

RECORD MIRROR

TOP FIFTY

SINGLES

Now	Last Week	Weeks in Chart	Artist	Label
1	1	7	LONG HAIR LOVER FROM LIVERPOOL Little Jimmy Osmond	MGM 2006109
2	4	5	THE JEAN GENIE David Bowie	RCA 2302
3	2	5	SOLID GOLD EASY ACTION T. Rex	EMI MARC 3
4	3	9	CRAZY HORSES Osmonds	MGM 2006142
5	10	5	HI HI HI/C MOON Wings	Apple R5973
6	15	5	BALL PARK INCIDENT Wizzard	Harvest Hair 5062
7	20	4	YOU'RE SO VAIN Carly Simon	Elektra K 12077
8	11	5	BIG SEVEN Judge Dread	Biashot B1613
9	5	7	GUDBUY T'JANE Slade	Polydor 2058312
10	13	4	ALWAYS ON MY MIND Elvis Presley	RCA 2304
11	8	7	SHOTGUN WEDDING Roy C.	UK 19
12	12	7	BEN Michael Jackson Tamla Motown	TMG 834
13	9	6	NIGHTS IN WHITE SATIN Moody Blues	Deram DM 161
14	7	11	MY DING-A-LING Chuck Berry	Chess 6145019
15	6	5	HAPPY CHRISTMAS, WAR IS OVER John & Yoko/P. O. B. /Harlem Community Choir	Apple R5970
16	—	—	BLOCKBUSTER Sweet	RCA 2305
17	16	9	WHY Donny Osmond	MGM 2006119
18	14	7	HELP ME MAKE IT THROUGH THE NIGHT Gladys Knight & The Pips	Tamla Motown TMG 830
19	22	4	DESPERATE DAN Lieutenant Pigeon	Decca F 13365
20	17	10	CROCODILE ROCK Elton John	DJM DJS 271
21	28	5	CAN'T KEEP IT IN Cat Stevens	Island WIP 6152
22	19	6	LITTLE DRUMMER BOY Royal Scots Dragoon Guards Band	RCA 2301
23	18	6	GETTING A DRAG Lynsey De Paul	MAM 88
24	27	6	COME SOFTLY TO ME New Seekers	Polydor 2058315
25	26	9	STAY WITH ME Blue Mink	Regal Zonophone R23064
26	—	—	WISHING WELL Free	Island WIP 6146
27	25	12	CLAIR Gilbert O'Sullivan	MAM 84
28	23	8	ANGEL/WHAT MADE MILWAUKEE FAMOUS	Rod Stewart Mercury 6052198
29	21	7	ROCK ME BABY David Cassidy	Bell 1268
30	—	—	IF YOU DON'T KNOW ME BY NOW Harold Melvin & The Bluenotes	CBS 8496
31	30	2	I'M ON MY WAY TO A BETTER PLACE Chairmen of the Board	Invictus INV 527
32	24	9	LOOKIN' THROUGH THE WINDOWS Jackson Five	Tamla Motown TMG 833
33	—	—	RELAY Who	Track 2094106
34	29	8	KEEPER OF THE CASTLE Four Tops	Probe PRO 575
35	—	18	BIG SIX Judge Dread	Big Shot BI 608
36	—	2	SING DON'T SPEAK Blackfoot Sue	Jam JAM 29
37	—	—	PAPA WAS A ROLLIN' STONE Temptations	Tamla Motown TMG 839
38	—	9	LAY DOWN Strawbs	A&M AMS 7035
39	—	—	BIG CITY/THINK ABOUT THAT Dandy Livingstone	Horse HOSS 25
40	—	—	PAPER PLANE Status Quo	Vertigo 6059071
41	—	15	MOULDY OLD DOUGH Lieutenant Pigeon	Decca F 13278
42	—	—	ME AND MRS. JONES Billy Paul	Epic 1055
43	—	—	YOU ARE AWFUL Dick Emery	Pye 7N 45202
44	—	8	HI HO SILVER LINING Jeff Beck	RAK Replay RR 3
45	—	4	DON'T DO THAT Geordie	Regal Zonophone RZ 3067
46	—	6	JUST OUT OF REACH (OF MY TWO EMPTY ARMS) Ken Dodd	Columbia DB 8947
47	—	—	ON A SATURDAY NIGHT Terry Dactyl & The Dinosaurs	UK 21
48	—	11	LEADER OF THE PACK Shangri-Las	Kama Sutra 2013024
49	—	11	LET'S DANCE Chris Montez	London HL 10205
50	—	—	TAKE ME HOME COUNTRY ROADS Olivia Newton-John	Pye 7N 25599

ALBUMS

Now	Last Week	Weeks in Chart	Artist	Label
1	5	5	SLAYED? Slade	Polydor 2383 163
2	4	7	20 FANTASTIC HITS VOL. 2. Various	Arcade 2891 002
3	6	8	BACK TO FRONT Gilbert O'Sullivan	MAM 502
4	2	6	25 ROCKIN' & ROLLING GREATS Various	K-TEL NE 493
5	3	7	22 DYNAMIC HITS VOL. 2 Various	K-TEL TE 291
6	1	14	20 ALL TIME HITS OF THE 50'S Various	K-TEL 490
7	8	16	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108
8	9	25	SIMON AND GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
9	19	4	CRAZY HORSES Osmonds	MGM 2315 123
10	7	4	TOO YOUNG Donny Osmond	MGM 2315 113
11	19	53	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
12	22	40	SLADE ALIVE Slade	Polydor 2383 101
13	39	7	CARAVANSERAI Santana	CBS 65299
14	22	7	MOTOWN CHARTBUSTERS VOL. 7 Various	Tamla Motown STML 11215
15	12	23	NEVER A DULL MOMENT. Rod Stewart	Mercury 6499 153
16	—	1	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
17	—	—	BEN Michael Jackson Tamla Motown	STML 11220
18	20	6	SEVENTH SOJOURN Moody Blues	Threshold THS 7
19	16	2	DEEP PURPLE (MADE IN JAPAN) Deep Purple	Purple TPSP 351
20	23	14	CATCH BULL AT FOUR Cat Stevens	Island ILPS 9206
21	—	1	THE SLIDER T. Rex	EMI BLN 5001
22	29	12	GILBERT O'SULLIVAN HIMSELF	MAM 501
23	31	4	ANDY WILLIAMS GREATEST HITS VOL. 2	CBS 65151
24	13	6	THE OSMONDS LIVE	MGM 2315 117

Seasonal pressure on returns has reduced this week's Album Chart to 24. The full 50 will be back next week.

RM/BBC chart

CHART CHATTER

HEY, welcome to Chart Parade! And come to that welcome to the only pop paper to publish singles and album Top 50's every week. Need I say that RM has exclusive rights to the authoritative BMRB charts, as used by the BBC. You can use them to follow the Sunday afternoon special on Radio One. There's plenty to talk about from these charts and that's what Chart Parade is about. And if you've any burning thoughts on what you would like Chart Parade to cover, let us know!

YEAH, Bowie is giving strong notice he has no intention of staying out in the cold as far as the 1973 singles chart compilation is concerned.

His most commercial release is selling thousands daily and the guy described last week in RM by Charles Webster as showing "that even rock music can produce world class stars who would grace the stages of any concert hall on earth" is right there in the charts at Two. He could easily be the main man of 1973.

Carole King will have to fight hard to keep her right to claim the girl singer crown, for just look at Mrs. James Taylor continuing her fast and furious climb up the charts. She came in at 27, moved to 20 and see the jump this week for she's moved 13 places and is there in the Top 10 at number seven. Who knows, we may at last have a girl singer, other than Carole, able to take on the male singers and groups.

The main competition to stop her making number one is of course Bowie but Wings could also hit the top with their double-sided hit of Hi-Hi Hi / C Moon. The Beeb may not be playing the former title but there's certainly plenty of plays for the chugging, getting into your head system, Moon. There's also Wizard! The end of the road seems to be in sight for Chuck Berry's My Ding-A-Ling, and I doubt if there will be many more weeks for the excellent double-sided Rod Stewart hit and come to that Gilbert O'Sullivan and Jackson Five.

Good to see Status Quo making a welcome return. On some recent days their single was selling 3,000 copies and the album Piledriver has every chance of being in next week's Album 50 making it a good double to start the New Year for the Quo.

Due to Christmas pressures last week we could only run a 30 and this means an abnormal number of new entries. Among these the most promising seem to be Blackfoot Sue, maybe the catchy humorous Dick Emery disc You Are Awful, The Who and the Temptations. This isn't to forget Sweet and Free.

Their discs are going to sell like mad. The most fascinating to watch on the basis of being new to a great number of people this side of the Atlantic is the sound of Harold Melvin and The Bluenotes. Not new to RM's James Hamilton. He's been extolling them for quite a time.

Yes, the Tears guy Ken Dodd is around just out of reach as it were of the 40 and higher things. Cat Stevens is getting plenty of plays but even though he's gone up seven places it all seems a bit slow for someone of his class.

Next week? Will Little Jimmy Osmond give way at long last?

CHA

Compile ALBUM TALK

All quiet after Christmas

Not much change as indeed you might expect with Christmas returns still counting and it's too early for the crop of New Year releases to make chart impact.

The really big jumpers in recent weeks have been Hawkwind with Dorem Fasol Latido plus Made in Japan from Deep Purple. It could well be a year to remember for both groups, though a good part of '72 was certainly pretty good. Hawkwind's In Search of Space spent 17 weeks or so in the Top 50 with highest position being at 18. Their new one has already made 14. Deep Purple hit number one with Machine Head and Fireball was last January 8 at eighth position and so twelve months later they're there challenging once more for top placings.

Those K-Tel and Arcade albums show no sign of slipping and nor do those fast and furious musicians Slade with Slayed. 1973 is still a year for Bridge Over Troubled Water and there's plenty of life left with The Sound of Music. I am still slightly surprised not to see the Moodies making more progress with Seventh Sojourn and marvel at the continued progress of Bobby Crush but then more than delighted to see Santana's Caravanserai continuing to sell well.

Loggins with Messina, Free, Traffic and Michael Jackson are a few with new January releases and they could well bring change to the album charts.



CARLOS SANTANA FIVE TO TEN

- JANUARY 13, 1968
- 1 Hello Goodbye. Beatles (Parlophone)
 - 2 Magical Mystery Tour. Beatles (Parlophone)
 - 3 Walk Away Renee. Four Tops (Tamla)
 - 4 Ballad of Bonnie and Clyde. Georgie Fame (CBS)
 - 5 Daydream Believer. Monkees (RCA)
 - 6 Thank U Very Much. Scaffold (Decca)
 - 7 I'm Coming Home. Tom Jones (Decca)
 - 8 If The World Stopped Loving. Val Doonican (Pye)
 - 9 Kites. Simon Dupree (Columbia)
 - 10 Here We Go Round the Mulberry Bush. Traffic (Island)

ART PARADE

and edited by **TONY JASPER**



Tony Jasper (above) is author of "Understanding Pop" (SCM) and paperbacks including "Sound Seventies", "Today's Sound" and "Probe on Pop". Tony writes on folk and the pop scene for a number of journals. He recently appeared on "Speak Easy" and has done television for the BBC and Thames.

FASTEST RISER

Wings 9 hi Hi / Moon. NOW 5 up 5.
 Carly Simon - You're So Vain. NOW 7 up 13.
 Wizard - Ball Park Incident. NOW 6 up 9.
 Cat Stevens - Can't Keep It In. NOW 27 up 6.

FASTEST DROPPER

John Lennon / Yoko / POB / Harlem Community Christmas / Wr is Over. NOW 15, down 9.
 Rod Stewart - Angiel / What Made Milwaukee Famous. NOW 28, down 5.
 Jackson Five - Lookin' Through The Windows. NOW 32, down 8.

NEW RELEASES EXPECTED

SINGLES
 I'm Just A Singer In A Rock And Roll Band: Moody Blues (Threshold)
 Daniel: Elton John (DJM)
 Part Of The Union: Strawbs (A&M)
 My Friend The Sun: Family (Kinney)
 Good Time Coming: Bitch Kinney

ABBUMS
 Suite For Late Summer: Dion (Kinney)
 The Lady's Not For Sale: Rita Coolidge (A&M)
 Something To Say: Joe Cocker (Hifly)
 Painted Head: Tim Hardin (CBS)
 Golden Hits Of The Shangrilas (Philips Int.)

Watch the RM reviewing team for the best guide to today's sound.

- JANUARY 13, 1963**
- 1 The Next Time/Bachelor Boy. Cliff Richard (Columbia)
 - 2 Return To Sender. Elvis Presley (RCA)
 - 3 Dance On. Shadows (Columbia)
 - 4 Dance With The Guitar Man. Duane Eddy (RCA)
 - 5 Lovesick Blues. Frank Ifield (Columbia)
 - 6 It Only Took A Minute. Joe Brown (Piccadilly)
 - 7 Sun Arise. Rolf Harris (Columbia)
 - 8 Go Away Little Girl. Mark Wynter (Pye)
 - 9 Bobby's Girl. Susan Maughan (Pye)
 - 10 Like I Do. Maureen Evans (Orion).

HITS in 1968 numbered 16 and 17 for the Beatles, the latter being an EP with both being released in December of '67. The two discs stopped Walk Away Renee from going further than three and after the follow-up If I Were A Carpenter the Tops started for a time to struggle with their records.

Daydream Believer was the last really big one for the Monkees, Valleri and DW Washburn were to make little impact. And there's Simon Dupree riding high but why did only a handful switch on to his other great ravers like I Can See The Light and Reservations? Kites had an eight-week run in the 20. Cliff was going strong all of 10 years back, just his 19th hit since 1958 exploded with Move It. It was the fourth double-sided hit for the bachelor Webb. Elvis was on his 36th trip in the Top 20 and at the time a welcome return to being more like his old self following ditties like Wooden Heart and It's Now And Never of previous years. Five and 10 years ago seem killing years, for Duane Eddy came to an abrupt chart halt with a three month run via Dance With The Guitar Man. Maureen Evans had a similar chart stay but where did she go afterwards? Susan Maughan somehow didn't continue the 13-week success achieved with Bobby's Girl. The record was catchy and still sounds good. She did too. Next time 10 years ago, explosion from The Tornados and Steve Ellis singing his way into the Top 10, January 20, 1968. Keep reviving!

FIRST SHOT

Certain Bette

BETTE MIDLER
 Do you want to dance (Atlantic)
 This American girl is being compared by some to Barbra Streisand. Such comparisons when employing a big star name can often be less than helpful. Fortunately Bette seems to be above such possibilities. She has a splendid voice. The track comes from a soon to be released album The Divine Miss M.

The track is the same song as once recorded by Cliff Richard and the Shadows, Mamas and Papas, to name but a couple. Bette does for this what the American group Arbors did for The Letter or Merilee Rush for Reach Out. She wrenches every drop of emotion. A lovely chord change three quarters of the way through gives fresh life and a fighting finale for yet another new, delightful treatment to a pop standard.

+ this week **COMING ON STRONG**

JASPERIAN JUMPERS

Could's and Should's

SINGLES
 Bread: Sweet Surrender (Elektra)
 Mike and Lal Waterson: Rubber Band (Trailer)
 The Who: Relay (Track)

ALBUMS
 Carly Simon: No Secrets (Elektra)
 Joni Mitchell: For Roses (Asylum)
 James Taylor: One Man Dog (Warner)



JAMES TAYLOR

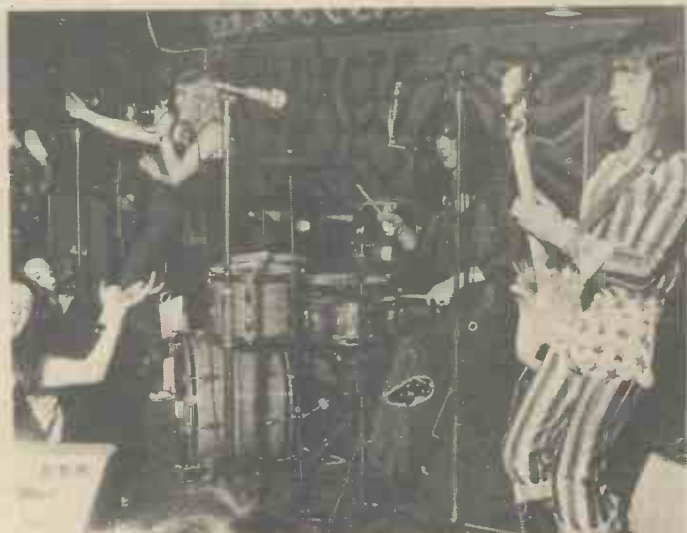
BREAKING THROUGH

Sweet get out of a rut!

SWEET
 Blockbuster (RCA)

SWEET have Mick Tucker (drums), Brian Connolly (vocalist), Andy Scott (lead guitar) and Steve Priest (bass) in their line-up. The simple news is the four have done it again! And it's hit number 7 following upon Wig Wag Bam. There's obviously a lot more to this group than the clothes and make-up. Val Mabbs writing about the group in October said, "The group is more convinced now that they're breaking out of the narrow rut they were trapped in". Since then they've done a German tour and hit the charts really hard. Looks as though they are right.

+ This week **IN AT 16**



FANNY

Summer Song (Reprise)

Four American girls with a most catchy disc. Plenty of life and sparkle, one to get the party moving. Recorded in London late '72. Penned by group. The four are Nickey Barclay on keyboards, Alice de Buhr on drums, Jure Millington on lead guitar, Jean Millington on bass guitar. They can rock 'n' roll with the best of the men.

One fan is said to be George Harrison. Group been together over four years, with a few breaks. This new disc improves with each hearing. It could be the one - first Fanny single to hit charts. Hound all DJ's to play it. Tell them there's a great feel to disc!

+ This week **COMING ON STRONG**

HAROLD MELVIN AND THE BLUE NOTES
 If You Don't Know Me By Now (CBS)
 Big, Big Surprise

THIS is the big, big surprise of the week! On the other hand of course the group has already been topping the American Top 100. The Bluenotes have been going for fifteen years. Harold along with Lawrence Brown and Bernie Wilson was one of the founder members. He arranges most of the stage material and his piano playing is self-taught.

+ This week **IN AT 30**

BLACKFOOT SUE
 Sing don't speak (Jan)

Blackfoot Sue line-up is Alan Janes, Eddie Colga, Tom Farmer and Dave Farmer. Their 1972 summer hit, Standing In n The Road, sold over 175,000 copies! And now Sing Don't Speak is heading toward that way. The former single met some pretty bad reviews. This time there has been more caution. An album is due. Things are looking good and the new single is collecting healthy sales.

+ this week **IN AT 36**

STATUS QUO

Paper Plane (Vertigo)
 this record is one of the most heard sounds around. No new group to the scene, Status Quo first hit charts 17.2.68 with Pictures Of Matchstick Men. Their highest chart position was seven and seven weeks in Top 20. Next success came with Ice In The Sun. This entered the 20 21.9.68, reached position eight and stayed six weeks. Group known for catchy riffs and 12 bar songs. Latest and successful album is Piledriver.

+ this week **IN AT 40**

ARCHIE BELL & THE DRELLS
 (There's gonna be) A Show-down (Atlantic)
 Archie Bell & The Drells have bng been disco favourites. In the US they've had a large number of hits. Among their successes have been Tighteen Up, I Can't Stop Dancing and There's Gonna Be A Show-down.

The first was a hit in UK. Here I Go Again gave them a second. There was a considerable time gap between the two UK Top 50 hits. Leader Archie is 27. He began singing when 13. The Drells were formed in 1961. Their names are Lee, brother to Archie; cousin Willie Parnell and James Wise.

Here I Go Again had pace and excitement. It was great for dancing and jumping. The new one is finding similar reaction. (There's gonna be) A Showdown starts slowly with talking vocal. It soon gets moving. There is an easily memorable chorus to sing with, a beat to stomp, maybe not so catchy as the last but with plays a sure - fire hit for the charts, already one in the discos.

+ This week **COMING ON STRONG**

BREAD
 Sweet Surrender (Elektra)
 Bread known for making very commercial, in the best sense, indeed beautiful singles. Several years back made classic Make It With You. Strange lapse from charts. until 1972 big selling Guitar Man.

Their current and highly regarded album has same title. This song has all the best of Bread. It is written by David Gates. Melodic strength and lyrical sensitivity very evident. Opening grabs straight away, strong vocal, good blending of guitar and orchestra, pulsating beat chugs away. Already making strong impression. 1973 looks good for Bread.

+ this week **COMING ON STRONG**

HELEN REDDY
 I am woman (Capitol)

An Australian girl who went to live in the States and made it big there with the Superstar song, I Don't Know How To Love Him, plus Crazy Love. Helen's I Am Woman has been number one in the States and is doing well here, too.

+ This week **COMING ON STRONG**



Free: In this week at 26 with Wishing Well.

British tour for Rory Gallagher

RORY Gallagher embarks on his first British tour for over a year at Bournemouth Winter Gardens on February 7.

The tour has been announced by David Oddie of Gaff Management, agents for Rory Gallagher, and the tour is being promoted by Peter Bowyer. With Rory will be drummer Rod De'Ath, bassist Gerry McAvooy and Lou Martin, who will handle electric piano.

Other dates are Southampton Guildhall (8); Edmonston Sundown (9); Colston Hall, Bristol (10); Victoria Hall Hanley (11); Brighton Dome (12); Public Hall, Preston (13); City Hall, Sheffield (14); Town Hall, Leeds (15); Free Tade Hall, Manchester (16); City Hall, Newcastle (17); Sundown Brixton (18); De Montfort Hall, Leicester (22); Town Hall, Birmingham (23); Caird Hall, Dundee (24); Ca-

ley Cinema, Edinburgh (25); the Caledonian, Ayr (27); Beach Ballroom, Aberdeen (28); the Caledonian, Inverness (March 1); Greens Playhouse, Glasgow (2), and Liverpool Stadium (3).

Tickets for each show will go on sale a month before, and an album is set for release around the time of the tour.



Gold for Ziggy

A NEW live David Bowie, album with a studio set to follow later in the year are among the singer plans for 1973.

The live cuts come from a performance recorded last year at Boston and Los Angeles. No release date is set as yet but a Bowie spokesman said the album will be released "shortly." The studio album is being finished off in London to complete tracks recorded in New York. This album comes out "later in the year."

Bowie will be making a promotional visit to Japan where he will play two dates before going on to the United States in February. He is due to play the New York Rockefeller Institute, an unusual venue for pop shows.

Bowie will be playing the dates with the augmented line-up of his backing group the Spiders From Mars. A second guitarist is being added as, well as brass players, Mellotron and moog synthesiser.

Beck back in UK

BECK, Bogert and Appice, featuring Britain's Jeff Beck, and America's Tim Bogert and Carmen Appice, fly into Britain next week after finishing work on their first album for Epic at the Chess studios in Chicago.

Glittering

GARY Glitter releases a new single and undertakes a short British tour before leaving for America at the end of the month.

The single is Dou You Wanna Touch Me? (Oh Yeah!) and is released by Bell on Friday. Gary's January dates are Preston Guildhall (11); Aberdeen Music Hall (12); Dundee Caird Hall (13); Leeds Town Hall (15); Legion Hall, Aylesbury (20); and the London Palladium (21).

He then rehearses for 10 days before leaving for the US on January 31.

The British visit is to enable the band to play a series of British dates, their first since their debut in this country in September.

On February 1 the tour opens at Dunstable Civic and goes on to Reading University (2); Imperial College, London (3); the Heavy Steam Machine, Stoke-on-Trent (6); Liverpool University (7); Loughborough University (8); Newcastle Polytechnic (9); Leeds University (10); Manchester Hardrock (11); Swansea University (12); Oxford Polytechnic (14); Bournemouth Hardrock (15); Sundown Edmonston (16); the South Parade Pier, Portsmouth (17); and Cardiff Top Rank (18).

