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A Billboard Publication

RECORD MIRROR

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6p

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**R.M.'s expert panel includes:
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**4 PAGE GUITAR SPECIAL:
Tips from Purple's Ritchie.**

**PLUS:
Nilsson,
Lindisfarne
and the unique
'Waxie's
World'.**

CAT STEVENS



GUITAR BREAK

ALL those who feel they have mastered the basics of guitar playing can skip this bit. This is for the outright beginner who really needs some basic knowledge and half-a-dozen fairly difficult things to practice.

TUNING

First thing to do with your new box is to tune it. If you don't have a piano or any other instrument that you can find an A on then buy yourself a British standard A tuning fork. The tuning fork note is easier to relate to the twang of a guitar string than pitch pipes.

The guitar is tuned E A D G B E, starting from the bass string. The tuning fork sounds the note A that you get on the second fret of the G string or you can try tuning the A string to an octave below. When you have got one string in tune you can tune the rest as follows:

The bass E string played at the fifth fret should sound the same as the open A string.

The A string played at the fifth fret gives you the note to tune the open D string.

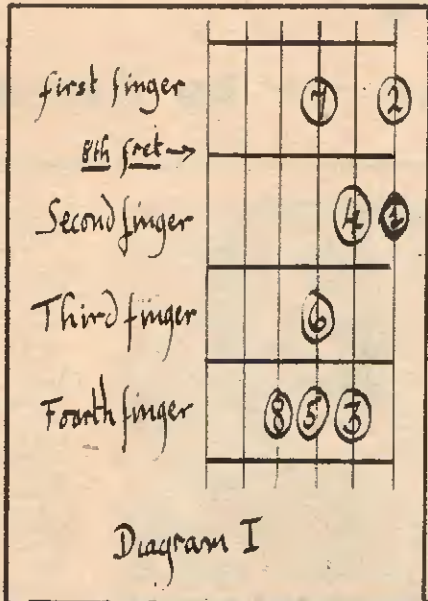


Diagram I

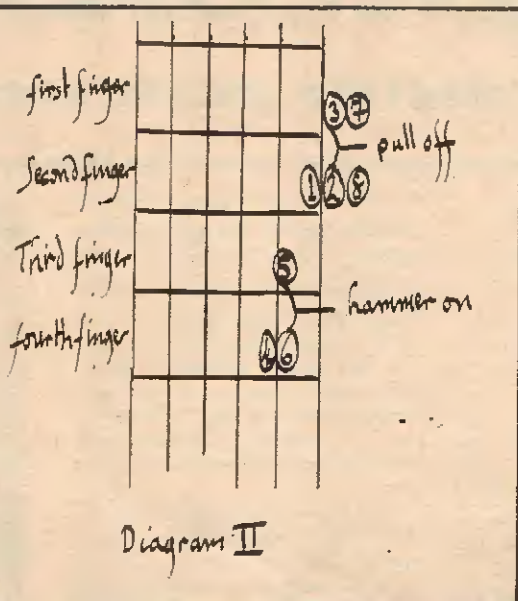


Diagram II

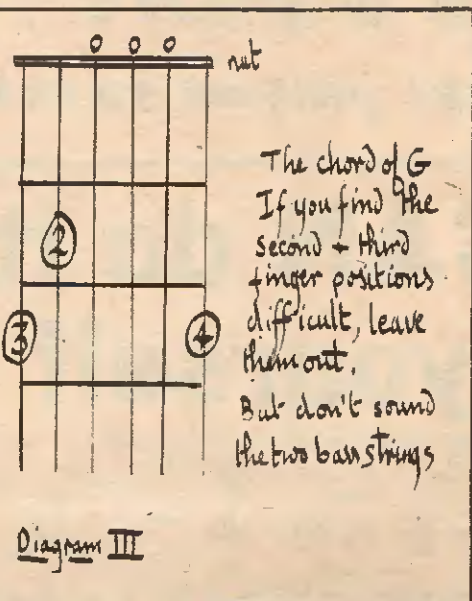


Diagram III

The chord of G
If you find the second + third finger positions difficult, leave them out.
But don't sound the two bass strings

You can begin here

The D string played at the fifth fret should sound the same as the open G string.

The G string played at the fourth fret - watch it! - gives you B.

The B string played at the fifth fret gives you top E.

SCALES

First of all you want to know what a scale is. All major scales follow the same pattern as that starting with C using no sharps or flats. That is C D E F G A B C. The minor scales all

correspond to that starting with A, which you will see

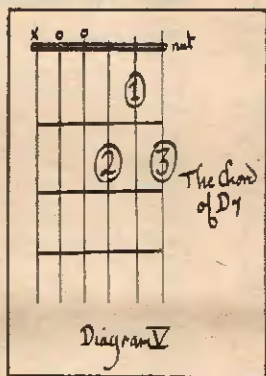


Diagram IV

must go A B C D E F G A. Starting on the open B string, the first fret is C. Note that B and C and also E and F have no semitone between them. You jump a fret to G. Jump to A; jump again to B and the next fret is C and should be the thirteenth. Excluding that final C then, the scale you have played contained 12 semitones.

Now try the same with the minor scale starting on the open A string. Jump to the second fret for B, the next fret is C, jump to D and so on.

Right. The next step is to forget all that. It's instructive but impractical. Play that C note on the thirteenth fret again and see if you can find it again on the top E string. It should be between them. You jump a fret to reach all the other notes. So starting on C jump a fret to D on the third fret. Jump another be at the eighth fret.

FINGERING

Play it with your second finger and inform your hand that it is going to play the rest of the scale, going down, without moving up and down the fretboard. It won't like this, but a little gentle force should convince it. Cover the fret behind your second finger, with the first finger - just have it there ready. Cover the fret above with your third and the next with your fourth. If you've run out of fingers, then you're some kind of freak and there's nothing more I can do for you. Now play the scale as shown in diagram I.

RIFFS

If you practice the scale and investigate other positions you can play it in, you will soon become familiar with where the notes are and be able to pick out your own riffs and melody lines.

Here's a little riff that emphasises the use of one finger for each of four frets and introduces a couple of techniques which are called pulling off and hammering on.

To pull off in this instance you play the note with your second finger having the first finger already on the fret behind

it. Play the note once with your second finger then play it again and pull the second finger sideways and off the string so that you sound it. In effect you are plucking the string with your left hand.

Hammering on is the same thing in reverse. After you play the note, in this case with your third finger, hammer the little finger down on the next fret so that it plays the next note without picking the string again. If this doesn't strengthen your little finger - nothing will.

This little riff in diagram II sounds like di-diddle-di-diddle-di-dee. The numbers are just the order in which you play the notes.

PICKING

The best way to grip the pick is to make a loose fist and then slide the pick between the thumb and first finger. Your right arm should lie comfortably across the guitar without brushing the strings and you should aim at hitting the strings at 90 degrees.

The most important thing when playing single notes is to alternate between down-picks and up-picks. Of course if you are moving from a high string to a lower string you are virtually forced to make and up-pick and vice versa. Don't just pick all the notes the same way though because you will never get up speed.

CHORDS

Here are three simple chords. Practise changing in and out of them. You can even use them to play The New Seekers hit 'I'd Like To Teach The World To Sing'. Start out in G, change to C for the first syllable of 'Perfect', change to D7 for the last syllable of 'harmony.' Stay on D7 right the way through to 'keep' when you go back to C. You go back to G on the last syllable of 'company.'

The numbers in diagrams III, IV and V are fingers. The O above the string means it's played open and the X means that string isn't played at all.

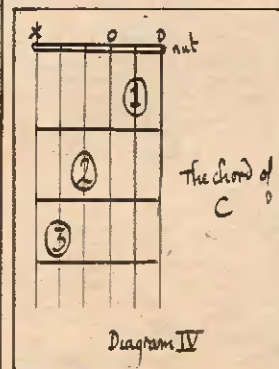


Diagram V



Selmer Rancher 6 String suggested retail price £20.50

Hofner Jumbo Electric Acoustic suggested retail price £66.00

Yamaha FG 180 suggested retail price £47.00

Gibson ES 175D suggested retail price £329.00

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BEFORE YOU BUY

MANY potential guitarists utterly ruin their chances of playing long before they even look at a chord diagram.

They walk into their local instrument dealer clutching their hot sticky palms, dragging a parent that has taken weeks of bludgeoning to get in the shop, and knowing nothing about the guitar other than that they want to play one, buy anything that looks fancy. These sorts of fancy instruments that are just not suitable for the job.

Whether you are investing £100 or £150 on your first guitar, make sure you know which type of guitar you want and preferably take someone with you who can play.

Assuming you are just starting out you won't want an electric guitar at all. You will want a steel strung acoustic with a cut-away section on at least one side of the neck. The fingerboard should have a noticeable camber. The strings will either be attached to a tailpiece at the end of the guitar or they will disappear into holes behind the bridge.

Make sure the instrument is tuned up to its correct pitch before you examine it. Any steel strung guitar should have a steel reinforced neck which ought to be adjustable. At the thin end where the tuning screws are should be a little pick-shaped plastic thing that slides away to reveal the bolt or screw that is tightened to bring the neck back to normal.

Next have a look at the neck itself... that's the thing with the frets on. Look down the length of it for warping.

Test the tuning screws to make sure they are easy to turn. If the strings stay in pitch without repeated retuning then you have got really good tuning gears.

If the fingerboard is not pitted then you need not worry too much about that, but have a look at the height of the strings above the frets.

This can be adjusted by taking something off the bridge and deepening the grooves in the nut. Best to get the dealer to do this before you buy it if you really think it is necessary.

Before you leave the dealer make sure you can comfortably put your hand round the neck. Normally the thumb and second finger will meet with ease along most of the fretboard. If they meet too easily, and you do not have abnormally large hands, then the fretboard is probably too narrow. You will have difficulty holding down one string without holding down the others at the same time.

The wood used in an acoustic guitar is fairly important. A top should be laminated on the face. The back and sides are also important, but look at all the joints for gaps. If you are buying an electric solid then you need not really worry about the wood at all. Dual pick-ups and floating knobs on the pick guard will give you the greatest subtlety in tone variations. A tremolo arm is something else you might like to have.

Check if the price includes a case. Is it a soft case or a hard one. The hard cases afford the best protection. Don't just look in one shop. Compare several guitars you like before you make a final choice.

'YOU NEED GUTS TO TAKE A SOLO'

DEEP PURPLE lead guitarist Richie Blackmore started playing guitar when he was 11. He had a Framus acoustic.

"I fitted one pick-up on it after another until I had about 10 pick-ups and about 30 switches. I played it through the wireless at about two watts."

At 15 he got a Club 50 Hofner which he swapped a year later for a cherry red ES 335 Gibson which he still plays. He also has two Fender Stratocaster guitars.

GUTSY

"They're more gutsy. You get more attack. The Gibson is mellow, but you get more sustain. It depends on what you want."

Richie struck lucky. Jimmy Sullivan, who plays for Tom Jones, taught him for about a year which gave him a good basis.

"Then I went to classical lessons. I learned to read music but I've forgotten it now."

So how does he get his melody lines together?

"When I write a number I go for what sounds good on guitar and we take it from there. I rely on a lot of riffs and runs. The art of being a lead guitarist is being able to improvise and having the guts to take a solo."

LIGHT

"You do need some dexterity. You need to be very light fingered. More so than the bass player who just has these heavy, slow runs to play."

I asked Richie how he achieved this.

"I used to practice things like runs in thirds, up and down the fingerboard. It encourages you to use the little finger. A lot of blues players forget about the

Some top tips from Ritchie Blackmore

little finger. They concentrate on vibrato instead. If you don't develop the little finger you never get any speed or dexterity."

A third on the guitar is four frets. So starting on F you would play A with the little finger then C sharp on the next string, F on the D string and so on.

"I also suggest practising chromatic runs, that's semitones, and scales in general. This is very important. It helps you to know where to go to find a note. There are hundreds of basic scale patterns."

LEARNING

"Then there are augmented and diminished runs, and fifth, ninth and thirteenth runs. I don't bother that much with chords. Especially the difficult ones. I never found them much use. I play the major, minor, diminished and augmented chords."

Richie felt it was worth learning these chords by heart and the names of them.

"You can pick them up off records by listening carefully but you never know what they are. You should start out learning the basics of music and then play by ear. You should play all different styles at first until you find one you're best at."

I phoned Richie up and asked him if there was a favourite riff or something we could print to help some of the guitarists who are trying to learn.

He trotted out this which is the riff behind 'Black Night'. He did it straight off the top of his head over the phone. "E up to G down to E, down to D, down to B, up to D, up to E, up to G, back to E, up to A, down to G, down to E, down to D, up to E, up to G and back to E."

I had to play it back to him over the phone about three times before we got it exactly right.

I also asked him about his career.

"I've played for Screaming Lord Such, then the Raving Savages... we used to go on stage in loin cloths. Then Mike Berry and the Outlaws, Gene Vincent, Jerry Lee Lewis. Then I went to Hamburg and met Chris Curtis of the Searchers. We got together and made this band Deep Purple."

IMPORTANT

"The first band I was in was the Dominations. We used to go out for 30 bob a night in the skiffle days."

"Playing with a group is important. It doesn't improve your technique, but it improves your ability to play with others. I

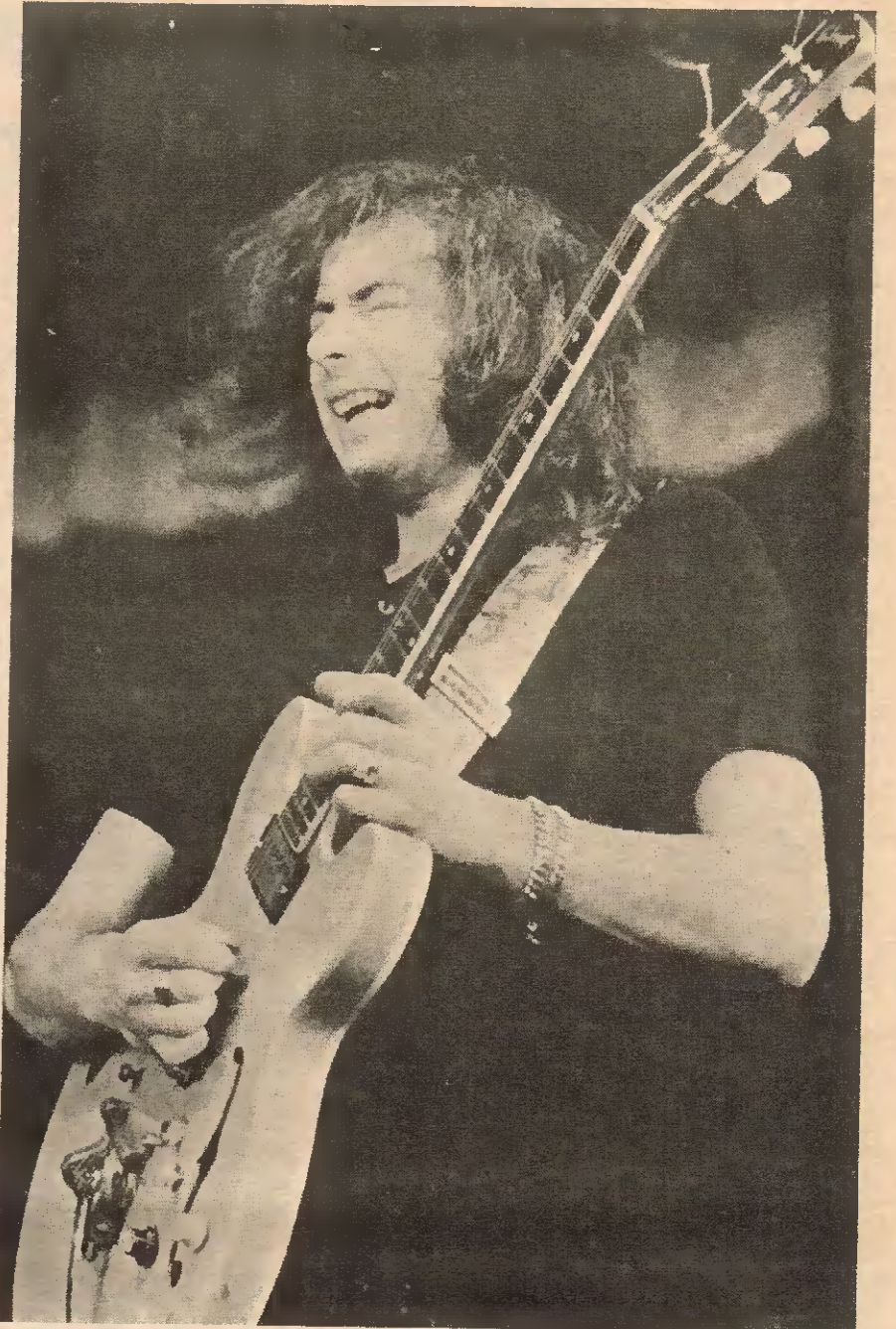
suppose it would encourage you to practise more because of the glamour of being on stage.

"I don't learn anything new on stage, but I do if I practise at home."

NEW LP

Deep Purple are on a two-and-a-half week tour of the States at present. They have just finished recording a new album, Machine Head, which should be released at the end of February.

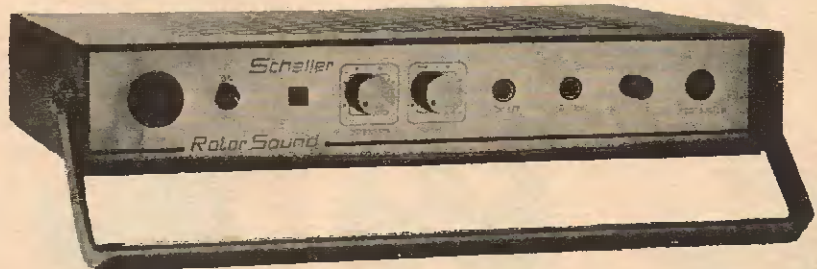
"It's the one I've been most happy with. We did the whole thing in three weeks using the Rolling Stones mobile unit. Most of it was done in a hotel lobby in Montreaux."



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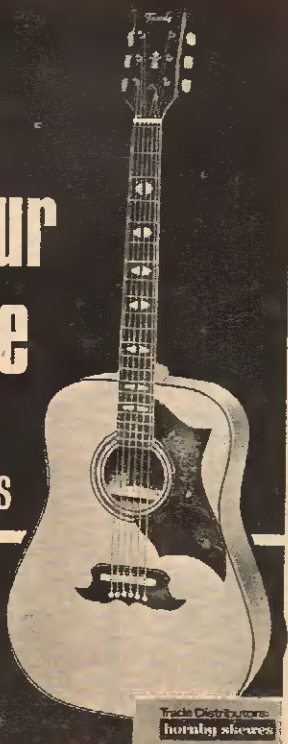
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GUITAR BREAK

IF you are an outright beginner, it may be that you would find it less hazardous to buy a steel string acoustic guitar rather than leap straight in the deep end with an electric.

But perhaps you have already learned the basics and feel you are now ready to graduate to an electric model.

Don't forget that having bought your instrument you will still need to buy at least a small amplifier with built in speaker to play through.

Gibson is probably the best known of all guitars and a large range of their electric models is available. The whole range has recently been revised, probably to extend some of the more popular lines and cut out the least popular.

Henri Selmer, who distributes Gibson, is at present reviewing the prices of these guitars so that it is not possible to give accurate prices, but the guitars will certainly be cheaper in future. The ES 320 TD is one of the new models. It is a double cut-away guitar in a choice of natural or cherry finishes and with two built in pick-ups.

Additions to the solid body range are the SG De Luxe and the SG Professional. They are double cut-away models available in cherry or walnut finish. The De Luxe has two built in humbucking pick-ups as does the Professional and both have Gibson Delux Vibrola.

