

A Billboard Publication

# record mirror

February 6, 1971

1s./5NP

## Fans sleep out for tickets



# NEIL

# YOUNG CONCERT SELL - OUT

By Bill McAllister

NEIL Young appreciation in Britain is reaching epidemic proportions. For Neil's first ever British concert, at London's Royal Festival Hall on Saturday, February 27, was completely sold out within 15 minutes of tickets going on sale.

Fans slept outside the Festival Hall overnight to ensure their tickets and by 7 o'clock last Wednesday morning queues stretched from the ticket office door.

Half of the venue's 2,700 capacity had been pre-sold via the Harold Davison priority list, a service by which 8,500 five-bob subscribers receive and order advance tickets on Davison promotions.

A Davison spokesman commented: "It's absolutely phenomenal, but I thought a few weeks back that this might happen, and so we tried to arrange some other dates."

But Young's recent slipped disc injury has put a stop to any dates other than the Festival Hall and a TV appearance. Originally it was thought that Young could undertake a mini-tour of sorts with a possibility of 10 dates in all, but Neil will now discuss with Davison plans for a tour here later this year.

A few days before the Festival Hall appearance Neil will tape a concert with producer Stanley Dorfman for a new series of 'In Concert'. No transmission dates have yet been set, but the BBC-2 showing of this appearance is expected some time in the spring.

Also, to follow on the success of Neil's 'After The Gold Rush' album, Warner are releasing a 'live' double album which features songs Neil had previously made famous during successive periods with Buffalo Springfield, the previous solo albums and CSN&Y. One number 'The Needle And The Damage Done', previously unrecorded, is being considered as a single.



## Mixtures' Aussie honour

THE Mixtures first appearance in Britain was a surprise one. The group played a 'guest spot' at the Stockton Fiesta Club last week during the New Seekers Show there.

But other official dates have been lined up. They have already recorded a spot on Ed Stewart's 'Stewpot' show and on February 13 play Boston Ballroom, Lancs.

They will record an appearance

on the 'Golden Shot' on February 14 which will be shown the same day and on February 18 play Rebecca's, Birmingham. February 19 sees them at Luton Recreation Hall and on the 20th they are at the Plaza, Old Hill, West Bromwich.

The Mixtures were presented with a Ford Fairmont estate car by the Australian Commission as a token of their country's appreciation for their giant success with 'The Pushbike Song'.

RECORD MIRROR is the PLUS

pop paper that draws more and more readers every week



### CHARLIE GILLETT

who received Rolling Stone's Good Book Award for 1970 for his authoritative account of the rise of rock 'n' roll "THE SOUND OF THE CITY".

Charlie writes an exclusive column for Record Mirror every week. People who know — and people who WANT to know — read Charlie Gillett (page 4).

PLUS



### MAVE

The great new Frank Dickens cartoon strip that everyone is talking about. Mave, the droopy groupie, appears only in Record Mirror. With Dickens and staffman Lon Goddard, RM has the best cartoon team of any pop publication.

PLUS



### TINA TURNER

of the explosive Ike and Tina Turner duo, tells it like it is in a free and frank interview on the back page.

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# Mirrormail



Write to VAL,  
Record Mirror,  
7 Carnaby St.,  
London W1V 1PG

## Let's get Dawn off Track must set a trend Radio One!

HAVING been recently faced with a situation where 'Candida' by Dawn had been number one in the States, had been released here since July 24 and yet been broadcast no more than five times in as many months, I was highly delighted from reader A. J. R. Coe that he is currently having to put up with hearing it on Radio One "About three times every two hours."

However, I must admit I sympathise with him. Americans faced with the same horrifying prospect of hearing the record on radio there, took the only action possible and bought up every copy available in a desperate attempt to keep it off the radio stations. That is surely the only reasonable explanation for the sale of 1,600,000 copies. — CHRIS DENNING, Bell Records, 49 Conduit Street, London W.1.

P.S. We shall be releasing the Dawn follow-up 'Knock Three Times' in March. May I suggest Mr Coe takes his holidays then, preferably in Afghanistan.

A FEW weeks ago I wrote a letter claiming certain letter writers did not exist. Well, I am pleased to report that both Stephen Robinson and Ernest Fullman (the writers I named) have written to say they are real!

I think however, that my real point was that a few letters may have been written by hoaxers using false names. One case recently was that of the writer claiming to be a representative of 'Radio Sovereign' giving a Dutch name and address. He claimed his station, on a boat, would anchor ten miles off Eastbourne at Xmas. This was well known to be a hoax, started by some land based pirate operators. Anyone who ventured out to that location would have found not 'Radio Sovereign', but the Royal Sovereign lightship!

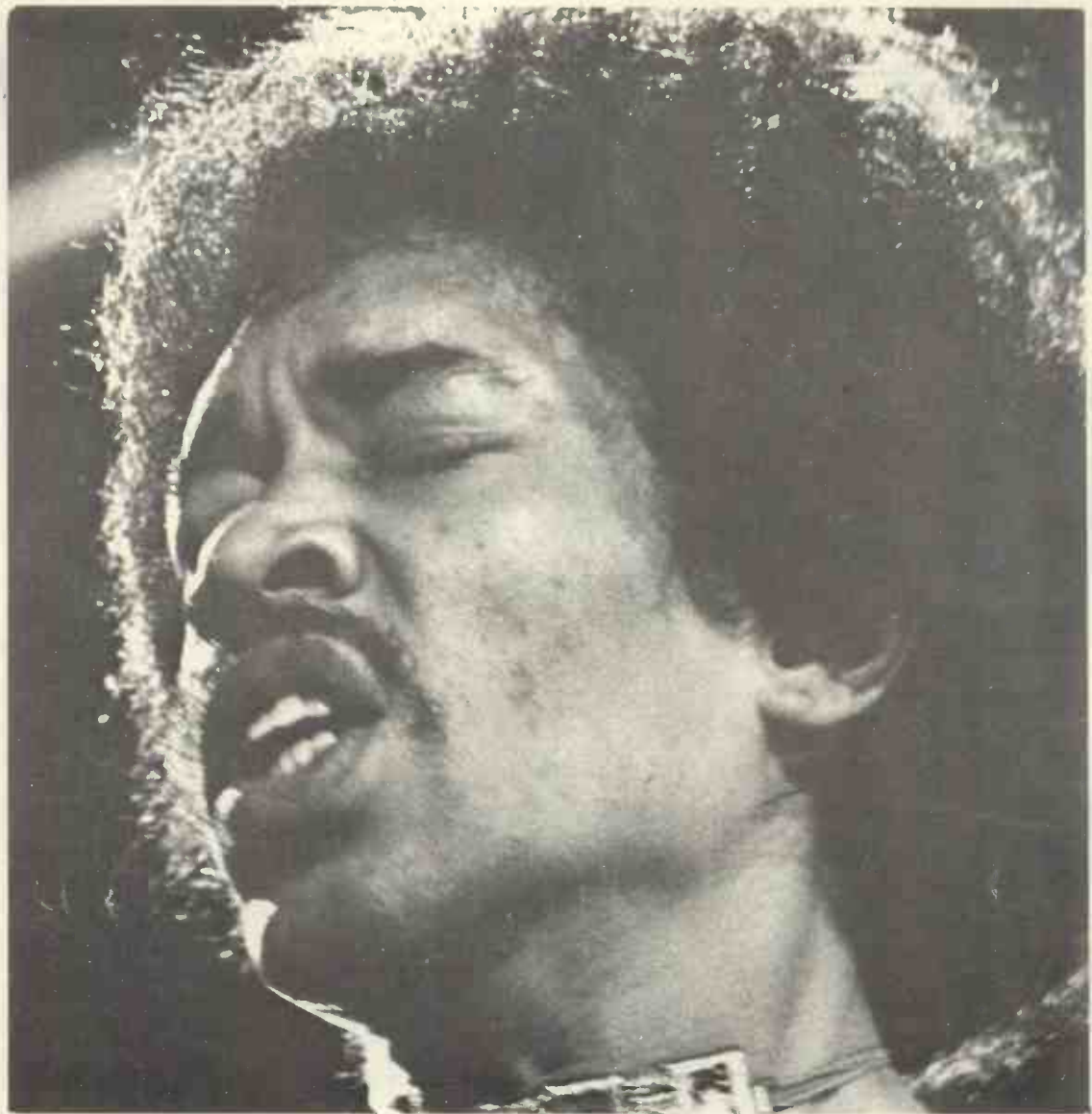
I regret therefore that doubts as to the authenticity of all your writers must still remain in my mind, and I suspect

many others — VIVIAN ALEXANDER HESLOP, 11f Grange Road, West Molesley, Surrey.

● VAL Well Mr. Heslop, it seems that your suspicions are unfounded once more, judging from reader Walters' letter! But in any case, we cannot guarantee that all information in letters is correct — we print readers' comments, and try to allow them their say.

SHAME on you EMI! You put out albums under your Regal Starline label of Shirley Bassey and Frank Ifield which contained their respective hit singles. However on buying them I discovered to my annoyance that Frank's 'I Remember You' and Shirley's 'I'll Get By' were not the original hit single tracks, but inferior versions of the same song.

Why can't Regal Starline be as good as Encore, which is also released by EMI. I bought an Encore album containing Helen Shapiro's hits and they were all



JIMI HENDRIX: SEE LETTER 'TRACK' MUST SET A TREND

identical to her hit singles.

I'll certainly steer clear of the Regal Starline label from now on. — HARRY MORRISON, 131 Salisbury Avenue, Barking, Essex.

COULD any one of you out there supply me with the following singles by Cliff Richard. They are 'Move It' — 'The Twelfth Of Never' — 'Lucky Lips' — 'The Young Ones' and finally 'Visions'. I am a spastic and confined to my wheelchair and my main hobby is collecting pop records. I have been collecting them now for nearly four years and as you can imagine I have managed to collect quite a few.

I would be grateful to —

any one who sends me those five discs I mentioned above. — GEORGE ISLE Jr., 81 Copley Crescent, Scawsby, Doncaster, Yorks.

I THOUGHT I just had to write to somebody to tell them what I thought about 'It's The Same Old Song' by the Weathermen.

I've never heard such a load of rubbish in all my life and I don't know how the Record company had the cheek to release it.

This song was recorded four years ago by J. Vincent Edwards as a 'B' side to a record and it was a million times better than this version which is an 'A' side. — PAULA BLAIR, 9 Woodshire Road, Dagenham, Essex.

● VAL: I believe the Four Tops had some success with this number too!

I WAS somewhat upset to see the letter sent to you by Mr Richardson which slated Radio Sovereign (RM January 14th). I must say that I enjoyed the programme broadcast over the Christmas period very much, especially the feature of the hits of 1970 and the Andy Archer Beatles' show.

As for Mr. Richardson's assumption that the Obiapi is non-existent I would like to inform you that many of the fishermen at Newhaven harbour, including my own father, passed by the ship at its position not far from the

Royal Sovereign lightship and were welcomed most heartily by the disc jockeys and crew.

I am looking forward to April very much when Radio Sovereign is expected to sail back from Spain to bring us more powerful musical entertainment. — RITA WALTERS, 26 Gibbon Road, Newhaven, Sussex.

### Read us a letter..

SUBJECT to the exigencies of the postal service, as they say — in other words, if the mail still isn't coming through as you read this page — we're adopting a new system for YOU to have your say.

Want to get something of your chest? Got a gripe about the pop music industry? Then give us a call direct — ask for Val, and the number is 01-734 0572. Have your letter ready to dictate and we'll do the rest.

But please, keep your letters brief. And when the postal strike ends, just keep those letters rolling.

YES, I agree singles are expensive at 9/6d a time. When Track brought out Voodoo Chile it was an instant success, partly because it was six shillings and also it summed up the work of the late Jimi Hendrix. If Track has bigger successes with their new cheap maxi singles some labels might have to bring their prices down to remain competitive. Maxi singles at the price of the old singles are all right, but I think the buyers would prefer to see the price of singles come down.

I would like to see CBS re-release 'Question 67 and 68' by Chicago, a track from their LP 'Chicago Transit Authority'. — GRAHAM LEWSEY, 29 Pennington Drive, Weybridge, Surrey.

### How now RCA?

ONE of the sad aspects of Xmas 1970 was undoubtedly the re-issue of the Archies 'Sugar Sugar'. When RCA have already sold a million copies of this record how do they expect to reap more sales?

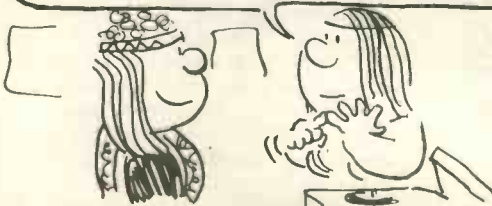
Instead of squandering resources on promoting hits, why don't RCA spend their money wisely by publicising new talent such as the Friends of Distinction (far superior to the Fifth Dimension) Main Ingredient, and Guess Who? — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

MAVE by Frank Deben

HOW MANY GUYS ARE YOU DATING THESE DAYS, MAVÉ?



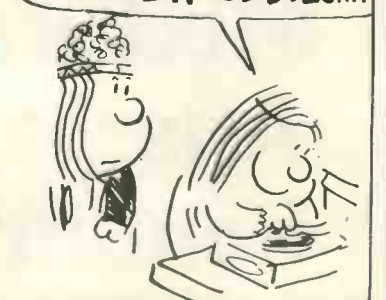
LET'S SEE... AT THE MOMENT?  
MICK, JOHN, NOBBY, PAUL,  
TONY, LOU, MIKE, MARTY,  
BARRY, GEORGE, DOUG, RONNIE  
ADAM, TOMMY, PETE, GINGER  
ERIC, LARRY, DAVE AND JEFF...



THOSE ARE MY TOP TWENTY...



THEN THERE ARE MY 'GOLDEN OLDIES'...





# record mirror

## Richard Thompson quits so...

# FAIRPORT

# LOSE LEAD

BY RM NEWSTEAM

RICHARD THOMPSON has quit Fairport Convention.

The founder member guitarist made his decision to leave just before Fairport's visit to Holland, and the group dates there were the first without him. But Saturday's Festival Hall concert is off.

Said Simon Nicol, also a founder member, from Holland this week: "We're really sorry to see Richard go, it seems like such a long time from the beginning. But this is possibly for the best because it seems to have given us a shot in the arm, and we've written three new songs already. It will work out well for us and Richard.

At the moment I don't know what his plans are."

Thompson had been thinking of leaving Fairport for some time before he actually made the move. But it was a bout of illness which would have prevented him making the Dutch trip in any case, which finally persuaded him to break the last ties.

And as a result of the shock move, Saturday's Festival Hall concert is off. It was to have been held prior to a concert there by Laura Nyro and would have been Fairport's first major appearance for some time. But Simon Nicol explained that Richard's departure meant that they could not do much of their material without proper rehearsal and to do old material would have cheated the fans.

Fairport will continue as a four piece and will record their next album, due for release sometime in the spring, without augmentation. Richard Thompson could not be found for comment



### LIVE!

#### Ike and Tina Turner

THE Paris Olympia and The Ike And Tina Turner Revue seem to go together. The theatre is no place for hushed reverence; instead it has the intimate and involved atmosphere of an R&B club, transformed that way by a large and wholly enthusiastic audience last week.

Even before the curtain went up you knew it was going to be a good show. The feeling was there - this was an audience only too willing to have a good time. The band, the Kings Of Rhythm, ran through some riffs after tuning up, leading to cheers and whistles from the capacity crowd.

And then the curtain did go up. The band led into the show with two numbers by themselves, to the accompaniment of fights in the stalls - a good time proved a little volatile during those opening moments.

Trombonist Edward Burks made the introductions, in best Las Vegas patter. If the Ike And Tina Turner Revue are about R&B, rock and soul, they are also about Show-Biz. Ike Turner was introduced, with the Ikettes who ran through 'Little Piece Of My Heart', the number which has become so associated with Janis Joplin.

It was a dazzling display of professionalism. The band were always there, coming in at the right time, all the time.

As for the Ikettes, well, individually they proved themselves capable singers - and as a backing chorus they were superb. The Supremes with added Funk Power - the choreography far outstripping anything Diana Ross ever did.

The next number was Sam And Dave's 'You Got Me Hummin'', taken much

more slowly than the original, changing the implications of the song. Then came Sly Stone's 'Everyday People', on reflection one of the best R&B songs of the past three years.

But this was just the warm up. The real Ike And Tina Turner Revue started with the next number. Or, as Burks said - "the star of our show, Tina Turner!". She's in her thirties, she has four children and yet still she comes over with one of the most exciting stage acts in the business.

And with Ike she has the perfect combination. Ike stands in the background, directing the band's every move and note. He takes each section of the band and cues them up on time, in every sense he's the band's leader. Yet the Ike And Tina Revue is at its best when the relationship between Ike and Tina seems remote. He's at the back, moving the band, and Tina is out front, tempting the audience with her sexuality.

She started with 'Do You Like Soul Music', moved on to 'Son Of A Preacher Man' and then 'River Deep, Mountain High', 'Honky Tonk Woman', 'Come Together', 'Proud Mary', 'Respect', 'Heartaches And Trouble' - a slow blues number and 'I've Been Loving You Too Long'.

Ike's involvement with Tina started with 'Heartaches And Trouble', with Ike responding on his guitar to Tina's (shown above with the Ikettes) questions. But with 'I've Been Loving You Too Long', the two of them really became involved with each other, leading to one of the most sexually blatant moments of the whole show.

Then came 'I Want To Take You Higher' and an encore of 'A Little Help From My Friends' and 'Boney Maroney', ending with a smoke filled stage

flickering with a strobe light as Tina strutted into her final frenzied dance.

Time has had its effect on the Ike And Tina Turner Revue; Ike has shown himself very aware of current styles. Would the band have looked so funky if it was not for Sly And The Family Stone? And there were traces of Delaney And Bonnie - and, of course, the Stones and the Beatles. If the Ike And Tina Turner Revue are no longer pure R&B - then at least they've been experts in assimilating each different influence to produce one of the most dynamic acts on the stage today. R. P.

#### Lulu

THE memory of Lulu's one-hour show at the Talk of the Town - outside of her own beguiling and powerhouse performance - is of the care taken to ensure there is a lasting memory.

Somebody has given considerable thought to devising an act that both harnesses her boundless energy and enthusiasm to best effect, and also makes use of that peculiarly winsome personality which still retains its youthful freshness yet now reflects the maturity born of experience.