The group tour America extensively for a month from mid-March and hope to tour Japan, Australia and Europe in a six week period from the end of May.

news special

Politics of Caroline

The recent developments around Radio Caroline (mutiny, un-paid bills, problems with DJs on board, etc.) might blow a new and powerful wind in the sails of those Dutch politicians who insist on the ratification of the Strasbourg Treaty against off-shore-stations.

Although the Mi Amigo (under Panamense Flag) is back again in the neighbourhood of the seaside residence Sheveningen safely anchored in the international waters (thanks to the generosity of advertiser INCA in The Hague who was willing to pay the most important creditors of the station) it is not likely that the Dutch Government will ratify the Treaty within a short time.

The background of this prognostication in the troubled water of the North Sea is mainly a political one.

The Dutch liberal party (VVD) which won 40 per cent more seats in Parliament after the elections in November, is the most important government-backing group in parliament which has clearly notified objections against ratification.

The party's broadcasting specialist, Mr. Keja, said during a radio-interview that the liberal party doesn't agree with the philosophy of the Treaty by which prevention of offshore broadcasting in international waters can be acquired by punishment of all kinds of delivery of goods — including vitals from land.

The liberals think that this method doesn't suit the pattern of modern governing. Apart from that, Keja said, the offshore-stations in Holland, and especially Radio Veronica (since 1960) do act completely legal, pay the fees for the use of music promptly and above all they have proved that the various official Broadcasting Unions using the three State Broadcasting stations, are not in a position to please the main part of the Dutch nation in a sufficient way.

On the contrary he said, the off-shores have inspired the Broadcasting Unions to a more up-to-date broadcasting policy giving an ear of understanding to what the greater part of the listening public like to hear.

BAS HAGEMAN, AMSTERDAM

on the boxes

HI gang, back again in our old format after a long absence due mainly to hols and the dreaded influenza bug. Anyway, after wishing you all a belated happy New Year (or whatever we should say now we're in the EEC) it's back to business.

This could well be the year of the rumour if the past few days are anything to go by. Rumours about what's happening to Radio Caroline, RNI, Radio One and, of course, what's going to happen when the commercial stations come into operation.

At Record Mirror we get a lot of enquiries about the pirate radio stations and you can rest assured that as soon as we get THE TRUE FACTS, you'll be the first to know.

Back at BH (to us mere mortals that's Broadcasting House, but people at the Beeb do have this nasty habit of just using initials) plans for The Rolling Stones Story and the Dylan series are well under way.

The Stones programmes, being produced by Jeff Griffin, are being narrated by Alexis Korner, and will be broadcast on Saturday afternoons from April 7. The actual time slot hasn't been set yet, but each show will last for 60 minutes. The Dylan shows are being handled by Noel Edmunds' producer Tim Blackmore.

Here are your Radio One Programme details for next week:

JIMMY YOUNG: Duncan Browne, Miki Anthony, The Fortunes and Quinc eharmon.

DAVE LEE TRAVIS: Cliff Richard, Edwin Starr, Sweet and Silverhead.

JOHNNIE WALKER: Deep Purple, The Who, the Crickets and Linda Lewis.

ALAN FREEMAN: The Sutherland Brothers, Atomic Rooster and Jackson Heights.

In Concert (Saturday): Nazareth, and the Victor Brox Blues Band. Introduced by Mike Harding.

Sounds on Sunday: The Strawbs. **Sounds of the Seventies:** Monday — Bob Harris introduces Steelers Wheel, Sandy Denny and the Electric Light Orchestra; Tuesday — John Peel introduces Status Quo, Boys of the Lough and Henry Cow.

Radio Luxembourg's programmes for next week on their English service are:

SATURDAY: 6.45. Tony Prince; 8.30. Mark Wesley; 10.00. Dave Christian; 11.30. Bob Stewart; 1.00. Kid Jensen.

SUNDAY: 6.15. Tony Prince; 8.30 Mark Wesley; 10.30. Paul Burnett; 12.00. Dave Christian.

MONDAY: 6.45. Mark Wesley; 8.30. Dave Christian; 10.00. Paul Burnett; 11.30. Bob Stewart; 1.00. Kid Jensen.

TUESDAY: 6.45. Tony Prince; 8.30. Dave Christian; 9.30. Paul Burnett; 11.00. Bob Stewart; 1.00 Kid Jensen.

WEDNESDAY: 6.45. Tony Prince; 9.00 Mark Wesley; 11.00. Paul Burnett; 12.00 Bob Stewart; 1.00 Kid Jensen.

THURSDAY: 6.45. Tony Prince; 8.00 Dave Christian; 10.00. Paul Burnett; 11.30. Bob Stewart; 1.00. Kid Jensen.

FRIDAY: 6.45. Tony Prince; 9.0 Mark Wesley; 10.30 Dave Christian; 12.00 Bob Stewart; 1.00 Rock Present — Roll Past.

Joe Cocker prepares for Rainbow gig

JOE COCKER and the Chris Stainton band re-group in London in the next few weeks to rehearse for Joe's appearance

at the Rainbow Theatre on March 9.

The members of the band are currently resting in various parts of the world, and after the Rainbow gig will be backing Joe on his first tour of Scandinavia.

Tickets for Cocker's London appearance go on sale on Saturday at 11 am. and when he played two concerts at the same venue last summer, tickets were sold out within hours of the box office opening.

Joe has his first new album for over two years released on Cube on January 27. Something To Say is the title, and it is already in the charts in 15 countries.

In America the album sold over 500,000 copies in four weeks and in Australia, where it is part of a double set, it won gold status within three days of release.

Wings add tour dates

TWO further dates have been added to Wings spring tour of Britain. On Friday March 30 the band will now play the De Montfort Hall, Leicester, and a week later, April 6, will appear at the Odeon, Edinburgh.

Dates previously announced are at the Bristol Hippodrome (March 25); Cardiff Capitol (26); Southampton Gaumont (27); Bournemouth (28); Liverpool (April 2-3); Newcastle (4); Manchester (9); Leeds (10); Birmingham (11); and the Hammersmith Odeon, London (13 and 14).



Alan Keen (pictured left), General Manager of Radio Luxembourg, and 208's Programming Director, Ken Evans (right), presented Nicky Chinn and Mike Chapman with framed diplomas as composers of the year, in London last week. During 1972 Chinn and Chapman were responsible for the Sweet's Little Willy and Wig Wam Bam and two chart entries for New World, Kara Kara and Sister Jane.

IN RECORD
MIRROR
NEXT WEEK

SPECIAL

EXCLUSIVE
SUPPLEMENT

ON: THE
NEWSEEKERS

FAMILY:
No More
In-Law
Problems!

JACKSON 5:
and Their
Latest Plans

URIAH HEEP:
On The Rough
Side Of Life

PLUS:

THE OSMONDS;

MARC AND DAVID;

ROXY MUSIC'S

AMAZING

PERCUSSIONIST!

And the best
reviews, news
and QUEUES,
unless you order
your Record
Mirror NOW!

CAROLINE GOES BACK ON AIR

RADIO Caroline is back on the air. Transmissions from the M1-Amigo resumed at the weekend after broadcasting had been suspended when the ship was towed into a Dutch harbour.

Now broadcasting on 259 metres, the 24-hour daily schedule is being shared between Dutch and English programmes, with the Dutch shows being broadcast mainly during the day and the English programmes going out in the evening and early morning.

RM's man in Holland, Robert Briel, said this week that among the DJs on the ship are Andy Archer, Steve England, Norman Barrington and Crispian StJohn. He said that transmissions had been changed to 259 metres to improve reception, which had proved unsatisfactory on 199 metres.

The Caroline antennae, which were broken in heavy storms in early November, had still not been replaced. One was taken to Scheveningen to be fitted, but was later reclaimed by the suppliers who did not feel they would get paid for the antennae, reports Briel.



YES have offered a £500 reward for information leading to the recovery of equipment belonging to the band which was stolen when thieves broke into a Willesden warehouse where the group store their equipment. The theft was discovered on New Year's Day, but police believe the theft took place on Boxing Day. Two mini moogs, a lighting control panel, three amplifiers, a talk-back system and a new set of American Gibson pedal boards used by guitarists Steve Howe and Chris Squire were stolen in a haul valued at £3,500. The serial numbers of the Moogs are 1379E and 1538 and any information about the raid would be welcomed by the group's management company, World Wide, whose offices were also broken into on January 2 when £118 was stolen from a petty cash box.

Yes are currently mixing a live album from tapes recorded at last month's Rainbow concerts and the last American tour, and the double set is due for a March release. Last week their Close To The Edge album was chosen by Kid Jensen of Radio Luxembourg to be his Album of the Year. The album won a Gold Disc for sales of over a million copies in America.

Our picture shows (from left to right) Chris Squire, Alan White, Jon Anderson and Kid Jensen, who flew to London last week to make the award.

Chapman still ill as Family cancel gigs

ROGER Chapman, Family's vocalist, who has been in hospital for both his nose and ears, has proved to be more seriously injured than was at first thought.

Currently he is heavily bandaged behind the ear, where he has had to have a skin graft. As a result, three gigs of the current British tour have had to be cancelled:

Leeds University (13); Stevenage Locarno (14); and Portsmouth Guildhall (16). The band is hoping to be able to re-schedule these dates for a later occasion. At present, Roger will be unable to sing for a week and a half, and will not be back in action until the Festival Hall date on the 19th.

Tomorrow, Family's second single from their Bandstand album is released. It is their gentle song My Friend The Sun, a notable contrast to Burlesque, which gave the group one of their biggest British hits. Tony Ashton, who replaced Poli Palmer after the American tour recently, will remain permanently with the band, as well as recording independently.

Nixon to watch Seekers

THE New Seekers are to play for President Nixon in Washington.

Currently in Los Angeles cutting tracks for their next album, the group have been chosen to play at the President's Inauguration Ball on Thursday (January 18) at the Kennedy Centre.

In doing so the group become the first foreign act to appear at the ball, which this year also features Bob Hope and Sammy Davis Jr among the performers.

The group have been told that their worldwide hit of last year, I'd Like To Teach The World To Sing, is a favourite of the President's and is sure to be included in their act.

UK tour for Colin

COLIN BLUNSTONE has a British concert tour planned to coincide with the release of his third Epic single, How Could We Dare To Be Wrong, on January 19. The flip of the single is Time's Running Out.

The tour began on Monday at the Hardrock, Manchester, and among the other dates already set are the Royal Festival Hall, on February 19, and a bill-topping appearance at the Rainbow on February 10.

datesheet

GENESIS kick off Datesheet this week with the news that they go to Milan for two days on January 19 and are to headline their own British tour during February.

On all dates, except at Lancaster Polytechnic on February 2, they will be joined by String Driven Thing who appeared with them recently in New York. The tour dates are Bristol Hippodrome (4); Rainbow, London (9); Brighton Dome (10); Plymouth, Guildhall (12); The Great Hall, University of Essex (14); Greens Playhouse, Glasgow (16); City Hall, Sheffield (17); Birmingham Town Hall (18); The New Theatre, Oxford (19); York University (21); Newcastle City Hall (22); Lancaster University (23); Free Trade Hall, Manchester (24); The De Montfort Hall, Leicester (25); and Dunstable Civic Hall (26).

Jon Hiseman's new band, TEMPEST, have a short British tour in March and some of the dates already confirmed are Exeter University (2); Southampton University (3); Liverpool University (8); Lancaster Polytechnic (16); and Aston University, Birmingham (17); a major London date for the band, who have their first album released by Bronze on January 26, is being set.

Dates for the SENSATIONAL ALEX HARVEY BAND take the group to Bishop Otter College, Chichester (January 13); Cheveller Lodge, Cheswick (14); Marquee, London (18); Nottingham College of Further Education (20); Hardrock, Manchester (22); Hardrock, Bournemouth (23); Fantasia, Northampton (25);

Newcastle Polytechnic (26); and Bolton Institute of Technology (27).

VINEGAR JOE go to Westfield College (January 26); The Coronation Hall, Kingston (27); Chancellor Hall, Chelmsford (28); Golden Diamond, Sutton in Ashfield (29); Malcolm's Club, Hull (30); and the Lafayette Club, Wolverhampton (31).

FUMBLE go rocking on to Aquarius at Bideford (12); Portsmouth College of Education (13); Sundown, Charing Cross (18); Civic Hall, Wolverhampton (19); and St Albans City Hall (20).

BLACKFOOT SUE are at Rhyl Dixieland Showbar (January 30) and go on to Lowestoft South Pier (February 3); Shenstone New College, Bromsgrove (9); Royal Holloway College, London (24) and Lords Club, Gravesend (25).

TRAPEZE and BABY WHALE share the support honours with Chuck Berry Mr Ding-a-ling tours next week in this country. Trapeze are on Berry's gigs at the Hardrock, Manchester shows and the first house of Berry's Rainbow concerts, while Baby Whale are on the remaining gigs. Meanwhile Trapeze play Birmingham Town Hall (January 12); Nottingham University (13) and the Marquee, London (15). The group tour Holland between January 26 and February 12.

Three January dates for CLIMAX CHICAGO, who recovered their car which was stolen recently, are at Accrington Spinning Jenny (22); Bangor College (26); and a February date already set is at Hiatt Baker Hall Bristol on the second.

BOLAN SELLS OUT

MARC Bolan's film, Born to Boogie, produced and directed by Ringo Starr, has been held over in four of the six London locations where it opened on its initial release.

A spokesman for MGM-EMI films said this week that audience reaction to the movie had been "outstanding."

The cinemas where the film has been held over are Croydon ABC, Romford ABC, Waltham Cross Embassy and Wimbledon Odeon. Bolan is currently holidaying in Barbados.

Stackridge in Germany

STACKRIDGE visit Frankfurt for three performances at the end of this month. This will be their first time in Germany and they will be appearing at the Zoom Club on January 26, 27, and 28.

They go into the studios on January 16 and 17 to record Do The Stanley as a single - for release in the near future - and they will also be recording sessions for Sounds of the Seventies and Radio One's In Concert at about the same time.

Their last gigs before leaving for Germany will be at Edinburgh University on January 19; Strathclyde University, Glasgow (20); and the Black Swan, Sheffield (21).

ROY DRUSKY

GOOD TIMES, HARD TIMES

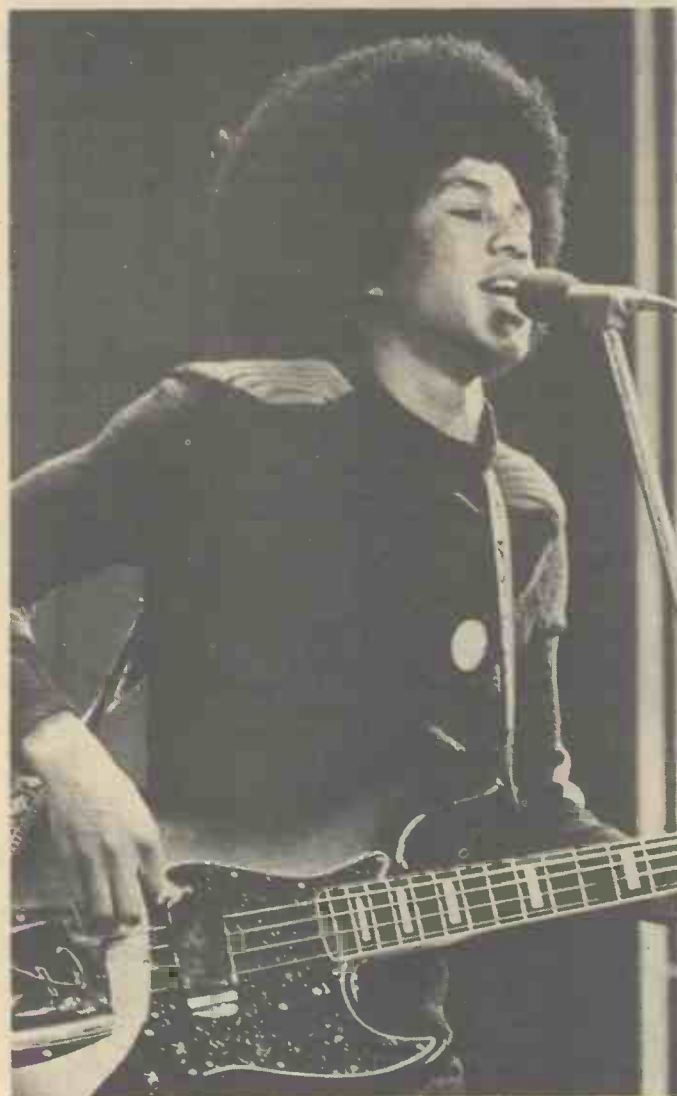
ALBUM 6338 123



From Phonogram - the best sounds around



A RARE double top for CARLY SIMON in the States — well deserved and highly appropriate in view of her No Secrets album cover RUSSELL HARTY took on the job of interviewing THE WHO in toto on Saturday night's London Weekend TV, and just escaped with his suit still in the right number of pieces Actually heard on the TONY BLACKBURN show last Thursday — GLADYS KNIGHT AND THE beep, beep, beep. It was the Greenwich Time Signal for eight o'clock, and he didn't even notice A six-minute version of BOB DYLAN's Just Like A Woman on the flip of ROBERTA FLACK's new single out in the States THE BEACH BOYS' next is likely to be Sail On Sailor, recorded in Holland. Dennis Wilson's wife, Barbara, gave birth to a son, Carl, on the last day of 1972, and Mike Love's wife, Tamara, is also expecting — it'll be her first. R.M.'s CHARLES 'WEBFOOTED MONSTER' WEBSTER unleashed on the public as compere of STATUS QUO's Rainbow gig on Saturday. He's alive to tell the tale HAWKWIND's NIK TURNER and manager DOUG SMITH now in the States with U.A.'s ANDREW LAUDER checking it out preparatory to the group's first tour there — that's something that should be done more often As ELTON JOHN was crashing out after a hectic party at his Surrey home, a knock came at the door, and there stood a merry KENNY EVERETT asking for a piece of string to tow his car out of a ditch along the road W.E.A.'s SPIKE MILLIGAN reception began by masquerading as a W.E.A. GEORGE MELLY reception, complete with posters advertising the Nuts album, and the great man himself, resplendent in gangster hat and fat cigar. Does W.E.A. fortify the over-forties? What did FRANK FINLAY watch on Sunday night? R.M.'s TONY JASPER on TV tonight at 12.15, conducting an interview with NIGEL GOODWIN, who runs the arts centre with CLIFF RICHARD Ironical that MGM's anti-drug battler MIKE CURB now has his biggest sellers THE OSMONDS having Crazy Horses banned in South Africa on the grounds that the title refers to heroin Following his excellent Dead Skunk track on Album III (and wouldn't it make a good single), LOUDON WAINWRIGHT III guest of honour at the International Skunk Festival in Little Rock, Arkansas on Jan 21 Ex-JERRY GOODMAN group THE FLOCK re-formed New US hit for JIMMY OSMOND — Tweedlee Dee Starry DOUG SHAM sessions album hotly awaited from Atlantic



Jermaine Jackson: See what James Hamilton says about Jermaine's new single on page 28.

stateside news

Island make it treble billing

WHEN Traffic and Free play their opening concert tour of the States in January and February, John Martyn will be on the bill with them. Island Records thus has a nice field day with three of its acts all working together in person. The tour takes the package to large auditoriums.

Malo, the Latin rock band which continues to progress musically, has two new faces. Tony Smith, formerly with the Loading Zone, and recently working with guitarist Gabor Szabo, is in the drum seat, and Steve Sherard is the newest trombonist / flautist. Just to show you how this group has progressed, it played Bill Gra-

ham's Winterland concert bill with Tito Puente, an authentic Latin music figurehead out of the New York area who made his debut before rock audiences at the engagement.

Latin music is really catching on with America's rock bands and we hear it more and more on singles and albums as the new "in" ingredient in arrangements. Congas and timbales are being used more in pop music than ever before and the result is a happy, exciting sound which works well with amplified guitars and roaring trumpets.

Gram Parsons, formerly with the Byrds, will be recording as a solo act on Reprise — the Byrds are rejoining to do an album which will be out on Asylum, which Warners distributes in the States.

Grams LP features his own works and among the musicians playing on the dates are: Glen D. Hardin, Ronnie Tutt and James Burton (from Elvis Presley's backup band), Byron Berline, Al Perkins, Barry Tashian and Emmylou Har-

ris, the latter two on vocals. Rik Grech, formerly of Blind Faith, is co-producing with Parsons.

Elton John's four LP's have received platinum awards. They are Elton John, Tumbleweed Connection, Madman Across The Water and Honky Chateau. Elton recently gave his booking agent in Los Angeles a super expensive foreign car as a gift for setting up his super successful cross country concert tour. Now all the agent has to do is make the cost of keeping the car insured.

Noted composer Paul Williams is trying to get into television as the host of a talk show featuring himself chatting with people he likes. So far no TV station has picked up the program.

This past year record companies issued a medium number of Christmas singles but there wasn't one tune which popped out the way it used to be in years gone past. Christmas today has come to mean just good pop music rather than special Christmas material although artists still try to come up with some seasonal piece of material.

The Largo, a strip club on the Sunset Strip, will become a 700-seat pop music club in February, giving the city its first sit-down concert type of room along the Strip. The Whisky-A-Go-Go is down the street from the Largo, but the Whisky is a dance type of room where the top rock bands are booked by owner Elmer Valentine. Valentine is also one of the owners of the new club



Aretha Franklin

which will not try to compete with the Whisky.

The rock and rouge trend seems to have slowed down. There aren't any new rock bands being introduced which features some guy dressed in make-up and wearing gal's clothing. As the music world enters 1973 guys are looking like guys and gals are, well, as pretty as ever.

Aretha Franklin, the queen of soul music, seems to be destined for a return to Columbia Records which had her in the early 1960's and then let her go to Atlantic. Now there's a bidding war going on and Columbia seems to be waving more money.



Paul Williams

live!

Status Quo

BRITAIN rocked into Europe with the first rock concert in the Fanfare For Europe series at the Rainbow Theatre in London on Saturday with a rousing performance from Status Quo.

Opening the show were the JSD Band, who along with Alan Gilzean and Tartan Keg are Scotland's best export. Their jlg rock is gaining popularity all the time and audience reaction to their set showed that the band have a great future in front of them.

Quo, too, would seem to be doing very nicely, thank you. It's been a long hard road on the way back up, and the band are still taking a few kicks in the teeth from some quarters. These critics should have been around at the Rainbow, where nearly 3,000 fans stood for an hour and a half to pay homage to Quo's rock rebellion.

They don't believe in glam rock, they believe in music being the message and not the clothes you wear. They don't believe in mucking about either, they just get their heads sown down show they've got more balls than a chinese ping pong school.

The biggest cheer of the night came when France Rossi mentioned their appearance on Top of the Pops, cause if ever there was a band that looked out of place amid the wiggling bums and glitter, it's Status Quo. I've a feeling we'll be seeing them on there quite a bit in the next few weeks as Paper Plane takes a ride up the charts. The epic Is It Really Me continues to amaze me and the tracks from the Piledriver album are the best they play, along with In My Chair.

No matter who else makes the claim, Quo are probably the original musicians who were born to boogie. Catch 'em while you can — they're gonna be big.



Oh, by the way, who was that compere? Didn't he do well? CW.

Slade

IMAGINE a football match being played in a circus and you will get some idea of the Slade concert at the London Palladium on Sunday.

The horns blowing a fanfare For Europe were belting out as Slade, and especially Dave Hill, once again outshone (literally) their contemporaries. It was a good night and the feel was right and even the cops in the balcony — there to stop people rocking too much, as the first house crowd nearly brought the house down — were singing along to Gudbuy T' Jane, Cos I Love You, and the other Slade hits.