One of the main improvements to the Gibson electric range is a considerable reduction in weight. The Les Paul

If you're ready for electrics look at these

Recording guitar for example, which replaces the Les Paul Professional, is three pounds lighter.

Selmer also have new additions to the Hofner series, including two new bass guitars, the HS 189 and the HS 187 and a whole range of Yamaha electrics at prices between £57 and £134.

A less expensive range of guitars are Jedsen. £22 buys an attractive solid body instrument with a single pick-up. For £25.80 a similar guitar with two pick-ups and tremolo. The twin pick-up bass is £27.64 and at the same price the semi acoustic. All have fully adjustable necks. There are more expensive instruments in the range too.

These guitars are distributed by Dallas Arbiter, the firm which handles Fender in Britain. This is a very extensive range of instruments at prices from £152 to £324. They are all superbly made instruments and the name of Fender, like that of Gibson, is almost a guarantee in itself.

Not a lot has been heard of British made electric guitars in the past but now a number of names are beginning to appear. One of these is Hayman, again from Dallas Arbiter. The solid three pick-up model costs £159.19 and the semi-acoustic twin pick-up model £187.94. Both prices include cases.

An even newer name is Ned Callan from Simms-Watts. These again are craftsman made

instruments and are manufactured to a very high standard. John Entwistle of the Who is using a Ned Callan bass which is available in medium and long scale necks both at £127.65. The Custom Six is the least expensive at £99.90 and the third model in the range is the Salisbury Six costing £103.60.

While on the subject of British made instruments Grimshaw must not be forgotten. Emile Grimshaw has been making guitars now for many years and his modern electric models are extremely good, but you have to pick and choose because some of his models are far superior to others.

Most popular model is the GS 30, an arched top solid costing £129.60. Another guitar only recently introduced is the Dynasonic range. There is an electric semi-acoustic at £25.60.

New models from Barnes and Mullins include a solid electric bass with double cut-away and two pick-ups for £30.65. The new T model has a really modern appearance and employs fine craftsmanship and engineering to produce a guitar worth far more than the £51.75 it sells at.

The P model is another addition. It has an unusual semi-solid construction, twin pick-ups, tone, volume and three-way pick-up selector switches. The price is £60.35, including case.

There is a G model with double cut-away at £56.55 and a similar GB model bass instrument for £58.45. The

GA model is an acoustic electric costing £63.25.

The full range of Antoria electrics from J. T. Coppock of Leeds now comprises nearly thirty different models ranging in price from the Soundmaster semi-acoustic at £30 to the model 2355M at over £100. One or two that are really popular are the 2365 B, a double cut-away bass at £83; the Woodstock with dual pick-ups at £78.

The 2354 B at £84 is a bass version of the Woodstock and the 2350G is a Les Paul style instrument at £76.

A few excellent instruments are also available from Stentor including a semi-acoustic with rosewood fingerboard, adjustable bridge and twin-pick-ups at £26.50. Three Grenn models are available. These include a bass guitar and are priced at £35.80 and £37.80.

The Angelica range is obtainable from Boosey & Hawkes. There is an acoustic model with a slim body and two pick-ups all in a plush case for £30. The bass version costs £35. There are three solid models also priced around £30.

Hohner is very proud of the firm's fretless bass, completely handcrafted from the finest American and European components. The fret positions are marked, so there is no troubled finding the notes, but the advantage is the endless possibilities of pitch variation. The two models, XK 250 and XK 251 feature double cut-away,

semi acoustic, neck tilt adjustment, twin adjustable pick-ups and ebony fingerboard. Expensive though at £192.25.

The Contessa range of instruments by Hohner offers guitars and basses at prices between £42 and £104.

A vast range of guitars are available from Rosetti and among them is a new Eros solid with double pick-ups and a splendid modern design at £57 including case. The new Eros semi-solid is a Les Paul type of instrument with twin pick-ups, volume, tone and pick-up selector switches and gold plated fittings and machine heads. The price, including case, is £65.

In a slightly lower price range, Rosetti has recently brought out an Egmond Rambler six string with a solid body and double pick-ups for £30. The bass version is a good looking instrument costing only £33.

The Shaftesbury range of guitars from Rose-Morris are solid and semi-solid professional models including two bass instruments. Prices range from £67 to £86.75.

There are still some Baldwin guitars available on the market, although the firm of Baldwin has stopped producing them. Some of these are very fine instruments indeed and well worth searching out.

Another example of a very wide range of instruments is Zenta electric guitars from Hornby Skewes. These start at as little as £16.80 for the FG 11, a solid guitar with a single pick-up and double cut-away. The most expensive solid instrument is £38 for the MB 200 bass.

There is a similar range of semi-acoustic instruments starting at £39 and going on to £55. The Kasuga range of acoustic electrics start at £58.80 rising to £76.65. These are instruments for the semi-professional and professional.

Now also available from Hornby Skewes is the Gretsch range of electrics which are in the Gibson and

Fender class of instruments. Although it seems a lot of money it is worth spending £150 to £200 on a guitar of this type.

Galanti, of Italy, make an electric semi-acoustic which is available in Britain for £59. The firm incidentally, also makes a 10 watt amp with tremolo and built in speaker that costs £33. This gives you some idea of how much extra you will have to spend for amplification. Another name that deserves

mention is Welson from Italy — guitars that are excellent value.

Fletcher, Coppock and Newman market a range of Columbus and Commodore instruments including 12 different solids and semi-acoustics. The Columbus N 36 semi-acoustic is a good example of the range. It has enclosed chrome machine heads, adjustable neck, dual pick-ups, four tone controls and tremolo arm at £27.99.



Dee: 'I didn't have a clue'

IF there is one quality you need to become a top bassist then it's dependability.

More so than ever, the bassman is the anchor of today's music, whether it is created by a group large or small. Elton John's bassist, Dee Murray, has such a quality in abundance, and even during John's initial gigs and first American tour exuded such authority and confidence that more than a few critics acclaimed him as 'sensational'.

Dee, however, is a little more level-headed about it all, modestly outlines his limitations and ardently expresses a desire to better his technique.

NICHE

He started playing bass in a group called Mirage, moved on to The Spencer Davis Group in its post-Winwood era, drifted with Plastic Penny and, finally, has found his niche with Elton John.

"I just said I would have a go at bass when this guy asked me along to his house. I didn't have a clue, but I just picked it up from there. Things like 'F.B.I.' and 'Wonderful World'."

He currently uses a Fender Jazz bass, but owns four in all, one of them, a fretless Rickenbacker he bought in the States, being pretty unusual. He also uses the Jazz for recording, although he finds it handy to take an extra bass — usually a Precision — along in case of hangups.

"I use the Jazz on stage," he explained, "because it's got the most variation of sound. You've got two pick-ups to play with plus tone controls. I keep the damper on — that's a piece of felt at the back which deadens the strings — and it gives a nice plunky sound. You don't get so many notes hanging on, you see."

TECHNIQUE

"I've started using Rotosound nylon strings now, where before I always used their wire-wound. They get such a nice, round sound and Herbie Flowers (bassist with Blue Mink) was telling me he's had his Rotosound strings on for four years and he's worn right through to the metal inside. They just last forever. They get deader and deader, but it depends what sort of sound you're after. Sometimes I wish I had wire-wound strings to give a certain twang."

He is a great admirer of technique, but claims he has developed no distinctive style of his own, putting much of his influences down to McCartney and Herbie Flowers, but saves his ecstatic praise for James Jameson, the Motown bassman whose most superb work can be heard on Marvin Gaye's magnificent 'What's Goin' On' album.

He also cites guitarist Ray Fenwick as a major influence. Fenwick played with Dee in the Spencer Davis Group, and now works with him occasionally in The Guitar Orchestra, a co-operative unit which also features ex-Cochise leader Mick Grabham.

"Ray is so brilliant it just rubs off onto you. Although he's a lead guitarist I learned so many little things that I can't tell you how it's helped."

But he foresees changes in his style shortly — although not major ones — when guitarist Davey Johnstone joins the Elton John unit this month. He has been tending to play lead parts, he says, because Elton is not a heavy soloist, but with Davey there he will be able to explore the bass as a bass much more thoroughly.

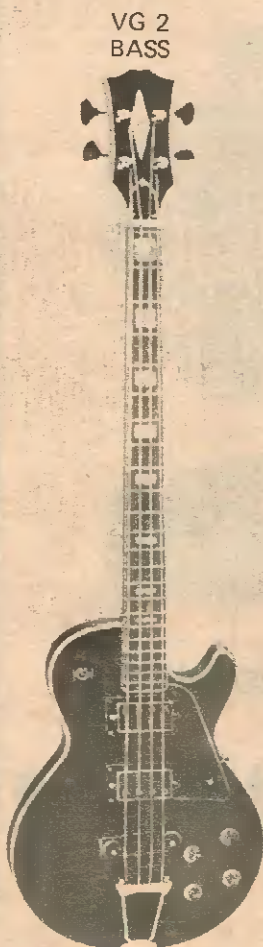
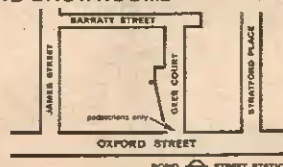
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TALK OVER

This week's DJ
Alan Freeman



ALL they told me was that the tenth anniversary of me doing 'Pick of the Pops' was coming up and they thought a small cocktail party was in order and did I have any special chums I'd like to come along.

The greatest day of my life

And I thought maybe a couple of tables at the Speakeasy, just a few pluggers and so on. Then they broke the news: it was to be at the palatial Martini Terrace in London.

JIMMY SAVILE:

"Have to be careful what I say — these foreigners like Alan Freeman are so touchy. Anyway, Alan, you must have made a stack of loot by now. So how about that three quid you owe me, you bleedin' foreign nit."

When I got there, to say I was knocked out would be putting it mildly. What a fantastic turnout of top people from all sides of the industry. To honour me? I couldn't believe it. Ten years of doing a programme I really love was enough ... giving me the greatest day of my life was something else.

And I can tell you that when I got up to make my pathetic little effort at a speech of thanks, I was ... let's say, a bit dewy-eyed. I really didn't know where to look because everywhere I did look were the big names of the industry.

People like Douglas Muggerridge, Ron White, Philip Brody, Richard Robinson — just a few of the big industry names. A stack of fellow disc jockeys. Really, the guest list read like a sort of Who's Who of pop.

JIMMY YOUNG:

"Maybe you could start pushing 'Man From Laramie' again and make me a singing idol again. Or an idle singer."

It left me feeling very good indeed ... and very humble.

Anyway, they gave me a commemorative silver salver, and a special gift from the industry pluggers — and a tape of recorded messages from my dee-jay mates. That tape: very funny, very sincere and it must have taken Derek Chinnery ages to put together.

And now, days afterwards, I'm still in a partial state of shock. Can it really be ten years ago that I started on 'Pick of the Pops', taking over from David Jacobs?

Know what happened in that year of 1962? As I started on the show, the Beatles were arriving in London to start trying to sell their tapes to a recording company ... any recording company! So the programme has reflected all those years of Beatlemania, then the Monkees, then the soul thing, then the progressive field.

The first number one I played was Acker Bilk's 'Stranger On The Shore'. We were into things like Neil Sedaka's 'Happy Birthday, Sweet Sixteen'. And then the Beatles turned the whole business upside down. I'd been doing shows on swinging albums previously — Nelson Riddle, Sinatra, Sammy Davis.

On 'Pick of the Pops', I went for sheer speed of presentation. It worked out well — got people talking. Actually I'd been in England since 1957, around the time of Lonnie Donegan and Ruby Murray and that kind of pop — just an Australian dee-jay looking for somewhere to work.

TONY BLACKBURN:

"A great pleasure for me to send this message, Alan — I used to listen to your programmes when I was still at school."

Oh, I don't know ... the memories come flooding back. Yet there are so many blanks to fill in. The time when I started wondering whether the programme had gone on too long — whether I'd gone on too long. Then I pulled myself together.

"What the hell — you've learned your art as you've gone along. You've obviously got better. Stick with it, kid, just as long as there are all those listeners."

I've got a knack of talking sense into myself!

It's hard even thinking of the records which took the most effort to launch. I remember my producer, Denys Jones, thinking I'd gone mad when I kept on about Shirley Bassey's 'Something'. After all, there had been a Beatle version of it before ... but I was convinced it was about the best thing Shirley had ever done.

There was Springwater — I really kept going at that. And Isaac Hayes, playing the original album track week in and week out, even if he wasn't really regarded as being of pop at all.

Tamla Motown, as well? If I was looking for credit, which I'm not, I'd surely include those records by Diana Ross and the others. Specially 'Dancing In The Streets' by Martha and the Vandellas.

And would you believe Led Zeppelin? I kept on at that 'Whole Lotta Love' from the album. That was when the 'underground' was at its height. Then I got a phone call asking if I'd like an 'exclusive' on Zeppelin's next album ... and the guy, can't remember who, told me that I was the one who broke the group on the air.

Oh yes, and Ike and Tina Turner's 'River Deep, Mountain High'. George Harrison had Sybylla's then, and there were sixteen stereo speakers and 'River Deep' really sounded something up there.

NOEL EDMONDS:

"I'll be serious. I just want to thank you for all that helpful and kind advice you gave me, and many others, when I was starting in this business."

Ten years of memories is an awful lot of memories. Thing is that I just can't reject any kind of music. Okay, so 'Grandad' didn't appeal to me. But a lot of people thought it was great. And Ken Dodd's 'Tears' — not for me, no, but how many millions did it sell?

And then the enjoyment of helping break New World ... and Argent, though Argent may have to wait just a little longer! I'm still working on them ...

Of course there were sad things. I mean, take someone like Ricky Vallance and his chart topper 'Tell Laura I Love Her'. He gets thrown in the whole pop circle so fast — and I just wonder what happened to him, and all the others.

Pop can be great. In some ways, it can be cruel. But you can be sure there's a surprise coming round every corner.

And that celebration party was a real surprise. No exaggeration to say that it was the greatest day of my life. So what is there left for me to say?

Just one great big thank you to everybody concerned. To Record Mirror, Music Week, to Mel Collins (my mate who first told me about the 'little party'), to everybody who attended, to everyone even remotely involved.



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TAPE AND HI-FI INFO



MOTT THE HOOPLE: TAPED CAPERS.

A BIG leap into 1972 with music on tape — 336 days of musical pleasure to look forward to.

This year promises to be one of the most exciting years ever for tape and would-be tape enthusiasts — from the equipment to the sound scene, it's all systems go.

The major recording companies will be spending more on pre-recorded tapes than ever before and there will be more better class releases than in any other period of the tape evolution. They have already started to release the tape and record versions simultaneously — no more waiting!

The basic raw materials have improved almost 100 per cent during the last five years. The recording techniques and equipment have improved similarly. All this massive array of talent and expertise has been somehow poised ready to explode into gigantic tape happening. It's my opinion that 1972 will see it all happen — the fuse has already been lit.

In some way, to emphasise my words, take a look at a few of the January releases. They give a slight indication of what's in store. EMI, one of the staunch supporters of the tape media, introduce 'Glen Campbell's Greatest Hits'. Formerly released on disc, this top selling album is now available on Cassette TCST21885 and Cartridge 8XST21885 at £2.50 each and is sure to be amongst the favourites in many tape collections. Glen as we all know is a great artist who has that rare ability to put across that certain atmosphere and feeling, normally only heard in a live performance.

CHARMING

Several of his earlier hit numbers, like 'Witchitor Lineman' and 'By The Time I Get To Phoenix', although now well-played and perhaps a bit old hat, slot perfectly into this well produced and programmed album — a delight to all lovers of Glen Campbell music and a charming tape to satisfy most age groups.

From Precision Tapes two new releases on the Island label. Along with many good albums from Island, Mott the Hoople, with their album 'Brain Capers', Cassette ZC19178 and Cartridge Y819178, and Traffic, 'The Low Spark Of The High-Heeled Boys', Cassette ZC19180 and Cartridge Y819180. For us guys and gals who love this slightly way out, progressive type music, the two tapes represent goodies plus, with tracks from Traffic like 'Light Up And Leave Me Alone', 'Rock And Roll Stew', 'Hidden Treasure' and the album title number 'The Low Spark Of The High-Heeled Boys'.

The album has got to be a success for the rock addicts. Surprising though it may seem, 'Brain Capers', in spite of its name, turned out to be an extremely good album, featuring numbers like 'Death May Be Your Santa Clause', 'The Wheel Of The Quivering Meat', 'Second Love' and 'Your Own Back Yard'. A difficult album to review — you either like or dislike this style of music — but I, for one, think it's great. I'm all for freedom of expression in music.

Although these tapes will not appeal to all, I congratulate Precision Tapes and Island Records, who are giving a very varied selection of music to suit all tastes, regardless of the fact that it may not have universal appeal and therefore not become a massive profit maker.

Tape leaps ahead

I feel strongly that the record companies have a duty to the public at large to provide sounds to suit all tastes and, on the whole, the majority of music companies do just that. Take this recent release from RCA as an example, 'The Best Of Louis Armstrong', Cassette MPK118 on the Caprice series at £1.75, or another Cassette MPK115, 'Handful Of Keys' by "Fats" Waller and his Rhythm.

We all know that these tapes are masterpieces by the old faithful jazz musician of earlier days. Not tapes which will appeal to all, but what a loss to us tapers if they were not produced. As a great jazz lover of modern and progressive mainstream and traditional jazz, I would never consider my tape collection as being truly representative without these classics and it's little wonder that tapes of this nature, which in my opinion are some of the greatest of the great jazz musicians, should continue to satisfy enthusiasts throughout the world.

GUIDE

In yet another attempt to satisfy all tastes, Philips now renamed Phonogram, have introduced Val Doonican 'A World Of Love', Cassette 7408023 with typical Doonican numbers like 'You're The Only One', 'All My Loving', 'Portrait Of My Love' and 'Ten Girls Ago'. A great album sure to have a universal appeal.

For a long time now there has been a great need for a comprehensive list or guide to pre-recorded taped music. With the enormous library of albums on cassette and cartridges on sale, it seems that a catalogue containing all the music titles with their respective code numbers, listing both UK and international labels, released by all the recording companies, would be a natural for publication.

At last, after many months of compiling facts and figures, checking on deletions and re-recorded releases, etc., Record Mirror and its sister publication, Record and Tape Retailer have published such a guide.

The music and artists are listed in alphabetical order, thus making an easy to pick tape shopping guide for the enthusiast or would-be tape buyer, featuring the recording company involved, the artist, the album title and code numbers for both cassette and cartridges.

This catalogue is planned to appear twice yearly, in order to keep up with the late listings. Called The Tape Guide, it sells for 35p and includes editorial features on 'How To Enjoy And Collect Tapes', 'Dolbyised Cassettes', 'Pop, Classical, Rock, Folk, etc'. Also you will find included an illustrated buyers' guide to available models of 8-track and musicassette playing equipment, which is featured in the back half of the Tape Guide, a useful reference for future purchasing of tape equipment.

The second and latest up to date edition is now available and may be purchased for 35 pence, direct from Record Mirror at 5/7 Carnaby Street, London W1.

Barry O'Keef

MIRRORPICK REVIEWS

singles

albums

AMERICAN RELEASES

DENNIS COFFEY AND THE DETROIT GUITAR BAND: Scorpio (A&M AMS 875). So, here's that stunning U.S. instrumental smash which the Doctor raved about last week. Likely to appeal to a broad cross-section of modern R&B, Latin-Rock, and straight having a good time freaky fans, its crashingly powerful shrieking guitar chords and get it on rhythm are hopefully not too esoteric for most British record buyers. It's already gone down a storm at dances here, so maybe it'll click. I hear that Dennis himself is white, but that shouldn't put off even the hardest R&B freaks.



SANDIE: little-girl voice . . .

by JAMES HAMILTON

Beautiful comeback for Sandie

SANDIE SHAW: Where Did They Do; Look At Me (Pye 45118).