There's hardly anything left of that gauche, Glaswegian lass with the soulful rasp of a voice who arrived a few years ago at the Talk of the Town before her time and with a lot of ragged edges showing. The voice remains as abrasively volatile as ever, of course, but along with her natural ability to communicate buoyant well being, she's acquired the assurance and style to convince the more critical spectator that all the early promise has now been realised a hundredfold.

Her entrance was impressive - from the rear of the auditorium she was picked up by a trailing spot as she prowled around the ringside tables yelling out a forceful 'Turn On Your Lovellight'.

Then there were the Douglas Squires Dancers, an athletic six-man team who danced like demons, reflected her infectious enthusiasm and added immeasurably to the overall enjoyment.

In her 60-minute appearance, she ran through 21 numbers, mainly up-tempo, with contemporary material like 'My Sweet Lord' and 'Eli's Comin'' contrasted by an everescent Cockney medley and a closing selection from 'Oliver'.

She didn't leave a glass slipper behind - just a pleasant memory. B. M.

#### Tony Bennett

A STANDING ovation was on from the minute Tony Bennett took the stage at the packed Albert Hall on Sunday (Jan 31). Audiences don't come any more dutiful than the Albert Hall variety and the fact that they started applauding the opening bars of songs not particularly associated with Bennett was an indication that they were determined to make a memorable occasion of this concert in aid of the National Appeal Fund for the London Philharmonic Orchestra.

However, that said, it has to be allowed that Bennett did much to merit such a tumultuous reception. After an extremely nervous start when he sang 'I Want To Be Happy' with tremulous uncertainty, Bennett sailed through a programme of 21 songs with great panache.

The mature voice was in good form and, as ever, generous with the emotion; and he pitched the big notes so squarely on the button that one could forgive his tendency to wander on the intermediate ones. M. H.

## Jethro — a 'concept' album

JETHRO Tull's new album, whose title is now confirmed as "Aqualung" will be their first as a concept album, and is set for March 12 release.

The album, which a spokesman for the group warns may shock some people, hits out at the Church through its main character, Aqualung, who represents the lowest common denominator in humanity.

The album was recorded under the working title of "My God," which now serves as a sub title for Side Two. It will be presented as a complete package with a double fold sleeve featuring three paintings specially commissioned from American artist Burton Silverman, and lyrics printed inside. Anderson's words are often hard hitting and pull no punches.

Jethro's anticipated January single, "Lick Your Fingers Clean," has now been withdrawn. Their last album "Benefit" has now chalked up a million sales worldwide.

#### Dunn tour

CLIVE Dunn, currently in the charts with 'Grandad' opens in his first tour following his hit parade success at the Liverpool



CLIVE DUNN

Empire on Friday March 5th and Saturday March 6th, then moves on to Birmingham Theatre on 7th, Bristol Hippodrome for one week commencing March 8th, and finishes at the Palace Theatre Manchester on 8th, 9th, 10th, 12th and 13th of April.

For these appearances Dunn has worked out his own variety act, which will be basically a comedy act. Also finalised for the tour are Dick Haymes and the Kaye Sisters. The only pop act expected to appear are the Performing Lees.

#### Gass go

GASS have left 'Catch My Soul'. Their departure follows the replacement recently of P. P. Arnold, cast in the part of Bianca, by Marsha Hunt.

#### Stones bootleg

A NEW Rolling Stones bootleg album is on sale in certain London record shops - with tracks taken directly from official American releases.

The album, 'Dark Horses', costing anything between three and four pounds, includes 'Sad Day', 'Time Is On My Side', 'Congratulations', 'Blue Turns To Grey', 'Look What You Done', 'Fortune Teller', 'Surprise, Surprise', 'One More Try', 'Ride On Baby', 'My Girl', 'Everybody Needs Somebody' and 'I've Been Loving You Too Long'.





## CHARLIE GILLETT

WHATEVER else changes, one struggle goes on for ever in the history of pop music, between New York and the rest of the world.

Once upon a time, New York was the music business. First vaudeville, then stage musicals drew their material from Tin Pan Alley, which was the description given to the street in New York which had most of the publishing offices. But as records became more important sources of income than sheet music, and as films began to earn more money for composers than stage musicals, it became possible to run record companies and publishing houses elsewhere, especially in Los Angeles and Hollywood, but also in Chicago, Cincinnati, even Memphis, New Orleans, and Houston.

But, while that drift from New York continues, still most of the big companies, and hundreds of little ones, have their head offices on Manhattan. And the people in those offices are never happier than when locally-made product manages to outsell all that stuff made over there on the Coast, or down there in the boondocks.

A lot of New York music has an "instant" sound, making use of whatever styles are currently acceptable; often, they're so blatantly commercial, there's a strong temptation to fight them and criticise the motives of the men who made them.

But, as Neil Diamond pointed out in a recent interview, it isn't easy to make something commercial; in fact it often takes a lot of self-discipline requiring the writers and producers to consider other people, not only themselves. Sometimes what they do reaches us more deeply than the self-expression of rock writers and singers who claim to have more integrity.

One of the golden eras of New York pop was the early sixties, and several recent records offer a collage of flash-backs to those pre-Beatle times, including "Oh Carol" by Neil Sedaka (RCA International 1131), and five albums from Wand. Sedaka's most memorable record was his take-off of Jerry Lee Lewis, "I Go Ape," but that isn't on this collection. The songs that are on it typify New York pop, irresistibly catchy choruses,



THE CHIFFONS: DOODLONG BECAME HARE KRISHNA

# Love potions 1960-63

strong story situations, shrill vocal, relentless orchestrations; listen, and then appreciate how much better Phil Spector did the same kind of song with the Crystals, Ronettes, and the rest, over in Los Angeles.

The Wand LPs are infuriating, because they offer unsatisfactory selections, in silly sleeves, with no information on the records that need it most; and between them, the five LPs, released simultaneously, at 19s 11d, manage to offer seven tracks twice. Here was a great chance to make available for the first time in Britain a compilation of Chuck Jackson's best Wand material (which many would rate much higher than his Motown stuff), an LP of the Shirelles' biggest hits, a selection of some of the best but now scarce love songs of the early sixties.

But what do we get? Two LPs that have been out here before, a hotch-potch Shirelles LPs, a collection of hits everybody has, and a collection of non-hits nobody wants. If some of these records sell less than 500 copies, Decca has nobody to blame but itself; there is a big market out there, looking for nonstalgia, or tracing back the development of pop, but it's selective. With intelligent selection, sleeve notes, and pictures of the performers, some of these records could have got the sort of sales Liberty is getting with "More From The Vaults."

The best records, if you don't already have them, are the two that were available before, "Guys With Soul" (Wand 1002) and "Girls With Soul" (1003). "Guys" has Chuck Jackson, Solomon Burke, Tommy Hunt, Timmy Shaw, plus two non-New York tracks by Otis Redding; "Girls" is better, offering a range of female R & B styles ranging from Theola Kilgore's dramatic gospel, through the jazz of Esther Phillips and Big Maybelle, and the blues of Barbara Lynn, to the pop of Maxine Brown and Dionne Warwick.

"We're Leaving It Up To You" (1004) is potentially good, offering the hit version of "I'm Leaving It Up To You" by Dale and Grace, a Huey Meaux production that managed to lose most of the fascination of the original version by Don Dewey. The Chiffons' "He's So Fine" is timely, given George Harrison's current success with the same tune (gotta give the boy credit, for thinking of replacing "doodlang" with "Hallelujah" and "Hare Krishna"). But is there anyone left who wants "Up On The Roof" or "Spanish Harlem," who hasn't got them yet?

"The Big Sixteen Golden Oldies" (1005) is hard to

justify, even though it does bring us one of the greatest oldie group performances, "A Sunday Kind Of Love" by the Harptones. With Willie Winfield singing lead, this 1954 recording was a classic example of New York's lovingly-sung group harmonies.

"Come Go With Me" by the Del Vikings (not Vikings, as Decca would have you believe), and "Church Bells May Ring" by the Willows are welcome too, but not in this company. We don't need the Warwick label's re-recording of "Let The Good Times Roll" by Shirley (not the original) and Lee, or "Shake A Hand" by Faye Adams. Still less, the sickening "Blanche" by the Three Friends.

The three best tracks on the Shirelles' "Tonight's The Night" (1001) are also on the other records; but "Baby It's You" isn't here at all. And where's Chuck Jackson's "Any Day Now"?

Why do record companies treat popular music collectors so badly? EMI have made a mockery of an interesting Capitol oldies catalogue with "Super Oldies" (Capitol 21667), as if there was nothing more interesting than the Lettermen. But if you don't complain, they'll go on thinking that you don't care.



ROSETTA HIGHTOWER: BAD SCENES IN THE ORLONS

# An Orlon hung up

ROSETTA Hightower's story is not only one of success, but one of deliverance.

When she left America for England, she left everything she'd known but for her, Britain was paradise. The ex-lead singer of the Orlons began a new life here after a disappointing term with one of the most successful American girl groups of the sixties.

"We were all under 21 in the Orlons," said Rosetta, recalling her early days, "and I was just seventeen. Because we were so young and we were making so much money with hits like "Don't Hang Up," that by law it had to be put in a bank trust fund until we came of age. We were all receiving about fifty dollars a week and expenses, which we had to account for.

"When we reached 21, we were told there was no money put away and that we'd spent it all! I never saw any of that, but even if I had spent it, there would still be royalties left and we never saw those, either. What sort of protection is that? Then my mother died and I really had no family life left, since my sister was married and my brother away in the army.

Everywhere I looked, people were being abused and there were hassles. Life within the Orlons had been pretty bad for years anyway, because we just couldn't get along with our different personalities. It's natural to become big headed, but it causes a lot of problems inside groups. A lot of my friends were on drugs at the time, so it was either that for me, or start fresh.

"I didn't have much money, but I sold everything and came to Britain to start a career as a solo artist. Unfortunately, I signed the wrong contract and it took me a long time to get out of it. When I did, I found that there wasn't much material available. People won't look at you unless you've been a solo singer before - all the songs will go to established artists. I didn't become a session singer, but I did a lot of work for friends and some solo spots on my own.

"It wasn't until recently that Ian Green and myself found the right things to record for an album. Coming to Britain was like being born again - really being alive and all the time, my ambition was to be appreciated as a solo singer. When Rick Grech was going to do a solo LP, plans fell through for it and I used three of the numbers.

"Jan and I wrote one as well. The backing musicians are members of the Greaseband and others we felt were the best around. Instead of having one person for each instrument, we have two or three so players can be suited to the song.

"It really revolves around about ten people, but the whole thing is very flexible - I don't want another group. What I need, honey, is a nanny for my baby so I can get into town a little more often!"

Rosetta's album, titled simply "Hightower," is a magnificent feat, from her superb vocals to Ian's excellent production. The backings are intricate and lightly jazz, professionally played by the likes of Jimmy Price, Bobby Keyes, Colin Green, Henry McCollough, Alan Spinner, Bruce Rowlands, Gordon Beck, Ian Green, Ken Craddock and some help from Labi Siffre. The time seems to have come for Rosie to return to the stage where she belongs and a good album is the best vehicle possible.

Lon Goddard

## INSIDE STRAIGHT

**GROOVE ME:** Contrary to recent rumours, soul is alive and well, back home in Jackson, Mississippi. Atlantic have just issued King Floyd's "Groove Me" here (2091-051), and it has an addictive rhythm that could conceivably get through to the leaden legs of the men who choose what to play on Radio One.

Even American radio stations took a while to catch on to it, and it has sold unevenly, first in one area, then in another, so that although it never made the top of Billboard's chart, it's been on the list for 16 weeks (18 on the soul chart), and sold well over a million copies. It was produced at the Malaco studios in Jackson, Mississippi, by Elijah Walker; King Floyd's vocal is perfect, and the arrangement,

by Wardell Quezergue, is better than that.

Wardell's been going a while - he co-wrote "Big Chief", for Professor Longhair; but if King Floyd ever made a record before, Atlantic is keeping quiet about it. Watch out for what's next on Chimneyville, which is the label "Groove Me" is on in the States.

**IT WILL STAND:** An un-named reader from Warlingham, Surrey, reminds us to listen to "The Sound of Soul," deejayed by Willie Mitchell on AFN every Thursday at 10.30, and provides his list of five ever-lasters.

1. "I've Been Loving You Too Long," by Otis Redding (Atlantic).
2. "Natural Woman," by Aretha Franklin (Atlantic).

## NEWS, ENQUIRY, OPINION

3. "Heatwave," by Martha and the Vandellas (Motown).
4. "This Old Heart Of Mine", by the Isley Brothers (Motown).
5. "My Guy", by Mary Wells (Motown).

**FIRST TIME I MET THE BLUES:** "Chicago Blues," shown in BBC's "Omnibus" programme, had some fine music; the long instrumental lead-in to Buddy Guy's "First Time I Met The Blues" was the blues at its most intense and exciting, and the bottle-neck playing of J. B. Hutto was original, for once not like an echo of Elmore James. And of course Dick Gregory was brilliant at illustrating what it means to be poor, hungry, and exploited.

But the message of the film

itself was so romantic and unreal, it was hard to believe it was recently made. Director Colkiss seemed determined that we should believe that the blues is the main expression of black people today, as if soul in its various forms didn't exist at all. And although the film was made in Chicago, and it was acknowledged that playing the blues is a part-time occupation, there was no reference to the underworld life many blues people are involved in, off stage.

Instead, endless outsiders pictures of cars, trains, high-rise buildings. If you'd never heard the blues before, maybe the sound track provided some kind of revelation. But as social comment, the film was deceitful, and missed a great chance to look behind the blues.





THE MIXTURES: L. to R., MICK, FRED, MIKE AND GREG

# 'Australian scene is lousy' - Mixtures

BY JOHN KERRUISH

MAYBE it is the time of the year but the last two weeks, particularly, have seen the advent of many outsiders to our charts.

Heading the list of Dawn, John Paul Joans, Weathermen, and Ashton, Gardner and Dyke is the Mixtures. They arrived in this country from their native Australia, amazed at their sudden emergence in our charts. They intend staying here for at least two months.

I was introduced to Greg Cook and Fred Weiland, both of whom play lead guitar, Mick Flinn, bass guitarist, and Mike Holden, drummer. Although they all sing Mick usually handles lead vocals. After settling in

with coffee, Greg and Mick rushed out to look into more clothes shops, whilst I talked with Mike. Fred seemed to be engrossed in what looked like honey butties.

Telling me a little about the group's history, Mike said, "The Mixtures started out way back as a three-piece band, then grew to a five-piece when we had an organist, and finally settled down to a four-piece about four years ago. At that time Idris Jones, who co-wrote 'The Pushbike Song' with his brother Evan, was in the group. Only about eight or nine weeks ago he left and Greg came in his place.

"Prior to joining the Mixtures, Fred played with a few of Australia's top bands. In particular, the Strangers, who along with the Mixtures

are the biggest money-earners back home.

"He also did a couple of gigs with Marvin, Welch and Farrar. Greg had been in two other groups and Mick in four others. I used to watch the Mixtures with awe and to get into the group was a big thing for me. It's good that we all tend to get on very well and to like very much the same types of music.

"Although we did have a small hit with a record called 'Fancy Meeting You Here', it was our cover version of 'In The Summertime' that took us to the top of the Australian charts. Looking around for a follow-up, we decided on 'The Pushbike Song' that Idris and Evan had written about five years before. We thought that with a similar arrangement it

would prove an ideal record to follow 'In The Summertime'. Mick wrote the flip, 'Who Loves Ya?' which originally had lyrics. After the orchestral arrangement was complete we decided we preferred it without the vocals. I think it's come off very well!"

WHAT were your reactions on hearing that 'The Pushbike Song' had broken into the British charts?

"The first we heard that anything was happening was when Radio Luxembourg had made our record a 'power play'. Then we heard it was selling 4,000 copies a day then 33,000 copies a day. I was amazed! Fred, though, had had confidence in the song from the time we recorded it.

"Within two weeks everything was organised and we were here. You know, this is the first record to happen in England that has been written, produced and recorded in Australia. We only hope it will take off in America. Maybe then we'd get the chance to tour there."

APART from the Easybeats you are the only Australian group to have reached the charts in this country. Surely there must be more talent that we have yet to hear.

"Right now there's an Australian group over here called Max Merrit and the Meteors who deserve to click. They've got a style of their own which has a definite jazz feel. A group called Twilight were over here a while back and having no success they went home and have now disbanded. It's a shame, but the only other group that's big in Australia at the moment is the Strangers.

"There's lots of talent but no opportunities for those people to develop their talent. The scene, in fact, in Australia is pretty lousy! The interest that is shown here for pop music isn't evident at home. The media don't treat it as a serious subject. Your music papers are much better and seem to review concerts and the like more intelligently. But then, we have only one music paper and even that hasn't been going very long.

The fans here are much more polite. They'll say 'please' and 'thank you' when they ask for an autograph unlike Melbourne or Sydney where autograph books are thrown at you without a word. It's not as bad as that all over Australia. The smaller places like Adelaide and Perth aren't nearly so bad. Something we've found is that as the weather gets hotter, generally speaking, the people seem to get much nicer. I can't explain it but there it is.

Though English television is much more professional, it doesn't devote the time to pop that our television stations do. ABC, which is our equivalent to your BBC, and three commercial stations compete with one another. One of the commercial stations devotes four hours every Saturday morning to a pop show called 'Happening '70'."

IT is early to be thinking about it, but have you got any plans as yet for a follow-up to 'The Pushbike Song'?

"We've all been working on material and we've got ten or eleven songs to try out in the studio. It's quite possible that one of these could be our next single. Dave Mackay will produce it for us again."

After gleaning what information I could from Mike, Fred volunteered to play me their album released in Australia. 'The Pushbike Song' certainly didn't prepare me for the sounds I heard. The Mixtures, as this album indicates, are a very versatile and very professional group. All the group like the Beach Boys and this comes across in some of the vocal harmonies which take some beating.

The Mixtures don't deserve to be 'one-hit-wonders' with their talent. I don't believe they're going to be. Let's see!

## THE SEVENTIES SOUND

MOTT The Hoople are one of the most exciting 'live' bands on the Rock circuits and their busy date-sheet confirms this. At the end of January they embarked on their first British concert tour and during February their new album 'Wild Life' will be released. A successful American tour last year, during which their first album entered the American charts, has resulted in a further U.S. tour which commences on April 14th.

