	3	MOVING WAVES Focus	Polydor 2931 002
14	18	56	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
15	23	9	SEVENTH SOJOURN Moody Blues	Threshold THS 7
16	—	—	HEARTBREAKER Free	Island ILPS 9217
17	26	5	DEEP PURPLE (MADE IN JAPAN) Deep Purple	Purple TPSP 351
18	14	26	NEVER A DULL MOMENT Rod Stewart	Mercury 6499 153
19	36	3	ALL DIRECTION Temptations	Tamla Motown STML 11218
20	24	43	SLADE ALIVE Slade	Polydor 2383 101
21	11	17	20 ALL TIME HITS OF THE 50'S Various	K - TEL NE 490
22	25	9	THE OSMONDS LIVE	MGM 2315 117
23	30	3	FOCUS 3 Focus	Polydor 2659 016
24	40	3	SING ALONG WITH MAX VOL. II Max Bygraves	Pye NSPL 18383
25	32	2	THE BEST OF BREAD Bread	Elektra K 42115
26	21	15	GILBERT O'SULLIVAN HIMSELF	MAM 501
27	20	10	22 DYNAMIC HITS VOL. 2 Various	K - TEL TE 291
28	33	3	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
29	31	3	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
30	29	3	SPACE ODDITY David Bowie	RCA Victor LSP 4813
31	45	3	GLITTER Gary Glitter	Bell BELLS 216
32	—	1	TRILOGY Emerson, Lake & Palmer	Island ILPS 9186
33	9	10	20 FANTASTIC HITS VOL. 2 Various	Arcade 2891 002
34	—	1	AMERICAN PIE Don McLean	United Artists UAS 29285
35	28	4	BEN Michael Jackson	Tamla Motown STML 11220
36	—	1	DOREMI FASOL LATIDO Hawkwind	United Artists UAS 29364
37	17	3	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
38	—	1	A SONG FOR YOU Carpenters	A&M AMLS 63511
39	35	3	SOUND OF MUSIC Soundtrack	RCA Victor SB / RB 6616
40	19	2	THE MUSIC OF JAMES LAST	Polydor 2683 010
41	37	2	BREAD WINNERS Jack Jones	RCA Victor SF 8280
42	41	2	HUNKY DORY David Bowie	RCA Victor SF 8244
43	22	10	MOTOWN CHARTBUSTERS VOL. 7 Various	Tamla Motown STML 11215
44	46	2	BOBBY CRUSH	Philips 6308 135
45	—	—	TALKING BOOK Stevie Wonder	Tamla Motown STMLA 8007
46	—	1	CLOSE TO YOU Carpenters	A&M AMLS 998
47	—	1	OVER & OVER Nana Mouskouri	Fontana STL 5511
48	38	3	GREATEST HITS Jackson Five	Tamla Motown STML 11212
49	—	1	TEA FOR THE TILLERMAN Cat Stevens	Island ILPS 9135
50	39	2	MONTY PYTHON'S PREVIOUS ALBUM Monty Python's Flying Circus	Charisma CAS 1063

chart chatter album talk

WHAT a battle there is at the top with high selling singles from Sweet and Gary Glitter simply neck and neck. Remember last week the Glitter people said number one is what they want and nothing else is good enough? Well, Gary has climbed from five to two. Will it be at number one next week? Blockbuster v Do You Wanna Touch Me (Yeah) — is sounds like that incredible programme Luxembourg used to run some years back called Battle of the Giants.

Elton John and the Strawbs seem to offer the best challenge to the Sweet-Glitter world. Elton's lovely flowing, easy sounding Daniel is up to six and the Strawbs with their somewhat cheeky, chorus-song Part Of The Union have moved 12 places up to number seven. Somehow I think David Bowie's The Jean Genie is not going to climb upwards again and even Carly Simon shows signs of having reached her peak.

Her album is still at three and she's had a marvellous run in both charts and of course Stateside even bigger success with two number one's.

Stevie Wonder makes the biggest new entry with Superstition and since one seems to keep hearing it on Radio One not too surprising. We expected Chuck Berry to make a higher entry than 39, particularly with his tour. The record has been selling pretty heavily the past few weeks. It should be much higher next week.

Good to see one of the RM's staff's favourite groups Status Quo still moving up the 50. Irish group, Thin Lizzy, continue to make big strides with their revamped Whiskey In The Jar. They could be in the 20 next week.

Olivia Newton John continues to make steady but impressive progress. She is soon to do quite a number of radio and television dates and it looks as though the Spring of '73 is going to be good for her.

Focus is our lead story on page three but mention has to be made here of their continuing progress and though Hocus Pocus is making a leap up the charts as well. This Focus disc released last Autumn has moved from 39 to 33.

Outside of the 20 apart from the newcomers it seems pretty quiet with many a good bit now on the downward path. This applies to T-Rex, New Seekers and Slade.

Surprises of the week? Dave Edmunds should be climbing faster with his Baby I Love You and Dandy Livingstone seems to be stuck around the lower twenty mark and even the Temptations after that first fantastic couple of weeks of chart jumping simply did not leap as expected into the Top five. The Moody Blues were expected in the 50 but at least they're very close with their newie, I'm Just A Singer In A Rock And Roll Band.

All in all, it's not one of the most exciting weeks by any means. It seems as if we can look forward to good things at the top from those already mentioned plus the fast moving ELO. There will be plenty of new releases once we get into February and it could bring some fresh air to the lower chart regions.

FREE storm into the 50 with their fiery, fast-moving HEARTBREAKER. So with the single hit FREE are really going through a good time. The Moody Blues have suddenly taken off once more with their Seventh Sojourn. They go up from 23 to 15. Gilbert O'Sullivan after so many weeks at the top with Back To Front, and then slipping, has amazingly climbed up with the speed of a brand new entry record. He is now 2, a movement of 20 places!

ELP enter at 32 with Trilogy for what could be another run in the album charts. Cat Stevens, Hawkwind, The Carpenters and Nana Mouskouri make return entries and in the 30s Gary Glitter is generating movement with Glitter.



Paul Rodgers



Gary Glitter

album for the charts

PRETTY THINGS Freeway Madness (Warner) They hit hard, very hard. They fairly smash you with a couple of great ravers to get the album going and then the pace down a bit for Peter but only for a while does the heat drop. Freeway Madness has been out some time. It really deserves the album 50. There's a tour for Pretty Things soon. It should help to get the album moving. They hit hard, very hard this group. Exciting, moving music. So get excited and let's see the record moving. Right?

HAROLD MELVIN AND THE BLUE NOTES Harold Melvin and The Blue Notes (CBS)

No, the hit If You Don't Know Me By Now didn't represent a one-hit group. They've been around too long to be sudden, instant Top 20 and then sudden, instant nowhere. So if you enjoyed the single I can't see you not enjoying this. They keep a good standard. Could easily be a Top 50 album entry for Harold Melvin and The Blue Notes.

first shot

GLENCOE
Airport (CBS)
Good solid beat, throbbing drums, some freaky guitar and you're away with the group many people think will make it big in '73. Get their names into your heads! There's Stewart Francis, Graham Maitland, Norman Watt - Roy and John Turnbull. Airport is selling well. The first shot could score. Really is a track to throw yourself round to. A good start for the group who took their name from the 1692 massacre of the MacDonalds by the English Redcoats at the glen of Glencoe. You may have caught them during 1972 on tour with Wishbone Ash and Deep Purple. That's company! They've been touring the States with Van Morrison, Quicksilver and Canned Heat. That's company, too! Look out for them.

new entries

- 24 Stevie Wonder - SUPERSTITION (Tamla)
- 39 Chuck Berry - REELIN' AND ROCKIN' (Chess)
- 46 Tony Osborne Sound - THE SHEPHERD'S SONG (Phillips)
- 47 Miki Anthony - IF IT WASN'T FOR THE REASON THAT I LOVE YOU (Bell)
- 49 Partridge Family - LOOKING THRU' THE EYES OF LOVE (Bell)



Chuck Berry

going up

ELTON JOHN
Daniel (DJM)
Elton is heading for the top with this great single. It comes from his latest album which has the lovely title of Don't Shoot Me I'm Only The Piano Player. And it's a knock-out album. Really good to see him doing so well. Take a look back at RM a couple of weeks back and read up on Val Mabb's really good piece on Elton. Daniel will be neck and neck with Sweet and Gary Glitter pretty soon.
NOW 6

hamilton's discopicks

ELLA FITZGERALD: I Get A Kick Out Of You; Just One Of Those Things; I've Got You Under My Skin (LP "Ella Loves Cole" Atlantic K 40450). Great Easy Listening, a vital complement to her earlier Cole Porter LP and to Frank Sinatra's "The Select Cole Porter" (Capitol SRS 5009). **RUBY KEELER, DICK POWELL, WINIFRED SHAW:** 42nd Street; Lullaby Of Broadway (LP "The Golden Age Of The Hollywood Musical" UA UAG 29421) Not-So-Easy Listening which can reward the adventurous dee-jay if used with flair, for instance in conjunction with Shirley Temple, Judy Garland, etc. You might get 'em all tap-dancing yet! **THE JACKSON 5:** Doctor My Eyes (Tamla Motown TMG 842) Pop. **MARK ALLAIN:** Be Mine (Island WIP 6156) Lovely Latin-Jazz gentleness. **THE TREE PEOPLE:** We'll Gather Lilacs (Polydor 2058293). Possibly useful Sow MoR, Ivor Novello camp classic.

CHART PARADE

Compiled and edited by **TONY JASPER**

We told you first about the fantastic Focus

FOCUS have finished a fantastic tour. Focus have two fast moving records in the Top 50. So everything is beginning to really happen for this European group. And this is not RM making some wild remark. Look back through past copies and you'll find RM was the first British music paper to tell about FOCUS. RM's Mike Hennessey went to the music festival at Antibes, the summer of 1971. He came back thrilled to the core and said FOCUS were going to make it big if they

could break through the strange embargo here against most foreign groups. RM on September 18 carried a special feature by Mike on Focus. And what did Mike say? "Focus music is full of vitality, of refreshing surprises, of exquisite harmony and a strong element of humour." Mike feels justly pleased with the success of his forecasting in 1971. RM is pleased to. Well done, Focus. We salute your success here. We know you will get even bigger.



bubblers

The Moody Blues - I'm Just A Singer In A Rock And Roll Band (Threshold) Shepherd's Bush Comets - Amazing Grace (Sonnet) Bread - Sweet Surrender (Elektra).

worldrama

The Osmonds are at number one in the Belgium-Flemish charts with Elton's Crocodile Rock at three, Wings and Hi Hi Hi at eight and it's goold old Slade with Guddubuy T'Jane at 10. I wonder what they make of the spelling over there? Slade have their Slayed at number two in the album charts. And now to Hong Kong. Cliff Richard is reigning supreme with A Brand New Song and Engelbert Humperdinck is at three with I Never Said Goodbye, The Bee Gees make fifth with Alive and other British people in the 20 are Yes (7), Elton John (9), Gilbert O'Sullivan (12) and the Moody Blues (15). How about Malaysia? Bread are fourth with Sweet Surrender, Gilbert is at 7 and at 10 with Secret Love, The Fortunes. Slade are right there at two in Singapore with T-Rex at four with Solid Gold Easy Action and it's still Happy Xmas from John and Yoko at 10. South Africa has The Bee Gees with Run To Me at five and Lieutenant Pigeon makes seven with Mouldy Old Dough and Clair from Gilbert is 10. Lobo has I'd Love You To Want Me at six in Mexico with the guy who is simply everywhere, Mr. O'Sullivan and Innocent at 10. Where can he go for a holiday and not be recognised? Really fantastic. One more and that's Britain! So look at page 2 and get in our scene!

five to ten

- February 3, 1968
- 1 Everlasting Love - Love Affair (CBS)
 - 2 Ballad of Bonnie and Clyde (CBS)
 - 3 Am I That Easy To Forget - Engelbert Humperdinck (Decca)
 - 4 Judy In Disguise - John Fred And His Playboys (Pye)
 - 5 Bend Me Shape Me - Amen Corner (Deram)
 - 6 Everything I Am - Plastic Penny (Page One)
 - 7 The Mighty Quinn - Manfred Mann (Fontana)
 - 8 She Wears My Ring - Solomon King (Columbia)
 - 9 Suddenly You Love Me - Tremeloes (CBS)
 - 10 Tin Soldier - Small Faces (Immediate)
- Solomon King provided the sensation five years ago with this somewhat romantic song, She Wears My Ring, at number 8. The 12th hit for Manfred Mann. Remember the previous eleven? Too many to name but here are some - Pretty Flamingo, Semi-Detached Suburban Mr. Jones, Ha! Ha! Said The Clown, Come Tomorrow, Just Like A Woman, My Name Is Jack. Nearly gone too far! The last one was the hit to follow Mighty Quinn. The 8th position for Manfred in the charts above was a **FIRST WEEK ENTRY**. It moves up to number one. And how many one's did the Manfreds have? Two others up to this point. They were Doo Wah Diddy Diddy and Pretty Flamingo.

jasperian jumpers

- singles:
Alice Cooper - Hello Hurray (Warner)
Roberta Flack - Killing Me Softly With His Song (Atlantic)
Neil Sedaka - When The Music Takes Me (RCA)
Chi-Lites - We Need Order (Brunswick)
- albums:
Joe Cocker - Something To Say (Cube)
Bette Midler - The Divine Miss M (Atlantic)
Valerie Simpson - Valerie Simpson (Tamla)
Stevie Wonder - Talking Book (Tamla)

fastest risers

- FOCUS - Sylvia NOW 21 UP 13
STRAWBS - Part of the Union NOW 7 UP 12
THIN LIZZY - Whisky in the jar NOW 23 UP 12
ELO - Roll over Beethoven NOW 17 UP 11

fastest droppers

- CHUCK BERRY - My Ding-A-Ling NOW 38 DOWN 12
T-REX - Solid Gold Easy Action NOW 28 DOWN 11
LIEUTENANT PIGEON - Desperate Dan - NOW 31 DOWN 11
DONNY OSMOND - Why - NOW 36 DOWN 9

americana

"THIS has to be one of the most unusual—and yet dramatically musical—albums of the year." That's American giant music paper Billboard talking about Amazing Blondell and their England. Traffic have Shoot Out At The Fantasy Factory, Ralph McTell with Not Till Tomorrow, Vinegar Joe and Rock 'N Roll Gypsies RELEASED in the States. Outside of the 50 we print in RM, the American Hot 100 has these British albums doing well already. Ten Years After - Rock & Roll Music to the World (55); Shawn Phillips, Faces (57); David Bowie, Space Oddity (63); Peter Townsend, Who Came First (69) and Mott the Hoople, All The Young Dudes (101).

Next, the singles: ELP (51) Moody Blues (58), Bowie (60), Engelbert (61), The Sweet (89) and The New Seekers (95). Great to see Elton at number one with Wings at 10, split by Hurricane Smith at six. Check up on the rest by looking up the RM - Billboard bang up to date American Top 50.

reviver

LORRAINE ELLISON
Stay With Me (Warner)
Here's the classic Stay With Me. It's a song performed by so many people. Somehow, inspite of being one of those classic pop songs, Stay With Me never seems to reach the top rungs of the charts. Lorraine Ellison is back with it. She has a powerful set of lungs. It sounds good. Could this be the time for Stay With Me to take off where other people like the Walker Brothers failed to get into the 20?

breaking through

THE MOODY BLUES
I'm Just A Singer (In A Rock and Roll Band) (Threshold)
The Moodies are hitting hard these days and fairly jumping into the singles chart. This one has crashed into the American Billboard Hot 100 the first week of release. And it's due to do big things here. Wasn't it good to see Knights In White Satin become such a hit after so many years?

ELLIS
El Doomo (Epic)
Steve Ellis has had some trouble in getting really established since leaving Love Af-



Roberta Flack

MIKI ANTHONY
If It Wasn't For The Reason That I Love You (Bell)

As soon as we knew Miki had got into the fabulous 50 we were talking to the guy himself! He was absolutely thrilled to bits.

"It's a really good song and I would like to thank the marvellous people who have done so much." "Who are they?", Miki says a million thank-yous to Ed Stewart, Tony Blackburn (Blackburn made it his record of the week), Dave Lee Travis and Jimmy Young. Then there's Dick Leahy at Bell, Harry Barter, Air London, Bill Oddie (he appeared to be falling about the place and then died), Les Cox, Don George, Roger Pusey, Johnnie Beerling, Muriel Young and Paul Williams."

Bettye Swann. Now you should remember her name! A rather catchy disc this one. It begins pretty quiet but builds up plenty of pace and heat and emerges as one of those discs that might, just might, really break through. It's not doing at all bad for sales - so far. Keep an ear open. Go and have it played at your record shop. One thing - it's shooting up the American charts ready to go into their 50.

ROBERTA FLACK
Killing Me Softly With His Song (Atlantic)
She's off on the gold trail again! This is a grower. It gets into your brain and keeps coming back with its catchy chorus at all sorts of times. Roberta, you have got yourself another British smash hit! On the B-side is the Dylan song Just Like A Woman. Put the two sides together and you have 12 minutes of music. Not bad is it?

STEVIE WONDER
Superstition (Tamla)
Stevie Wonder goes on adding one hit to another. Already this one is getting plenty of plays and warm remarks from the media people. It could easily be a monster hit for the guy who has given pleasure to so many people. Superstition is selling like mad in the States. It will be here before to long.
+ This week in at 24



Moody Blues

live!

Isaac Hayes

A BULLET through the chest wouldn't have had as much impact as Isaac Hayes did at the Rainbow last Sunday. Even the finest actors would have marvelled at the concentration of this man as he kept the house glued to their seats well after 12.30 pm. The music made you groove and move your heart as well as your feet.

After an hour delay, the lights dimmed and the tight brass section joined, with piano, guitars, drums and congas, with five well-endowed ladies to open with Shaft. Bald dancer, Helen Washington, introduced Hayes, performed the ritual of removing his hat and his robe, and clad in gold chains and black tights, Hayes had the audience in his hands.



He played, adapted, enlarged and interpreted his own masterpieces, Shaft and the dynamic TV scene from "The Man", and those he has recorded, Never Can Say Goodbye, One Woman, Look Of Love, Never Gonna Give You Up and stunning interpretations of Bill Withers Use Me, Ain't No Sunshine and Luther Ingrams If Loving You Is Wrong, I Don't Wanna Be Right.

Hayes gave off the kind of electricity that warms you slowly until you are burning in ecstasy from head to toe. Regardless of what anyone expected, Hayes left nothing undone. He is the master of a mean saxophone with an extraordinary handling of electric organ and piano. He had his band with him down to the slightest conducting gesture. It is still hard to tell who was more enraptured, the team on stage or the overwhelmed audience. Either way, come back soon Isaac, we need you. — R. K.

Wolf and Greenslade

IT WAS a strange bit of planning, having two new bands making their debut on the same bill, let alone putting both fledgelings into a speedily collapsing nest.

Thursday's double-first took place on the last night at Mile End, Sundown. And it was very evidently the end of Mile End — half the staff seemed to think it had already closed, which resulted in a long wait before anyone could be found to open a bar for road-weary journalists.

And so to the music. Darryl Way's new group, Wolf, were the headliners and did enough to suggest a fairly bright future. They had a little too much crescendo and climax for my liking, but there was plenty of spirit and professionalism and a fair amount of flash in evidence. Which, apart from a few flashes of Vivaldi on Darryl's violin, was about the only genuine similarities with Curved Air. One of the quieter passages had a couple of boppers waltzing front stage, which makes a nice change from idiot dancers. Surprisingly, Darryl spent

much of his time on keyboards, often leaving the limelight to a very original guitarist, John Etheridge.

Every brand new band has its teething problems of course, but Greenslade's troubles didn't seem to be a result of any minor faults, but to deeper things: both vocally and visually, there was a lack of any real focal point. Dave Lawson's vocals didn't really stand out and only bassist Tony Reeves was standing. He plodded rather self-consciously round the stage, and the music plodded a bit, too, with twin keyboards, bass and drums producing a sound that seemed to have something missing. It was sombre stuff, with a spark of imagination or entertainment badly needed. Let's hope it was a case of petrified first-night nerves.

Dusty Springfield

WHY have we heard so little of Dusty Springfield recently? Record-wise, chart-wise, telly-wise, or otherwise? Has Dusty become too much for the "establishment?" Had the High Priestess of Pop finally blown her cool?