A beautiful song, with a chugging back beat — and it's with very real pleasure that I predict an instant return to the charts for Sandie. A little-girl voice, building into a catchy chorus line. The arrangement is just right and the performance . . . well, certainly one of her best-ever. Just give it a play. Great stuff. **CHART CERT.**

BRUCE RUFFIN: Songs Of Peace; You Are The Best/We Can Make It (Trojan TRM 9000). With a gentle reggae beat, this is fairly typical material for Bruce — song of optimism . . . a maxi-single which is just a shade overlong. His high, intense voice is at its most flexible here. Should do very well indeed. **CHART CHANCE.**

THE BEE GEES: My World; On Time (Polydor 2058 185). Written by Barry and Robin Gibb, this is a slow paced ballad which gives the Bee Gees a chance to return to glory days. Massively backed, with a dead-simple chorus, it's positively economical on lyrics, repetitive and full of glorious sounds. This is the Bee Gees exactly as I like 'em. **CHART CERT.**

CHRISTIE: Iron Horse; Every Now And Then (CBS 7747). Written by Jeff Christie. This could just about restore the group's chart fortunes. Heavy guitar-riff intro, into a very fair number. Maybe it just lacks a touch of instancy, but there's still a very commercial feel to it. Story-line lyrics. At least one to watch. **CHART CHANCE.**

GIDIAN'S LEAGUE: Hey! Did You Know You've Got Your Face On Upside Down; You've Got A Mind Of Your own (Parlophone R 5933). In terms of name value, an outsider, but it's a hand-clapper of a piece which could break through given plays. Sort of Cockney-northern accent handed out to the main chorus — all very simple stuff. **CHART CHANCE.**

MIGHTY MO: Ape Call; Heavy Bear (Columbia DB 8851). It's crammed full of gimmicks, this, with speeded-up voices and it certainly didn't do much for me. But at the back of the mind is the thought that it could pick up novelty sales. It's catchy enough, but a bit overdone in terms of special effects. **CHART CHANCE.**

THE FUZZ: Pig In The Middle (MAM). Nothing fuzzy here . . . a wee off-beat song with a catchy approach. Another one that could just about break.

BELLE GONZALEZ: Bottles (Columbia). Nice performance with some 'advanced thinking' in the arrangement, but it rambles rather and will probably not make it.

ALISON JAY: I Don't Want To Hear It (Pye). Alison wrote this and sings with a lot of flair and style. A voice of high promise — clear, clean and exciting.

DON McLEAN: American Pie (Parts 1 and 2) (UA UP 35325). From the number of requests I've had for this US No. 1 smash at dances, I reckon it must be destined for a Chart placing here too. Anyway, UA have now reissued this happy beater (whose cryptic words are inspired by Buddy Holly's death) in the same form as the U.S. pressing, with a slow Intro and end, but with the inevitable gap in the middle when you turn it over. The earlier version out here (UP 35323) had a bit cut out of it, so that while its continuity is better it depends on your outlook whether you think it's a better buy than this. Why not get the whole thing on the album?

VIKKI CARR: I'd Do It All Again (CBS 7729). Eee, but it's a right luvverly song. Just one thing though — it was originally recorded (on CBS) in 1969 by a super-talented chanteuse called Eloise Laws, who did a magnificent job with the lurching churning melody . . . unlike Miss Carr, who reduces it to the level of mass-appeal h a m m y o v e r - m o d r a m a t i c emotion. Eloise, who has some sort of superhuman vocal range, is incidentally the wife of that ace jazz flautist, Hubert Laws. And I loved her version long before I discovered that she's black. However, it's the Vikki Carr record that's got the plugs.

THELMA HOUSTON: I Want To Go Back There Again (Tania Motown TMG 799). Hmm . . . it was Chris Clark who did the original Motown version, wasn't it? Yeah, it must have been, 'cos this one has some background modish wah-wah guitar stuttering and sputtering. Anyway, it's a coincidence that the first Motown outing we should get from Thelma (who I didn't even know was now with them) is the same song that Jonathan King chose to record with B. J. Arnau. Which (other than Chris Clark's) was first? Thelma wades into the battle with some nice phrasing on the c o m e s - a n d - g o e s mid-tempo clomper, and should win with the Motown freaks if not the Pop buyers.

Sophisticated Cher

CHER: Cher (MCA MUPS 438).

In keeping with her new found image in the States this is Cher in more sophisticated vein. 'Gypsies, Tramps and Thieves' is included and is undoubtedly the strongest track. Includes her version of 'Fire and Rain' and 'He Ain't Heavy . . . He's My Brother', with a deep throaty vocal, and light guitar work. 'Touch And Go' is the title of one of the more up tempo numbers, which seem to suit Cher's voice better, but the sentiment seems rather applicable to the whole album. In view of the excellent single I would have expected something more spicy. 'Don't Put It On Me' a Bono — presumably Sonny — composition has a little more pep with up tempo percussion, but becomes rather frantic. Disappointing. V.M.



CHER: disappointing?

MOBY GRAPE: 20 Granite Creek (Reprise K 44152). The resurrection of Grape has been loudly acclaimed in the States, but it won't mean much over here where, despite a few excellent early singles they never quite made it on the same level as fellow West Coast bands. In fact, '20 Granite Creek' is grittily annoying. A coarse, sandpaper album both in material and execution. Moby Grape may want to sound tough, but they do it at the expense of the listener's ears. And that don't win me over for starters. B.M.

CATERINA VALENTE: The World Of . . . (Decca SPA 192). First-rate treatments of such as 'The Breeze And I', 'Malaguena' and 'Maria Elena' by one of the most versatile voices on the cabaret circuit.

KEVIN AYERS: Whatever she brings wising (Harvest SHVL 800). Is it a joke? These rather inept symphonics would make Frank Zappa blush. Kevin's voice just about manages to utter syllables through apelike tones, all the while backed by mini-orchestrals plagued with sloppy timing or adolescent Stanley Kubrick studio effects. The philosophy of the deficient is rife and I cannot find a creditable point on any of these twelve inches. L.G.

DOROTHY SQUIRES: At The London Palladium 1971 (President PTL 1049). Presented at one of those sellout concerts, this is the ebullient lady of song at her best — i.e. in front of an adoring audience. The selections featuring many of her established hits, there's a highly musicianly approach to it, with Kenny Brown on piano and Johnny Gray on tenor sax. A double-album set of high emotional content.

NANCY SINATRA, LEE HAZLEWOOD: Did You Ever (RCA Victor SF 8240). Includes that title track, which hit the singles charts, and also features 'Tippy Toe', 'Down From Dover', 'Big Red Balloon' and 'Got It Together Again'. Something quite irresistible about these two voices — one flexible, the other dour (to say the least). A very entertaining album.

GARY WRIGHT: Footprint (A&M AMLS 64296). Of obvious interest to old Spooky Tooth fans, this album features Gary Wright and some excellent musician friends on a collection of interesting numbers. All are written by Gary and the entire album is his production. 'Give Me The Good Earth' opens with nice keyboard work from Gary and a well controlled vocal, taken at an easy tempo. 'Two Faced Man' quickens things up with good percussive basis and some weeping style guitar. 'Stand For Our Rights' is a standout track with King Curtis providing superbly soulful sax playing, and with backing vocalists behind Gary, builds at a tremendous pace. Definitely an absorbing album that warrants several listenings. V.M.

VARIOUS ARTISTS: Music House Volume 1 (Trojan TBL 170). Title relates to the Trojan headquarters and there's a long list of artists contributing here. Dandy and Jackie, Rad Bryan, Ansel Collins, Boy Friday and the Stags among them. Lively reggae material which should sell well.



JEFF BECK: well controlled

Beck is back

JEFF BECK GROUP: Rough And Ready (Epic EPC 64619). Beck back with a new group of musicians around him and producing not so much a rough sound as one that has been well organised and co-ordinated. Cozy Powell is a notable drummer and adds great strength to the group, noticeably on 'Situation' and the nicely controlled 'Jody'. Bob Tench's vocals have a suitably gravelly

BEAVER AND KRAUSE: Gandharva (Warner Bros K 46130). Very interesting and well-made album with a wide variation of styles. Beaver and Krause appear to be the organising force and a lot of the musical influence inside this cascade of guest artists: Mike Bloomfield, Gerry Mulligan, Bud Shank, Clyde King, Vanetta Fields and a host more. From good space age effects to first class gospel to cathedral saxophone, all the experiments are successful. Side one is studio, side two recorded live in Grace Cathedral. One of the few albums to feature mood effects and achieve the depth intended. L.G.

VIC TAYLOR: Does It His Way (Dynamic TRL 38). Ultra-stylish reggae artist who really does bring a distinctive sound to even familiar songs like 'There Goes My Everything' and 'Bridge Over Troubled Water'. He has the advantage of backings by Byron Lee and the Dragonaires, and this one really does come off — even in such a crowded field.

JIM REEVES: Young And Country (RCA Victor INTS 1317). Recordings from the early days of Jim's career — and therefore of above-average historical interest. The young Jim was to find worldwide fame and this set, including 'Spanish Violins', 'I'll Always Love You' and so on shows the deep sincerity of his voice — even if the production techniques were far from sophisticated. Very much a collector's item.

NILSSON: Nilsson Schmilsson (RCA SF 8242). This could just be the LP to give Nilsson his long-awaited success here. It isn't really 'Harry's Rock Album', but there's a hardness to it that wasn't apparent on most of his earlier things. 'Gotta Get Up' is a bouncy start, but Harry really shines on the wistful 'Early In The Morning' and the rock-inspired 'Down'. The single from the LP is 'Without You', a Ham-Evans (Badfinger) song arranged by Paul Buckmaster. It's a gem, and kicks off side two which also includes a raunchy true-to-the-original 'Let The Good Times Roll'.

LEE HAZLEWOOD: Requiem For An Almost Lady (Reprise K 44161). Apparently all written (by Lee himself) about one special lady, and with spoken links which, in this case, don't hold up the action too much. Lee admits to a slightly tedious voice, but there is certainly character in it. All performed with small and tight backing group. Fair in performance; strong lyrically.

BILLY PRESTON: I Wrote A Simple Song (A&M AMLH 63507). In many ways, the best album yet from the all-rounder. With string and horn arrangements by Quincy Jones, the new coolness in his voice is set off well and there's a background choir stacked with well-known names. There's a pungent soul approach to most of it, and the title track is a positive standout. This one really swings. Virtuoso keyboard work by Billy, too.

PICK OF THE HOT U.S. RELEASES

GLADYS KNIGHT AND THE PIPS: Make Me The Woman That You Go Home To; It's All Over But The Shoutin' (Soul). Gladys Knight has always been one of the true Queens of Soul, no matter at what stage of her career or on what label. In fact, I would even go so far as to say that of all the consistent hit making female Soul singers, she is the most Soulful... if you can get to that. So it is especially pleasing, after a string of commendably un-Motown distinctive and idiosyncratic hits, that she is finally beginning to get that sort of recognition from the world at large.

This beautiful sawing, swaying, soaring slow U.S. hit is only going to add to her reputation. Thankfully Motown have realised that in Gladys they have got a talent who, while she can indeed transcend the most banal of computerised material, needs and deserves special and sympathetic treatment to pay real dividends. Their putting her on the soul label could not have been more apt (or farsighted?).

This Clay McMurray song and production presents her at her heartbreaking best and, despite its having a Motown patina, it is really rather like Doris Duke in content and feel. Yeah! The flip is altogether funkier and more like the Pips of a few years ago — in fact, funnily enough, its mellow drive is reminiscent of 'I Heard It Through The Grapevine'... the Marvin Gaye version, and not their own original!

THE FIFTH DIMENSION: Together Let's Find Love (Bell).

Unobtrusively "live" (from their "Live!" album), the 5D's latest U.S. Pop and R&B hit is just that: surprisingly (for them) both Pop AND R&B. They sure sing good, but they can't often be accused of singing Soul. This is one of those few welcome instances.

Sounding much more like the fabulous Friends of Distinction than usual, they alternate lines, hum and wail, and generally impart a lovely relaxed feeling on this smoochy slowie (by Willie Hutchinson and J. W. Alexander, which may interest Sam Cooke fans).

THE JACKSON FIVE: Sugar Daddy (Motown). That other fivesome, the cuddly quint, are back in their old herky-jerky formula, which comes as a bit of a let-down. You all know what their early hits sounded like — well, this is just like them.

THE STAIRSTEPS: I Love You — Stop (Buddah). Once the most exciting and potentially greatest Soul Vocal Group in the business, the Stairsteps are going through a bad patch. At least their latest waxing is produced by Tony Camillo instead of by Stan Vincent, but not only is its lyric idea that age old telegram message but also its whole structure is copied from the Jackson 5 formula. When by rights it should be the Jackson 5 copying the Five Stairsteps (which surely it was, at first, before Motown?), the fact that it's the other way round is rather depressing.

the doctor

JAMES HAMILTON'S DISCOTHEQUE PICKS

TRIED AND TRUE

CAROLE KING: LP 'Music' (A&M AMLH 67013). As was 'Tapestry', Carole's newie is thankfully ideal for playing all through towards the end of a dance (when the deejay fancies a bit and doesn't want to keep changing records!).

JOHNNY BURNETTE: Honey Hush (LP 'Rock 'n' Roll Trio' Coral CP 61). R&R, very powerful even if relatively obscure.

BLUES MAGOOS: Can't Get Enough Of You; Never Goin' Back To Georgia (El Pito) (LP 'Gulf Coast Bound' Probe SPB 1024). Modern, long shifting groovers.

OSIBISA: Music For Gong Gong (MCA MKS 5079). Mod/Latin-Rock, the most usable bit of their first LP, usefully edited out.

DENNIS COFFEY AND THE DETROIT GUITAR BAND: Scorpio (A&M AMS 875) Mod/R&B, freaky, with Latin-Rock percussion.

DON McLEAN: American Pie (UA UP 35325). That's the whole thing cut into Parts 1 and 2 (UA UP 35323). This is the earlier release with the slow intro and outro (and a chunk from the middle) edited out. Mod/Pop.

THE HILLSIDE SINGERS: I'd Like To Teach The World To Sing (In Perfect Harmony) (CBS 7705). Pop, and a welcome change from that other lot.

UNION EXPRESS: Ring A Ring Of Roses (Decca F 13230). The intro alone (being the first verse of the nursery rhyme, a cappella) is good fun and useful as a quick insert at an appropriate moment.

GET RM — THE PLUS POP PAPER — EVERY WEEK

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

1	1	AMERICAN PIE Don McLean	United Artists
2	2	BRAND NEW KEY Melanie	Neighborhood
3	3	LET'S STAY TOGETHER Al Green	Hi
4	4	SUNSHINE Jonathan Edwards	Capricorn
5	14	DAY AFTER DAY Badfinger	Apple
6	6	SCORPIO	
		Dennis Coffey and the Detroit Guitar Band	Sussex
7	7	I'D LIKE TO TEACH THE WORLD TO SING	
		New Seekers	Elektra
8	10	CLEAN UP WOMAN Betty Wright	Alston
9	11	YOU ARE EVERYTHING Stylistics	Avco
10	12	SUGAR DADDY Jackson 5	Motown

11	18	NEVER BEEN TO SPAIN Three Dog Night	Dunhill
12	16	DROWNING IN THE SEA OF LOVE Joe Simon	Spring
13	13	I'D LIKE TO TEACH THE WORLD TO SING	
		Hillside Singers	Metromedia
14	5	FAMILY AFFAIR Sly and the Family Stone	Epic
15	8	GOT TO BE THERE Michael Jackson	Motown
16	9	HEY GIRL/I KNEW YOU WHEN Donny Osmond	MGM
17	15	ONE MONEYKY DON'T STOP NO SHOW	
		Honey Cone	Hot Wax
18	22	ANTICIPATION Carly Simon	Elektra
19	20	HEY BIG BROTHER Rare Earth	Rare Earth
20	21	IT'S ONE OF THOSE NIGHTS Partridge Family	Bell

21	36	WITHOUT YOU Nilsson	RCA
22	25	KISS AN ANGEL GOOD MORNING Charley Pride	RCA
23	23	ONCE YOU UNDERSTAND Think	Laurie
24	17	CHERISH David Cassidy	Bell
25	27	WITCH QUEEN OF NEW ORLEANS Redbone	Epic
26	35	STAY WITH ME Faces	Warner Bros
27	33	BLACK DOG Led Zeppelin	Atlantic
28	30	LEVON Elton John	Uni
29	31	THAT'S THE WAY I FEEL ABOUT 'CHA	
		Bobby Womack	United Artists
30	32	MAKE ME THE WOMAN THAT YOU GO HOME TO	
		Gladys Knight and the Pips	Soul (Motown)

31	26	HAVE YOU SEEN HER Chi-Lites	Brunswick
32	37	FIRE AND WATER Wilson Pickett	A&M
33	24	ALL I EVER NEED IS YOU Sonny and Cher	Kapp
34	43	PRECIOUS AND FEW Climax	Rocky Road
35	49	JOY Apollo 100	Mega
36	19	OLD FASHIONED LOVE SONG	
		Three Dog Night	Dunhill
37	46	DON'T SAY YOU DON'T REMEMBER	
		Beverly Bremers	Scepter
38	-	HURTING EACH OTHER Carpenters	A&M
39	39	LOOKIN' FOR A LOVE J. Geils Band	Atlantic
40	28	WHITE LIES BLUES EYES Bullet	Big Tree

41	41	MY BOY Richard Harris	Dunhill
42	-	DAISY MAE Hamilton, Joe Frank and Reynolds	Dunhill
43	-	FEELIN' ALRIGHT Joe Cocker	A&M
44	44	THOSE WERE THE DAYS	
		All In The Family TV Cast	Atlantic
45	-	TOGETHER LET'S FIND LOVE Fifth Dimension	Bell
46	48	AIN'T NOBODY HOME B. B. King	ABC
47	40	ME AND BOBBY McGEE Jerry Lee Lewis	Mercury
48	-	FLOY JOY Supremes	Motown
49	-	THE LION SLEEPS TONIGHT Robert John	Atlantic
50	-	BANG A GONG (Get It On) T. Rex	Reprise

albums

1	2	AMERICAN PIE Don McLean	United Artists
2	4	CONCERT FOR BANGLA DESH	
		George Harrison and Friends	Apple
3	1	MUSIC Carole King	Ode
4	3	AT CARNEGIE HALL Chicago	Columbia
5	5	LED ZEPPELIN	Atlantic
6	6	TEASER AND THE FIRECAT Cat Stevens	A&M
7	7	TAPESTRY Carole King	Ode
8	9	THERE'S A RIOT GOING ON	
		Sly and the Family Stone	Epic
9	13	MADMAN ACROSS THE WATER Elton John	Uni
10	11	WILD LIFE Wings	Apple

11	12	E PLURIBUS FUNK	
		Grand Funk Railroad	Grand Funk Railroad
12	21	A NOD IS AS GOOD AS A WINK TO A	
		BLIND HORSE Faces	Warner Bros
13	14	SANTANA	Columbia
14	15	BOB DYLAN'S GREATEST HITS Vol 2	Columbia
15	19	GREATEST HITS Jackson 5	Motown
16	8	ALL IN THE FAMILY TV Cast	Atlantic
17	10	BLACK MOSES Isaac Hayes	Enterprise
18	25	HOT ROCKS, 1964-1971 Rolling Stones	London
19	16	GATHER ME Melanie	Neighborhood
20	20	LOW SPARK OF HIGH-HEELED BOYS Traffic	Island