I sometimes wonder how long Slade can go on, will people never tire of stomping and thrusting their arms into imaginary punch bags? It seems not, and as the audiences get bigger, they get noisier too.

The Palladium turned out to be ideal for the occasion. The acoustics were good, the lights — usually stretched to following Des O'Connor or somebody around the stage — kept us with the band, and no matter where your seat was you could see, but only if you were standing up as is the custom at all Slade gigs.

It's always difficult not to get caught up in the atmosphere which is always the same. Slade have found their market and have grabbed it by the short and hairies.

Another band in the same field, Geordie, opened up the show. They're harsh, they're funny and they're exciting.

What they do is musical fun and they go in for a spot of glitter, but when Slade came on, one realised just how much Geordie have to learn. CW.

Larry Norman

NORMAN, ex-American hit-parading number one artist with People, now turned Jesus singer and on his own, was at times positively brilliant in his London Royal Albert Hall top billing spot, part of a Start the New Year with Jesus concert.

He was preceded by British chart makers Parchment. This Liverpool group appeared several times without enough time to get a set going but the packed Hall audience arrayed with an assortment of Jesus badges, stickers and sometimes into pagan rites of throwing paper planes gave them a warm welcome.

There was also Malcolm and Alwyn who did two good opening numbers but became progressively boring plus Graham Kendrick. Norman seemed slightly put off by his super-star welcome and in between songs told the people his personal motives and what he's up to.

His somewhat thin talking voice became really hard and full as he made his way through some of the songs from his album Upon This Rock like I Wish We Had All Been Ready. His new MGM single, I've Got To Learn To Live Without You, came over well but the big event was a superb The Tune, vocal, imaginative piano playing depicting themes of chaos and life. Norman is a Jesus force to be reckoned with but some others have a long way to go yet. TJ.

OVER THE THRESHOLD

People in show business spend a lot of time and a lot of money finding the right people to handle affairs they are not really equipped to look after.

Sometimes the stars try and do the job themselves, as the Moody Blues did when they first set up Threshold, and that particular venture proved tougher for the Moodies than the band first thought. Now read on to discover what really happened.

I met Justin Hayward in a tea and buns cafe near Leicester Square. Sipping tea and playing round with a packet of Embassy cigarettes he was a little concerned about the destiny of his car which had been parked sur le lines de yellow just around the corner.

"I hope they don't tow the thing away," he said. "I only got it last week."

"It happens to be a brand new metallic-sprayed, overhead cam, fuel-injected 280E Mercedes job which has another claim to fame, in as much as it's Justin's first new car.

He bought it when the band returned from their recent US tour, which predictably sold out in hours.

"I think it was probably the best tour we've had over there. It's getting quite strange to keep going back and doing better on each visit."

The Moodies' American jaunts are usually for about four weeks, twice a year which is a little different from when the band first went over in 1968.

"We were out there for two and a half months and it was far too long. We were travelling around by road. God, it was murder."

T'was America which gave the Moodies their current hit Nights In White Satin which first came out in 1967 and contrary to popular belief, has never been deleted. "It just started selling again," said Justin.

"Some radio stations up in Seattle were playing it to close the day's programmes, and some were playing other tracks from the Days of Future Passed album. It gradually spread across the country and people started buying it again."

Innuendo

The result was that both Future Passed and Nights hit the top of the US charts just as Seventh Sojourn was released. "Nights knocked Ding A Ling from the number one spot," said a very chuffed Moodies guitarist, and quite rightly so, as Ding A Ling was one of the year's best selling singles.

You can make what you want out of Nights and put any kind of innuendo into lyrics that you fancy, but for my money it's just a great song. "Well, actually it is about something. It's about a flat in Baywater, an audience, and a gig we did at Glastonbury."

"At the time we were going out for about 40 quid a night and living in the

Moody Blues' JUSTIN HAYWARD, back from a hugely successful tour of the States, talks to CHARLES WEBSTER about the group's past and future.

back of a van. Agents were putting us out on the strength of Go Now, and that strength was gradually getting weaker. We figured it was no use in keeping up the old image with blue suits and all that, so we decided to play what we felt and start virtually over again.

Infancy

"The gig in Glastonbury was really the turning point. It was an incredible night, you know how some are sometimes, and it was the night when we came of age. It was the turning point for us."

"The audience made it that night and it was really about the audience in that Town Hall or Corn Exchange or whatever it was that Nights in White Satin is all about. They told us in a way that we were right in doing what we had done."

Then came Days of Future Passed. "Deram wanted to put out an album showing off what you could do with stereo because in those days it was still sort of in its infancy. They asked us to do it but didn't look upon it as showing off what we could do."

"We weren't too keen at one time on the idea, but then we met Peter Knight and said that we'd do it, if we could do it our way. So we laid down our tracks and handed the thing over to Peter and he wrote his pieces. I think it worked. We wanted to do Days in America at a concert with Peter and the orchestra, but now the album's taken off again I don't think we'll be able to do it. Do you know we haven't seen Peter since we did that album. We'd love to go out and have a drink with him and have a chat. He helped to make the album what it was."

What it was, you may say, was a milestone in the Moody Blues history.

Another was the decision to set up Threshold. As the old saying goes, you'll never make any money by working for anybody else, so that would seem a good enough reason to set up your own label.



"We formed Threshold in 1969 for the release of To Our Children's Children's Children. Before that we found that we were not only writing the music for the albums but we were doing the sleeves and everything else, so we took the plunge to become our own bosses, mainly so that our material could only be released with our knowledge."

"When we first started the company we were all producing different acts. Whatever else we may profess to be, we know that deep down we are just musicians and all we have is our music, so while I'd be producing a session, I'd more often than not go into

"There were too many people in the studio — it was like a charitable organisation"

the studio and play on it."

What really went wrong. "Well, we were giving away studio time right left and centre. We wanted Threshold to be somewhere where new talent had a chance, and it became like a charitable organisation, which is what we wanted it to be, but that is not good business sense and it didn't really work out."

"There were too many people in the studios all the time. We knew what we wanted to do but we didn't know enough about certain aspects of the business to get away with it."

"Threshold did very well for the Moody Blues, but we were carrying the

rest of the acts, and we had about six or seven. We've cut it down now."

With the Moodies now are Trapeze, Nicky James, Providence and Asgard, and running their business interests is Gerry Hoff who joined them two years ago.

"We brought him over from America. When he was with London Records he got us off the ground in California."

Justin feels that everything is finding a balance now and Threshold is looking a lot healthier. "In many ways it's been an expensive exercise, but I think if we had our time over again we would do the same thing. We needed our freedom. We had so many problems with management that we needed to shape our own destiny. We got conned out of too much bread."

What next then for the Moodies?

Popular

"We're constantly being shown films and being asked to write sound tracks but we haven't seen a film yet that turns us on enough to want to write music for it. If we do get into that sort of thing we'd have to do it the other way round, anyway. It would have to be a film of our music. As I said, our music is all we've got."

"Britain? We've really got to get it together over here. At the moment we are geared to working in America and I think we're more popular over there. But how popular does anybody want to be here?"

For the past three years the Moodies have filled every venue they have played in America and I wondered how much there was left for them to accomplish.

"We've got an endless lifespan because we are a working unit, and now we've got to the stage where we all need each other."

I think if the truth were known, there's a lot of other people who need the Moody Blues, too.



"Whatever else we may profess to be, we know that deep down we are just musicians and all we have is our music..."



Happy Families: The new game in the pop world



ONE great big happy family, that's pop music! What's more, the pop scene is surely proving that blood IS thicker than water. And if I could think of any more cliches, I'd willingly throw them in . . .

Because this family-unit thing in pop is getting a bit too strong for my liking. Back in the bad old good old days, half the sister and brother acts weren't sisters or brothers at all.

Now the Jacksons and the Osmonds spearhead a consistently augmenting side of the business. And I warn you in advance that you are about to be caught up in Williams' mania — that's the twin 13-year-olds pictured herewith. Andy — who is either on the right or left of the picture; and David, who could be on the left, or possibly the right.

They are hotly tipped, and not only by MCA Records, to be the next giant teeny-bopper act, and they're coming to London on March 3 for a week's heavy promotional work. The visitation will be preceded by a single, I Don't Know Why I Love You But I Do, which follows that other bit-strong trend of reviving real old oldies. The debut album will be called Meet Andy And David Williams.

I suppose there's no problem about mixing up young Andy with uncle Andy, because uncle Andy is the one often to be seen swinging a golf-club. Incidentally, the boys are managed by their dad, Don Williams, brother of Andy (and one-time singing partner of the balladeer).

Just to conclude: even their mum was in the family pop act. Marily sang with HER twin sister Marcia, and they were known as the Darcy Sisters.

ELTON ON LIBERACE: 'HE'S SO SWEET!'

AUSTRALIA. And everywhere that Elton John and his group went, they found hordes of people waiting at the airports. It turned out that most of them were waiting for Liberace, no less, than other flam-

boyant man of the keyboards . . . and he seemed to be following Elton's lot around.

Since then, Elton and Liberace have met, and Elton says: "He's great. I love him, he's so sweet." And when they both appeared on a Royal Variety Show, they actually shared a dressing-room.

"He's so outrageous," says Elton. "He told us about the entrances he's made . . . on stage, he's appeared by car, on horseback, the sort of thing that Alice Cooper does now."

"Basically, he's a send up and he knows it, and flaunts it. I couldn't compete with him. His trunks of clothes were being wheeled in and out all the time . . . because they're so heavy!"

Made in Japan

DAVID Jones, who used to be Davy Jones, who used to be one of the Monkees, is enjoying that screaming hysteria all over again on a solo tour which takes in concerts and night-club dates. In Japan. And the Japanese used to be SO impressive!

The next British teeny idol?



GIRL-of-the-week: This is Bette Midler — pronounce the first name "Bet" . . . and accept my word that's that a fair bet for world stardom. There's a debut single out which shows her flair. It's a superbly dressed-up version of Do You Want To Dance, on Atlantic. And there's a beautiful album, The Divine Miss M. She's a complete original, this girl, already much raved about in the States. She's into vaudeville oldies, Bessie Smith, Barbra Streisand, and probably Tiny Tim. She's beautiful.

MIKI Antony is a serious contender for the next outburst of British-born teeny-mania, but for some unaccountable reason his essentially commercial (I think) singles haven't yet made it. Still, I'll waste no tears on him. He's had 30 songs of his recorded in the last year, has produced five singles for various labels, is making a "Goodies" album — and will soon start on a History Of America double album.

But I still think he'll make it as a teen-type idol.



A PICTURE of Herr Schikelgruber (alias Frank Finlay) and friend Eva Braun (a ctually Caroline Mortimer) as they appeared in The Death Of Adolph Hitler, the London Weekend TV production recently. But let's take a stab at guessing what they're ACTUALLY saying to each other. Ideas are dotted round the page.

Adolph: "Twenty-seffen years in zat stinking hole und all zat newspaperman asks me is am I Howard Hughes!"

Or — Eva: "It isn't that they didn't like YOUR version of If I Ruled The World, Adddy old fruit . . . it's just that they are so used to Harry Secombe singing it!"

Osibisa jam with theking

OSIBISA, one of my favourite excitement-energising bands, had a helluva time when they arrived back home for their African tour. Like the Beatle heyday it was when they landed at Lagos airport. They were presented to the Oba of Lagos, who is a king in his own right . . . and a fan of the boys: So he played a duet on the palace piano with Robert Baile.

Then he played a boogie set on his Todd, with royal advisors applauding and nodding dutiful enthusiasm. And then the band joined the Oba in a few rounds of his favourite tipple, which is Iced Guinness!

Maybe Adolph is saying: "Zose fools are beink conned! Zat grupp of idiots isn't ze ORIGINAL Adolph and the Stormtroopers!"

Write on, BB!

I ONCE promised B B King that I'd not sing the blues, or play funky guitar if he'd promise not to get involved in the writing business. I've stuck to my side of the bargain, but B B has not.

Right now he's putting the finishing touches to his B B Blues Guitar Method Book, AND writing his autobiography, putting down chapters wherever he goes. Like Honolulu, New York and London.

Here's what Adolph could well be saying: "How long does he sink he can get away mit that ridiculous disguise as Marc Bor-mann of T Reich?"

GOOD heavens alive — it DOES take the world a long time to catch up with the impeccable good taste of Record Mirror readers. Five

years ago, our readers voted Mick Jagger best-dressed pop star — and now 2,000 international fashion editors and experts have voted him into a list of the 12 snappiest dressers . . . other show-biz ones include Harry Belafonte, Sidney Poitier, Robert Redford and Cher.

A pregnant pause...

A WONDROUS letter in the Sun recently from an Ilford, Essex, lady who reckons every time Ken Dodd gets a record in the Top 10, she gets pregnant. It happened in 1961, again in 1963. In 1966, Doddy had two songs, The River and

Tears in the charts — and the lady gave birth to twins! Here-with a Doddy warning: his current single Just Out Of Reach is reaching upwards towards the 20!

Justin's car

ONE of the most predictable trimmings of superstardom has been a long time attaching itself to Moody Blue Justin Hayward. After more than five years at the top with this team, he's just bought himself his first-ever brand-new car . . . after a run of second-hand A40's, Anglias and the like. He's thought big, though — and gone in for a Mercedes. Still, he had to do something, otherwise the neighbours would have started talking!

looking back

The man behind Telstar

NOSTALGIA is all the rage these days. Record-buyers, particularly, like to dig up the old sounds and artists of the 1950's and 1960's. In our chart survey, you find the Drifters, Mary Wells, Little Eva doing well.

And 10 years ago, one of the biggest instrumental hits of them all was up there in the charts — Telstar, by the Tornadoes, written and produced by Joe Meek.

Joe was a real character — his studios were sparse, and doubled as his bathroom and kitchen. But he's a vital cog in British Pop's development. And I'm indebted to reader Dick Early for this 10 years' on assessment of the mild Mr Meek.

Joe is dead — died over five years ago. I never knew the man. He was record producer and songwriter, in that order. It was 10 years ago when in his three-roomed flat in North London he scribbled out a tune on the back of a Radio Times, then quickly got the Tornadoes round.

"Within half an hour, he'd recorded that number and christened it after a satellite that had recently been launched into space. And in a very short space of time, this instrumental found success on an unprecedented scale, with global sales of more than five million.

"Joe could have papered the walls of that flat with all the praise he received from the

Press — and all the honours and awards bestowed on him by the music industry. He won the Ivor Novello Award for top British instrumental record of 1962-3; another for topping the American charts . . . and it was estimated that he earned £50,000 from it.

"But when the applause died down, Joe was left with the tag 'Telstar guy' round his neck, and it was eventually to turn into a millstone.

"His personal life ran on parallel lines to that of comedian Tony Hancock. Both achieved the ultimate in success in their own spheres, then had to live on in its shadow until neither could bear it any longer.

"Perhaps the greatest tribute to Joe is that so few record producers have attempted to record a new version of Telstar, and those that have come out with records embarrassingly inferior. Decca are not re-releasing it as a single, but will soon bring out a cut-price album of the Tornadoes, with the number on it.

"Whenever I listen to that haunting melody, it makes me realise that Telstar has a Mona-Lisa quality about it — something austere and untouchable. And like many other great works of art, the creator was called upon to pay the ultimate price for it."

Joe Meek perished in a shooting incident in that same building where he scribbled out his Telstar theme . . .

Meeting up with Marc

ON THE morning of Thursday, December 21, the plans to spend a quiet day, made by one 14-year-old, were suddenly plunged into something close to chaos.

Having double-checked that tickets and passes were available for Marc Bolan's special Christmas concert at Edmonton's Sundown, the time had come for me to break the news to one ardent Marc Bolan fan — my niece, Yvonne.

With help from a good tempered father, the car journey from the depths of Crawley to my home in the no longer existing Middlesex — now given the untempting title of Greater London — was carried out with ease. And the remaining time, until the big moment, was passed by playing board games and completing the last-minute Christmas preparations. Crowds were queuing outside the Sundown as we arrived, patiently waiting to file into the large hall — so often almost empty, but on this occasion solid with bodies.

Backstage seemed the only place to wait in comfort; and after some time spent pummelling on the securely locked door, we were finally inside, trying to keep warm in what turned out to be a sparsely heated "Artistes Bar."

But, for Yvonne, the sights were pretty warming. Bassist with T-Rex, Steve Currie, stood quietly by the bar, passing a few fleeting words with Bill Legend who briefly looked in. Mickey Finn — "he's still wearing his hat," says Yvonne, who thinks he looks tinier than she expected but otherwise very like his pictures — sits talking intently to organiser of the T-Rex office, Chelita, who is looking startling in a pink trouser suit with a bright jade green blouse and a hat like a top hat, with draped net veil and eye shadow to match.

Lurex

In fact, it looked like she would steal the show, until Marc flourished through wearing a pink lurex tail coat with gold lame dungarees underneath — and, of course, a top hat!

"It looks very good and there's a lot more people out there than I thought there would be," says Yvonne as we sit at the side of the stage on the edge of a pit which has been specially constructed to protect the group. A catwalk stretches out across the gap and the keenest — and presumably toughest — of Marc's fans have squatted on the floor at the end of this. Looking out from the stage it's like a sea of heads.

People are almost piled on top of each other, and even before Marc reaches the stage several girls have been dragged out of the mass of fans to be sat on a seat in the pit, where they can breathe some air for just a minute or two before being dumped back into the fray.

"I expected a lot of people to faint," says Yvonne after the concert, "but I didn't expect the hall to be so big. This is

How would you like to go backstage with Marc Bolan? One lucky person who did was VAL MABBS' niece. Now Val reports on how she felt...

the first concert Marc's done for a long time, since he said he might not do many more because it was dangerous. He seemed to have gone into the backstage to David Cassidy a bit, but though he might not have been doing concerts, he's as good as he was."

As the show starts bright lights mark out T-Rex on the back on the stage — "I liked that," says Yvonne, "I think the whole show was interesting." Marc's on stage almost from the start, but spotlights play around just giving a glimpse of him, building up the frenzy until there he is, lit up, and the band are into a new up-tempo number.

Then it's Baby Strange, Telegram Sam, Metal Guru; coming fast and furious along with the screams and limp bodies dragged from the pile, losing shoes and coats along the way . . . to say nothing of friends.

"We'll meet you outside," says one girl to a fainting friend, who seems totally unaware of anything but gasping her next breath of air, and then



Marc backstage after the Sundown Christmas show with Yvonne.

sobbing and reaching for Marc with renewed energy, before she is doubled over by the security men — who actually did a good

possible, but I think they could have helped them back, not just chucked them in! "I'd love to go to another concert with a friend, but I wouldn't go alone because it seems too dangerous. If you felt faint or ill you wouldn't be able to tell anyone."

'He looks so cute, and the way he trots around on stage and all the noises he makes when the girls scream; it makes him seem very sexy.'

job fairly sympathetically. "I felt sorry for the girls who fainted," my niece says, looking at all the action from our quiet pitch. "They got chucked to the back and I think when they came round the men were a bit rough with them. They were OK when they fainted, they dragged them out as quickly as

Marc's caressing his face against a towel, mopping up perspiration, posing erotically before flinging it into the crowd. Yvonne is spell-bound . . . "I bet that towel's in loads of pieces now," she says later. During the act, flares go up at the sides of the stage: "Everyone moved, except us," grins niece, loving it. "There we were covered in smoke!"

The photographers, too, suffered a little from the masses of "snow" dropped from above and then blown about by a fan . . . but the whole show certainly was Christmasy and fun, as Marc had promised . . . and musically the whole atmosphere warmed by the time T-Rex reached Jeeps-ter.

Then it's Hot Love and a mammoth version of Get It On, with friends on stage — including June Bolan, who had earlier been watching the frantic crowds — picking up tambourines, party blowers and maraccas to join in.

Exhausted

As well as an assortment of party toys, Marc also flung tambourines and a maracca into the audience. Clutching one of the balloon blower toys, with the concert over and numerous exhausted fans heading home with their dreams to contemplate, Yvonne and I headed backstage, with the hope of saying hello to Marc.

"I didn't think it was too noisy," says Yvonne, and when I pointed out that she had complained of being deafened in one ear she explained: "You don't expect it to be quiet, now do you!"

And the screaming?

"I don't think they screamed too much. I would have screamed if I didn't think I was going to meet Marc. If I was one of those kids I'd hope to touch him, I'd hope he would come up to me. He looks so cute, and the way he trots around on stage and all the noises he makes when the girls scream; it makes him seem very sexy."

Frustrating

"He really teases all the girls . . . he gets near, and as they put their hand out to touch him he jumps back. I felt really sorry for the girls at the end of the catwalk especially because they got so near to Marc, but didn't touch him. That's really frustrating."

Highlight of the concert for Yvonne was Marc's performance — this time using electric guitar — of Spaceball Ricochet.

"On radio and TV that's always the best, and Jeepster and Hot Love were really good, too. But I think he should have sung Solid Gold Easy Action. I was disappointed that he didn't, but I wasn't disappointed with the concert. His showmanship really makes the concert, it must be so much better to be near the front and to be able to see him, because a lot of the numbers are made longer for the concert and they would drag otherwise."

"This concert was very wild — very unlike the Osmonds at the Rainbow which I saw on TV. They looked plastic, and though Marc may look like that on Top of the Pops it's much better seeing him live because though he puts things on, it seems very spontaneous."

Just one complaint — all the toys thrown from the stage got to the front of the audience only. "It would be nice to have something like autographed photographs to be thrown



around by someone at the back of the hall."

After waiting around in a corridor for some time, together with amiable photographer Mike Putland (while Marc refreshed himself after his hectic performance), we were inside the dressing room, and one 14-year-old fulfilled at least a part of her dreams; and posed for a very special photograph to go alongside all those others of Marc pinned up in a schoolroom locker.

"I'd like to meet him again," says Yvonne. "He's very friendly and he makes you feel he wants to talk to you. He's so nice to his fans, he obviously likes them — the way he teases them, too — it makes it worth coming to see him."

Manly

"He had a nice personality and I wasn't disappointed when I actually met him. He's got a lower voice than I thought — more manly; he's not effeminate. I think he looks prettier with his mascara on and I think he's nicer than David Cassidy. But then they're two different things, it's different music."

So Mr. Bolan scored a hit — and obviously had the same effect on many more young ladies in the audience. "I was surprised that a lot of the fans were about nine to 14 years old, more like you think Donny Osmond fans would be," says Yvonne. "Also there were more boys there than I had expected."

And believe it or not, even the boys were dragged out from the crowd because they were fainting in the crush!

Valerie Mabbs

BADGES
SUPER PIN-ONS **25p**
EACH

JUMBO SIZE 3 INCHES
FULL COLOUR



B.1 MICHAEL JACKSON



B.2 DAVID B.3 DONNY

Also Available:

- B.4 BEN MURPHY
- B.5 ROD STEWART
- B.6 MARC BOLAN
- B.7 ELVIS
- B.8 POPEYE

STUDS 15p
PER PKT

THE LATEST IDEA FOR
LOONS, JACKETS, ETC.

WASHABLE

RUSTPROOF

S.1

STAR 15 per pkt.



S.2

Heart 10 per pkt.



S.3

Dome 20 per pkt.



S.4

Disc 30 per pkt.

POSTERS 50p
FULL COLOUR
38" x 25" EACH



65 MICHAEL JACKSON



34 DAVID CASSIDY



5 DONNY OSMOND

To: Just Posters, 53
Perryfield Road, Ches-
hunt, Herts., EN8 0TQ.

Please send (indicate quantity)

Badges B1... B2... B3... B4...
D5... B6... B7... B8...

Studs S1... S2... S3... S4

Posters 65... 34... 5...

I enclose £

(please add 5p postage/packing
for badges or studs; 15p per pos-
ter)

Send to: Name

Address

BLOCK CAPITALS PLEASE!

