

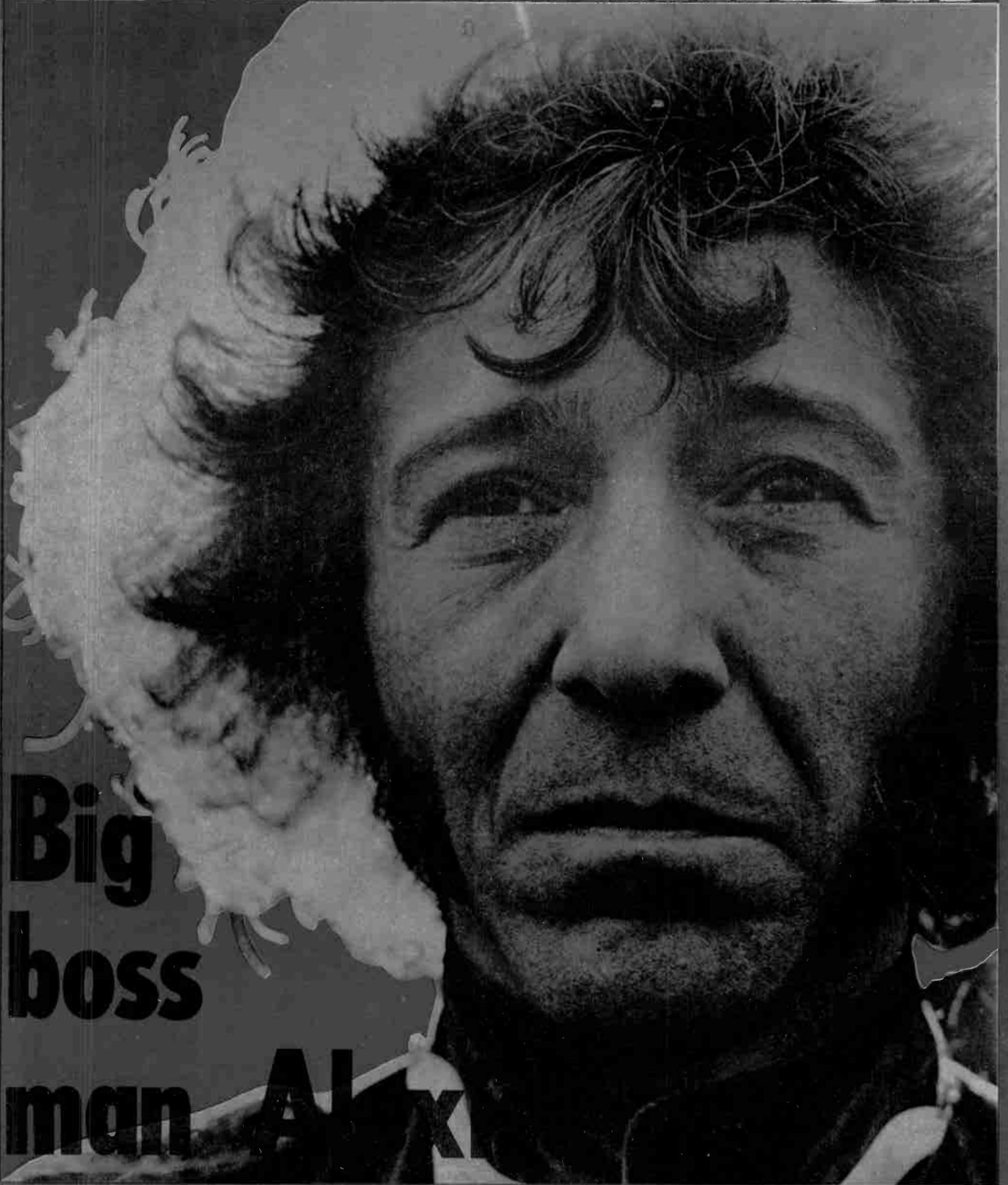
THE POP PAPER THAT DOESN'T LOOK LIKE ALL THE OTHERS!

A Billboard Publication

RECORD MIRROR

APRIL 24, 1971

6p



**Big
boss
man**

ALVIN

World Radio History

Mirrormail



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

I missed the Mystery Tour

WHEN the Beatles' 'Magical Mystery Tour' and the Beatles at Shea Stadium were first shown on BBC television I unfortunately missed them.

As it is highly unlikely that the Beatles will ever get together again to perform on television I thought that it would be great to see some of their old programmes on the television again.

If you are interested in having your name included in a petition to the BBC for them to show these two programmes again, please write to CAROL MILLAR, 53 Swinburne Avenue, Broadstairs, Kent, enclosing a stamped addressed envelope if you require news of progress.

SO the Rolling Stones are dissatisfied with their own 'Stone Age' album! Though this album contains many of their giant hits they claim it is not up to their modern standards - which sounds like an excellent reason for buying the album!

Instead of squandering their money denouncing their older material why don't the Stones start recording (and issuing) 1971 sounds? Well done Decca! At least you haven't forgotten us Stones fans, even if they have! - STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

IT horrifies me to see people talking and writing about groups such as Black Sabbath and Deep Purple, claiming fine musicianship and valid lyrics. How can repetitious rubbish like 'Paranoid' and 'Black Night' be called valid progressive music. Have the poor souls who bought these records never listened to the beautiful 'Visions Of The Lady Of The Lake' or the Strawbs classic 'The Man Who Called Himself Jesus'.

With the addition of Ric Wakeman on piano and Richard Hudson on sitar and congos, Strawbs must be the brightest spark of hope that this country's over depressing music scene can offer.

Their Antiques and Curios album, although

hailed by the enlightened few critics as the LP of 1970 just didn't reach the masses that need to be turned on to the Strawbs. - MARTIN GLOVER, 19 Windsor Road, Sturchley, Birmingham 30.

I HAVE read the latest report on commercial wireless with great interest, with its plans for up to sixty local commercial stations in competition with those of the BBC. One of Mr Chataway's statements was that "areas of 150,000 could support a station", in which case London should theoretically be able to sustain all sixty! I am therefore greatly disappointed to learn that only two are likely, one 'popular', and one 'specialist', e.g. news only.

In this part of Surrey we are served by the BBC Radio London Station, and the greatest drawback (apart from difficult VHF reception) is that we are continually being told of events, news, etc on the other side of London, which does not interest me in the least.

But, if there were a commercial station competing with Radio London, then to hear of "wonderful bargains" in shops thirty miles away would be absolutely intolerable. - V. ALEXANDER HESLOP, 11f Grange Road, West Molesey, Surrey.



THE MYSTERY TOUR CARTOON

NOW that the Government's White Paper on broadcasting has been published I would like to make a few comments. Although this is a step in the right direction it doesn't go far enough. The sixty or so local stations proposed will only compete with BBC local stations, not the national services.