21	22	KILLER Alice Cooper	Warner Bros
22	18	QUIET FIRE Roberta Flack	Atlantic
23	23	SUMMER OF '42 Peter Nero	Columbia
24	17	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury
25	24	SHAFT Soundtrack/Isaac Hayes	Enterprise/MGM
26	28	CARPENTERS	A&M
27	27	TO YOU WITH LOVE Donny Osmond	MGM
28	29	JESUS CHRIST, SUPERSTAR Various Artists	Decca
29	26	SOUND MAGAZINE Partridge Family	Bell
30	33	HARMONY Three Dog Night	Dunhill

31	31	JESUS CHRIST, SUPERSTAR	
		Original Broadway Cast	Decca
32	36	STONES Neil Diamond	Uni
33	34	LOSING THEIR HEADS Hudson and Landry	Dore
34	38	STYLISTICS	Avco
35	40	FLOWERS OF EVIL Mountain	Windfall
36	30	FIDDLER ON THE ROOF Soundtrack	United Artists
37	37	EVOLUTION	
		Dennis Coffey and the Detroit Guitar Band	Sussex
38	39	SINGS HEART SONGS Charley Pride	RCA
39	35	IMAGINE John Lennon	Apple
40	41	YES ALBUM	Atlantic

41	42	REVOLUTION OF THE MIND/RECORDED LIVE	
		AT THE APOLLO James Brown	Polydor
42	43	CHER	Kapp
43	48	CHEECH AND CHONG	Ode
44	-	WE'D LIKE TO TEACH THE WORLD TO SING	
		New Seekers	Elektra
45	45	JONATHAN EDWARDS	Capricorn
46	-	LIVE AT THE RIVIERA, LAS VEGAS	
		Engelbert Humperdinck	Parr
47	-	RARE EARTH IN CONCERT	Rare Earth
48	78	GONNA TAKE A MIRACLE Laura Nyro	Columbia
49	-	ANTICIPATION Carly Simon	Elektra
50	46	MASTER OF REALITY Black Sabbath	Warner Bros

Norman Joplin

- BLOWS AGAINST THE EMPIRE — Jefferson Starship (RCA)
- RAM — Paul and Linda McCartney (Apple)
- AMERICAN BEAUTY — Grateful Dead (Warner Bros)
- BARK — Jefferson Airplane (RCA-Grunt)
- NRPS — New Riders of the Purple Sage (CBS)
- YOU'RE NOT ALONE — Dion (Warner Bros)
- SUNFIGHTER — Paul Kantner and Grace Slick (RCA-Grunt)
- MIRROR MAN — Captain Beefheart and his Magic Band (Buddah)
- MEDDLER — Pink Floyd (Harvest)
- SURF'S UP — Beach Boys (Stateside)

BEST OF THE YEAR

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

Rob Partridge

- TUPELO HONEY — Van Morrison (Warner)
- EVERY PICTURE TELLS A STORY — Rod Stewart (Mercury)
- MEATY BEATY BIG AND BOUNCY — Who (Track)
- I'M A LOSER — Doris Duke (Mojo)
- RANDY NEWMAN LIVE — Randy Newman (Reprise)
- SURF'S UP — Beach Boys (Stateside)
- JOY OF COOKING — Joy of Cooking (Capitol)
- JEFFERSON AIRPLANE TAKES OFF — Jefferson Airplane (RCA)
- HIS BAND AND THE STREET CHOIR — Van Morrison (Warner)
- LIVE AT MONTEREY — Johnny Otis Show (Epic)



the 50

RECORD MIRROR

singles albums

This Week	Last Week	Weeks in Chart	singles		This Week	Last Week	Weeks in Chart	albums	
1	1	5	I'D LIKE TO TEACH THE WORLD TO SING	Polydor 2058 184	1	3	ELECTRIC WARRIOR	T. Rex	FLY HIFLY 6
2	2	4	MOTHER OF MINE	Neil Reid Decca F 13264	2	12	TEASER AND THE FIRECAT	Cat Stevens	Island TLPS 9154
3	11	3	HORSE WITH NO NAME	America Warner Brothers K 16128	3	6	A NOD'S AS GOOD AS A WINK	Faces	Warner Bros K 56006
4	8	5	BRAND NEW KEY	Melanie Buddah 2011 105	4	3	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
5	4	9	SOFTLY WHISPERING I LOVE YOU	Congregation Columbia DB 8830	5	2	IMAGINE	John Lennon/Plastic Ono Band	Apple PAS 10004
6	7	8	I JUST CAN'T HELP BELIEVING	Elvis Presley RCA 2158	6	26	JESUS CHRIST SUPERSTAR	Various	MCA MKPS 2011/2
7	5	7	SOLEY SOLEY	Middle of the Road RCA 2151	7	7	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury 6338 063
8	16	5	STAY WITH ME	Faces Warner Bros K 16136	8	20	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan	MAM 501
9	9	5	SLEEPY SHORES	Johnny Pearson Orchestra Penny Farthing PEN 778	9	11	TAPESTRY	Carole King	A&M/Ode AMLS 2025
10	13	5	MORNING HAS BROKEN	Cat Stevens Island WIP 6121	10	-	CONCERT FOR BANGLA DESH	George Harrison, Bob Dylan and Others	Apple STCX 3385
11	12	9	NO MATTER HOW I TRY	Gilbert O'Sullivan MAM 53	11	4	THE NEW LED ZEPPELIN ALBUM	Atlantic 2401 012	
12	6	10	SOMETHING TELLS ME (Something Is Gonna Happen Tonight)	Cilla Black Parlophone R 5924	12	5	MOTOWN CHARTBUSTERS Vol 6	Various	Tamla Motown STML 11191
13	3	11	ERNIE (The Fastest Milkman In The West)	Benny Hill Columbia DB 8833	13	36	WORDS AND MUSIC	Benny Hill	Columbia SCX 6479
14	14	8	THEME FROM SHAFT	Isaac Hayes Stax 2025 069	14	8	FIREBALL	Deep Purple	Harvest SHVL 793
15	17	5	THEME FROM THE ONEDIN LINE	Vienna Philharmonic Orchestra Decca F 13259	15	9	MEATY, BEATY, BIG AND BOUNCY	Who	Track 2406 006
16	28	3	WHERE DID OUR LOVE GO	Donnie Elbert London HL 10352	16	35	GATHER ME	Melanie Buddah 2322 002	
17	29	3	LET'S STAY TOGETHER	AI Green London HL 10348	17	39	STONES	Neil Diamond	Uni UNLS 121
18	10	11	JEEPSTER	T. Rex Fly BUG 16	18	22	MUSIC	Carole King	A&M/Ode AMLH 67013
19	15	8	MORNING VAL DOONICAN	Philips 6006 177	19	25	MORE BOB DYLAN GREATEST HITS	CBS 67239	
20	20	7	THE PERSUADERS	John Barry Orchestra CBS 7469	20	17	MEDDLER	Pink Floyd	Harvest SHVL 795
21	22	8	KARA KARA	New World RAK 123	21	19	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885	
22	30	3	FAMILY AFFAIR	Sly And The Family Stone Epic EPC 7632	22	10	FOG ON THE TYNE	Lindisfarne	Charisma CAS 1050
23	19	9	IT MUST BE LOVE	Labi Siffre Pye 7N 25572	23	44	SOUNDS OF SILENCE	Simon and Garfunkel	CBS 62690
24	33	3	MOON RIVER	Greyhound Trojan TR 7848	24	24	FRAGILE	Yes	Atlantic 2401 019
25	21	10	IS THIS THE WAY TO AMARILLO	Tony Christie MCA MKS 5073	25	13	ANDY WILLIAMS GREATEST HITS	CBS 63920	
26	18	11	FIREBALL	Deep Purple Harvest HAR 5045	26	23	RAINBOW BRIDGE	Jimi Hendrix	Reprise K 44159
27	40	2	HAVE YOU SEEN HER	Chi-Lites MCA MU 1146	27	18	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor	Warner Bros K 46085
28	38	2	BABY I'M A WANT YOU	Bread Elektra K 12033	28	14	WINGS WILD LIFE	Wings	Apple PCS 7142
29	23	14	BANKS OF THE OHIO	Olivia-Newton-John Pye 7N 25568	29	30	SHAFT	Isaac Hayes	Stax 2659 007
30	42	2	ALL I EVER NEED IS YOU	Sonny and Cher MCA MU 1145	30	-	AMERICA	America	Warner K 46093
31	25	13	COZ I LUV YOU	Slade Polydor 2058 155	31	32	I'M STILL WAITING	Diana Ross	Tamla Motown STML 11193
32	24	10	TOKOLOSHE MAN	John Kongos Fly BUG 14	32	-	ROCKING AT THE FILLMORE	Humble Pie	A&M AMLH 63506
33	39	3	BLESS YOU	Martha Reeves and The Vandellas Tamla Motown TMG 794	33	15	THE CARPENTERS	A&M AMLS 63502	
34	34	2	CAN'T LET YOU GO	Barry Ryan Polydor 2001 256	34	-	THAT'S THE WAY IT IS	Elvis Presley	RCA Victor SF 8162
35	41	2	GIVE AND TAKE	Pioneers Trojan TR 7846	35	-	RAM PAUL AND LINDA MCCARTNEY	Apple PAS 10003	
36	26	11	SING A SONG OF FREEDOM	Cliff Richard Columbia DB 8836	36	38	SOUND OF MUSIC	Soundtrack	RCA Victor SB/RB 6616
37	-	-	IF YOU REALLY LOVE ME	Stevie Wonder Tamla Motown TMG 798	37	49	SWEET BABY JAMES	James Taylor	Warner Bros K 46043
38	27	12	GYPSYS TRAMPS AND THIEVES	Cher MCA MU 1142	38	-	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise K 44018	
39	43	5	FESTIVAL TIME	San Remo Strings Tamla Motown TMG 795	39	-	PAINT YOUR WAGON	Soundtrack	Paramount SPFL 257
40	35	11	BURUNDI BLACK	Burundi Stephenson Black Barclay BAR 3	40	45	SGT PEPPER'S LONELY HEARTS CLUB BAND	Beatles	Parlophone PCS/PMC 7027
41	32	14	TILL	Tom Jones Decca F 13236	41	41	SANTANA III	Santana	CBS 69015
42	31	10	HOOKED ON A FEELING	Jonathan King Decca F 13241	42	27	CLOSE TO YOU	Carpenters	A&M AMLS 998
43	36	10	YOU GOTTA HAVE LOVE IN YOUR HEART	Supremes/Four Tops Tamla Motown TMG 793	43	46	AFTER THE GOLDRUSH	Neil Young	Reprise K 44088
44	45	22	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart Mercury 6052 097	44	40	SURFS UP	The Beach Boys	Stateside SSL 10313
45	37	12	JOHNNY REGGAE	Piglets Bell BLL 1180	45	33	WHO'S NEXT	The Who	Track 2408 102
46	49	2	DIAMONDS ARE FOREVER	Shirley Bassey United Artists UP 35293	46	-	UP TO DATE	The Patridge Family	Bell SBL 143
47	48	26	FOR ALL WE KNOW	Shirley Bassey United Artists UP 35267	47	-	SPARTACUS	Aram Khatchaturian/Vienna Phil. Orch.	Decca SXL 6000
48	44	34	CHIRPY CHIRPY CHEEP CHEEP	Middle of the Road RCA 2047	48	-	SYMPHONIES FOR THE SEVENTIES	Waldo De Los Rios	A&M AMLS 2014
49	-	-	AMERICAN PIE	Don McLean United Artists UP 35325	49	-	GOLDEN HITS OF SHIRLEY BASSEY	Columbia SCX SX 6294	
50	-	-	BACK ON THE ROAD	Marmalade Decca F 13251	50	-	OVER AND OVER	Nana Mouskouri	Fontana STL 5511

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

top producers 5 years ago 10 years ago

1	Leon Henry	1	4	I'M A BELIEVER	Monkees	1	1	THE YOUNG ONES	Cliff Richard	
2	Dick Rowe/Ivor Raymonde	2	1	GREEN, GREEN GRASS OF HOME	Tom Jones	2	-	ROCK-A-HULA	BABY/CAN'T HELP FALLING IN LOVE	Elvis Presley
3	Ian Samwell	3	6	HAPPY JACK	Who	3	3	MULTIPLICATION	Bobby Darin	
4	Peter Scheeckeryck	4	2	MORNINGTOWN RIDE	Seekers	4	5	HAPPY BIRTHDAY SWEET SIXTEEN	Neil Sedaka	
5	John Burgess	5	3	SUNSHINE SUPERMAN	Donovan	5	2	STRANGER ON THE SHORE	Acker Bilk	
6	-	6	7	IN THE COUNTRY	Cliff Richard	6	7	LET'S TWIST AGAIN	Chubby Checker	
7	Giacomo Tosti	7	-	NIGHT OF FEAR	Move	7	-	FORGET ME NOT	Eden Kane	
8	Glyn Johns	8	5	SAVE ME	Dave Dee, Dozy, Beaky, Mick & Tich	8	4	I'L NEVER FIND ANOTHER YOU	Billy Fury	
9	KPM Prod	9	8	ANY WAY THAT YOU WANT ME	Troggs	9	9	WALK ON BY	Leroy Van Dyke	
10	Paul Samwell-Smith	10	-	STANDING IN THE SHADOWS OF LOVE	Four Tops	10	6	LET THERE BE DRUMS	Sandy Nelson	
11	Gordon Mills									
12	George Martin									
13	Walter J. Riddley									
14	Isaac Hayes									
15	-									
16	Donnie Elbert									
17	-									
18	Tony Visconti									
19	Johnnie Franz									
20	John Barry									
21	Mickie Most									
22	Sly Stone									
23	Labi Siffre									
24	Dave Bloxham									
25	M. Murray/P. Callander									
26	Deep Purple									
27	Eugene Record									
28	David Gates									
29	Welch/Farrar									
30	Snuff Garrett									

THE NEW playboy label is shipping out its first two albums this week in America -- one by GENTLEMAN JIM SULLIVAN (Big Jim Sullivan to some) and another by a new trio called HUDSON.....HUMBLE PIE have bought their US manager a Rolls Royce Silver Cloud and their agent a Bentley.

Lean time for Motown? Not one disc in the top thirty last week.....acting role for bulging MARSHA HUNT in new Hammer flick 'Dracula Today' -- don't you wish you wore the fangs in that family?..... among those scheduled for the first of a series of great revival concerts at Madison Square Gardens will be FATS DOMINO, CHUBBY CHECKER, BO DIDDLEY, the FIVE SATINS, the CRYSTALS, the BELMONTs and JERRY BUTLER.

GEORGE HARRISON's gift sum to the Bangla Desh fund has already reached 4.5 million dollars.....CHRIS BARBER the first artist to record PAUL BUCKMASTER compositions on his new album.....ALEXIS KORNER lecturing on the blues at Lanchester Arts Fest.

FIFTH DIMENSION's FLORENCE LA RUE GORDON introduces her son on their tour as the Sixth Dimension.....liner notes on Atlantic's 'Soul To Soul' album deserve an award for honesty.....caught playing his own tapes, the office junior at ROBERT STIGWOOD's office now has a record deal.

For U.S. market, will CAT STEVENS' 'Morning Has Broken' be covered by DAWN?.....Young Blood Records and Rowntree-Mackintosh have combined for a promotion involving the Joy Chocolate wafer and the single 'Joy' by APOLLO 100, already climbing in America.

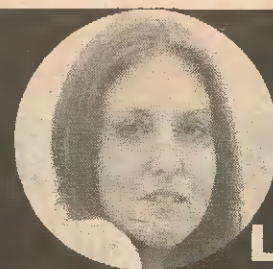
Runaway success of 'Shaft' prompts the question whatever happened to its 1969 forerunner 'Uptight' with music by BOOKER T?.....PAUL McCARTNEY and Wings recently spent time at Warehouse Studios, New York, developing their sound for future performances..... PINK FLOYD writing a ballet on commission from RUDOLPH NUREYEV.

UA have opened up an office in Ontario.....JONATHAN KING's SAKKARIN have done a 300 year old classical piece as a pop single, titled 'Silver Canon'.....Kinney are being cautious about release of prerecorded Dolbyized cassettes because of lack of Dolby units in homes and possible new technological advances soon.

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a reader reminds us of

the man behind Harrison

IN the stampede to recognise George Harrison as a 'Great One' a very important detail has been forgotten by everyone.

Yes, George writes incisive, often provoking material and, yes, he sings appealingly, and yes he plays guitar technically well and emotionally brilliantly.

But George Harrison — the tenth 'Great One' — is produced by Phil Spector! 'All Things Must Pass' would not have become the bright musical gem it is today without Spector there in the control room, directing, controlling, feeding and shaping what, by Harrison's own admission is 'rough' work.

George is modest enough to state that he does not believe he deserves such an honour. Unfortunately, everyone else seems incapable of realising that there is a glaringly wrong immodesty concerning Spector's activities.

It was Spector who took Lennon in hand and has consistently been integral in his every move. It was Spector who put the 'Bangla Desh' album together... and it is Spector who, once again, after a quiet period, following all those classic works with Ike and Tina Turner, the Righteous Brothers, the Ronettes, the Crystals and the Checkmates, is the world's best producer. — C. ROACHFIELD, 11 Dicot Road, Berkshire.



ROGER DAY

Oops

I HAVE just bought Wings 'Wild Life' LP, and I turned back to Mike Hennessey's review of this album in a recent Record Mirror. Although the review was nice, there was a bit where Mike stated that "apart from the Ringo albums and 'Maggie Mac' on 'Let It Be', 'Wings' is the first Beatle record since 'Beatles For Sale' in December '64 to have a non-Beatle song included".

Sorry Mike, but you've missed out a few. Check RM November 6 for the United Beatle disco, and also look at the tracks on 'All Things Must Pass' and 'Live In Toronto' — LUTHER IGNATZ, 43 Prospero Drive, Cowley.

VAL: Our mistake, Luther, and all the other readers who wrote to us. Non-Beatle songs include 'Dizzy Miss Lizzy' and 'Act Naturally' from 'Help', 'Bad Boy' from 'Beatles Oldies', 'Dizzy Miss Lizzy', 'Money' and 'Blue Suede Shoes' from 'Toronto', 'If Not For

You' and 'I'd Have You Anytime' (co-penned by George and Bob Dylan) from 'All Things Must Pass'.