Last Sunday at the London Palladium, as a 45-strong orchestra heralded the arrival on stage of Dusty Springfield with Overture '72, a packed auditorium waited expectantly for the irreverent "preacher girl" to appear. They were not disappointed.

Opening with But Alive, Dusty followed with Just A Little Lovin' and Magnificent Sanctuary Band. Then came the first of a number of show stoppers. Yesterday When I Was Young.

The ovation died hard, and Dusty chatted about the New York Mafia, and another "songstress".



"Dorothy Squires has loaned me her gown for the evening", she laughed, "but she must have it back by twelve, as she's hired the Vatican for the night." There followed a camp version of an Ivor Novello oldie. Her Mother Came Too. Then a change of mood with Love The One You're With.

After which a string of Springfield hits brought a memorable evening to a close assuring all and sundry that the irascible, swinging, enigmatic, loveable, and unforgettable Dusty still reigns supreme in the Kingdom of Pop. Q. C.

Colin Blunstone

HAVING never seen the said Mr Blunstone, and having chosen his Ennismore album as one of my favourites of 1972, I decided to put things straight by catching him at Gravesend on Sunday.

With his four-piece band getting some super funk together, Colin entertained in an unassuming manner which the audience found endearing. He may not be the greatest of rock singers but he puts a song across with so much verve and enthusiasm that it is difficult to knock a style which seems totally personal.

As a balladeer he is lucky to be writing meaningful songs which he can interpret in his unique way. Colin lives or dies by his songwriting ability — not by his performances — but no matter how strong the songs happen to be they must be presented in the right fashion, and he and his band look well on the way to finding the right balance.

Surrounded by fine musicians, Blunstone found he was in a position where, musically, nothing could have gone wrong and with a natural appetite for working it all fell together rather well.

Opening up the show were Wheels, who are about to tour with the Strawbs. They should impress a lot of people on the tour with, once again, hot funk backing founding a strong base for American Country rock type harmonies. They appear to be a very strong unit but need to tighten up the way the act is presented. CW.

Neil Sedaka

OPENING a four-week season at the Talk of The Town last week, Neil Sedaka proved why he has lasted nearly 20 years in the music business watching other people come and go.

Instead of the usual format of opening the act with some new and unheard material and saving all the hits for the end of the show, Neil opened with a bang and kept the steam building throughout his hour-long show.

Wearing a blue velvet suit which did little to enhance his stocky figure, Neil opened with I'm A Song from the much unrecognised Emergence album and then got down to the hits playing snippets of Carol, I Go Ape, Happy Birthday Sweet Sixteen, Calendar Girl and all the rest.

The set then slowed down with a Cat Stevens song and the title track from the new Solitaire album, after which Neil took off on a Chopin piece which harkened back to the days when he was a concert pianist at the start of his career.

More songs followed until he left the stage only to be brought back by a grateful audience to do an encore of Eddie Cantor numbers. OK, it was corny, but after you've wined, dined and heard some great old hits, you can take almost anything, and the majority of the audience (average age 35) thought it was marvellous, anyway.



As an entertainer, Neil is second to none and he knows how to get the most from an audience — young or old — in any surroundings. The main question that hangs over his success in this country is as to whether he can find an interested audience in the younger age group who have not grown up with his songs. Perhaps on his next British visit he will perform in concert where he admits to being in comfortable surroundings and will turn on a few young heads. CW.

RANK CUTS
SUNDOWN
CHAIN

THE SUN has set on the Rank Organisation's dream of operating four major rock venues in London.

The Sundown chain, which opened only six months ago, has been cut by half because, according to a spokesman for the theatres, "There were not enough good acts to fill the venues."

The Sundowns which have been closed are at Brixton, which had the largest capacity of any of the group with room for 4,000 people, and at Mile End. Both closed their doors to rock music last week and will now "probably become warehouses

or something," RM was told.

The Sundown Charing Cross Road will continue as a discotheque, and the Edmonton Theatre will remain open to present major acts. "We tried to keep the others running, in between having the big names, by having discotheques at weekends with lesser name groups," said the spokesman, "but it just didn't work. These

places cost a lot of money to keep running."

Groups that have been booked to appear at Mile End and Brixton could well be fixed up with dates at Edmonton, or possibly other Rank venues which include Manchester's Hardrock and the Hammersmith Odeon.

It is still undecided as to whether Sundown theatres will open in provincial centres.

short cuts

ANDY BOWN tours Germany for two weeks from February 15 and then goes to America for a six week tour with Savoy Brown. . . . JADE WARRIOR are another act leaving for Germany, on March 1 for three days, and also tour the US for six weeks. . . . GOOD HABIT dates take them to Scarborough (Friday); City of London Polytechnic (3); Cooks Ferry Inn, Edmonton (5); and then Germany in Mid March. . . . HAWKWIND tour Ireland from March 8 when they open at Queens University, Belfast. Other dates are the National Stadium, Dublin (10); and the Savoy Theatres at Limerick (12) and Cork (13).

On Sunday Mike Westbrook's Solid Gold Cadillac top the bill at the Roundhouse where The Changing Face Of Jazz is being presented with Suntreader, Back Door, Hatfield and North and Andy Dunkley. . . . EPERANTO are at the Shaw Theatre, Euston, on Sunday and are currently mixing tapes for their debut A&M album. . . . STACKRIDGE and CAMEL are to join forces for a major British tour, more news next week.

MIKE D'ABO has finished working on his new A&M album and has a single released later this month. . . . Colin Blunstone has added two dates to his British tour. They are at the Palace Theatre, Watford (11); and Leeds University (24). . . . GRIMMS (Read about them soon in RM) play a long line of British college and university dates from Monday. They are at Exeter (7);



Swansea (7); Leeds (9); York (10); Hatfield (11); Bristol (12); Lancaster (14); North Staffs (16); Glasgow (17); St. Andrews, Fife (18); Manchester (21); Essex (22); Sheffield (23); Lawns Centre, Hull (24); Barbarella's Birmingham (25); and Liverpool (25).

AL GREEN arrives in Britain for a tour with Willie Mitchell, Otis Clay and Anne Peebles on May 5. . . . The New Vaudeville band arrived back from three years in America recently and had their first single released by Decca on Friday entitled Dear Rita Hayworth. . . . The CHILITES are set to tour Britain in April with Major Lance, who is working here at the moment, and Richie Pitts. . . . BLOODSTONE release a new album, Natural High in mid April.

OSIBISA are to reform. Teddy Osel, Sol Amarlio, Mac Tontoh and Robert Bailey are reorganising the group, with

more details being announced later. . . . Helen Reddy appears on the Morecombe and Wise Show next week. . . . Ann Murray and The Searchers are in They Sold a Million on Beeb next week. . . . Crazy Horse pop up on Old Grey Whistle Test on Tuesday and John McLaughlin is in Concert on the same network on Thursday.

Wild In The Country is Saturday's Elvis's midnight movie. . . . Johnny Nash returned to Britain on Sunday for promotion dates and possibly concert appearances. . . . DAVID CASSIDY's new album, Rock Me Baby (BELLS 218) features his last single plus nine other titles including the self-penned Two Time Loser and Song For A Rainy Day which he wrote with Kim Carnes. . . . The DRIFTERS first Bell album, The Drifters, now features tracks written by Paul McCartney, Neil Diamond and Bacharach and David. . . .

Riot on, soul brothers!

SUPERFICIALLY, Wattstax, the film previewed for the first time anywhere at the Columbia, Shaftesbury Avenue, on Monday, was a record of a concert featuring virtually all of Stax's artists at a giant football stadium in Watts, interspersed with interviews and film from the black sections of the city.

What really came over from the event, celebrating the seventh anniversary of black militancy in what became known as the Watts riots, was a joyous celebration of the black lifestyle, good and bad.

The good, most especially, was the totally spontaneous but incredibly choreo-

graphed-looking dancing of the audience, wild but always controlled. It was the superb singing in a church early on, and at the concert by the Staple Singers; Rufus Thomas, the grand old man of dances, funky-chickening around the stage in his pink suit with short trousers, and controlling a potentially difficult crowd situation with a load of tact and humour.

The bad, was there in the depressing ego-trip of Isaac Hayes on stage in his curious metal gear, aped earlier in the film by the Bar-Keys, one of whom was the visual highlight of the film with a giant white afro, and the determination of the film-makers to

go for the quick laugh (from comedian Richard Pryor) and the glib statement, rather than going into any depth with their interviews. Why a lively celebration of freedom and honesty in the black people should end with such a ponderous example of show-biz flash as Isaac Hayes is a mystery. I guess there's show biz at the roots too.

The film isn't set for release here yet, and may well run into trouble with the censors, like most black films, for the liberal use of swear-words. But there will be a soundtrack out in the spring, and there'll be a lot of good music on it. RM.

Seekers 'Tommy' single

THE first of two New Seekers' singles to be released in the next four weeks features two tracks from Pete Townshend's rock opera Tommy.

The 'A' side of the record, which is released next Friday, is Pinball Wizard coupled with See Me Feel Me and a new Marty Kristian song, Time Limit.

The single was recorded in Los Angeles two weeks ago with Mike Lloyd, who has worked on many of the Osmond Brothers' hits, and the three titles were arranged by Tommy Oliver. Lead singers on the Tommy tracks are Marty and Peter Doyle, who are backed by the rest of the group and a full orchestra.

The second release, on March 2 follows the Seekers' new policy of picking a different member to be a featured singer on certain singles. This time it's the turn of Eve Graham who handles Never The Less and the Osmonds' That's My Guy which is on the flip.

A new album from the group is being released to coincide with their five week British tour which opens at the Royal Albert Hall, London on March 22.

The New Seekers have been nominated for the music industry's Grammy award for I'd Like To Teach The World To Sing.



BEE GEES OFF TO CANADA

THE BEE GEES open a five week North American tour in Toronto on February 25.

Taking in a coast to coast itinerary, the tour closes at Portland on April 1, and throughout their American dates, the three brothers will be supported by Jimmy Stevens, who recently toured Britain with Emerson, Lake and Palmer, and will be backed by a 30 piece orchestra in major cities and a 15 piece orchestra at smaller venues.

Before leaving for the States the group make their first British concert appearance for over three years, when they perform at the Royal Festival Hall with the London Symphony Orchestra and Colin Blunstone.

The next Bee Gees album is released on March 1 on the new RSO label and was released in America last week, where in seven days it has sold over 100,000 copies.

Greenslade join Rory on tour

GREENSLADE have been added to the Rory Gallagher tour of Britain which opens in Bournemouth.

Dates include: Bournemouth Winter Gardens (7), Southampton Guildhall (8), Edmonton Sundown (9), Colston Hall, Bristol (10), Victoria Hall, Hanley (11), Brighton Dome (12), Preston Guildhall (13), Sheffield City Hall (14), Leeds Town Hall (15), Manchester Free Trade Hall (16), Newcastle City Hall (17), Brixton Sundown (18), De Montfort Hall, Leicester (22), Birmingham Town Hall (23), Dundee Caird Hall (23), Calley Hall, Edinburgh (25), Ayr Caledonian (27), Beech Ballroom, Aberdeen (28), Caledonian Inverness (March 1), Greens Playhouse, Glasgow (2), and Liverpool Stadium (3).

Quiver Plus

IAIN and Gavin - the Sutherland Brothers - have linked up with Quiver for future recording and concert engagements.

The new band, to be known as The Sutherland Brothers and Quiver, hope to add a pianist in the next few weeks while they are rehearsing a new stage act.

Argent rocker

ARGENT release a Russ Ballard composition as their new single in two weeks time.

God Gave Rock'n'Roll to You is the name of the single and is a track from their In Deep album which will be issued on March 2. Argent have delayed the opening of their next American tour to promote both records, and will now open in California on March 16.

The tour breaks for the group, to take a two week rest in Britain before they go on to dates on the East coast, Hawaii, Japan and Australia.

In late June the band play British and European dates and at the end of June, Argent work on a new album. Remaining British dates for the band before they leave for the U.S. are at Leeds Polytech-

nic (2), Glenn Ballroom, Llanelli (8), South Parade Pier, Portsmouth (10), Goldsmith College, London (16) Loughborough University (24) and Salford University (March 2).

Another band who have delayed their American tour is Wizzard who will remain in Britain until March to promote their first Harvest album, We're Off To See The Wizard.

Caroline 'to bring back British'

RADIO CAROLINE is to open a British service within a month - but only if weather permits, RM was told this week. Spangles Muldoon, now station manager, told RM that the station's transmitters were now ready to begin English transmissions.

If weather permits, new aerials will be erected in about three weeks time. He said that the new service, to run alongside Caroline's existing Dutch programmes, will be on the air all day but he did not reveal the frequency they will use.

Last week Crispian St. John left Caroline and returned to Britain saying he had no intention of returning to offshore radio. He alleged that nobody on board the Caroline ship had been paid for four or five months, that there was only one poorly equipped studio on board, no tape decks, that programming is "haywire" and that Caroline's office in The Hague were "a joke."

"I think they've been using a boarding house, cum hotel for their office and from what I understand it seems that everybody is running round conning each other," he said.

"The programming is ridiculous. They need better food and general conditions on the ship, and out of the time I worked for Caroline I only had about three weeks on shore. When I left the ship this time I wasn't paid but they gave me 60 guilders to catch a plane home. Caroline is so disorganised that at one time they only had one telephone in the office and once didn't even have any pens. I'm going to forget offshore radio."

In reply, Muldoon said that St. John has not been

asked to rejoin the ship and everybody has since been paid and is on either a weekly or monthly salary. "It was common knowledge that people were not getting paid. It's just that St. John was with us at the wrong time."

The former Caroline D. J. also alleged that the jocks were told to play heavier music to which Muldoon commented: "We are a contemporary rock station but if a modern and exciting pop record comes along we use it. There's a lot of pop on our Dutch service. In the sixties Caroline pioneered in soul music, now we are into something else."

"Our studio is as good as RNI's but we are waiting for some new equipment. It's true that if we wanted to make promotional jingles we did used to shut down for a while, but now we do all those things at our office which is in a suite at a Hague hotel. When St. John was here we were only doing test transmissions so there was no proper programming. There are now two tape decks out there and we are getting ready for the English service. In fact we are looking for a radio engineer."

Still with radio, the B. B. C. have banned The Cover Of Rolling Stone by Dr. Hook and the Medicine Show. The record has been banned on the grounds that it advertises the American magazine.

Wonder will record Supremes

STEVIE Wonder is to produce the next album by the Supremes.

Stevie, whose new album Talking Book and single Superstitions were released last week, has already produced records for the Detroit Spinners, when they were with Tama and were known as the Motown Spinners, his former wife Syreeta, and for Smokey Robinson and the Miracles.

He will handle a number of sessions in producing the album which will feature original material written and arranged by Stevie.

Mary Wilson of the Supremes said that the association between the group and Stevie could, at the very least, broaden their scope. "We all feel that Stevie is one of the most talented all round artists working today and are very pleased to be working with him."

Finns fly in

Finnish band, Tasavallan Presidentti, who successfully toured Britain at the end of last year return for more dates starting at Swansea University on February 27.

Other dates are the Grolwing Budgie, Ilford (18), Southbank Polytechnic, London (22), Hornsey Town Hall (23), Slough College (24), Opposite Lock, Birmingham (26, and 28), Pebble Mill T.V. (27), Bristol Granary (March 1), Kings Cross, London (2), Bromley Tech (3), Guildford Civic (4), Kensington Court Newport (8), Harrow Tech. (9), Clarences Halifax (10), Torrington, London (11), Greyhound, London (13), Keel University (15), and a major London date yet to be fixed.



Mike Evans of Stackridge

STACKRIDGE TOP IN CONCERT BILL

RADIO ONE'S guests next week are Stackridge and Bruce Cockburn on In Concert on Saturday, Labi Siffre who appears on Sounds on Sunday, Kingdom Come, Gerry Rafferty and Thin Lizzy with John Peel on Tuesday's Sounds of the Seventies, Rory Gallagher and Mongrel on the Thursday show, with the Strawbs and

the J. S. D. Band appearing on Friday night's show.

The daytime shows feature Jimmy Young with Colin Blunstone and Cliff Richard, Dave Lee Travis with the Electric Light Orchestra and Climax Chicago, Johnny Walker who presents Free and Gary Glitter and Alan Freeman who introduces Mongrel and Roy C.

Kinks to record Village act

FOLLOWING THE success of their recent special show at London's Theatre Royal Drury Lane, the Kinks plan to record it as their next album and to take the show round the world during the coming months.

Ray Davies is currently finishing the show which is based round the group's 1968 Village Green Preservation Society album. The Kinks presented a shortened version of the show at Drury Lane.

The complete set will include several numbers from the original album plus five new songs and additional material still being written, and brass sections and light show will be added to the group.

The album will be recorded over the next six weeks and release on RCA is expected in April.

Between now and the end of June the Kinks plan to take the show to the United States, Japan, Australia and Europe.

British Kinks concert dates include: Madeley College, Stoke (Feb. 2), Edinburgh University (9), Strathclyde University, Glasgow (10), Aberystwyth University (16), Liverpool Stadium (17), Kent University, Canterbury (24), Southampton Guildhall (25), Top Rank, Reading (26), Top Rank, Swansea (28), Exeter University (March 2) and Essex University, Colchester (3).

TOM'S TV

The Tom Jones London Bridge Special television spectacular is to be screened in England in March by the BBC. The show was filmed during a two month period on location in England and Arizona, U.S.A., and featured 23 guest stars including the Carpenters, Engelbert Humperdinck, Kirk Douglas and Rudolph Nureyev. It has already been shown in America.

Status Quo to make US debut

ON THEIR return from Australia, Status Quo will play a small number of British dates before embarking on a full scale tour on March 12.

After the tour there are plans for the group to make their American debut on a tour, possibly with Deep Purple.

The opening gig is at the Free Trade Hall, Manchester, after which the band play at Sheffield City Hall (14), Preston Guildhall (15), Leeds Town Hall (16), Royal Court Theatre, Liverpool (17), St.

Andrew's Hall, Norwich (19), Newcastle City Hall (20), Greens Playhouse, Glasgow (21), Caley Cinema (22), Civic Theatre, St. Albans (24), Southampton Guildhall (26), Reading Town Hall (27), Assembly Hall, Tunbridge Wells (28), Guildford Civic (29), Penzance Winter Gardens (30), Plymouth Guildhall (31), De Montfort Hall, Leicester (April 2), Birmingham Town Hall (4), Oxford Town Hall (5), Rainbow Theatre, London (6), and the Colston Hall, Bristol (9).

THE face



NOTHING new in the Top 10? — WIZZARD's strongly reminiscent of Stagger Lee, FREE's very much like Wheel's On Fire, WINGS' naggingly like something, but we can't remember what . . . It was just a matter of time to see which non-compilation album made it to the TV commercials first — the prize goes to ELTON JOHN's Don't Shoot Me album . . . ELTON currently is busy in Jamaica where the locals presumably can't afford studio time any more — they'll soon be hiring banana boats to use deserted English studios, or maybe setting up a new reggae scene in Alaska? . . . And speaking of ELTON JOHN, his RUSSELL HARTY interview was one of the rare successes by the new late-night TV man, who is doing a fair bit for pop with DAVID BOWIE and THE FACES set for the next two weeks . . . Wandsworth Prison, determined to keep the real villains out, has banned the Press from HAWKWIND's concert there on Wednesday . . . Journalistic integrity being threatened by PR's offers of free meals if you only see their band, and miss someone else's? . . . First hit for an orchestra playing BEETHOVEN? . . . Plenty more SHANGRI-LAS goodies on their Golden Hits album — Out On The Street would make a good single . . . JOHN & YOKO's record getting an answer from the powers that be? . . . Undeniably right — colleague JAMES HAMILTON's disco picks described LOUDON WAINWRIGHT's Dead Skunk as middle of the road, last week . . . Good news and bad news for FOCUS' THIJS VAN LEER — his wife presented him with a baby, and the group had its gear nicked . . . Will Mme. Tussauds have trouble measuring BRIAN CLOUGH's head? . . . Next LED ZEPPELIN album, Houses Of The Holy, put back to February. They finally thought of a title! . . . A MICK JAGGER stage costume being auctioned to aid Nicaragua earthquake — bidding starts at 1,000 dollars . . . Ironically, WAR almost top of the American hit parade

stateside news

IT WAS really pouring Thursday evening, January 18, in Los Angeles and the streets were clogged with slowly moving cars. The highways were a crawling line of headlights of people trying to get home.