"Our third album 'Wild Life' is designed to make people finally understand that Mott The Hoople are not only a rave group, that we do have musical ability. It is the first album that we have produced ourselves and we've really thought about it and tried to be as musical as we can. We thought it was about time that we did a musical album.

"Basically, a lot of people think we are a hard group, that we can't record as well as we play live.

"We've never had so much say in the making of an album as we've had with this one. On one of the tracks 'Waterlow', we've even got members of the London Symphony Orchestra playing.

"The whole game in making an album is in making your stage act live up to it, in the past it's been the other way round with us.

"Anyone's first album is a gamble because the artist doesn't really understand what he's doing. We were fortunate in having Guy Stevens to guide us. Now we have learnt about album production and have approached it in a different way — and 'Wild Life' cost far less than the first album because we know so much more about the production.

"We've built it from acoustic tracks and made it more musical because previous write-ups and reviews have put the accent on the visual side of our act, which is only an offshoot of what we're about musically.

"There are a lot of people who say that a group play one way on stage and they record in a different way. I don't think this is bad at all, I don't see why they shouldn't. For one thing, we have problems with a grand piano — they've never found pick-ups yet that will amplify a piano properly. I think that if we could get a good grand piano sound on stage it would improve the overall sound tremendously.

"You can do this in the recording studios 'cause you mike straight through. On stage we use an RMI — that's the nearest you can get to a piano sound. But there's no feeling in an electric piano, there are no moods to it. Therefore, certain numbers which we would love to do on stage prove impossible soundwise. We could do them, but the sound is so offensive to us that I don't like singing on top of an electric piano sound.

"Whether people like this album remains to be seen, but all I can say is it is as honest as we've always tried to be. We like it and we hope you will too."

IAN HUNTER

## Ian Hunter of MOTT THE HOOPLE



IAN HUNTER: KNOWS THE ALBUM GAME

PICTURE: SHEP SHERBELL





SEEN at JOE COCKER's Mad Dogs and Englishmen film premiere: ERIC CLAPTON, STONE MICK TAYLOR and BILL WYMAN, LEON RUSSELL (who was in it, too), HUMBLE PIE, ELTON JOHN in leopard skin coat, JUICY LUCY - SANDY DENNY and billions more.....can you wait for it? The PAT BOONE FAMILY has made an album - all six of them with Pat in his white bucks!

SIMON says CARMEN at Radio Lux's office is the sauciest girl in London and here is her mention in the FACE.....in America, two time Oscar winner WALTER BRENNAN has covered CLIVE DUNN'S "Grandad" .....RM correction: JOHN FARRAR actually a guitarist with HANK and BRUCE

BENNY HILL never funnier than on his Top Of The Pops spoof last week.....BBC-2's new 'In Concert' series will include LAURA NYRO, NEIL YOUNG, LEON RUSSELL, LABI SIFFRE and others.....still no news of DIONNE WARWICK'S debut movie, "The Slave" - could it have escaped to freedom? .....DOROTHY SQUIRES follow-up to "My Way" is "If You Love Me." Police following up her car in recent motor chase hair-raising.

LITTLE RICHARD single "Without Love" recorded by Welsh singer TOM JONES a few years ago.....JULIE EGE seems to be scoring more photos in the dailies than WILSON did in six years (RM helped her out two weeks ago).....COLOSSEUM paid £300 for a charter flight to Glasgow for a charity concert after BEA strike occurred while they were at the airport boarding a jet..... bad taste award of the week goes to President's "Zappatta & Schmidt" album which shows a hand going through a mincer.

Some of the numbers on the new IKE and TINA TURNER album "Workin' Together" are credited to Eki Renrut. Say, isn't he the guy married to Anit Renrut?..... congrats to CHARLIE for his RS accolade for "Sound Of The City".....rumour that VAN MORRISON might consider touring Ireland - if the price is good enough.....

When will RCA release the PAUL KANTNER/JEFFERSON STARSHIP album "Blows Against The Empire" in Britain?

Could L'OB be Lunchtime O'Booze..... JOHNNY WINTER'S backing band experts at harmony work and adept at singing big hits of the PENGUINS, MONOTONES and one or two by the CRESTS.....the movie 'Zachariah' features the FIRESIDE THEATRE as well as COUNTRY JOE and Elvin Jones.

Interesting that PETER GRANT, manager of LED ZEP (JOHN PAUL JONES), sits in same office opposite MICKIE MOST of Rak Records (JOHN PAUL JOANS) and there seems to be a dispute concerning nomenclature .....latest HENDRIX bootleg, "Wow," best production yet - very acceptable sound.

MUNGO JERRY'S latest, "Baby Jump," while sounding unlike "In The Summertime," bears close resemblance to CHUCK BERRY'S "Little Queenie" - only it ain't so good.....fab quote of the week comes from our Tokyo reporter, JOHN LENNON (about his friend GEORGE HARRISON): "His talents have developed over the years and he was working with two brilliant song-writers, and he learnt a lot from both of us." Then they all tore into some more Uncle Ben's.

# PRICE - FAME TO TIE - UP

IT'S confirmed ... Georgie Fame and Alan Price have joined forces on a permanent basis and have already formed a band.

But names of musicians in their group, as yet without a name, will not be revealed until next week.

Confirmation of their teaming-up follows weeks of rumours. The duo have worked together many times in the past, making their first appearance on a Lulu TV show in 1968, doing a musical/comedy act.

Said Georgie: "For a long time Alan and I have toyed with the idea of working together full time, but not until now did we feel that the time was right. We both had a lot of musical ground to cover - Alan had his own band as I did and I was determined to tour America, which I did last summer."

## Album set for May

Alan and Georgie had their own TV series in 1970 and since then many requests have poured in for a permanent band. The difficulties over recording contracts have been overcome and CBS and Decca have agreed to handle the pair and the resultant recordings on a joint basis.

They are due in the studio within the next few days and a single is tentatively set for March and an album for May.



WHO'S CHICKEN? Those concerned in Video Supplement are (left to right) Royce Sutcliffe, Ken Howard, originator Mark Edwards and Alan Blaikley. The freak from Beak Street is Mrs Hen ...

## Bee Gees will add two

THE Bee Gees are being augmented by two former members of Toe Fat during their American tour which begins next week.

Brian Glascock on drums and Alan Kendall doubling on bass and lead guitar will form the Bee Gees rhythm section, and the group will also be joined for the eight dates by a 19 piece

orchestra.

Bee Gees enter the recording studios and hope to have a new single to follow-up the phenomenal success of their 'Lonely Days' single, which is now No. 1 in the States and has earned them a Gold Disc.

## Toomorrow Taylor may goes solo visit UK

BENJAMIN THOMAS, formerly singer with the ill-fated three million dollar Toomorrow group, is going solo.

Toomorrow disbanded last November and since then Thomas has been working on a solo single. Choice of number and label have still to be decided upon, but an announcement is expected next week. There is a possibility the single will be one of Thomas' songs.

R. DEAN TAYLOR, the only white Tamla Motown artist to have had a No. 1 hit "Indiana Wants Me," his own song - may visit here to promote his new single. The visit will take place if he can re-schedule American business commitments. Taylor had a hit here some years ago with "Gotta See Jane."

## London goes Second LP progressive from Uriah Heep

URIAH HEEP, whose first album, 'Very 'Eavy, Very 'Umbie' has sold over 80,000 copies worldwide, have their second album, 'Salisbury', released on February 12.

Already released in the States, where it has hit the charts, the album features a group-composed "suite" of the title track. A U.S. visit consisting of five weeks of college dates is being arranged for early April.

## London goes Second LP progressive

RADIO London is starting its own progressive rock programme on Tuesday. Compered by disc-jockey Steve Bradshaw, the programme starts at 7.45 in the evening and has an open-ended format.

Said a spokesman for the station: "Steve wants to make the programme as catholic as possible. He hopes to interview personalities as well as play records."

## First LP by Karakorum

KARAKORUM, who are shortly to tour with Alexis Korner, start recording their first LP in early February. The album is being recorded at Rockville Studios in Monmouth. The band are due to play dates at the Winter Gardens, Bournemouth, (February 5), Bath YMCA (6), Lyceum Birmingham University; (5) Exeter University; (6) Loughborough University of Technology. (12).

## More dates for Kinks

EXTRA dates have been fixed for the Kinks' forthcoming tour. They are: (February 23) Bumpers, London; (28) Colston Hall, Bristol; (March 1) Birmingham University; (5) Exeter University; (6) Loughborough University of Technology. (12).

## Mark to captain Video

THE last time we saw Mark Edwards, he was flying across the Atlantic for the Daily Mail Transatlantic Air race.

Following that, he disappeared into the ranks of BBC outdoor cameramen. "The weather was terrible," says Mark, who quit recently, but did by no means forget his television camera skills.

Instead, he chose to use them toward experimenting and improving the state of pop music on British TV.

"I wanted to use the ideas I had formulated and do something myself," he explained. Work in the BBC was very made-to-order and any new ideas or facilities were sort of shelved in fear. All the producers were afraid to try anything different. I want to get a television pop film - perhaps half an hour

## by LON GODDARD

long - which is interesting all the way through.

"I want to film several acts, but not using the typical camera angles and the usual approach - this will be something different. I hope to introduce it as a pilot film in the hope of making a series."

Mark hasn't been sitting still. Along with songwriters Ken Howard and Alan Blaikley, he has formed Video Supplement. Mark is producer and director, Ken and Alan are executive producers, Royce Sutcliffe is the image and script director, Ian Gordon does the Graphics, Tony Peter the colour electronics and it's all done at TVR Studios.

Thus far, they've filmed about a quarter of an hour's incredible viewing with Curved Air. The amazing effects and shooting angles are so strikingly unconventional, it's magnetic. With such manoeuvres, it is possible to make a poor subject enjoyable. They're currently negotiating with other artists to appear on the pilot film and then it will be launched.

The medium isn't exactly film, but video tapes. "We exist to produce the television of tomorrow," explains Mark, "We start by making tapes within the industry to promote artists and by producing a music series that will be called "The Festival Of Light" for world wide sale to broadcast TV and Cassette companies."

He shouldn't have a bit of trouble unstuffing some shirts.

## record mirror

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# WOOD'S ORCHESTRA TO TOUR

## New D.J. joins Lux

DAVE Anthony (pictured above), aged 22 from Berkshire, is Tony Prince's replacement on Radio Luxembourg. Dave joined the station this Monday and will start broadcasting later in the month.

Dave Anthony has deejayed in Top Rank suites and ballrooms around the country. More recently he has worked on a broadcasting service to two biscuit factories in Isleworth.

However when Dave sent his audition tape to Radio Luxembourg he forgot to include his name and address but was eventually tracked down by Luxembourg's General Manager Alan Keen.

## Deep Purple follow-up

DEEP PURPLE venture into singles again with a follow-up to their hit 'Black Night', rush-releasing another group composition, 'Strange Kind Of Woman', on February 12.

THE Electric Light Orchestra, brainchild of the Move's Roy Wood, is set to hit the road in April on a 14 date tour which covers most of the country.

The ELO, Wood's most ambitious project to date, will include members of the

## Elton cancels

ELTON John has been forced to cancel some dates on his British tour due to overwork. Venues affected are: (Feb 8) Top Rank Suite, Cardiff; (15) Electric Garden, Glasgow; (16) Students Centre, Edinburgh; (17) Caird Hall, Dundee; (18) Music Hall, Aberdeen; (19) Soprey Room, Aviemore; (March 5) Chez Club, Leytonstone; (26) Leeds Polytechnic; (27) Dagenham Roundhouse.

## Warhorse disc

WARHORSE, a new five-piece band formed by ex-Deep Purple bassist, Nick Simper, have their first single, 'St. Louis', taken from their album, released on February 12.

London Symphony Orchestra.

The dates are ELO's first ever, for Wood, together with other basic members of the orchestra, Jeff Lynne, Bev Bevan and Bill Hunt, has been working out musical policy for the ELO over the past few months.

Wood, Lynne and Bevan also retain their identity as the Move - but only as a recording unit.

Full ELO dates are: (April 5) Town Hall, Birmingham; (6) City Hall, Hull; (8) St George's Hall, Bradford; (9) Green's Playhouse, Glasgow; (10) Empire Casino, Edinburgh; (11) City Hall, Newcastle; (13) Civic Hall, Wolverhampton; (16) Free Trade Hall, Manchester; (18) Colston Hall, Bristol; (19) Oval, Sheffield; (20) Winter Gardens, Bournemouth; (21) Assembly Hall, Tunbridge Wells; (22) Lyceum, London; (24) Big Apple, Brighton.

Steamhammer are featured on all the tour dates and on specially selected venues, which have still to be decided upon, High Broom will also appear.

Further dates, not actually included in ELO's tour schedule are: (April 17)

Winter Gardens, Malvern; (23) Lancaster University; (28) Cardiff.

Electric Light Orchestra is currently an eight piece outfit featuring in addition to Wood, Lynne, Bevan and french horn player Bill Hunt, a four piece string section of two cellists (both from the London Symphony Orchestra) and viola and violin.

An album will be released in April on the Harvest label to coincide with the tour, while a Move album may also be released around that time.

Two additional members to the ELO may be added at a later date.



DONOVAN, as reported in last week's RM, is busy working on the score for the forthcoming Franco Zeffirelli film, "Brother Sun, Sister Moon," the story of the early years of St. Francis of Assisi. And adding the genuine touch to it all are eight nuns, all students of theology at the Pontifical Institute Regina Mundi in Rome.

Donovan has already written the title track and many of the songs will be based upon original segments of 12th century 'laudi' and Provençal troubadour ballads.

## Supersession disc release

HOLLAND: A supersession album has been brought together during the last year and will be released in six weeks time. Appearing on the album are members of Golden Earring, Supersister, Tee-Set, The Motions, Sandy Coaster, Earth and Fire, Q.65, Mr Albert's Show and two members of Elton John's backing group.

Producer of the disc is Ray Fenwick who used to be with the Spencer Davis Group. Two bargain priced albums from Jimi Hendrix, "Axis Bold As Love" and "Are You Experienced" and two from the Who, "The Who Sell Out" and "A Quick One" are to be released in Holland soon.....Lenny Kuhr who won the Eurovision Song Contest for Holland a few years ago is now to represent France in a

song festival in Chile....."Best Of The Bee Gees" album has now sold 25,000 copies here.....Jake Holmes has a TV special on February 19.

Ginger Ale who split up a year ago are now reforming for TV appearances. The group contains Will Luikenga who is a disc-jockey on Radio Veronica.....Leon Russell, Thunderclap

Newman and Supersister are to appear on VPRO-TV this Friday.....Out on Polydor soon "The Best of Otis Redding" double album which comes complete with a book on the late singer.....Labi Siffre's new single is "Thank Your Lucky Star".....And the new one from Ritchie Havens is the Lennon/McCartney number "Here Comes The Sun".

Thunderclap

# Welcome to the Sensational **IKE & TINA TURNER**

## IKE & TINA TURNER WORKIN' TOGETHER



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# GRAND SLAM!

An occasional feature in which members of the music industry 'have a go'!

This week **MIKE BERRY**, 8 years a music publisher including **Apple and Sparta**

AND so they go on . . . the record company chiefs cry into their lunchtime gins, the music publishers moan into their nightly lagers, and a motley of managements bore us all to death with distorted memories of the so-called "good ole days" when music biz was fun, and more important, able to provide them with more riches, more quickly.

Let no-one deny the state of lethargy that prevails in the industry at present. The reasons are self-evident; too often have I heard the same story. A potential writer/artist writes for a hearing with a publisher or record outfit, only to wait for the inevitable rejection . . . if he's lucky enough to get an answer.

If he does, chances are he's told to drop in with a tape or disc and take pot luck at being seen and heard. Should he get as far as the hallowed halls of the mighty, he'd better be prepared to have his tape/disc thrown back at him with little or no explanation for the turn down.

Of course, in probably most cases, Music Man is perfectly right to refuse anything but top class material, but does he really have to deny the hopefuls a little encouragement, advice, ideas? Too many cigar-chewers sit waiting for the new Beatles to walk in through their office doors . . . they'd even forgive them for not knocking.

## Anyone searching?

But how many are prepared to get out into the wide and wonderful and actually search out product? How many are willing to travel regularly in the hope of discovering new talent (and believe me, there's a lot about). How many would take a chance and trip out to Anytown on the hearsay of the locals, just in case?

The new regime at RCA Records do it . . . A and R man Barry Bethel finds it hard to remember the last free night he had to himself. He's too busy on the road with his colleagues creating new scenes, new ideas, new areas of pop for the showbiz machine to cut his teeth on. Hooray for RCA, Boo to the others.

And boo to the Beeb. It's always been fashionable to knock the BBC, but never more so than now. And with good reason too. The supposed replacement of the off-shore goodies has been boring us to tears for three years with a constant pap of badly recorded live music, over exposure of records that too often are slipping DOWN the charts, and idle chatter of 'pretend' disc-jockeys who, as excellent as they were when ship-bound, are now restrained by the ever-present thought that a word out of place may mean the end of their startling careers in broadcasting.

## The sad monopoly

Isn't it sad, that in the country which has led the world for a decade with first Beatles and now Zeppelin (not to mention Tom, so I won't), we have only one promotional outlet, one chance to sell our wares, no chance to experiment with musical forms and ideas, 'cos if the Beeb don't like it, you got no chance.

Have the Radio One Club team ever considered the opportunity they have to find out what's happening out there? Couldn't they possibly play say, ten new discs by unknowns at each venue, before or after transmission, and test the kid's reaction? Maybe then they could be in on a trend instead of following it. Maybe even create a scene instead of forever trying to reflect one. Hmmmmmmm . . .

For heaven's sake, this is the greatest industry in the world. To all those people who are in it to grab as much as they can in as short a time as possible, I say get stuffed! Any business can only survive as long as its profits (financial and otherwise) are churned back in. Too many grabbers have bled our business dry . . . it's about time we took note. Ning's the thing.