Twiggy

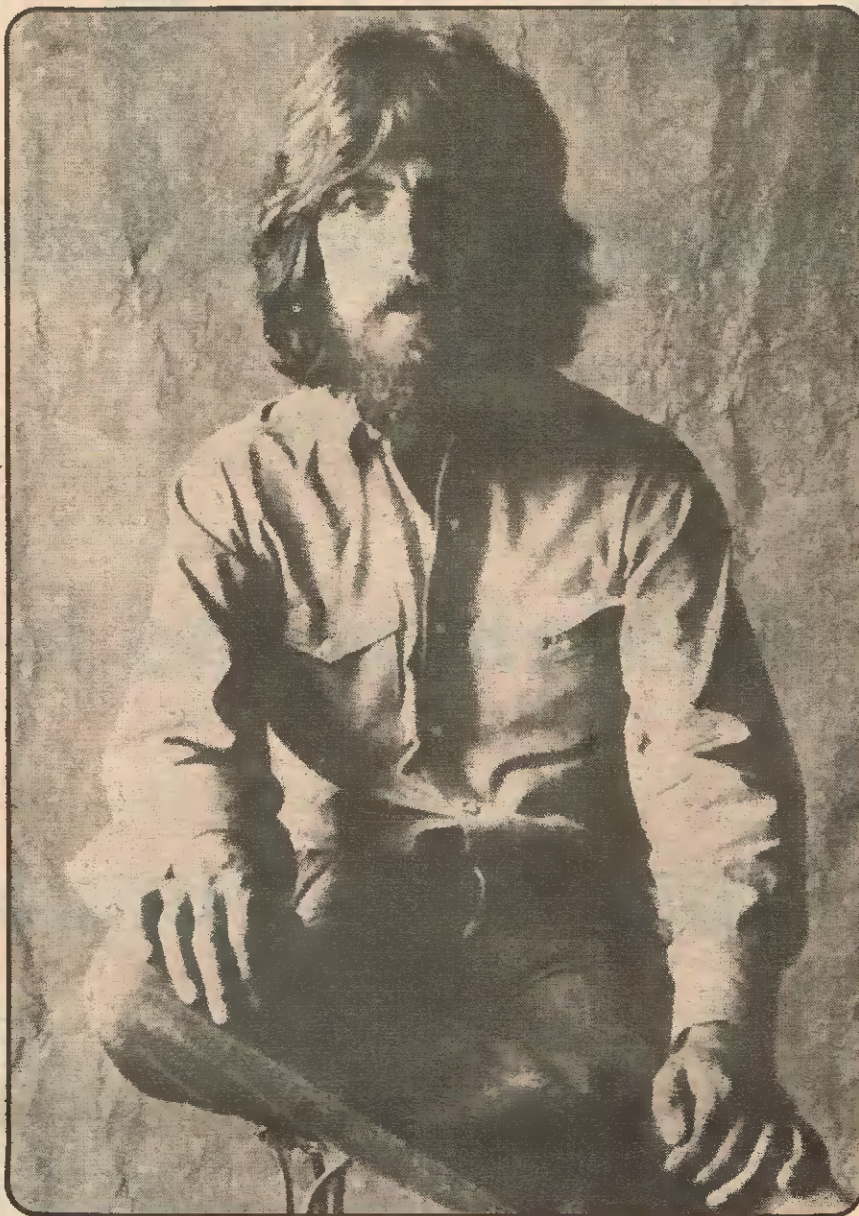
JUST a few skinny lines to say thank you for voting me number one in the Record Mirror DJ poll. I am still overcome with surprise and it was by far the nicest Christmas present I've ever had.

At the moment I am on the road with my sound and light show, so I hope I will get the chance to meet you in your town soon.

I must say it is most frustrating to hear a good record and not have a radio show to play it on, because as much as I enjoy disco appearances the material that you play has to be well known, and new sounds do nothing but clear the floor. However, in 1972 I hope to return to the airwaves, if not in this country, then abroad.

While I have got a bit of space I'd like to say how sad it is that the Beach Boys have slipped from our singles charts, particularly as they are recording their best material now. Most of the blame must go to EMI who consistently release the wrong tracks from the boys' albums as singles. 'Add Some Music' from 'Sunflower' would have been top five as would 'Disney Girls' from 'Surf's Up'.

May 1972 be all you hope it will be and thanks



GEORGE: DOES HE OWE IT ALL TO PHIL?

again. — ROGER 'TWIGGY' DAY, Surbiton, Surrey.

VAL: Readers will be pleased to know I'm sure that Roger will soon be joining our panel of DJs writing their own column for Record Mirror.

No sale

It like me you are a bit tired of people complaining about deserving records not being played on the radio, how about this for a change.

Over Christmas 'Where Did Our Love Go?' by Donnie Elbert and 'Have You Seen Her?' by the Chi-Lites were both plugged on the British airwaves almost daily. This being my kind of music, I went to purchase them on December 31, only to be told at the record shop that Decca hadn't released them and they had no

idea when they would be on sale.

This is a ridiculous situation and when one considers the other shortcomings of British radio it is quite unique. — VINCE MAPLETOFT, 13 Wharf Road, Grantham, Lincs.

VAL: Decca Records assure me that both these singles have been available since December 17. Vince, so I suggest you inform your record shop of the numbers. 'Where Did Our Love Go?' is on London America HLU 10352, and 'Have You Seen Her' is on MCA MU 1142. The Chi-Lites number is also included as a track on their album 'Give More Power To The People'.

Thanks, 1

RADIO ONE isn't exactly daring when it comes to new ideas, but you've got to give it to them for last

Saturday's newcomer, David Simmons.

People were saying — and weren't you saying it too — that Mike Raven's demise would sound the death of soul and blues on Radio One. Well, what a pleasant surprise to find fresh ideas and someone who knows what he's talking about, to replace Mike Raven. Never knew there were "all-black" radio stations in the U.S. putting out soul and blues twenty-four hours a day. And I was even more surprised to hear one of their deejays talking to Dave Simmons about their top ten.

Great! Let's hope the Beeb follows up their good sense of taking Dave on by giving him the show for a healthy length of time. ALAN MacHUGH, Psychology Dept., University of Sussex, Brighton, Sussex.

So much for choice

ON the morning of January 4, while flicking through the national wave band I found 'El's Coming' blasting from 247 metres (Radio One).

I dislike Linda Hoyle's version and so passed on to 220 metres (RNI) where the same disc rang forth from their turntable!

Later that early morning, at nearly one o'clock Radio Luxembourg gave a spin to America's 'Horse With No Name'. I attempted to avoid listening to this disc by retuning to RNI where after one disc America was heard again!

Is this really the much acclaimed alternative radio? — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

Beast

IT occurred to me, skimming through my article in your Christmas edition, headed 'Bob, the Beast and a Bottle of Bells' that your readers may have fallen to wondering what the hell I was on about. I know it's my fault for not writing to length, but the bit where I explained the reason for the article — immediately after the words 'solo with Ramblin' Jack Elliott', has been ruthlessly chopped by your subs. In this missing paragraph I explained that I had the edge on the Beast because of my filmed adventure some years ago with Derrol Adams, banjo playing partner of Ramblin' Jack and something of a legend in the USA folksy wokey world.

The incident involving the bottle of Bells and B. Dylan had nothing actually to do with Jack himself. I'd like to make this clear lest Jack take it into his head to come up and sue me some time. FRANK SMYTH, London W1.

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The big switch

HE started in a bank as a machine operator, but soon he was in charge of the entire shift.

He was in on the big switch from manual figuration to computerization. A menial task? Not on your life. "You can't spend seven years doing a job if you don't like it", says Harry Nilsson, excellent singer, better writer and the brains behind the marvellous cartoon film, 'The Point'.

TALENTS

Nilsson rose to notice with the success of his version of Fred Neil's song 'Everybody's Talkin'', which was used as the theme in John Schlesinger's 'Midnight Cowboy', but many people were already appreciating the talents of the San Fernando computer man after hearing albums like 'Pandemonium Shadow Show' and 'Ariel Ballet', plus his contributions to the film 'Skidoo'.

His career has been varied, but consistent in quality right up to the latest album, 'Nilsson Schmilsson' on RCA.

"I liked working with computers", explains Harry, with a rabbit grin - no mean achievement for that hour of the morning. Glasses and bottles were strewn about the room and ashtrays were overflowing; with Sherlock Holmes type ingenuity, I judged he'd had a late night.

INSIGHT

"That job gave me insight - you learn how decisions are made and why - how things work inside big companies. You gain a business experience that later helps you to understand why companies make such decisions. While working at the bank, I did the usual routine; worked by night, wrote songs and hustled them by day.

"It just took six or seven years longer than I figured. I had co-written a New Christy Minstrels number, had 'Pandemonium Shadow Show' out and the Monkees had recorded two of my songs: 'Cuddly Toy' and one used in the film 'Head'.

"Then I got the opportunity to work with Otto Preminger on the score for the film 'Skidoo' - possibly the worst film ever." I told him I thought the film was great and the section that featured him singing three of the numbers was ... rare. Because he has repeatedly refused to appear in public.

"In Los Angeles I met Derek Taylor, who was ...

Nilsson's progress from computer operator to entertainer

well, he was Derek Taylor and working for Apple at the time. I sent him a big box of my albums and he played them for many people in Britain. When I got a few days off from the film, I went over to Britain and to Apple.

"They put me on the newsletter in the section reserved for visiting American artists, but I did no recordings. It was only a weekend, but I was able to see Apple during its Ley-day."

From that weekend and other occasions sprang a rumour that Nilsson was the Beatles' favourite - and probably likewise. He was a part of that peculiar era when Apple housed many guests and even promoted artists on other labels - a part of their attempt to visualise a record company as something more than a tough business concern in stiff competition.

by LON GODDARD

John Lennon called him one of the best performers on the American scene and acts like Jose Feliciano, Three Dog Night, BS&T, Herb Alpert, Mary Hopkin and many more recorded his songs.

Harry wasn't just busy recording - he wrote parts of the script for TV's 'The Ghost and Mrs Muir' programme, the title song for a film called 'Jenny', music for the ABC-TV series 'The Courtship Of Eddie's Father' and the music and story of 'The Point' - but no concerts.

He appeared briefly for three songs at a London reception three years ago, but even requested no audience for his BBC-2 'In Concert' show recently (possibly the best yet in that series).

"I guess I just never felt like it", he said with a shrug. "I perform through the record media, so I still consider myself a performer - I just haven't felt comfortable enough to do a live show.

"I've had plenty to do and I get some offers, but the right opportunity, one that won't conflict with anything else, hasn't presented itself. I've been saying I'll do it for years and at the right time, I intend to. I'd hate to sit back at 40 and wish I had. Perhaps it will be later this year."

A Nilsson song is very distinctive. It generally has a very strong melody, a simple but cleverly devised backing, clear and crisp vocals and a set of lyrics worked into the tune in a unique way. How Harry writes was the question that revealed one reason for his inimitable scarcity ...

"I don't do many interviews partly because people ask me how I write and I really don't know. Some songs take less time to write than it takes to sing them - some take months. The melody might come first or last, there isn't any formula, you just do it whatever way you can.

"It's like asking a guy how he cleans windows. What makes you select a word? Sometimes it's the rhyme or the rhythm of the word; the meter, the meaning - whatever makes it fit.

WRITING

"I write at odd times; at home, in the studio, on planes, in cars - when I sit down at the piano, I never know whether I'll write a song or not - whether elements will respond. If I could control it, I'd write all the time.

"Sometimes I feel I've written the worst song in the world, sometimes the best. What I might think is good may sound terrible after a playback. Frustration parallels all people - I felt it at the bank, but not on such a personal level. It's the task of trying to find a question or an answer."

Nilsson has the studio bug, too. "It's an interest that's always there, just like a kid who likes baseball. I'm interested in the studio atmosphere and recording myself. I have recorded other people, but that's not a general interest.

"As far as my favourite performers go, John Lennon is the top of his field. I like Laura Nyro, Joni Mitchell, Paul McCartney and more. Randy Newman is a tremendous lyricist (hence the 'Nilsson Sings Newman' album). For the most part, odd songs interest me. I like Lee Dorsey's 'Working In A Coalmine', but I don't know much about his collective writings."

FLAWS

Perhaps Harry's best work is 'The Point', both as a concept story and a musical feat. "I had the idea in 1969 and it took a year to develop. I saw it as being just about what it became after it was sold and we got a screenplay writer, animator, etc. There are still some glaring flaws, but people seem to like it.

"I wrote a 22 page treatment and many meetings later, I approached Dustin Hoffman to narrate it - he liked the drawings and the idea, so he did it. Currently, I've got another project going, but no financing yet.

It's another film, but not a cartoon.

The film will be called 'We The Jury'.



NILSSON: 'I liked working with computers'

STRAY SOUL

STRAY began out of the boredom of three schoolboys sick of the predictable patterns music was taking around 1968.

They resisted any 12-bar influences they might have had and tore out a style unlike anything conventional - believing that much more could be done if the band was more adventurous. Of the three original members (Dale Bromham, Gary Giles and Steve Gadd; Richie Cole joined later), Steve Gadd is perhaps the wildest. Lead singers simply don't stand still too often.

"It was Dale's group back in school - in fact, there were two groups that combined, but we chucked out the ones that didn't fit. It was all less complicated then; Dale was writing, but we played mostly popular songs of the time. I guess the biggest influences on my life were the Beatles and the Stones. Perhaps they weren't really influences, it's just that when you're that young, you picture yourself as your idols at the time - you want people screaming for you, too.

"I really liked more soulful voices and I still do. The Band, Otis Redding, Rod Stewart, Jagger is really good - the



STRAY (left to right): Dale Bromham, Steve Gadd, Richie Cole, Gary G. Giles

feeling from his voice is tremendous. I don't like straight or technically good singing, because it tends to lack emotion. For instance, Bob Dylan sings off key quite a lot, but his voice is so very personal, it connects. A spontaneous quality. I worry about going off key, but the feeling is the most important. I don't know what I'd have done if I didn't have Stray - I probably would have been a dustman or a butchers assistant. I only went to college because I didn't want to work. Psychiatry interested me, though. Sussing people out. It's absorbing to try and single out people's motives for the way they act or the things they do."

Steve relies entirely on his physical ability - he doesn't play any instruments. Some musicians take it for granted, but others realise the security that comes from clutching an instrument while on stage. Steve occasionally grabs a microphone, but he's really on his own up there. His sense of

topo and rhythm has been acquired without the knowledge of a guitar or a piano.

"I do strum a little to write songs, but I never really played anything. We've been recording 18 months and together about five years, but I only do the singing. It's amazing how the music has changed over the years; everything is a lot cooler and more subtle now. No more crash bang 'n' burn - except perhaps Grand Funk or Black Sabbath. I guess gimmicks wouldn't be embarrassing if we were big. We will just play what we write, not going out of our way to make anything more commercial - though I wouldn't say no to a single if people liked the number. We started off during the LP boom, yet it seems like singles are coming back - it's back to the early days. A hot single gets you across to a lot of people."

James Craig

Selling Newcastle

LONG ago and far away when Hyde Park was just a flower pot and 'underground' meant the Bakerloo line to me I was given to lurching around England in my capacity as a musical trade paper journalist with a group called the Animals.

They were at the time a new breed on the rock and roll front because their appeal was basically a masculine 'Let's Loon Man' rather than the current vogue of 'Scream along with me' which the four mop tops and wicked Mick and his band of renown projected at that time.

HONEST

The Animals were of course natives of Newcastle — 'Geordies' a species which I subsequently discovered at the risk of sounding maudlin are the salt of the earth — crude, crass, and obstinate they are also generally speaking the most honest, kind-hearted, perceptive and down to earth people in Britain — I happened to be born in London for the record!

All of which might seem a bloody funny way to start an article about Lindisfarne but then they are 'Geordies' and somehow they seem to capture the feeling of their people and their city better than anyone I have ever heard.

I've always felt that if you could somehow bottle that particular Tyneside spirit it would market internationally. It has been, it will be — and if you have not bought 'Fog On The Tyne' do so — my album of the year.

Lindisfarne talk to Keith Altham



Quite recently I spoke to their mandolin player Ray Jackson who got to be 'Jacka' after the second Newcastle brown we downed, 'I don't write sorry about that', but is highly prevalent in their sound and significantly was used by Long John on his excellent 't Ain't Easy' album and Rod Stewart's 'Every Picture Tells A Story'.

Just how important does 'Jacka' feel that Newcastle spirit is to Lindisfarne?

"Obviously it's very important. Just over a year ago we were a band called 'Brethren' playing the same kind of boring R&B material as every other so called progressive band — long boring guitar solos and the volume turned up to cover any musical defects.

"In the January of 1970 we all put our heads together and realised it was no good going on unless we began to

play something we believed in and that was the beginning of what became Lindisfarne.

"It was also about that time that Alan Hull joined the group and his bias towards folk music and our own preference for acoustic numbers brought about the change of direction.

NAME

"We started to rely more heavily on our own compositions — anything we felt was us and the result was people started looking less bored and began to get genuinely enthusiastic about our music and our background.

"We were going to keep the name 'Brethren' but after we got our recording contract with Charisma Records, Tony Stratton Smith discovered there was a successful

American group working under the same name.

"We chose the name Lindisfarne after the small tidal island off Newcastle — it's completely cut off at high tide, consequently the pubs stay open all day without fear of police action.

"We cling quite tightly to our ties with Newcastle because it's a common bond and keeps us together. I think every Northern group slightly resents the fact that you have to come to London to get recognised. Keeping our Geordie identities within the music is our own way of refusing to sell out — the hype machine won't get us.

"We try to carry our home town feeling with us. We're enjoying it the more now because it is the real us and managing to convey that enjoyment to others means they want to join in. It's that basic human being stuff

like 'Have A Drink On Me' which gives people a sense of joining in — sometimes they do.

"We've got this kind of football team following now in some places which can be a bit embarrassing when they want the rowdy numbers like 'Fog On The Tyne' but its flattering to think they feel emotionally involved with us now to that extent.

"In a sense it is the final reward to see people get up and clap and sing because I know it is what I wanted to do when I was 14 or 15 — I liked the Animals too y'know. They were the best in their time. We nearly signed up with John Steel and Chas at one time before we found 'Strat' — mind you no one could have done more for us than he has done!"

Jacka's early inspirations were Woody Guthrie and the Dillards although he claims

the Beatles 'were our light' especially with regard to the early Beatles music like 'Norwegian Wood'.

"They wrote so many songs it was so easy to share in what they were doing", said Jacka. "We try to keep the same basic simplicity and honesty in our music."

One of Jacka's main claims to fame apart from Lindisfarne is that he is the mandolin player Rod Stewart credits on his album 'Every Picture Tells A Story' as the man whose name he could not remember!

PLANS

"That came about because I was playing mandolin down at the Marquee one night and Baldry happened 'Hallo boy what's that you're playing?' y'know how he goes on. Anyway he was impressed enough to ask me to play on his album 'It Ain't Easy' — I played on tracks like 'Black Girl' and Rod was producing. He liked my playing and asked me to play on his album."

There are plans afoot to release Lindisfarne's track 'Meet Me On The Corner' from the 'Fog On The Tyne' album as a single — the result I can assure you will be an instant smash hit but could it work in any way against the band?

"It might", agreed Ray. "We don't want to end up like T. Rex but then I don't think there is much danger of that — it's an album track after all and not a deliberate sell-out single."

We wound up convening an unofficial meeting of the Lesley Duncan appreciation society — her album if you have not bought it is worth every penny — and passed a resolution hoping that 1972 should be record year for the Newcastle Experience.

Rock-like the Africans dig it

"OSIBISA", Fela Ransome-Kuti says with a grin, "are not a hit in my country. Nigeria does not dig them."

On the other hand, Nigeria most certainly digs Fela and his band, Africa '70. Last year he had seven hit singles, serving up hot Afro-rock the way the Africans like it, heavily outselling American acts like James Brown.

IMPACT

"Whenever I go over there", a craggy Ginger Baker says, "it's either Sly Stone at number one and Fela at number two or Fela at number one and Sly at number two." Ginger owns the recording company responsible for Fela and Africa '70, first met him in the early sixties, whence started his interest in African drumming, and is wholeheartedly behind plans to establish Fela outside the triumphant if confining market in Nigeria.

"You know", says an energetic young lady sitting



FELA RANSOME-KUTI (centre, all in white) AND AFRICA '70

in on the conversation, "you know, you may not know this", and here she smiles at Fela, "but you left quite an impact with most people who saw you when you played here last year. The ripples.", her hands spread out, lapping the air, "are still being felt." Fela produces a shy smile.

An album, due out here in March, is one of the most energetic pieces of work I've heard in many a long day. Africa '70, however, go well over the limits of even the outside standards of bands such as Osibisa. Featuring electric

piano, electric guitar, electric bass, drums, lead congas, two rhythm congas, shekere (a beaded instrument, shaken), two trumpets (one of whom is Fela, although they are in the process of changing to flugel horns) tenor sax doubling on baritone sax, and baritone sax, they extend into the realms of the big band. And... when Africa '70 hit the stage on come six girl dancers, too.

"Oh, yes, yes", Fela agrees enthusiastically, "the people dance to the music, that's the whole idea of it. We would have been failures

if they had not danced." Grin.

"There is no band", says Baker, eyeing Fela with a fatherly smile, "to compare with Fela in Nigeria. No-one on a comparable standard. Any bands you want to talk about are influenced by Fela. He's set something going there."