Brutus Crombie, Neasden
raver and best known
reggae writer of them all,
shoots you the facts on
Byron Lee

HULLO AGAIN,

As a day-to-day chroni-
cler of the reggae scene,
I'd like to make a few brief
observations. The most
obvious thing that has
happened to pop music in
the last few months or so is
that reggae is now catch-
ing on with a bang. And
most reggae is now catch-
ing on with a bang. And
most reggae fans — in
Britain as well as Jamaica
— knew it would happen.
What with the increasing
popularity of Judge Dread
hairstyles, Trojan t-shirts,
Caribbean bover boots,
and Jamaican soul food, it
was inevitable.

But how many Jami-
can record producers are
known by name and re-
pute the world over? Think
about it... and I bet you
won't come up with many
names. Leslie Kong? Cer-
tainly! Winston Riley? Of
course! Lloyd Chalmers?
(he's "Lloydie" of Lloydie
& the Lowbites fame) You
bet! Bunny Lee, Harry J,
Clancy Eccles? Mebbe! Try
to name a few more, and
you'll find yourself in real
trouble.

But about one name
there can be no argument
at all. The name of Byron
Lee is known, respected
and admired from Canada
to Belgium, from America
to New Zealand. Not only
as a highly successful
recording artist, but as a
shrewd businessman.

Bandleader-
businessman Byron Lee
has been an important
part of the Jamaican mu-
sic scene for many years.
He became even better
known when he started

Dynamic Sounds Record-
ing Company — formerly
West Indies Records —
with a staff of 10 people,
including his wife Sheila,
and commenced oper-
ations in 1969.

He soon got together a
distinguished panel of ad-
ministrators, including
such staff executives as
financial genius Cecil
Warren (Vice President &
Financial Controller);
sales manager Tommy
Cowan (who was previ-
ously with Duke Reid's
Treasure Isle Records and
Federal Recording, before
joining the Dynamic
Sounds team); and Neville
Lee (General Manager),
who got on with the job of

hiring and training a staff
of young record company
people. And, quite obvi-
ously, the Dynamic
Sounds Production staff
knew their stuff.

Sixteen Dynamic Reg-
gae Hits — a reggae col-
lection by various Dynam-
ic artists, out here on Tro-
jan — is a happy mixture
of West Indian songs. It's
an excellent album. And a
most exciting reminder of
some of the best acts in the
business. The LP contains
recordings of Byron Lee's
Make It Reggae and Squeeze
Up, four Eric Donaldson
tracks and two numbers by
the Jamaicans; plus the
Maytals Poms And Pride

everybody now crying out,
crying out, come down,
come down — off you poms
and pride...") — the
1972 Festival Song win-
ner.

The ear I keep to the
ground for such informa-
tion is filled with sweet
potato pudding and quite
deaf, the sweet-on-the-ear
music of Byron Lee and
the Dragonaires, Jamaica
and the Caribbean's Num-
ber One Band, is very well
known in this country.
BL&TD are, of course,
Jamaican — and have
been playing all types of
music since their inception
almost a decade ago.

For the past few years
they have been success-
fully touring Jamaica, Ca-
nada, and the United
States, and have worked
many times with such no-
tables among others, as
Ben E King, Sam Cooke,
and Brook Benton. Two
to four singers have al-
ways been an important
part of the Dragonaires,
and are featured along
with extensive brass, or-
gan, percussion, and
guitar sections, with
Byron playing bass guitar.

Try to describe Byron
Lee and the Dragonaires
and you are likely to come
up with such phrases as
impeccably correct, coolly
reserved, emotionally
controlled, ultimately sat-
isfying, and others gener-
ally more descriptive of a
symphony orchestra than
a fully-fledged reggae
band.

And some super LPs
have kept the name of
Byron Lee and the Drag-
onaires in the public
spotlight: thanks to Lee

Gopthal and Trojan
Records, we had Reggay
Hot Cool And Easy (TRLS
40) — one LP that found a
goodly following among
Dragonaires fans on this
side of the water. Another
was Reggay Splashdown
(TRLS 28). The songs,
loosely based on Jamaican
folk material (with vocals
by Keith Lyn, Vic Taylor,
Barry Biggs, and Sammy
Davis) have titles like
Johnny Too Bad, Poop-A-
Boom, and Ride On Sam-
my. The best track on this
delicious Byron Lee-pro-
duced LP is a song called
Way Back Home.

Once upon a time, Neas-
den was just a quiet part
of North London — 15
minutes by Tube from Ox-
ford Street — then along
came Trojan Records (By-
ron's UK outlet) to release
material leased to them by
the Dynamic Sounds
Recording Company Ltd,
plus other Jamaican pro-
ducers and some excellent
home-made reggae prod-
uct.

It is not a large com-
pany; on the contrary, it is
a small independent com-
pany, run by Lee Gopthal,
Barry Creasey, Brian
Haynes, and a promotion
team second to none. They
aim to give you more of
Byron Lee's Dynamic
product (Boris Gardiner,
Junior Byles, Lloyd &
Carey, and many more
artists) at every chance.
So I hope Byron Lee's
Dynamic Sounds (where
the Rolling Stones are cur-
rently recording) keeps
reggaying on and on.

BRUTUS CROMBIE



around the country

CHET ATKINS, besides rat-
ing as one of the world's fore-
most guitar players, carries
his instrumental interests to
the stage that young aspirants
can gain from his knowledge
and experience.

In the United States the Chet
Atkins Guitar Course has been
established and he regularly
observes the system's pro-
gress in order that the pupils
may gain maximum benefit
from it. He is equally enthu-
siastic to talk about the
course's conception and aims.

"It's a process for teaching
the guitar through audio vi-
sual methods, that is we teach
the system in schools. The
kids wear earphones, listen to
a tape and watch a screen. It
teaches the beginner to play
and sing simple songs and
then, before they get through
the course, they learn to read
music and the rudiments of
music.

"The system prepares them
for a career in music if they
want to go into it. It's very

good at just starting people out
to play and sing — and enjoy
themselves because, after all,
that's what most people do!"

The system has now found a
permanent home in many
schools and institutes through-
out the United States, Canada
and a number of overseas
countries. As it has not ar-
rived in Britain but its asso-
ciate course — the Chet Atkins
Strum-along Guitar Method
which was evolved for home
study — was launched here a
couple of months back.

Basically the methods are
similar: a fully descriptive
instruction book and three
long playing records replace
the screen, earphones and
tape. The course, in 25 lessons,
takes the novice from guitar
tuning and basic C and G7
chords through to the more
complex bar chords, progress-
ions and various musical
rhythms. On record Chet At-
kins explains the finer details,
with reference to the book's
text and illustrations, and al-

lows the student to put his
knowledge into practice by
playing along with a combo on
42 numbers.

The Chet Atkins Strum-
along Guitar Course should
prove a very useful instruction
for all those starting off with a
guitar. It costs £6.70 (in-
cluding postage) and is avail-
able from Cavilvette, 47 Vic-
toria Street, London SW1.

Meanwhile you can sample
more of the Chet Atkins dis-
tinctive guitar work when his
new album is released at the
end of this week. It's titled
Chet Atkins Picks On The Hits
(RCA LSA3121) and demon-
strates his complete versatil-
ity over a contrasting range of
material that includes Song
Sung Blue, Amazing Grace
and Vincent. Music is Mr
Atkins' oyster, he doesn't need
to look for labels!

IT'S sadly amiss that this
column has not drawn atten-
tion to the series of country
music concerts staged
throughout the United King-
dom by Micron Productions.
Besides spotlighting top Brit-
ish acts these shows also fea-
ture a talent contest of acts
drawn from within that par-
ticular area. The winners of
each show, besides winning a
valuable cash prize, go for-

ward to a grand finale to be
staged in London at a future
date.

Currently appearing on the
shows are Brian Golbey, the
Jonny Young Four, Little Gin-
ny, Country Minipops and Pe-
ter, Ross and Oliver and the
next place you can catch these
acts — plus the regional heats

of the contest — are at Theatre
Royal, Norwich (January 21)
and Winter Gardens,
Bournemouth (January 28).

Entry forms for the com-
petition are available from
Torrington Douglas and
Frank Rainbow, PR Con-
sultants, 17 Coventry Street,
London W1.



ON SUNDAY, The Kinks will be at Drury Lane doing their stuff with additional brass, an orchestra, dancers and a whole concept built around the first album Ray Davies built around a theme — The Village Green Preservation Society.

Perhaps they will now become the well respected men they have somehow never quite been in the eyes of the Great British Public. After all, it is quite something for a group to still be successful 8½ years after their first hit, and with only one change (John Dalton for Pete Quaife in mid-course) and one addition — John Gosling, whose keyboards have really filled out the group's sound in the last couple of years.

The Kinks have survived from the era when everyone had to dress the same for all the group's appearances, and like The Who, who came a little later and borrowed freely from them, they have survived a lean spell and eventually bridged the gap from hefty rock hit singles group to a band capable of sustaining a theme through an album with precision and humour.

They did that before The Who as well, and yet how many of the fans clamoured outside the Rainbow for 200 quid Tommy tickets have heard of Arthur, a figment of the Ray Davies imagination before Tommy became the apple of Townshend's eye?

Splash

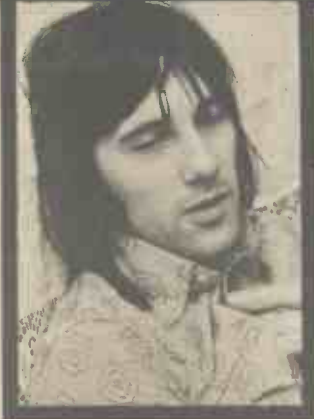
A trip to see The Kinks' drummer Mick Avory provided a few answers, and a few confirmations of old suspicions. The two main reasons for the lack of an equivalent splash by The Kinks invention comes down to unimaginative promotion and a prohibitive US ban which still mystifies Mick.

"They could have been better promoted — they just seemed to be issued like any other albums," he admits. "But the worst thing was that we couldn't go to America to promote them — we were barred by the Musicians' Union. They had some trouble with one of our ex-managers.

"We had a good product, but no way of really getting behind it. If we'd been able to go over to the States and promote it properly, I think we could have sold three or four

The Kinks — a band to preserve

MICK AVORY talks to ROBIN MACKIE



lishman that Ray Davies loves to write about. He's so much closer to the I-like-me-football-on-a-Saturday, roast-beef-on-Sundays and holidays-in-Blackpool type than anything remotely resembling a pop star.

"Yes", he admits ruefully as we trot off to the local for some Demon Alcohol, "that song could have been written about me if I was about 40." In donkey jackets and jeans, he elicits little interest from passers-by and only a friendly nod from the barman.

Homely

"No, I never get recognised. I used to a little at first, but nowadays they just see someone with long hair driving an expensive car and think 'He might be in a pop group'. When they look a bit more closely, they can tell by my age that I'm not in T Rex."

His homely, basic attitude to life includes interviews: "I just try and pretend it's me flatmate asking a few questions so's we can just have a chat."

It's all very English and the Kinks, of course, remain the most English of rock groups. Jethro Tull sing about Blackpool too, and it's difficult to imagine a Who or Slade coming out of Cleveland or even Detroit. But there's no band quite so dedicatedly English as The Kinks, who have to depend on American sales to really make their albums profitable, there must be a lot of Americans who can understand Autumn Almanac or Top of the Pops about as accurately as the picture we had of Don McLean driving his Chevy to the levee!

"I think it's our English flavour that the Americans particularly like," says Mick. "Maybe they have the same sort of people in American

equivalents that they can see."

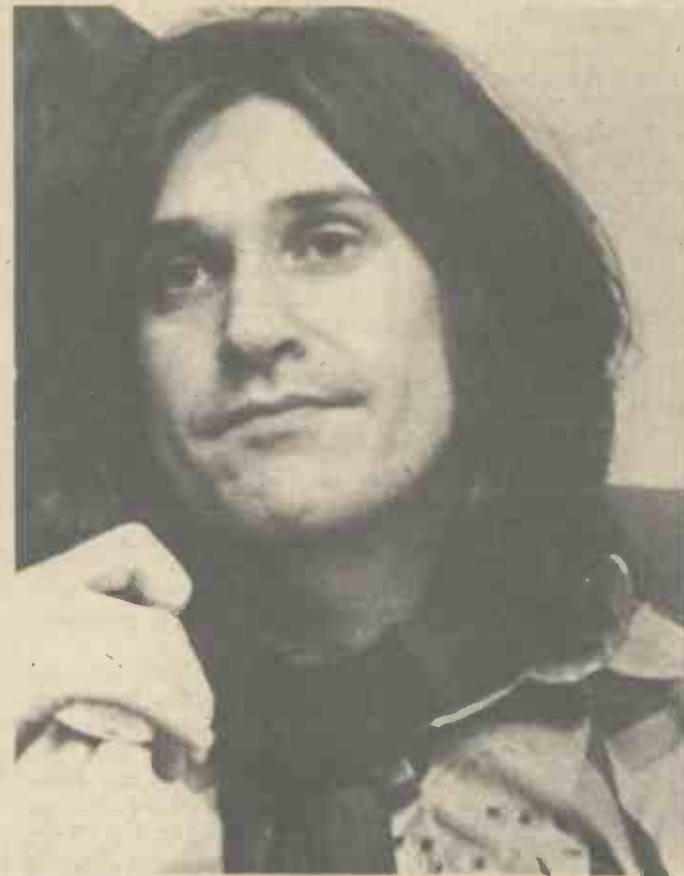
What's kept The Kinks so popular since the days when they used to do tours with The Dave Clark Five in stagecoach hunting jackets (matching of course) that were "so thick you could hardly breathe in them let alone drum." Mick's got no doubts that Ray's writing has been the mainstay. "We've never been particularly good players or anything, but we've created our own sound and built on it. And we've settled down, we're not as wild as we used to be. We have some real parties on stage, though."

But even now the individual Kinks are very different from each other. Ray? "He's someone on his own. Quite a deep person, really. He's usually thinking and pre-occupied with something. There's more going on in his head than you realise."

Extension

The New Year ought to be a big one for The Kinks, by all the omens. At last, they've got their own studio, in Hornsey, and I have a feeling that Drury Lane could be the start of a natural extension of live Kinks' concerts that should have started long ago (There was once a scheme to put Arthur into a TV film but that ran over budget with alarming speed and never got finished).

And then maybe Britain will allow itself to feel justifiably proud of The Kinks. Otherwise, we'll need a Kinks Preservation Society.



Ray Davies: 'Quite a deep person really.'

book review

by tony jasper

Untidy but indispensable

ROCK FILE: edited by Charlie Gillet. Pictorial Publications, 40p.

THIS is one of those very untidy publications which is indispensable to anyone interested in the pop scene and that must mean you.

The first half comprises a collection of articles and playlists. Charlie Gillet gives an interesting chapter on how you can become a rock 'n' roll writer with a pertinent quote from RM editor Peter Jones on page 63.

There are some racey and sometimes sweeping comments from Pete Fowler particularly on the Skins, "It's the Skins who constitute, at time of writing, by far the biggest single group among this country's teenagers," but he, like fellow-writer David Laing, is never less than entertaining and both know the music scene well. One detects in certain places an anti-intellectual feel and if the latter are an arrogant brigade it seems no less

arrogant to say rock 'n' roll is only for another specified group.

Another thing to seep through is the feeling of the music scene being tainted by the commercial boys and the wistful hope of one day the music and musicians being united with the people (whoever they may be) with no divisions of labour in the rock world and thus no distinction between stars and audience, producers and engineers, managers and agents.

Simon Frith asks: "How much longer can we be the children of Marx and Coca-Cola?" Johnny Copasotic contributes a chapter built round Curtis Mayfield on the R & B side and Prince Buster on the Ska side. Among the playlist contributors are RM's Mitch Howard and NME's Charles Shaar Murray. Each of the

chosen lists at least eight of their most played and valued discs.

Among those named by Mitch are Howlin Wolf's, Moanin In The Moonlight and five rave singles including, Chicago Calling, from Cyril Davies R&B Stars and the Yardbird's rendition of I Wish You Would.

Just over half the book is taken up with Pete and Annie Fowler's painstaking research through RM and NME chart files to list a log of British hits from 1955 to 1969, slightly puzzling why it ended three years ago.

Thus you get clear analysis of the 17 Duane Eddy hits or those of Frankie Laine, The Animals and Small Faces. Charlie says in his introduction: "This book is intended to be a thorough and entertaining survey." The man is right about it being entertaining. So buy a copy.



RM CHART SURVEY OF 1972

ON TOP OF THE WORLD!

O'Sullivan takes international singles crown

HE'S SHY, all right. That Gilbert O'Sullivan is a very shy guy, and maybe that's the reason he was shielded for so long from making concert appearances in front of "live" audiences — but nowadays he's forcing himself to be a bit more ebullient and extrovert.

Why, Gilbert has even agreed to allow a fan-club, or appreciation society, to be formed on his behalf. He says: "We weren't going to have a fan-club originally but there have been so many letters asking for one, and it does seem an ideal way of keeping those people who want to know in



touch with what's happening."

Yet . . . for all his fantastic success, for all those words of praise on behalf of Gilbert the Genius, the lad himself still feels a need to shun the limelight. "I love going on tour now, and I'm at ease on television, but I have to make sure that I have enough time to write my songs, and make my records."

It was the songs, of course, that turned on top manager Gordon Mills to the O'Sullivan flair and talent. He nursed the former department-store clerk along. Gave him financial security, a lot of time and all the solitude he needed.

Not that Gilbert looks like ever being the sort of pop artist to go rampaging off the rails, spending wildly. Even now, he "makes do" on ten quid a week, and his staple diet is either eggs

(boiled) or eggs (poached).

A most eligible bachelor, Gilbert nevertheless doesn't allow too much chick-chasing to interrupt his song-writing.

He certainly nicked a large share of the honours in our chart survey. He's won three categories, and is a close runner-up in several others. The year under review saw him go to America on disc, and get two smash hits — Alone Again and Claire. The year in question saw him "grow up" in all ways; notably from shortish trousers, cropped hair and army boots to smooth gear, longhair and some of it displayed on a pin-uppy torso.

In the autumn he played his first live concert . . . in Dublin, his home town . . . and this year he's out on three tours. On March 3, he flies to Nashville to be honoured at America's foremost record award presentation ceremony.

And there will be a return to Dublin on one of his tours. "I want to go back home and play to the people who couldn't get to see me at the last concert," he says. His third tour will be in America. Coast to coast.

On the record front, this third album is being completed in the next few weeks, and he's already written fourteen tracks — one to come out as a single in February, with the album following in March.

Maybe statistics help prove just how 1972 was so much the year of Gilbert. He sold a million singles in Britain alone. Plus 300,000 albums. And through the world, fans have spent more than £4,000,000 on his records. Every single single, except Underneath The Blanket, has sold more than 250,000 world-wide.



What happened in 1972

HERE IT IS! Yes the annual breakdown of the best — selling disc artists over the past 12 months. The results come from the chart service provided for RECORD MIRROR by the British Market Research Bureau . . . the same chart used by the BBC.

World results first but then comes the breakdown into British, American and Continental artists. And it's been a year of change at the top.

Just take the International scene first of all for there's a new number 1. The great Elvis has slipped to 3 and there crashing in from nowhere to the greatly sought after first place our own Gilbert O'Sullivan.

That's just one major happening in this year's chart scene. There have been other new faces and equally some familiars have disappeared.

Not until the last of 1972's charts did we resolve the winner of the International male artist album — wise and the same goes in a desperate fight between Elvis and Michael Jackson for second place International Male, singles.

So it's congratulations to all the winners. Remember no one voted for these artists. The Record Mirror's reader's poll comes later in the year.

The results give a fairly accurate picture of what artists and their records sold over the shop counter to you.

- SINGLES MALE**
- 1 GILBERT O'SULLIVAN (BRIT)
 - 2 MICHAEL JACKSON (US)
 - 3 ELVIS PRESLEY (US)
 - 4 DONNY OSMOND (US)
 - 5 DON McLEAN (US)
 - 6 DAVID CASSIDY (US)
 - 7 JOHNNY NASH (US)
 - 8 GARY GLITTER (BRITAIN)
 - 9 ELTON JOHN (BRITAIN)
 - 10 HARRY NILSSON (US)
- SINGLES GIRL**
- 1 VICKY LEANDROS (GREEK)
 - 2 (TIE) JUDYCOLLINS (US) LYNSEY DE PAUL (BRITAIN)
 - 4 MELANIE (US)
 - 5 ROBERTA FLACK (US)
 - 6 OLIVIA NEWTON-JOHN (BRITAIN)
 - 7 DIANA ROSS (US)
 - 8 MARY WELLS (US)
 - 9 CILLA BLACK (BRITAIN)
- SINGLES GROUPS**
- 1 T. REX (BRITAIN)
 - 2 NEW SEEKERS (BRITAIN)
 - 3 SLADE (BRITAIN)

INTERNATIONAL RESULTS

- ALBUMS MALE**
- 1 CAT STEVENS (BRITAIN)
 - 2 ROD STEWART (BRITAIN)
 - 3 GILBERT O'SULLIVAN (BRITAIN)
 - 5 NEIL YOUNG (US)
 - 6 DAVID CASSIDY (US)
 - 7 NEIL DIAMOND (US)
 - 8 ANDY WILLIAMS (US)
 - 9 ELVIS PRESLEY (US)
 - 10 DAVID BOWIE (BRITAIN)
- ALBUMS GROUPS**
- 1 SIMON AND GARFUNKEL (US)
 - 2 LINDISFARNE (BRITAIN)
 - 3 T. REX (BRITAIN)
 - 4 SLADE (BRITAIN)
 - 5 LENNON-ONO PLASTIC BAND (BRITAIN)
 - 6 DEEP PURPLE (BRITAIN)
 - 7 NEW SEEKERS (BRITAIN)
 - 8 CARPENTERS (US)
 - 9 BREAD (US)
 - 10 LED ZEPPELIN (BRITAIN)



Vicky Leandros — top girl singer in the world.

Rest of the chart results: pages 16-17

RM CHART SURVEY OF 1972

TEENIES TRIUMPHANT!

IT'S BEEN the year of the teenybopper stars, all right. All the old-time hysteria and fan chaos has been restored by the activities of real-life families the Jacksons and the Osmonds, and the TV-created family of the Partridges.

Take the international singles section. Gilbert O'Sullivan comes first, and he has fans in every age group . . . but up there with the Grand Old Man Elvis Presley are Michael Jackson, Donny Osmond, David Cassidy, Gary Glitter (the British sigh-provoker reckons he has about £100-worth of clothes ripped from his back every single working week).

And we're delighted with the way the old pop excitement has been restored.

You can make statistics work just about every way, according to taste and inclination, but there's a strong argument that Michael Jackson comes out best of the lot. But that's only statistically!

At 14, he comes from Gary, Indiana, to top of the American male singles section, and that high honour must largely be put down to the success of his most recent solo release — and his own personal favourite

— Ben, from the movie of the same name.

Strange how such a beautiful song can be associated with a movie about rats, but Michael's touching rendition of the number has surely given more publicity to the film than the film had to the record.

Another thing: remember that rats spelt backwards comes out as . . . STAR!

Mike's first solo record was back in 1971 when Got To Be There scorched to the top of the charts in America . . . as did the follow-up, Rocking Robin, a re-working of the old 1958 Bobby Day hit. 1958 was the year Michael Jackson was born!

His next single, I Wanna Be Where You Are, missed the top spot but was a top five entry in the States, and then he came right back with Ben. For a long time Michael was the youngest performing member of the Jackson family, but he lost that honour last year when young Randy took to the stage. However it was still Michael who captivated a few million hearts when the group toured Britain in November.