Amid this setting, the Forum in Inglewood, a bedroom community in Los Angeles County was waiting for the avalanche of Rolling Stones' fans to arrive for the historic concert designed to raise funds for earthquake-stricken Nicaragua.

When news that the concert had been cleared and that the Stones wouldn't have any trouble with US immigration officials, kids began queuing up several days prior to the actual concert to buy their tickets.

Since this was a fund-raising event, tickets were priced from 100 dollars to 10 dollars and Los Angeles was excited about the imminent arrival of rock's top rock band, those sprightly British lads who live in the South of France and always seem to keep their music alive with new recordings whether they are being done in London or France or Jamaica — their most recent creative location.

Everything seemed perfect. Then the rains began and throughout Thursday Los Angeles was awash with a steady pouring. Nevertheless, the Stones' fans turned out — 18,625, filling the Forum, Los Angeles County's leading pop music concert location and a place normally used for sporting events.

Within a week the concert was put together by producer Bill Graham, the former owner of the Fillmores East and



West. Some of the staging arrived from Honolulu at 6 pm on the night of the show. The Stones were scheduled to start a Pacific tour three days later in Hawaii and that's where the staging had been sent.

Despite the lateness in the staging arriving, the show went on as schedule with Santana and Cheech and Chong warming up the audience with their respective bags of Latin rock and subculture hippie dippie comedy.

Proceeds from the show, which falls in the four hundred thousand dollar to five hundred thousand dollar range means it is the largest grossing rock concert ever put on for any charity, even surpassing the famous Bangladesh bash at New York's Madison Square Garden in August of 1971.

The Stones came onstage around 11.10 pm and sang 19 songs marvellously and to the sheer delight of the audience until 12.50 am.

Mick Jagger, the centre of attention at all times, wore a variety of items which glittered and reflected the super lighting effects. Among them were a silver tiara and silver sash around his waist.

Six of the songs were from the LP Exile On Main Street and most of the tunes had been heard earlier on their last US tour. Oldies but darn goodies did crop up like Route 66, Stray Cat Blues and It's All Over Now and there was a bright freshness to Dead Flowers and Live With Me.

The Stones' brand of black dynamics was the glue which held the show together. There

was only one reference the whole night to the concert being a benefit, and that came early in the show when Mick thanked the audience "for shelling out so much bread. We really appreciate it."

The group's music, covering a period dating back to 1964, emphasised their changing role in history of rock'n'roll, from an initial band of scraggly looking lads, to their sinister mould during the late 60s to a position of being well dressed, super confident rock musicians enjoying themselves today.

If in the past they have been on the defensive, today they are aggressively on the offensive, and those 18,625 people who came out in a blizzing rain, will certainly attest to that.

BY PUBLIC DEMAND

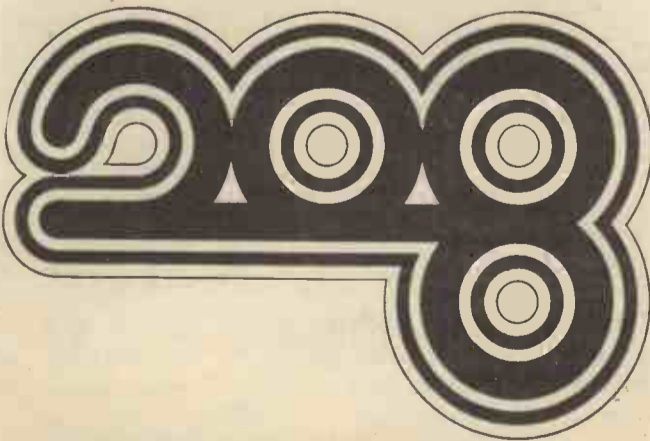
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RADIO LUXEMBOURG

"THE LANGUAGE OF EUROPE"

J5 PAGE

New 'hip' single from the boys!

Dear J5 People,

As you probably know, there's a new single coming out. It's called Doctor, My Eyes and it's the composition of a rather hip young lad from Los Angeles named Jackson Browne. Jackson had a hit with the song himself in the States, but the J5 version really brings out the best of what a soul band can do for one man's song. The leads are shared by Michael and Jermaine the Hunk, and if you listen closely you'll hear Jackie holding a very long, high note at the end of each verse. Marlon really pulls together the harmonies at the interim and the instrumental side is something else altogether. Tito and drummer Johnnie

Jackson (he's their cousin) seem to be having their own thing going at the same time. That drumming is unreal. It's a shame Johnnie and Ronnie Rancifer don't get more credit. Anyhow, the B-side is called My Little Baby. It's a gem and I bet you that the first time you hear it, you're going to think your record's jumping. That scratching noise is actually Randy; playing the same percussion instrument he used in Lookin' Through The Windows. It's out on Feb 2, and it will be interesting to see how many of the "hip" music critics respond to the Jacksons singing Jackson! (Browne that is).

Love,
Robin.

Write
to
Robin
at
Record
Mirror,
7 Carnaby
St.,
London
W1

Here they are! Three of your very own Jackson poems!

To Marlon

Since the morning you stepped
on the plane to LA
I think of you every night and every day
You rule my life,
my thoughts too
Oh, Marlon,
You don't know how much I love you
For one hour my world was complete.
You were there in front of me.
I screamed your name
You couldn't hear
because lots of fans were screaming too.
Oh, yes, that's all I am —
a dedicated screaming fan.
Like a lost sheep, I follow you
praying that one day you will smile and say "Hello."
But deep inside I really know
I dream too much
I can't help that.
Until you come back I'll dream some more.
Please, please,
I am true
Oh, Marlon,
you don't know how much I love you.

Eileen Meehan, Liverpool.

M is for Marlon, king of soul dance
And man can he groove if you give him the chance
R is for Ruby, his lips like wine
L we love him for now and all the time
O is for the only Marlon David Jackson we'll ever love
N He's my nightingale flying up above
Marlon, I love you.

Margaret McLennan, Tooting.

The J5 plus Randy

Jackson Five you are so great
And people must agree,
The funkiest group ever to be born
You just must, just must be.
Jackie, You're so tall and handsome
To have you, I'd pay the highest ransom.
You're round black afro so smart and neat,
To kiss your lips would be such a treat.
Tito's style on the guitar
surprises all the others by far,
He's quiet as he plucks the strings
'cause he's concentrating on the songs and things.

Jermaine is the cutest of all his brothers.
That's why he's attracted so many lovers.
If he takes a trip back round this way
It would surely be my special day.
Marlon, Marlon is so sweet
The funkiest dancer of the Motown beat
Every time I see his style
I scream and scream and act silly and wild.
Michael's love songs make me cry
I listen to them and wonder why.
He sings of peace and truth and love.
He's the most talented thing from heaven above.
And now there's Randy, last but not least.
Seeing him play is my biggest feast.
He makes the group really come alive
I'm glad he joined the Jackson Five.

Yvonne Field, London.

More of your poems coming soon!

How NOT to interview the Jackson 5!

Now, for the express purpose of this article, let's assume you've already interviewed the J5 in a serious press call. Like the other journalists, you quickly discovered that the J5 are probably the easiest most co-operative subjects to talk to in the world. Jackie is cheerful, loves to answer your questions in great detail. Jermaine is very soft spoken, and is very inquisitive about his British fans. Tito is serious, he gives each question a great deal of thought. Marlon is perceptive, he can usually grasp the idea behind your query before you finish telling him. Michael is a joker, but when he's serious he's very intelligent and mature way beyond his years. Randy, likes to get involved in conversation and will ramble on with you about many things besides the specific questions you originally had in mind. BUT, when the press calls are over and you get to spend time with the Jacksons, their fun side comes out.

And even the best laid plans for interviews go wrong

RANDY Jackson let out a squeal of delight. The bus was no more than 40 minutes out of Manchester and he had just beaten a rather baffled Phil Symes for the third time in a row in a game of cards. At the table across, Tito Jackson studied his handful of cards with the concentration of a champion. His wife Delores was mixing hers around and Marlon was grinning with the slyest look I've ever seen since the cat swallowed a canary. No wonder he was smiling; he had the winning hand!

Michael was lying across the back seat talking to tutor Rose Fine and up in the front Jackie and road manager Reggie Wiggins read the newspaper while Jermaine plugged himself into his tape recorder.

I looked out the window in dismay. How am I going to get this lot to do a serious interview for Record Mirror. Here I am, the only journalist in the tour, and I've got to get an exclusive interview. But, it was very frustrating. The pictures I had asked the boys to autograph were being used by Marlon as poker chips, and my tape recorder was helping to keep Jermaine's ear warm, while Jermaine's own tape recorder took a rest. "Buckle up, girl," I told myself, and made a move towards Jermaine sitting in front of me.

"Jermaine, I said leaning forward, "can I talk to you?"

No reply.
"Jermaine," I said, gently tapping his shoulder. "Can I please talk to you?"

A big bushy head whirled around and grinned from ear to ear.

"Can I talk to you . . . it's for my column."

Jermaine kept smiling.
"Jermaine, can you hear me? I mean, you have earphones in your ears"

Jermaine kept smiling.
"Jermaine can't hear you," said Michael, moving up the aisle. "He's got earphones in his ears, you know. Michael gently yanked the earphones out of Jermaine's ear. "This

lady wants to talk to you, Jermaine."

"But didn't I answer all your questions yesterday?"

"You may have answered hers, but you didn't answer mine," said Michael sitting down. "Now, tell me Jermaine where'd you get that hat."

"You leave my hat alone."

I looked out the window, now I had done it.

Jackie looked up. "What's happening, Robin?"

"I'm trying to get an interview. Instead, I've started a quarrel."

"I'll help you."

"Great."

"Jermaine, where'd you get that hat?" Michael asked again.

"Well, Jackie, the first thing I wanted to know is"

"Michael it's my hat."

"I just want to know where you got one"

"Why? so you can get your own. Mike, they don't come in your size."

"Why don't we go in the back of the bus where there isn't so much noise?" Jackie suggested.

"Jermaine's got my tape recorder."

Michael leaned over towards Jermaine. "How do you know that hat doesn't come in my size?"

I looked at Jackie. "Maybe I should try shorthand." We got up to move.

"Hey, Robin, I thought you wanted to talk to me," asked Jermaine.

"I do, but" The next thing I knew we were in the middle of the bus. Marlon put his foot out to block the aisle.

"Where you all going?"

"Robin and I are going to the back of the bus to do an interview."

Marlon winked. "I bet that's what you tell all the girl writers. Hold on, I'm going back there with you . . . just to make sure."

Randy giggled. "Me, too I'm coming back there to watch you, Marlon."

Tito winked at Jackie. "Maybe Marlon should stay here, I mean he's got such a bad cold and all"

"That's right, Marlon, we

don't want you spreading all those germs around. . . ."

A noise came from the front.

"Jermaine, you aren't doing any interviews, till you tell me where that hat came from."

Jermaine motioned to Jackie. "Mike's kidnapping me. I can't do any interviews You heard what the man said."

"Jackie, I'm sorry I started all this trouble. I just wanted to get an interview."

"Don't feel bad. I'll tell you anything you want to know."

Marlon laughed, "Tito, haven't we heard that line before?"

"Well, for starters," I began. "What's the best way to talk? Shall I give you my list of questions, and you pick the ones you want to answer?"

"That sounds good," said Jackie, still standing in the aisle between Marlon and Randy. "Let's see the list."

Marlon peaked over his shoulder. "It says here do you have a girl friend?" That one must be for Jermaine, Jackie, everyone knows what a playboy you are already."

Jackie looked back "Speak for yourself."

"Did someone just ask me if I had a girlfriend?" asked a bewildered Jermaine from the front of the bus.

"No, said Michael, tickling his older brother," they want to know what your hat size is. They're not interested in whether you have a girlfriend. Isn't that right? You want his hat size don't you?"

"You can put down that I don't have a girlfriend," said Randy very cheerfully. "You can even put down that Tito doesn't have a girlfriend."

Randy went back to his card game "If I beat him this time it will be four times in a row. I've won four autographed pictures."

"Say, Randy, those are mine." I said gently.

"Well," he grinned proudly, "you'll have to win them back from me." "The next question is" announced Marlon, who now had the sheet of paper. "What kind of girls do you like? Don't any boys read your column?"

Jackie began "We all like respectful girls who are quiet, but fun to be with. It's personality that wins any of us over more than looks, isn't that right Jermaine?"

Marlon giggled and then sneezed. "That goes for me, too; about the girls, that is. Now, the next question is"

Tito, the quietest of the group suddenly looked up. "The next question is when are you going to pick a card, Marlon, you're holding up the whole game."



Jackie with Robin's magic list of questions.

"Whoops, can't talk now, here's the list Jackie."

Jermaine suddenly came down the aisle, laughing.

"Mike thought he had one up on me there. Are we doing an interview?" Jermaine's soft voice and gentle eyes were still intact. He looked me straight in the eye and winked. "I know what you're going to ask." He took a step closer and then

Tito moaned from the other side of the aisle "Marlon, what are you playing with today? You've cleaned me out."

"That's it, Marlon", said Delores in dismay. "I started with 10 pictures and I haven't got one left. I think I'll do an interview now."

Randy shuffled his cards. "Listen, Phil double or nothing. If you win you get two pictures back. . . ."

Michael laughed, now perched on the seat above him. "And what happens if he loses?" "Don't you know, Mike," said Jermaine grinning. "Jackie knows don't you Jackie?" said Jermaine catching Jackie off guard.

"Oh, yeah, I know what he has to do if he loses," said Jackie sincerely.

"So, do I," threw in Marlon confidentially, then turning to Tito whispering "Hey Tito, what's he have to do if he loses?"

Jermaine just grinned and took my notepad and wrote down "If he loses he has to do an interview !!!"

There was dead silence, then everyone creased up laughing and went back to their seats. Reggie Wiggins looked up "What's so funny?"

Jermaine plugged in his tape recorder again, looked at Reggie and just smiled.

DELTA QUEEN

By Don Fardon
on

Young Blood International
Records



YB 1013

Distributed through CBS



Keeping up with JONES

Did you ever have to give a No to Yes?

ABOUT that excellent group Yes — did you find it hard to warm to them when you first heard them? Did you, maybe, go along with certain American critics who say: "It's hard to get with them, because they're perfectionist musicians."

"The mood of their music is almost computer-like; almost cold, yet very brilliant."

But someone else wrote that they were acoustically uncompromised com-

mercialism. Fact is that their *Close To The Edge* album has gone "gold" and the next album will be a collage of tapes from their last US concert tour.

Some musicians in the States believe "Yes is closest to what future rock music will sound like." Others think they're closer to jazz now than their rock roots.

Fact is that they do their SEVENTH US tour in April. Said Rick Wake-

man: "Playing in the States makes it financially possible for us to do British dates. There aren't the big places to work in Britain . . . if we worked at home all the time, we wouldn't be able to plough money into the band as we do."

"And American tours help musically, because we're playing to more people who can offer criticism. And we take criticism very seriously . . ."

Ray of hope for Joe Cocker!

SO many people, searching for someone with whom to compare Joe Cocker, have said stumbingly: "Well, he's kind of like a sort of new Ray Charles. . . sort of!"

And the great Joe has long been a fan of Charles. He tells me: "You hear all kinds of things about him not being so good live these days, but . . . well, for a start *Message To The People*, his last album on Probe, was surely his best for a long while."

"As for not being so good on stage. . . I honestly can't imagine him putting on a bad show. That guy can pick a bum note out of a 16-piece orchestra."

★ ★ ★

ON THE Greater London Arts Association Dial-a-Poem service recently, you can hear the voice of Jeff Cloves, a poet who works with the rock band Stardust. Jeff actually claims to be "a failed would-be professional footballer, but having got into rock poetry is insistent that: "Chuck Berry is the greatest living poet in the English language."

Oh no! Anything but the dreaded tango!

SOME of us look ruddy stupid when attempting any kind of dance or rhythmic contortion, but surely we're not in for a revival of the dreaded tango! Nicky Chinn and Mike Chapman, managers of and By Appointment writers to The Sweet think we are.

They've called their own bluff with a single *Crazy*, by London-based band Mud — it's on the Rak label and has a strong tango rhythm. Nicky says: "The last dance that really took off was the Twist and that was years ago. Since then couples have got further and further away from each other on a dance floor, so we thought it'd be nice to get people dancing together again."

The Tango! Oh migawd, that's put the mockers on my whole social life.

★ ★ ★

WE AT Record Mirror get all sorts of enquires, demands for assistance, and so on. This week we received some Danish fan letters for Tony Christie — they'd been forwarded to us from the British Museum, no less. From the Museum's Department of Mediaeval and Later Antiquities, no less! We'll make sure Tony finally gets 'em.

Greco conquers RCA

RECORD company executives, I'm here to report, are made of stern stuff and don't impress easily. After all, their lives are bulging full of glam and glitter and all that. But four of RCA's young executives readily admit to falling under the spell of French singer Juliette Greco when they met her after a Birmingham concert.

At 47, believe it or not, Greco has more sex appeal than any dozen of today's dolly birds. Not often you see record company executives with eyes glazed over. . .

★ ★ ★

MARVELLOUS line in the new movie *Elvis On Tour* when El is recalling the first time he really experienced fan fever. "I came off stage," he says, "and in my ears were sounds of the audience screaming and going mad. . . and I said to my manager, hey — what'd I do? And he said to me: 'I don't know, but go out there and do it again.'"

★ ★ ★

STRANGE co-incidences run through pop music. Take Canned Heat's upcoming *New Age* album out in a few weeks. It suddenly becomes significant because one of the backing singers was the magnificent Gospel-singing lady Clara Ward. Soon after the album sessions, she suffered a stroke and died. So, purely by chance, her last recorded work is with a mainstream pop group.



GIRL-of-the-week dept: the name's Joan Armatrading, and you might as well learn to pronounce it, and spell it, because she's destined for very big things. Even the *Sunday Times* have picked up on her remarkable vocal talents on her album *Whatever's For Us* (Cube), on which she performs songs written by herself and friend Pam Nestor. As for versatility. . . well, on the album she sings lead, plus all harmonies, plus plays guitar and piano. Joan Armatrading!

What the Frenchman likes to listen to!

THOUGHT you'd like to know what our Common Market relatives are into, rock-wise, in France. . . via Luxembourg's Jean Bernard Hebey show. His listeners voted as follows:

Top albums: 1, Neil Young's *Harvest*; 2, Alice Cooper's *School's Out*; 3, *Caricatures*, by Ange.

Top male singers: 1, Neil Young; 2, Roger Daltrey; 3, David Bowie; 4, Robert Plant;

5, Mick Jagger. Bolan was 20th.

Top girl singers: 1, Tina Turner; 2, Grace Slick; 3, Maggie Bell; 4, Janis Joplin; 5, Veronique Sanson.

Top groups: 1, Who; 2, Pink Floyd; 3, Ange; 4, Rolling Stones; 5, Led Zeppelin.

Brightest hope: 1, Ange; 2, David Bowie; 3, Slade; 4, Roxy Music; 5, Ophucius.

Guitarists: 1, Jimi Hendrix; 2, Jimmy Page; 3, Eric Clapton; 4, Alvin Lee; 5, Pete Townshend.



Elton John gets the boot in with Noel

Great signs of old-style hysteria when Elton John made a personal appearance to sign records, boots, bare skin and possibly blank cheques at dee-jay Noel Edmonds' record shop at Sloane. Predictably, Noel also had a complete sell-out of his stock of early copies of Elton's album *Don't Shoot Me, I'm Only The Piano Player*.

As a blatant plug, let me advise you that Sloane is at the top of the Kings Road, Chelsea, near Peter Jones, that store named after me. . . and Noel is often in attendance.

TWO FOR THE TOP

THE CHOSEN FEW

*Everybody Plays
The Fool
TR 7882*

GEORGE DEKKER

*Time Hard
TR 7879*

TROJAN
THE REGGAE PEOPLE

TO THE general public, Roy Wood is a pretty fearsome character, what with his make-up and his boogie woogie music. But behind the greasepaint and the grunting there's a looner striving to emerge through a shy personality.

Woodie is like a giant Alsatian — you know, all hairy and snarling — with heart of gold and a natural tendency to be silly when off duty.