The album, titled 'Fela Ransome-Kuti and Africa '70 with Ginger Baker — Live!' was completely written by Fela, who is more than familiar with London, having studied here in '58 at Trinity College of Music. "Just there!" says Fela,

pointing through the window, across the square. "Just there", standing up and making the direction clear, "and it was in London that I started playing jazz.

"That was in '61, playing real jazz, sitting in with Ginger Baker and people like that. Real jazz. Playing in the Flamingo, strict jazz, and then in '63 I went home.

"I said I wasn't going to play anything but jazz, but I wasn't making any money at all playing jazz at home. We even decided to hold a free concert, saying to

everybody to come and hear the music, you know? And three people turned up!"

The unpopularity of his first love, jazz, prompted him in '65 to innovate. "Hell, I thought, I'll put my jazz over African rhythms, African music, and I did that until I went to the States in '69. When I came back to Nigeria I was more mature, in '70, and instead of using my jazz innovations now I was using African melodies. I guess that a quarter of my music is now jazz. Before it was a half, now it's a quarter."

There is, too, the possibility of a single coming up. "I", says Fela shaking his head, "want to release a single very much, but EMI, they don't... they just don't." Fela and Ginger burst into a hum of a track Fela suggests as a possible single, if edited.

FILTH

"Yeah, that could be a single", says Ginger, taking another mouthful of tea. "We'll have a little chat about that."

Another thing, Fela writes and sings his lyrics in English, thus establishing a better bond with audiences outside Nigeria. What does he write about? "Oh, filth and some politics. I have a song we do called 'Why Don't You Come Into My Room And Finish What We Started?'"

So, you've been warned. Be prepared for REAL Afro-rock!

Bill McAllister

Redwing— now they understand rock 'n' roll

BY LON GODDARD

A FUNNY thing happened to me on the way to United Artists — somebody told me Redwing came from Sacramento.

That's the capital of California and my home town — a group from my dumpy old home town — I never thought anything came out of Sacramento. Ron Floegel and George Hulin proved me wrong after all this time.

"Remember the New Breed?" asked Ron, one of Redwing's singer/guitarists. "Remember a regional number one record by the New Breed called 'Green Eyed Woman'? — that was us." I remembered the single and the group; somewhere back in 1965 when I was an acne-faced kid bopping at the local dance hall. Around the time Creedence Clearwater were known as the Goliwogs. You might not remember, but Redwing and I do.

"It used to be a bit rough in those days — a lot of fights in the crowds. We'd see chairs raising up and crashing down in the middle of the hall", said George, the drummer. "We had the number one record in all of California, so we started getting offers from a lot of different labels.

"Green Eyed Woman" came out on the Diplomacy label and they thought they could handle a national hit — but they couldn't and they went bankrupt. We wanted out of that contract anyway — it was so bad, we just didn't bother to record anything else.

"Later, we were sold to Mercury — but we didn't have any hits. When that ran out, we formed our own company and released records for two years trying to get a national hit. We sold some to Hanna-Barbera and one to Terry Melcher at ABC."

Ron continues, "When our bassman, Tim Schmidt, went to Poco, we changed our name to Redwing — but we were still stuck in a bad contract at the time. Our producer was an expert at adding french horns and whole orchestrations to our recordings while we weren't there, so there was a big fight and we finally got out of it all.

"We figured that front money was the answer; if a company would put out some good front money, they were going to work for us to get it back. We financed our own album and Russ Gary took it to Fantasy Records, where we were well received. They showed faith in us — the most important thing of all. We'd been shelved so often, the experience was beginning to help out.

"If we'd had a national hit with 'Green Eyed Woman', we'd still have been on our asses, because the deal gave it all away. In those days, you had to sign away about eighty per cent of your value to get a deal and all the executives wore black shirts with white ties — real gangsters.

"It's been rough, but the lowest point was when Tim left us. We had always figured that if we made it, it would be because we stuck together. You can't be honest on stage if you don't like each other and you start losing your identity if you change your line-up a lot."

Redwing have been a band in one form or another for nine years, so they're well into sticking together. The attraction lies in the music as they play it. A bit of magic that I even noticed all those years ago — without knowing what I was watching.

"We're still doing the same sort of stuff we always did — but we know more about it. Old numbers like 'Walkin' The Dog' and 'Money' were fun to play then, but we didn't really know what we were singing — only the chords.

"Rock and roll is the lifeblood of music and we didn't really even understand it; now we do. Something happens when you play together — another entity springs up — like the words to 'Do You Believe In Magic' — Sebastian showed us it was there. People knew the Lennons and Dylans and Jagers and they knew these men weren't singers — but there was something in the music."



REDWING — 'REMEMBER THE NEW BREED? THAT WAS US.'

WAXIE'S WORLD

"Y'KNOW what, baby? I'm just not together lately", Rockin' Henry said, thinking the long-player had finished, when once again the music from the Long Long Ago exploded with Clyde McPhatter's 'Money Honey'.

"How come?" Big Ruth shouted above the din, flicked her wet tongue from side to side across her mouth, and then hiked her hooped skirt waist-high and made a helpless little motion for him to take off his studded leather jacket.

"Steady now", he said as her hands tore at the buttons of his tasseled shirt. Big Ruth gave a little squeal of 1950s excitement as she beheld his Johnny Weissmuller torso with its patches of thick black hair. She released him for a moment while he knelt and tugged at his Denson Classics (Let It Rock, £5.50).

Good

Life had been good to Big Ruth. She was twenty-four, three years younger than her hatchetfaced husband. She was a big, healthy Shropshire woman, strongbodied and an acrobatic rock and roll dancer. She was fleshy without being fat. Her breasts were enormous, but they stood out like two ripe melons, instead of hanging like twin garden marrows.

You couldn't deny that her beer guzzling husband was handsome, black hair cut in a John Derek/Pretty Boy Romano style, tall with Robert Mitchum shoulders, and the hungry eyes of a starving rock 'n' roll addict. Rockin' Henry licked his thick lips trying to assuage the curious dryness that parched his throat and continued to talk: "Rock 'n' roll: that's what I need. Clyde McPhatter with his flashfire upper register vocalizing to tickle my wax-starved taste-buds".

Frustration, Big Ruth thought — he's got it bad. "Believe me, Ruth, he's got real class." She leaned over quickly and whispered in his ear. "Be a good boy and tell it like it is, honey. Tell me about this ding-dong daddi. I'll give you a prize if you make it good."

Easier

Out of the corner of one eye Rockin' Henry glanced at his dishy wife. She was wearing her skirt still. But as he chinwagged, she quickly slid the zipper down, stepped to one side, and left the skirt behind. Obviously she thought it was easier to listen without the hindrance of clothing. He stared, unable for a moment to take his bulging peepers away from her nylon-clad limbs with her shapely legs in their firm of beige nylon, the elastic garter straps reaching up from the stocking tops, up along her firm white thighs to the black suspender belt.

Minutes later, with the Dansette blaring 'A Lover's Question', the Hampstead rocker with a 10-stitch scar over his left cheek, was smothering her with hot kisses while she groaned in abandoned ecstasy. With her mouth to his left ear she chided him mercilessly. "Ugh, me wantem Clyde McPhatter.



Sockin' Clyde to ya!

Me, Big Ruth. Clyde McPhatter — him, McPhatter the Madhatter!"

Rockin' Henry's teeth clashed against hers, his breath mingling with hers in hot gusts. "Are you ready baby?" he asked. "I — I guess so." Her quivering body was moulded to his, her red mouth once again hot on his lips. "Please!" she begged "don't tease me anymore, please... I must know about Clyde McPhatter..." He could feel the wild, passionate thumping of his heart against hers — and he started to sock Clyde McPhatter home...

"CLYDE, with his three brothers and three sisters — Leroy, James, George, Bertha, Gladys, and Ethel — was born in Durham, North Carolina, on November 15, 1933; his father was a preacher at the Mount Calvary Baptist Church in Durham; his mother played organ during the services. At five, Clyde sang in the choir, and later became lead tenor, singing with his brothers and sisters. "In 1950, McPhatter turned

from working in an office and started in show business professionally as lead singer with Billy Ward and the Dominoes (with Jimmy Long, second tenor; Bill Brown, bass; Joe Lamont, baritone; and, of course, Billy Ward) who made records — 'Do Something For Me', 'Harbour Lights', 'Have Mercy Baby', etc — for King Records of Cincinnati.

"His real rise to popularity started when he left Billy Ward in 1953 (he was replaced by Jackie Wilson) to form his own group, the Drifters (with Billy Pinkney, Gerhard Thrasher, and Charlie Hughes) to wax for Atlantic Records".

He stopped talking and lost track of exactly what he was supposed to be saying about Clyde McPhatter. The McPhatter/Ruth Brown 78 on the gram — 'I've Got To Have You' — seemed to be spinning too fast. He was lost somewhere. "Oh, Ruth", he cried in torment. "Oh, Oh, oh, you're a wonderful, wonderful person!" Henry croaked a guttural cry of rapture as her red plastic

BY MAX NEEDHAM

fingerails — no, talons — dug into his back.

Outside there was nothing but more drab dwellings. Houses just like this one, each containing nothing but a few sticks of Kenton's furniture, a New World gas cooker, and stacks of old records. But for the moment the smell of poverty seemed to disappear. All he could smell now was the musky odour of her Wild Poppy perfume driving his passion on to new heights.

Her eyes bulged from painted sockets, while her sexy mouth popped open in an effort to gasp air. Already, her pretty face was heavily beaded with sweat, her left arm upraised, as she hollered for Rockin' Henry to get on with the 86-Proof Clyde McPhatter Story. She picked up a King 78 and drew her small pink tongue across the black shellac, to show just how much Clyde McPhatter meant to her.

Idea

"NOW, I say to you, Ruth. One: Clyde McPhatter loves to chew the fat about the old days, and about his mother. In fact, the idea for the Drifters name stemmed from his mother, who was always telling Clyde to quit drifting around and settle down. Since his early hit records, 'Have Mercy Baby', and 'These Foolish Things', for King Records (Big Ruth interrupted: "Mike Leadbetter is currently penning a book about King and Federal Records") he had made a string of recordings for numerous record companies on both sides of the Atlantic — MGM, Mercury, Amy, Deram, B&C, etc.

One of his major accomplishments was when he was packed to appear in the Alan Freed 'Mr Rock 'n' Roll' film, in which he sang 'Rock And Cry', and 'You'll Be There'. Then, I holler, Two: On Army discharge (he was in the U.S. Army Special Services Branch) in April 1956, he scored a personal triumph as a solo singer in the 'Biggest Rock 'n' Roll Show' — billtopping with king-cat Bill Haley and his Comets. A year later he joined a package show with the fantastic Fats Domino Band.

In 1958, his 'A Lover's Question', sold a million copies and earned him a Gold Disc. A year later, Clyde, barnstormed the UK with Bobby Darin and Duane Eddy. Lastly, I blink owlishly and screw up my cuddly spaniel face to scream at you, Ruth, Three: His other big-seller vocal slugs included, 'When The Swallows Come Back To Capistrano', 'Such A Night', 'Honey Love', 'White Christmas', 'Whatcha Gonna Do', 'Seven Days', 'Bless You', 'Treasure Of Love', 'Just To Hold My Hand', 'Lover's Dovey', 'Since You've Been Gone', 'Ta Ta', 'Little Bitty Pretty One', 'Lover Please', and 'Denver' (B&C) which was a complete change of style and did not sell as well as the label expected. Have you heard enough?" he questioned in a breathless whisper.

Gold disc

AN ice-cream van chimed from somewhere outside as it threaded its solitary way down Lambolle Road. Big Ruth perched herself on her dressing-table stool and proceeded to repair her make-up. Through the fly-blown mirror she could see the reflection of Rockin' Henry asleep in the depths of the thick downy bed. He was grinding his teeth from time to time and snoring heavily — like an Aberdeen Angus in action.

Big Ruth looked at his powerful, hard muscled body, at his bulky Burt Lancaster chest sprouting patches of fuzzy hair that she recalled had tickled her rather agreeably, at his wide shoulders and the strong, straight Wilf Mannion legs. Looking into the mirror she blew a kiss and whispered, "Many thanks for the Clyde McPhatter info — you really are a bazubey cat!"

Bop cats, bop!

Waxie's Bop Flakes

JOHNNY Cash has made a film about the life of Jesus Christ. Mary Magdalene is played by June Carter Cash.....Blues rockers will dig Slim Harpo LP, 'Trigger Finger' (Blue Horizon). Veteran bluesman offers a pleasing portion of sawblade delicacies, including, 'You'll Be Sorry', 'Buzzin', 'I've Got My Finger On Your Trigger', and 'Late Last Night'.....Dave McAleer, U.S. Co-ordinator at Pye Records, has sent word the label might be acquiring and whamming out flipperoo material from Ace Records.

Malcolm McClaren's 'Let It Rock' have the best wardrobe in town. A MUST for wildies looking for authentic gear. You don't dig drape jackets? Tough Never mind — you'll flip for shirts with cutaway collars (£2); two-tone lariat bootlaces (99p); pointy-toed Denson boots (£5.50); lime and pink luminous socks (30p); Jerry Lee Lewis posters, song-sheets, and loads of old 78s — latch on! Sae for info: Let It Rock, 430 King's Road, London SW3.

And ringing up strong sales for Reprise — Little Richard's 'King Of Rock And Roll'. Thass it, mateys — plonk it on the gram and get belted with 'Brown Sugar', 'Midnight Special', and 'Born On The Bayou'.....While impersonating various RCA rock singers, Barry (Captain Inferno) Holt, actually manages to look like them.....Cause For Concern Dept: Does Rosko really like rock and roll? Or is it just British groups that he doesn't dig?

'Jesus' isn't sleeping anymore...

JESUS Christ, he said blandly, has turned out to be one of the biggest 'sleepers' ever so far as the British Isles are concerned.

I mean the 'Jesus Christ Superstar' album, of course.

MCA Records took a flyer on it with a £15,000 investment. It was early 1970 and authors Tim Rice and Andrew Lloyd Webber were virtually unknown.

Anyway nobody rated Jesus Christ as a very saleable disc proposition, least of all in the form of a rock opera.

Tim Rice told me: "It was released in October 1970 and most people were rude about it before they'd even heard it. Because of the investment and the subject, they reckoned it was just a hype".

At the Beeb, the Radio One folk weren't exactly geared up to it. High Priest John Peel didn't like it... and said so. Alan Freeman tried hard to support it. David Symonds did like it, but immediately had a bit of a shout-up with the Corporation.

Said Tim: "Fortunately it did take off abroad - in fact we were so knackered with trips abroad and interviews that it was nice to get home and relax, with nobody ringing us!"

Sales did pick up, though... slowly. At world level, it's over the seven million mark - and in Britain, MCA have got back that initial investment.

Tim added: "It's like earning a lifetime's money in the space of three years. I own a house and a car for the first time in my life - I'm investing in insurance policies and things, trying to spread the money so I don't get crippled by tax."

Next comes a screenplay of 'Jesus Christ - Superstar'. And then "something original" for the theatre.

And Jesus isn't sleeping any more...

TWO versions (both of them good) on the song 'I Wanna Go Back There'. One by Thelma Houston on Tamla Motown; the other by B. J. (formerly just Brenda) Arnau for Mojo.

The respective hit-searching promotion should turn into a right old battle. For Thelma's version is being plugged by UK label boss Ronnie Fowler. And the other one by his brother Bill, formerly one of the Merseybeats and now on the Carlin Music team. imagine brotherly love has been temporarily suspended.

Save the Seals

FOR worldwide release in March: a star-studded album called 'Save The Seals (and Save Your Souls)', proceeds going to the World Wildlife Fund. Promotional accent will be on the annual Canadian baby seal kill. Seems like

big names have almost queued up to contribute:

Rolf Harris, Spike Milligan, David Clayton Thomas, Stephen Stills, Shawn Phillips, Donovan, Cat Stevens, Keith Reid, Alvin Lee, Rod Stewart, Steve Winwood, Arlo Guthrie and Steppenwolf's John Kay.

Another 'Charity' to which the pop scene gives its seal of approval.

Squire Roger

WAY down in Sussex, local inhabitants have been treated to the sight of a hairy figure, wearing wellington boots, working like a demon and baling out his lake. A substantial lake, set in substantial grounds.

This lake-owner fears that, with the inclement weather, the dam may burst and cause serious flooding to about eight acres of local land. He further fears that he would be held responsible...

So he bales on balefully. This hairy figure is a Mr Roger Daltrey of the Who. Learning the hard way the problems of being a local squire.

Zep & Co

LED Zeppelin's manager Peter Grant has respectfully informed Mr Bernard Chevry, Commissaire General for the Midem conference in Cannes this year, that Mr Zeppelin and his band would not be appearing.

At this point in history, you could probably mention Zeppelin to a reclusive Appalachian hick and he'd return by praising Jimmy Page, but the organiser for the whole of Midem, one of the biggest annual events each year, sent a letter cordially inviting 'LED ZEPPELIN and his musicians' to participate in Midem's International Groups Night further stating that 'LED ZEPPELIN and his group' would be their guests during their stay in Cannes.

Biggest disaster since the Hindenburg? Mr Zeppelin was unavailable for comment.



Full frontal

WITH THE upward-zooming of 'Sleepy Shores' in the singles charts, the name of Johnny Pearson is finally emblazoned therein. The 'Top of the Pops' musical director was previously instrumental (pardon me!) in Sounds Orchestral's success 'Cast Your Fate To The Wind'. Now he's shed the anonymity.

Good! This one-time classical piano student from the London Academy of Music (he studied under Beethoven exponent, Solomon) deserves a full frontal spotlight. For ages he was backroom accompanist to the likes of Cilla Black, Dusty Springfield, Lena Horne and Connie Francis.

He is one helluva good pianist, needless to say.

Playing Barry

THE man chosen to portray on film Private Eye's roughshod Australian Barry Mackenzie is... fellow Aussie Barry Crocker.

He's just started on the movie and finds it quite a jump from his own Australian television series which he hosted for more than five years. B. Crocker's first single here was 'Love Is A Beautiful Song' and that's also the title of his first album.

But portraying Mackenzie puts one fear into Barry: "I really don't think the folks at home who saw me as essentially a ballad singer are going to fall over me as Mackenzie!"

ACCORDING to New Seeker Eve Graham, her friend Ed Stewart (staunch Everton supporter) took the news of Alan Ball's departure to Arsenal like a man. "He broke down and cried", said she.

And then Ed got a telegram from deejay Brian Matthew which read: "Everton are quite bereft now their superstar has left. However will they play at all - now that Arsenal have pinched their Ball?"

Getting it right

EX-CREEDENCE Clearwater bassist Tom Fogerty adds yet another notch to the guitar of Paul Simon by describing him as a "masterful player".

Invited to the new Columbia studios by Paul to watch some of the action on Paul's new album, Tom was even more impressed by it than by the albums of Simon and Garfunkel.

"He played one of the most incredible guitars I've heard", said Tom, who is also solo now. "All those amazing acoustic guitar licks in perfect time - while he sang the song as well. Everything at once. He'd do it through, then again because a word wasn't phrased right... everything done to perfection."

"He did the same number about six times, stood up and said he could do it better tomorrow. Sheer professionalism."

THAT sartorially alert chart-topper Marc Bolan has invested in a white Rolls Royce - he doesn't actually drive, but wife June is an expert chauffeur.

While not reporting the actual number (fans have a habit of etching phone numbers with nail files on white Rolls), I can stare the numberplate letters are... TOF. It figures. It really does figure.