Also local stations will serve only large towns and urban districts not rural areas. These stations would get their news from one news agency, which would be against public interest being only one source of news.

The campaign for Independent Broadcasting is pressing for a two tier system of broadcasting.

Local stations to serve only as local stations and regional stations to give a good alternative to BBC Radios 2, 3 and 4. As the White Paper stands at the moment no alternative is offered to the BBC, and thus they will still maintain their monopoly. - IAN J. HILTON (CIB member), 96 Frodingham Road, Scunthorpe, Lincs.



CLIFF WITH OLIVIA NEWTON-JOHN

Thanks for a great show Cliff

NOW that the Cliff Richard series is over for another year, I must write and congratulate the whole team connected with the shows for the excellent standard of presentation.

But above all I must thank and congratulate Cliff, Hank and Una for their true professionalism. Cliff, whose singing gets better all the time and who also adapts perfectly to comedy; Hank is just as zany as ever, yet a brilliant guitarist, and Una whose energy and talent in her dancing is the best in the business.

Thank you everybody concerned and here's to next year! - KAREN BESTON, 21 Cherrytree Road, Holtspur, Beaconsfield, Bucks.

RM SAID in the Rock 'n' Roll supplement that Max Needham is the leading figure in rock 'n' roll. Rubbish.

Singing rock 'n' roll for ten years, touring six countries. The ONLY rock 'n' roll exhibition in England; Editor of Rock Scene the only magazine of its kind anywhere; Once President of Rock Appreciation Society.

All this has been done by one person who has kept rock alive here as well as giving us such good groups as Houseshakers, Impalas and many more. The person I refer to is Earl Sheridan, a true rock leader. - DENNY WHITEHOUSE, Furzedown Lodge, The Avenue, Tooting, SW17.

VAL: No discredit meant to Earl Sheridan, Denny, but Max has been working publicising rock groups for many years, as well as writing features on rock for magazines. A contribution which you'll no doubt agree is important.

MAY I thank you for the very fine rock 'n' roll feature last week. What made it good for me was the recognition that is at last coming to the Houseshakers vocalist

Graham Fenton. I and many others agree that on the recent Gene Vincent tour the band not only proved they are the best on the scene and far superior to the Angels, but that Graham Fenton is a much more exciting singer to watch than Gene Vincent himself. - JOHN BROOMWOOD, 24 Elm Court, Middlesex.

I ENJOY RM immensely. Not only are the articles interesting but the LP and singles reviews are very stimulating.

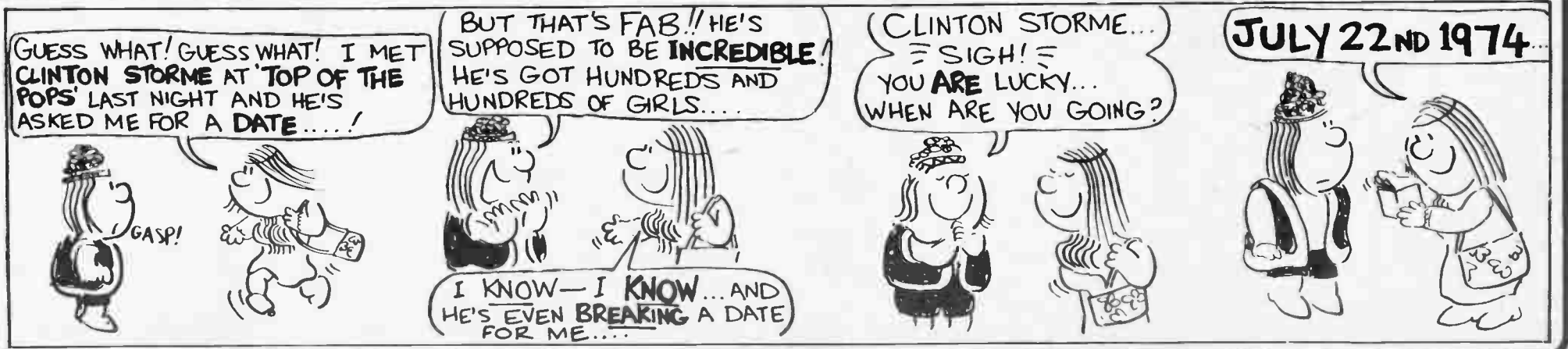
I would single out for special mention Max Needham's 'Rock 'n' Roll In Britain' not only for its humorous rock and roll language, but for being lucid, informative and extremely interesting.

My compliments on a job well done. - PETER WALKER, 3a Dreyfus Road, Wallington, Surrey.

JUST a note to tell you that in one reader's opinion, at least, the rock 'n' roll in Britain supplement is one of the finest you have ever produced. A big congratulations on signing Max Needham to your writing staff. - ROCKIN' ROY OAKLEY, Ramsden House, Bermondsey, SE1

MAVE... the droopy groupie

Frank Dicker





THE GAL with the big grin is RM's Val Mabbs! The other two guys muscled in and paid to have their picture taken with the famous reporter. Said Mabbs: "I've heard about the price of fame, but ten new pence!"

THE running form for Fame and Price has, when all is considered, been very impressive.

That may be an easy statement to make from thin air, but consider Mr Fame alone. Three number one hit records, 'Yeh Yeh', 'Getaway' (his own composition) and 'Bonnie and Clyde', to his credit; front man of the Blue Flames; appearances in his own right on the Motown review in '65; the Festival Hall with the Harry South Big Band '66; Fame in '67 at the Saville Theatre; the Mayfair Theatre '67 and perhaps topping them all a tour with Count Basie in 1968.

And then of course there's Mr Price, who as well as writing many notable songs, was a founder member of the Animals who topped the chart with his arrangement of the phenomenal 'House Of The Rising Sun' in 1964.

HITS

After leaving the Animals and forming his own group hits followed with 'The House That Jack Built', 'Simon Smith', 'Don't Stop The Carnival' and others; a children's TV series 'The Price To Play' and two TV series with Friends; invited to write the incidental music for a David Storey play which opened at the Royal Court and is currently a big hit on Broadway.

Together, they have a lot to offer, and reel in horror at those who hint that the teaming is prompted by any measure of desperation.

"We're getting happier doing this", explained Georgie. "And we've no plans to work alone at the moment. We had to make the partnership official and do it all properly because we found we were appearing at the same gigs with our own bands when we didn't know it. It was ridiculous. People were expecting us to do a couple of numbers together at the end, they were under the impression that we were meant to be working together anyway."