Some of that Birmingham jollity came out last week when there was much laughing up the arm 'oles by music people who heard about Wizzard losing their truck to the Weston Super Mare sands.

"We got it out in the end," said Roy. "But don't say too much about it cos we may wanna sell it, see." The purpose of selling the somewhat damp Range Rover which went for a paddle is so that the band can invest in a new vehicle to change their mode of travel between gigs.

"No, we're not getting a submarine," chimed in Rick Price, a former Mover and now Wizzard's bass man. "We want to get a Birmingham Centre Bus, because in London now they don't allow cars and lorries along certain streets, but buses can get through. This thing we're after's got about 30 seats. We are going to get a 49-seater but we didn't think we could have got that down alleyways."

WIZZARD

— out of the Wood

'The ELO is history, the Move is dead.'
Charles Webster finds out what now
from a happy Roy Wood and Wizzard



Roy Wood — absolutely Wizzard.

a solo album together which has been held up for over a year. "I finished it 12 months ago and the hold up is partially the fault of my record company.

"I must take a lot of the blame, though, because I wanted to do the artwork and I didn't have time to get it finished, now it looks like the Wizzard album will be released before that."

Lark

Ball Park Incident is the 14th consecutive song that has been a Top 20 entry for Roy, and the list includes Hello Suzy that was recorded by Amen Corner. "I've been at this lark for seven years now and five and a half years ago Rick joined the Move and stayed for two and a half years."

The new album is still without a title but at the moment it looks like a close thing between We're Off To See The Wizzard and Wizzard Brew.

"I'm working on a follow-up single," said Roy, "and we recorded it this week. There's a song from the album that we've got in mind as well, called Buffalo Station, and we'll pick one or the other soon."

In March we lose Wizzard to America for two months for the band's US debut tour and it is America that is the market the band want to crack. "If you can make it over there you can make it anywhere," said Roy, "and you've got more chance of winning a gold disc or making money."

How will the Yankee Doodle Dandies take to our Brum Boys? "Well," said Bill, "We have got this tendency to jump about on stage and smash pianos up and it's all pretty exciting — luckily most of the pianos are ours so we don't have to worry about it too much — and I think they'll like it. We want to create a pantomime atmosphere."

The last words of our meeting came from Rick: "Whatever anybody thinks, we don't run around in Rolls Royces and we'll never make any money working solely in Britain. We need at least £800 a week to pay the band's expenses and we have to earn that before we can think about any profits."

"I know of British bands who don't want to play here so they put their money up to outrageous prices. You can't blame any band for asking for more money. If they can get it, good luck to them."

And good luck to Wizzard.

Clover

With a Top 10 record marking their first release, and what with Roy having been a successful pop and roller for many years, one would think that Wizzard are rolling in clover. But, nay, read on

Says Rick: "Everybody reckons that because Roy's had a few hits and that, that he can afford to write off £2,500 by driving a truck into the sea. It's ridiculous. By the time we've taken out the cost of putting the band on the road, we hardly have enough to flash all over the place."

Wizzard was formed from the debris left by the Move, and an assortment of Birmingham bands, the main one being Mongrel, which featured Rick and mad pianist, Bill Hunt. The rest of the band is Nick Pentelow (tenor sax), Mike Burney (synthesiser, alto and baritone sax), drummers Keith Smart and Charlie Grima, and Hugh "H" McDowell. They came together five months ago and their first appearance was at Wembley in the summer.

"You know, the rot'n' roll concert," said Roy. "We rehearsed for two weeks for that gig, but we haven't rehearsed since. We don't really get the time. In a way it's not doing us any good because people say our act is a bit samey. We need to sit down and work out a set with light and dark passages and maybe get the woodwind section together."

That's all for the future, but right now Ball Park Incident is still hustling around the charts and I asked Rick for an authoritative definition of what it's all about.

"Oh, it's about this girl who gets shot at a baseball ground. It seemed a natural subject to pick for a rock and roll song. It's a sort of mini West Side Story. We may put it on the new album, but if we do include it, it'll be the only song of its kind on the LP. We've got a couple of slow tracks on it and we made up our own brass band for one part."

"We never thought that

drill sticking out of his trouser pockets gave away the fact that he was the Phantom Piano Smasher from Birmingham.

"I was in the ELO with Roy, but there was a lot of unrest in the band at the time and when Roy asked me to join Wizzard I leapt at the chance. There were a lot of bad vibes in ELO. In Wizzard we all contribute substantially to the group effort — but we've

*'Whatever anybody thinks
we don't run around
in Rolls Royces!'*

Ball Park would do so well."

The ever alert cub reporter knew this could be a lead into a hot — if not sizzling — story. He took off his trench coat, dusted off his trilby, sipped a cup of tea and asked the question that was to send a shaft of lighting jetting through Price's nervous system: "Why?"

"Well, in this band we are all happy with each other, but in other bands we've been in there's always been bickering. But in Wizzard we all get on well and we're all lunatics."

Billy the Hunt then slipped into the room trying desperately not to be noticed but the axe and Black and Decker power

got even more than that, a great friendship between us when we're not working. Some bands never see each other except when they are working but we're always going out and having a few beers or a meal."

The feeling that the Wizzards are happy comes through pretty strong and it's nice to see Mr. Wood in cheerful surroundings. "The ELO is history and so is the Move. I have totally severed all connections with the Move. I won't be recording with them again and as far as I'm concerned the band is dead."

While Roy has been gathering his Wizzards, starting the ELO and forgetting the Move, he's got

THE PACK

Leader of the Pack
Shangri-las
Hello, Hello
Sopwith Camel
People Say
Dixie Cups
I Wanna Love Him So Bad
Jelly Beans
Boy from New York City
Ad-libs
Give Him A Great Big Kiss
Shangri-las
The Lion Sleeps Tonight
Tokens
I'm Gonna Make You Mine
Lou Christie
Chapel of Love
Dixie Cups
Mirage
Tommy James & The Shondells
Mind Excursion
Tradewinds
Remember (Walkin' In The Sand)
Shangri-las
I Think We're Alone Now
Tommy James & The Shondells
She Sold Me Magic
Lou Christie
Simon Says
1910 Fruitgum Co.

Buddah Records
MARKETED BY POLYDOR

BEING a reggae nutcase, naturally I am a lover of the records made by Dandy "Big City" Livingstone, and a great admirer of Judge Dread's rude ditties. But one important lesson of the reggae-with-strings era, now so soon to end, seems to be this: Reggae, sweet syrup-style, doesn't go down very well any more. So this week I intend to knock out a few thought-provoking (hyaw, hyaw!) paragraphs on two reggae-soul gents who are fairly new to me — Tito Simon and Nicky Thomas, who both have singles in the marketplace.

A lot of Jamaicans sing reggae; Tito Simon, born Keith Foster, is no exception, but he sure as heck does it a lot better than most. And being born and raised in St. Mary Highgate, Jamaica, the singer-songwriter, like so many Jamaican performers; acquired his style and love of singing in church and from records by R & B artists such as Fats Domino and Larry Williams. During high school he was the lead soloist in the school choir and its student director. His family was quite well known in Jamaican music circles.

Tito Simon and Nicky Thomas — soul men of reggae

"My father was a professional singer in the non-pop field, but it was my mother, not herself a singer, who made me practice and encouraged me." But during those early years he had ambitions to be an engineer, and studied for a while at the Chester Vale Training Centre, accounting in part for his wide knowledge of engines. In 1961, he came to Britain and teamed up with Dandy Livingstone, who was to become the "other half" of the vocal duo, Sugar and Dandy. For a short while they performed and recorded together Let's Ska, Only Heaven Knows, etc. prior to pursuing solo careers.

Tito Simon particularly

admires Little Richard, Frankie Lymon, and has, himself, worked with such soul-field prominants as Wilson Pickett, Ben E. King, Patti La Belle, Major Lance, and many other top artists.

He has had a full and varied career, singing soul, blue beat, rock'n'roll and reggae in ballrooms and clubs in London, and up and down the country, and he is also well known in Europe. Tito has made recordings with Carnival, Sue, King Without A Throne, CBS, The Vowel — produced by Mickey Dillon, and Trojan — Easy Come, Easy Go (Hoss 19). His personal record producer is the famous Clancy Eccles.

Tito's personal philosophy is one of tolerance and belief in the ability, good works, and independence of man (which includes women, too). His optimism, especially regarding his upcoming Build It Up LP, is contagious; the road to the charts is clear, the Simon engine is firing on all cylinders, and great things lie just around the bend.

★ ★ ★

HE'S tall, dark and handsome. He's Nicky Thomas from Portland, Jamaica. Nicky, who now lives in South London, has been making records for about four or five years. It was in 1970 — the year of the first skinhead — that Nicky Thomas, then 22, came to Britain to promote his hit single called Love Of The Common People. But Nicky has been singing almost from the day he was born, in Portland, Jamaica, on May 31, 1948. He quit school at 16 for a variety of jobs, including labouring, bottling beer, and driving a petrol tanker. During his free time he sang "around" wherever he could find an opportunity to get on stage . . . at youth clubs, local colleges, anywhere there was an audience. He became good friends with promoter Derrick Harriot, who recorded Nicky singing Run Mr. Nigel, Run. The



Nicky Thomas

disc was a minor success in the West Indies. From then on Nicky was in the pop business with a burning determination to make it to the top, to avoid having to spend his life holding down dull, uninteresting nine-to-five jobs.

Nicky Thomas (better known in reggae circles as "Naughty Nicky") is an exciting, exuberant reggae singer, a fanatical collector of soul records — especially records by James Brown, and — when he's in the right mood — a performer ca-

pable of bringing his female fans to the point of ecstasy! He likes to drink in pubs, dance in discotheques, and enjoys going to night clubs as often as he can, preferring "soul" food to straight cooking. His personal and professional ambition is to become a full-time entertainer, and as a single artist, with a band, with a group, with an orchestra . . . Nicky Thomas is a talent and is bound to be around for quite a while.

Thanks for listening, brothers. See yuh later.



Tito Simon

around the country



ALEX HARVEY had made a brief London stopover en route from Holland back to the United States. It was during the week prior to Christmas and he remained long enough to savour some of the season's festivities, to provide some advance promotion for his album and talk enthusiastically about the possibilities of recording in London at some future date.

"I'd love to record here with English musicians" he explained. "They're so much freer and don't have whatever hangs up so many American musicians." If the opportunity were to present itself he would dearly like to record with Eric Clapton.

Alex Harvey is another new face amongst the continually expanding realm of singer/songwriters. Credit him with titles like Reuben James and Delta Dawn and hitmaker for an array of artists that include Kenny Rogers and the First Edition, Conway Twitty, Vicki Carr and Tompall and the Glaser Brothers. With imagination, humour and perception Alex is there — pushing his own originality to the country music lyric.

I asked him for a definition

of his music. "That's a difficult, twenty-five word or less question" was the immediate comment. "I write a lot of different kinds of music. My background is country — I grew up with the Grand Ole Opry and my two idols were Hank Williams and Ray Charles. That's not such a far split though. Ray Charles did country music and rhythm 'n' blues and, as any black man will tell you, country music is the closest thing to rhythm 'n' blues. It's just that rhythm 'n' blues is the poor black people's music and country music is the poor white people's music."

Alex Harvey originally hailed from Brownsville, Tennessee, where his father ran the town's general store. The rural upbringing still rings true with the slap of reality that strikes the listener through his lyrics. He earned a place at Kentucky's Murray State University and became involved in outfits that tackled every field of musical endeavour. He learnt to play a comprehensive range of instruments and headed his musical ambitions in the direction of songwriting.

"Well, originally, I was an actor in summer stock in Ken-

tucky with Billy Edd Wheeler. I wanted to be a singer but I couldn't get anybody to listen to me. So I figured that if I became a songwriter then I could get somebody to listen to me. That's when I asked Billy Edd to help me with my writing. He started me out and the more I wrote the more interested I became. So I've really been more of a poet than a musician up to now."

He decided to stick with his ambitions and headed for Nashville. There, towards the late sixties, he managed — successfully — to starve alongside such undiscovered notables as Kris Kristofferson and Mickey Newbury. Later, after a seemingly endless parade of demo recordings and spare time occupations, success struck home when Vicki Carr picked up Dissatisfied Man and — later — Kenny Rogers latched on to Reuben James.

In 1970 he moved west to Hollywood in search of musicians, he felt, more compatible to the material that he was writing. There friendship with Kenny Rogers transpired into his album debut.

Alex Harvey (Capitol EST789) makes for an aus-

picious album debut and possibly its most intriguing track is the two part, seven minute saga of Miss Fanny Du Berry which conjures up marvellous images of swamp water and voodoo backgrounds. Alex delights in recounting his first "public" performance of the number.

"I was in a hotel room with Shel Silverstein, Billy Edd Wheeler, Kris Kristofferson and some others during the Grammy Awards a couple of years ago. I played that song and Shel just went berserk. He loves crazy, beserk things and said 'play it again!' In fact I had to play it several times. Then he said 'If I give you something will you promise not to give it back'. I said okay and he went to his room and gave me his Grammy. It was kinda incredible. Everybody just sat there with their mouths wide open and couldn't believe it. I was probably the least known writer in that room!"

Times have since changed: Alex Harvey is no longer regarded as a novice in writing fields. Now he wants to concentrate on his music. The album makes a very fine launching off pad!

tony byworth

GARY GLITTER has virtually revolutionised pop music. He's put stomp into pop and chanting into singing and has turned a lot of people on to the Heyeyey sound.

The Strawbs have adopted a Glitterish approach for their high riding single, Part Of The Union — a veritable foot warmer at football matches and a throat parcher in discotheques — as well as being a very popular number in their stage act.

The chart progress of the song has been remarkable and in less than four weeks it has overtaken the milestones laid down by Lay Down, the record which put the Strawbs into the big time. Like all Strawbs singles, Lay Down was written by Dave Cousins but for Part Of The Union, John Ford and Richard Hudson joined forces to tell the tales of the time they worked in a factory.

"Hud and I wrote the song a few years ago," said John, "while we were working in a factory packing make-up boxes. People kept coming up to us and telling us not to work so hard. Part Of The Union is just a gentle knock at the trade unions, but it's meant to be taken in a very light-hearted sort of way."

The song wasn't written for the Strawbs as John and Hud hoped to release it as a single on their own. "We'd like to do a few discreet singles away from the band," said Hud. "If they took off we might make an album."

The band's new album, Bursting At The Seams, was finished a couple of weeks ago after three busy months of preparation and recording. The last album was Grave New World, but that was over a year ago, leaving quite a gap between releases.

"Last year we were working on stage a lot so we didn't really have time to go into the studios to do another album," said John. "One of our new year's resolutions is to release more material and we are definitely going to set aside more time to record."

The Strawbs open the year in exciting fashion with both the release of the new album and an extensive UK tour to

Glitter could be gold for the Strawbs



John Ford



Richard Hudson

by Charles Webster

promote it, and a trip to the States is fixed for the band later on in the year. All this, of course, will give the former Strawberry Hill Boys the chance to play to not only their old fans, but the new followers who only picked up on the band with Lay Down.

"Being successful makes very little difference to us when we work," said John. "We play larger venues now and the fact that we are getting records into the charts means that more people — especially the younger ones — are coming to see us."

Commercial

Hud came in with a pertinent point: "People say we've sold out and that's not really true. It's a case of looking at the band as we used to be. People who knew us then are split into two camps — the ones who are pleased to see us doing well and the ones who think we've sold out. If by that they mean we are not playing the same venues then they are right because we just can't play the smaller halls any more. But as far as we're concerned it just means that we are getting better known. Anyway, Lay Down wasn't that commercial — it was just a follow-on to Benedictus."

Another turn in the

Strawbs direction that has cultivated the sell out shouts is the band's decision to go in for a bit of rock and rouge, glam and glitter, a little bit of sparkle.

"Dressing up is just a progression for the band," said John. "For so long we had been a drab and solemn band but the time came, not to change our image, but just to brighten up a little. Most of this feeling, came about when Dave Lambert joined the band because he's a lunatic. It has been the same with our records too. Most of our previous albums have been pretty doomy, but the new one is a lot more lively. Even though Part Of The Union is on it, it's not such a political thing."

They say that success breeds success and being in the star bracket has brought certain rewards for the Strawbs. Car nut John drives his Lotus around London in his time off and none of the band are on the breadline.

But it's not enough just to be a folk / country / rock / pop star to get these rewards — you have to be a businessman as well. Each of the Strawbs has formed its own publishing company and the band are placing their money where it will work for them.

"You're always looking for security, and as a

group we can only last a certain time," said Hud. "Sometimes it looks pretty grim, as it did when Rick (Wakeman) and Tony (Hooper) left, but fortunately both have been replaced by people who have not only filled the gaps, but have done more than we expected of them."

John spoke of the band's next US tour which starts in April for seven weeks. "It's too long for me," he said. "But you've got to do these things, and after all there seems to be a future for us out there. It's such a big country that you have to take each State like it is a different country."

"The more English you are in places like America," said Hud, "the more they seem to like you. It's easier to get off the ground out there as long as you are good. You have got to be good to make it anywhere, but in this country if the BBC bans a song you have had it. The only way a band can break through in this country is to play and play and play. So what we need here are more and bigger concert halls so that more support bands can make appearances and they will therefore stand more of a chance of being spotted."

Acoustics

"The people are around to support these things, and when you think about it, even London hasn't got a good venue that can hold a large audience and that has good acoustics."

In the meantime it's all down to making the best of what's available and to literally, brighten up their act the Strawbs are taking a super dooper new light show on the road for the tour. "We used to hope the theatres we were going to play in had the right lights," said John, "but now we are taking our own with us just to be sure."

It is because of lights that Hud dropped his strange drum solo where he used everything on the stage to get a sound and beat from. "Apart from the fact that it was getting a bit stale," said Hud, "we did it in Boston on the American tour and I climbed on to a lighting scaffold."

"I broke the scaffolding, so I decided it was time to drop that routine."

What about spare time hobbies? As I said before John is a car fiend and apart from his Europa ("I had a Spitfire once and really worked on that — I'd love to be a car mechanic") he collects model cars. "I'm a maniac for collecting vintage cars — models of course."

Hud is a squash player, a very cautious driver, ace drinker and a founder member of the Strawbs darts team. "With a pint in one hand and an arrow in the other you can't go wrong," he said.

Sounds like a good idea to me.

BABE RUTH ALL SET FOR A HOME RUN

JANITA HAAN (generally known as Jennie) of Babe Ruth was brought up — or maybe the term ought to be raised — in the heart of the black ghetto area of Suisun in America. A tiny figure even now, at the age of 19, she mixed with negro musicians from a very early age, mimicking their actions and learning a lot from them.

"But I thought if I was going to make it anywhere, I would make it where I was born," says Jennie, now resident in England, her country of origin. "I felt I could get my roots here and to me England was more of a challenge."

Jennie began working in Carnaby Street, just to make a little money, while she lived with relatives here. A chance conversation with a musician she met in a boutique led to some jamming sessions with a group known as Cathedral.

Meanwhile Alan Shacklock then a guitarist and vocalist with his own band Shacklock was tiring of being tied to lead vocals and advertised for another singer to join the group.

"We advertised just for a vocalist," he explains. "We didn't think of using a girl at all. But in the end it was just an obvious choice because Jennie had by far the best range. We auditioned for a soulful singer — but about three of them were!"

So Jennie was in with her first real professional band — and in with a bang because Babe Ruth, as Shacklock then became known, started work on their first album, First Base, in June. Most of this work was written by Alan, who was once a pupil at the Royal Academy of Music, studying classical guitar playing, and he also arranged and produced the entire collection.

"I went there to learn how to play guitar properly, because I got fed up with playing three chords and blues runs. I got into that when I was 13 or 14, and by the time I was 15 everybody else was catching on to it and I just got bored."

Jennie, who is apparently quite a zany uninhibited character, tries to ensure that onlookers at a Babe Ruth gig will not be bored for a moment. In America she was once a pom-pom

girl and she is not beyond dancing a little in pom-pom style on the stages of Britain!

"We did all these dance things as pom-pom girls," she explains. "We used plumes to move around, and I once did a routine to the Beatles' Birthday. I try to express music through my body the best way I can. In America I was always dancing all the time because the black people dance in their homes, but I've lost the feel of that a bit now."