Platinum

Incidentally, the latest news is that the group will return to Britain in the late Spring. Their previous tour was one of the most successful by any visiting American act — and it was also the first time they'd been out of their native land.

Add in seven albums, and all the singles winning platinum awards for going over two million in sales, plus Mi-



Donny Osmond

chael's own two solo albums, and the solo job from Jermaine . . . looks like nothing can stop the Jacksons through 1973.

Then there are the Osmonds. Donny, obviously, is the key figure, but then came wee Jimmy Osmond to win top spot with his chant about being a Long-Haired Lover From Liverpool. It used to be fashionable to put down teenybopper attractions for being callow youngsters with no real artistic abilities . . . but nobody can knock the on-stage brilliance of both the Jacksons and the Osmonds.

Strangely, maybe, neither the Osmonds nor the Jacksons managed to show in the International Group Album section, which suggests that maybe they are stronger in the singles market . . . though David Cassidy himself got a male single album placing (sixth).

Actually in the American singles section, Michael Jackson's first place, was followed in by Donny and David.

One interesting fact: the British equivalent of the screamage artists showed through more prominently in the British charts — Gary, Rod, Elton, David all in the top ten singles artists. And in the single section for groups there are T. Rex, the New Seekers (who are now well into the hysteria-raising scene, what with Marty producing his own boost for Kristian-ity), Slade, Sweet and Chicory Tip all featured strongly.

Excitement

No matter how you work it, though, the importance of the so-called teenybopper groups is in the way they've revitalised, re-energised the whole pop scene. They've got the excitement going all over again, and it's spreading into various different parts of the media.

For instance, the Jackson 5 cartoon series, shown on British and American TV, received high ratings and news came last week of a new series the boys are planning which will feature them in the flesh, not a cartoon. Negotiations are under way to bring that series over to Britain. And we may also be getting their TV special Going Back To Indiana, screened in the States last year.

Peter Jones Michael Jackson



K-TEL INTERNATIONAL (UK) LTD. TOP OF THE RECORD CHARTS FOR 1972

20 DYNAMIC HITS VOL I · 20 ALL TIME GREATS OF THE 50'S
25 ROCKIN' AND ROLLIN' GREATS · 22 DYNAMIC HITS VOL II

STILL AVAILABLE FROM MOST MAJOR RECORD RETAILERS

WATCH FOR NEW K-TEL RELEASES FOR 1973

K-TEL THE ORIGINAL  THE BEST

We wish the record buying public who have made our records so successful a Happy and Prosperous 1973

RM CHART SURVEY OF 1972

THE death toll among top pop performers has been alarmingly, staggeringly high over the years. Some, like Buddy Holly and Jim Reeves, died in plane crashes. Others, like Eddie Cochran, were involved in fatal road smashes.

Others, and there are many, died as a direct result of the pressure of being a top pop personality. They drank, turned to drugs, neglected themselves . . . and died early deaths.

Some live on in their music and through careful planning by record companies, manage to remain in the world pop charts.

And the one now — dead star to figure in this year's chart survey is . . . Janis Joplin. She emerges in sixth place in the international girl album department, and comes fourth in the United States division.

The main albums will surely become collectors' items. Joplin In Concert, Pearl, I Got Dem Ol' Kozmic Blues Again Mama, Cheap Thrills. She's been called: "The Judy Garland Of Rock And Roll", which can mean all kinds of different things.

Ralph Gleason wrote, under the heading Another Candle Blown Out: "God knows, that blazing candle did cast a lovely light, even though from time to time when it flickered and the light dimmed, the looming face of tragedy

NO HENDRIX . . . NO OTIS . . .

Just Janis



appeared.

"For Janis, gamine-faced, husky-voiced little girl lost, seemed to me from the moment I first saw her to have that fatal streak of tragedy present. And what's more, to know it. Laughin' just to stop from cryin' . . ."

"Janis was a phenomenon, no question about it. Nobody else ever came close to doing what she did. The whole stance of American popular music has been to sound black, and generations of white girl singers, from Sophie Tucker to Dusty Springfield, have tried to do it. Some of them have been driven to as tragic an end as Janis in the attempt. But none of them, Peggy Lee, nobody, has ever made it in their own terms as a white girl singing black music to the degree that Janis did."

Janis would have been just thirty now . . . she was born, January 19,

1943, the oldest of three children, in Port Arthur, Texas.

She created her own kind of sensation even as a kid. "I was just a beatnik, a wierdo, and since I wasn't making it the way I am now in 1968, my parents thought I was a gonner. Now my ma writes and asks what kind of clothes a 1968 blues singer wears, which is kind of groovy because we've been on opposite sides since I was fourteen!"

Janis was strong on poetry and painting. At 17, she got involved with blues, specially from Bessie Smith. When she started work, she was paid two bottles of beer for one appearance. In her Big Brother and the Holding Company era, they played hard and they played free.

And Janis recalled: "I

gave it a try. I don't know what happened . . . I just exploded. I'd never sung like that before. I stood still and I sang simple. But you can't sing like that in front of a rock band, all that rhythm and volume going: You HAVE to sing loud and move wild with all that in back of you. It happened the first time, but then I got turned on to Otis Redding, and I just got into it more than ever. Now I don't know how to perform any other way. I've tried to cool myself and no screaming, and I've walked off feeling like nothing."

And she died, like Otis Redding, like Jimi Hendrix, at a time when it was all coming just right for her. Her body was found in the Landmark Motor Hotel on Sunday, October 4, 1970, and it was an overdose accident.

Where have all the young girls gone?

Peter Jones pops the question

THE OLD saying used to be "Don't put your daughter on the stage, Mrs. Worthington" . . . but you can adapt it now to read: "Don't push your daughter into pop music, Mrs. Worthington" . . . because it's a far-from-easy way to make a fortune.

Go back a few years and it was all Sandie and Cilla and Dusty and Lulu and Shirley and Brenda and Aretha and Dionne and Petula and you never needed to give their surnames because one name was enough.

Now look what's happening. Couldn't even find a full TEN girls to list in the international singles section — which was topped, by the way, by Vicky Lendros, who is Greek-born.

In that list, Roberta Flack is a jazz-singing lady who must normally be regarded as a pop single "unlikely" bet. And Mary Wells for sure couldn't have expected to have such a big comeback — based, incidentally, on old stuff like "My Guy". There were only six names in the international girl albums' department — the Grecian Nana Mouskouri, four Americans and only our Shirley Bassey for Britain.

Even in the British section, normally pretty healthy for the girls, only three girls qualify for listing as singles artists, and only Shirley figures in the album charts. Ridi-

culous? Sure is . . .

It's ridiculous, because most musicians and critics would aver that there is a greater percentage of top vocal talent among girls than among men . . . and that at pop, jazz, folk, country and "show" level.

In the top twenty singles of the year, the two girls from New Seekers could be counted, at a stretch. Otherwise nothing — it's clearly not permissible to include Alice Cooper! Or Neil Reid, if caught before his voice breaks.

In the American scene, there's Karen of the Carpenters, as the first girl to appear in the top singles artists scene — but that's stretching the point a bit. They had four singles in the charts; Melanie came in at ten, with five singles; and Cher is at 16, with four. And in the top HUNDRED, even, only the following solo girls get a mention: Melanie, Cher, Roberta Flack, Aretha Franklin, Beverly Bremers, Donna Fargo, Carly Simon, Millie Jackson and Gladys Knight. Less than ten per cent of the total . . .

Take it a stage further. In the top hundred album sellers in the States, there's only Roberta Flack, Carole King (admittedly they were first and second), then Cher, Aretha, Melanie, Joan Baez, Janis Joplin, Judy Joplin and Carly Simon . . . nine out of a hundred once again!

B.M.R.B. CHARTS

New Seekers No. 2

Singles Group U.K.

Slade No. 3

Singles Group U.K.

Slade No. 3

Albums Group U.K.

New Seekers No. 6

Albums Group U.K.

Donny Osmond No. 3

Singles Male U.S.

Melanie No. 2

Singles Girl U.S.

Melanie No. 2

Albums Girl U.S.

James Last No. 1

Top Male Continental

Donny Osmond No. 4

International Singles Male

Melanie No. 4

International Singles Girl

New Seekers No. 2

International Singles Group

Slade No. 3

International Singles Group

Slade No. 4

International Albums Group

New Seekers No. 7

International Albums Group

Melanie No. 2

International Albums Girl

BILLBOARD CHARTS

Bee Gees No. 4

British Top Singles Duos & Groups

Eric Clapton No. 4

Top Albums Male

POLYDOR'S
CHART BUSTERS



MARKETED BY POLYDOR

MAM RECORDS

CONGRATULATE

GILBERT

N O 1



NEW BRITISH RECORD SINGLES ARTIST

WORLD-WIDE — Billboard

U.K. SINGLES CHAMPION — Record Mirror

INTERNATIONAL SINGLES CHAMPION — Record Mirror

and LYNSEY

N O 1



BRITISH SINGLES ARTIST (FEMALE) — Record Mirror

MAM RECORDS LTD., 24/25 New Bond Street, London, W.1

RM CHART SURVEY OF 1972

BRITISH SECTION



Singles: MALE

- 1 GILBERT O'SULLIVAN
- 2 GARY GLITTER
- 3 ELTON JOHN
- 4 ROD STEWART
- 5 NEIL REID
- 6 DAVID BOWIE
- 7 JUDGE DREAD
- 8 HURRICANE SMITH
- 9 CLIFF RICHARD
- 10 TOM JONES



Lynsey De Paul

Singles: GIRL

- 1 LYNSEY DE PAUL
- 2 OLIVIA NEWTON-JOHN
- 3 CILLA BLACK



Singles: GROUPS

- 1 T. REX
- 2 NEW SEEKERS
- 3 SLADE
- 4 SWEET
- 5 ROYAL SCOTS DRAGOONS
- 6 LINDISFARNE
- 7 CHICORY TIP
- 8 LIEUT PIGEON



Left: Cat Stevens, Gary Glitter and Marc Bolan.

Albums: MALE

- 1 CAT STEVENS
- 2 ROD STEWART
- 3 GILBERT O'SULLIVAN
- 4 DAVID BOWIE
- 5 ELTON JOHN
- 6 MAX BYGRAVES
- 7 NEIL REID

Albums: GIRL

- 1 SHIRLEY BASSEY

Albums: GROUP

- 1 LINDISFARNE
- 2 T. REX
- 3 SLADE
- 4 LENNON-ONO BAND
- 5 DEEP PURPLE
- 6 NEW SEEKERS
- 7 LED ZEPPELIN

U.S. RESULTS



Singles: MALE

- 1 MICHAEL JACKSON
- 2 ELVIS PRESLEY
- 3 DONNY OSMOND
- 4 DON McLEAN
- 5 DAVID CASSIDY
- 6 JOHNNY NASH
- 7 HARRY NILSSON

Albums: MALE

- 1 DON McCLEAN
- 2 NEIL YOUNG
- 3 DAVID CASSIDY
- 4 NEIL DIAMOND
- 5 ANDY WILLIAMS
- 6 ELVIS PRESLEY
- 7 PAUL SIMON
- 8 HARRY NILSSON



Singles: GIRL

- 1 JUDY COLLINS
- 2 MELANIE
- 3 ROBERTA FLACK
- 4 DIANA ROSS
- 5 MARY WELLS
- 6 HOLLY SHERWOOD

Albums: GIRL

- 1 CAROLE KING
- 2 MELANIE
- 3 DIANA ROSS
- 4 JANIS JOPLIN



Singles: GROUP

- 1 DRIFTERS
- 2 ALICE COOPER
- 3 PARTRIDGE FAMILY
- 4 STYLISTICS
- 5 CHI-LITES
- 6 DR. HOOK
- 7 AMERICA

Albums: GROUPS

- 1 SIMON AND GAR-FUNKEL
- 2 CARPENTERS
- 3 BREAD
- 4 JACKSON 5
- 5 AMERICA
- 6 PARTRIDGE FAMILY
- 7 DRIFTERS

Left: Donny Osmond, Elvis and Judy Collins



Vicky Leandros

Vicky Leandros has won the BMRB and BBC Charts 1972 Top Continental Female singles seller award with "Come What May"

Her new single is "The Love In Your Eyes"



Nana Mouskouri

Nana Mouskouri has won the 1972 Top Continental Female Album—seller award.

Nana Mouskouri British Concert (Double Album)



No.1

From Phonogram—the best sounds around

RM CHART SURVEY OF 1972

CHART BREAKDOWN

from previous page

cert appearances and a tour of States. There isn't much evidence to back up the cry of it being Bowie's year when you come to look at the charts. He had some good selling records in both single and album categories but on table listings made no real impression.

John and Yoko left the year with one of the finest singles for some time though the tune seems reminiscent of an old



COME ON NEIL. Give us a smile, luv. After all you did come number 2 in the US album chart so the world can't be THAT bad.

folk song. Thanks to Imagine plus the double album *Some Time In New York City* they had a good '72 for chart placing.

Talking of albums the big event of the year was of course K-Tel and their various compilations. Over twenty tracks of top selling artists and their hit songs was too much of a bargain to be ignored.

Nothing but sadness for the absolutely awful showing of the girls. The pop scene is littered with loads of feminine talent and yet chart entries are few and far between. The major exception in the album category is Carole King.

Lynsey de Paul must be feeling in high spirits after hitting first place in the girl singles chart. She achieved this with her late '72 spurt via *Getting A Drag*. Vicky Leandros won the International section for the most part on the strength of her Eurovision Song Contest winner.

The big names from '71 — Buffy Sainte-Marie, Joan Baez, Tami Lyn and Lynn Anderson not forgetting Diana Ross and Clodagh Rodgers had a pretty quiet time but each has been on the scene too long for anyone to write of their total demise.

One thing to make the femme scene have brighter possibilities for 1973 is the large impression being made by Carly Simon on the Top 50.

Apart from the lack of girls scoring high chart placings I confess personal disappointment at not seeing Ralph McTell, Steeleye Span, Ritchie Havens, The Who,

Moody Blues and Linda Lewis making strong challenges for placing.

The "middle of the road" fans find a big bonus in healthy table placings for singers like Jack Jones, Max Bygraves and Andy Williams. Nana Mouskouri always sells a goodly number of every album released and James Last can even stand the release of six albums during 1972.

The instrumental scene has been brightened with Johnny Pearson and John Barry taking most credit in the "singles" category and the show and film albums listed should continue to sell for some time.

Chelsea and Leeds did not make the general listings but their discs sold well and maybe soon a song about Docherty's boys making a brave climb up the first division table?

Johnny Nash deserves enormous credit for making it big both sides of the Atlantic, Alice Cooper kept coming up with very commercial sounds; Gary Glitter zonked a lot of people, Judge Dread surprised a lot of people and the Royal Scots made many a new record buyer.

Singles and Jonathan King? What a year for the man and how many groups from his voice or stable for '73?

And revived 45's and singers? Is Don Mclean about to have another monster album? Will Stackridge make it? Diana Ross to return in power? Roxy Music to keep it up? Michael Jackson will be there, one sure cert!



Slade, Lindisfarne and Alice Cooper all did well last year — but could 1973 be THE year for Mr. David Bowie?



Lindisfarne



TOP U.K. GROUP (ALBUMS) - CONGRATULATIONS



Dingly Dell - CAS 1057



Fog On The Tyne - CAS 1050



Nicely Out of Tune - CAS 1025

Sole Representation: Charisma Artistes, 70 Old Compton St., London W1V 5PA (01-439 1741)

RECORD MIRROR B.M.R.B. ALBUM CHARTS 1972

Carole King

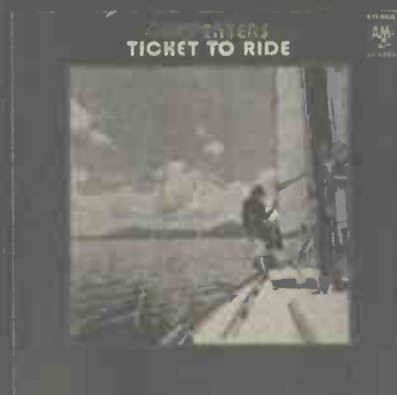
Top U.S. Female Vocalist



ODE/A&M

Carpenters

2nd U.S. Group



A&M RECORDS

Congratulations!

Judy Collins

No. 1 Singles Girl U.S. on Elektra



Drifters

No. 1 Singles Group U.S. on Atlantic



Rolling Stones

No. 1 Album British Duos & Groups on Rolling Stone Records



Yes

No. 1 Top Album British New Artist on Atlantic



RM CHART SURVEY**Elton: I thought
Cat would win**

"IN AMERICA the audiences are very enthusiastic, and you always get someone who wants to come on stage with you." That's Elton John's summing up of America and its rock fans. His popularity there has grown enormously and the past year has cemented Elton's position as a recording and performing artist in that country.

This year's chart survey has Elton topping all British artists for the title of top singles artist in America, and he has also conquered the number one position for all British male singles artists.

"I didn't realise that," says Elton referring to his topping the singles section. "I realised I might sell a few albums, but that result surprises me. I thought Cat Stevens would beat me on that."

In fact M. Stevens has pipped Elton to the number one position on the album artists section, and Elton is placed at a healthy number three position.

"When I've been in America I've sung numbers with people sitting on the piano stool alongside me. They love to get close to you and all they want is a drum stick or something they can keep as a souvenir.

"The policemen can be a bit

of trouble there, I've physically shoved them off the stage before — taking my life in my hands — because they've been standing right in front of the stage. At one open air concert I said come down to the front, and Nigel was virtually playing with people in the bass drum! I was told if you don't get rid of them they'll be trouble, so I had to ask everyone to move back — do my Winston Churchill bit! — but I think they take more notice of English artists when they say that I'm not sure that they'd take it from someone like Sly."

Just another ingredient to help the popularity of our British artists. And with his Honky Chateau still selling well in the States and another fine album, Don't Shoot Me I'm Only The Piano Player planned for release soon, 1973 looks equally promising for Elton John.

**STILL NO YES TO
YES IN BRITAIN**

THE LAST two years have brought the realisation that Yes have become such a widely successful band in America, that most of their time essentially must be spent on touring that country — where financially it is a more viable proposition — and recording the carefully put together albums that they have become noted for.

The remainder of their time Yes happily dedicate to Britain, but in view of the amount of equipment they use, alone, this is more a labour of love than a financially rewarding move.

The band are received with great vigour by a hard core of fans and any concerts they undertake in England are always sell outs. But the current chart survey highlights just how the gap is increasing between total acceptance for the group in America, and the sadly nonchalant attitude that British record buyers seem to have towards them.

Certainly Yes sell records here, but in America they have stormed the charts in just one year. The group are placed fourth in popularity of all British album artists in America, third in singles artists — both duos and groups, second in the new singles artists category, second in the album chart for both duos and groups, and top among the new album artists.

High praise indeed, instigated from the time of their first single release in America with Seen All Good People in January 1972, followed by Roundabout, a cut from their

highly successful Fragile album, and more recently a special recording of Simon & Garfunkel's America — which became totally transformed — and, And You And I, from Close To The Edge.

During their early years Yes in fact released two singles in England — Sweetness coupled with Something's Coming in 1968, and Sweet Dreams / Dear Father. Neither made the charts — a fact which Yes have since been glad of.

"I don't like the singles market here," says Rick Wakeman. "Unfortunately as soon as you make a single you get into that little Top Of The Pops syndrome. In America it's quite different, you need to release a single to help promote your current album."

Following this policy Yes have expanded to become not only a major force in the album field, but also in the singles market. But still they retain great respect from their audience.

"America is just amazing for us. Fragile was number one for us, when in Britain it kept going in and out of the chart, although it sold 25,000 copies more than the Yes album."

The Philly Sound

- 1** **Billy Paul/Me And Mrs. Jones.**
American No.1 and heading for the top over here. Produced by Gamble Huff. Epic 1055
- 2** **Harold Melvin and the Blue Notes/
If You Don't Know Me By Now.**
Another Stateside No.1 from the Gamble Huff stable. CBS 8496
- 3** **The O'Jays/992 Arguments.**
Following their Backstabbers hit, here's another sensational chartbound number from the O'Jays. CBS 1014

**'73
chart
bound**

- 4** **Mac Davis/
Everybody Loves A Love Song.**
The great follow-up to his beautiful "Baby Don't Get Hooked On Me". CBS 1081
- 5** **Roy Orbison/
Oh, Pretty Woman.**
The big O's biggest. MNT 1054

On CBS, Epic and Monument records.

**Have you seen RM's
Chart Parade? Inside the
cover, pages 2 and 31**

the music people



JR

SMALLTALK

ORDER FORM

To place your advertisement complete the order form below and send to:
RECORD MIRROR, 7 CARNABY STREET, LONDON W1V 1PG.

I would like my copy to read

.....

.....

I would like to have .. insertion/s week beginning

Under the classification

I enclose cheque/postal order for £

Signed

Address

.....

.....

CLASSIFIED ADVERTISING RATES

The price for a classified advertisement is 7p per word — (Min. 56p), £2.50 per single column inch (max 30 words). Box Number charge 30p. No money, in any form, should be paid to a Box Number. Advertisements should be submitted 10 days before date of publication. All advertisements are subject to the approval of the publishers. The RM will not be liable for any event arising out of advertising.

ALL CLASSIFIEDS MUST BE PRE-PAID

RECORDS FOR SALE

TAMLA, SOUL, POP Singles from 5p for Lists, send large SAE 4 Cavendish Avenue, St. Leonards, Sussex.

AL FERRIER & BOP-PIN BILLIES "No No Baby" and "My Baby Done Gone Away" Now in Stock on Genuine Goldband Singles, £1.25 each from Record Mart, 16 London Hill, Rayleigh, Essex.

SEND SAE + 5p for our lists of (a) Pop Oldies, (1950's - 1970) (b) Soul Oldies. — F. L. Moore (Records) Ltd., 167A Dunstable Road, Luton, Beds.

THE BOP SHOP CHESTER IS BACK: Be Quick.

DELETION SPECIALIST we endeavour to supply any single state offer price (minimum 50p). Sae to Memory Lane, 20 Derangate, Northampton, Tel 37571.

HIRE TOP LP's SAVE POUNDS. Sae details. — TAW Records, 21, Pilton Street, Barnstable, Devon.

VERVE LABEL SOUL PACKS

10 Verve Singles £1.50. (Shipped pre-packed, as they come). Very limited! P & P 10p per pack. Blank P.O.'s / Cheques (preferred) to: D. Homer, 36, Stepping Stones, Stourbridge, Worcs. **GOLDEN OPPORTUNITY — DON'T MISS OUT!**

COLLECTORS

Just arrived from U.S.A. A new batch of our fantastic Soul Packs.

10 Records £1.
 25 Records £2.50.
 50 Records £3.50.
 100 Records £6.
 No lists available on above packs, no returns.

Send cash or P.O. Postage free. Send Sae for our lists of rare Soul Sounds to:

Global Record Sales, (Prop: E. J. Balbier, USA), 48, Princess Street, Manchester M16HR.

SOUL OR TAMLA PACKS, new consignment (no choice). 10-85p., 50 - £3.75. 100 - £6.50. Also hundreds, Soul, Tamla, Pop from 15p. Sae lists. — Lynn Discery, 61, Norfolk Street, Kings Lynn, Norfolk.

HUNDREDS IMPORT LP's now in stock inc., progressive soul, pop etc., Sae list. — Lynn Discery, 61, Norfolk Street, Kings Lynn.

CRUISIN' AMERICAN HISTORY OF ROCK & ROLL RADIO CRUISIN' ALBUMS.

1955-1963 £2.25. Each complete set (9 LPs) £18. Rockin' 45's. Sae for list. T. Hope, 1520a, London Road, Norbury, London, S.W. 16.

DISCO EFFECTS LIGHTING!