MIKE BERRY

# the 50 record mirror

THIS WEEK  
LAST WEEK  
WEEKS  
IN  
CHART

## singles

## albums

1	(1)	3	MY SWEET LORD	George Harrison	Apple R 5884
2	(3)	4	PUSHBIKE SONG	Mixtures	Polydor 2058 083
3	(19)	4	STONED LOVE	Supremes	Tamla Motown TMG 760
4	(2)	10	GRANDAD	Clive Dunn	Columbia DB 8726
5	(13)	5	NO MATTER WHAT	Badfinger	Apple 31
6	(8)	9	AMAZING GRACE	Judy Collins	Elektra 2101 020
7	(4)	15	RIDE A WHITE SWAN	T. Rex	Fly BUG 1
8	(5)	8	APEMAN	Kinks	Pye 7N 45016
9	(15)	4	RESURRECTION SHUFFLE	Ashton, Gardner & Dyke	Capitol CL 15665
10	(6)	11	I'LL BE THERE	Jackson 5	Tamla Motown TMG 758
11	(12)	8	YOU'RE READY NOW	Frankie Valli	Philips BF 320 226
12	(20)	4	CANDIDA	Dawn	Bell BLL 1118
13	(30)	3	YOUR SONG	Elton John	DJM DJS 233
14	(14)	5	YOU DON'T HAVE TO SAY YOU LOVE ME	Elvis Presley	RCA 2046
15	(9)	7	BLACK SKIN BLUE EYED BOYS	Equals	President PT 325
16	(17)	11	WHEN I'M DEAD AND GONE	McGuinness Flint	Capitol CL 15662
17	(16)	4	SHE'S A LADY	Tom Jones	Decca F 13113
18	(10)	13	CRACKLIN' ROSIE	Neil Diamond	Uni UN 529
19	(7)	11	I HEAR YOU KNOCKING	Dave Edmunds	MAM 1
20	(11)	10	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and His Bandwagon	Bell BLL 1128
21	(26)	4	IT'S THE SAME OLD SONG	Weathermen	B & C CB 139
22	(18)	11	IT'S ONLY MAKE BELIEVE	Glen Campbell	Capitol CL 15663
23	(31)	3	SUNNY HONEY GIRL	Cliff Richard	Columbia DB 8747
24	(27)	11	HOME LOVIN' MAN	Andy Williams	CBS 5267
25	(28)	4	MAN FROM NAZARETH	John Paul Joans	RAK 107
26	(23)	5	LAS VEGAS	Tony Christie	MCA MK 5058
27	(21)	10	NOTHING RHYMED	Gilbert O'Sullivan	MAM 3
28	(29)	5	WE'VE ONLY JUST BEGUN	Carpenters	A & M AMS 813
29	(24)	40	MY WAY	Frank Sinatra	Reprise RS 20817
30	(22)	6	RUPERT	Jackie Lee	Pye 7N 45003
31	(34)	2	IT'S IMPOSSIBLE	Perry Como	RCA 2043
32	(-)	1	BABY JUMP	Mungo Jerry	Dawn DNX 2505
33	(33)	5	HEAVY MAKES YOU HAPPY	Bobby Bloom	Polydor 2001 122
34	(-)	1	TOMORROW NIGHT	Atomic Rooster	B & C CB 131
35	(48)	13	IN MY CHAIR	Status Quo	Pye 7N 17998
36	(-)	1	APACHE DROPOUT	Edgar Broughton Band	Harvest HAR 5032
37	(25)	12	YOU'VE GOT ME DANGLING ON A STRING	Chairmen of the Board	Invictus INV 504
38	(32)	15	SNOWBIRD	Anne Murray	Capitol CL 15654
39	(38)	2	COME ROUND HERE I'M THE ONE YOU NEED	Smokey Robinson and the Miracles	Tamla Motown TMG 761
40	(-)	-	INSIDE LOOKING OUT	Grand Funk Railroad	Capitol CL 15668

### BREAKERS

FORGET ME NOT, Martha Reeves and the Vandellas, Tamla Motown TMG 762  
I THINK I LOVE YOU Partridge Family, Bell BLL 1130  
SONG OF MY LIFE Petula Clark, Pye 7N 45062  
AIN'T NOTHING BUT A HOUSEPARTY Showstoppers, Beacon BEA 100

● This week's chart — Top 40 only — is an emergency listing compiled from a reduced panel of shops due to the postal strike. Returns were collected by special messengers from key locations.

1	(1)	48	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
2	(2)	42	ANDY WILLIAMS GREATEST HITS		CBS 63920
3	(3)	14	MOTOWN CHARTBUSTERS Vol 4	Tamla Motown STML 11162	
4	(13)	5	ALL THINGS MUST PASS	George Harrison	Apple STCH 639
5	(4)	12	LED ZEPPELIN III		Atlantic 2401-002
6	(9)	3	TUMBLEWEED CONNECTION	Elton John	DJM DJLPS 410
7	(14)	32	DEEP PURPLE IN ROCK		Harvest SHVL 777
8	(36)	11	AIR CONDITIONING	Curved Air	Warner Bros. WSX 3012
9	(31)	2	McGUINNESS FLINT		Capitol EZ-ST 22625
10	(10)	10	CAN'T HELP FALLING IN LOVE	Andy Williams	CBS 64067
11	(29)	14	ATOM HEART MOTHER	Pink Floyd	Harvest SHVL 781
12	(7)	10	SWEET BABY JAMES	James Taylor	Warner Bros WS/W 1843
13	(16)	7	FRANK SINATRA'S GREATEST HITS Vol 2		Reprise RSLP 1032
14	(11)	3	JOHN LENNON/PLASTIC ONO BAND		Apple PCS 7124
15	(-)	-	THAT'S THE WAY IT IS	Elvis Presley	RCA SF 8162
16	(6)	8	EMERSON LAKE AND PALMER	Island ILPS 9132	
17	(15)	74	JOHNNY CASH AT SAN QUENTIN		CBS 63629
18	(24)	8	MY WAY	Frank Sinatra	Reprise RSLP/RLP 1029
19	(19)	64	MOTOWN CHARTBUSTERS Vol 3		Tamla Motown STML 11121
20	(49)	2	LICK MY DECALS OFF BABY	Captain Beefheart	Straight STS 1063
21	(21)	60	PAINT YOUR WAGON	Soundtrack	Paramount SPFL 257
22	(28)	18	PARANOID	Black Sabbath	Vertigo 6360 011
23	(25)	2	PENDULUM	Creedence Clearwater Revival	Liberty LBG 83400
24	(48)	2	CLOSE TO YOU	Carpenters	A&M AMLS 998
25	(22)	3	T. REX		Fly HIFLY 2
26	(5)	3	WATT Ten Years After		Deram SML 1078
27	(17)	3	AFTER THE GOLD RUSH	Neil Young	Reprise RSLP 6383
28	(20)	296	SOUND OF MUSIC	Soundtrack	RCA SB/RB 6616
29	(30)	8	ABRAXAS	Santana	CBS 64087
30	(32)	3	LEFTOVER WINE	Melanie	Buddah 2318 011
31	(-)	1	SOMETHING	Shirley Bassey	United Artists UAS 29100
32	(33)	63	LED ZEPPELIN II		Atlantic 588 198
33	(-)	1	WORLD OF JOHNNY CASH		CBS 66237
34	(18)	19	OVER AND OVER	Nana Mouskouri	Fontana STL 5511
35	(43)	2	PARSLEY, SAGE, ROSEMARY & THYME	Simon & Garfunkel	CBS 62860
36	(-)	1	BEST OF THE SEEKERS		Columbia SCX/SX 6268
37	(-)	1	FRANK SINATRA'S GREATEST HITS		Reprise RSLP/RLP 1025
38	(-)	1	TEA FOR THE TILLERMAN	Cat Stevens	Island ILPS 9135
39	(-)	1	BAND OF GYPSYS	Jimi Hendrix	Track 2406 002
40	(46)	2	DEJA VU	Crosby, Stills, Nash & Young	Atlantic 2401 001
41	(47)	2	HIGHWAY	Free	ILPS 9138
42	(12)	10	LET IT BE	Beatles	Apple PXS 7096
43	(23)	8	OLIVER	Soundtrack	RCA SB/RB 6777
44	(-)	1	LED ZEPPELIN		Atlantic 588 171
45	(-)	1	JOHNNY CASH AT FOLSOM PRISON		CBS 63308
46	(-)	1	TEMPTATIONS GREATEST HITS Vol 2		Tamla Motown STML 11170
47	(35)	7	BEACH BOYS GREATEST HITS		Capitol ST 21628
48	(37)	3	NEW MORNING	Bob Dylan	CBS 69001
49	(50)	2	EASY RIDER	Soundtrack	Stateside SSL 5018
50	(-)	(-)	MANTOVANI & ORCHESTRA GREATEST HITS		Decca SKL/LK 4818

WE REGRET THAT DUE TO THE POSTAL STRIKE

THE ALBUM CHART IS REPEATED FROM LAST WEEK

## top producers

## 5 years ago

## 10 years ago

1	Harrison/Spector	16	Glyn Johns
2	David Mackay	17	Gordon Mills
3	Frank Wilson	18	Tom Catalano
4	Cameron/Dunn	19	Dave Edmunds
5	Mal	20	Tony Macaulay
6	Mark Abramson	21	J. King
7	Tony Visconti	22	Al de Lory
8	Raymond Douglas	23	-
9	Tony Ashton	24	Dick Glasser
10	Hal Davies	25	Strawberry Productions
11	Bob Crewe	26	City Hall
12	Tokens/Appell	27	Gordon Mills
13	Gus Dudgeon	28	Jack Daugherty
14	-	29	Don Costa
15	Eddie Grant	30	Len Beadle

1	(1)	MICHELE	The Overlanders
2	(2)	KEEP ON RUNNIN'	Spencer Davis Group
3	(3)	SPANISH FLEA	Herb Alpert
4	(10)	YOU WERE ON MY MIND	Crispian St. Peters
5	(-)	LOVE'S JUST A BROKEN	HEART Cilla Black
6	(6)	A MUST TO AVOID	Herman's Hermits
7	(4)	DAY TRIPPER	The Beatles
8	(5)	LET'S HANG ON	The Four Seasons
9	(7)	MY SHIP IS COMING IN	The Walker Brothers
10	(8)	TILL THE END OF THE DAY	The Kinks

1	(1)	ARE YOU LONESOME TONIGHT	Elvis Presley
2	(2)	SAILOR	Petula Clark
3	(-)	WALK RIGHT BACK/EBONY EYES	Everly Brothers
4	(8)	F.B.I.	The Shadows
5	(3)	RUBBER BALL	Bobby Vee
6	(5)	YOU'RE SIXTEEN	Johnny Burnette
7	(-)	WHO AM I/THIS IS IT	Adam Faith
8	(-)	WILL YOU LOVE ME TOMORROW?	Shirleyles
9	(4)	PEPE	Duane Eddy
10	(7)	SAILOR	Anne Shelton



Pick of the hot U.S. releases



DYLAN: GOLD STANDARD

**JOHNNIE TAYLOR:** Jody Got Your Girl And Gone; A Fool Like Me (Stax). Guess you could call Jody a playboy, 'cos he don't do nothin' all day 'cept spend money and ball... usually your old lady. Yup, now we know who's makin' love! Good Gawd, y'all — it's great funk. Charlie (Roy Brown Fan Club Prexy) Gillett digs the slow flip, and so does Doctor Soul, although I disagree with Charlie about Johnnie's lack of vocal character on earlier material: here I think he does sound colourless, whereas his bluesy mid-'60s slowies were full of powerful personality.

**DIANA ROSS:** Remember Me (Motown). A nicely written song of sweet but sorrowful parting, in which one gets the impression that Diana has the upper hand — like, she's splitting and the bloke is all cut up over it. Nick Ashford and Valerie Simpson both penned and produced, and I think spoilt their song by making it a bit too strident as it progresses.

**BUDDY MILES:** We Got To Live Together (Mercury). Yeah, it's the chubby cherub (oh, how do I choose the wonderful stuff I use?) on a rip-roaring funkadelic segment from his current album release. He must be pleased that now, ever since "Them Changes," he's getting R&B attention in America — he used to try so hard, but now he really is good.

**4 SEASONS:** Where Are My Dreams; Any Day Now — Oh Happy Day (Medley) (Philips). Nice full-bodied harmony noises on the unfrantic beat top, while the flip speaks for itself... and comes off very well. Hey, dig this if you can get to it: the Cowbills, the Partridge Family, and now... the Pat Boone Family! Pat and his girls sing Gospel on Word Records out of Waco, Texas. Far out? **PRESIDENTS:** Triangle Of Love (Hey Diddle Diddle) Sussex). Still unreleased here, the three boys' superb "5-10-15-20 (25-30 Years Of Love)" smash had a breathtakingly beautiful and powerful opening, and their follow-up tries to grab one's attention too with a deliberate beat pattern that's accentuated by a strong echo. Trouble is, the guys don't then come in as a solid wall of walling sound as they did before — this is altogether gentler and lacking in impact. However, it is nevertheless a very good Soul Vocal Group side!

## Bring out all those Hendrix oldies...

WITH the intense interest in the late Jimi Hendrix continuing unabated, people, particularly record people, are probing into his past and turning up airchecks and rehearsal tapes and just plain doodling.

Just released is an album titled "Two Great Experiences Together" and has Jimi paired with tenor saxist Lonnie Youngblood. It's mainly an instrumental album, containing only one vocal, "Wipe The Sweat" and was arranged and conducted by Youngblood, who apparently works just outside New York and hates to travel.

Hendrix and Youngblood are listed as composers on four tracks, including a 39 SECOND affair called "Under The Table" with the rest of the tracks composed by Youngblood and others.

The cover photograph shows Jimi in a white outfit un-flamboyant looking which probably means it was taken about a year ago. He is jamming with Youngblood.

First there was James Taylor and then his brother Livingstone. James is the superstar and Livingstone is the star and now along comes the oldest brother Alex Taylor who has signed with Capricorn Records, down in Macon, Georgia and has his first album. There's a sister too, who also sings and I expect some company will sign their cat and dog next.

"Deja Vu" carries on chooglin': the Crosby, Stills, Nash and Young album has now passed the TWO MILLION UNITS mark, announce Atlantic. Only two other groups have passed this figure, says the company — Led Zeppelin and Iron Butterfly.

And so does Bob Dylan: his "Freewheelin' Bob Dylan" album which was released back in 1963 and was the third Dylan album on the market has finally been awarded a Gold Disc. Although it's taken this long to get on the gold standard, Bob isn't particularly worried — he has now got a total of nine gold records. The three that didn't make it are the early "Bob Dylan," "The Times They Are A Changing'" and "Another Side Of Bob Dylan." But they are still in the catalogue and still sell regularly, say his record company, Columbia.

"Spiro T. Agnew Is A Riot" is a comedy album based on the vice president and is in the best selling charts. Which is surprising because many radio stations in the U.S. aren't playing it and radio play is essential for hit status in America. Cadet Records vice president Arnie Orleans says: "the atmosphere created by the government has obviously made the management at many radio stations, which

depend upon government approval for their license, reluctant to offend." Orleans said that many deejays said they personally liked the album but had been ordered not to play it. There's also a single called "The Prayer" by Ray Scott which had a freeze out on radio stations but still sold a lot of copies. The lyrics call for a lot of disaster to be heaped upon the head of a certain politician but concludes with Scott saying, "Or just let him have nappy hair and be black like me."

Ivory Joe Hunter has a place in the history of rock and roll. Pat Boone sold a million with a cover of Ivory Joe's own song, "Since I Met You Baby" and Elvis did the same with "I Need You So." "I Almost Lost My Mind" was Ivory's biggest hit in the Fifties and there was "Empty Arms," "Love Is A Hurting Game" and "A Tear Fell." Atlantic Records have a warm spot for Ivory Joe — he was the first million selling artist on the label. "Since I Met You Baby" cropped up again last year as a million seller for country artist, Sonny James — Ivory Joe is an example of the time in rock when country and blues were all tied together.

He's still working and writing, was standingly ovated last year at the

# AMERICA

## Laura's into God and men

SONGS like "Stoned Soul Picnic" and "Sweet Blindness" turned me on to her talents. She's been called "A Bronx Ophelia in black velvet... the suavest and fiercest singer in pop." And somebody else owned up: "There's no way of committing to the printed page the combination of a caress and a holler that is her voice."

Laura Nyro, I'm talking about. Pronounce it "Nero" — but it's she who burns while other singers tend to fiddle.

Born, in the Bronx, in 1947, her father was a jazz trumpeter. He influenced her, but then everything influenced her and she was writing harsh, inventive poetry at the age of seven.

Now she writes classic pop music, and sings it via CBS albums. She's in Britain, now, for concerts...

She says: "Okay, I was always in a dream world."



When I was at Manhattan's Music and Art, I'd sing in small, impromptu groups with other kids. We'd work out variations on hits by the Ronettes, the Drifters, the Coasters. Then we'd completely re-word them, in our street-corner idiom. "Now, when I write, I just try to tell the truth. I give my soul to that piano, believe me, and I want to get past all the garbage and find the jewel."

Many other groups and artists have recorded her songs — Blood, Sweat and Tears, the Fifth Dimension; Frank Sinatra.

She says of her earlier songwriting: "The music of that era, the chart material, was neither here nor there. But I always knew that Moon-and-June was NOT what love was about."

She shudders at the thought of the Monterey Pop Festival. It went wrong. She treated hard-core rock fans to a pretty slick, show-biz cabaret act. There was a joke, indicating the worst of pop performances: "Almost as bad as Laura Nyro..." She didn't work in public for eighteen months. Now she is into what she regards as her "second career."

And she says: "Would you believe — a couple of times I've thought of becoming a nun. But I like men. I like God and men and I have to have both."

"Some people think of my music as purely sexual, some think of it in a spiritual, religious way. But it's everything. All the rivers flow."

## Bruce is keeping on

BACK in 1962, a chap named Bruce Channel rattled the top of the charts with the catchy "Hey, Baby." In a sense, that record created a slice of history because it brought harmonica into pop prominence.

Delbert McLintock played the intro, wasn't mentioned much in the blubs — but according to Bruce was "a good fifty per cent of that record."

It triggered off a mass of harmonica-led pop discs. Including the Beatles' first, "Love Me Do" — I remember writing at the time: "Oh, no, not ANOTHER blasted harmonica thing... no chance for this one."

Bruce got back in the charts a couple of years ago with "Keep On." Then he stopped keeping on for about eighteen months.

Now back in London, he told me: "I just had to get away from the whole pop scene. I'd been kinda caught up in the rush, never stopping to wonder just where I was aiming to go. I think you have to pause sometimes and re-think your career, otherwise you just keep going round in circles."