"I lived with black people for three or four months and that's why I feel depressed at their repressions. They have a certain amount of hatred for white people in places like that, but they accepted me for what I was. I had many arguments over the Black Panthers, because I don't believe in anything, just that everyone's the same whatever they are."

She is, however, hoping that people will find Babe Ruth to be a little out of the ordinary musically. They plan to begin work on their second album this month . . . and will be carefully planning the artwork for their album sleeve, too.

'I felt I could get my roots here and England was a challenge'

"We couldn't have our first art work released in America (the sleeve depicted a baseball player, as Babe Ruth was, in fact), because his widow is still alive, living in America, and she figures we're trading on his name."

So life has not been entirely rosy for Babe Ruth. Just a short time ago they were "beaten up by bouncers." But undeterred by such happenings, they plan to begin working on college circuits this year, organised by their new agency MAM; and Alan also has plans to appear in his own classical concert.

"I would imagine that's something that no other group's ever tried. No pop musician has ever reproduced a straight classical piece with all the notes in."

Val Mabbs



Ellis—'the first year is the hardest'

"I'm imbibing meself with vitamin C," says Steve Ellis, meticulously peeling the rind off an orange. "I 'ate oranges," he adds as an afterthought.

Steve and his Ellis compatriot, Andy Gee, the lead guitarist, have taken time out from a very busy schedule, to visit the thriving and throbbing residence of publicist Tony Brainsby, wherein interviews somehow get done among the coffee cups and left-over plates of chips.

"We're all a bit run down," Steve added from a slumped position on a low-slung couch. But lest you get the impression that Riding On The Crest Of A Slump was more than just a jolly, jokey title, Steve and Andy's exhaustion hides a lot of satisfaction with the first year of Ellis, the group Steve formed with Zoot Money.

The alliance of Messrs.



Steve Ellis

Money and Ellis, you may recall, was greeted with all the shocked horror that struck when Frank Zappa recruited two members of The Turtles. Hadn't Steve been in that teeny group that everyone said couldn't play their own instruments? And wasn't Zoot the court jester of the more esoteric bands? Shock, horror, gasp.

The group's formation meant that a lot of people had to either give up some old prejudices or give up on Ellis: not an easy situation for a new band. To their credit, they've survived, and made a solid first album.

And the gigs? "Some have been great, and some not so," says Steve. "Some of them are expecting the Love Affair and The Big Roll Band, but it's only if we go well out of the London area that people start asking

for Everlasting Love.

"We are a schizoid band, though. So many different influences, different numbers, and every song's different every time. We're getting some funky rhythms going, everyone gets knocked out with them . . . ah, well. You either listen or you don't."

Was the first year the hardest? "Definitely." And Steve and Andy go through the sort of early struggles that have contributed to the high mortality of groups.

Like the first gig: "That was the great Bristol Disaster. We were on a stage about three inches big, and we were so untogether it just wasn't true. There was one gig where the lights were so bright that we couldn't see anything. It was a college gig, and the social secretary kept passing us bottles of wine in the dressing room. And then we went out and really put on a show. When we went back to the dressing room, he said: "Great, pity there wasn't anyone there to see you."

Like doing dates in Germany: "That was the endurance test of all endurance tests to see if this band would stay together. We went to Germany, and travelled around in it, in a Bedford van. We'd be stuck there with a foot here and an elbow there — and then we'd have to get out and play. It was great there, though. Especially Hamburg.

Like getting the first album out: "CBS, The Music People, lost the tapes after we'd completed the album. Which meant we had to mix it all again. Eventually, they got found again, but by then it was too late. There was one track especially, that we took hours and hours doing — Angela, which was written about Angela Davis. We must have played that 1,000 times.

Better times ahead are foreseen by Ellis for the current line-up with Nick South, who joined four months ago from Vinegar Joe, on bass. The rest of the band is: Steve (lead vocals), Andy (lead guitar), Zoot Money (keyboards, electric piano, vocals), and Davey Lutton (drums).

America looms for the spring, and the business side seems to be on an OK level: "We've done it the right way. We could have done big gigs and gone bust."

ROB MACKIE

AT the age of 15 Michael Hayes was working as a cinema projectionist — one job among the many he tried out after leaving school — when he suddenly became aware of a whole new life style. Blackboard Jungle, featuring Bill Haley's Rock Around The Clock, was the film that first made him realise he too could become a rock 'n' roll star.

Until that moment few young people felt inspired to take up any musical instrument, unless they had visions of themselves facing years of hard practice, culminating in a place among many faces in an orchestra — or possibly as one of the front men in a big band.

Says Michael — now more commonly known as Mickie Most — explaining the situation for young people in the early fifties:

"Rock 'n' roll music really broke big, but the problem was no-one here could play it. All the musicians then seemed to be old and no-one played guitars. Teenage music was coming from America, and after weeks of Rock Around The Clock for me it was definitely here to stay.

"The reason Tommy Steele made records was because he was the only feller you could find who played guitar . . . but he's never been a good singer and he knows it. There's never been anyone better than Jerry Lee Lewis, Little Richard, Chuck Berry and Eddie Cochran on any level."

Until he heard the new wave of rock music coming over the Atlantic, Mickie had been listening to modern jazz, courtesy of Dave Brubeck, Earl Bostic and Charlie Parker — artists mainly featured on the American Forces Network radio programmes, which in those days were listened to; despite suffering from the kind of interference that was also experienced by the teenagers of the Six-

THE STA

ties, when listening to Radio Luxembourg!

Ted Heath's band was popular when young Mickie was forming his ideas on music, and in retrospect he says: "They weren't as good as the American bands, but they got closer to them than our rock 'n' rollers were!"

Though he would never have attempted to play like Charlie Parker — "I never could," says Mickie — the simple chord structures incorporated in rock convinced Mickie that he could play guitar.



Rod Stewart: 'He signed for Mercury'

"Trying to get a guitar then was almost hopeless," he told me. "We haven't had any call for a guitar lately," would be the kind of answer you'd get from most shops. The only one music shop that was any good then was Selmers in London. But there weren't any in the suburbs or up North. If I'd have been a real shrewd feller I would own all the guitar and amplifier companies now!"

Eventually Mickie was happy just to acquire one guitar for himself — cost £7 10s. But though rock was considered to be something of a tear-away

medium by the older generation, the young gangs that Mickie mixed with were convinced that anyone messing about with musical instruments, when they could be out cutting off people's ears, were definitely a little strange. You would then "be a Bowie," says Mickie. "And you've got to be for a whacking!"

So Mickie kept away from his friends who belonged to the local Teddy Boy gang in his home area of Kenton.

"The only place I could go to rehearse was on a Circle Line train which is fairly empty during the day," he told me. "I'd just go round and round crashing away on my guitar, until I got slung off of that."

Next stop was Hyde Park, where Mickie proved to be something of a novelty with passers-by. Wearing his James Dean outfit; jeans, jacket with collar well turned up, and a tatty sweatshirt, he began to collect money for his music making. On one occasion a grateful prostitute who patrolled in that area thrust 10/- into Mickie's hand and requested that he return the following evening — to attract more custom for her!

But rain kept Mickie away from the area after a few days and he moved on to working in public houses. On Guy Fawkes Night he took up a pitch in Trafalgar Square, singing numbers like Don't You Rock Me Daddio and Worried Man.

"Hundreds of people were absolutely mesmerised," he recalls. "London was such an absolutely horrible stuffy place then, full of middle class people who never contribute anything to anything. They were rude and unfriendly, then all of a sudden when they saw someone on the streets playing a guitar they couldn't believe it, they'd stand and clap!"

They also threw plenty of money in Mickie's direction. Sometimes after a good night busking he would treat himself to the luxury of a 30/- taxi ride back home. But more frequently he slept rough at Kings Cross Station.

"At one time I used to get on the paper train early in the morning at Paddington. It used to go through Kenton station without stopping and I used to jump off. But one night I jumped off and hit a wire cable and I was knocked unconscious. When I came to it was already light, so goodness knows how long I laid there. After that I gave

Starting today, The Starmal new Record Mirror series popstars. To open this fas



Mickie in his office; and below the paper train a miss."

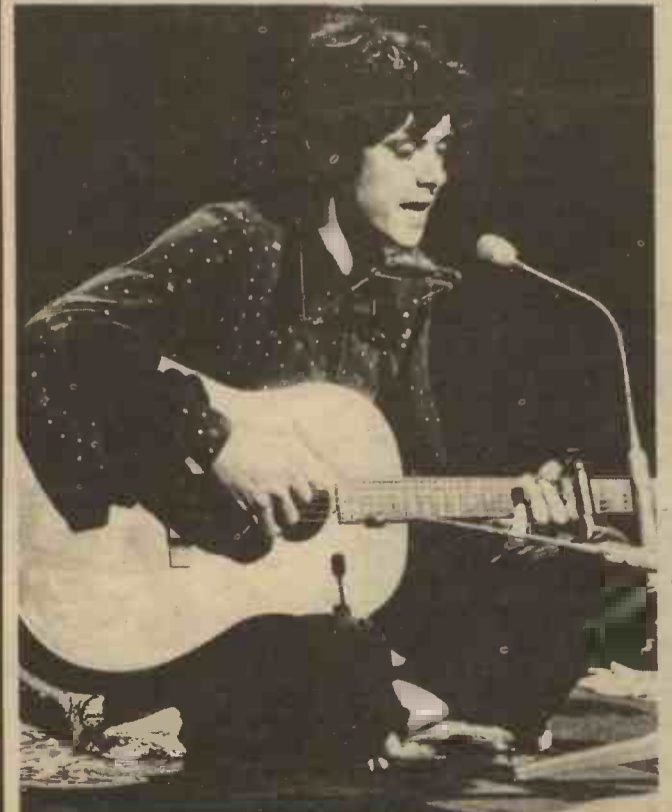
It seems the pace of Mickie Most's life has always been hectic. While he talks, cheerfully and completely at ease, he paces around the room, taking up stances to emphasise the points he is making. Though his life story is eventful, it is easy to visualise such high power things evolving around him — and easy to see just how he has become so successful as a producer. The list of artists he has worked with — and undoubtedly helped — seems almost endless. Mickie himself has difficulty in remembering them all.

The Animals, Donovan and Herman are the three artists he remembers most. Others he had produced include the Nashville Teens, Julie Felix, Lulu, Mary Hopkin, the Yardbirds, Brenda Lee, New World, Duncan Browne and the Sweet. And before reaching such heights, Mickie produced many successful records, under very primitive conditions, for South African artists.

After joining up with a friend, Alex Murray, to become the Most Brothers — the source of his current surname — and headlining on several British tours, Mickie returned to South



Animals: 'Another 50 hits for



Donovan: 'I say play everything you haven't recorded'

STARMAKERS

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Most, with the "Minute Men"



Africa, with his wife, in 1958. Rock had yet to reach the shores of that continent and with recordings of Chuck Berry and Buddy Holly numbers, Mickie took the inhabitants by storm. He formed a group working under the name of Mickie Most and the Playboys.

"A group came to see me the other day and said they'd met me once before in Capetown," Mickie told me. "They said they saw me play and decided to get a guitar and be just like that. And now this guy's got his own group . . . it's quite strange!"

When Mickie returned to England in 1962 he was disturbed to find that the British charts were full of male vocalists like Mike Sarne, John Leyton and Frank Ifield. So Mickie drowned his sorrows with beer and got to look "like fat, man. I wound up at nearly 12 stone, but when I



me'

came back from South Africa I looked like a wafer!"

Eventually Mickie began to tour again, working as a singer. But having once tinkered with the controls in a studio, he was determined to continue working as a producer. Taking a break one evening after a show with the Rolling Stones, Everly Brothers, and Little Richard, Mickie Most heard the Animals playing at Newcastle's Club-A-Gogo.

"That's the group I've been looking for for two years, I thought," says Mickie. "And now I've found you. No-one was asking them to record so they were quite happy to come to London when I said I'd produce them. I typed the Animals' contract out myself and made it up as I went along. I've never suffered from lack of confidence, and I did know what I was doing in a recording studio, because I'd been working with really out of date equipment in South Africa. And the productions were successful!"

House Of The Rising Sun was completed in Holborn's De Lane Lea studio at a cost of £8 per hour — "I booked the studio for 15 minutes," laughs Mickie "And we cut the record in that time. About 99 per cent of the success was due to the group, because they had the arrangement worked out for playing on stage. My contribution was to capture the feel on tape. That's what you call lucky for me."

Rising Sun rose swiftly

up the charts, and suddenly Mickie Most was very much in demand. Peter Grant who was road manager of the previously mentioned tour worked alongside Mickie in his offices in Oxford Street — all operated from one crowded room. Peter was friendly with a group known as the Nashville Teens, and after an introduction to Mickie they cut the highly successful Tobacco Road.

"I cut a couple of other records with them, but they didn't work out," says Mickie. "And then they ran off because their manager had different plans for them now I'd made them successful. Other record companies wanted these groups then."

Mickie then cut the last million seller — to date — for Brenda Lee, Is It True, before signing up one of his very successful acts, Hermans Hermits in May 1964. I'm Into Something Good was the start of a lucrative five year working partnership.

"The Animals really cut the music that I liked, but Hermans Hermits I recorded purely because I liked Peter Noone's face. John Kennedy had just died and Herman had that young Kennedy type face. But he couldn't sing, although he is much improved now."

Mickie admitted to me that he did at one point in his career, record any type of artist that happened his way — and even recorded bad artists, considering them a challenge. In A Shabby Little Hut, was one such record, and the Cherokees' Seven Golden Daffodils.

"The records sounded alright, considering the people couldn't sing," says Mickie. "I took on any kind of artist it didn't matter. I was so happy that anything was happening. A group called the Bats turned up on my doorstep one morning saying they'd walked all the way from Ireland or something. So I took them into the studio the same day, because I felt so honoured they should bother to come and see me!"

Nowadays Mickie is much more selective about the material he produces and issues on his two-year-old Rak label.

"My whole motivation is songs," he told me. "I say to Donovan play me all the songs that you haven't recorded. Then I sit there and say, 'no, next. 20, no, 21 . . . I like that, that's the one!' Then he'll say 'do you think so?' And I say, 'yes, and I'll tell you how it's going to be done'."

So you hear the finished article in your head?

"No-one's asked me that before. But now that I think about it, yes, that's what I do. But if it sounds old fashioned, even though it might be a good song, I push it out of the way."

Mickie's intuition about songs is often right — an automatic reflex action, like a footballer on form who just puts out his foot and the ball goes in the net! But I got the impression that at the moment Mickie doesn't feel "on form."

"I have a terrible habit of figuring artists don't know what's good for them," he told me. "Because if they did they would pick out the right song . . . but invariably their choice is the worst one. On the other hand I do know about songs. But I've been listening to artists too much in this last year — taking the easy way out!"

"I don't feel like I'm on form now. When Alice (New World's single) didn't make it at Christmas time I realised I was wrong about it. It's never the public's fault, they're always right, so I had to take stock of myself — get back to Hyde Park! But I don't think I'll be off form for long because I found a great song yesterday."

Though Mickie feels confident that he can provide all that is needed on the production side of recording, he recognises



Hermans Hermits: ' . . . recorded for a laugh'

the fact that without good recording artists he couldn't produce a really good record.

"I don't have a magical switch in there that makes everyone sound like the Beatles," he explains. "I'll do my best but most of these groups can't play or sing. Knowing that, they should really rehearse until their fingers drop off, so when they go out on stage the public don't say 'w-w-well. Rubbish!'"

Mickie also believes that all vocalists in the pop business are copyists. However he does say that Eric Burdon, Donovan and Lulu were all good to work with in the studio.

"I feel sad about losing the Animals," Mickie told me. "They were my favourite group. I liked them better than the Beatles and the Stones. There was about another 50 hits for me in them."

Mickie also missed out on a few Rod Stewart hits, too — though he says he isn't unduly worried about some of the chances he passed by.

"Rod Stewart was with the Jeff Beck group who were under contract to Rak, and he said he wanted to record on his own. The only thing he wanted in advance was enough money to buy a particular car. So I said ok, but Jeff Beck said he would be unhappy about that. As I represented him, I went along with that and Rod said he would go to another company. Then he signed up with Mercury."

And as for the lost finances? Mickie says he is quite happy with his home in Totteridge, where he lives with his wife and 10-year-old son. "I don't have ambitions to own my own stables and all that bit," he says.

So what have you been working for, I asked.

"I don't know," grins Mickie. "That's another question. I have no great need for money — well I spend it, but it's not my motivation. I don't have a great ego to keep up, I just have a bit of pride. If I'm in the charts, great, and if I'm not that's tough! I don't care if people don't like me. If I did I would make a better image for myself . . . but I'm not interested."

Mickie does, however, get upset when he is constantly connected with bubblegum records.

"Everybody associates me with Hermans Her-

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FOCUS, n. (pl. — ci pr. — si, — uses), point at which rays meet after reflection or refraction; a central point. v. i & t. adjust focus of (lens, eye); concentrate (mind & c) on.

The official Oxford Dictionary definition of the meaning of Focus. Concentration and focussing attention on, are the two appropriate meanings as far as Thijs Van Leer, keyboard player and flautist with Focus, is concerned. More definite: Focus, n. A fine four-piece group originating from Holland, currently attracting a lot of attention and praise in the charts and on live appearances in England.

And they do it all with their music. Fairly static on stage, and deeply introverted, the group whip up cheers and hearty applause from their audiences without need of any visual aids.

"For the group we're against any glitter and show, but personally we're not against anything. We're so glad that there's room for us, and why not room for other people who like to see bands work in a different way. But the music we play is so demanding of our attention that we have no time for anything else. We only want to find each other in music. That's the only thing that counts."

Thijs is a man who takes his music very seriously. And despite having recently completed a solo album for CBS records, titled *Introspection*, his greatest concern is for Focus as a group. Each question that is put to him he answers by expressing the point of view of the entire group . . . and in tracing Thijs' career, I was bound also to trace the development of the remaining three-quarters of Focus.

Focus have only been together for just over one year though Thijs says that the basic idea for the group is three years old. His own musical interest dates back further. To the time when he was three-years-old and he began to play piano, taking proper tuition. Thijs' father is a flautist, and almost inevitably Thijs began to take an interest in the instrument when he was 14.

Musical

"I think my father is always so much better than me," says Thijs. "My family always played together musically. My mother and brothers all play instruments and during my whole youth there was always music at home. We sang fugues and canons and I composed a lot for our family orchestra."

Strangely enough when Thijs left grammar school at the age of 19 he chose to continue his studies by

'People think we're a rock band, but we laugh about it'

VAL MABBS undertakes a concentrated interview with unlikely hit-makers, the classicly-orientated Focus.



taking a course in the history of art.

"I wanted to study something interesting connected with my former education," he explains. "And history of art has something to do with art and intellect . . . but after a couple of months it was too intellectual for me!"

"I also wanted to go to drama school, and I made a lot of things out of clay and thought I'd like to go to art school. But all those things I did a little bit; I was weak and wanted to do everything, but I thought it was better to go to university and study history of art because it was quiet and peaceful!"

But Thijs found his interest was diverted away from history of art to the happenings in a cabaret group, which he began working for. He describes their music as a mixture of classical and jazz, "a bit like Pentangle. It was cabaret, theatre. More like David Bowie than Focus!"

At this point in his career Thijs says he wasn't interested at all in "light" music . . . until a friend of Stevie Winwood's introduced him to the Winwood style of playing — and notably the track *No Time To Live*, which Thijs believes brings together many fields of music.

"Before that time I thought that rock 'n' roll was narrow-minded, all doom, doom, doom doom," out comes that familiar bass line! "But I discovered 10 years too late that it's the most important rhythm there is."

While Thijs was finding his feet on his first musical

venture, Jan Akkerman, famed guitarist of Focus, was already gaining some acclaim commercially. Jan had already worked with his own group, Johnny and the Cellar Rockers, followed by the Hunters. And a tight rhythm unit had already been fused between Jan and drummer Pierre Van Der Linden, who had worked together from the age of 12.

"For me they're the best unit in the world, and also they dig each other," says Thijs. Jan is the best guitarist I know of and Pierre the best drummer . . . really I mean it. They were together so young, then they split, but they came back together again."

While Jan was working with a group called Brainbox, who were just gaining commercial success, Thijs was in the process of forming his own trio. For him this was: "The first time I did just what I wanted to." But Jan was less happy with Brainbox.

"He wanted to leave because he didn't see enough development musically, and he liked what we were doing with the trio. He didn't care anything for the glory and fame that he could have."