Wheel and Cassette Projectors · Moire Liquid · Graphic · Polaroid Strobes
 Kaleidoscope Lenses · Spot Banks
 Ultra Violet Spot Lamps · Fluorescent Lamps · Standard and Colour Spot Lamps and Fittings · Rotating Colour Displays · Flexlights · Fibre Optics
 Dimmers · Flashers · Effects Foils, etc.

Everything you need at value for money prices. On the spot demonstrations at three Disco Centres side by side with a fantastic range of Discotheque, and PA Sound equipment. • NO DEPOSIT CREDIT TERMS. Callers Welcome every day Monday to Saturday. Mail Order Specialists — literature and quotations from any centre.



DISCOSCENE

536 Sutton Rd., Southend, Essex (0702) 611577

DISCOSOUND

122 Balls Pond Rd., London, N.1 (01) 254 5779

HENRY'S DISCO

309 Edgware Rd., London, W.2 (01) 723 6963

JUST ARRIVED — Chuck Berry's rare "Driving Wheel" Album. Sae for details. — Paul Williams, 241, Oaks Lane, Newbury Park, Ilford, Essex.

1963 / 69 Record Sale. Excellent Condition. Cheap. Sae for lists. — Mary Simmons, 46, Broadoaks Way, Bromley, Kent.

1,000 Soul, Pop singles, imports, must go. Sae to. 91, St. Mary's Road, Stratford-on-Avon.

FREE RADIO

FOR F.R.A. ASSOCIATE MEMBERSHIP send Sae to Free Radio Association, 339 Eastwood Road, Rayleigh, Essex, SS67LG.

1973 — **FREE RADIO IS ALIVE!** January Free Radio News Snippets 2½p. + Sae. — D. Robinson, 22, Mallow Way, Chatham, Kent.

MOBILE DISCOTHEQUES

JAMES HAMILTON 01-5845910.

PENFRIENDS

TEENAGERS: Penfriends anywhere, Sae brings details. Teenage Club, Falcon House, Burnley.

PENFRIENDS AT HOME and abroad, all ages, send Sae for details, European Friendship Society, Burnley.

PENFRIENDS WANTED URGENTLY. All ages. Sae to. — Pen Society, (N.38), Chorley, Lancs.

PERSONAL

POSTAL FRIENDSHIP CLUB. Private Introductions arranged by post for all ages. Stamp for details in confidence to: Miss Chidgey, Postal Friendship Club, 124/A39 Keys Avenue Bristol BS70HL.

JANE SCOTT for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. 3p stamp to Jane Scott, 50/RM, Maddox Street, London W1.

DATES ARRANGED by post. Age 16 upwards, everywhere. For free brochure write stating age, Mayfair Introductions (Dept. 9), 291 Finchley Road, London NW8 6ND.

ROMANCE OR PENFRIENDS. England /, Abroad. Thousands of members. Details. s.a.e. — World Friendship Enterprises, MC 74 Amhurst Park, London, N.16.

Computer Dating

Meet friends with the right vibrations through Dateline, Britain's most sophisticated and successful computer dating service. Ring 01-937 0102 for details and free questionnaire, or write to: Dateline (RM), 23 Abingdon Road, London, W8.

Dateline

SONGWRITING

LYRICS WANTED by Music Publishing House, 11 St. Albans Avenue, London, W.4.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details — Musical Services, 1305/R North Highland, Hollywood, California, USA.

A GREAT NEW OPPORTUNITY FOR SONG & LYRIC WRITERS

Send sae for free details to: Rainbow Records, 8 Lever Street, Manchester 1. Dept. R2.

UP NORTH SOUL GROOVE

Lasky, Butler, Starr, Rodgers, Lance. Many rarities, obscure soul items, demos galore. Large SAE to: U.N.S.G. 2 Main Avenue Burnage Manchester 19.

RECORDS WANTED

HIGHEST PRICES FOR YOUR UNWANTED ALBUMS TO CHARLTON, Church Road, Kenley, Surrey.

Anti-Smieie

BE FIRST! CAMPAIGN JOIN NOW!



3 DOZEN LARGE ASSORTED YELLOW STICK-ON BADGES FOR ONLY 50p (Post Free)

Only obtainable from

PRESTONS (R)

122 SUNBRIDGE ROAD, BRADFORD 1

HAVE YOU BEEN TO

The Flea Market ?

IN CARNABY STREET
 First Floor (up the spiral staircase)

CARNABY COURT, CARNABY STREET, LONDON, W1

The largest selection of Old Clothes in the world

1920's — 1930's — 1940's — 1950's Original Couture fashions from the past, Dresses, Jumpers, Skirts, Blouses, Jackets, Gowns, Cloaks, Nightdresses, Shawls, Coats etc.

FROM 50p to £50

Large range of old fur coats and jackets.

Old Levi jeans, jackets and shirts made from old Levis

GAYTANGALLY SHEEPSKINS



AFGHAN COAT
 £13.50

p&p 50p
 Sizes: 32-38.

SHEEPSKIN COATS ALL WHITE TAILORED IN ENGLAND
 £25.00 (p&p free)



34-38 Mens and Ladies

GAYTANGALLY SHEEPSKINS

4 Hazel Court
 Hamilton Road
 Ealing, London, W5

For any information regarding advertising contact Julie on 437-8090

£3.50 + 25p p&p

K & A DESIGNS

Dept. RM, 17 Sunridge
 Bristol BS16 2RY

FLARED DENIM JACKET

Colours: Blue, grey, green, or lavender. Sizes from 30" to 44" chest. State alt. colour please.

LOONS TO MATCH £2.00 + 20p P&P. 28" to 44" waist State alt. colour. Girls give hip size.

LAPELS AND POCKETS IN SUEDE

Denim jacket with natural tan suede pockets and lapels. Colours: Blue, grey lavender or green. Sizes from 30" to 44" chest. State alt. colour.

NEW FAST SERVICE

£5.75 + 25p p&p



THE GREAT BEATLES MYSTERY

"Someone, somewhere in the world has a unique bootleg Beatles record which is unlikely ever to be heard by anyone else"

THE RUMOURS started shortly after the release of the Beatles double-album in January, 1969: Were the Fab Four recording a new LP? The rumours persisted for some months and one magazine gave a title — Hot As Sun — and some track titles, which included some subsequently well-known titles like Maxwell's Silver Hammer and Don't Let Me Down, as well as Dirty Old Man, Proud As You Are and Zero Is Just Another Even Number.

The rumours faded with the release of the single Get Back coupled with Don't Let Me Down, and talk switched to the possibilities of The Beatles touring and bringing out a live LP, Get Back With The Beatles. Abbey Road was duly released with Maxwell's Silver Hammer included, but without a trace of the other tunes. Hot As Sun turned up on the first McCartney solo album.

Flashback to summer, 1968, at the Newport Folk Festival. Three young American students meet there and come up with a plan to get rich together. In March, 1969, all three have a room in London's Blockhaus Boarding House at 17, Wyatt Street. The vital last-minute information is brought to them by an Apple secretary, and the plan is about to begin.

Leader

On Tuesday, March 22, 1969, the trio's leader left the Blockhaus Boarding House, brief-case in hand. He walked around the block and caught a taxi to take him to 66, Southampton Row. A few moments later, the other two left and took a couple of taxis: one went to the



Air France flight 505 was no joke for the Beatles

Apple offices at 3, Savile Row; the other to Abbey Roadstudios.

At 7.05 pm, the road opposite to 66, Southampton Row was deserted as the first of the three made a quick tour around the building. Checking that he wasn't observed,

The following story was printed recently by the French magazine Popmusic. On any level, it is fascinating story. Either it is an elaborate, carefully-written hoax story — perhaps conceived by the same three students who are the sleuth-like anti-heroes of the story. Or else, it is a fantastic piece of pop piracy.

If the story is true, then you are about to read the pop world's equivalent of the Great Train Robbery, the "big job" as feature films are fond of calling it — a neatly planned and superbly executed crime. In the second instance, then the irony would be that as long as the story stays hushed up, to avoid the chances of fake tapes being circulated as the real thing, the chances of recovery of a valuable Beatles tape are almost nil. Even if it is brought out into the open, the fact that the trio got away with their money would make them unlikely to risk making more by putting the bootleg into circulation, and risking a thread which might lead back to them, and to a jail sentence if they were caught.

George Martin commended the story as a nice piece of fiction, but poured authentic-sounding cold water on a number of aspects. Most surprisingly, Southampton Row is not and was not his office. "Another point is that if you did take a tape through an airport's X-ray equipment, it would destroy parts of the material on it. It would not simply wipe the tape clear. Also, I can't imagine Allen Klein saying what he is quoted as saying.

"I've never heard of the tracks mentioned in the first paragraph — Dirty Old Man, Proud As You Are and Zero Is Just Another Even Number, and my office has for many years been at 108, Park Street."

Apple's Tony King commented: "It must be fiction, or it would surely have got out before now."

Now read on.

he opened a window and slipped into the building — the office of Beatles producer George Martin. After rummaging through the drawers, he found and removed a tape with a label bearing the simple title, H. A. S. (Hot As Sun?).

He put this into his brief-case, and left a letter addressed to George Martin on the desk. Then he left.

At midnight, the three students met up at a cafe in the rue de la Paix in Paris, to compare notes. All had gone according to plan. Through the secretary's information, they had learned that the Beatles themselves did not possess a copy of the tape, and that there were only

The plan was for an exchange to be made on Saturday, March 26, on Air France flight 505, leaving Orly for Algiers at 7.35 pm. A case containing two of the tapes would be left in the luggage compartment. The baggage tag was to be left in the aircraft's toilet, stuck with chewing gum on to the paper towel dispenser in the same place as the baggage tag for a brief-case containing 100,000 dollars would already have been stuck.

The excitement in London was high. John Lennon was all for letting the press know about the situation, but Allen Klein refused, pointing out that once the news was out, any group could put out a tape and claim it was the bootlegged Beatles. George Martin followed the instructions of the letter, putting together 100,000 dollars, half in pounds and half in dollars. A man called Michael was instructed to make the exchange.

On March 26, at 7 pm, he arrived at Orly, joined flight 505, and gave his attache case to the air hostess. He was given a receipt and sat down. The aircraft took off shortly afterwards, and at 8.14, Michael took out an envelope and went to the toilet.

Elegant

Under the paper towel dispenser, he found the receipt for the attache case stuck on with chewing gum. On his way out, he bumped into an elegant-looking young man (the leader of the student trio).

Michael became impatient, waiting for the aircraft to reach its destination, so that he could get the case at Algiers, but when the plane landed at its first stop, at 10 pm, he saw the young man with the attache case which the money had been put into. He was leaving the plane,

Robin Mackie reports on 'the pop world's equivalent of the Great Train Robbery'



George Martin: A \$100,000 in pounds and dollars



Allen Klein: Didn't want the news to get out

and walking away. Only a few seconds later, the plane flew off.

At 10 am on March 28, seven people sat at the Apple studios in Abbey Road, gazing fixedly at a reel of tape turning silently on a tape recorder. It was unquestionably the same reel that Hot As Sun had been recorded on, yet not a sound came from the tape.

A distraught Michael was comforted by George Martin. What had happened was that when Michael went through the customs at London with his luggage, it had been submitted to X-ray examination in the usual way, and the two tapes in the case had been wiped clean.

Yes, there were only two tapes. And so, as one of the seven remarked, someone, somewhere in the world, has a unique bootleg Beatles record which is unlikely ever to be heard by anyone else.



John Lennon: Tell the Press



Rumours started that the Beatles were to go back on tour and make a live LP

THOUGH Paul Ryan has not had any commercial success in England for some considerable time, he is still living a life of luxury. His London flat, shared with brother Barry, is plushly furnished and has been completely remodelled on several levels, to the twins' design.

Despite the reluctance of British record buyers to lift Paul and Barry back into the charts, they have both had numerous successes on the Continent.

"The people there bought this cup I'm drinking out of, and this table," says Paul to emphasise this point. "But here I think that old Ryan hangover still exists. Look at both of my singles, Beautiful Day and Natural Gas, the melody, production, whatever, well I like them. But British audiences still think of Barry and I as we were years ago, they can't get into us as anything else."

But Paul himself now feels very different, and certainly his music is veering away from big classical-styled productions to more commercial pop material. In fact his current Natural Gas single has been likened to T Rex.

"I've got a high voice and I don't need to rip off T Rex," says Paul. "The fact is I'd sing it like that whether Marc Bolan was around or not. I still like big orchestras, there are a couple of arranged numbers on my new album, but unless I came up with another Eloise, the simple stuff is a lot easier to get into."

Paul has been working solidly on his new album for most of 1972 — "one-sixth of my career spent on one album" he points out — and naturally he hopes its release will help to reverse the bad feeling that follows his name.

"I don't expect the album to

sell many copies at all," he told me. "In fact I'm prepared for the fact that it won't sell many copies, but, believe it or not, I have got a few fans in this country who are going to buy it. I want to be an album artist, yes. The idea in bringing out a couple of singles, and it would be nice if they were successful, is mainly to help sell albums."

"Really the only way it's going to sell is by word of mouth, and it only takes one eminent musician to say he likes it and everyone says, 'boy, he likes it, it must be good'. All that crap. When Cat Steven's Mona Bone Jakon was released it sold about 7,000 copies world-wide, the second album sold 10 or 12,000, but now people revert back to them and they've sold more."

Disappointed

Paul told me that he has been disappointed with the way some of his songs have been recorded by other artists, and for that reason he began recording again himself. On the other hand, however, he is hopeful that music publishers will like the material they hear on his forthcoming album, and that other artists will record them. That he explained was not contradictory.

"Once the album comes out, but not before that, anyone can record what they like from it. I hope they are going to record my songs because my version is also available and it could create interest in the original. Take Shirley Bassey's Something. If George Harrison hadn't been famous, anyway, people would have

The singer with the 'up you' voice

Val Mabbs talks to Paul Ryan



heard the song and thought let's take a look at what he can do."

Paul is now signed to Island's Maple Annie label, and his album release in early 1973 will mark the issue of their first album. The company also like their artists to release a single to coincide with album releases, to act as a promotional track. Paul's manager — and the controller of his company — Eddie Kalish, however, is perturbed at the problems Paul has faced with his current single.

"The BBC held us up for a week dithering about whether they were going to play it or not," he explained. "After that time they put it on their solid gold sixty list, but then after putting it on for two weeks they took it off. In my view that just isn't fair. If they put the Sweet or someone on then the instant exposure is enough to do it, but we're not like that."

"If there was another outlet it would be reasonable, you could go somewhere else if one person turned you down. But with the BBC there is only Radio One Club which has restricted needle-time anyway, and the only other one open is Tony Blackburn."

Ludicrous

Ed, who is American, and has worked with Paul Ryan for 18 months, says he will joyfully welcome commercial radio, and he finds it ludicrous that one panel of people can be the arbiters of what a nation wishes to listen to. Both Paul and Ed are also baffled when their record is turned down for

a programme, but then the producer approaches them for a live tape of the number!

Weekend shows on Radio One are technically open to receive new material, but says Ed: "It's like the War of the Worlds to get on those."

Paul says simply: "The only way to get a record hit is for people to hear it and to buy it. But they're not buying mine — whether they like it or not I don't know, I'd have to go round and do a survey . . . which I'm not prepared to do!"

Paul hasn't entirely given up hope of Natural Gas becoming a hit . . . but anyhow he is happy at the thought of his album being set for release. A number he wrote some time ago, Moonshine Girl, is also due to be issued by Jam records, and has been recorded by Bitter Suite; and a recording by Barry — written by Paul — titled Sanctus Hallelujah is already a big hit in Germany and has been re-recorded or covered in France and Spain.

There is also the strong possibility that Paul will be writing the musical score for a new movie, based on Alistair Maclean's Caravan to Vaecarez, starring Orson Welles.

Paul's talents so far, says Ed, have been used to a third of their extent — something he plans to rectify in future. So with such prospects ahead, Paul has the last word on recording:

"I think if you bring a record out and it's that good people are going to buy it, unless you have a great big hang up, like going on stage with a big 'up you' sign on your sweater. For some reason it seems when my voice goes out on the radio I seem to have an 'up you' sign written all over it!"

BY PUBLIC DEMAND

ROCK PRESENT — ROLL PAST

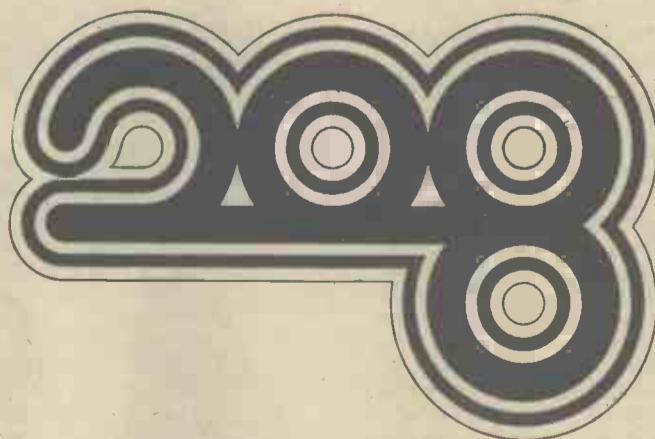
MOVES TO A NEW TIME AND DAY

FROM SUNDAY JANUARY 14th

ROCK PRESENT — ROLL PAST

EVERY SUNDAY at 11 pm. till 12 midnight

with your hosts TONY PRINCE and KID JENSEN



RADIO LUXEMBOURG

"THE LANGUAGE OF EUROPE"

STONES IN JAMAICA: 'LESS FREAKY AND MORE MELODIC'



for lunch and too early for dinner. When we come home from the studio here in Jamaica, it's too early for breakfast. Finding something to eat has therefore been a problem."

Mick and Keith had been to the island once before for a holiday. Though the Stones had officially moved their homes from England to the South of France, Mick said he had not returned to the Mediterranean in nearly a year.

Mick added: "One of the benefits of recording away from home in an isolated place like Jamaica is there are no distractions. We can work without interruptions. . ."

Holidays

Keith rented a home in the north Jamaican coastal resort of Montego Bay and spends his holidays there now with wife Anita and children Marlon and Dandy. Mick was, as I report, looking for a house for Bianca and Jade. Bill returned to England, and so did Charlie and Mick the Taylor.

Nicky Hopkins joined the Stones in Jamaica for the first two weeks of recording, and then returned to finish off his first solo album. Billy Preston flew in from Los Angeles for the final week. And the only other outside musicians involved were a Jamaican conga and timbales player, plus Ian Stewart, long-time friend and sufferer and road manager, who played the good piano from time to time.

Actually, Chess and Andrew Johns had scouted locations all over the place following the end of the Stones' big US tour. They tested studios in Montreal and Toronto, then went to Dynamic Sounds in Jamaica, which is run by artist-producer Byron Lee, and those studios had developed a sort of Muscle Shoals' reputation, only in Jamaica instead of Alabama.

Said Byron Lee: "Jimmy



Keith Richard, Mick Jagger and Charlie Watts in the Dynamic Sounds studio, Jamaica.

Cliff recorded his million-seller Wonderful World, Beautiful People with us. And then, because of that, Paul Simon came on to our place to do Mother And Child Reunion, and Me And Julio.

Investment

So we finished our new Studio B in time for the Stones. And we got the specific equipment they wanted. . . a grand piano and a Hammond B3 organ, plus microphones and headphones. . . incidentally, Jamaican musicians never used those headphones. But we spent nearly 100,000 dollars for the Stones.

"However the investment is paying off. Elton John and Cat Stevens are recording here

next month, and other visitors include Leon Russell, Denny Cordell, Eddie Floyd, Booker T, Roberta Flack, and Free's Paul Rogers."

According to Marshall Chess, things couldn't have gone so smoothly without Byron Lee. "He was extremely helpful. Got in the extra equipment."

Among the working titles for the songs recorded in Jamaica are: You Should Have Seen Her Ass, Separately, Four And In, Give Us A Break, Comin' Down Again, Waiting For A Friend, Angle, and First Thing.

Said Mick, by way of explanation: "This album will be less freaky, more melodic than the last one. We've recorded a lot of fast numbers already, maybe too many."

And Chip Monck is again designing the staging and lighting for the Pacific tour which begins soon in Honolulu. "There will be two revolving mirrors this time," said Chip - "one in front and another over the stage with a design on the back in neon. The equipment will be more compact."

Preliminary plans are for a concert at the football field in Hong Kong, several shows at the Budo-Can sports stadium in Tokyo and a whole list of outdoor concerts in Australia.

Rolling Stones gathering even more gloss. . .

Peter Jones

Rolling Stones Records, and very close to the boys. In fact, it seems their only relaxation was a few hours by the pool at Terra Nova, a palatial hotel that was formerly the home of Chris Blackwell.

Chris, in fact, is the founder and creative director of Island Records!

Problem

Anyway, Bill Wyman told us: "We had to compress our recording schedule so we could finish on time. The album Exile On Main Street took a year to make in the South of France, using our mobile studio, but we really hurried on with the new one. . ."

And there was Mick Jagger, lying on the bed in his small hotel room, and he was saying: "We usually get up late

THE Rolling Stones have recorded now for more than 10 years, and they've operated under the most extreme chaos, but all has been well. But nothing they've experienced in that hit-strewn past can equal what went on in Kingston, Jamaica.

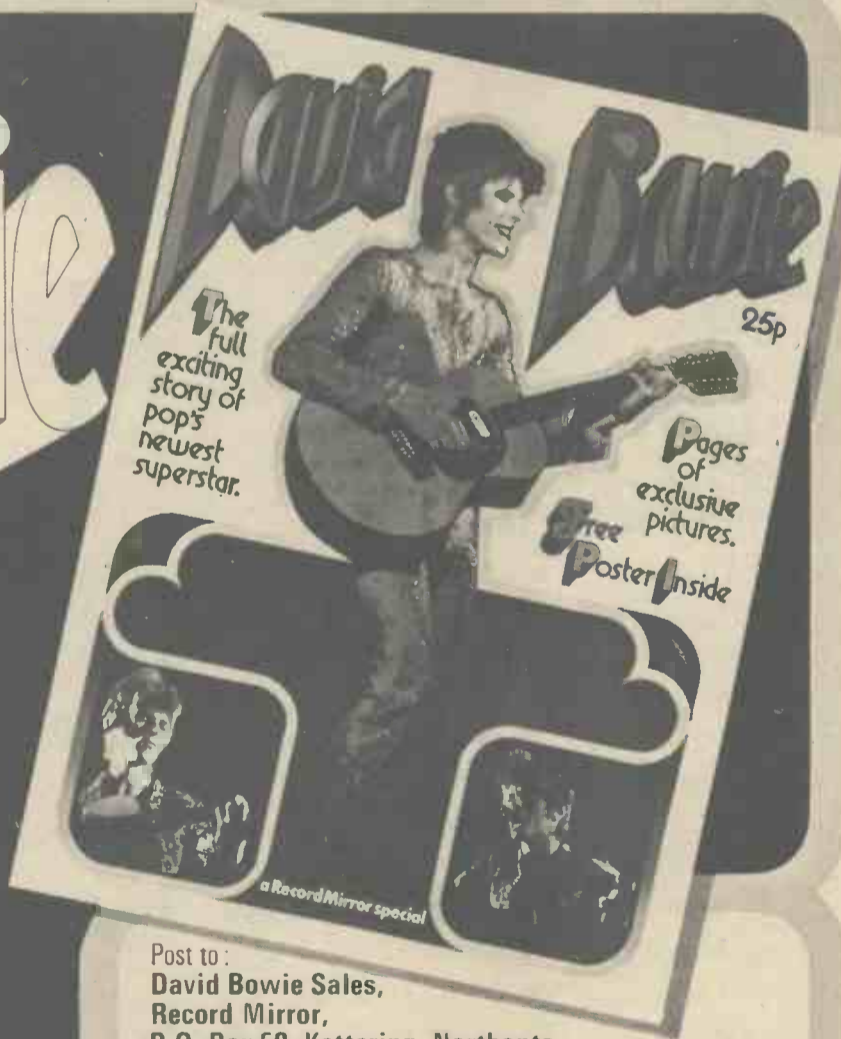
They worked from sundown to sun-up seven days a week for four weeks. They laid down more than a dozen tracks for albums, along with engineer Andrew Johns and producer Jimmy Miller.