He took a real long "pause." He lived in his home base, Colleyville, Texas, with a population of almost nothing unless you count the dogs. He relaxed and lounged around and sometimes it

was "sheer hell" just sitting and thinking.

Stuck there in the middle of nowhere, between Dallas and Fort Worth, Bruce spent a lot of time with his friend Howard Crockett, a songwriter basically... "but a guy who is happy whatever he is doing."

They fished, walked, talked. Sometimes they'd stay, day and night, for two or three days — just talking over song ideas, trying to clear Bruce's mind as to just where he wanted to go.

Now he thinks he knows. He's in Britain in the middle of a promotional tour which centres round his new single, a British composition by Mitch Murray and Peter Callendar, called "Drivin'." It's been produced by Roger Easterby and Des Champ, and Roger is pulling out all stops to get his old friend back in the charts.

Which actually means a helluva lot of stops.

Said Bruce: "When I knew I was ready to come back to the music business, I thought instantly of Roger, who did some great work on my behalf during the run of 'Keep On'. Anyway, I had another reason for making sure I came back to England. My fiancée lives in Brighton and we've had to carry on

a postal service romance all the time.

"Now I'm tidying up the loose ends and she's coming to marry me in Texas later this year."

Bruce added: "To be honest, I haven't been buying many pop records of late. Most of the newer stuff didn't seem to get through to Colleyville. I have a very small collection of albums, as it happens. But there are the highlights — like 'Ray Charles At Newport'. I keep playing things like 'Swanee River Rock'. That was when Ray was first coming along and you knew inside that you were witnessing something very big indeed. Just like hearing Elvis Presley's first album — it obviously meant something really big."

Though he enjoys getting out there on stage and working, Bruce remains very much the country boy. We talked about his dogs, his cats, the quiet life folks lead round Colleyville way. "I could never live in a place like New York," he says. "I'd just feel I was slowly being choked."

In fact, Bruce is a nice, homely guy who just happened to feel a bit lost, once, in the whirlpool of pop.

Not at all the sort of bloke you'd think once helped write a slice of pop history.



# Julie's got that in-between feeling

"I'M REALLY surprised at the reaction to 'Snakeskin'," said Julie Felix. The song, her latest single, isn't like the average story lyric and has apparently touched a few listeners to the quick.

"A lot of people really hate it," she revealed. "All my close friends like it and I like it."

"I know that years from now, I'll still like the record, but it's quite a shock to some."

"Why this is so is the question. The number is based on a riff - it has no real melody and it's a comment, not a message - it's a feel song. It makes you feel the subject."

"It's also the first time I've done a song that I have trouble reproducing on stage with only a guitar."

"I'll be doing a tour shortly, with Danny Thompson of Pentangle on bass. Jo Janner may be on it, but no one is sure."

"I was going to do it with Peter Green, but everybody was going to do something with Peter Green. He doesn't commit himself."

"I don't think either of us is sure of what we're doing, just that I'm trying it differently - I'm a Gemini and a very active person."

"I've got to start by trying to get a sound, but most of my friends are on their own scene and Danny is pretty committed to The Pentangle."

"What I've got going is pretty unstable - it's not permanent, but I've got to start trying."

"I need time to shape. Time to train as if I were readying myself for a test match."

"I've got to test people to play with, but I'm not too sure whether permanent fixtures are right for now - it's nice to see that groups can be flexible. Like Joe Cocker's Mad Dogs and Englishmen; one tour and they disbanded."

While Julie searches for her direction and her sound, the offers keep pouring in - people want her talent.

One of the offers, she found particularly distasteful - and her refusal to agree led to an unsavoury situation.

"I was asked to do a commercial for a well known holiday camp," she explained.

I said, you mean Butlins? "Yes, that's right - I see you've heard it. I'd never done one and the offer was



JULIE FELIX

about £5,000 - but I couldn't bring myself to swear a product was good - to endorse it.

"If it was just my opinion, fine - but I don't want to be emulated or followed."

"Anyway, they got someone who sounds almost like me to sing it (a re-worded version of 'Going To The Zoo'). It's all part of the whole advert thing - very domineering, helping you to lose your identity."

"I know records are commercial and I plug them, but they seem more natural."

"There isn't any motivation for adverts except money. They are using someone who sounds like me and that song to fool people - very naughty."

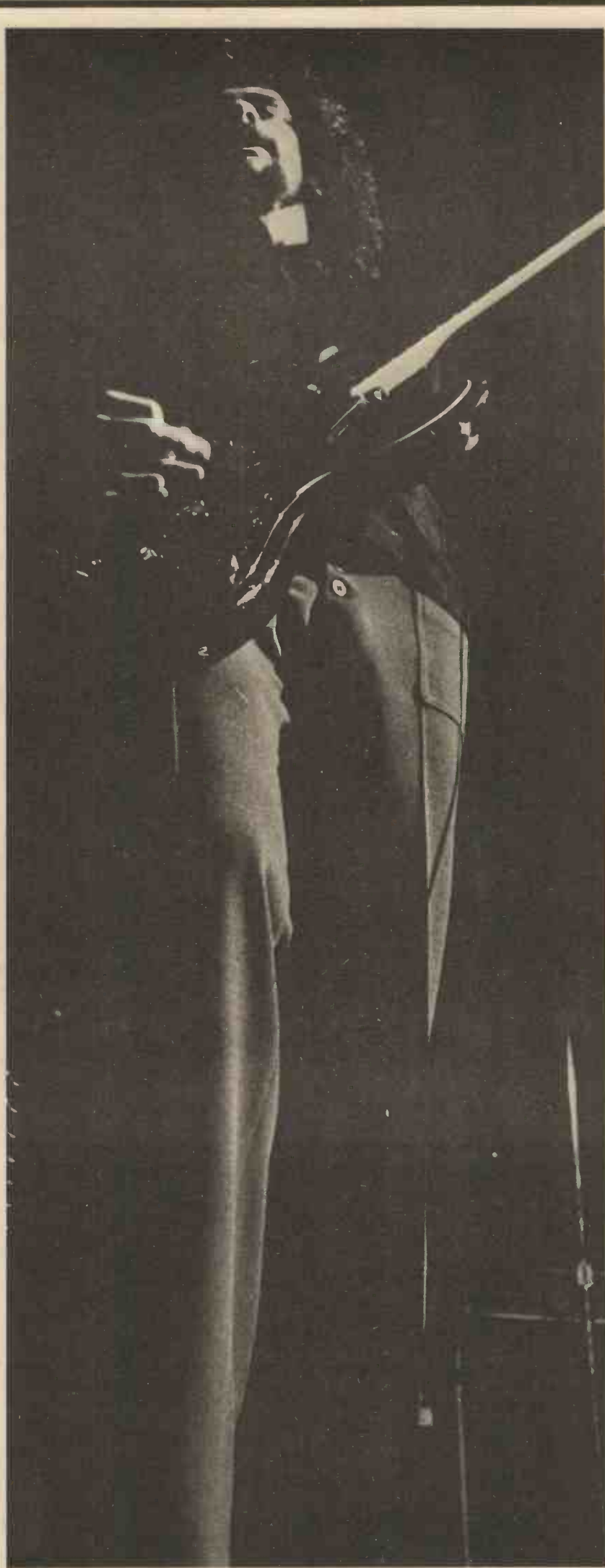
Julie had an album cut with Mickie Most back before the time of her hit, "Heaven Is Here," but it wasn't released.

Reason was, as she explains, "Mickie wants to re-shape the album. It was full of a very funky feel, but it was also one dimensional. He says it can be more total."

"It would have been pretty good anyway, but he always has to be sure he's got the right feel for artists."

So what we've done is caught Julie in between. Between tours, between hits and between most other activities. But just catching her is a delight any time.

Lon Goddard



GRAND FUNK'S MEL SCHACHER

# Grand Funk - or bunk

RESENTMENT from the critics is something that Grand Funk Railroad are having to live with in the United States, but the pill is made the easier to swallow by the colossal following which they have created in just one short year.

The indignation would appear to stem from the fact that Funk are very loud, quite young and very successful - something which I would have no doubt Black Sabbath could sympathise with!

## CRITICS

There is also the fact that they are drawing the younger generation, the screamers who have become the leapers, and provide a stage act which has been described as making the Rolling Stones look like the teddy bears' picnic.

The group come from Flint, Michigan, which is not exactly renowned for its philanthropic attitude towards pop musicians (Keith Moon was, for example, required by their Sheriff to get his "arse out of Flint and never come back" following a memorable birthday party in a local motel) and makes no exception - to their hometown boys.

**KEITH  
ALTHAM  
meets the  
hottest  
group in  
the scene**

"There is a lot of resentment from that quarter," guitarist Mark Farner frankly admitted to me during the groups recent 48 hour stop over for their Albert Hall concert.

"We feel Detroit and Michigan are nowhere - you may remember they were the people who banned the Beatles."

"We've refused to play our home State until we established ourselves elsewhere because it can be a group's graveyard. We upset a lot of promoters there but we know a lot of groups who play Detroit and never get out."

"The critics have hit us really hard in the States for being loud and a few are apparently just out to humiliate and ask leading questions so we've stopped all Press interviews. There are some real bad guys amongst them."

"We've never disputed the fact that we play loud - we are extremely loud

# How the Welsh m



JOHN CALE: ROCK INNOVATOR

JOHN CALE responds to none of the stereotype images of a rock musician. For a start, his influences have more to do with Brahms, Wagner, tone poems and Sibelius than with Elvis and Chuck Berry.

Nevertheless, Cale has emerged as one of rock's innovators. His work with the Velvet Underground and Nico has been lauded as completely new approaches to arranging and presenting music. It's a reputation created during the past five years, but Cale's musical background goes back to the

early sixties - and London University.

It was there that Cale, son of a Welsh coal-miner, studied classical music - and was introduced to the work of American composer John Cage.

Cage's theories on tonality and the redundancy of conventional rhythm patterns led Cale to a much more avant-garde approach to music. And in 1963 he was awarded the Leonard Bernstein Fellowship to a School of Music in Massachusetts - allowing him to work with John Cage. But it was still helluva

way from rock music. His background was totally immersed in European music. He now admits: "I don't listen to rock 'n' roll."

"My original influences were always people like Brahms, Wagner and Sibelius."

John Cale was interested, however, in the songs of Lou Reed, a New York rock guitarist and song-writer. And when Andy Warhol wanted a rock band for his Exploding Plastic Inevitable, John and Lou Reed put together the Velvet Underground with two other musicians.



nd  
k  
?

and we like it that way. So, apparently, do our audience.

"We had to get a special system built because our producer Terry Knight used to get behind the panel at concerts and we would blow out six speakers at a time. We carry around 10,000 watts with us and that's a lot of decibels.

"Terry is out front balancing that sound right in front of our speakers and just before it gets painful he turns it down!

"We use that amount of volume to cover for a rhythm man that isn't there and consequently what I do on a guitar to cover comes out like an organ."



"WE ARE EXTREMELY LOUD AND WE LIKE IT THAT WAY — SO, APPARENTLY, DO OUR AUDIENCE."

**VITALITY**

Mark readily admits that Funk's audience are now becoming younger and younger as their popularity soars and while the group may not technically be the best, they do have what people have been crying out for in this business — those qualities produced by youth, zest and enthusiasm which were the rock foundations for the Stones, the Beatles and the Who — they have musical vitality and youth.

That was what provoked Lennon to make his recent remarks in praise of Dave Edmunds single "I Hear You Knocking" which has that

flamboyance which only youth can provide. It may not be refined, progressive or heavy, but it does have guts!

"We are trying to provide a release for these young people and escape from the hang-ups at home. We want them to groove with it — rock with it — just tune into the beat and let go so that they travel along with us.

"Our stage act is lively because that's the way we feel and if we get into it then the audience are able to pick up on our joy. If I see Mel just standing there playing I'll go over and yell at him to get off his arse and get into it because those are the kind of

moods we are trying to dispel.

"If we have any kind of a message, it is just to be free. We want to provoke our audience into that same state of mind. If I'm not free with my music, I'm an American!"

**OBVIOUS**

Is being an American bad?

"Well, it's not being free. That should be obvious by what is happening there — it's a police State. The only reason we don't make more positive political statements in our music is that we don't want to get busted.

"There have already been several groups who have been arrested on State lines on the grounds they are intending to incite riots."

A year ago Mark was out of work and looking for a gig with drummer Don Brewer in the Michigan area. They found Mel Schacher in another band playing "teenbop" music and under the auspice of producer Terry Knight cut an album for Capitol. They have now cut four — all of which received golds for sales in the U.S.

"Our first gig was on the Atlanta Pop Festival in front of 400,000 people,"

said Mark. "We got a standing ovation and that for us was overwhelming.

"We've worked constantly ever since — sometimes as many as four different cities in a week and that has built the reputation we have now.

**ENORMOUS**

"We are enormous in the States now, but it's something I don't give too much thought to until we do something like the 16,000 Convention Centre at Anaheim and they shut out another six thousand outside! They have to turn out the National Guard and the police of four States for that one!

Of the British groups which Funk most admire, Mark nominates Joe Cocker when he was with the Grease band because, "that's my kind of music, greasy, rocking, grooving sounds" and Humble Pie with whom they recently toured in America, "because they know how to let go with their music!"

There may be a new movement infiltrating the rock scene at present — it's young, aggressive, loud and exciting. You don't have to identify with it but you should recognise it and be watchful because from little acorns, Beatles, Stones, Who, Airplane, Moody Blues and Bands grow!

**iner's son got into rock via John Cage**

by **ROB PARTRIDGE**

That led, of course, to John's music for Warhol's film, "Chelsea Girls," starring Nico, who eventually joined the Velvet Underground.

Cale played electric viola for the band — giving a definite and wholly individual sound to the Velvet Underground. Although the band didn't burst into the British charts, in retrospect they were one of the formative American bands of the mid-sixties, typifying the emerging culture of New York in much the same way as the Grateful Dead echoed the

changes in San Francisco.

Nico eventually left the group — to be joined by John on her first solo album, "Marble Index." John was the arranger; and now he is the producer for her latest album, "Desert Shore," which has just been released in Britain.

And next month CBS Records are releasing "Church Of Anthrax," John's latest venture which he has recorded with Terry Riley, the American avant-garde composer.

Just recently John was in Britain with Nico for an Implosion gig and to produce some material for Mike Heron's solo album. He talked about "Church Of Anthrax": "I've been a friend of Terry Riley's for some time now, but it was a Columbia Records idea that we should record an album together.

"Terry used to play a great cocktail piano so we got a couple of drummers and a bass player and just improvised for a while.

"We went astray after a while, because we didn't agree with one another. But in the end it came out OK, with Terry overdubbing organ and harpsichord."

The record is going to be used as an experiment by CBS — neither Cale's solo album "Vintage Violence" nor Terry Riley's two albums, "In C" and "Rainbow In Curved Air" have been released in Britain. Their releases depends on how popular the Cale/Riley album is.

It shouldn't be a problem with the Mike Heron album, however. The album, being

put together right now, includes contributions from among others, Pete Townshend and Keith Moon. John Cale is producing, brought into the project by Jo Boyd.

"Jo's just amazing. He's turning into a catalyst for composers of the future, bringing them all together. "Anyway, he brought me into the Mike Heron album and I'm trying for a Phil Spector effect. Mike's songs are very good, but everything is so cramped in them. I'm trying to spread them out a bit."

Cale's work has often

been compared with electronic compositions — a comparison Cale is anxious to refute. "I don't like electronic music," he said, "I much prefer natural sounds.

"It's very hard to listen to something that hasn't got any natural sound, any human element. The same thing that happened in classical music is happening in rock — people are turning from acoustic instruments to electric ones. But when an instrument is amplified its changed, it's not the same instrument.

"That's why I don't like any of the violinists in rock

music. None of them are innovative — it's not the same instrument as an acoustic violin, and it shouldn't be played the same way.

"Obviously there are good electronic composers — Pierre Henri has done some good things, but bands like Grand Funk Railroad aren't into music, they're into massage. When you get to their point, I don't know how much control they have over their music. There's a use for 4,000 watts but it's not for playing the chord of E."



NOEL  
EDMONDS



# Middle class farce

LONG may the 'Regular Army' TV advertisements continue but for sheer 'get-away', 'go-anywhere' funability, you can't beat Radio One Clubs. The Navy may have coined the phrase but the One Club certainly sees the world — well, the UK. Into the bargain, it's great fun going to far off corners of Cornwall and Yorkshire etc. and British Rail even make the going great.

In fact it's a peculiarly British personality trait that having established something as a National joke because of impracticability, inefficiency and the like — we don't commend it when it has proved effective. Pre-Beeching days and British Railways was almost an international joke — to-day we have an inter-city service that deserves without exception every transportographical superlative in Roget's little book.

Yet, it is rare for the otoscopic organ to fall upon BR praise — never mind at least such inconsistency is totally British. As of course is the Greenwich Time Signal, Pakistani bus conductors and the Falls Road.

Talking of coloured brethren, an interesting situation has arisen in a part of Kent which is soon to prove the seat of Edmonds & Co. (S. East). The village has been established from God's sweet earth and its residents fit into that highly dubious category of lower middle class. A more accurate definition might be that the women don't 'sweat' but 'perspire' and kids 'vomit' rather than 'are sick'.

As you see, the dividing line is thin but undoubtedly you know what I mean. Anyway, the local publican, a man of great standing and little brain power, considers anyone who has not resided in the place for over sixty years to be a foreigner and not fit to be served. His refusal to provide refreshment is total and all-enveloping and is unfortunately not a contravention of any known law.

It appears that the lowly shopkeeper is allowed no discretion as to whom he serves, but the publican can reject all and sundry for no apparent reason. However the residents of Edmondsville (it's not called that at present but it must surely be only a matter of time) are not easily dissuaded in the quest of alcoholic nourishment and so they are to 'borrow' a negro.

A few Pakistanis may also be borrowed and a group will be made up for the purpose of invading the aforementioned pub. The landlord cannot reject our immigrant friends without directly contravening the Race Relations Act and even if he still refuses the 'new villagers' at least coloured runners are available.

So the farces of right have won again and social equality is assured. However, certain facts can definitely not be ignored — firstly that the British subject, born and bred, has less civil rights than his immigrant friend and secondly inter-racial harmony is an absolute must if you want a pint in a certain pub in Kent. Is that what inspired the film "Every Home Should Have One" and "Guess Who's Coming To The Pub?"



EDISON: A ROSE BY ANY OTHER NAME?