So Jan was added to the trio in 1970, and the newly formed quartet called themselves Focus. To keep themselves going financially the group worked in the band for the Dutch production of *Hair* . . . but only three weeks after their formation they came to London to record.

Now Focus have stretched out, with both Hocus Pocus and Sylvia in the singles chart and their

new Focus 3 album selling well.

"Companies like to release singles, so why not let them," says Thijs. "It's beautiful to have them in the chart, but we're really only thinking about albums. A lot of groups are working for commercial purposes pushing all their commercial ideas into one single, but we don't take that attitude. Hocus Pocus is a commercial single, but it was made as a joke, a send up of rock! We composed it in five minutes . . . and now people think we're a rock band, which is fine, but we laugh about it!"

Sylvia

Sylvia was also originally written by Jan for a girl vocalist. But as she never used the number in her act, Thijs included it on a tape which he played to Jan Akkerman.

"Jan wanted to play in place of the vocal line. He liked the number very much. The way he played it was superb, it was so natural."

And so a two-year-old number became a hit! But make no mistake Focus is built on more lasting foundations. They are making plans to record their next album, which will be worked out mostly in the studio. And of his own solo album Thijs had just this to say:

"The people from CBS were interested in my flute playing, and they wanted me to make an album with a small group of people. At first I said no, because I am in Focus, but I felt it might be nice to try something different and record with a big orchestra."

STRICTLY INSTRUMENTAL

Not a peep on music

by Rex Anderson

THERE ARE times when I despair completely of the musical instrument industry. Really there is so much to be said about musical instruments, and it is best said by those people who are actually working with them. Instead of which it is left to me to think of something off the top of my head each week.

I know for a fact that nine instrument companies out of 10 when phoned find it very difficult to think of anything to say. If they have a new instrument on the market or have improved on an old one, it is invariably just a new guitar, or trumpet or a better guitar or trumpet and nothing more to them.

"Hello Rex," they'll say. "Nice of you to ring. Yes we've got one or two things happening here but I can't think of any of them off hand. Oh yes we've got a new triangle. What do we call it? We call it the Boosey & Morris Triangle SZ/593a. It's much better than the old one and it's selling like hot cakes."

Now you ask them what makes it better.

"Well, it's improved. You can say we have used all our technical skill to provide a triangle that will meet the demands for quality and tone of the discerning musician of today."

A few weeks later when you see it in a shop or on an exhibition stand you find out that it's square and made of glass fibre. I mean, this is an exaggeration — but honestly. I'm very tempted to name names, but as nearly the entire industry is at fault there is not really room here.

But let's give credit where it's due. These criticisms do not apply to Selmer, Dave at Boosey & Hawkes, Dallas-Arbiters, and my friends at Coppock's, Skewes, Simms — Watts and Premier.

Now I fully realise that firms are only occasionally going to come up with something exciting that is worth writing about. For this reason it is not worth my while to contact every firm every month, but they do know me and they know how to contact me. Good God, it is free publicity after all.

What staggers me is that these men are supposed to be salesmen. Suppose this was a magazine about clothes and I was writing a weekly column about records. I would be snowed under with information. Of course the record industry has to be far more keyed up to keeping the public informed about new product, but even so . . .

One thing that would be exciting to hear about is all the technical problems that instrument manufac-

urers are trying to overcome. I'm sure I could write reams about the attempts to make perfect brass and wood wind instruments.

There was a fairly recent case where a new range of brass instruments were developed and marketed. All I knew was that there was a new range of brass instruments that were supposed to be an improvement on the old. It was much, much later that I learned about the notes that were difficult to obtain on certain brass instruments and the way in which the company had attempted to overcome this problem.

Now I am not a brass player. I am not too aware of the problems that trombonists and flugel-horn players encounter when they are puffing and blowing over an awkward note. I would be only too pleased to explain the problems and describe how the manufacturer has overcome it.

This applies to all sorts of instruments. The trouble is that I don't think the distributors are often aware of the way in which an instrument has been improved. They're attitude is to wait for the customer to try it and then he can find out for himself if it is better.

This criticism applies particularly to instruments that are not manufactured in this country. The distributors choose instruments on appearance and price. Maybe they listen to them as well, but the main criterion is saleability.

Very often a dealer will have exclusive franchise for one particular firm and then he merely has to worry about selling as many instruments from that firm as possible. Suppose one of the Japanese firms comes out with a new guitar. They have discovered a way of making one with volume, tone, low action and clarity for £10.

The distributor will buy it because it has obvious sales potential, but he will not necessarily know how these qualities were achieved. The guitarist may well dismiss it as cheap Japanese rubbish and it will be some time before the public realises just what a good guitar it is.

When Gibson introduced their new range last year, they went to great pains to demonstrate just what had been done to improve on former Gibsons. This was useful, because everyone knows how good Gibsons are and any change might be regarded with suspicion.

So how about it chaps? Let's have some more information.

Normal service will resume next week.

ROBIN MACKIE talks to a one-time U.S. mailman and predicts...

Last post for JOHN PRINE

SINGING postman delivers message! That was the headline on the first major mention John Prine got in the press.

John, whose singing and songwriting style are a million miles away from that appalling grinning yokel with bicycle clips that the term "singing postman" conjures up in British minds, had a stroke of luck: "A top film critic in Chicago walked out of a bad movie, and walked across the street to a small bar where I was playing. He wrote me up instead."

John was a mailman in Chicago for five years, and wrote some of his very best songs during that time, including most of those on his first Atlantic album. "There was nothing to do — it was like spending eight hours a day in a library with no books. I mean, you can't really think about sticking a letter in a slot. So I used to work out some melodies and sing them on the truck I used for the round.

"This was in 1969, and I was writing just for my own enjoyment. Well, yes. I did think some of them were pretty good, but it was just for my own pleasure. I didn't think beyond that."

After the chance review by the film critic (Prine owes a debt of gratitude to the director of that awful picture), the next important occasion was one which he knew all about beforehand.

Contract

"Jerry Wexler from Atlantic came down to see me. He hadn't been to the Village in eight years, and it was all on the line. I had to do a good one." John didn't funk it and duly landed his Atlantic contract.

His first album also provided some mis-

conceptions. The record sounded like an experienced old guy from the country singing about his life (songs like Paradise charted the ravages of "progress in Kentucky. The cover, with a bed-enimmed John sitting on a big bale of hay, confirmed it all, except the age.

Phoney

It didn't make John Prine, the young singer from the clubs in Chicago, a phoney though: he had been brought up in Kentucky, and knew all about the problems of the old timers there. "I'd never thought of me sounding like an old guy until it was brought to my attention," he says. "I hope I didn't sound too much like an old Ranger." And the bale of hay? "That picture was shot in a studio in LA," he chuckles. "I left the cover up to the guy who normally does that. I figured he knew what he was doing at the time. I'm not so sure now: I've seen that same backdrop on five or six albums since then."

That postman story was the first of a lot of good press reviews, which have John feeling pleased rather than overwhelmed: "There have been more write-ups than records sold," he observed wryly. "All the same, I feel the pressure a bit. Time magazine did a list of their 10 albums of the year. Six of them were classical, Stravinsky and so on, and the other four were Aretha, Paul Simon, David Bowie and me." He takes a refelective swig of Newcastle Brown and ruminates.

Appreciation hasn't been confined to the press, though. Bob Dylan, who has been cited as an obvious influence (though John says, "I don't see too many parallels"), turned up to see him one time, and ended up as an accom-



panying musician — not something that happens to every aspiring songwriter and performer.

The memory is a fond one for John: "He was messing about in the dressing room, and he said he'd like to play harp. About 16 guys immediately got out of the room and came back with about 30 different kinds of harps."

Other artists have been increasingly turning to John's songs in the last year as well, when it comes to finding songs for the next album. Jackie de Shannon did a great version of Paradise on her Jackie album, Bette Midler did Hello There on hers, and Al Kooper's done an interesting arrangement of Sam Stone on his new one.

Sam Stone, the story of a soldier coming back from Vietnam "with a monkey

on his back," is one song that has led to some extreme reaction. "One station that played it got a bomb threat. On the other hand, I've had a lot of Viet veterans writing nice letters about it. And one guy at a live gig, who hadn't been in the army, long — he just stopped and said thank you afterwards."

John hasn't been to Vietnam himself, but did get drafted for two years — '66 and '67. "I got sent to Germany.

John's songs, humour and sense of timing really went down a storm at a special press reception during this visit. He's also recorded an In Concert, and hopes to be back in May for a first British tour. All of it's worth looking out for. Maybe by the time he comes back the records sold will be catching up with the write-ups.

Gallagher and Lyle

THERE I was preening myself standing with Jimmy Savile OBE in the foyer of the BBC's Lower Regent Street Theatre when these two guys darted past. Never at a loss for words I said somewhat half-baked — "Who are you?" — to which and fortunately for tender ears around, they took in a friendly manner, "Gallagher and Lyle."

The two were of course part of hit-parading McGuinness Flint. Group problems arose and it was off on their own for this duo. And they're doing quite well, thank you. A tour of America comes soon plus a new album and most probably a single to go with it. Both to be released here and in the States.

A & M records have signed them over here and the two feel the company have considerable interest in them. So why are they darting round the theatre? Most Friday's, Radio One's top-rating programme Speak Easy, chaired by JS himself, is recorded within its hallowed walls. McGuinness Flint were the week's group. Among their four numbers were a former single, Give A Boy A Break, and Willie.

The latter is on the new album. It got a very warm reception giving a pleasing hint to future record reception. The al-



bum, by the way, was in part recorded on the Stones' mobile unit. McGuinness Flint's Hughie came along and played drums.

The duo see themselves as "songwriters" and certainly they write some very attractive songs in a soothing lyrically colourful manner in the Simon and Garfunkel tradition. However don't be deceived by their remark to imagine they are anything less than good competent stage performers.

Nineteen seventy-three could be their year. They've certainly started well.

TONY JASPER



John Prine: 'I never thought of me sounding like an old man till it was pointed out to me.'

Jimmy Osmond Killer Joe



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2315 123	3110 086	THE OSMONDS/CRAZY HORSES
2315 075	3110 060	THE OSMONDS/PHASE III
2315 117	3110 078	THE OSMONDS/LIVE
2315 113	3110 083	DONNY OSMOND/TOO YOUNG
2315 108	3110 070	DONNY OSMOND/PORTRAIT OF ...
2315 055		DONNY OSMOND/THE D. OSMOND ALBUM
2315 157	3110 126	JIMMY OSMOND/KILLER JOE



MGM



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*Original Hits
Original Recordings
Solid Gold Nuggets*

*You Talk Too Much
Joe Jones
Thirty Days
Ronnie Hawkins
Hula Love
Buddy Knox
Barbara Ann
The Regents
Good Timin'
Jimmy Jones
Party Doll
Buddy Knox
Gee
The Crows
Bermuda
The Four Seasons
Whole Lotta Woman
Marvin Rainwater
You've Lost That Lovin' Feeling
The Righteous Brothers
Tears On My Pillow
Little Anthony & The Imperials
I'm Not A Juvenile Delinquent
Frankie Lyman & The Teenagers
Lipstick On Your Collar
Connie Francis
Who Do You Love
Ronnie Hawkins
And Others*

*First Releases from Carats Series
Carats Vol 1 Rock & Roll Classics 1956-1963
Roulette 2940 201
Carats Vol 2 Rock & Roll Classics 1953-1963
Roulette 2940 202
Carats Vol 3 MGM Smash Hits
MGM 2315 136*

MAGNET

*Watch for further releases
due later this year*

Carats Quiz

- 'I'm Not A Juvenile Delinquent' is
 - a film starring Marlon Brando?
 - James Dean's autobiography?
 - a hit by Frankie Lyman & The Teenagers?
- 'A Whole Lotta Woman' was a hit for
 - Fats Domino?
 - Marvin Rainwater?
 - CCS?
- Who played guitar on Ricky Nelson's 'You're My One and Only Love'? - Was it
 - James Burton?
 - Roy Buchanan?
 - Barney Kessel?
- Who originally recorded 'Keep On Dancing'?
 - The Bay City Rollers?
 - The Gentrys?
 - Martha & the Vandellas?
- 'Hula Love' by Buddy Knox was featured in which film
 - Hawaiian Holiday?
 - Woodstock?
 - Disc Jockey Jamboree?
- 'Lovers Never Say Goodbye', 'Tears On My Pillow', and 'Little Girl Of Mine' are in the stage act of
 - Sha Na Na?
 - Slade?
 - The Flaming Groovies?
- Which of the following artists recorded in the same studios as Buddy Holly
 - Joe Jones?
 - Buddy Knox?
 - Conway Twitty?
- 'Gee' was a hit for
 - The Crows?
 - The Flamingos?
 - The Eagles?
- Which of the following sang on Percy Sledge's 'When A Man Loves A Woman'?
 - The Dubs?
 - The Righteous Brothers?
 - Sandy Posey?
- Who had a hit in 1958 with 'The Purple People Eater'?
 - The Big Bopper?
 - Sheb Wooley?
 - Nervous Norvus?

ANSWERS

Q01
Q6
Q8
Q7
Q9
Q5
Q4
Q3
Q2
Q1

polydor
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HAVE a little think, and see how many REAL pop music stars there are around who have been at the top for more than 20 years. It's pretty difficult isn't it? And I'll bet most of the ones you thought of were American.

How many ladies did you think of? None! Oh, come on, don't give Gladys Knight the pip.

After an extremely successful visit to Europe late last year, Gladys is resting in her Detroit home right now before working on a new stage act to take on the road in 1973. Her most recent British success, Help Me Make It Through The Night, is still in the charts and in America her new single is Neither One Of Us on the Soul label, one of Tamla Motown's subsidiary companies.

"I think that's going to be the follow-up in Britain," she told me from her home. "Make It Through The Night gave me a lot of new fans in Britain and I hope they'll like the new one."

"I loved my last trip to Britain, it was really fantastic and we had no idea so many people were into our music. I'm still baffled by it myself, but we want to come back in April."

On her first trip to Britain, in 1967, Gladys made somewhat fewer promotional appearances than she did with the Pips on the last visit, which included eight live appearances and most of the television variety shows.

Responsive

"British audiences are fantastic and they are by far the best in the world. A bad audience can ruin a show. In Britain, people are more responsive than in America where they are flooded with entertainment and they take a lot of acts for granted. Some people say that you British are very cold and reserved, but they absolutely expressed themselves with us, and I love them."

Our way of life also impressed Gladys who has

Twenty years on and still going!

been brought up in areas where you don't go out alone at night and where you constantly look over your shoulder in case a mugger is following you.

"It's so different in Britain. Here we have many problems, mainly political, and I was amazed to see people on street corners at midnight selling flowers."

"We didn't see as much as we would have liked to, mainly because we worked so much and there's so much to see. I'm kind of a stickler for tradition and I enjoy your traditions and the historical places. Just to be somewhere like the Tower of London was a great feeling because you feel a part of history."

Back on the work front, Gladys and the Pips want to get more involved in writing and want to make their act stronger. "Our ambition, as any group's must be," she said, "is to be the greatest group in the world and that's going to take a lot of real hard work."

That means the group are going to have to release more records and do even more stage shows than ever before. "Being a woman I find it quite hard being out on the road. I have to look after my children, but luckily my mother takes care of them. I'm working about 10 months of every year, but during school holidays the kids come along with me."

Gladys's 10-year-old son is James Gordon Newman III and her little daughter, aged nine, is Kenya Maria Newman. Kenya?

"I really couldn't think

of a name for her and just after she was born my husband came to visit me in the hospital and he had just been reading about some trouble out there. It sounded like a nice name so we kept it. Having those children was one of the greatest experiences of my life, and giving birth is one experience a woman never forgets."

Striving

I wondered what Gladys considered to be the greatest moments in her singing career.

"Well, when you start off you work in the small halls and clubs and it's always a great achievement when you work up to a higher level, but then you are still striving for the next plane, the next level of success. My records have given me a lot of satisfaction too, especially winning our first gold record with I Heard It Through The Grapevine."

Another golden first for Gladys was I Don't Want To Do Wrong, a million-seller which Gladys wrote herself. She also considers the "birth of the Pips" to have been one of her greatest moments. "That was 20 years ago and I'm proud to say we've only made one change in all that time."

"My sister Brenda and our cousin Elmora were with us in the first year but they decided that it would be better for them to resume their education so they dropped out of showbusiness. They haven't got any regrets about leaving us as they are both happily married to wonderful men."

"I'm proud of the fact that the Pips and I have managed to stay together for so long and that we have made a lot of people happy through listening to us. We have managed to remain successful and if the old adage about you only being as good as your last record is true, then we must have made some good records."

"Music is all a gamble. You can make the greatest record ever, but if you release it at the wrong time, it can die the death. Timing is so important and you sometimes have to play the waiting game."



Tower of London: "A part of history," says Gladys.

Charles Webster

MIRRORPICK-UP

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

**Sultry
hypnotic
Diamond
power**

A long time — but it was worth the wait!



Up the Garden Party

RICK NELSON

Garden Party. (MCA MDKS 8009). This follow-up to the title-track hit single certainly won't do Rick's new-found reputation any harm. Fact is that he's now a much more versatile performer, more adept at mood-changing, now than when he first enjoyed a rocking hey-day. That Stone Canyon Band somehow inspires him vocally . . . they push him on such as the hefty, hearty rock of Chuck Berry's I'm Talking About You, hold him back in the right mood of intensity on Palace Guard, which is to be his next single. There's a lot of really valuable Nelson original writing on this — six out of 10 tracks are by his own hand. And the skill he's assembled as an arranger shows, too. This could emerge as one of the top 10 albums of 1973 . . . even at this early stage!

GRAND FUNK RAILROAD

Pheonix (Capitol EA-ST 11099): Pheonix conjures up illusions of a band with a totally different concept from what they have become known for. In this case Pheonix is not really an appropriate title as although the Railroad's growing pains are obvious, their new music isn't. With tracks like Someone, Rain Keeps Fallin', and Freedom Is For Children, they display a more adventurous style than they have done with their other albums. The other tracks are typical white American rock and don't show up as well on record as they would on stage. It may not be the best album of the decade, but full marks to G.F.R. for trying to escape from an image which has hindered them for so long.

TEMPEST

(ILPS 9220): Stand up Allan Holdsworth and take a bow. This album by John Hiseman's new band Tempest, is really Allan's triumph, and there's more than one of his guitar phrases that sounds like Hendrix — an impression fostered by the presence of Paul Williams throaty vocals. There must be a great deal of talent in this band to create a sound like that, but I have a feeling that the music of the crazy mid-sixties is now a thing of the past, and something which we all want to cherish in our own separate ways, and that today's young rock and rollers may not go for because they've got their own idols playing music they were reared on.

If Hendrix wasn't your bag, then there's plenty of Creamy sounds going round too. Tempest is a group of highly respected and multi talented people, but there's something missing and right now it's leaving a big hole.

KEN HENSLEY

Proud Words On A Dusty Shelf (Bronze ILPS 9223): The lighter side of the Heep

with a solo album from guitarist and keyboards man, Ken Hensley. Helped out by fellow Heepers, Gary Thain and Lee Kerslake — with added assistance from Dave Paul who share bass with Gary — it's a pretty interesting album from Ken in as much as it is totally different from anything Uriah get up to. In fact one number, King Without A Throne could almost have been written by Gilbert O'Sullivan. All that's missing are Dave Byron's vocal gymnastics. Generally a good album and a good chance to see that Kenny and Co. aren't just heavies.

Golden Creedence

CREEDENCE CLEAR WATER REVIVAL

Creedence Gold (Fantasy FT 501). This is a worthy souvenir of the band when there were four members, when every single went to the top of the charts, and when each album was a joy to hear. Things crumble fast in pop; but Creedence have their own chapter of achievement. Tracks from 1969 on, and including **Proud Mary, Bad Moon Rising, Born On The Bayou . . . all the original, quite outstanding, versions.**

VARIOUS ARTISTS

The Best Of The US (CTI CTB 200). The talent roster on the Creed Taylor label — Antonio Carlos Jobim, Grover Washington, Freddie Hubbard, Esther Phillips, Bill Evans and so on. Jazz-inspired talent, mostly, but easily the best track is Home Is Where The Hatred Is, by the excellent Esther.