And Marshall Chess told me: "None of them had any time to go sightseeing or shopping." He's the President of

THE **DAVID BOWIE** STORY

Special 28 page book published by Record Mirror on the life and times of pop's newest superstar. At last you have the chance to read the real story of this fabulous artist. Illustrated with numerous photographs, together with free poster pin-up of David Bowie.

Available from your newsagent, or in case of difficulty complete coupon and enclose 25p + 6p P & P.



Post to:
David Bowie Sales,
Record Mirror,
P.O. Box 50, Kettering, Northants.

Name _____

Address _____

I enclose P.O./Cheque for 31p. (tick)

introducing...

Easy Listening 30p

Jack Jones talks
about wives and lovers

At home with
Tony Christie

The man behind
Stars on Sunday
Gift Guide

Johnny Cash:
prisoner
to patriot
George
Best and
his kind
of music.



Easy Listening

The monthly leisure music magazine for you that brings show business into the home.

Features on your favourite artists together with their latest releases.

First issue includes fabulous articles on lives of Sacha Distel, Cilla Black, Jack Jones and a host of others, plus Easy Listening's exclusive Top 100 Bestseller Chart.

If you like middle of the road music get your copy of Easy Listening.

On sale at your local newsagent.

Make sure of your copy now!

Price 30p.

Britain's Leisure Monthly Music Magazine

IF THERE is one example in British music of the art taking precedence over the artist, then Fairport Convention is it. No group has had quite so many personnel changes — often leaving record buyers utterly confused and wondering whether they are listening to Fairport Plainsong or Steeleye Convention.

Because not only has the Fairport membership turned around with an eye-deceiving regularity but the group has also proved one of the richest spawning grounds for other collaborations.

The first Fairport was on Polydor and was more influenced by the American West Coast than English tradition. It contained Judy Dyble, Ashley "Tiger" Hutchings, Richard Thompson, Simon Nicol and Martin Lamble.

Even then, however, there were comings and goings with Shaun Frater playing one gig on drums before Martin Lamble joined and Ian Matthews teaming up later.

Then came the move to Island with Sandy Denny replacing Judy Dyble and the vocal marriage of Ian Matthews and Sandy Denny proving inspired. What We Did On Our Holidays resulted in January 1969 and included the classic but largely ignored Meet On The Ledge, one of the most disappointing singles misses of that year.

Future developments were pointed to on Holidays with Sandy Denny's song Fotheringay, which not only indicated the power of her songwriting potential but also provided her with a name for her own group when she later left Fairport Convention.

Around this time, one of the most impressive sights on British concert stages was that of the Fairport line-up — always filling the stage — flanked by Sandy Denny on one side and Ian Matthews, arms folded, eyes riveted on a point just above the audience's head, on the other. They made a good noise on stages and to actually see Richard Thompson playing those beautifully constructed solos almost perfectly was a joy.

Affected

The same group issued Unhalfbricking in the summer of '69 which included what was, up to that time, Sandy Denny's most impressive composition, Who Knows Where The Time Goes. The song was later to be used by Judy Collins as title track on her follow-up album to Wildflowers, a tribute which affected Sandy in such a way that an observer would have thought it was the only song she had written. She

simply could not believe her ears, a fact which highlights the insecurity that separates the talented from the ordinary. Her constant need to reassure herself of her own ability has driven her on at every stage to write better and better songs.

Two significant events which changed the course of the group happened at the time of Unhalfbricking. The first, happily, was that Dave Swarbrick appeared on the album and later became part of the Mark 111 Fairport Convention model. Then, shortly after the album was completed, drummer Martin Lamble was killed in a car crash.

It was not only a musical blow. Lamble was one of the most popular musicians around and even dyed-in-the-wool writers were shocked when informed of his death.

He was a young, talented man and the nature of his death, in a car crash on the way from a gig, serves to demonstrate that drugs are not the only risks that musicians take.

His place in the group was taken by Dave Mattacks, and Dave Swarbrick now joined as a permanent member. Ian Matthews had left, incidentally, earlier in the year and Sandy Denny was now taking the major vocal share. This group now set to work on Leige and Leif, a personal favourite issued in December of '69 and containing some of the most perfect folk-rock fusions ever heard.

Of all the excellent tracks on this album, however, one stands out as rivalling Meet On The Ledge and Who Knows Where The Time Goes as the best song recorded by the group.

It was written by Swarbrick and guitarist Thompson and titled Crazy Man Michael. It was strangely ignored and yet featured some of the best elements comprised in the group with a plaintive, perfectly delivered vocal from Sandy, a beautiful violin part from Swarbrick and a guitar part which sounds as if it is played through a Leslie.

A month before Leige and Leif was issued, Ashley Hutchings — who until then had appeared to be the strong man of the group — left to form Steeleye Spann. He was follow-

The history of a Convention

ed a month later by Sandy Denny who formed Fotheringay and the group moved into Phase Four.

Dave Pegg, a British folk stalwart, had joined by now and he was on Full House, issued in July 1970. The line-up was now Richard Thompson and Simon Nicol — the only two surviving original members — and the three Daves, Mattacks, Swarbrick and Pegg.

Outlook

Fairport Six came after Simon Nicol finally threw in the towel and was replaced by Roger Hill on guitar. This group lasted only a short time and did not record. Through most of last year after Dave Mattacks had been replaced by Tom Farnell it really looked as if the group had had its day.

But then recently came the announcement of a new line-up, one which would give a fresh outlook musically and have the added advantage of looking to rock fans like an almost totally new group. Swarbrick continues on violin and vocals, Dave Pegg is still on bass and vocals with some mandolin thrown in as well, Tom Farnell stays on drums and two newcomers — Trevor Lucas and Jerry Donahue, an American who is one of the best guitarists on the British scene — complete the new look.

They have now completed an album for Island which will be issued soon. But to sample it and all the other albums mentioned here — including specific tracks — there is a two-record set titled History of Fairport Convention (Island ICD4) which more than makes up for the lack of any recorded material from the group in over a year.

It has seemed like a long time in between, but it's only marginally over four years since Fairport Convention burst upon us. Not everything the group and its spin-offs has done has been good, but they can be forgiven for the lapses as long as they provide us with the occasional gem — something they've always managed in the past.

Paul Phillips



Fairport Mk. 6: Dave Mattacks, Dave Swarbrick, Roger Hill, Dave Pegg.

It's not all herrings, hi-fi and hardcore porn...

IF YOU think that the only significant exports from Scandinavia are herrings, hi-fi and hard core porn... well, you're not really trying.

For one thing, have you considered the brisk export trade in blonde and nubile ladies who become the wives of British pop artists?

And then again, there's Swedish drill and Danish pastry and Norwegian wood and Helsinki varnish (perfect Finnish).

But quite apart from these commodities, Scandinavia is currently producing some very good contemporary music — although very little of it seems to get any exposure in this country.

Recently the Finnish group Tasvallan Presidentti made a return visit to Britain and garnered considerable praise for their fresh and vital music — and this served to remind me of some of the excellent material that's come my way recently from Scandinavia.

There's a lot of GOOD MUSIC IN SCANDINAVIA

most fascinating I've heard in a long time.

Meanwhile on Fairyport there is some notable keyboard work by Jukka Gustavson and an excellent instrumental, Hot Mice, which is somewhat reminiscent of Villa Lobos.

Back to Pembroke — and his LP Wicked Ivory, which he's recorded under the name of Hot Thumbs O'Riley. Pembroke, with a deep southern drawl, links all the tracks with an amusing commentary and produces some intriguing

says Mike Hennessey

Also notable on the current Danish scene are Culpeper's Orchard (Polydor) a group with Briton Cy Nicklin on vocals and guitar, and Savage Rose, a group which recently reformed and has been re-signed by Polydor.

Culpeper's Orchard have an album out in England called Second Sight which has a number of low key songs including the

writes most of the music, with lyrics by Moll.

The group is strong melodically and harmonically and this is a thoroughly professional and entertaining debut album.

Finally to Stockholm, where there is perhaps less activity on the group scene but, nevertheless, some very noteworthy record productions.

One of the best groups to come out of Sweden was Made in Sweden, which featured on lead guitar George Wadenius (now with Blood Sweat and Tears). This group has now been reconstituted as Solar Pexus and is creating a great deal of interest.

Accomplished

In the middle of the road sector, Sweden has an excellent Fifth Dimension-style vocal group called the Gimmicks, four men and two girls, who achieve a good voice blend and are also accomplished musicians. One of the girl singers is Diana Nunez from San Antonio, Texas. They have a fine new album out on Polydor, two of whose tracks were produced by Mike Hurst.

On the instrumental side, a flute player called Bjorn Jason Lindh has made a big impact and has had his Ramadan LP released with great success in the States. However for my money his earlier LP on Mercury is far better. It features Lindh's arrangements of tunes by Sam Ellison and has George Wadenius on bass guitar.

The LP was first released in 1970 and Lindh shows that he can play fine organ and piano as well as flute. Listen to the excellent piano backing on Motorcyclery from the three-part suite on the B-side. There are also some good harmony vocals by Ellison and Hawkey Franzen (Summersun, for example) and Cash Box Lady is a lively rocker.

Ramadan, made in 1971, also features Wadenius and Franzen on some tracks and is more jazz orientated — but it is less successful as a whole than the previous LP.

To end, a word of praise for Sweden's fine guitarist, Rune Gustafson, who has recorded for Sonet an album of Gilbert O'Sullivan songs. The LP has been highly praised by O'Sullivan himself and it features arrangements by the brilliant Swedish jazz pianist Bengt Hallberg. Another good Gustafson album is Rune At The Top released on Atlantic some years ago.

STRICTLY INSTRUMENTAL

No strings
attached

by Rex Anderson

KILLING two birds with one stone the other week, I asked Peter Doyle of the New Seekers about his guitars and equipment.

Having heard Python Lee Jackson, which was Peter's group, I can't help feeling that his instrumental talents are wasted with the Seekers.

"I've a couple of electric guitars, but I don't use them on stage. I have an antique Australian guitar, a Maton Firebird. It had one of the original Bigsby arms. I've got two Epiphone guitars, one acoustic, and two Maton guitars which the group uses."

Maton guitars are Australian. They are custom built for the Seekers. Peter compares them with Gibson Jumbos. "The wood is very thin. I prefer the Gibson sound to the Martin sound. Martins are very tight. A lot of people prefer it. They are very good recording guitars."

Practical

"The Maton is a practical guitar. We've put some pick-ups on them that we got hold of in LA — Kris Kristoferson uses them. They give the exact sound of an acoustic guitar. I find Maton much more practical than any other guitar. We have used Martins on stage, but the Matons have things like a special bridge so the strings won't break."

"We've really got all that organised. Do you know I haven't broken a string in a year. I used to break a lot. I've played a guitar with three strings on it." Peter heard a story about a guy in Springfield Revival who claimed to have broken four strings in one strum — but he thinks it was exaggerated.

Tension

"I've found that nerves break a lot of strings. Nervous tension. When I first started playing with this group there wasn't a time I wouldn't smash at least two strings in a concert. Keith Potger, from the original Seekers, and I worked out this plastic groove at the bridge where I was breaking all the strings. It took the tone away just a fraction but not enough to worry about."

Peter and the Seekers use Gibson Sonomatic strings. He even uses light gauge strings now and they still don't break. "I use good picks too. I use Herco picks. They are really good."

The Seekers' PA is Dynacord which is growing now in popularity among groups. They have a 1500 watt amp with eight speaker boxes each with 15in speakers. This set-up covered the Albert Hall at about quarter volume.



ANOTHER highly popular Danish group produced by Johnny Reimar are the Walkers, a four-man act whose happy rock music has earned them a big following in Scandinavia. Most of their material is written by lead singer and guitarist Torben Lendager and drummer Poul Dehnhardt and musically the Walkers could be regarded as Denmark's answer to the Sweet.

Take Finland first. It's a tiny country with fewer than five million people, yet it has a very active and creative pop scene.

One of the most enterprising Helsinki labels is Love Records. Jukka Tolonen, the guitarist-leader of Tasavallan Presidentti has a new solo album released by Love which features five of his own compositions. Recommended are Wanderland, with its pretty sound textures, and the mournful and haunting Mountains, which features the soprano saxophone of Pekka Poyry.

Also on Love is a double album by Wigwam, the group which offers the strongest challenge to TP's supremacy.

Surrealist

On this album, called Fairyport, Wigwam features some excellent musicians — Tolonen turns up on three tracks and there are contributions from Eero Koivistoinen, a fine jazz saxophonist, and Jim Pembroke, a 25-year-old British keyboard player and vocalist who has lived in Finland for the last six years.

Pembroke has a surrealist sense of humour — he wrote the lyric for the bizarre How To Make It Big In Hospital — and has also made his own LP for Love which is one of the

music and lyrics. The album opens with Warm Rumours, a highly original theme in which the bass line closely follows the two voices.

Currently Cheesing is sardonically amusing and the whole LP is rich in musical innovation. It features some of the Wigwam musicians, including the excellent Gustavson, plus Tasavallan Presidentti and bass player Mosse Groundstroem.

Pembroke really has a lot of talent and deserves wider recognition.

Moving down to Denmark, easily the stand-out act in Copenhagen currently is Olsen, a singer-songwriter duo whose first album, recorded in London with the Peter Knight orchestra and released on Philips, has been a huge success in Denmark. They drew an audience of 30,000 to a recent concert in the Tivoli Gardens, Copenhagen.

The Olsen brothers, Niels and Jorgen, write mellow and melodic tunes with lyrics by Douglas Holmes, who is a lecturer in English at the University of Copenhagen. Angelina, a single from the album which was a long-running No 1 in Denmark, could easily be a hit in Britain. Olsen are definitely the biggest act to come out of Copenhagen since Burnin' Red Ivanhoe.

interesting Keyboard Waltz, which gets a 12/8 feel, and the very bluesy Late Night Woman.

Savage Rose have produced an LP featuring the ballet music they wrote for Dodens Triumf. The group is led by the brothers Thomas and Anders Koppel, and it features the fascinating singing voice of Anisette, which is used instrumentally. Some of the music is not unlike that of the Dutch group Focus and there is excellent percussion by top Danish jazz drummer Alex Riel. Being ballet music it naturally is less successful purely as a record and the effect is sometimes a little bland. But the musicianship is good. Another much-praised Danish group is Gasdin who have a new album out on CBS.

Outstanding on the current Norwegian scene is a country-rock group called Hole In The Wall who record for Sonet. Hole In The Wall were formed in 1970 by Erik Moll and Rune Walle. Moll, who lived for 12 years in America, has naturally been very strongly influenced by American pop.

The band has echoes of Crosby, Stills, Nash and Young and of the Grateful Dead, and features some very gifted musicians and singers. Rune Walle plays guitar, piano, dobro, mandolin and several other instruments and also



PETER Doyle using a Maton guitar,

STATESIDE

Hot US releases

Record Mirror is the ONLY pop paper to provide advance reviews of the most important American singles releases. Each week JAMES HAMILTON, the most knowledgeable writer on the US record scene, brings you, hot from the presses, reviews of the new Stateside hits . . . via Billboard's exclusive fast-mailing service.

LAURALEE: Since I Fell For You; Wedlock Is A Padlock (Hot Wax HWX 118). If you're a bloke with any sensibilities at all, this languidly and so sexily conceived recitation-then-smouldering torch song is guaranteed to reduce you to a quivering mess: if you're a dewy-eyed maiden, it'll appeal to you much as Gladys Knight's current hit does, although this really is aimed at the blokes. In truth, by far the best bit is the long smoochy spoken intro which sets the scene for the old Lenny Welch hit, and the one disappointing bit is when the tempo tries to get clever halfway through the song proper. However, this long-time-comin' Soul gem is head, shoulders, chest, hips and knees above the boringly obvious thump thumper coupling, which amazingly is the official plug side. Skip it 'n flip it, y'all!

THE PERSUADERS: Peace In The Valley; Thin Line Between Love And Hate (Atlantic K 10265). It's a good week for Soul fans, this, and here's the number one on the lists of all Soul Group Freaks. Dead slow and very Gospelly, with incredible passionate singing and several gallons of pure one hundred proof SOUL, this current US R&B Top Tenner is backed by the group's US Pop Top Tenner of 1971. It too is a must-have item, dead slow and particularly inventive, but the trouble is that many of you must have it already as it's been out on 45 and LP before in this country. Double dynamite for tyros, cheesy deal but vital for initiates.

ARCHIE BELL AND THE DRELLS: Tighten Up; (There's Gonna Be) A Showdown (Atlantic K 10263). 1968's "Tighten Up" is, as some of you by now must know, one of my all time faves, but, more than that, its madly infectious rhythm (an innovation in its day, I think it's true to say) keeps on cropping up to brighten anything to which it is applied (the Nite-Liters' "K-Jee" for instance). As it's a well-proven disco smash, why is it in fact the official B-side here to the good but less direct Gamble & Huff penned / produced "Showdown"? Both, incidentally, were issued on a maxi together with "I Can't Stop Dancing" about a year ago by Atlantic Polydor, so that, despite their other R&B maxis, Atlantic WEA ain't doing you no favours.

KENNY LOGGINS AND JIM MESSINA: Your Mama Don't Dance; Golden Ribbons (CBS 8480). Previously unim-

pressed by this duo, I gotta report that this US smash is a gas! It has all the plus qualities of good old fashioned Pop records and none of the boring hangups of so much modern stuff — economically planned and executed with not a wasted note, it leaps, honks, chugs and jumps its way along with multo drive and some snazzy sax that's straight from the only Rock Era. Add tight chanted unison harmonies that cut like a knife and plenty musicianship, and you gotta hit . . . please? Pleasant slow flip too. "Outa the car, longhair" could be the phrase of the year.

THE CRICKETS: My Rockin' Days; Lovesick Blues (Phillips 6006269). The team who visited Britain, their Bob Montgomery-produced newie has much of the same simplicity and directness as the Loggins & Messina rocker — although its autobiographical-slanted lyrics add real point. It's got a good beat and too much bass in the grooves (for my needle, at least), while the Hank Williams flip has a nice and unclipped easy-going vocal arrangement. The boys still have it.

BLUE RIDGE RANGERS: Jambalaya (On The Bayou); Workin' On A Building (Fantasy FTC 102). Talking of Hank Williams, here's his own famous composition rendered with obvious love and much old-time Country fever by John Fogerty and frendz . . . yi ha! The worksong introed flip is rather less convincing, but does have some accurate Delta guitar straight from those old downhome 78s. John sounds like he means it, while both he and his old crew can also be heard as CREEDENCE CLEARWATER REVIVAL: Born On The Bayou; I Put A Spell On You (Fantasy, FTC 101), where you know better what to expect.

THE TEMPTATIONS: Papa Was A Rollin' Stone (Tamla Motown TMG 839). I was disenchanted by the American single (the same as this, the 11:45 "All Directions" album track cut up and put on both sides), and then I heard the whole thing on the album. Oh BOY! DO NOT BUY THIS SINGLE — get the album instead. I will say no more.

THE CHI-LITES: We Need Order; Living In The Footsteps Of Another Man (Brunswick BR 1). Best thing, other than the silky album track flip, about this slow-beat message song is the welcome return of the old Brunswick label, looking (with its paper sleeve too) much as it used to.

U.S. CHARTS

from Billboard

single
album

1	1	YOU'RE SO VAIN Carly Simon	Elektra	1	6	CARLY SIMON No Secrets	Elektra
2	4	SUPERSTITION Stevie Wonder	Tamla	2	1	MOODY BLUES Seventh Sojourn	Threshold
3	3	ME AND MRS. JONES		3	2	CAROLE KING Rhymes & Reasons	Ode
		Billy Paul	Phil International	4	5	JAMES TAYLOR One Man Dog	Warner Bros.
4	2	CLAIR Gilbert O'Sullivan	MAM	5	3	JETHRO TULL Living in the Past	Chrysalis
5	5	FUNNY FACE Donna Fargo	Dot	6	11	WAR The World Is A Ghetto	United Artists
6	8	YOUR MAMA DON'T DANCE		7	4	AL GREEN I'm Still In Love With You	Hi
		Ken Loggins with Jim Messina	Columbia	8	8	CAT STEVENS Catch Bull At Four	A&M
7	7	ROCKIN' PNEUMONIA-BOOGIE WOOGIE FLU		9	9	AMERICA Homecoming	Warner Bros.
		Johnny Rivers	United Artists	10	13	LONDON SYMPHONY ORCH AND CHAMBRE CHOIR W/Guest soloists	Tommy
8	9	SUPERFLY Curtis Mayfield	Curtom				Ode SP
9	13	CROCODILE ROCK Elton John	MCA	11	7	SEALS & CROFTS Summer Breeze	Warner Bros.
10	11	KEEPER OF THE CASTLE Four Tops	Dunhill	12	15	NEIL DIAMOND Hot August Night	MCA
11	12	LIVING IN THE PAST		13	10	JOHN DENVER Rocky Mountain High	RCA
		Jethro Tull	Chrysalis	14	16	STEVIE WONDER Talking Book	Tamla
12	6	IT NEVER RAINS IN SOUTHERN CALIFORNIA		15	12	SANTANA Caravanserai	Columbia
		Albert Hammond	Mums	16	24	JONI MITCHELL For the Roses	Asylum
13	19	WHY CAN'T WE LIVE TOGETHER		17	18	DIANA ROSS / SOUNDTRACK	
		Timmy Thomas	Glades			Lady Sings the Blues	Motown
14	15	DON'T LET ME BE LONELY TONIGHT		18	17	CURTIS MAYFIELD / SOUNDTRACK	
		James Taylor	Warner Bros			Superfly	Curtom
15	25	OH BABE, WHAT WOULD YOU SAY		19	19	BARBRA STREISAND	
		Hurricane Smith	Capitol			Live in Concert at the Forum	Columbia
16	18	SITTING Cat Stevens	A&M	20	23	LOGGINS & MESSINA	Columbia
17	26	TROUBLE MAN Marvin Gaye	Tamla				
18	22	HI HI HI Wings	Apple	21	14	TEMPTATIONS All Directions	Gordy
19	21	PIECES OF APRIL Three Dog Night	Dunhill	22	22	ELVIS PRESLEY	
20	23	I WANNA BE WITH YOU Raspberries	Capitol			Burning Love & Hits From His Movies	RCA
21	30	THE WORLD IS A GHETTO War	United Artists	23	28	BILLY PAUL 360 Degrees of Billy Paul	
22	10	YOU OUGHT TO BE WITH ME Al Green	Hi				Philadelphia Intl.
23	31	DO IT AGAIN Steely Dan	ABC	24	20	B READ Guitar Man	Elektra
24	24	BEEN TO CANAAN Carole King	Ode	25	30	HELEN REDDY I Am Woman	Capitol
25	32	LOVE JONES		26	21	BLACK SABBATH Black Sabbath, Vol. 4	Warner Bros.
		Brighter Side of Darkness	20th Century				
26	28	SEPARATE WAYS Elvis Presley	RCA	27	33	CREEDENCE CLEARWATER REVIVAL	
27	29	SMOKE GETS IN YOUR EYES				Creedence Gold	Fantasy
		Blue Haze	A&M	28	25	MOODY BLUES Days of Future Passed	Deram
28	17	WALK ON WATER Neil Diamond	Uni	29	35	GRATEFUL DEAD Europe 72	Warner Bros.
29	35	ROCKY MOUNTAIN HIGH John Denver	RCA	30	31	JOE COCKER	A&M
30	34	DANCING IN THE MOONLIGHT					
		King Harvest	Perception	31	26	WEST, BRUCE & LAING	
31	14	I AM WOMAN Helen Reddy	Capitol			Why Dontcha	Columbia
32	38	YOU TURN ME ON, I'M A RADIO		32	38	DONNY OSMOND My Best To You	MGM
		Joni Mitchell	Asylum	33	36	FOUR TOPS Keeper of the Castle	Dunhill
33	54	DON'T EXPECT ME TO BE YOUR FRIEND		34	32	GRAND FUNK RAILROAD	
		Lobo	Big Tree			Phoenix	Capitol
34	37	JAMBALAYA (On the Bayou)		35	40	URIAH HEEP	
		Blue Ridge Rangers	Fantasy			The Magician's Birthday	Mercury
35	41	DADDY'S HOME Jermaine Jackson	Motown	36	27	YES Close to the Edge	Atlantic
36	16	SOMETHING'S WRONG WITH ME		37	29	OSMONDS Crazy Horses	MGM
		Austin Roberts	Chelsea	38	59	MARVIN GAYE / SOUNDTRACK	
37	40	REELIN' AND ROCKIN' Chuck Berry	Chess			Trouble Man	Tamla
38	27	PAPA WAS A ROLLING STONE		39	43	BETTE MIDLER The Divine Miss M	Atlantic
		Temptations	Gordy	40	37	LOBO Of a Simple Man	Big Tree
39	43	THE RELAY The Who	Track				
40	42	HARRY HIPPIE Bobby Womack & Peace	United Artists				

straight from the states

Jermaine Jackson; daddy's Home (Motown). Here it is! The song that knocked out the critics at the Jacksons' "Talk Of The Town" luncheon performance, brother Jermaine's superb rendition of Shep and the Limelites' 1961 doo-wop classic is done with sincere Soufulness and great attention to the details of the original, plus subdued strings and a generally fuller production sound than that of the oldie.