'It's easier when you're working with a star' - Alan

Georgie and Alan admit that "nudges" were coming from management circles, but that the final decision to form the working unit with a stamp of approval was made by then over Christmas '70, influenced of course by their musical compatibility and friendship. The next step was to test audience reaction to the new unit of four musicians, with Colin Green on guitar and Clive Thacker on drums.

"We chose to work our first gig in cabaret in Newcastle, because we wanted to work to an audience who would demand entertaining", Alan told me. "We did a bit of rehearsing for two or three weeks and we thought cabaret would give us a chance to go through the whole thing. We didn't invite the press at all because we wanted to judge the audience reaction for ourselves."

SENSITIVE

Georgie and Alan, despite - or perhaps because of - their many years in the business, are very sensitive to the judgements made by journalists. Although they can of course be narrow minded and no more authorised to expound views than the next man, Alan accepts that he has been influenced by newspapers' reviews of shows. "I've sometimes forced myself to go and see something, which a critic has put down", he explained, "and found that it's really been good. But it often does stop people from going. And of course we take

notice of the reviews - we're only human!"

"We didn't want to have a press reception", added Georgie honestly. "We felt like wind up models when we did it, a bit like one of those models who just edgily shows a suspender as opposed to the one who throws it all off. We were very nervous anyway and a bit indifferent."

CHOICE

Their follow up single to the fast moving (chart and otherwise) 'Rosetta' is already in the can as far as Georgie and Alan are concerned.

"We're in the recording studios all through April", said Alan. "We've already got the next single. And we'll be working on album tracks, but they'll be put before the 'committee', worked out, torn apart, thrashed about and put back together again before we have the finished product. But we want to have a choice about what we do."

"We were going to augment with a couple of horns", Alan added, referring to the band. "But I'm glad we kept to a small unit. After a long time in this business you become hypersensitive to the things that crop up and cause disturbances within the band. But we understand each other and so far we have managed to minimise the problems. It makes it so much easier when you're working with somebody who is a star."

The solo Georgie has an album, 'Going Home' -

recorded over a year ago - set for release this week.

"It's a lot of tunes with the CBS official seal", said Georgie, feeling weary after a day of exhausting interviews. "And I don't really want to talk about it because I'm happy with what I'm doing at the moment. I did it for people who want to put it in their record racks along with the other albums. But to some people it will be a special album."

And that is the essence of the whole thing. To a lot of people Fame and Price Together are going to be very special. Their gigs so far have created great excitement, and now a long working cruise to South Africa is planned.

"That's going to take a lot of tunes", said Georgie, pointing to the route on a map, while Alan nodded agreement. The prospect obviously appeals to Alan, who has a fear of flying, and will occupy some considerable time.

And on the subject of either Georgie or Alan working alone again, Alan said adamantly, "I've had a bellyfull of live appearances on my own, and I don't really want to know about going back to that. But he (Georgie) can if he wants to."

To which Georgie replies, non-committedly: "I'm happy with what I'm doing at the moment".

A sentiment to be echoed by the public.

Val Mabbs

RECORD MIRROR POP POLL '71

AT LAST, it's here! Record Mirror's annual pop popularity poll presents itself to an anxiously-waiting record industry. Why so anxious? Because, over the years, our poll has come to be regarded as THE accurate reflection of the changing fads, fancies and rejections of the fans.

It's been a momentous twelve months for pop. New stars have roared into the reckoning; old favourites have slipped by the wayside.

So... arm yourself with a pen, fill in the various sections, attach a stamp and wing YOUR votes to us: Record Mirror, 7 Carnaby Street, London, W1V 1PG, and make absolutely sure your votes reach us by May 4.

Leave the rest to our team of qualified auditors. We've made special foolproof plans to beat the vote-riggers. Oh, one thing more - only one form per fan, if you please!

CUT HERE

world	britain
BEST MALE SINGER	BEST MALE SINGER
BEST GIRL SINGER	BEST GIRL SINGER
BEST MALE GROUP	BEST GROUP (Male, Girl, Mixed)
BEST GIRL GROUP	MOST PROMISING SINGER/GROUP
BEST MIXED GROUP	BEST DISC JOCKEY
BEST SOLO INSTRUMENTALIST	BEST RADIO/TV SHOW
BEST BIG BAND	YOUR NAME:
BEST SINGLE OF YEAR	YOUR ADDRESS:
BEST ALBUM OF YEAR	
BEST SONGWRITER	
HYPE OF THE YEAR	

LIVE!

A COMBINATION of holiday schedules, over-abundant copy and unforgivable dilatoriness caused me to miss recording one of the more illustrious jazz events in recent times — the appearance at Ronnie Scott's Club of Battiste Illinois Jacquet and Milton Buckner for two weeks of superlative jazz and entertainment.

Entertainment? Yes — well we know that jazz isn't really supposed to entertain — that it all has to be taken with deadly seriousness and written about with portentous solemnity.

But, strictly between you and me, when jazz is produced the way Jacquet and Buckner play it, I find myself carried away with manifestations of vulgar exhibitionism like tapping my feet, clapping my hands (on the well-informed off-beat, of course, not on the beat in plebeian style) and even smiling and loving my fellow men.

What's more, Messrs. Jacquet and Buckner so far forget their appointed tasks as authentic jazzmen that they actually enjoy themselves and communicate that enjoyment to the audience.

Providing a perfect compliment to these two giants was the incomparable Tony Crombie — a meticulous proponent of placing the beat in precisely the right place. Crombie, his hair set well back on his head in striking emulation of Buckner, is a natural foil for the two ex-Hampton men and he swung just as hard as they did.

Jacquet, in sharp check suit, strode Cab



TONY CROMBIE

Calloway-like around the stage, beaming hugely, calling the tunes, and using introductions like ... "Milton Buckner, folks ... 300 lbs!"

Buckner, originator of the "locked-hands" style of piano and now a most dextrous and imaginative organist (with a sharp ear for a quote) looks like a cross between a character out of Dickens and a slightly demented scientist.

But however quaint the trio may have appeared on the stand, they played with unflinching verve, fire, vitality, swing and invention.

Jacquet's tenor, with its dark brown tone and its searing, soaring leaps through the changes, brought back wonderful memories of the old Hampton powerhouse bands of the past — "Flying Home," in particular, sounded as fresh and fiery as ever. And on ballads — which as Jacquet so rightly said are the true test of a musician's heart and skill — he showed his brilliance to be undiminished. Jacquet has suffered unfairly in the past because of a little light gallery-fetching in the realms

of the tenor's harmonics during the days of J.A.T.P. But, make no mistake, he is a giant of a musician.

So, too, is Buckner — he has an inspired ear, remarkable technique and a Wallerian gift for mixing comedy with jazz.