JOE COCKER

Something To Say (Cube). It's been a long wait, but it is worthwhile — this album should disappoint no one that's enjoyed any of Cocker's '72 live gigs. It's basically the same set he's been doing, minus the songs that have already been recorded, and there isn't a dud among them. Particularly outstanding are the Cocker-Stainton songs — **Black-Eyed Blues**, with its superb, jerky piano intro from Stainton setting a naggingly effective rhythm that keeps up throughout, and the more frantic **High Time We Went**, which makes a great contrast. Side two concentrates more on the slower, more bluesy songs — **Do Right Woman, Woman To Woman** and **St James Infirmary** — and proves that Cocker's vocal control is tighter than ever. Stainton is vital to the overall sound, and provides the perfect discipline to balance against Cocker's rela-



tively undisciplined vocals. At last something new to put in the racks instead of all the back-

tracks and double-packs outside W H Smith's. And he's still our best vocalist.

DAY OF PHEONIX

The Neighbour's Son (Chapter One CHS — R — 812): If you have this album and somebody asks to borrow it, tell them to go Dutch and buy their own copy. This album is a personal triumph for the four members of the band, which is now made up of the remnants of Burning Red Ivanhoe and the original Pheonix. Those two fine bands suffered at the hands of fate to lose members under tragic circumstances, but rising from the ashes comes this LP. Become a true European and get into it.

VARIOUS ARTISTS

Solid Gold Nuggets (Volumes 1 and 2) (Roulette 2940/2941). This covers the rock and roll field from 1956 on to 1963, in two separate recordings. There is so much nostalgic content, so much truly distinctive music that it's impossible to apply ordinary critical standards. Let's just list the artists:

Volume 1: Rock-Teens, Buddy Knox, Ral Donner, Four Seasons, Cletones, Heartbeats, Frankie Lyman and Teenagers, Joe Jones, G-Clefs, Flamingos, Lou Christie, Paragons, Ronnie Hawkins.

Volume 2: Ronnie Hawkins, The Collegians, Buddy Knox, Flamingos, Dubs, Cletones, Lou Christie, Regents, Jimmy Bowen, Ral Donner, The Crows, The Essex, Little Anthony and Imperials.

Several interesting points: One the remarkable resemblance, vocally of Ral Donner to Elvis Presley . . . a great imitator but his skill was to be his downfall. And Jimmy Bowen's I'm Stickin' With you . . . he went on to produce Frank Sinatra.

LORI LIEBERMAN

Lori Lieberman (Capitol ST 11081). It's a very pure, clean-cut voice — and a newish voice on the folksey-pop scene. Lori, an attractive long-haired blonde, has an air of authority in her style, but somehow it's not a very distinctive performance. Strong song, though — try **killing Me Softly With His Song**.

CHUCK MANGIONE

Alive (Mercury SRM I 650). Recorded at a charity performance last year, and on the sleeve, Chuck — a very distinctive flugelhorn player and pianist talks reverently of his season at Ronnie Scott's in London. Saxist Gerry Niewood, bassist Tony Levin and drummer Steve Gadd in excellent form; free-form thinking from Chuck.

ETHEL MERMAN

Merman Sings Merman (Decca PFS 4266). Cole Porter said he'd rather write for the leather-lunged Ethel than anybody else. She sure has fire and vibrancy and the ability to ensure nobody goes to sleep while she's on. This set has her teamed with Stanley Black and the London Festival Orchestra and chorus and is mostly Berlin-Porter standards.

Yoko Ono — at least it's better than Lennon's

YOKO ONO

Approximately Infinite Universe (Apple). Yoko must be the most derided and joked about singer since Tiny Tim, and sometimes she's really deserved it. But this double-album really deserves a re-valuation. The backings by the excellent and underrated **Plastic Ono Band** and **Elephant's Memory**, are every bit as good as on John's **Imagine**, and Yoko is now singing instead of wailing and squawking. The result is a very varied set of Yoko's songs, the interpretation of which is still individual, but no longer incomprehensible. There's an underlying tone of desperation in quite a number of Yoko's songs — try **Is Winter Here To Stay**, or the slightly deranged jollity of **What A Mess**, or the



superbly evoked cynicism of **Death Of Samantha** — but the determination to make something better from the world around saves the records from becoming too doomy. Yoko's voice preserves its eastern quality, which contrasts with the very western rock backings without sounding out of place. Her diction is impeccable, and her tone often

chilling — an effect which is enhanced by the very deliberate use of echo on a number of the songs. She still occasionally uses a song only as a framework for a didactic message, not always well expressed, but these are greatly in the minority this time. I much preferred this album to John Lennon's last — and I never thought I'd write that.

STATESIDE

American Singles

THE PARTRIDGE FAMILY, Starring **DAVID CASSIDY**: Looking Thru The Eyes of Love; Storybook Love (Bell 1278). Gene Pitney's oldie gets a typical slow-starting then swelling into gentle rhythm comes-and-goes Cassidy ballad treatment, which has failed so far to do big biz in America. It's good enough to make a maybe useful barometer against which to measure by how much recent revelations have affected his fans' flipside sentiments (the flip's brighter).

THE JACKSON 5: Doctor My Eyes; My Little Baby (Tamla Motown TMG 842). No comment on the Partridges' newie, the Jackson Brothers' spirited thumpalong treatment of Jackson Browne's year old US hit/GB miss may upset purist lovers of the original but is the only sort of treatment likely to make the beautiful song a hit here, unfortunately. An album track not on single in America, it's a money-making move on Motown's part which should pay dividends.

THE RANCE ALLEN GROUP: There's Gonna Be A Showdown; That Will Be Good Enough For Me (Stax 2025152). Reviewed last week, this (especially the slow US R & B hit flip) is the most important Soul single since "Tired Of Being Alone" . . . and it was recorded as pure Gospel. Thank you Neil Sedaka, Stewart Henry, Rosko, Johnny Moran, for digging it too. Don't miss this.

NEIL SEDAKA: That's When The Music Takes Me (RCA 2310). Considering the early affection of the "Oh Carol" star for young Carole King, I suppose it should be no surprise that he now sounds very like the recent Carole King on both the hustling thumping top and the slow flip. Happy music, though less incisive than of yore.

ALBERT HAMMOND: It Never Rains In Southern California (Mums MUM 8499) Half the Hammond & Hazlewood cleffing team, and erstwhile Family Dogg, astute Al knows how to cull coin from US Pop buyers — he's set every American's dream of E1 Dorado to a lilting melody and a Carole King-ish thinking beat. It sounds good too, but his hippie's appeal to "Anyone Here In

The Audience" on the flip is too groovy to be true.

ROBERTA FLACK: Killing Me Softly With His Song; Just Like A Woman (Atlantic K 10282). Maybe my ears are due a reread, but try as I may I cannot appreciate the new fashion for precisely sung superslow sparsely accompanied smash hits. This one's another. Technically brilliant, I don't doubt, but not for me . . . though probably for you and you, and you over there.

ANDY WILLIAMS: Marmalade, Molasses & Honey; Who Was It? (CBS 1059). Concocted to be the "Raindrops Keep Falling On My Head" from Paul Newman's new "The Life & Times Of Judge Roy Bean" flick, it's as sickly sweet a slowie as it's recipe would suggest without having the charm of it's **ROY DRUSKY**: All My Hard Times; I Still Love You Enough (To Love You All Over Again) (Mercury 6052188). Country crooner Roy gives the Joe South song a flowing Easy Listening reading which wouldn't frighten Dean Martin fans. Pretty lazy slow flip, too.

LOUDON WAINWRIGHT III: Dead Skunk (CBS 1120). This stinky-poo banjo and fiddle fun is wafting it's way up the US Charts (and into the hearts of Middle America), and might do a male Melanie here. All over the road, technical colour, man . . . come on, **STINK!** **GOVE SCRIVENOR**: Goin' To The Country (Uni UN 553). A B-side, this slow bottleneck starting then picking and strumming before vocal and harmonica Mountain Music-type breakneck yi-hah raver is worth finding.

DR. HOOK & THE MEDICINE SHOW: The Cover Of "Rolling Stone" (CBS 1037) The "oh wow, beautiful, man" crowd may find too close for comfort this nicely satirical, modern All-American dream, by Shel Silverstein again. Thankfully not irritating like "Sylvia", and not weeny-bop enough to make the cover of "Record Mirror" (although they've attained nude gatefoldom in the States).

THE WACKERS: Day And Night (Elektra K 12081). Nilsson-esque slow-starting then extremely jaunty clonking, clanking, herky-jerky high-spirited Pop beater of much charm and impact.

Straight from the States

DIANA ROSS: Good Morning Heartache; God Bless The Child (Motown). The single from the soundtrack album from the movie more-or-less about Billie Holiday's life story, "Lady Sings The Blues" — a movie for which, incidentally, as long ago as 1964 the late jazz singer's widower was trying to raise financial

backing from the firm I worked with in New York. There was never much doubt that eventually someone would get around to filming the Billie Holiday Story, but, as there was always considered to be an element of risk involved (black singer, drugs, unsuitable vehicle for Doris Day, who'd want to see THAT?), it is a treble triumph that,

U.S. CHARTS

from Billboard

singles

1	3	CROCODILE ROCK	Elton John	MCA
2	2	YOU'RE SO VAIN	Carly Simon	Elektra
3	1	SUPERSTITION	Stevie Wonder	Tamla
4	5	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas	Glades
5	4	YOUR MAMA DON'T DANCE	Ken Loggins & Jim Messina	Columbia
6	7	OH BABE, WHAT WOULD YOU SAY	Hurricane Smith	Capitol
7	8	TROUBLE MAN	Marvin Gaye	Tamla
8	10	THE WORLD IS A GHETTO	War	United Artists
9	13	DO IT AGAIN	Steely Dan	ABC
10	11	HI HI HI	Wings	Apple
11	6	ME AND MRS. JONES	Billy Paul	Phil Internat
12	20	DON'T EXPECT ME TO BE YOUR FRIEND	Lobo	Big Tree
13	23	COULD IT BE I'M FALLING IN LOVE	Spinners	Atlantic
14	22	ROCKY MOUNTAIN HIGH	John Denver	RCA
15	17	DANCING IN THE MOONLIGHT	King Harvest	Perception
16	18	LOVE JONES	Brighter Side of Darkness	20th Century
17	12	SUPERFLY	Curtis Mayfield	Curton
18	41	DUELING BANJOS	Deliverance	Warner Bros
19	9	ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU	Johnny Rivers	United Artists
20	21	SEPARATE WAYS	Elvis Presley	RCA
21	25	DADDY'S HOME	Jermaine Jackson	Motown
22	26	JAMBALAYA	Blue Ridge Rangers	Fantasy
23	14	CLAIR	Gilbert O'Sullivan	MAM
24	34	LAST SONG	Edward Bear	Capitol
25	27	YOU TURN ME ON, I'M A RADIO	Joni Mitchell	Asylum
26	15	DON'T LET ME BE LONELY TONIGHT	James Taylor	Warner Bros
27	30	DREIDEL	Don McLean	United Artists
28	37	LOVE TRAIN	O'Jays	Phil Int
29	32	DO YOU WANT TO DANCE	Bette Midler	Atlantic
30	19	FUNNY FACE	Donna Fargo	Dot
31	16	I WANNA BE WITH YOU	Raspberries	Capitol
32	33	REELIN' AND ROCKIN'	Chuck Berry	Chess
33	35	HARRY HIPPIE	Bobby Womack	United Artists
34	54	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	Atlantic
35	29	SMOKE GETS IN YOUR EYES	Blue Haze	A&M
36	43	THE COVER OF THE ROLLING STONE	Dr. Hook & the Medicine Show	Columbia
37	24	PIECES OF APRIL	Three Dog Night	Dunhill
38	44	PEACEFUL EASY FEELING	Eagles	Asylum
39	39	LOOKING THROUGH THE EYES OF LOVE	Partridge Family	Bell
40	42	I'M NEVER GONNA BE ALONE ANYMORE	Cornelius Brothers & Sister Rose	United Artists
41	28	LIVING IN THE PAST	Jethro Tull	Warner Bros
42	50	BIG CITY MISS RUTH ANN	Gallery	Sussex 248
43	53	JESUS IS JUST ALRIGHT	Doobie Brothers	Warner Bros
44	47	LIVING TOGETHER GROWING TOGETHER	5th Dimension	Bell
45	45	I CAN'T STAND TO SEE YOU CRY	Smokey Robinson — The Miracles	Tamla
46	51	I GOT ANTS IN MY PANTS	James Brown	Polydor
47	40	I'LL BE YOUR SHELTER	Luther Ingram	Koko
48	52	YOU'VE GOT TO TAKE IT	Main Ingredient	RCA
49	60	DANNY'S SONG	Anne Murray	Capitol
50	63	HUMMINGBIRD	Seals & Crofts	Warner Bros

albums

1	1	CARLY SIMON	No Secrets	Elektra
2	2	WAR	The World Is A Ghetto	United Artists
3	4	STEVIE WONDER	Talking Book	Tamla
4	3	CAROLE KING	Rhymes & Reasons	Ode
5	5	LONDON SYMPHONY ORCH. AND CHAMBRE CHOIR W/GUEST SOLOISTS	Tommy	Ode
6	8	NEIL DIAMOND	Hot August Night	MCA
7	6	JETHRO TULL	Living in the Past	Chrysalis
8	7	JAMES TAYLOR	One Man Dog	Warner Bros
9	10	MOODY BLUES	Seventh Sojourn	Threshold
10	14	DIANA ROSS/SOUNDTRACK	Lady Sings the Blues	Motown
11	13	JONI MITCHELL	For the Roses	Asylum
12	11	CAT STEVENS	Catch Bull at Four	A&M
13	15	ROLLING STONES	More Hot Rocks (Big Hits & Fazed Cookies)	London
14	12	AL GREEN	I'm Still in Love With You	Hi
15	9	AMERICA	Homecoming	Warner Bros
16	17	LOGGINS & MESSINA		Columbia
17	18	BILLY PAUL	360 Degrees of Billy Paul	Philadelphia Intl
18	19	HELEN REDDY	I Am Woman	Capitol
19	21	CREEDENCE CLEARWATER REVIVAL	Creedence Gold	Fantasy
20	25	MARVIN GAYE/SOUNDTRACK	Trouble Man	Tamla
21	22	JOHN DENVER	Rocky Mountain High	RCA
22	16	SEALS & CROFTS	Summer Breeze	Warner Bros
23	20	CURTIS MAYFIELD/SOUNDTRACK	Superfly	Curton
24	23	SANTANA	Caravanserai	Columbia
25	27	BETTE MIDLER	The Divine Miss M	Atlantic
26	24	GRATEFUL DEAD	Europe '72	Warner Bros
27	29	BREAD	Guitar Man	Elektra
28	30	DUANE ALLMAN	An Anthology	Capricorn
29	31	DONNY OSMOND	My Best to You	MGM
30	26	BARBRA STREISAND	Live in Concert at the Forum	Columbia
31	32	URIAH HEPP	The Magician's Birthday	Mercury
32	28	ELVIS PRESLEY	Burning Love & Hits From His Movies	RCA
33	33	TEMPTATIONS	All Directions	Gordy
34	35	RICK NELSON & THE STONE CANYON BAND	Garden Party	Decca
35	34	JOE COCKER		A&M
36	36	RASPBERRIES	Fresh	Capitol
37	47	AL GREEN	Green Is Blues	Hi
38	37	MOODY BLUES	Days of Future Passed	Deram
39	43	DON McLEAN		United Artists
40	40	STYLISTICS	Round 2	Avco
41	83	DEEP PURPLE	Who Do We Think We Are	Warner Bros
42	41	PARTRIDGE FAMILY	Notebook	Bell
43	42	LOBO	Of a Simple Man	Big Tree
44	38	BLACK SABBATH	Black Sabbath Vol. 4	Warner Bros
45	46	NEIL YOUNG/SOUNDTRACK	Journey Through the Past	Reprise
46	44	JOHNNY NASH	I Can See Clearly Now	Epic
47	39	YES	Close to the Edge	Atlantic
48	48	MICHAEL JACKSON	Ben	Motown
49	45	GRAND FUNK RAILROAD	Phoenix	Capitol
50	61	STEELY DAN	Can't Buy a Thrill	ABC

once filmed, it was done so under the auspices of Motown, it is not only evidently very good but also a huge box office success, and it has transformed thespian tyro Diana Ross overnight into a fully-fledged motion picture STAR. Anyway, the single couples two of Billie Holiday's best-known numbers and presents them in a

big band jazz ballad sound is superbly smoochy music and shows Diana in, if not an aficionado-pleasing imitation of Billie's voice, a completely credible and relevant new style of her own. Believe me, she sings these songs awfully well, managing to sound like both Diana Ross and a jazz singer at the same time. Lovely stuff. (ready been slow

ers and from the current biggest-grossing film hit, why the hell not? Ah well, but it sounds DIFFERENT. There you have in a nutshell why, I believe, this country is not destined to get a single issued from the film's soundtrack album when it is issued in Britain . . . which is a pity, as this very mellow and very accurate evocation of the old

setting and style approximately appropriate to their origins — which has presented in turn the radio programmers of America (never an adventurous breed of man) with a problem of their own making: can they play dated-sounding big band jazz ballad music on a Top 40 show? Well, if it's by one of the World's most popular sing-

Real foot-tapper from the great Joe Cocker

JOE COCKER: Pardon Me Sir; She Don't Mind (Fly BUG 28). Two numbers from the fertile, sometimes alarming, imaginations of the Messrs Cocker and Stainton. Joe gets straight down to business at a lively, razzamatazz sort of tempo on Pardon Me. It's less intense than some of his earlier stuff, with some wailing voices in the background and some piano work best described as "hearty." As near a real foot-tapper as the great Joe will get. Tremendous. **CHART CERT.**

HARRY SECOMBE: For My Love (Philips 6006 278). Harry did this on telly around Christmas time and there was a big response from fans for this number which stemmed from Khachaturian, and has been rejigged for the singles market. Harry's off round the world promoting his movie Sun Struck. By the time he gets back, this should be in the Fifty. — **CHART CHANCE.**

THE FANTASTICS: Sweet Child (When I Hear The Rain) (Bell 1283). Tony Macaulay wrote and produced this one — and he's very much a "commercial" traveller in the pop world. Group is always on the fringe of the chart breakthrough and this mid-tempo rumbler

has some brassy fire and shuffling rhythmic additives. — **CHART CHANCE.**

NEU: Super (United Artists). Two-strong and imaginative team from Germany — this heralds a good album on the same label by the lads.

RALPH McTELL: Zimmerman Blues (Reprise). The Zimmerman is Bob Dylan, of course — and this is one of the best tracks from Ralph's Not Till Tomorrow album. It's an excellent survey of the McTell talents.

FOGGY: Kitty Starr (York). Two-man group, duo, or team — and it's a very well-produced sound all round. Fair song-theme, but the sounds, voice and backing, are just fine.

MIRRORPICK

PETER JONES on the new singles

Georgie and Alan get into commercialism



GEORGIE FAME AND ALAN PRICE: Don't Hit Me When I'm Down; Street Light (Reprise K 14230). A Fame-penned song with a banjo-backed beat with some falsetto-touched vocal bits which must be regarded as uncharacteristic. But it's a good-natured, bounce-along piece which comes over in a commercial and distinctive style. I like it, but it may take a few plays to register widely. **CHART CERT.**

RICK SPRINGFIELD: What Would The Children Think (Capitol CL 8002). The Australian American-based singer-writer recorded this in London. My current theory is that he may not be the "face" of teen-appeal, because he's so darned good. This is a quite lovely song, well sung and surely admits the bearer among the best contemporary-writer scenes. But he DOES look good, too! — **CHART CHANCE.**

MUD: Crazy (Rak 146). My name was mud the other week, but that's another story. Mike Chapman and Nicky Chinn, the gents behind all the Sweet stuff of today's charts wrote this song, produced it and have no doubt given the young gentlemen of Mud plenty of encouragement. It's commercial, but also a bit off-beat in the vocal projection. — **CHART CHANCE.**

RIGOR MORTIS: Made In Japan (Track 2094-107). This is John Enwistle's 1950's style rock band, and it's got a rawness and basic appeal which could well make it a first-time winner. Who wrote it? John wrote it. The Whoman seems to have enjoyed himself all the way. The label credit on the disc reads: produced by John Enwistle versus John Alcock. — **CHART CHANCE.**

KINGDOM COME: Spirit Of Joy (Polydor 2001-416). Arthur Brown's latest stab at the charts. The mixture entails patient unearthing of electronic noises, moog, voices coming as from the grave, and that old automatic drum machine, or whatever the infernal contraption is. Possibly a trifle messy early on, but definitely it has prospects. — **CHART CHANCE.**

GLENCOE: Airport (Epic). One of my most confident predictions for fast stardom, but I'm just not sure about

this one as a potential hit single. They'll not really a singles team, but what does show through is an incisive vocal sound, tight instrumental ability and my desire to re-play my copy of their album.