NO doubt everyone will remember Edison Lighthouse, and their big hit 'Love Grows', and most people will be aware of their new record 'It's Up To You Petula'.

Ah but no, that's where you'd be wrong. The Edison Lighthouse with 'It's Up To You Petula' out on Bell, just aren't the same group! It's all rather confusing, but the original Edison Lighthouse are now working under the name of Edison.

It all begins to sound something along the lines of the series of supposed 'Motown' groups who were constantly touring Britain, safeguarded by using prefixes like 'Fabulous'. In fact the two groups have emerged due to contractual changes.

Edison retain their line up of Ray Dorey, lead vocalist, George Weyman on drums, and Dave Taylor on bass, and are joined by a new lead guitarist John Lee. On the other hand the new Edison Lighthouse include no original members, and are fronted by Paul Vigrass. Ray Dorey explained to me this week how the group's problems began:

"Tony Macaulay and Barry Mason were our managers originally and I believe we were the first group that they had ever managed. Tony is always very busy because his songs are in such demand, and as he couldn't devote much time to management it was mutually agreed that we have a personal manager. Brian Hart was then recommended to us, but that didn't prove successful."

In addition the group were faced with even more problems in the recording studios. As Ray is only too willing to announce, Tony Macaulay is certainly a proficient songwriter and every song of his must have at least several dozen willing takers. But for Edison this was all part of the difficulty.

"We were supposed to be recording a lot of numbers for our follow up to 'Love

# THIS NAME SHOWS YOU THE GAME

Grows', but eventually they were released by other artists. We went into the studios to record 'Pony Express', which was going to be our follow-up. We did the backing track and Tony seemed very happy about it, and then we did a rough vocal track before leaving for Sweden. We'd nearly finished the number, but when we returned we found that Johnny Johnson had released it, and that the record was produced by Tony Macaulay."

It could well be argued that the best version of the record was released, which may or may not be the case, but I well remember the situation at the time. During an interview Tony Macaulay mentioned that Edison Lighthouse (the original group) would be releasing 'Pony Express', but only the same week Tony Burrows had mentioned that the single was being released by Johnny Johnson. When I checked I was told to leave it as it was — but then of course out came 'Pony Express' by Johnny Johnson. Whatever the reasons, imagine the frustration to people involved!

"I would say our backing track for the single was good", Ray told me, "but of course Johnny Johnson has a

really exciting voice. It was a good number — I'm a great admirer of Tony Macaulay — and we knew it was a hit, so of course we wanted to release it. In fact when we were in the studio our old lead guitarist Stuart Edwards helped invent the intro with Tony Macaulay."

"I know Tony strives for perfection, and I don't blame him for that at all, but if people remade many numbers that have already been hits they could probably improve on them. And no matter how bad any single might have been people would still have given us a listening, because 'Love Grows' was such a tremendous hit."

And that is where the biggest hurdle comes in for Edison. Their previous disappointments determined them to gain release from their contract with Tony Macaulay and consequently Bell Records, and in doing so they had to agree no longer to use the name Edison Lighthouse.

"I don't know what is actually behind it all", said Ray. "The name of Edison Lighthouse still has a great potential, and people were always asking when our follow-up was going to be released. 'It's Up To You Petula' is a good record, but perhaps had it been recorded

without the name Edison Lighthouse people wouldn't have taken so much notice. If they had so much confidence in the number though I wonder why they want the name of Edison Lighthouse."

Of course there is always the advantage of being a recognised name when it comes to live appearances. But nevertheless Edison are battling well against the odds, under the guidance of John Edwards their agent and acting manager, and are completing several live appearances every week and "earning perhaps more than a living". Fans who follow Edison are still confused and in fact have recently requested that Ray sing 'It's Up To You Petula'. Whether this record is a hit or not Edison don't want to be associated with it, because obviously they want to release their own new single 'Everybody Knows' — and without the imminent confusion with those who don't!

"It's a good thirteen months since 'Love Grows' was released", Ray told me. "And we were shoved straight out into cabaret doing a ballroom act. A lot of people thought we were a novelty, but others didn't want to watch us leaping about, and we never really

had time to get an act organised though we would enjoy cabaret. Obviously any successful group gets stale because they can't spend the time to reorganise. Now we would like to get a nice record out, have a hit, and take a month off to do that. I think we've done well to still be getting good bookings after all this time, and we've just done a really good gig in Scotland where the fans went mad."

"I think we've improved, and now we're determined to get out a good record, which we're producing independently", added Ray. "John Edwards is laying out all the money for it. Our new single was written by our old guitarist Stuart Edwards and bass player Dave Taylor. All of us are now writing. A lot of the numbers are commercial. But 'Petula' makes it a bit more difficult."

"When we broke away from our contract with Tony Macaulay we didn't know anything about Edison Lighthouse, but their record which was produced and written by Butterscotch came out almost at the same time. I think that was pure coincidence."

**Val  
Mabbs**



# 'I take the analogy that we're basically like an electronic magazine' — McGuinn

THE Byrds 1971 — a new era for the band.

The group who have past through folk-rock, space-rock and country-rock are entering a new phase with their next album, being recorded right now.

Said Roger McGuinn from the Los Angeles studios where the band are working: "I don't want to overdo any one style. We've done country rock music for such a long time that it's perhaps right that we should move somewhere else for the next album.

"One track will probably be a country number but so far we've recorded about 16 numbers — there's a possibility that this could be a double album even, though at the moment obviously I don't really know how it's going to appear — I don't even know when it's likely to be released.

## SOLID

"But the album will be much more solid than before — there will be gospel influenced numbers and love songs on it. At the moment we've recorded so many numbers we'll now have to go through them eliminating the songs we don't want. That, of course, involves basic value judgements — finding out how many songs duplicate each other in their basic message."

The band turned to country music as a natural evolution from the space-rock themes that occupied albums like 'Fifth Dimension'. Perhaps the definitive Byrds country album was 'Sweetheart Of The Rodeo' released in 1968 with Lloyd Green and Jaydee Maness on steel guitars, John Hartford on banjo and guitar and Earl P. Ball on piano. But Roger McGuinn's background was basically folk music — right from the start of his career in Chicago. So how come the band changed to country music?



ROGER MCGUINN: ALWAYS AHEAD

PICTURE: SHEP SHERBELL

## REACTION

"It was a simplification of the rock scene. The result of too many bands getting in on the psychedelic scene. Country music was a reaction against the ear-piercing music created by many of the people who used the psychedelic influences — not the innovators, but the people who got onto the bandwagon.

"Country music was like going to a sanatorium for a rest. It was so peaceful after all the noise."

In the course of the new country rock phase, the Byrds created a whole new style which even today is still very relevant to rock music. How does Roger view the Byrds influence in country rock?

"I take the analogy that we're basically like an electronic magazine," replied Roger, "The country music was a special issue and 'Sweetheart' an exploration into new fields of music.

"But the Byrds problem seems to be that they are always ahead of things.

## HARD

"It's hard to recall when we actually started with country music though. Gram Parsons, of course, was a country musician before he joined the Byrds and the music seemed to be the way to go — we'd been going that way for a long time but we'd never gone into it fully."

Now the Byrds are moving on. But the line-up of the band stays the same:

Roger, Skip Battin, Clarence White and Gene Parsons. How does a band like the Byrds evolve from country music using musicians like Clarence and Gene — both steeped in the musical style?

"They're quite willing to move on. There's no problem there. They are musicians and that means they can play in a number of styles."

The new Byrds haven't left the past entirely behind, however. There's the stage musical 'Peer Tryp' which has been in the making for two years — of which the group's new single 'Chestnut Mare' plays a part. "The book's been completed", said Roger, "The musical is based round 'Peer Gynt' — all we need is about three hundred thousand dollars."

And, of course, the Byrds are coming to Britain in

May. Full tour dates are: Bristol, May 3; Brighton 5; Croydon, 6; Newcastle, 7; Liverpool, 8; Manchester, 10; Birmingham, 11; and London's Royal Albert Hall on May 13.

## DIFFERENT

"I find we're no longer the threat to English Rock bands that we used to be regarded" commented Roger, talking about the first time the band came to Britain in 1965 in the wake of their success with 'Mr Tambourine Man'. Then the Byrds were virtually cold shouldered by the elitist British rock scene.

"The British seem to be better prepared to let us perform live these days."

The band he brought over to Britain first of all was vastly different — only Roger McGuinn survives from the original line-up. How did he view the constantly changing personnel changes?

"Well, David Crosby was the tyrant in the band in the beginning, but since he left we've become good friends. I don't regard myself as the dictator in the band, responsible for all the hiring and firings. I feel responsible for the band, certainly, but we are all fairly agreed on all the decisions taken in the band — we're a democratic unit."

**Rob Partridge**



EGG: WANT TO PROGRESS

# Egg has to make it big

MARTIN Campbell, Clive Brooks and Dave Stewart; three guys who really went to work on an Egg. Egg is a trio, composed of the above: two expelled schoolboys and a pal.

by LON GODDARD

"We were a quartet for three years," said Martin, "but our lead guitarist left to go to university. I hear he's just left it to form his own band — he's a little late in deciding that music was the thing."

Egg began their recording career with the then new Nova label. "We had no contract at all when the Nova deal came about," explained Martin. "It was a less expensive label and we didn't like the deal, but we were given some advance money."

"We've always had just enough money to get along — just enough to keep going. We like what we're doing and none of us really wants to be a pop star in the glittering sense. We're quite content."

## HEAVY

"Egg is a rock — heavy band. In the early days, we used to play a lot of other people's material; we used to copy a lot of styles — we were learning to play. Men versus instruments."

Soon we started writing our own material, decided to try and make it and became conceited enough to think we might just do it!

We aren't satisfied with our first LP, because we hope to progress — I know it's cliché, but we do want to advance. We'd just come to

Decca at first, knowing nobody — and the name Egg was laid on is by a previous manager when we dropped "Uriel" as a name.

"During that early period, we were involved with the Middle Earth scene, but we never figured anything would get done there, so we left just before they launched the Middle Earth label. We'd given them back all their equipment, so we weren't too well off at the time and the Decca contract helped."

## PRACTICAL

"We're a practical group. We don't mind having no money, but we do mind having debts. We'll stay as a trio because no one could fit in and we're just keeping it together financially. We could play straight pop and make some money, but we all live with our parents, so we haven't much expenses and we'll play what suits us."

"We have another album out with Decca, 'The Polite Force,' which should last another six months, then we'd like to look for a new label to do a third album."

"We just decided in the beginning to try and create our own music and hope a market for it would develop. We tried to be different and still do to an extent. You can't dance to us and melody has always been one of our shortcomings, but what we do is what we like. We could play rock and roll, but we wouldn't do it near as well as the Wild Angels, so why try? We will keep insisting there's a place for us."

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# King Crimson getting on the road again

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In King Crimson's case there's been two albums during the past twelve months; but behind the music there's been a year of uncertainty — with group splits, personnel changes and no live performances.

Despite it all, Robert Fripp is offering odds of eighty to twenty that the group will be on the road again in three months time. Perhaps he's being optimistic — since he made the prediction the group have had yet another split, with the still-unnamed new bass player leaving after a few days.

The almost traumatic events of the year must have left their effect on the music and the musicians themselves.

"For me it's been quite a frustrating time," admitted Mel Collins, the group's saxophonist. 'Frustrating' is hardly the word — so far he's been a member of Crimso four times.

He was first offered a job in the band in December 1969, when Ian McDonald and Mike Giles left Crimso. Since then there have been hassles and contractual obligations to settle, and only in the past few months has he been a permanent member of the band.

"I haven't been blowing in a long time and there aren't a lot of bands I'd like to work with,

**BY ROB  
PARTRIDGE**

besides Crimso", commented Mel.

"I've had to practise at home. I'm the sort of musician who needs to play a lot; there's some force inside me that compels me to play, so I practise for anything between four to six hours a day."

For Robert Fripp, however, the time off the road has presented new problems — like how to record a band as a single unit without the unifying factor that comes with playing live.

"Mel sat at home while I worked through with the rhythm section. It takes a long time to build up a band as a unit, but, perhaps, if we had gone on the road before we wouldn't have made it as far as we did.

"On the road you actually find out the faults in a band sooner. But there are also the hundred small things on the road which make up a band. Mutual experiences which keep a band together."

The last Crimso band, with Robert, Pete Sinfield and Mel, Gordon Haskell and Andy McCulloch, fell apart with Haskell and McCulloch leaving.



KING CRIMSON: PETER SINFIELD AND ROBERT FRIPP

"Perhaps there wasn't enough love in that band" commented Bob.

Nevertheless, the band did produce 'Lizard', Crimso's third album. What had the experience taught Fripp?

"Well, it was approaching what I had set out to do. There were more good ideas and good playing in it — and more bad playing. The production was better — and worse. It was a new step which I suppose has something in its favour — it certainly had some beautiful moments.

"My writing is much more confident. And for the first time I've used an orchestral score sheet to write down the composition. I found it works quite well."

The next Crimso album, however, should be released towards the end of the year. Fripp's number one priority is to get a working band on the road. He has another drummer, but he needs a new bass player and a vocalist. "We started rehearsals with the new band yesterday," said Robert a few days ago. Since then the band have lost a bass player, so

Crimso are presumably back at square one — but at that time Robert was reasonably confident about the band's progress.

"We have plenty of ideas for new material and once the instrumentals are together it should be easy to fit the singer in," he commented.

But the band's line-up — even if they manage to sort out their troubles — will not be announced until their first gig. "Knowing Crimso's history, I think it would be best to leave it until then to announce who's in the band," said Robert.

Meanwhile, the band's individual members are pursuing interests outside the band. Bob said: "Pete's writing with Ian McDonald, I'm doing Centipede and I've also done a session with Van Deer Graaf Generator and Mel has got his own things going as well.

"With Centipede there's a different environment. There are a lot of ideas and experiences which I just wouldn't get if I stayed with Crimso.

"One of the advantages of having a fixed line-up is that everybody can get into each other and one of the disadvantages is that you get stagnant. By playing with a band like Centipede, it enriches your own playing and in so doing so it, of course, helps the band. You share whatever you've learnt with the rest of the members.

"And the most important thing is that it is shared — that Crimso has to be a group, not Bob Fripp's or Pete Sinfield's band. The proportionate amount of my influence diminishes with the involvement of the others in Crimso.

"There's no reason why my ideas should be better than, say, Mel's. Ideas spur each other on."

But had there been a moment when Bob Fripp had considered closing Crimso during the past year?

"I'd join another band if it offered more than Crimso — but offhand there's no band as broad as this one — apart from Keith Tippett's." Crimso lives.

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**'Status symbols like a mink, a Rolls and so on don't really matter anymore'**



**SANDIE SHAW SPEAKS HER MIND IN AN AMAZING INTERVIEW PLUS**

**Mick Jagger's horoscope \*Leon Russell \*Pete Townshend \*Gene Vincent \*Kenny Rogers \*Frankie Valli \*Gary Wright**

**Record Mirror is the PLUS pop paper**



**ROB PARTRIDGE looks at the jazz scene**

DICK Morrissey was voted 'New Star Of The Year' in a 1962 jazz poll. Today he plays in a rock band, or more properly a jazz-rock band — If. Dick takes the change from jazz to rock as a natural progression.

"Apart from the drummer, all the band have virtually come up through jazz. The way jazz has gone it leaves some of us very cold, but the way rock music has gone it's taken a lot of the old spirit jazz once had.

"It's the obvious way to go", he explained.

### Blues

John Mealey, the group's organist agreed. "It's all down to the Beatles really; rock music grew up through them.

"The two musics have a lot in common anyway, and in a way they've begun to merge. They both share the blues as a common root."

The band was basically put together by Dick. "I conceived the band in jazz terms — as a rock band jazz orientated in improvisation Solos are very much absorbed into the idea of the band. We've got a superb rock drummer who keeps us in a rock context.

"A tight thing can be a delight, but I hope If finds some compromise between that excitement and the soloists," Dick commented.

### Conflict

If are a band who depend a lot on improvisation. Obviously there must be some conflict between their live sound and their records.

"We find it is a compromise between our technique and our spirit, certainly our first album didn't really capture the live spirit we have. There's always a constant danger that a lot of people, hearing only our records, will come to regard our music as purely and simply about arrangements," said John.

"But we hope we're not contrived on record", added Dick. "We did a couple of tracks in a New York studio and we were really tired — shattered even — when we went in. We didn't really want to do the recording but our manager insisted that we did them.

"Listening to those tracks now we can see that they were very good. We were very relaxed and the music was a very spontaneous thing.

### Inhibition

But the real answer to their problems would probably be solved with a live album. John: "We were on the bill with Grand Funk Railroad in Maryland and we managed to get a tape of our performance. Technically it wasn't a very good recording, but despite the imperfect sound we felt there was a great feel in



IF: STILL LIKE TO GET INVOLVED WITH JAZZ

# ROCK TOOK THE SOUL FROM JAZZ

those tapes — they really captured the band."

So a live album is on the cards. But the band will still remain a fixed line-up — no augmenting other musicians as jazz bands tend to do.

"For recording purposes we might get some other people in," John said. "But to permanently augment would take money and we've got to get ourselves permanently established before we do that."

Dick added: "We still all blow freely anyway. We still like to get involved with jazz, enjoying a good blow."

But the jazz background has had one serious inhibition on Dick Morrissey.

"Coming from jazz, I still feel inhibited when I sing.

"It really is a matter of inhibition. As soon as I get into the studio I get over it. I suppose that a musician must be able to sing in tune at least."

The band's directions are becoming much more varied. From the rather narrow concept of jazz instrumentation on top of a tight rock rhythm section, If hope to progress to other facets of rock music. "We're going to vary our instrumentation with a few acoustic numbers. It's good to be able to change occasionally, presenting another aspect of the group's music," said John.

### Harmony

"And the group do tend to have the solo singer concept, which we'd love to expand and develop into harmony singing. The trouble is, of course, that both Dick and I both have baritone voices and we probably won't be able to get the harmonies going properly.

"At the moment the vocals are very sympathetic to jazz — without being jazz singing, so it should be easy to get some jazz harmonies, if we can balance the vocals."

Meanwhile, the band's due to go back to the States shortly for their second tour. If have found their greatest success the other side of the Atlantic — with the first album even entering the charts.

"I really do think our sort of music is more acceptable in the States", commented John. "For a start their ears are more attuned to jazz.