It's a little insane, I suppose, to write such powerful recommendations for a trio which is no longer operating at Ronnie's; but I had to pay some tribute to the men who gave me — and many hundreds of others — so much pleasure on three or four nights during their gig. And if they come back ... then don't on any account fail to catch them. It's a great way of restoring your faith.

MIKE HENNESSEY

CARNEGIE Hall, New York: Chicago, one of the most unified and most musical of groups, began a one-week sold-out Carnegie Hall stand, April 5, with power (perhaps too much) and style. The seven-man group relied on material from their first three Columbia two-record sets plus good new numbers.

International

The eight-performance six-day six-night stand was recorded for a "live" album. The result should be a good one as the vocals of bass guitarist Peter Cetera and Robert Lamm, on organ and grand piano, hit the mark and the excellent brass section of trombonist James Pankow, trumpeter Lee Loughnane, and Walter Parazdaider, on saxophone and flute was again a strong point. As a unit, the brasses rang true, while all three stood out as soloists.

Daniel Seraphine, one of the better drummers around, was solid throughout and had a superior solo in the middle of the selections from "Travel Suite," which opened with "Flight 602" with Loughnane joining Terry Kath on guitar. "Free," which closed the suite and the regular concert, before a deserved encore, was powerful and effective.

The only drawback of the evening was the overall volume, which was more overpowering than usual. This was especially evident in Kath's lead guitar. But, even voice amplification was way up, but there was no denying the overall quality.

"A Song For Richard And His Friends" was supported by war sounds created by Lamm and Kath. Lamm also excelled on both keyboards throughout the evening. The concert was a good send-off for the group, which nobly preferred the full week at one of the best of halls acoustically to one night at a large sports-style arena.

FRED KIRBY

AT THE Speakeasy: Paul Korda is a singer/songwriter/guitarist who has been involved in the business for some time without achieving the fame his talent warrants. His most recent incursions have included a part in "Hair" at the Shaftesbury Theatre and he was also a founder-member of Dada. What has been lacking, no doubt, is the essential 'push' by a strong agent, manager and record company. Still sans agent, he has, however, acquired the services of Henry Henroid as manager and MAM as record company.

His debut album "Passing Stranger" is issued by MAM next month and Paul decided to have a 'one-off' gig at the Speakeasy last week to give the people in the biz a taste of what was to come. I saw 'one-off' because Paul gathered several of his friends, just for the one performance and spent six hours rehearsing with them before the one-hour show. Alan Gorrie (bass), Chris Spedding Onnie McIntyre, Ray Russell (guitars), Mike Story (piano) and Rob Tait (drums) were familiar with the material (all from the album) — as they were the friends Paul had selected to back him on the recorded material.

The show began with "Into Your Station" featuring Chris Spedding on slide guitar and built up to a fine finale with several girlie voices joining in — Charlene and Birds Of A Feather and Gisela (Paul's wife).

All in all, a worthwhile evening indicating more goodies to come if Paul should decide to contact the rest of the boys and keep them together.

JAMES CRAIG

NEW IOW FESTIVAL PLANS

RICHARD Roscoe, formerly associated with Fiery Creations, this week announced plans for an alternative Isle of Wight Festival to be held August 27-29.

Roscoe said he has contracts with three major landowners on the island giving him options on six possible sites, each covering 200 acres. He is also negotiating with the county council for a contract.

He has plans to show the festival live on closed circuit in the U.S.A., Canada and Japan and is having talks with a number of major groups to seek their participation.

"I have been working on this for nine months," said Roscoe, adding that he expects to announce a list of artists within a matter of weeks.

Rita Coolidge for Byrds tour

RITA "Delta Lady" Coolidge with her back-up band The Dixie Flyers join The Byrds for their early May British tour.

Miss Coolidge, formerly with Mad Dogs And Englishmen, had her first solo album released last week, and "Ain't That Peculiar," a track taken from it, will be issued in May to co-incide with the tour.



NANA Mouskouri — leading female LP seller in 1970 in RM's LP charts — was presented with a Gold Disc for her "Over And Over" LP last week. The singer is currently on an 18 city tour of the country and has her new TV series running.

Full dates are: (May 3), Colston Hall, Bristol; (May 6) Fairfield Hall, Croydon; (7) City Hall, Newcastle; (8) Liverpool University; (9) City Hall, Sheffield; (10) Town Hall, Birmingham; (11) Free Trade Hall, Manchester; (13) Royal Albert Hall, London.

The Dixie Flyers were recently associated with Aretha Franklin and Ronnie Hawkins and consist of guitarist Charlie Freeman, bassist Tommy McClure, drummer Sammy Creason and keyboard man Mike Utley. Also joining Byrds tour is singer-songwriter Marc Benno, an American whose songs are featured on Miss Coolidge's solo album.

G-T Dates

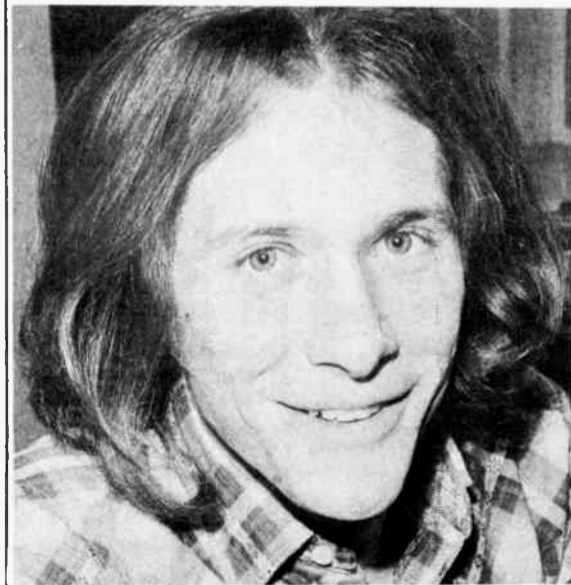
PHILLIP Goodhand-Tait, whose first solo album, "Rehearsal," is just released, plays the following dates with his new band: (April 23) Birdcage, Harlow; (27) Upstairs, Ronnie Scott's, London; (May 1) Bradford University; (6) Watford Town Hall; (21) Sisters Club, London; (23) Bows Lion House, Stevenage; (29) Loughbrough University.

Stackridge

BRISTOL-based group Stackridge release their first single, "Dora The Female Explorer" in May with a just-completed album to follow in June. Dates for the group include: (April 23) Durham University; (24) Loughbrough University; (27) 1832 Club, Windsor; (30) College of Education, Cardiff; (May 1) Huddersfield; (4) Marquee, London; (5) Isleworth Polytechnic; (8) Hull University.