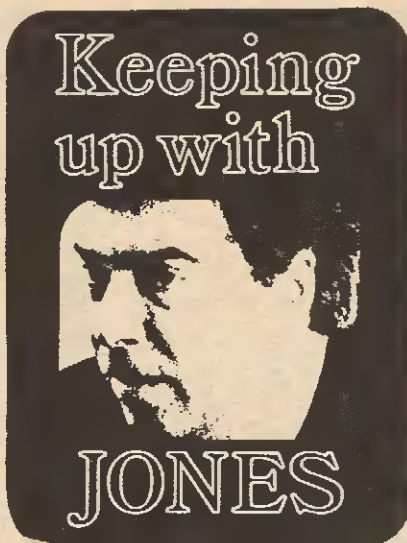
Rockfood

GOURMET note: a great new restaurant has opened at 313 Fulham Road, London SW10. There's not much in the way of organised decor and the menu consists of what the management call 'English workman's food' - i.e. bubble and squeak fried break, steak and kidney pie, sausages and mash - plus non-worker's grub like Muesli and Taramasalata.

But there are umpteen pictures of rockers from the late 1950s onwards. The management have researched those good old days and come up with fine pictures of Danny and Juniors, Buddy Holly, Cochran, Berry and so on. V-e-r-y interesting indeed.

Frank choices

'PERFECTLY Frank', the journal of the Sinatra Music Society, holds an annual readers' poll. You might think the best male singer department might provide a foregone-conclusion topper - in fact, though, it's Tony Bennett. They don't include votes for Sinatra in this section.



GIRL-OF-THE-WEEK department: Friday's child, you know, is loving and giving - according to the ancient nursery rhyme. Don't know about Friday Brown, except that she's given me a lot of pleasure through her singing... and I regard here as being grotesquely underrated, even now. However a lot of big pop names are rooting for her. If you require evidence of her style, try her album, on Philips - 'Friday Brown' is the apt title.

Being the adventures of a young man whose principal interests are rape, ultra-violence and Beethoven.

Original Soundtrack recording on Warner Bros. K46127.

BEST FILM OF THE YEAR. BEST DIRECTOR OF THE YEAR. New York Film Critics Awards 1971



STANLEY KUBRICK'S

CLOCKWORK ORANGE

A Stanley Kubrick Production "A CLOCKWORK ORANGE" Starring Malcolm McDowell, Patrick Magee, Adrienne Corri and Miriam Karlin. Screenplay by Stanley Kubrick. Based on the novel by Anthony Burgess. Produced and Directed by Stanley Kubrick. Executive Producers Max L. Raab and Sr Livinoff. From Warner Bros. A Kinney Company. Released by Columbia-Warner Distributors Ltd.

NOW SHOWING Warner west end Leicester Sq. 439 0791
Progs: 12.10 2.55 5.40 8.30 Fridays & Saturdays 11.20p.m. Sundays: 2.50 5.35 8.20
NO ONE WILL BE ADMITTED AFTER THE FILM STARTS

LIVE!

Byrds

RAINBOW THEATRE: The Rainbow is a great testing ground for upcoming acts, but sometimes it can be a real test for a pro as well. Full marks to Roger McGuinn and the other

Byrds for NOT going berserk under the worst possible equipment difficulties. Loud crackles and an endless buzz remained throughout their long set, despite the attempts of anxious engineers to locate the problem.

FLIX!

CLOCKWORK ORANGE

TO DESCRIBE "A Clockwork Orange" as a dangerous film is to run the risk of seeming to recommend it (there's no better plug for a film than to say it shouldn't be shown).

But it IS a dangerous film and although it certainly should not be banned, I think it is important to recognise its major flaw — and that is the grotesque discrepancy between the message it purports to carry and the message that actually comes across.

As far as I can tell, director Stanley Kubrick make the film (from Anthony Burgess's book) as a warning of how our society could degenerate if violence in all sectors of society, based on mutual misunderstanding, greed and envy, is allowed to continue unchecked.

But the film makes a fashionable, trendy art of the most explicit violence (to the accompaniment of slightly embarrassed giggles and guffaws from the preview audience) and this coupled with a trendy new language and uniform and the mandatory nude scenes, is bound to earn the picture the drooling devotion of the mindless trends, the slavish disciples of Kings Road-Carnaby Street kitsch and camp, the pre-programmed cardboard cut-out heads who, without an original thought to clog their mini minds, latch fervently on to any new movie cult that gets a stamp of approval from the culture custodians of the plastic underground.

There's a scene in the film where Malcolm McDowell (who plays the lead role of Alex with great flair and control) and his gang of droogs, high on drugs, break into the home of a writer and his wife. They brutally beat up the husband and before raping the wife, Alex light-heartedly performs a parody of Gene Kelly's song and dance routine from "Singing in the Rain", punctuating the music by booting the prostrate writer in the stomach.

A charming scene which caused the audience to laugh hilariously — just as they did earlier when, in a stolen car, the gang drive like maniacs along a country lane, forcing oncoming cars to swerve off the road and crash into trees.

There's lots more good clean fun — two close-up shots of a knife drawing blood, lots of kicking and thrashing with stout canes, a brutal assault on a meths-drinking tramp (always good for a laugh)....

And the whole enlightening package (oh, the trendy oracles have done themselves proud in hailing it as "Mind-shattering", "the film of the decade", "symbolic masterpiece", etc, etc) is as full of shoddy gimmickry as an off-Carnaby Street boutique.

Certainly there are some masterful touches — Kubrick, technically, is an excellent director — and some brilliant character caricatures (particularly Michael Bates's superb portrayal of a prison warden); but the film is undoubtedly going to provoke more imitation than indignation. And since I can't believe that this was what a responsible director like Kubrick had in mind, then I must hold that the film fails spectacularly as anti-violence propaganda — though it succeeds all too well as a gratuitous exercise in sex and sadism.

Another really depressing element is its cult potential; McDowell, fashionably ugly, is already half-way to becoming a cult figure (this film follows on logically from "Iff"); and I can see whole legions of droogs emerging from the embers of the skinhead movement, wearing bowlers, white suits, external jock straps and boots and carrying thick canes.

I can hear almost by the hour the newspeak of "A Clockwork Orange" passing into the language as malchiks and devotchkas exercise their rassodocks, apply their gullivers, and varoom here and there bent on ultra violence and a free flow of the red groovy stuff until I'm sick to my gummy-wutties.

Be warned, my brethren and only friends, even if the heavy Clockwork Orange syndrome does not prove to be used as a justification for mindless violence, at the very best it will become the most grinding, blinding bore of 1972. Just watch those merchandisers get to work. M.H.

Soul to Soul

WHATEVER your taste in soul music, the film "Soul To Soul" (Cert. U, now at London's Metropole cinema) has something for you.

The scene is the vast Black Star Square in Accra, Ghana. The occasion, last year's marathon Independence Day concert, the highlights of which, immortalised on celluloid, constitute a definitive pop music documentary destined to rank alongside such classics as "Jazz On A Summer's Day" and "Woodstock".

There is pop soul in the unbridled vitality of the Voices of East Harlem, and a peerless perpetuation of the great blues tradition from Roberta Flack.

Progressive soul is personified in the brittle brilliance of Santana, whilst jazz and soul fuse deliciously with the music of Eddie Harris and Les McCann.

And there is gospel soul from perhaps the greatest ever exponents of the genre, the Staple Singers featuring the incredible Mavis Staples whose unique brand of oxy-acetylene intensity provides some of the most moving moments of the film.

All are fine performances beautifully captured by the cameras, and yet the audience reaction throughout is immensely disappointing. It is not until Ike and Tina Turner arrive to detonate their very own barnstorming routine that the polite applause finally gives way to genuine enthusiasm. A pile-driving rendition of "River Deep, Mountain High" actually has the crowd on its feet and as ready as it will ever be to receive the star of the show, Wilson Pickett.

Already well known in Ghana where he is ranked Soul Brother No. 2 (close behind James Brown) Wilson proceeds to sock the message across with such standards as "Midnight Hour", "Punky Broadway" (which, unfortunately, is not included in the film but can be heard in all its vintage splendour on Atlantic's soundtrack LP) and a curiously below par "Land Of 1,000 Dances" which, paradoxically, evokes the kind of hand-clapping, foot-stomping hysteria with which all good soul concerts come to a close. A.S.

International

On numbers like 'Chestnut Mare', 'My Back Pages', 'Chimes Of Freedom', a strung-out version of 'Eight Miles High' and more, the volume drowned out the amp drone, but on acoustic numbers like 'Mr Tambourine Man', it was occasionally noticeable. Between songs, it was very apparent. McGuinn's euphoric nature and sheer professionalism enabled him to plough through it where other lesser musicians would have walked off or put a boot through the speakers.

Despite the problems, the Byrds played with grand flair, magnificent ability and unmistakable character. Each was brilliant; Clarence White and his blinding guitarwork, Gene Parsons for terrific taste in drumming, Skip Batten for speedy, effortless and superb bass, and Roger for a great individual voice, fine guitar, good nature and trousers three inches too low.

Their triumph was preceded by Tranquility, another largely vocal band with promise, but inferior material on the whole. L.G.

Yes

RAINBOW THEATRE: Despite clamouring for tickets and creating a sellout show, a Rainbow audience always seems rather cool at the opening of any group's act. Tumultuous applause greeted Yes' emergence on stage accompanied by the big build up 'Firebird' music, but it wasn't until the group had been on stage for half of their act that the audience visibly showed their enthusiasm. Then, arms waved, crowds surged to the front and Yes themselves warmed greatly.

Still employing the numbers most used in recent months, Yes commendably adapted and arranged them to produce something new for even those who were familiar with their act. The mammoth 'Heart Of The Sunrise' followed Steve Howe's acoustic passage with 'Mood For A Day' and 'The Clap' — which unfortunately was heralded by a member of the balcony audience lobbing part of a coke can at his feet. He recovered well, and the appreciative applause must have helped to ease his hurts! Throughout the set Yes' own light show provided interesting background — and a clue to the fact that Chris Squire's bass solo was still 'The Fish' — though in essence it has changed considerably. From the usually deep persistent bass lines he has developed more control with quieter plucked passages.

They finished excellently with an elongated version of 'Long Distance Runaround' incorporating the bass solo and Rick Wakeman's keyboard piece — now presented in serious fashion omitting his characteristic funny ditties. Two genuine encores followed — and undoubtedly the following and emotion for Yes increases with every performance. Despite some feedback problems and uncharacteristic faltering on some harmony vocals, they still stand heads above other groups. V.M.

Bill Evans Trio

RONNIE SCOTT'S CLUB: The Bill Evans trio is back at Ronnie Scott's for a month carrying a bit more weight and a lot more hair — but playing the same polished, impressionistic music.

Evans, characteristically stooped over the keyboard with left and right hand closely integrated, seems temporarily, at least, to have abandoned the electric piano — a fact which leaves me completely dry-eyed.

His playing is as beautiful as ever — limpid, shimmering and clear as a mountain brook and the faithful Eddie Gomez gives magnificent support with his impeccable intonation and breathtaking dexterity.

Yet somehow I found the two sets I heard strangely lack lustre, and this wasn't just because of the familiarity of the programme — Evans is one of those master musicians who can go on reworking the same material without becoming glib or mechanical.

The lack of "bite" in the performance was probably due to a factor which recurs perpetually at Scott's — the lack of settling-in time. Musicians invariably are reviewed on their opening night, before they have really got themselves together — and I know for a fact that Evans himself was not happy with his first couple of nights at the club. A musician of his sensitivity is at a disadvantage in the less-than-cathedral-like atmosphere of Ronnie Scott's and I keep recalling Evans' statement years ago that — meaning no disrespect to his admirers, he'd really rather play in the silence of an empty room than perform for a club audience.

Still, his genius for searching out all the chordal interstices of popular songs remains as magnificently impressive as ever.

The Ronnie Scott Trio opposite — with Mike Carr on organ and Crombie on drums — affords a storming contrast to the Evans trio with straight ahead blues and ballads and some fine — if predictable — improvisations from Scott which bind together elements of Stan Turrentine, Joe Henderson, Johnny Griffin — and a great deal of Ronnie Scott.

More on the Evans trio later. M.H.

Tony and Tessa

DISC JOCKEY Tony Blackburn announced his engagement to 23 year old actress Tessa Wyatt last week prior to a rehearsal for a BBC play she is starring in.

Miss Wyatt is working on the play 'Cows', but before the day's rehearsal, dashing Tony whisked her off to the jewellers where he purchased a three stone diamond engagement ring and a wedding ring for the marriage planned for March. She has also completed a film with Peter Finch and Michael York, titled 'England Made Me'.

Tony met Tessa at Haddy's Restaurant in London ten months ago. The couple spent their engagement day in the recording studios where Tony is making a new disc.

Cilla's next

CILLA BLACK has recorded a Roger Cook — Roger Greenaway number for her next single. Titled 'The World I Wish For You' is released by Parlophone on February 11, and is coupled with a Tom Paxton, Ed Welch number 'Down In The City'.

During February, Cilla appears in cabaret at the Wakefield Theatre Club from Feb 6, for one week; Manchester Golden Garter, from Feb 21 for one week; and Sheffield Fiesta Club for one week from March 5.

She will also be guesting on 'It's Cliff Richard' (BBC1) on February 19, and in ATV's 'Saturday Night Variety Show', March 25.



THE BEE GEES had a Barry and Robin Gibb composition called 'My World', released last Friday. This is their third single release since they re-formed, and both their previous singles 'Lonely Days', and 'How Can You Mend a Broken Heart' topped the American charts.

They were presented with gold discs for over a million U.S. sales of these two singles during a party hosted by their manager Robert Stigwood, seen above with Imogen Hassell.

The group appear on ATV's 'Golden Shot' on January 23. They leave for a ten-day tour of Australia later this month, and will also be visiting Japan for the first time early this year.

LIVERPOOL BANS ROCK

LIVERPOOL, once the cradle of the Mersey Sound, faces a severe musical blight in the near future; a situation exposed by managers of the city's two big venues when they revealed a virtual ban on pop groups in St. George's Hall and the Philharmonic Hall.

The events which led up to this discovery involved the Strawbs, who had booked St. George's Hall for February 4 on their British tour. Strawbs manager Mike Dolan said, "We booked St. George's Hall earlier, after the Philharmonic people expressed no desire to hold a rock concert there. When the time neared, we found that no tickets were ready, no stage had been made, no lights installed — nothing had been done at St. George's Hall to prepare for the gig. We asked the manager, a Mr. Woods, and he said he wasn't really interested in having rock shows at the hall. He also never bothered to cancel it with us."

Following that, the Strawbs' management tried the Philharmonic again in an effort to find a Liverpool venue. Manager Mr. Davis said definitely no more rock concerts there, either. He mentioned the sort of people they attract and labelled rock an unimportant music form. Dates available at Liverpool university conflicted with the Strawbs schedule, so the group will not now play Liverpool on their tour.

Fame and Price show

GEORGIE FAME and Alan Price make an appearance at the Royal Court Theatre on January 30, in aid of the Theatre Upstairs. Seats range from £5 to £1, and are available from the Box Office, Theatre Upstairs, Royal Court Theatre, Sloane Square, London SW1.

ANGEL QUIT FREE TOUR

JUNKYARD ANGEL have decided they are not yet ready for a tour and have withdrawn from all but three of the dates on the Free tour. Other dates have also been added and billings altered.

Free will now play the full tour plus DeMountfort Hall, Leicester, Feb 14; Queen's Playhouse, Glasgow, Feb 24; Empire, Edinburgh, Feb 26. The date at Lancaster on Feb 4 has been relocated to York University. Junkyard Angel will play only York, Bradford and East Anglia on the schedule shown in last week's RM.

New supporting acts will be Bronco at Newcastle and Bournemouth; Amazing Blondell and Liverpool Stadium and Salisbury; the Sutherland Brothers at Birmingham, Sheffield, Manchester, Albert Hall, Leicester, Glasgow and Edinburgh; UFO at Liverpool on the 12th and Middlesbrough.

briefly

Dorothy Squires will present a one-woman show, backed by a full orchestra at the Albert Hall on February 5, presented by Arthur Howes. Mobil Oil and MAM Records combine to present a semi-educational single and cartoon film called 'The Ballad Of Bill Blinky/Bill Blinky's Blinky Thinkin' Song', concerning road safety... Curved Air in the studios next month to do their third LP and a single for spring release.

Gerry Munroe, back from Rhodesia, has revived the old 'Girl Of My Dreams' for his next single, released this month... Tony Hazzard and Friends release their second single on Bronze this Friday, titled 'Blue Movie Man'... Status Quo begin a nationwide tour on February 3, accompanied by Paul Brett in concert with violinist Mike Piggott. Paul and Mike will also tour with Dave Lambert in March... Sam Mitchell has left John Baldry's band to pursue his own career.

Kinks to U.S.

FOLLOWING their appearances throughout Britain during January and February, the Kinks are to leave for an American tour, commencing at Florida on February 25. On March 2 & 3 the group appear at New York's Carnegie Hall.

Some Eye wash

PRIVATE EYE, the satirical weekly, recently ran the following item in one of its editions:

"Two weeks ago Record Mirror held a readers' poll entitled 'The Great Ones'. The readers voted Cliff Richard the greatest of the great ones and among others mentioned was George Harrison, who was voted fifth.

"When the results appeared in the trendy music paper George Harrison had been promoted to number one." Last week RM editor Peter Jones sent the following reply to Private Eye:

"Naturally we would have preferred to have made Pseudis' Corner — but I suppose we can't win them all. Neither, I'm afraid, can Cliff Richard. If your ace foot-in-the-door, nose-in-the-file man had bothered to check a little more carefully, he'd have come up with the Great Ones vote which we published in our issue of December 25.

"George Harrison did win the readers' poll — and never at any time while the votes were coming in was Cliff Richard a front runner. As a matter of fact, Marc Bolan was ahead in the early stages. The final result was Harrison first, Neil Diamond second and Marc Bolan third, only two votes behind Diamond. In fourth place, because of reader misunderstandings, was Elvis Presley (who'd already been included in the Great Ones series and was therefore ineligible) and fifth was Jimi Hendrix, also ineligible because the poll was limited to artists still alive. Discounting Pseudis and Hendrix, Cliff Richard finished fourth and Rod Stewart fifth.

"Thanks, anyway, for the plug."

Part one of an important new RM series

near-hysteria generated by MARC BOLAN rises the resurgence of pop fever which all the signs of reaching epidemic proportions in 1972.

Following on logically from the in-depth on Bolan — currently the No. 1 pop idol in — RECORD MIRROR launches another important series on the groups who are bringing on fever.

To kick off the series we assembled an expert of creative pop people — Chas Chandler, former and now manager of the highly successful Slade; Mike Chapman and Nicky Chinn, hit songwriters for New World and Sweet, they also manage; Brian Longley, manager of the band, Edison Lighthouse and Worth; Mickie Most, independent producer whose productions have sold in scores of millions; and Jonathan King, pop's most voluble spokesman and creator of a string of hits.

Nigel Hunter reports on their free-ranging discussion:

SIGNS INDICATE that 1972 will be the year when the pop scene comes alive again. After a boringly long time of nothing much happening since the end of the Beatlemania era, the RM crystal ballers predict that some of the old zest, enthusiasm and direct involvement is being reborn amongst the fans.

by NIGEL HUNTER

Everything goes in cycles (or even circles) in popdom. After the super sixties with the Beatles and the Stones leaving a trail of international hysteria and adulation and multi-million disc sellers, the seventies came in with nothing much more than a whimper. The Beatles have split artistically, and the pieces are still being sorted out in the law courts and lawyers' offices. The Stones have split the British scene for the sunny south of France and less bugging from the taxmen, and show no signs of hitting the road again or even doing much together in the recording studios at the moment.

For two years there has been a vacuum, which the progressive heavy trend could never fill adequately. Some fine records and great talents have emerged from the heavy phase, but now even the colleges and universities, which dug and nurtured the heavies the most, are looking around for something lighter and less heady. Something with attractive melodies, catchy lyrics and a danceable beat.