STAVELY MAKEPEACE: Prima Donna (Spark). The team behind Lieut. Pigeon, and so on. It's much the same direct, thick-spread pure-pop sound, with catchy melody and a lot of spirit.

F.B.I.: I Wonder What She's Doing Tonight (A and M). Team of Phillip Swern and Johnny Arthey are behind hits by Blue Haze, the Seashells, etc., and this is another high-flying vocal sound which could well break through as a minor hit.

THE DEVOTIONS: Candy Girl (Pye). Okay, but it drags a bit in the efforts to create pretty-pretty vocal sounds. Much better to have got straight into the song. Still . . .

THE PEARLS: You Are Everything (Bell). Very commercial — nice song, nice performance. Chart-nibblers earlier on. Now I must have another go with my joke. The Pearls are produced by Phillip Swern. Casting Pearls before Swern? Doesn't anybody get it?

TORREY CANYON: I Believe In Music (Deram). Wasn't this the name of some oil-tanker that had to be blown up, or something? Anyway, this familiar theme is put together with fair liveliness. Very vocal.

SAVOY BROWN: So Tired (Decca). Still under-rated band, but here on a dominating track from their album Lion's Share . . . tough lead voice, basic rough-edged blues feel. Very powerful.

I've a very soft spot for the **NEW VAUDEVILLE BAND** — it stretches back to the who-sung-what days of Winchester Cathedral and other sizeable hits, and many is the tank-up I've had with the gentleman of the orchestra. So I hope Dear Rita Hayworth their latest (Decca) does well . . . it's a very commercial job in which the young gentlemen write to Miss Hayworth about the chances of a signed photograph and some words of cheer.

Any group named **JONESY** can't be all bad, and in fact there are a lot of very good things about their single Ricochet (Dawn). It's a very commercial song written by non-relation John Jones, but the important thing is that it's recorded using the quadrophonic sound system developed by Sansui. Compatible for mono and stereo, of course; but ruddy marvellous on quad.

There's an excellent book called *After The Ball*, which was written by an ex-university type named **IAN WHITCOMB**, and it is a lively and interesting breakdown of how the popular music scene developed. There's an album based on it, too. But Ian had his own hit, back in 1965 . . . a £12 production called *You Turn Me On*. Now Ian, who is a producer these days, sees it re-released this week on Ember.

TONY HAZZARD sings, writes, produces. He writes songs like *I Think I'm Getting Over You* which are heralded, touted and trumpeted the world over . . . it's been recorded already by Andy W, the Carpenters, Mr. Mathis and Art Garfunkel. They say it's an almost hypnotic ballad, very sensitive and nice. Tony has now recorded it himself, on Bronze. V-e-r-y nice indeed!

Rock and Roll Boone time?

DANIEL BOONE: Rock And Roll; Sunday Morning Coming (Penny Farthing PEN 800). Daniel, or Peter Lee Stirling as I used to know him, sold a helluva lot of records last year, what with being urged not to walk so fast, and so on. On this one he stretches his voice into a throaty rock and roll idiom, and it works very well indeed. Good strident meaty stuff. **CHART CERT.**

CRACKERS: When Jo-Jo Runs (York). Five-strong group with strings added and a fairly crisp approach to a mid-tempo basher. But not really a chart-cracker.

PRIDE OF THE ISLE: Sleepy Head (Columbia). Sort of Cockney-rockney, all very gentle and relaxed. Actually quite nice when you get into it.

THE TREE PEOPLE: We'll Gather Lilacs (Polydor). Musical comedy folk have gathered this song since Ivor Novello wrote it decades ago. It is a bit decayed.

ENDAF EMLYN: Starshine (Parlophone). Rather a minor-key single, this, though it does have a blithely successful chorus of quality.

NATIONAL PHILHARMONIC: The Sea Hawk (RCA). Movie theme by Korngold, and conjuring up pictures of skipper Errol Flynn swashing his buckle.

JULES FREEDMAN: I Think I'm Losing You (EMI). A classy producer, writer and all-rounder and rather a nice song with hauntingly grow-on-you qualities.



MERRY CLAYTON: The Acid Queen (Ode 66301). Now I must choose my words carefully here, lest I give the wrong impression. It's beautiful, magnificent, sensational, fiery, inventive, urgent, dramatic and stylish. Does that convey the impression that I like it? It's a stand-out track, perhaps THE stand-out track, from the stand-out album of Tommy, which was the stand-out creation of Pete Townshend. — **CHART CHANCE.**



THE REAL THING: Plastic Man (EMI 200). Tony Hall is but one pop expert with complete confidence in this group — they have audial, visual and aesthetic appeal, as you'll soon be forced to realise. They're British, black, come from Liverpool, and 'twas on Opportunity Knocks that they got the Green light to go. They have soul, drive and determination. This fast-moving single should click. — **CHART CHANCE.**

reggae corner

BAND called **BIG YOUTH** are in the reggae parade this week with *Cool Breeze* (Green Door), which they wrote along with Derrick Harriott . . . it's a neat bit of rhythmic, danceable stuff, with swirling vocal phrasing.

There's *Hi Diddle* by **NINEY** (Down Town), a sharp-tempoed thing which seems to ramble on a bit, without getting anywhere, but the lyrics are okay. *Musical Goat* by **SHORTY PERRY** (Attack) features animal impersonations in the Percy Edwards style, but don't let's ALL worry about it . . . leave it to me.

From **BOB MARLEY AND THE WAILERS:** We've Got A Date (Blue Mountain), with chattering rhythm, organ and a fairly strong melodic content. From **NINEY** again: *Get Out Of My Life* (Down Town), and he doesn't ramble on quite so much this time . . . it's functional reggae.

MIRRORMAIL



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

Point of the RM poll

NEW Seekers, Slade, Sweet, Chicory Tip, etc. the top singles by groups? Surely even the weenyboppers who read this pop paper must realise that these groups are rubbish and cannot possibly be top in your polls. I realise that the top singles are by groups like David Bowie, Strawbs, Rod Stewart, Cat Stevens, etc. Surely your 12-year-old readers must realise this.

David Burrow,
20 Hartside Gardens
Jesmond,
Newcastle-upon-Tyne.

VAL: The survey that was printed in Record Mirror was not a pop poll, David, and any other readers who may have made this mistake, but in fact was designed to show the singles that stayed the most weeks on the chart

Exposing Carly!

ANYONE reading Tony Jasper's article (RM January 6) would attribute Carly Simon's success solely to Noel Edmonds and Tim Blackmore. This could not be further from the truth!

Carly's dedicated followers will scoff because her success can only be attributed to her constant high standard of writing and singing. The initial radio exposure on Radio Northsea International in early 1971 helped build up her now increasing following. DJs such as Arnold Layne, Brian McKenzie, Andy Archer, Myself and even engineer Chicago, have continually praised Carly's work and are constantly playing her material.

The BBC DJs are always given credit, but one mustn't forget the influence of RNI, Veronica and Caroline. The prime example must be Focus who have risen to fame in Britain following exposure from the stations anchored off Holland.

If you asked Noel Edmonds or Tim Blackmore whether they listened to these stations they would say no. You don't need to ask them.

Robb Eden,
International Service,
CH8047, Zurich,
Switzerland.

Why does David Bowie have to knock Marc?

BEFORE I heard Jean Genie my attitude to music was "everyone to their own." Just like what you want to and respect other people's tastes and opinions.

It's a pity David Bowie can't do the same thing. Is he so childish that he has to make pathetic remarks about Marc Bolan on his records? It seems so. All I can do is feel sorry for him.

I personally am a follower

of T Rex, but I realise that Marc and his music are not appreciated by everyone. I am just suggesting that in future Bowie keeps his petty and immature comments about Marc Bolan to himself. I for one certainly don't want to hear them.

Jen
Scarse Bridge Cottage,
4 West Common,
Haywards Heath,
Sussex.

ON READING the lyrics of Bowie's Jean Genie in a certain record songbook, a line was printed as being, "so simple minded can't drive his module."

After playing the record several times we came to the conclusion that it sounded more like "Can't drive his Marc Bolan." Stupid as this may sound, we are sure we are right. But could you confirm this?

Joyce and Angi,
9 Catherine Drive,
Sunbury-on-Thames,
Middlesex.

VAL: Well, Joyce and Angi, the printed lyrics are the official version of Jean Genie, but naturally the writer could change a word or two in the studio . . . !



Marc Bolan

I THOUGHT you would like to know I am your long-lost cousin and I happen to be a Marc Bolan fan. I wonder if you could, mmm I wonder

Jackie Faneli,
99 Ash Road,
Sutton, Surrey.

Get the double meaning?

I RESPECT Mary Whitehouse's opinion of My Ding-A-Ling, but I feel she is wrong about it, as there are many songs with double meanings.

There is a lovely song, Help Me Make It Through The Night. I wonder what Mrs Whitehouse would feel about somebody who wrote to Open House to request this song for a friend who had just got married and was on honeymoon — something that happened a few weeks ago!

Anyway, here's a verse that can be sung to the tune of My Ding-A-Ling.

"Mary Whitehouse feels so sad, She thinks My Ding-A-Ling is terrible bad, She tried to have it banned by the BBC, But glad to say they did not agree."

Joan MacDonald,
10 Altfield Road,
West Derby,
Liverpool.

Free Radio — but can you pick it up?

BEING a great fan of Offshore (Free) radio, I am more than pleased that Radio Caroline has returned to the air. But why do they bother to broadcast in Eng-

lish as the station cannot be picked up in this country, it would seem certainly not by myself and many others I know.

In 1971, Record Mirror ran a World of Radio series and in part three Roger Day said: "Yes-I really enjoyed offshore radio and wouldn't mind going back to it even now."

With Radio Caroline back this is his chance. I hope he does go back, and that RM keeps up its regular information on Offshore radio — and of course that Caroline boosts its power soon.

N Smith,
18 Longford Way,
Staines, Middlesex.

VAL: In fact it is possible to receive Caroline in this country, but possibly not in your area as it may have bad reception there. Or perhaps you listened in during the period when Caroline was temporarily off the air?

Good year for Elton

IT'S ONLY January but I feel Elton John's new album Don't Shoot Me I'm Only The Piano Player will take a lot of beating during the months to come, with fine tracks such as Daniel and Midnight Creeper. Honky Chateau was great, but Elton has surpassed himself with the new one. Here's hoping 1973 will be a good year for Elton.

Barrie Gamblin
16 Milton Road,
Wimbledon,
London SW19.



I HAVE just read that the Moodies are releasing the track I'm Just A Singer In A Rock And Roll Band. I've got their LP and personally I reckon For My Lady would be a far better track to release as a single. I wonder how other readers feel?

Barry Appleby,
9 Imstone Road,
Coventry.

Long live Spector!

I REALLY had to put pen to paper after reading Clair's (of Wings' fan club) comments (January 13). Phil Spector's help on the Let It Be album could only have been for the better.

I am sure Paul McCartney didn't complain when the single of Long And Winding Road topped the charts in the States and other countries. I personally don't like the Beatles and never have, but that is only my opinion and my prerogative. So Clair can leap on the defensive — yes I'm a Spector fan! But Spector didn't need the Beatles, they went to him.

One of Phil's masterpieces was reissued, namely A Christmas Gift For You, retitled the Phil Spector Christmas Album. This is what Phil is at, not running after big names. He gave us the big names of '63-'65, and also made the masterpiece, You Lost That Lovin' Feeling, which has twice been in the Top 10.

Phil works for the group, not to magnify his name, he has been famous too long.

John Palethorpe,
(L4281636 Cpl Palethorpe JEP),
Catering Office,
RAF Det Salalah, BFPO 66.

Honest opinions

SO Anne Murray has jumped out of the "country bag". Was she ever in it? To most country fans she has always been a folk singer, so I don't think many of us will weep if she doesn't appear at Wembley this year.

We are used to singers making all sorts of facile apologies as to why they want to opt out of country music, and would appreciate it if they were to give the true reason, which is, that they think the country music scene is not quite classy enough for them. They have a right to their own opinions, so why not be honest about it?

Anyway, thank you, as always for your support of country music.

Doris Kilford,
Ashdown, Hookwood,
Horley, Surrey.

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THE portents aren't very good. Joe Cocker has been expected for the last hour and 20 minutes, the dull room I'm waiting in has only an old copy of Rolling Stone and an issue of Come Alive — telling you with lots of lovely pictures why and how you're inadequate and what you ought to be doing about it — and the room's filling up with cigar smoke and Dutch photographers who have to photograph Meester Cockaire before getting a plane back to Holland in about one hour.

Coupled with Cocker's presumed inability to string sentences together — a guess obtained from seeing his three British concerts where he managed about one sentence between songs — the oracle suggests it's going to be one of those days as sure as if the entrails of a dead crow had suddenly appeared in the middle of the room. An hour and a half in a waiting room is enough to give you the doctor and dentist blues. The publicist shrugs as if an hour and a half for Cocker is about average.

Healthy

But eventually, the gloom of it all is taken away by the arrival of the man himself, looking passably healthy, friendly, and intensely relaxed. Better still, he's a very courteous and willing interviewee, gazing at his questioner with almost hypnotic directness, and answering everything with apparent honesty and surprising lucidity.

Joe's looking more sartorial than usual in patchwork jersey, sheepskin coat, corduroy trousers and snakeskin boots. He's still the ultimate in attractive ugliness: he looks well lived in and comfortable.

At long last, there's a new Cocker album in the shops which really IS new, so we start off on that.

"It's a bit mixed, the new one. We recorded about four or five gigs, and I thought there'd be enough for a live album, they were recorded on our mobile truck, but the company (A & M, Joe's American label) said they were sub-standard. I don't really know why." It is surprising in view of the standard of the two live recordings which have surfaced on Something To Say, particularly Do Right Woman, with Viola Wills taking the lead and giving Joe's voice an additional push, another texture to bounce off. That was done at Crystal Palace, the best of the Cocker band's English gigs of the summer.

Cocker's got good memories of that date too: "Yes there was a good feelin' from that

COCKER HAPPY!

audience, even across the water. It was pissin' down, but that didn't worry us." The lack of live cuts isn't the only thing that surprises Joe about his new album. "Some of the guitar solos have been added afterwards, and I don't know who the guitarists are on some tracks. They aren't credited, and the people that I thought were on 'em said 'No it wasn't me.'"

The album has ended up as a sort of amalgam of what the band's been playing live for the last year or so, since Cocker returned to America and the road, in March, '72. High Time We Went was made in Muscle Shoals in 1970, and all the others except Do Right Woman were made in the States, with the other live track St. James's Infirmary coming from Tuscaloosa, Alabama, a name that sounds even better in Joe's Sheffield twang.

"The tour in America had a bit of a rough start. The horn section joined the night before the first date. I loved some of the things. The music started drifting after a while, getting sim-



pler, but I think it was a bit too jazzy for some people."

I suggested that an album with three double-sided singles on it was a bit much for the people who'd been religiously buying Joe's singles. He looked a little surprised and ticked them off on his fingers: "Yes, that's right. There was High Time We Went, and then Woman To Woman / Midnight Rider, and now there's Pardon Me Sir. Yes, well I always like to have something fresh out for a single, but they just want product out, you know, and we've about used it all."

"The tracks for the album were cleaned up by Marvin Bronstein," he adds somewhat

Joe takes care of the music and lets business take care of itself

mysteriously, and concludes that the album's "No Big Fuss" — a considerable understatement for a long-awaited and eminently satisfying record, but there it is, Joe's pulled down the emergency-chord on the subject, like he does on stage if he's had enough of a song.

We moved on to the Australian fiasco, which has had far-reaching effects on Cocker's manoeuvrability for '73: "They just ask us to leave, and dropped all the charges, but through that happening, we can't go to the States for a year. The assault charges were dropped as well. They were such a farce — they had these police lined up saying what I'd done to them. I'd never even seen them." Maybe the election of a far more liberal Labour Party government since Cocker's Australian trip will change things there. Now they're letting the "coloureds" in, maybe there's a chance for Cocker. But the American ban is an obvious blow, and not just for financial reasons.

"I love America", he said. "There's a sense of freedom there that I don't feel here. It's a fantasy land. 'Course, it's a pretty dangerous fantasy, but then it's an incredible young country."

So Cocker's musical travels for the next few months are restricted to seven days in Canada, one date in Tel Aviv, surprisingly enough, and a Scandinavian tour in March.

Here, he'll be back in action for two speedily sold out dates at the Rainbow on March 9 and

10. Where else can he go? "Well, the Rainbow's there, but the Albert Hall's throwing everyone out. I'd like to see more places. There's not many places to go. So many won't lay out for the sound. I hope we can be on a few festivals here. I like to sing in the open air." Joe fell to reminiscing about Woodstock, "where you could have left the set-up for a lifetime, and Bull Island — "that was a good one — 400,000 people. It was in April last year."

Mystified

Was he disappointed at the extent of his popularity in Britain, compared with the States? He looks mystified at the question, and rolls his eyes a little. "It usually balances out", he says. "We've only done three or four dates in the last two years, and it's OK. I never expect anything drastic happening here. A lot of it's in the music — of you put over aggression in the music, then you'll get that paranoid aspect, like at Altamont."

He looks baffled again when I ask if he does much to keep his voice in shape, or ever uses throat sprays. "Hardly sing a note between shows," he declares firmly. "When it's constantly in use, it's OK."

It's as if Joe can't understand that his voice is anything special, as if he's the easiest most replaceable part of the band. "Everyone in this band's incredibly important", he says when I ask about how much Chris Stanton has contributed to the band over the years. "And certainly Chris is. I can see why guitarists are so sensi-



tive. The core of the band has been the same for a long time, Neil (Hubbard), Alan (Spencer), Chris and me. And there's no trouble. I love to be with the best there are."

You can't keep Mad Dogs out of a Joe Cocker interview for ever, of course. The whole magnificent charabanc was forced on Joe because the unions said that if he wanted to stay there, he'd have to do a tour immediately, and I'd always wondered whether he would have come around to doing that sort of tour in his own good time. "No, no", said Joe, getting almost excited for once. "We were gonna do a five-piece. I wanted to lose me identity a bit, and I wanted to have Leon on piano with Chris and me and a bass and drummer."

"I asked Leon, and he said 'Sure, I'll come if I can bring the other guys. It was half-experimental. Kids walkin' on stage and everything. It sent me up the wall. Denny Cordell's got two far-out little kids, and there's me tryin' to sing Bird On A Wire and them runnin' all over the stage. I'm not renowned for killing kids, but . . ."

"We were supposed to be bringing it to England, you know. I don't know what happened. I heard Sheffield University were offering us a ridiculous fee to get us all over to do a gig." As usual, when it comes to contracts and business matters, Joe's endearingly vague. If there's one quote during the dis-

cussion that sums up his attitude, it comes when I ask whether he's maybe allowed himself to be pushed around, and if he'd like to be a bit tougher. "You can spend your life in courthouses," he said, with a shrug and a wrinkle of the nose.

It's the same thing when you talk about managers, Joe having been handled by Nigel Thomas over the last year or two, and after considerable hassles. Had he known Nigel long? "No, I didn't know him at all," he admits happily. "Chris signed the contract, but it's a very down-to-earth set-up now, and we've negotiated and got better deals over the years."

Introduction

The band for the Rainbow dates? "It'll be pretty well the same, only we'll have Jim Karstein on drums" (Karstein suddenly became known when he was the only musician to need an introduction to the audience at Clapton's return date). "And Viola Wills, who sings lead on Do Right Woman with me, has a solo spot on her own now. She'll be making her own album now, too. She's never worked before at all, because she's got six children. A & M want Chris to do his own album too."

So the Mad Dogs' solo album syndrome rolls on, and so, thank goodness, does Joe Cocker, without whom rock music would be immeasurably poorer.

ROBIN MACKIE

GARY GLITTER



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