Duo' visit

DATES have been announced for surprise hitmakers Dave Ansell Collins. The duo arrive in Britain from Jamaica on April 26 and their first date has been set for May 2 at The Bull's Head, Yardley. Other venues are Radio One Club (3), Rebecca's Birmingham (6), Plaza, Oldhill (15) and Civic Hall, St. Albans (29).



RECOGNISE the face? It's Paul Jones who once was a hit with Manfred Mann and as a solo artist and is now a successful actor. He appears in a future LWT play, "Square One," as a meths drinker taking the cure.

Slade — a maxi single

SLADE, the group who started with but recently abandoned their 'skinhead' image, are the first act to have a maxi-single issued by Polydor.

Set for May 14 release only two of the three titles are named at the moment ... the third is "a surprise for the fans," according to a spokesman.

Titles known so far are "Do You Want Me" and "Get Down And Get With It," both group compositions.

Slade, who are managed by ex-Animal Chas Chandler, have just completed a ten day tour of Scotland and further dates for the band this month are: (April 22) Showboat, Mumbles, South Wales; (23) Trinity College, Carmarthen, Wales; (24) Glen Ballroom, Llanelly, Wales; (28) Newmarket Hall, Bridgwater, Somerset.

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TAMLA TV SPECS FOR UK

TWO colour TV spectaculars starring Motown's Stevie Wonder and The Jackson Five are planned for filming in London this summer for later worldwide screening.

And a cartoon TV series built around The Jackson Five is also in the pipeline. It has already been pre-sold to ABC TV in America, will be drawn in London, and will be shown here once negotiations are completed.

Finalisation of the colour specials - one starring Stevie Wonder, the other The Jackson Five - is expected within the next few weeks. They will both be 60 minutes long and in addition to the top-billing artists will feature international guests.

It is not yet known whether the shows will be shot at a venue on location or recorded in the studios.

These will be Motown's second sortie into the TV special field since their first, the Diana Ross "Diana!" spectacular, was screened throughout America last week. Guests included The Jackson Five and Bill Cosby.

Barnes single

RICHARD Barnes's new single, titled "Coldwater Morning," is due to be released on May 7. The record a Neil Diamond composition is the first on the new Bronze label.

Creedence

flipped

A NEW Creedence Clearwater single, 'Hey Tonight' is due for release on May 7 on UA Records, the label which takes over from Liberty in this country. The track is the flipside of current release, 'Have You Ever Seen The Rain', but has been receiving heavy airplay.

Mighty sign

MIGHTY Baby, previously with the now defunct Head record label, have signed to Blue Horizon, but will not release an album until late summer.

Stars' concert

A CONCERT Festival at London's Queen Elizabeth Hall over Whitsun stars Cat Stevens, Rory Gallagher and Quintessence... and another big-name act is also booked.

The four evenings of concerts begin on May 28 and carry through the Whitsun period. Cat Stevens will appear on two shows on May 28, on May 29 is a yet-to-be-revealed "big name", on May 30 is Quintessence and on May 31 Rory Gallagher. No supporting acts are yet confirmed.

CRIMSO HIT THE ROAD

KING Crimson, who last performed live almost 18 months ago, have re-formed for stage appearances and will undertake a major British concert tour during May.

The Band, still led by guitarist Robert Fripp, tackle the 12-date itinerary after a period of reorganisation during which they practised in Frankfurt's Zoom Club for four days.

Lineup of Crimso now consists of Robert Fripp (guitar, mellotron and electric piano), Pete Sinfield (lights, sound and VCS3), Mel Collins (saxes, flute and mellotron), Ian Wallace (drums) and Boz (bass and vocals).

Wallace and Boz are the newest members of the band. Wallace was formerly with Viv Stanshall's Big Grunt and Neil Innes' World while Boz had his own group, Boz People - which featured Faces' organist Ian McLagan - before "looning around."

Full dates for the tour are: (May 11) Guildhall, Plymouth; (15) City Hall, Newcastle; (16) Liverpool Empire; (18) Colston Hall, Bristol; (21) Regal, Cambridge; (22) Town Hall, Birmingham; (23) De Montfort Hall, Leicester; (25) Free Trade Hall, Manchester; (28) Green's Playhouse, Glasgow; (29) City Hall, Sheffield; (30) Fairfield Halls, Croydon; (June 2) Winter Gardens, Bournemouth.

Crimson's last British appearance was in October '69 since which time they have remained a recording only band. On tour they will feature material from their three albums and some new numbers.



KING CRIMSON (l to r): Pete Sinfield, Bob Fripp, Mel Collins, Ian Wallace and Boz.

New Lux D.J. in shake-up shock

DISC-Jockey Dave Anthony has left Radio Luxembourg and has been replaced by ex-RNI deejay Mark Wesley.

Said Jimmy Parsons, Radio Luxembourg's press officer, "Dave was on a three month trial and things didn't quite work out."

The DJ first broadcast, on the station on March 1 and his last show went out on April 12. Dave Anthony went to Radio Luxembourg from the United Biscuits Network, a radio station for two factories in Isleworth, Middlesex.

Taking his place will be Mark Wesley, ex-Radio Nordsee International last year. For the past few months he has been working at DJM Records in London.

"I applied for the job as disc-jockey on Radio Luxembourg when Tony Prince left but had



Pete gets his On

PETER Bardens, former organist with Them and Village, and more recently a solo artist via his album on Transatlantic (which featured Peter Green on guitar) has now formed his own band, On, a four-piece featuring Bardens (organ), Reg Isadore (drums), John Owen (bass) and Vic Linton (guitar).

RECORD MIRROR GOOD BUY SCHEME

Save money on a range of top value items especially chosen as being of particular interest to you - the readers of Record Mirror. Each week the special 'good buy' voucher will be included in R.M. Cut out the vouchers, collect them and you can make substantial CASH SAVINGS!

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Pop party at 'Palace'

THE giant 25,000-capacity Crystal Palace Bowl in South London is the venue for a series of summer concerts titled "Garden Party". The first in the series stars Pink Floyd, Faces and American attraction Mountain.

Attendance will be

restricted to 15,000 at the first concert, set for May 15, which features Pink Floyd, Faces, Mountain and Quiver. The concert will start at 2 pm and finish around 8 pm. Free car parking is available.

Two other dates have been set aside for "Garden

Parties" on July 31 and September 18, but no bookings have yet been made. "Garden Party" is as yet the only fully confirmed open-air event of this summer. It will also be the first open-air concert to feature quadrophonic sound, via the Pink Floyd.

Miles tour

BUDDY Miles, ex-Band of Gypsies drummer, arrives here with his own band on May 10 to start his first-ever British tour.

Miles, begins the British six-city itinerary at the Royal Albert Hall on May 10.

Following dates are at Town Hall, Birmingham (11), City Hall, Sheffield (13), Green's Playhouse, Glasgow (14), City Hall, Newcastle (15) and Free Trade Hall, Manchester (17).