And the pop public also seems to be looking for personalities again. Artists they can clamour for outside the stage doors, some positive people who look good and sound good, whether solo or in a group.

The general consensus of opinion agreed that there's something coming, as the 'West Side Story' song said. And there was general agreement on



THE PANEL (left to right): NICKY CHINN, BRIAN LONGLEY, CHAS CHANDLER, MICKIE MOST, MIKE CHAPMAN and JONATHAN KING

the identities of the groups who are stimulating life on the pop scene these days.

Jonathan King differentiated between groups who write and often produce their own records and those who don't.

"Slade is in the same bag as Marc Bolan and Rod Stewart. They are not just teenybopper idol type artists, but they are also writers, and I'm sure Slade contributed enormously on the production side with arrangement and production ideas. They're front men, and they're creating some excitement and filling the halls because they're far and away the best live people around, mostly because they're involved behind the scenes as well as up front."



MOST: 'the singer has now come back'

Chas Chandler defended Slade on any charge that they might be a wind-up clockwork group, who make neat records but can't do anything else.

"They're one of the fastest-rising groups in the business", he declared. "At least 500 have been turned away from every concert they've done in the last three months."

Frankness was the order of the day, and Nicky Chinn was forthright about Middle Of The Road.

"If Middle Of The Road ceased to make hit records, then their bookings would stop. They are their records, that's their identification. There aren't many groups who can live beyond their records."

Chinn reckons that Tom Jones could have "five flops on the trot, and he's still a huge artist because he is an act". He thinks it's early days for Slade yet, as people bought the record rather than the group. Chinn says the Beatles had a complete and total market, but T. Rex will never appeal to older people.

He is equally frank on the

subject of his Sweet proteges. "Sweet mean a certain amount to a certain amount of people, and they're not a totally plastic wind-up group. They do sell on their records, and if their records stop selling, Sweet are dead tomorrow."

Chinn's partner Mike Chapman doesn't think that Beatlemania will return in the same proportions.

"Everybody's so preoccupied, at the moment, both producers and public, looking for this new image that they'll miss it when it comes along. I think the next idol will be a musician with an appeal."

Brian Longley said that Slade and T. Rex built up reputations around the country before record success came their way. He also plugged his current touring project of Christie, Edison Lighthouse and Worth and underlined the strong response they were getting.

"Christie haven't had a hit for 14 months, and Worth have been around for two without a hit record. Edison Lighthouse were a manufactured group, but the present group have been together for 15 months, and are professional musicians who can play well. On February 2 they start a tour of 41 college dates, but a year ago people would have laughed at this idea. Groups like this have played in with the heavy bands, and the colleges want to get up and dance. They want music other than the heavy variety."



CHANDLER: 'It's going back to the kids'

Mickie Most believes that that the progressive acts have "got so involved in their own heads that the 14 and 15-year-olds are looking for something else." He thinks that the new excitement will go on around Slade, T. Rex and Rod Stewart, and found the same atmosphere and magic at the stage door of a T. Rex date as

happened at the height of the Beatles' fame.

The round-table discussion was chaired by RM editorial director Mike Hennessey, assisted by RM editor Peter Jones, and the final poser for the panel was a prediction for 1972.



KING: 'I refuse to make any predictions'

"It's going back into the hands of the kids", said Chas Chandler. "The really young kids that buy singles. The 14 and 15-year-olds are buying these records now because of the group as opposed to buying the record for itself."

"I agree with Chas", said Nicky Chinn. "It's going back to the kids, and therefore the style that is emerging is something fairly simple, something they can latch on to. They like to dance, so the tempo is becoming even more important than it has been for the last few years. It's back to melody and things they can understand and simplicity."

Brian Longley said that the peak of the heavy scene has been reached, and simple music will return.

"Slade will be mammoth by the end of 1972, but will be outdated overnight by the emergence of someone around the age of 16 or 17, a new group that will outdate just about everything we've got going. It's got to come, it's the life blood of the industry."

"The singer has now come back", declared Mickie Most, "and that's what will happen for the next five or six years. The singer will be the front man, and the guitar player will go back."

Mike Chapman's prediction is that the singer-songwriter within a group will be "the happening thing".

Jonathan King had the last word in typical style.

"I refuse to make any predictions at all, and just hope that when it does come along, I'm the one to spot it."

NEXT WEEK IN RECORD MIRROR



Seeker Eve's wardrobe hints

Tom — the bitter break with Creedence



RM's amazing Chart Survey

PLUS...

Stevie Wonder Neil Diamond and Atomic Rooster

Part 3: at home... and the future

OUTSIDE an ordinary row of brick-built houses close to London's busy Edgware Road, an imposing white Rolls Royce is sufficient indication to the Bolans' whereabouts.

Marc and June have lived there for over a year now, but plan to move, not only to avoid the fans who line the pavements, but on recommendation from business advisors. With the idea implanted in his mind, Marc now hungers for land of his own and somewhere with no noise problem.

The Bolans have been married for two years. Marc's reasons for conforming to the legalised status? "To funk up the day to be quite honest. It was just something to do, that felt nice to do - there was no other motive!"

It's June Bolan who drives the gleaming Rolls, and their second car - a tiny sports model - because Marc has never learnt to drive. And June, obviously liking to keep in contact with business matters, who keeps appointments with book publishers and is often on the phone to Marc's management.

The extent of fan mania has driven her away from most of T. Rex's live appearances, but she involves herself mentally with transforming Marc's pencil written poetry into typewritten manuscripts.

Concluding Record Mirror's penetrating three-part series on Marc Bolan, the elfin prince of T.Rex...

"Look at that," she says, pointing to a word. Naivety it should say, but Marc's way is 'nievity'. Then she rushes off pushing back the large, somewhat mis-shapen velvet sofa into its previous position. Earlier an outside filming unit had moved in, rearranging the furniture in the high-ceilinged room, causing June to flee to a nearby pub.

"This lot weren't too bad," she says on returning. "But some times I find things damaged and moved around."

There's a general air of organised disorder about the place. Numerous albums are piled in front of the huge brewery mirror and on the opposite wall singles are kept alphabetically filed on a shelf. But most of all there's an inexplicable feeling of peace.

"It's taken me seven years to get here," he explains. "And it wouldn't have happened before. Well it couldn't have done, I wasn't good enough. I can turn myself on playing now. I played with Elton John and it was amazing - only because his band is very good. But I was pleased that I'd played well because it was the first time I'd actually jammed with someone."

Marc claims not to think about himself too often and to be unable to assess just how much influence he has on his listeners.



MARC: AT HOME.

"Some people say I've influenced them, but I don't know - I guess you could answer that better than me..." The answer is clear. Numerous letters printed in publications - home made cards received at the Bolans' house - are heavily tinged with poetic fantasies and the lyrical quality of Marc's own words.

His musical influence will surely become more apparent as the listeners of today become the musicians of tomorrow, but immediately his written words seem to have most impact.

EROTIC

He admits to writing heavily erotic songs, one factor that may account for the seventy-five per cent female audience at Rex concerts. But it doesn't end there. Marc gently manipulates them, coaxing the frequently heard cries of "oh look at him, isn't he sweet" from 'love' torn bodies. Taking them just far enough, tantalising and drawing them back for more.

On stage rising from a cross-legged position a gash appears in his trousers. "I've torn my trousers," he grins with schoolboy impishness. "Would you like to see - I thought you would."

The Real Marc Bolan

by VAL MABBS



MARC: ON-STAGE... 'I CAN TURN MYSELF ON, PLAYING NOW'.

"Nationally we're not that big - but neither are the Who. You can be a monster in one place, and totally unknown in another - it's weird."

During T. Rex's first tour - previously only Marc and Steve Took had worked there - they were faced with heckling by one member of the Fillmore audience. An incident which reflects Marc's fierce defence of his band.

AMAZING

"It was an amazing gig and we packed it for four days, but one guy in the front row shouted out something and I just rassed him back. The whole audience clapped."

"That was the only thing I could do. I didn't mind at all, it didn't hurt me, but for Steve and Bill it was bad because it was the first time we'd played together."

"I told this guy we were the biggest group in Europe and not to insult my guys like that. If he wanted to have a go at me, okay, but I said don't dare do that and put it down to them."

Marc's interests extend outside of T. Rex. His first published book of poetry outsold all others, with the exception of Mrs Mary Wilson's much lauded work. Already his followers have placed advance orders totalling more than the actual sales on the last book, for whatever written work is next issued.

The next planned book is in fact another collection of poems, due for publication in February. Though much of their content is influenced by Marc's beliefs in the supernatural, he has written a book that he claims can only have been recalled from memories of a previous life.

ALIEN

"It would be totally inexplicable unless there's a life after death," explains Marc. "It's called 'Recollections' and when I read back what I've written it's like an old man talking - it's just not me. It's centred in a totally alien landscape to what I know. There's no way, especially with my background, that one could account for it."

It is uncertain that this book will be published in the near future, as Marc intends to concentrate on his musical involvements.

"I'm basically a rock 'n' roller, that's what I'm really into. I don't belittle rock music in any way and I think it's an important art. It gives me a bigger buzz than the other things."

He claims to be the only totally unbalanced Libra, neither introvert nor extrovert. A man who enjoys being outrageous on stage, to please himself.

IMAGE

"I can live with my image very well because it's what I am. In fact I never consider images - only what pictures are used," he says. "Because you can see some appalling pictures by bad photographers, and badly written articles. As long as I'm aware of that, it's all right."

"When I see myself on television I roar with laughter," he adds, and when questioned about a certain 'Top of the Pops' appearance when the lead from his guitar clearly disappeared down the back of his trousers, admits, "I did that on purpose - bum power!"

So he can laugh at himself. A quality he will need to rely on more and more as the pressures from his success continue to exert themselves. America is a market that T. Rex are poised to conquer now. Following their last tour - the first with the full group line up - 'Electric Warrior' reached the top five in every state they visited.

"We have a much younger audience there," Marc says.

Part

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Now, follc series on Bol Britain - RE important se back fan fever

To kick o panel of cre ex-Animal a successful S Chinn, hit so whom they a of Christie, E Most, ace productions

POP FEVER

POP new life in '72

GUITAR BREAK

A four page pullout on the electric guitar scene — by Rex Anderson

You CAN do it yourself

HAPPILY for the listener, but unfortunately for the would-be performer, the guitarist of today is not what he was. To put your axe between yourself and an audience you have got to be good.

Ten years ago you could have done it with three chords and some slow melody runs. But since then, so many people have taken up the instrument that only the best now make it to the top and even semi-pro musicians are far better than average.

The best way to approach playing the guitar at first is as something to do for your own amusement. OK — if you get good — great! But if you are still fumbling about after two years it doesn't matter so long as you enjoy it.

Let's make one thing clear about the electric guitar. It is not a solo instrument. Sure you can practice alone, which is important, and you can take a break, but you need other instruments behind you.

If you think you'd make a good lead guitarist, then you've got to have rhythm behind you. The bass guitarist without a group is condemned to playing along with records. The

rhythm guitarist can always sing along with his chord changes, but that's bloody difficult when you first start out — better to get someone else playing lead for you.

It's far better to start out buying an acoustic or semi-acoustic guitar. Electric guitars are expensive items — especially if you want a really good one, and don't forget you've got to buy an amplifier, speaker and all the sundry add-on units like fuzz and wah that you might fancy.

You can start out with a straight acoustic guitar without pick-ups. Then you can buy a pick-up that clamps to the sound hole. There are quite a number of these on the market, some with tone and volume controls too. You can probably play this through a tape recorder or hi-fi set.

AMPLE

The next thing to save up for is a small combination amp and speaker. Thirty watts is ample for practice and sufficient for stage work in small rooms like pubs and clubs. Whether you now buy your add-on units or go straight for a more expensive solid-body electric is up to you.

So you come to decide whether you are going to play lead, rhythm or bass. The interviews and exercises in this guitar feature may help you solve this problem. But if you just start out to learn to play without worrying about it, this will

probably be decided for you.

Basically the lead guitarist needs to practice runs, riffs and scales. If you're the kind of guy that likes melody and doesn't mind belting out scales till your fingers know them off by heart, then you'll make a good lead man. Don't neglect the essentials. Learn some chords as well. They will give you a basis for your lead runs and just a glance at the rhythm guitarist will tell you where to play your riffs.

GOOD EAR

To play rhythm you need an exceptionally good ear — something you will probably develop with practice — a mathematical brain and a good memory. You will soon master the basic chord shapes and the names of the chords. There are a couple to get you going elsewhere in this feature.

Buy sheet music with complicated chord sequences written in — preferably with diagrams, too. Make sure you know how the tune goes first of course. Just keep practising. Soon you will be hearing the most subtle chord changes for yourself. Rhythm itself is very difficult at first. Best thing is to make those chord changes as quickly as you can and slow down the right hand to a tempo you can cope with.

The bass guitarist is not the thick of the group who can't manage to play anything else. Let's dispense with that wrong concept straight away. He has one of the most difficult tasks of all.

A good ear is essential. Many people just can't distinguish the lower notes from one another and will go on plonking away out of harmony without realising it. You will need as good a knowledge of chord changes as the rhythm man because most of the time your bass runs will be following the same pattern. And of course you need a good sense of rhythm.

DIFFICULT

Coupled with this you must have at least some of the dexterity and knowledge of runs of the lead guitarist. Your job is more difficult than his. While you may not need so many imaginative runs, you have got to keep going throughout the whole number.

If you already play, get yourself a good guitar and amplifier and join a group. It doesn't matter how bad they are at first. Working with a group will build your repertoire and force you to practice. There is a lot of difference between knowing a bass run or a chord sequence and the physical act of playing it non-stop without a mistake for five or ten minutes throughout a number.

But don't give up practice at home on your own. It is the only way you will develop new techniques and make new discoveries. This after all is half the fun of playing an instrument.

If you are just starting out. Buy yourself a guitar that you can hear without amplification, learn some basic chords and pick out some scales for yourself. To get you over the difficult first few months when you are still finding your way around the instrument, just pick out some one-note melodies on one or two strings, you will soon get to know where the notes are.

A PLASTIC Elvis Presley ukelele turned the young Steve Marriott onto the guitar. The Humble Pie rhythm and vocalist recalls those early days.

"I learned to play 'Momma Don't Let No Skiffle Playing In Here'. Dad bought me a guitar next Christmas when I was 12. This guy over the road was in a dance band orchestra and he showed me how to tune it.

"He showed me some bar chords. They were very difficult and I couldn't get on with them at all. Some of my mates at school played guitar and they showed me some simple chords and I learned to read music. I learned to play 'Move It'.

"I played this to the guy over the road and he thought it was terrible. He said he wasn't going to teach me any more. Told me what I was playing was dischords.

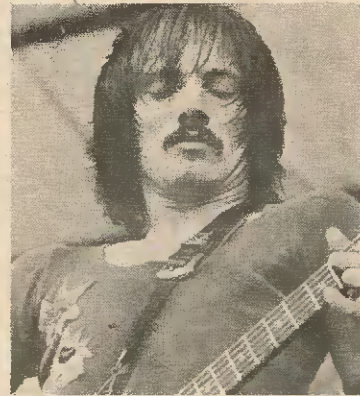
"I stopped playing then because I had no-one to show me where it was at. I had been put down by my teacher. I realise now he was just a biased cat.

"I was singing in a group at 13. I was playing piano and mouthorgan. We did some gigs and I moved from group to group. When the Faces were formed we couldn't find a guitarist. Ronnie had a Gretsch Tennessee so he said to me: 'Why don't you try'.

"He knew I could muck about a bit on it just like he could. I really just wanted to play harp. I only started to take it seriously when I realised that guitarists were studying and getting good but I wasn't. I do take it seriously now but up to that time it had just been fun.

"I needed to get out of the routine of playing with the Faces if I wanted to improve. I would have to play with another guitarist so I wouldn't have to play all chords all the time.

"I played some lead breaks but I didn't have any volume. I didn't know how to hit the individual



Steve: 'now I take it seriously'

So what makes a rhythm guitarist? Steve couldn't really explain.

"It's like Lennon with the Beatles. He didn't play rhythm. He was as loud as George but you could still hear George's lead breaks over the top. If it's a two guitar band it's great to be a rhythm guitar player because the whole underneath of it all is up to you."

Steve cited Pete Townsend of the Who as a superb example of a rhythm guitarist. "He is remarkable." But Steve got his inspiration from Bo Diddley and Chuck Berry. Did Steve find it necessary to learn a lot of chord shapes?

"I don't think so. Not to start with. I like to find the best sounding chords and what gives me a better feel. For example I like the open E chord half way up the neck and bar the rest. Too much musical knowledge ruins your playing. The simple things work. If you start studying you can get carried away.

"I don't want to get technically advanced. I just want to feel what I play and find my own things. The technique of play is not my job. I'm really a vocalist above everything else. Simplicity is what I like. Like some African who gets his rocks off hitting two sticks on a tree trunk. That's great when you think about it."

So I dragged Steve back to the beginning of his career again to see how he made it onto the professional scene.

"We had a local coffee bar and I had a couple of mates. One of them played drums terribly and someone who did an imitation of Bruce Welch. We used to do occasional gigs in the coffee bar. Then I joined another band and another band and another band and so on."

"Humble Pie? "I virtually founded the group for Pete Frampton. He plays beautifully. We came up very different ways. Peter's got all the technique he needs. I joined Humble Pie because it was a good bet for the future. Faces just wasn't. It's good we left because now the Faces have got Rod and they've got a future too."

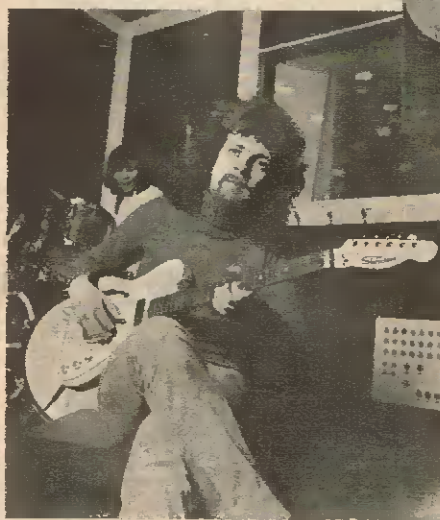
strings correctly to bring them out. I asked to have another guitarist in the band to take some of the load off my back, but they weren't into that idea.

"Then I split and I concentrated for a long time on actual playing ability. I haven't improved that much. I've improved enough to feel competent and confident on stage. I've always felt that I am more into blues than anything else so I do what comes naturally. It's what is easiest I suppose. Blues is all a matter of phrasing and sustain.

"So now I concentrate on playing the blues. At one time I used to feel a bit of a fraud just playing chords. I still play a whole lot of chords but if I want to pull out a lead lick I can."

The Move were amazed!

Roy Wood says: Fantastic quality...
Jeff Lynn remarked: Shaftesbury have real class... beautiful!



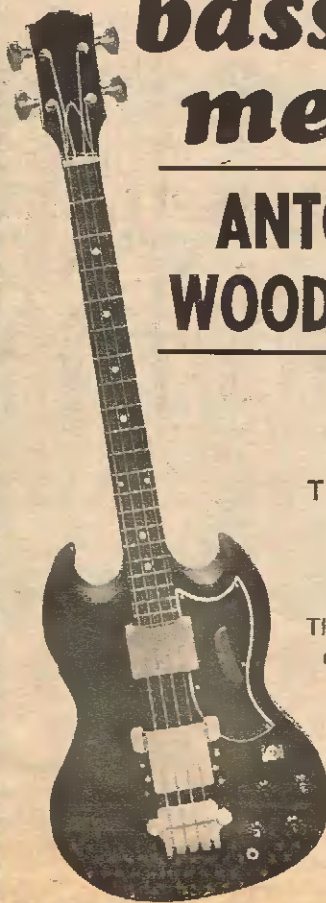
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