The original has an interesting history actually: two years earlier, the lead singer / co-writer of Daddy's Home had the same involvement with the song's forerunner, A

Thousand Miles Away . . . yes, Daddy's Home was a follow-up, very much so, of this the arch-typical GI lament, and even Jermaine repeats the Limelites' "I'm not a thousand miles away" celebratory lines at the final fadeout. The lead singer / writer was James Sheppard, a man with the voice of a bird, who is sadly now dead. (I had the privilege and pleasure of knowing Shep, and of seeing him and the Limelites at the "Apollo" and "Baby Grand," back in 1964).

Shep and the group who recorded 1,000 Miles Away were however called the

Heartbeats, and they had a massive hit . . . it's amazing when you think back that our own "Two-Way Family Favourites" never latched onto the song here, as it would have been a natural.

After the hit, there were the regrettably common hang-ups between the label it was on and the performers / composers, with the result that the Heartbeats were unable to record — at least not under that name. It took two years to get things together, and then under the new name of Shep and the Limelites and for a new label, the group put out their (even then, legally dis-

puted) follow-up. Archaic sounding already, but so similar to its smash predecessor and so dripping with Soul, it too was a monster hit. And within recent years, it and all of the Limelites' subsequent material for their second label was finally won in legal battle and reissued by their original, Heartbeats, label.

A sad story? Remember it when you listen to Jermaine, who would have been about five or six when it happened, yet who sings it like it was. Oh, and do try to find those two oldies, A Thousand Miles Away and Daddy's Home . . . it'll be worth it.

STRAIGHT SPIKE IS COMPELLING STUFF



SPIKE MILLIGAN Girl On A Pony; Old Man's Protest Song (Warner Brothers K 16240). Spike on a poetic, ghost-type story — he did it on telly recently, aided by a well-made bit of film. It's got a haunting quality, which figures, and story-line lyrics... and strings purr away as Mister Milligan takes it straight. Pretty compelling stuff, and why shouldn't he be up there with the Marcs and Donnys? Young at heart, is Spike. **CHART CHANCE.**

TINA HARVEY: Nowhere To Run; Tina's Second Song (UK 24). Jonathan King has already started his modest build-up for this girl and her debut disc. So you won't be able to avoid it. In fact, it's a very cleverly-introduced bit of hard-sell singing, with a splendid big arrangement behind the voice. It has the usual King-type persistence in the theme. Could well make it. — **CHART CHANCE.**

MONGREL: Lonely Street (Polydor). From an album entitled Get Your Teeth Into This — and bearing in mind that every dog is entitled to one bite, it's pretty fair, piano-boosted stuff, and a pretty fair song.

JOHNNY HACKETT: Raincoats On The River (Dart). Sing-along song by Don Black and Denis King, which suits the Fernandel-faced comedian-singer very well indeed.

BITTER SUITE: Moonshine Girl (Jam). Full, gruff-edged vocal line on this — sounds a pretty big and comprehensive production, with brass.

SAM APPLE PIE: Call Me Boss (DJM). Very promising, aggressive group this. Not sure if this is a potential biggie, but it powers along well, with an instrumental

bridge which works commercially.

SUNCHARIOT: All Your Love (Decca). Another substantial team — could be their year, in fact. This is a faintly pedestrian song, but the performance is very strong indeed.

YELLOWSTONE AND VOICE: Well Hello (Regal Zonophone). Duo much talked-about within the so-called business... this is a song which doesn't stretch them much. Basically a vaudevillian-type singalong.

CHARLES WILLIAMS CONCERT ORCH: Devil's Galop (Columbia). It's the Dick Barton tear-along theme dredged up again, and on the flip a couple of other signature tunes... like Pick Of The Pops.

GLO MACARI: Lookin' For Love (Columbia). Glo really belts this one, almost ferociously and violently as she sings of our search for love. Nice presentation, this hand-clapper.

QUIRE: Strange One (Polydor). Easy-tempoed and a strong harmonic vocal sound, but it doesn't really get going in a saleable way. Maybe it's just to repetitive, and predictable.

MIRRORPICK

PETER JONES on the new singles



The heavy side of Sweet

THE SWEET Blockbuster; Need A Lot Of Lovin' (RCA Victor 2305). They've changed their record style, and it's not one of those almost imperceptible changes, either. The Chinn-Chapman writing team have come up with some that reflects more closely the slightly heavier side of the group — as they portray it on stage. Phil Wainman's production brings it all out — and there are sound-effects early on which don't distract... well, not too much. Brian Sweet tells me: "We've been thinking of this change for a while now. You see, we perform a much wider range of material musically on stage than we've done so far on record — but we'd hate to lose out on commerciality." They haven't. And he added: "We're more excited about this one than most anything we've done before." **CHART CERT.**

GILBERT O'SULLIVAN: I Wish I Could Cry; Mr. Moody's Garden (Columbia DB 8967). From a couple of years back, but the man is so hot now that anything of his would sell. It's not got that magic-touch sort of production behind, but there are strings and a chunky basic beat. But the voice and delivery as usual... excellent. **CHART CHANCE.**

THE FLIRTATIONS: Why Didn't I Think Of That; Oh Mia Bamba (Mojo 2092-058). Those who don't know of my dedicated devotion to the Flirtations just haven't been paying attention. They're a world-class trio of talented

chicks, just waiting for that big breakthrough hit. This is a brisk, bouncy bit of soul, building well, and their joint performance is first-rate. Don't argue; get out and buy it. — **CHART CHANCE.**

VARIATION: Snowbird; Nebula (Warner Brothers 16233). Phil Cordell did this one — he was the Springwater man-of-all-departments. It's a murky, moogy, electronic thing of substantial volume and a churchy sort of feel on the build-up, and without quite knowing why, it's got right through to me. Very melodic, that's for sure, but slowly built. — **CHART CHANCE.**

OZZIE ROCK: Rock And Roll Revival (Polydor). Produced by New Seeker man Keith Potger and the versatile John Pantry — it's a basic sort of rave-up.

SEMPRINI: Valachi Papers (Columbia). Theme for piano and Harry Robinson-organised orchestra. Okay but not outstanding.

Classical Light Orchestra

THE ELECTRIC LIGHT ORCHESTRA: Roll Over Beethoven; Manhattan Rumble (Harvest HAR 5063). Terrific classical dot-dot-dash opening,



then a right old cracking of guitar lead and into the oldie with verve, not to mention spirit. A trick opening, but effective and violin stammers away later on and it's all, as they say, happening. Like this one a lot. **CHART CHANCE.**

Familiar old song

ANNE MURRAY: Danny's Song; Drown Me (Capitol CL 15741). Though a trans-Atlantic cousin — from Canada — Annie is well-established here now... Snowbird, Destiny etc. With some excellent strings laid down by Rick Wilkins, this Dave Loggins' song suits her well. Mood-setting verse comes first, then I suspect some double-tracking... and it's a familiar, outstanding song. Nice. **CHART CERT.**

reggae corner

WHAT with me learned friend Judge Dread doing so well with his Big Seven, and presumably planning a Big Eight to further promote Dread-mania, there's plenty of reggae material flowing forth this new year.

DAVE COLLINS is an expert on the subject — his Hot Line (Rhino) opens with a chick telephoning him and pleading... "hit me... with some music" and it's straight into an infectious little theme, with a lot of grunted moment. Somebody, or some group, name of **CHENLEY DUFFUS** and At The End (Pama), which is a pacy reggae ballad, all about the rainbow and the alleged crock of gold. Quite a warm voice delivers the lyrics.

From **ROY BAILEY:** Run Away Child (Duke), a spoken introduction, high-pitched whoops duckie... and it hugs on and on. Nice horn obligato helps out. Tears From My Eyes by **KEN BOOTHE** (Dynamic), just rambles along — I felt it lacked impact and basic style. Still...

Vampire Rock, by **JAH FISH** (Grape) is okay, with personality bonus, but a bit disjointed on the verbal side. **THE ETHIOPIANS** tackle Promises (Technique), get some fair old harmonies going on an easy mid-tempoed production, but it's a bit repetitive. **DERRICK MORGAN**, another experienced reggaeist, works warmly well on Send A Little Rain (Grape), a philosophic piece of lyric-writing — well-sung. And **DAVE BARKER** questions Are You Sure (Big Shot), dealing with the problem perkily — nice catchy chorus hook on this one.

From **BONGO LES AND BUNNY**, there's Feel Nice (Attack), which really does sound as if it's all made, in a hurry, as it goes along. **THE STINGERS**, on Forward Up (Explosion), introduce motor-bike sounds, then thrash into top gear on a rather catchy little song.

Then there is Money In My Pocket (Pressure Beat) by **JOE GIBBS** and **THE PROFESSIONALS** — it rolls easily along, nothing spectacular, but for me one of the nicer releases this week.



ELLIS: El Doomo; Your Game (Epic EPC 1052). Steve Ellis got caught up in teenybopperism via Love Affair, and the end result is that he's among the under-rated, musically. But he wrote this song, has had it produced by Roger Daltrey, and he sings it with both style and sincerity. It's not exactly a run-of-the-mill chart-type single; it's too classy and thoughtful for that. But it's got a grow-on-you appeal, I think. **CHART CHANCE.**

Album
SAMMY
PHILIPS 6308 136

JAN 12 MAIDSTONE, COLLEGE OF ARTS
JAN 13 EXMOUTH, ROLLE COLLEGE OF EDUCATION
JAN 16 CARDIFF, COLLEGE OF FOOD TECHNOLOGY & COMMERCE
JAN 17 READING, UNIVERSITY
JAN 18 NORTHAMPTON, FANTASIA CLUB
JAN 19 LOUGHBOROUGH, UNIVERSITY OF AGRICULTURE

From Phonogram — the best sounds around

MIRRORMAIL



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

Top of the Pops? Well, just a few of them!

I WAS disgusted with the recent two editions of Top Of The Pops. I thought it was the hits of 1972.

Instead we had to sit through the Osmonds three times, T Rex twice and Slade twice.

Didn't the producer of Top Of The Pops realise that there were other stars in the charts apart from these!

Each to his own pop idol

VAL: And yet another battle rages over Annette Carlidge's comments about the Osmonds and David Cassidy.

MARC Bolan and Slade get their fair share in the music papers, and they aren't exactly unpopular with the screamers, teenyboppers, weenyboppers, or whatever the word for them is this week.

A David Cassidy Fan, 2 Farnell Road, Staines, Middx.

WE don't rave over groups like Slade, Mott the Hoople and Elton John, but we certainly wouldn't criticise them as we know everyone has different tastes.

Two Osmonds Fans (age 14), 54 Bede Crescent, Holy Cross, Wallsend-on-Tyne, Northumberland.

THE Osmonds are the best yet, they're nice and tidy, which is saying something as most so-called pop stars are a load of tramps. Dawn Laver, 5 South Hill, Hooe, Plymstock, Plymouth, Devon.

VAL: Et tu, Brute! So there!

We have the Osmonds and their like rammed down our throats 12 months of the year — anything would have been better than this!

Pat Smith,
6 Fawcett Road, Southsea, Portsmouth, Hants.

No Radio London

MY NAME is Carolina, I am 15 years old and a great fan of the Osmonds.

In the December 23 edition of Record Mirror on page 6, you said the Osmonds would be featured in a 90-minute-long programme on Radio London, Boxing Day.

After much trouble finding the London frequency I was extremely annoyed to find that I could not hear the programme. To make sure it was not a printing error, I sat up until after midnight trying to get the programme, without success. I am very disappointed in you. Please, next time, say what the frequency is and which areas can receive it! C Gallo, 33 Craigmillar Park, Edinburgh.

VAL: Sorry that you were so inconvenienced by this, Carolina, but in fact Radio London is the BBC local radio station covering only the London area; as in Radio Birmingham and the Birmingham area. We just assumed that the very name of the station would indicate it is only possible to receive it in the south.

The ghost of Phil Spector

IN HIS interview with the Press, Phil Spector stated that Let It Be was issued in the form the Beatles wanted it. He said that everyone was crying for the Beatles, but when they heard that album they said "Oh no." We said that because it wasn't the Beatles.

OK if the album had been put out in its original form that would not have been the Beatles we knew, but it would have been the Beatles as they were at that time. We were given an album of the Beatles as they never were. A Spectorised album with women's voices on Long And Winding Road.

No, that's not what the Beatles wanted, not Paul at any rate. Paul was never consulted about the change to this number. It was his number, eventually it became Phil Spector's number. Let It Be, as sold in the shops, is not the version the Beatles or their fans wanted, it is what you wanted Mr Spector.

I must admit that I do admire your work, even on Let It Be what you have done you have done to perfection; but we wanted Beatles as they really were, no matter how they were.

Claire (of Paul McCartney and Wings Fan Club), 177 Mount Pleasant, Kingswinford, Staffs.



'The Hollies are really still with us'

THE Hollies' Romany album has been vastly underrated. To see what I mean just play the track, Courage Of Your Conviction. Tony Hicks must be one

of the greatest and most neglected guitar players around. The Hollies are certainly still with us.

R. Mackay,
Salisbury, Wilts.

The Great Debate: Who is the King now— Elvis or Donny?

VAL: Our reader Irene Cachia's letter saying that Donny Osmond should take the title of King from Elvis Presley, brought in a host of mail. So here's a selection of extracts from them.

MY concern was short-lived when I realised it was Christmas and I Cachia's letter must surely have come out of a Christmas cracker. K Campbell, 76 Clive Road, Canton, Cardiff.

I HAVE listened to many of Donny Osmond's records, some of which I enjoy. But on none of them does he display the vocal range or versatility which is the trade mark of Elvis. I dread to think what sort of mess Donny Osmond would make of such classics as Heartbreak Hotel, I Got A Woman, Hound Dog, It's Now Or Never, etc, which will still be remembered in many years to come. Terry Rundle, 84 Landor Road, Clapham North, London.



IT strikes me that some old codgers are jealous of the lad's success, and those who criticise Donny's music should understand it is meant to appeal to teenage girls. I agree with Irene Cachia that Donny is King. Beverley Ashurst, Harrison Road, Chorley, Lancs.

AS FOR better looking, well if you like your fellers to look like an advert for toothpaste and disposable nappies he might be nearly as gorgeous. But better voice — here I must say she is really totally mad. Lorraine Shillaker, 3 Tickhill Gate, Bawtry, Doncaster, Yorks.

I DO not particularly like Elvis, but at least he is original and has natural talents unlike these mechanically manufactured musicians, the Osmonds. Fiona Goble (14), Shensstone Cottages, Snells Lane, Amersham Common, Bucks.

RECORD MIRROR

7 Carnaby St. London W1V 1PG. Tel: 01-437 8090

A BILLBOARD PUBLICATION

U.S. OFFICES:

165 West 46th St., New York NY 10036 and 9000

Sunset Boulevard, Los Angeles, California, 90069 USA

EDITOR

Peter Jones

PRODUCTION EDITOR

George Bickerstaff

NEWS EDITOR

Charles Webster

STAFF WRITERS

Valerie Mabbs

Rob Mackie

PRODUCTION MANAGER

Len Butler

CONTRIBUTING EDITORS

Max Needham

Tony Cummings

James Hamilton

Tony Byworth

Mitch Howard

John McKenzie

Keith Ellis

Anne Marie Barker

Julia Poulain

John French

PHOTOGRAPHER

ADVERTISING DIRECTOR

ADVERTISING MNGR.

CLASSIFIEDS DEPT.

CIRCULATION MANAGER

© CARDFONT PUBLISHERS LTD. 1972

Published by Cardfont Publishers Ltd., 7-Carnaby St., W1V 1PG. Distributed by the National Magazine Distributors Ltd., 22 Armoury Way, London, SW18. Printed by Kent Messenger Group, Larkfield, Maidstone, Kent.

Registered as a Newspaper with the Post Office.

PRESIDENT INTERNATIONAL

OPERATIONS

Mort Nasatir

PUBLISHING DIRECTOR

Andre de Vekey

EDITORIAL DIRECTOR

Mike Hennessey

bpi

Other magazines in the Billboard Group

Billboard USA

Discografia Internazionale (Italy)

Music Labo (Japan)

Music Week (UK)

THE SWEET BLOCKBUSTER!

DYNAMIC NEW SINGLE RCA 2305



RCA Records and Tapes

Elton John: Just trying to find something different



Extra-ordinary Elton John talks to Valerie Mabbs

THERE was a time when young Reg Dwight lived in Pinner and just dreamed about being a part of that big music industry. Piano lessons at an early age got him off on the right foot, and then after signing up to DJM Records, with songwriting partner Bernie Taupin, Elton John (as he became) began appearing in the "right" places hoping to further his cause.

At an Edward Woodward reception some years ago, Elton persuaded me to hear some of his tapes — and very good they were, too. He's come a long way since then, and now it's my turn to be standing outside — at the front door of his imposing home on a secluded estate in Virginia Water.

Inside a Hoover is roaring, then as the bell rings the sound stops, and Elton's mum is opening the door. She's been clearing up the debris following a hectic party which Elton hosted — to follow on to the New Year party held by Donovan at his nearby home.

Elton lists as his other "neighbours", Keith Moon and Chris Squire who's just moved in a short distance away. The whole atmosphere of Elton's home is luxurious — And somewhat bizarre.

'Everybody lives here'

"I love it here," he says. "I've got so much stuff that I could never get into a flat like I had before. It's so peaceful, and everybody lives round here!"

Usually Elton doesn't manage to spend much time at home, but since suffering from glandular fever and having completed an incredible eight worldwide tours the pre-

vious year, during 1972 he has managed to relax a little more.

"We did a three week college tour of America to break Davey Johnstone in, then a big one at the end of the year. One tour of America a year is enough, that's about all you can take.

"I'd rather get it all over with in one go — not that I don't enjoy working there — but it's better than breaking it up into parts. The Moodies go over every year for their annual visit, and that's really ideal."

Elton is currently planning a lengthy tour of England — about 30 dates in all — and is having no trouble planning venues.

Covering the country

"I want to get back to the Locarno Streathams and the Basildon Gilderdromes," he explains. "There are loads of places to play that would be a good laugh. There are no 10,000-seaters, but you can cover the country quite well."

For his American tour Elton carefully planned his show to include a tap dance to Singing In The Rain, featuring himself, Legs Larry and 10 lovely ladies known as the Rockettes! And the whole show was choreographed by Debbie Reynolds' choreographer.

"We had to do it right," says Elton. "You couldn't have 10 girls coming on kicking their legs up in any way. Larry and I kicked along with them, and the kids lapped it all up. I think it would definitely work in England because people's sense of humour here is better than in America."

But we won't be seeing the Rockettes or Larry on

Elton's next tour, because Larry is busy forming his own group, and Elton is more intent on presenting his next album, Don't Shoot Me I'm Only The Piano Player, to the British public.

The album was recorded at Strawberry studios and features a song I Want To Be A Teenage Idol, dedicated to Marc Bolan — "he likes it" — and a very

out before Christmas, and that would be a terrible mistake.

"James Taylor, Carole King, Neil Young, all the Warner Brothers lot have albums out . . . 700 albums this week, folks. It's the same with the single, Dick James thinks it will be bad for my career to put it out."

But Elton says the release will be January 12 —



moving number, Have Mercy On The Criminal, as well as Elton's next single, Daniel, due for release at the end of this month.

"I don't want to get into the syndrome of releasing too many albums a year," Elton told me. "And Honky is still selling well in the States. But everyone wanted this album to be

and he's banking his hopes on the single which is a complete contrast to Honky Cat. His own contract with DJM is set to run another two years, but Elton is forming his own Rocket Records company for the benefit of other artists. Offices have already been set up in Wardour Street, and business affairs will be handled by

Elton's manager John Reid, with help of various kinds from Steve Brown and Stuart Apps, previously of DJM.

"I'd like to get a great reggae album out on the label and to find a good soul act," Elton told me. "What we want to do basically is to get a better deal for the artist . . . instead of two percent over the first per cent years with three successful albums. We're all brought down with big system companies. WEA may seem hip and groovy, but they're into parking lots and shoes."

"The Beatles got ripped off for masses and masses. They were the innovators of the demand for a high royalty rate; a new group from Clapham want 50,000 dollars advance and they've got a good chance of getting it now, but that would never have happened then."

Black and white

"Everyone's learned by their mistakes. They started Apple and we learnt from it because where they went wrong is written down in black and white." (Elton was referring to Peter McCabe and Robert Schonfeld's Apple To The Core).

Elton is still basically the shy person he has always been, but now he enjoys mixing with other musicians. Marc Bolan is a good friend — though Elton hasn't yet seen him work — and Elton spent an afternoon in the studio to record his section for Born to Boogie.

"I had a good time," he told me. "When we did Children Of The Revolution in the studio it was so good, but it couldn't go out

as a single because it was over seven minutes long."

Elton also became friendly with David Cassidy in America.

"He's so fed up with what he's doing," he told me. "He gets up at six every morning of the year, does the Partridge Family, then he's recording. He's trying to break away. I remember when he made Rock Me Baby he was all pleased with that."

Keeping in touch

David, says Elton, is "so sweet". He'll be playing piano for David at his Wembley concert, if that's possible. In fact Elton keeps very much in touch with pop's happenings. He laughs at the fact that Radio One banned Hi Hi Hi, but play Lou Reed's Walk On The Wild Side . . . and bemoans the lack of support given to Colin Blunstone's I Don't Believe In Miracles.

"How didn't that record make it," he wonders. "I can't believe that wasn't a big hit. I would have put £100 on that record being a top five."

Which highlights just how strange this old business can be.

"I like to send it all up," says Elton. "I like to wear outrageous things. I started that about three years ago, but I shudder to think what I looked like! I got knocked for it then, but a lot of people have come along and done the same things since, and people have become so much more colourful. Now I'm just trying to find something a little bit different."

In search of the extraordinary undoubtedly some more success and luxury to boot!