Wishbone LP

WISHBONE Ash, who record their second album in May, appear at London's Lyceum on April 25. It is their first British date since their U.S. tour. Other dates are: (24) Dudley Technical College; (26) Cooks Ferry Inn, Edmonton; (27) Resurrection Club, Hitchin.

ECHOES

EDITED BY CHARLIE GILLETT

"GO STAGGER LEE, GO STAGGER LEE, GO STAGGER LEE." Remember it? A white female chorus — with as much soul as Bill Haley — was once a mandatory ingredient of almost every record made. How fresh 'Stagger Lee', 'Personality' or 'Question' would sound without it.

But, like those by Bobby Vee or Neil Sedaka, the hits of Lloyd Price are firmly dated to the turn of the decade before last. Slide Hampton produced them for ABC Paramount and we have him to thank for effectively nullifying what might otherwise be regarded as the first fusion between jazz and rock.

By 1963 the Price formula — a whopping great beat; massed brass and those shrieking girls — had worn thin. Without a hit in two years ABC let him go. He formed his own company; called it Double L and fixed a three-year distribution deal with Liberty. The fruits of those three years are now in the hands of President who are not approaching the catalogue in too sensible a manner.

Ex-Coaster Billy Guy ('Hug One Another' — All Platinum 2323) and Wilbert Harrison ('My Heart Is Yours' — SSS International 830) are all over the U.S. soul charts while even The Spaniels ('Fairy Tales' — North American 0001) are aiming for a comeback with a disc produced by — you guessed it — Lloyd Price.

Guy, Harrison, and The Spaniels' lead singer, Pookie Hudson, are just some of the goodies lurking in the Double L vaults, and a compilation which contained these could scarcely be less commercial



WILSON



LLOYD

Pickett 'n' Price

than the three albums released so far.

Consider 'Lloyd At Any Price' (Joy 179). Don't pay £1.30 for it. He produced it himself, so you might hope for something fiercely black. Echoes of New Orleans, beer-houses and gruff piano blues. But no. The hit here is 'Misty'. The Erroll Garner composition and, with this treatment, a novelty, for Lloyd's voice can't handle any kind of standard. Visions of a burnt-brown Tony Bennett must have been appealing for 'Tennessee Waltz' and 'You're Nobody Till Somebody Loves You' are also included. Lloyd certainly tries hard to find rhythms and melodies unsuited to his inflexible voice and the solos by members of his nine piece New Orleans band (same number that Fats

uses) continue to have their efforts obscured by a wretched female chorus.

His own compositions, 'All Alone' and 'Ready For Betty', are extremely banal. They appear to have been written without the assistance of Harold Logan, his long time partner who was recently rumoured to have been shot to death in his New York office. 'I'll Be A Fool For You' a deliberate extension of 'Lawdy Miss Clawdy', stomps well enough but it will be nice when Sonet release some of Lloyd's early fifties Specialty sides.

Lloyd Price also produced Candy Carroll who is better known as Carolyn Franklin, 27-year-old sister of Aretha.

She preferred to use a pseudonym during her Double L days President should have kept her secret. The album, 'The First Time I Cried' (Joy 180), further reveals Lloyd's misplaced obsession with jazz. He and a tough mainstream band could be unexciting whilst Lloyd and a frothy, swinging little combo would have been a very unhappy union.

The same goes for Carolyn Franklin who is heard to far better effect on her "Baby Dynamite" album (RCA 8035), a smooth soul outing arranged by Horace Ott.

It was Robert Christgau who said: "If 50 per cent of a soul man's soul hangs between his legs, then for Pickett the figure is 90 per cent". He was writing about Wilson Pickett in "Cheetah" during 1968

when Pickett was Wicked. But, long before he upset white teeny boppers with "Sugar, Sugar", Wilson Pickett made "If You Need Me", "It's Too Late" and "Down To My Last Heartbreak" for Double L. All three songs are on "Wilson Pickett — If You Need Me" (Joy 181) which everyone must have bought when it was available on Marble Arch at half the price.

Nevertheless, Lloyd Price was a phenomenal talent-spotter (Larry Williams, John Patton and Leon Blue — who came here with The Ike and Tina Revue — have all played piano in his band); getting hold of Pickett from Correctone was Double L's greatest achievement.

When innovations are made in popular music the first is generally the best. Soul was fresh in '63. No need to cover the equivalent of Hendrix, Steppenwolf or The Archies then. Instead Pickett was himself covered by Solomon Burke. "If You Need Me" was the tune in question. Reputedly desired from "If You Need Jesus", it can only be described as a secular hymn. Over a guitar lick pinched from The Ohio Untouchables, Pickett tears his heart out.

There had been better screams on record before but no one screamed as consistently well as Pickett in those days. Like a preacher who stutters in an attempt to describe an emotion too intense for words to express, so Pickett's voice runs away with him. Up and Up. A high octave brand of sanctified soul. And down. "When I came walkin' thru that door ...". Mumble. mumble. An accent thick enough to bump.

The archtypal Deep South conversational soul much sought after by those who came along later: Gloria Walker, Oscar Toney and friends. "It's Too Late" and "Down To My Last Heartbreak" are similarly neurotic. Bob Bateman produced each of these cathartic masterpieces (hence the instrumental, 'Robert's Monkey Beat') but, whilst he has done independent production work for Atlantic, they've not let him near Wilson Pickett again.

And Pickett just can't recapture the magic of 'If You Need Me' however much he records in Muscle Shoals. In the middle of 'It's Too Late' he sobs "I guess most of you are wondering why I always sing a sad song". I'm left wondering why he gave up. But before doing so he left us this album. It's the best stuff Pickett has done. Only one problem — who wants it twice?

**Bill
Millar**

INSIDE STRAIGHT

OH, HOW IT RAINED: By a peculiar coincidence, it looks as if Stax/Volt is going through a revival at exactly the time that it returns to Polydor distribution in this country. In 1968, the owners of Stax in the States decided they didn't need to depend on the Atlantic distribution and promotion system, and switched to Dot/Paramount, who demanded a lower percentage for their services.

With Atlantic, Stax had maintained a policy of producing a limited quantity of quality productions. With Dot, they resorted to the old pop music business idea of throwing a load of product at the market in the hope that something would stick. Not much did. Johnnie Taylor

kept the label's name alive in the singles market, and Isaac Hayes broke through into the albums field. But people stopped expecting every Stax/Volt release to be something special. The company went into pop, easy listening, even rock, with notable lack of distinction and success.