"The American audiences don't seem to have been told by all the music critics that jazz is some sort of great intellectual form. People seem to think just that in Britain. In America people accept it as music. Just music."



# Mirrorpick



PETER JONES ON THE NEW SINGLES

## Can Sandie win out?

**SANDIE SHAW:** Rose Garden; Maybe I'm Amazed (Pye 45040). There is a fair old battle brewing up in the Joe South-atmosphered areas of this particular patch of land. The American chick who had the original is dealt with summarily by James Hamilton — but I've an idea that Sandie will win out and have a hit now she's a mum. I rate Sandie highly and think she almost inevitably makes good pop records. But this is a heavier, more mature approach on an obviously commercial song — and the arrangement is fine. Okay, so anybody could win. But Sandie could swing it, if only people would listen, by her great reading of the Beatle-inspired flip. — **CHART CHANCE.**



ROGER WHITTAKER

**THE RATTLES:** You Can't Have Sunshine Everyday; Where Is The Friend (Decca F 23119). After "The Witch", the philosophic bit but with that same angry bit in the guitar figures and the same tensed-up sort of vocal sound. You might expect, from the title, a smooth ballad, but you get an extremely commercial bit of jumped-up power. Lead voice goes suitably berserk. A hit, yes. — **CHART CERT.**

**CURVED AIR:** It Happened Today/What Happens When You Blow Yourself Up; Vivaldi (Warner Brothers WB 8023). With the hit album the acres of publicity space and umpteen other features, this should score heavily. It is a very good value-for-money single, with Sonja doing her own occasionally imperturbable thing — and with the same inventive edginess in the backing. Good group this. A bargain single, actually. — **CHART CHANCE.**

**ROGER WHITTAKER:** Why; Streets Of London (Columbia DB 8752). Roger asked for songs, via radio, and got about a million. This one, said he, had special worth. With the honking cellos and the concert-type piano, and that deep-brown voice, it certainly has an easy charm... plus the commercial melodic hook. If Roger says it'll be a hit, it will be — he's developed an unerringly chartworthy nose for a song. A very good pop performance. — **CHART CERT.**

**VANITY FARE:** Where Did All The Good Times Go; Stand (DJM DJS 234). It's the clean-cut, but not boring, sound that gets this group away. I've the odd doubt about the strength of the song itself, but it's dressed up in straight forward harmonic style, with the odd careful touch behind, and it seems to be dead right for the charts. But the material may just not be instant enough in appeal. — **CHART CERT.**

**JUDITH DURHAM:** Climb Every Mountain; What Could Be A Better Way (A and M AMS 823). The Rodgers and Hammerstein epic — and one can imagine the groan of "Oh, blimey, not again." But Judith has

a once-in-a-decade number. It's a throber of a production, building beautifully. — **CHART CHANCE.**

**PHILLIP GOODHAND-TAIT:** Oh, Rosanna; I Didn't Know Myself (DJM DJS 236). With a thumping piano background, plus plenty else happening, Phillip sings Goodhand-Tait with a sense of flair and gruff-flowered aggression. I've been hammering this guy's talents for a while now and assert herewith that this is a stand-out single. Fast-paced and with that touch of class that I expect and demand from him. Boogie-ish. — **CHART CHANCE.**

**GEORGIA BROWN:** Theme From "The Roads To Freedom" (Fly BUG 5). Now here's an experienced voice and a familiar theme — Georgia sings the same theme in French on the 'B' side. It's a somehow lived-in voice, a yearning voice, a deep-seated throatal thrust of a voice. String arrangement and a haunting theme that could well sell big. — **CHART CHANCE.**

**MADELINE BELL:** If You Didn't Hear Me The First Time (I'll Say It Again); You Walked Away (Philips 6006 082). Poor Mad — hits with Blue Mink and just about everyone else! I doubt if she worries much. But this does have that hard-sell, commercial sound to it which could easily carry her into the charts. A high-powered, chatty, pungent bit of song-selling. — **CHART CHANCE.**

**ROD DEMICK and HERBIE ARMSTRONG:** If I Ever Get To You (MAM). More than useful duo on a big-building beater — there are surprise

twists, and also a repetitive title-phrase piece that could so easily add up to hit material. It's very lively, indeed.

**LOUISA JANE WHITE:** Jerusalem (MCA). A girl with uncommon talents. A beautiful, cool voice with an inherent professional approach, veering towards the Gospel field. The backing chatters punchily — but doesn't detract from that fine voice. Could do well.

**NETWORK:** Tobacco Road (Decca). The old John D. Loudermilk song, dressed up well with a staccato beat. The arrangement works well at chug-chug rhythm. Could miss out, but it's a fair old production.

**KANSAS HOOK:** Nervous Shakin' (Decca). Good heavy sound, but without developing into anything much more than a solid rocker with suitably jerky basic rhythm. Goes on a bit.

**DOBIE GILLIS:** Where You Going To Run To Now (MAM). Something very direct and stolidly solid about this — nothing derogatory meant, because it is a powerful, commercial piece which stands up well to the opposition in a crowded week.

**THE LAURELS:** The Devil's Well (Pye). Wierd stuff at astrological level. It comes off pretty well in an urgent, direct style, but despite the fullness of the vocal approach it's not predictably there.

**BAKER STREET PHILHARMONIC:** Theme From Love Story (Pye Int). Organ-boosted theme — there's competition on this lovely theme, but this captures the mood well.

**LABI SIFFRE:** Thank Your Lucky Star (Pye Int). Another fine single from Labi, who really is an outstanding talent. All he needs is the right material and this fast-paced song, with the near tongue-twisting lyrics, could help do the trick.



CURVED AIR'S DARRYL WAY

**SHOCKING BLUE:** Hello Darkness (Penny Farthing). They've had a taste of chart success, of course, but the follow-up isn't so easy. This one is a mellow, dark, almost haunting song — and that girl voice is as dramatic as ever. Liked it a lot.

**THE SPIRIT OF PROGRESS:** Om Pa Pa (Philips). Nice percussive effect here. Confident-sounding group in the widest sense — the choral hook is the strongest part, and the excitement is saved to the later parts.

**BLACK ABBOTS:** How About Me (Evolution). Catchy and lively little song. Nothing to stretch the imagination just a search-for-Mr-Right song. But the vocal work is clean-cut and smart.

**CHARLIE CHESTER AND THE CHEERFUL CHILDREN:** Friend Of Jesus (Concord). Comedian with kids on a selection of hymn-type numbers. Four titles.

**SAKER:** What A Beautiful World (CBS). A very commercial sound all round. Nice orchestration, nice vocal sounds — all is brightness and light. Really — could take off given a few plugs.

**THE SPINNERS:** Black And White (Philips). Usual polished folk performance from the money-spinning team. They have found an instantly recognisable sound and this is a goodly song. Catchy.

**TRIFLE:** Old Fashioned Prayer Meeting (Dawn). Rather a predictable presentation, somehow.

The ingredients are there, but for me it didn't really get off the ground. Maybe the title suggested something on a sort of Gospel rave-up.

**THE PINK FAIRIES:** The Snake (Polydor). Plenty of fire here. Sometimes it gets confused, but the thundering basic beat and vocal intensity makes up for that.

**ANTHONY ARM-STRONG-JONES:** Sweet Caroline (M and M). The Neil Diamond song. But not THAT A A-J. Highly-touted voice which seems effective and strong. But, somehow, a rather stilted sort of build-up.

**NEW WORLD:** Rose Garden (Rak). A male-dominated version of the American hit song. Without the girl competition, I'd rate this one's chances highly — an imaginative and controlled production (by Mike Hurst) and some well-rounded sounds. Could still make it — very strong material — but a hard race to win.

**JON HENDRICKS:** I Got Soul (Philips). He has got soul. Blues-tinged soul. It's a slow bit of selling, with typical Hendricks-type phrasing, punchy and punctuated by the odd yip and holler. Relaxed soul, really.

**BUTTERSCOTCH:** Some Day Soon (RCA Victor). Fairly routine pacy ballad of the busted-up affair. Group vocal, punchy moments from brass, but not really a stand-out job.

**BERT KAEMPFERT:** Over The Rainbow (Polydor). Usual lush orchestration of the Judy Garland-associated ballad, taken desperately slowly.

## AMERICAN RELEASES

## James Hamilton

**LYNN ANDERSON:** Rose Garden (CBS 5360). This fabulously gay bouncy beat filled irresistible dancer is the U.S. smash that all subsequent cover-versions have been copying. I think it will be a crying shame if an unoriginal British copyist gets the chart place that Lynn deserves.

**CANNED HEAT:** Woolly Bully (Liberty LBF 15439). Sam the Sham is alive and well and living with the Pharaohs in Bob Hite (who's got room for more)! Looser than the original.

**NEIL DIAMOND:** Sweet Caroline, Brother Love's Travelling Salvation Show (Uni UNS 531). Two old U.S. hits back-to-back as a follow-up for newly won pop-pickers.

**IKE AND TINA TURNER:** Proud Mary; Funkier Than A Mosquita's Tweeter (Liberty LBF 15432). Ike sings quietly while Tina tells us how they're gonna do the beginning "nice and easy" and then the finish "nice... and rough". Well, the beginning is worth everyone's money and the finish is pure Checkmates Ltd.

**JOE SIMON:** Your Time To Cry (Polydor 2066066). The best side Joe has ever cut (his first for the Spring label), this solid stone Soul searing slowie is so satisfying it's sanctified (alliteration apart, it's terrific)!

**LITTLE SISTER:** Somebody's Watching You; Stanga (Atlantic 2091053). Vanetta walls, Freddie wah-wahs, and Sly (wearing his producer's

cap) bends all the sounds to mess up your minds. Funkadelicious!

**LEE DORSEY:** Occapella; Yes We Can — Part 1 (Polydor 2066063). Lee's accompanying vocal group even say they're gonna "sing it accapella" before doing just that, so I guess someone goofed titlewise. Otherwise this subtle mellow slow beater is perfection, as is the flip's similarly under-played tho' livelier U.S. hit. Two goodies.

**JIMI HENDRIX:** No Such Animal (Parts 1 & 2) (RCA 2033). Forget recent history and accept this for what it is — a darned good (though dated) R & B instrumental, better for Soul Freaks than Heads. From Audio Fidelity, and I imagine cut around 1965.

**CHARLIE (Payola Roll):** Gillett reckons this nicely-backed slowie is a year old, while I am dubious about some of the "Hair"-like vocal theatrics; anyway, it's something else for Soul Freaks to argue about.

**VIVIAN REED:** Lean On Me (Epic S 5422). Soulstress Viv always was a dramatic Lorraine Ellison-like stylst, but here the fireworks seem rather surface when shackled to such a stodgy slowie.

**STEPHEN STILLS:** Love The One You're With (Atlantic 2091046). The hit from the hit album (in the U.S. at least) — fast paced smooth n' slick noises, with a wild o:gan break and lotsa chanting.

**MICHAEL NESMITH & THE FIRST NATIONAL BAND:** Silver Moon; Lady Of The Valley (RCA 2053). The Monkee with get up and go who got up

and went (to quote Record World), on his second Country outing — a nice semi-slow thumper with some of his falsetto yodelling, and a subtler flip. Beautiful steel guitar effects allied with his "Joanne" style. Slim Whitman'd better look out!

**GORDON LIGHTFOOT:** If You Could Read My Mind (Reprise RS 20974). A pleasant little ditty (his own), acoustic guitar and strings backed, that's doing well SS.

**HENRY MANCINI:** Theme From "Love Story" (RCA 2056). So far, the U.S. hit of the movie theme that's racked up 28, no 29 — hang on, 30 (phew!) different recordings in the last few weeks. Lush piano concerto stuff.

**BOBBY GOLDSBORO:** Watching Scotty Grow (UA UP 35184). Top Easy Listening and climbing Pop, Bobby's latest is predictably senti (yech!) mental (It's by Mac Davis). At least its bouncy beat is a bonus.

**LEON RUSSELL:** Delta Lady (A&M AMS 806). The original, for those who care, super-hype and all.

**GAIL WYNTERS:** Help Me Make It Through The Night (London HLE 10326). From Hickory, a Kris Kristofferson Country slowie sung quite soulfully but for dramatic splurges a la Bassey.

**UP WITH PEOPLE:** It's Happening (Buddah). Oh no, it's not.

**LANCELOT LINK AND THE EVOLUTION REVOLUTION:** Sha-La Love you (Probe). From telly's "Lance Link — Secret Chimp", this catchy mindless Bubble Gum sucks.





# U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

## soul albums

- 1 (1) TO BE CONTINUED Isaac Hayes
- 2 (2) CURTIS Curtis Mayfield
- 3 (4) THIRD ALBUM Jackson 5
- 4 (5) ABRAXAS Santana
- 5 (3) SLY AND THE FAMILY STONE'S GREATEST HITS
- 6 (6) PORTRAIT Fifth Dimension
- 7 (8) CHAPTER TWO Roberta Flack
- 8 (9) NOW I'M A WOMAN Nancy Wilson
- 9 (7) BURNING Esther Phillips
- 10 (10) VERY DIONNE Dionne Warwick
- 11 (13) INDIANOLA MISSISSIPPI SEEDS B. B. King
- 12 (16) BLACK DROPS Charles Earland
- 13 (11) EVERYTHING IS EVERYTHING Diana Ross
- 14 (14) OLD SOCKS, NEW SHOES... NEW SOCKS, OLD SHOES Jazz Crusaders
- 15 (17) INTO A REAL THING David Porter
- 16 (-) FLIP WILSON SHOW Little David
- 17 (-) SUPER BAD James Brown
- 18 (20) LIVE ALBUM Grand Funk Railroad
- 19 (19) WE GOT TO LIVE TOGETHER Buddy Miles
- 20 (-) STAND BY YOUR MAN Candi Staton

## singles

- 1 (1) KNOCK THREE TIMES Dawn Bell
- 2 (2) MY SWEET LORD/ISN'T IT A PITY George Harrison Apple
- 3 (4) LONELY DAYS Bee Gees Atco
- 4 (3) ONE LESS BELL TO ANSWER Fifth Dimension Bell
- 5 (9) ROSE GARDEN Lynn Anderson Columbia
- 6 (7) GROOVE ME King Floyd Chimneyville
- 7 (16) I HEAR YOU KNOCKING Dave Edmunds MAM
- 8 (8) YOUR SONG Elton John Uni
- 9 (34) ONE BAD APPLE Osmonds MGM
- 10 (6) STONEY END Barbra Streisand Columbia
- 11 (13) IF I WERE YOUR WOMAN Gladys Knight and the Pips Soul
- 12 (5) BLACK MAGIC WOMAN Santana Columbia
- 13 (10) IT'S IMPOSSIBLE Perry Como RCA
- 14 (15) LOVE THE ONE YOU'RE WITH Stephen Stills Atlantic
- 15 (11) I THINK I LOVE YOU Partridge Family Bell
- 16 (18) IMMIGRANT SONG Led Zeppelin Atlantic
- 17 (23) BORN TO WANDER Rare Earth Rare Earth
- 18 (31) MR BOJANGLES Nitty Gritty Dirt Band Liberty
- 19 (21) REMEMBER ME Diana Ross Motown
- 20 (22) WE GOTTA GET YOU A WOMAN Runt Ampex
- 21 (12) STONED LOVE Supremes Motown
- 22 (24) I REALLY DON'T WANT TO KNOW/THERE GOES MY EVERYTHING Elvis Presley RCA
- 23 (20) FOR THE GOOD TIMES Ray Price Columbia
- 24 (19) DOES ANYBODY REALLY KNOW WHAT TIME IT IS? Chicago Columbia
- 25 (32) WATCHING SCOTTY GROW Bobby Goldsboro United Artists
- 26 (30) AMAZING GRACE Judy Collins Elektra
- 27 (25) PAY TO THE PIPER Chairmen of the Board Invictus
- 28 (36) IF YOU COULD READ MY MIND Gordon Lightfoot Reprise
- 29 (14) RIVER DEEP MOUNTAIN HIGH Supremes and Four Tops Motown
- 30 (28) ONE MAN BAND Three Dog Night Dunhill
- 31 (33) AMOS MOSES Jerry Reed RCA
- 32 (29) DOMINO Van Morrison Warner Brothers
- 33 (44) LET YOUR LOVE GO Bread Elektra
- 34 (27) GAMES Redeye Pentagram
- 35 (35) GET UP, GET INTO IT, GET INVOLVED James Brown King
- 36 (40) (Do The) PUSH AND PULL (Part I) Rufus Thomas Stax
- 37 (45) 1900 YESTERDAY Liz Damon's Orient Express White Whale
- 38 (17) TEARS OF A CLOWN Smokey Robinson and the Miracles Tamla
- 39 (39) PRECIOUS PRECIOUS Jackie Moore Atlantic
- 40 (41) SOMEBODY'S WATCHING YOU Little Sister Stone Flower
- 41 (42) YOUR TIME TO CRY Joe Simon Spring
- 42 (48) TEMPTATION EYES Grass Roots Dunhill
- 43 (46) MOTHER John Lennon Apple
- 44 (26) STOP THE WAR NOW Edwin Starr Gordy
- 45 (49) BURNING BRIDGES Mike Curb Congregation MGM
- 46 (-) SWEET MARY Wadsworth Mansion Sussex
- 47 (-) MAMA'S PEARL Jackson 5 Motown
- 48 (-) APEMAN Kinks Reprise
- 49 (-) THEME FROM LOVE STORY Henry Mancini RCA
- 50 (-) BRIDGET THE MIDGET (The Queen of the Blues) Ray Stevens Bamaby