One of their rock groups, Stillrock, seems to have been a studio idea, focussing on guitarist/singer Don Preston. Don has played with the Mothers, and was one of the reasons why Leon Russell got such a good sound on his recent tour; but Stillrock's record is unimpressive. So too were the records by Dallas County (sort of Blood Sweat

and Tears) and Caboose.

Although it is too much to hope that Stax/Volt will drop those lines altogether, there are good signs that they are going back towards what they are good at, making singles by black singers. The powers that be seem to have finally realised that the audience "out there" is not content to accept the same old formulas, Booker T and the gang laying down funky rhythms behind a gonna-getcha song.

One of their alternatives please some more than others: they have a singer give a "personalised" monologue in front of a well-known song. Isaac Hayes, then David Porter, and most recently Margie Joseph and Johnnie

Taylor have all given this treatment. Even those who like the songs must surely agree that it doesn't promise much for the future, but is just a way of staving off change.

Another way out has been to farm out work to other studios, which introduces a refreshing variety into the Stax/Volt labels. Bell tried this system for a while, but seem to have more or less abandoned it; Janus (issued here on Pye International) and Avco Embassy are still doing it, and of course Atlantic have been commissioning outside producers since the late fifties.

It's a risky system, because it leaves the company at the mercy of the freelance

producers, with little control of what they do; Atlantic have carried it off because Jerry Wexler actually knows a good record when he hears one, which not all record company executives do, by any means.

It'll be interesting to see if Stax carry it off. They should do OK, if the new Lou Johnson 45 is typical. Produced by Allen Toussaint and Marshall Seehorn, 'Look Out Frisco, Here I Come' mixes hard rock guitar with a girl chorus, over a fiery Meters-like beat, and works. You'd never believe this was the guy who did a song Sandie Shaw could copy.

But even more exciting than this record is the new Eddie Floyd single, "Oh, Didn't It Rain". Produced by

NEWS, ENQUIRY, OPINION

Eddie. it features Steve Cropper playing twelve string country blues accompaniment. Eddie is unrecognisable, and very good; the arrangement winds up with the sound effects of a thunderstorm, and is marvellous.

It's not a soul record, though, so soul radio hasn't played it. And pop radio doesn't play records by black singers unless they've been proved on soul radio. So it'll disappear, like 'River Deep' did; and unless there's a fuss made, won't even get issued here.

Outrageous, because it's records such as this — and there ain't many — that would turn the prejudice of those who dismiss soul singers as being unskillful.



It must be Mick, it's a bitch

ROLLING STONES: Sticky Fingers — Bitch; I Got The Blues; Sister Morphine; Dead Flowers; Moonlight Mile; Brown Sugar; Sway; Wild Horses; Can't You Hear Me Knockin'; You Gotta Move (Rolling Stones Label COC 59100).

Awright zipper trippers and strung out strippers, The Stones' first on their own label features an action sleeve with its real zipper and bulging jeans hiding 'Y' fronts.

Inside is real rock and roll of the highest quality, beginning with their single, 'Brown Sugar'. Great maracas, buzzing sax and Keith's superb guitar style. A short tune-up and into the downbeat of 'Sway', about a depressing day re-lighted by a smile. 'Wild Horses' is slow, mournful and beautiful. To acoustic guitar picking, Keith and Mick sing with great feeling for personal sorrow — one of the best on the album.

Heavy drums and whining guitar open the chunky 'Can't You Hear Me

Knocking' sounds like the monkey's on somebody's back as Mick gruffly sings about cocaine eyes an plastic boots. Keith plays bottleneck blues guitar on "You Gotta Move," while he and Mick follow the guitar strings with their voices and Charlie bashes out a steady, delayed bass drum. It's pure southern blues, similar to the feel of the earlier 'Prodigal Son'.

Side two starts with the fantastic rhythm of 'Bitch'. The marvellous way the lyric lines are set to the backing makes it musically more advanced than the others and extremely gutsy. "It must be love, it's a bitch," says Mick. Comparable to 'Love In Vain' comes 'I Got The Blues'. A slow plea backed by electric guitar picking and long-winded sax. A relaxing track.

Beautiful slide guitar on the melancholy 'Sister Morphine', co-written by Jagger, Richard and Marianne Faithfull. Pounding drums puncture the lazy build-up as the

image of involuntary drug addiction from a hospital bed rises out of the melody.

'Dead Flowers' is their C&W track and Mick tries to bend his accent to suit the requirements. Very tuneful catch-line about Little Susie, the queen of the underground. Tasteful electric guitar lead follows the full harmony melody nicely. Another stand-out track.

More acoustic guitar in a strange, hypnotic durge effect lays behind chimes and falsetto brings in the eerie 'Moonlight Mile', a personal reflection from a mind besieged, seeking peace by turning inward from people, outward toward the tranquility of natural beauty.

Probably the best example of guitar, arrangement and concept of them all. A gorgeous finale of rolling images of peace. Further triumph for a band that cares.

Lon Goddard

countrystyle

WEMBLEY PHOTO EXTRA

THAT'S Tompall (right), clutching the Record Mirror award for 'Top U.S. Group' at the presentation at the Country Music Awards' Dinner in London. The Glaser Brothers look on — and, over Tompall's shoulder, Connie B. Gaye, founding president of America's Country Music Association.



TEX Withers (left) receiving his award from Connie Gaye as Top U.K. Solo performer. And it was agreed that the Avenue recording artist deserved the honour. Said Tex: "I have to wear my stetson whenever I meet the public — that's what country music is . . . a big hat and the wide open blue sky."



ABOVE left: in full song is Hank Snow, one of the giants of country music and a great personal favourite of Beatle Ringo Starr. Above right: Tommy Cash, eloquent and friendly brother of Johnny, a really stylish country performer. And below: George Hamilton IV receives his award from Connie Gaye as Top U.S. Male Country Artist — and he told the audience how people tried to talk him out of sticking to country music as a career! (all pix by Doug McKenzie)



RM's May Countrystyle supplement is being brought forward to to May 1 in order to include a special souvenir insert of the International Country Music festival at Wembley



DAVE AND ANSELL COLLINS

Well... who the hell are Dave and Ansell Collins?

IT WAS one of those records that nobody thinks will make it... but which suddenly appears, catches on -- and hits the Top Five. "Double Barrell" is the instantly recognisable reggae-styled hit.

But who the hell are Dave and Ansell Collins?

Caught on the hop, as it were, the folk connect with the record company admitted: "Oh, ah, yes... well, let's see. Um, er, eh -- actually we don't know too much about them. We dig up what we can about them."

Herewith the strictly-limited information -- though the duo plan a fast visit to Britain both to prove they exist AND to give the record that last extra nudge.