## albums

- 1 (1) ALL THINGS MUST PASS George Harrison Apple
- 2 (2) ABRAXAS Santana Columbia
- 3 (3) JESUS CHRIST, SUPERSTAR Various Artists Decca
- 4 (4) GREATEST HITS Sly and The Family Stone Epic
- 5 (6) PENDULUM Creedence Clearwater Revival Fantasy
- 6 (8) JOHN LENNON/PLASTIC ONO BAND Apple
- 7 (11) ELTON JOHN Uni
- 8 (10) STEPHEN STILLS Atlantic
- 9 (5) THE PARTRIDGE FAMILY ALBUM Bell
- 10 (7) LIVE ALBUM Grand Funk Railroad Capitol
- 11 (28) TUMBLEWEED CONNECTION Elton John Uni
- 12 (15) WORST OF Jefferson Airplane RCA Victor
- 13 (14) CLOSE TO YOU Carpenters A&M
- 14 (9) LED ZEPPELIN III Atlantic
- 15 (17) TO BE CONTINUED Isaac Hayes Enterprise
- 16 (12) CHICAGO Columbia
- 17 (26) LOVE STORY Soundtrack Paramount
- 18 (18) WHALES AND NIGHTINGALES Judy Collins Elektra
- 19 (16) NATURALLY Three Dog Night Dunhill
- 20 (21) PORTRAIT Fifth Dimension Bell
- 21 (22) WATT Ten Years After Deram
- 22 (-) CHICAGO III Columbia
- 23 (-) ELVIS COUNTRY Elvis Presley RCA Victor
- 24 (13) SWEET BABY JAMES James Taylor Warner Bros
- 25 (20) BLOWS AGAINST THE EMPIRE Paul Kantner and The Jefferson Starship RCA Victor
- 26 (27) TAP ROOT MANUSCRIPT Neil Diamond Uni
- 27 (19) THIRD ALBUM Jackson 5 Motown
- 28 (32) FOR THE GOOD TIMES Ray Price Columbia
- 29 (30) TOMMY Who Decca
- 30 (31) AMERICAN BEAUTY Grateful Dead Warner Bros
- 31 (38) BLOODROCK II Capitol
- 32 (24) AFTER THE GOLD RUSH Neil Young Reprise
- 33 (46) WHAT ABOUT ME Quicksilver Messenger Service Capitol
- 34 (42) CURTIS Curtis Mayfield Curtom
- 35 (41) CANDIDA Dawn Bell
- 36 (36) NEW MORNING Bob Dylan Columbia
- 37 (37) VERY DIONNE Dionne Warwick Scepter
- 38 (39) BLACK SABBATH Warner Bros
- 39 (-) SIT DOWN YOUNG STRANGER Gordon Lightfoot Reprise
- 40 (40) DOORS 13 Elektra
- 41 (23) WOODSTOCK Soundtrack Cotillion
- 42 (29) EMITT RHODES Dunhill
- 43 (35) LOLA VERSUS POWERMAN AND THE MONEYGOROUND Kinks Reprise
- 44 (44) STEPPENWOLF 7 ABC/Dunhill
- 45 (-) IT'S IMPOSSIBLE Perry Como RCA Victor
- 46 (33) THAT'S THE WAY IT IS Elvis Presley RCA Victor
- 47 (-) ROSE GARDEN Lynn Anderson Columbia
- 48 (34) HIS BAND AND THE STREET CHOIR Van Morrison Warner Bros
- 49 (25) CHICAGO TRANSIT AUTHORITY Columbia
- 50 (-) COSMO'S FACTORY Creedence Clearwater Revival Fantasy

## soul singles

- 1 (2) GROOVE ME King Floyd
- 2 (1) IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 3 (3) (Do The) PUSH AND PULL (Part I) Rufus Thomas
- 4 (4) ONE LESS BELL TO ANSWER Fifth Dimension
- 5 (5) YOUR TIME TO CRY Joe Simon
- 6 (6) STOP THE WAR NOW Edwin Starr
- 7 (8) GET UP, GET INTO IT, GET INVOLVED James Brown
- 8 (11) JODY GOT YOUR GIRL AND GONE Johnnie Taylor
- 9 (-) DON'T LET THE GREEN GRASS FOOL YOU Pickett
- 10 (10) THIS LOVE IS REAL Jackie Wilson
- 11 (9) (Don't Worry) IF THERE'S A HELL BELOW WE'RE ALL GOING TO GO Curtis Mayfield
- 12 (7) RIVER DEEP Supremes and Four Tops
- 13 (15) I'M SO PROUD Main Ingredient
- 14 (14) SOMEBODY'S WATCHING YOU Little Sister
- 15 (13) PAY TO THE PIPER Chairmen of the Board
- 16 (19) REMEMBER ME Diana Ross
- 17 (18) YOU'RE A GIRL NOW Stylistics
- 18 (17) STONED LOVE Supremes
- 19 (12) ARE YOU MY WOMAN Chi-Lites
- 20 (20) PRECIOUS PRECIOUS Jackie Moore

# WHERE DID ALL THE GOOD TIMES GO

ANOTHER HIT SINGLE FROM

# VANITY FARE

AVAILABLE NOW!

DJS 234





# Mirrorpick/LPs

REVIEWERS: Lon Goddard, Rob Partridge, Valerie Mabbs, Bill McAllister, Peter Jones, Mike Hennessey

## Frankie's falsetto solo

**FRANKIE VALLI:** "Solo." — My Funny Valentine; Hurt Yourself; Ivy; Secret Love; Can't Take My Eyes Off You; My Mother's Eyes; The Sun Ain't Gonna Shine; The Trouble With Me; The Proud One; You're Ready Now; This Is Goodbye, Cry For Me (Philips 6336008). This set includes the current Valli single hit, "You're Ready Now" — and quite a few other examples of his high-pitched intensity. Some rate him little more than a gimmick, but many more rate him perhaps the most influential lead singer in the whole harmony group business. His falsetto excursions get near to bad taste, maybe, but there is warmth and excitement too. Great "My Mother's Eyes" and magnificent "Cry For Me."

**JAZZ GILLUM:** "Blues By Jazz Gillum." — (Transatlantic XTRA 1111). Veteran harmonica player and singer, helped out pungently by Memphis Slim on organ and piano and by the guitarist Arbee Stidham. This album comes from 1961 and has substantial interest, not to mention blues substance — two instrumentals close each side. The slow blues items come off best.

**ROGER MILLER:** "A Trip In The Country." — (Mercury 6338021). Songs written by Roger, then a young Nashville "hopeful" — often written in conjunction with Country star George Jones. Since then, he's had his own hits with such as "King Of The Road" and "Dang Me," but this is his original relaxed country style, full of sentimentality, but occasionally with a wry sort of lyrical humour. His voice is not, in basis, all that distinctive. The style most certainly is.

**NANA MOUSKOURI:** "Turn On The Sun." — (Fontana 6312008). Greek songstress on songs from a variety of sources. The sheer spot-on-the-button professionalism is what has built her telly audiences here and the album features backing work by the Athenians, Christian Chevallier, Peter Knight and Mike Vickers. "Mamma" and the Dylanesque "Farewell" score most heavily.

**BROOK BENTON:** "Home Style." — (Atlantic Super 2400 024). Brook's voice is as deep and appealing as it ever was. If there is such a thing as soul, it's all over this man. Gospel tunes like "Don't It Make You Want To Go Home" are absolutely captivating, but a large percentage of the LP is underproduced and arrangements. Best results are the tracks where the Dixie Flyers are coupled with Cissy Houston and the Sweet Inspirations. It's a good album, simply because it's the voice of Benton — but it could use better backing. L.G.

**SATISFACTION:** "Satisfaction." — (Decca SKL 5075). Six-piece band, with the arrangement ideas steaming from the experienced Mike Cotton, who somehow has never achieved the recognition he deserves. It's a good, tight band, with some surprisingly sensitive vocal-harmony moments. There are other moments where they veer into the world of the musically improbable, but no matter — the sounds herein are exclusively the sounds of Satisfaction. Flugelhorn, pocket cornet, trombone — there's a wide range of instrumental tonal colours. Satisfaction guaranteed? Pretty well.

**SPIRIT:** "Twelve Dreams Of Dr. Sardonicus." — (CBS 64191). Spirit have excelled themselves here —

a fine piece of mood split effectively into twelve dreams. More of a relaxing nature, there is a lot of acoustic guitar and advanced vocal harmonies and when it concentrates on their individual style of lead guitar-sax rock, it's obvious they've practised. Some, indeed most heavy rock albums are a complete waste of time — something that follows in all forms of music — but Spirit are in there at the head of the experts category. Beautifully blown and precisely picked. L.G.

**DADA:** (Atlantic Super 2400 030). Dada are a nine-piece British band — despite being signed to the American Atlantic label. And the music they create is tinged with influences from Coltrane jazz to Aretha Franklin soul. Remember Elkie Brooks? Well, she returns to the recording scene as one of Dada's two vocalists, together with Paul Korda. Both of them perform well. The album, as a whole, shows some promising moments — and there's a great cover.

**NEIL RHODEN:** "The Romantic Piano." — (Columbia Studio 2 TWO 324). Doncast-born pianist, long associated with stage musical productions and here featured on things like "Hold Back The Dawn," "Liebestraume" and "Song Of Romance." Late listening, like.

## Buckley goes bizarre

**TIM BUCKLEY:** "Star Sailor." — (Straight STS 1064). Straight? This is absolutely bizarre! Buckley, who effervesced a trippy aura anyway, has finally fallen off his stool. His last album, "Lorca," presented a new obsession — he thought he was the first man to reach Neptune without a space ship. Now he's trying to conquer the rest of the universe while

losing his mind and his voice. This a collection of tuneless wailings and Doctor Who effects. It should have been titled 'Daleks For Breakfast' or 'Disaster In Tibet'. L.G.

**THE FLAMING EMBER:** "Westbound No. 9." — (Hot Wax SHW 5001). Group from the Holland-Dozier-Holland stable — a white team involved here on



## Sly's great singles band

**SLY AND THE FAMILY STONE:** "Greatest Hits." — (Epic S69002). Sly And The Family Stone were always a great singles band — it's songs like "Dance To The Music," "Everyday People" and "I Want To Take You Higher" that you remember. So, logically, this is perhaps the best album Sly has made, full of his best songs — and no rubbish. Certainly some of the songs are superior to others, but nevertheless, the album represents some of the finest music to grace the American charts during the past two years. R.P.

**BROOKLYN BRIDGE:** "Brooklyn Bridge." — (Buddah 2359 014). Ten-strong group. Cryingly dramatic lead voice on most tracks, with some shimmering instrumental sounds, but there's somehow a lack of direction on some tracks. But some of the vocal harmonies are outstanding and if the overall effect is patchy there's a lot to be commended. "Down By The River" and "Nights In White Satin" are just about the most successful tracks.

**SOUNDTRACK:** "Beyond The Valley Of The Dolls." — (Stateside SSL 10311). All about three girls who are "the heart and soul" of a rock group. An unusually good sound-track album, featuring the Sandpipers, Carrie Nations, Strawberry Alarm Clock — and some Stu Phillips-penned instrumental material. The Clock clock the most mileage.

**ISAAC HAYES:** "...To Be Continued." — (Stax 2325 026). Goes well, this one. With the Bar-Kays providing the rhythm section, and the Memphis Horns filling in gaps sharply — not to mention Hot, Buttered and Soul who add vocal touches... this is Hayes at multi-instrumental peak most of the way. "Runnin' Out Of Fools" is a stand-out side-one closer. Obviously a lot of care and production skills went into this one — it's highly commended. Strings pall a bit, though, somehow losing impact.

**RAY CONNIFF:** "We've Only Just Begun." — (CBS 64247). Talking of distinctive sounds, the Conniff Singers are purveyors of just that. Album after album appears, with the Singers swinging with precision and hustling through imaginative arrangements. They get the best of current pop songs to work on; which is why each album sells so well. Internationally.

**BREWER AND SHIPLEY:** "Weeds." — (Kama Sutra 2361 005). Brewer And Shipley are part of the Californian drift towards country music. Both of them are fine vocalists — with a lovely sense of harmony — and acoustic guitarists. They are joined, on this album, by Mike Bloomfield, Nicky Hopkins and Orville 'Red' Rhodes for a collection of original Brewer And Shipley songs, very mellow in mood, and an exceptional version of Dylan's "All Along The Watchtower."

## Love — best ever

**LOVE:** "False Start" The Everlasting First, Flying, Gimi A Little Break, Stand Out, Keep On Shining, Anytime, Slick Dick, Love Is Coming, Feel Daddy Feel Good, Ride That Vibration (Harvest SHVL 787).

Right from the Hendrix guitar solo on track one to the end of the album, you become more and more convinced that this is Love's best ever album. Arthur Lee's lyrics are just what you want to feel and Gary Rowles' guitar solos excite on every number. R & B name Noony Rickett is featured as an addition to the group on all but three tracks and his voice blends well with the feel of the album. The whole album is splendid, but listen to "Anytime" or "Slick Dick" as samplers. T.C.

**COUNTRY JOE McDONALD:** "Tonight I'm Singing Just For You." — (Vanguard 6359004). This is not the Country Joe you'd expect from "I-Feel-Like-I'm-Fixing-To-Die Rag" or even "Quiet Days At Clichy" — in fact this is Country Joe singing such country standards as "Ring Of Fire," "I've Got A Tiger By The Tail," Merle Haggard's "All Of Me Belongs To You" and even "Friend, Lover, Woman, Wife." The result is a pure country album, backed throughout by Grady Martin on dobro and guitar, Ray Edenton on guitar, Harold Bradley on bass guitar, Robert Putnam on bass, Hal Rugg on steel guitar, Hargus Robbins on piano and Buddy Harmon on drums. The odd thing is that everything fits together perfectly. Country Joe fits the role superbly — there's nothing you can fault about this performance.

**JOHNNY CASH:** "Original Golden Hits Volume II." — Ballad of A Teenage Queen; Come In Stranger; The Ways Of A Woman In Love; You're The Nearest Thing To Heaven; I Just Thought You'd Like To Know; Give My Love To Rose; Guess Things Happen That Way; Just About Time; Luther's Boogie; Thanks A Lot; Big River (Sun Golden Treasure 6467007).

With the Tennessee Two, the deep-voiced star does his usual job of stressing lyrics with utmost urgency. His own "Give My Love To Rose" about sums it up, but the songs by Charlie Rich and Jack Clement add to the atmosphere. Cash, no matter how old the material, has that instantly identifiable something. Sort of polished, glossy — yet earthy enough to win through against sometimes banal lyrics. Obviously a big-selling album.



TIM BUCKLEY



# FROM WHERE I'M STANDING, TINA, YOU'RE A SEX SYMBOL

PANTS  
MIKE  
HENNESSEY



"QUIET, you guys," shouts Tina to the Ikettes, with a startling disregard of the physical evidence. "He's trying to get an interview."

We are in a somewhat minuscule dressing room at the Valbonne club a few miles outside Cannes — Ike and Tina, the Ikettes, a photographer and me; and the air is full of effervescent laughter as they all relax after one of the most inflammatory performances since Dante came off the road. The kids sitting around the stage were lucky not to sustain third degree burns.

Frankly, Anne Mae Bullock, as Tina was originally christened, is just about the most shapely piece of dynamite you could wish to behold and the Ike and Tina show as a whole is a beautifully choreographed frenzy of sex, soul and sinuous, sensuous movement.

What Tina does with the microphone during "I've Been Loving You Too Long" is enough to short circuit the entire P.A. system — and, of

course, the Ikettes ought not to be allowed within 100 yards of any red blooded male.

Yet if you ask Tina: "Is your act always as sexy as that?" she looks astonished and yells; "Me, sexy?" And she laughs with genuine amusement as though that was the last thing in the world she expected to be accused of.

"What do you call sexy?" she adds. "Maybe I should learn how to bel!"

"Tina Turner" you say, with some emphasis, "is what I call sexy."

But Tina answers: "Me a sex symbol? That's a joke!"

But then, of course, she isn't standing where I'm standing.

Ike and Tina have been together nearly eleven years, and their relationship off the stage is delightful to observe. Beneath the banter and the kidding you can see they are more than partners in an act, more than man and wife. They are good friends . . . and that's an achievement.

"He," says Tina pointing at Ike as he reclines on a sofa

adjusting a wide leather belt around a mannequin-thin waist, "is the worst man in the world to get along with when he's evil."

"What," I ask, "makes him evil?"

"Ooooh . . ." the cry goes up from Tina and all the Ikettes and they all dissolve into giggles.

Then Tina claps a hand over Ike's mouth and says in a rush: "He's always arguing about work. He knows more about music than I do, and all about different timing, and he'll blow up when you don't do things right. He expects you to be as smart as he is. He's Scorpio . . . and scorpions are very difficult. He's just evil and black!"

And again that unrestrained cascading laugh which is taken up by the "guys."

Ike gets his mouth free and says in mock indignation: "When you get a person to really understand something, you shouldn't have to come back and tell them every day. You have to love music to play it and you shouldn't forget what you learn . . ."

"And ask him how forgetful he is," shouts Tina grinning with glee.

"I remember better'n you do," retorts Ike, eyes flashing. "Like tonight downstairs. I've told you a hundred times how far apart to stand in that opening, you guys. But you go out there all bunched up." And he turns to me and confides: "I get pretty mad if things go wrong."

"Oh Lord," echoes Tina. "And he cusses you out real loud in front of all the people . . ."

But when the ribbing has to stop, there is no questioning the respect that Tina and the "guys" have for Ike.

"People sometimes ask me," says Tina, "What does Ike do on the stage?" And I tell them, "Everything."

And she's right. He directs the lighting, the sound console, the band the routines — and all with an air of quiet authority that doesn't brook any argument.

"You've got to have discipline in the show," he says.

"When people pay to see you, they expect to see you at your best. They don't know you've been up all night and travelling 1,000 miles. So we have to have it really together all the time."

"And of course it's easier if he doesn't call tunes I'm not ready for," says Tina, getting in a final barb, but smiling all the time.

"You see, we don't ever agree," says Ike. "We've been together eleven years too long. When I think the act's gone O.K., she thinks it's terrible; and when she thinks it's been cool, I think it's been lousy."

It would take a great deal of concentration, effort and repeated rehearsal for either of them to give a lousy performance; but it is certainly true that they seem to get less appreciation among blacks than whites.

"That," says Ike, "is because the young black generation has been brainwashed by Motown. We just don't have a repertoire for a young black audience. They like group singing — and

TINA: "ME, SEXY?"

they don't know anything about the blues.

"You know, the blues is for the old blacks. In B. B. King's group, he's the only one who knows how to sing the blues. And you can't find two piano players in the U.S. who can really play the blues."

"There are more whites who know about the blues today than blacks and some of the white singers get as much feeling as we do. When I was in Liverpool with the Stones in 1966, I heard a guitar really crying the blues. I looked into one of the dressing rooms and it was Eric Clapton — he was with the Yardbirds at that time."

Tina adds: "We play for all kinds of audiences and we have to change our act according to who we're playing for."

After their current European tour, they plan to ease up on their road schedule and spend more time in recording studios.

Which is bad news for this side of the Atlantic . . . especially when Tina's decided to learn how to be sexy!