The "Dave" half is one Dave Barker. He was born and raised in Kingston, Jamaica, home of reggae and of cricket-pitch riots. He's twenty-one. A talkative twenty-one-year-old. Says he: "It's church-going, that's what did it for me. That's where we kids learned about music, going to church and singing the hymns and kinda getting the spirit of what music is all about."

He got the music bug good and hard. He learned to play most instruments while he was in elementary school, later majoring in

music at college. But he was eighteen before he switched to actually singing for a living.

Also born in Kingston, Jamaica: Ansell Collins, who is twenty-three. Like Dave, he started playing in small groups and didn't even get to know Dave until a year ago. They both met producer Winston Riley. Seems Winston listened, liked, recorded, released. Gave birth, as it were, to Dave and Ansell.

Says Ansell: "I started out in music on guitar, but I switched over to organ a few years back. Though I dig working with Dave, I still find time to work as a session musician on organ for other recording people."

Other people like... Desmond Dekker, the Pioneers and the Maytals. It's a pretty tight-knit circle, this reggae field. Everybody knows everybody else.

It's only when a record suddenly crashes through from nowhere to the charts that we find out that nobody actually knows too much about anybody else.

Dave and Ansell Collins are just two friends of one year's standing.

Not brother and sister, brother and brother, cousin and cousin according to which particular rumour YOU heard.

But they've got one very big hit on their hands. — PETER JONES

DRUM BATTLES? RUBBISH!

THREE years ago, without the impact of some sort of pop chart success it would have been impossible for a band like Keef Hartley to have emerged as one of our most successful and in demand units. Today reputations can be made or lost among the college circuits and to discerning audiences who go to listen to the more progressive elements among the groups, the word on Hartley is "Good!"

Keef left the John Mayall band almost two years ago -- "I was sacked -- which was almost a tradition in that band" -- and at first he attempted to do the work of three men, manager, agent and publicist before recognition enabled him the luxury of affording others to do it for him.

Now he drums and leads his band along the melodic blues path he has chosen to follow.

As one of our most respected drummers he has the right to an opinion on those elements among his contemporaries who insist upon the ego trip of trying to fight out who is best in print or on the stage!

"In a word drum battles are RUBBISH!" said Keef. "You either dig Ginger Baker or you dig Elvin Jones but nothing gets decided by a contest."

"Battles are either won or lost and who is to pass judgment on two distinctly different styles, both good in their own right. The whole thing is a publicity hype and I resent the attempts to build these things into some of kind of artistic event. All it does is line one person's pocket."

"I hate to see the kind of slanging match that was built in one paper recently between Rich and Baker with Rich doing most of the slanging in an attempt to prove how good he is."

"With drummers some are faster, some swing, some are showmen but it's simply a question of whether you like their style. Rich is a fantastic drummer -- a phenomenon, but the sad thing is that most of the time you can't see his kit for his mouth!"

"You've got to believe in yourself as a drummer. If you don't have faith in yourself then no one else will either."

"I never really had an idol as a kid, although there are people like Levon Helm in the Band now whom I much admire."

"I've never wanted to be better than anyone, only the best at what I try to do."

Keef's most recent album is titled "Time Is Near" which he has described as being "restricted and hurriedly recorded," something which would hardly precipitate the uninitiated into buying the album.

"I'm not saying that it is not a good album or that we did not try," said Keef. "But I am saying that we might have done better given more time and a greater application."

"That may not be the most prudent attitude but it is at least honest and I believe in straight answers."

"I live my music 24 hours a day because

that's the only way I believe it is possible to be a musician -- you can't abide by union rules in this kind of business."

"I want to give the very best of my ability and nothing less is good enough."

"Because of my background with the Mayall band I have the reputation of being a hard uncompromising

character and I've had to sack people but the reasons have always been the same."

"You have to have 100 per cent co-operation in a band like mine and if any individual starts pulling in another direction then they have to be got out for the good of the others."

"To begin with it was difficult, as a drummer,

— says
**KEEF
HARTLEY**

total and he knows what he wants and sets out to get it.

He believes quite logically that it is not enough to be a virtuoso on any particular instrument and tries to look back and look objectively at the whole spectrum of their works through live appearances, recording and producing in the studios.

Big Brother he might appear to love but Hartley's ship is coming in and its results that count.

Keef's belief is that his band is successful because of hard work on personal appearances and the good luck of materialising on the scene at the right time.

"It was only three years ago that music really became listenable through the efforts of the Beatles. They were simultaneous with that generation bulge that followed the last World War and produced the huge new market for single records which resulted in a boom for pop music."

"The bulge progressed along with the music and now these same people who were once buying singles have grown up into an adult market who are more interested in albums and more discerning over what they go to listen to."

"The drug era also had a significant effect on the change in musical appreciation over that three year period and there was a substantial swing away from the melodic, sentimental music to music for the 'heads.'"

"Battles are either won or lost... and who is to pass judgment on two distinctly different styles, both good in their own right?"

trying to relate to other musicians -- particularly those who could write or read -- exactly what it was that I wanted. But now that we have comparable examples behind us it is a lot easier, and with writers like Miller Anderson in the band it is a whole lot easier now."

Keef's involvement with his band is almost

KEITH ALTHAM

GOD BLESS AMERICA

She is the Delta Lady

RITA Coolidge, the Delta Lady, is out on her own these days.

Like Merry Clayton she has emerged from a session singing background into the limelight of the solo artist, and the turnabout is somewhat unusual in that musicians Rita once backed now back her.

It is this mutual give-and-take which is so evident on her first solo album, "Rita Coolidge". It features such names as Booker T. Jones, Stephen Stills, Ry Cooder, Leon Russell (who wrote and dedicated "Delta Lady" to Rita thus giving her the nickname) and Bobby Womack (who wrote the immortal "It's All Over Now").

Her soulful singing goes back to her church days. "My father was a preacher so I had a preacher's daughter childhood singing in church choirs from the age of two." This moulded her style sufficiently that she was always more gospelly than the C&W sound which dominated her home town of Nashville.

Rita was born in Nashville, Tennessee, the youngest of three girls. She sang jingles and radio spots in Memphis, cut the odd record — and was eventually introduced to Delaney and Bonnie. She toured with them three times and recorded with them on their first album. And apart from her solo career, she has worked on the albums of Joe Cocker, Dave Mason, Eric Clapton, Stephen Stills and Marc Benno . . . that's apart from being part of the now legendary Mad Dogs and Englishmen tour with Leon Russell and Joe Cocker.



RITA



FRIENDS OF DISTINCTION

FRIENDS of Distinction, the RCA group, don't call themselves Friends of Distinction for nothin'.

They call themselves Friends of Distinction because they have a very distinctive group vocal sound . . . and because they happen to be friends.

That's why they call themselves Friends of Distinction.

This is one way to mention the group more times than several of their less-distinctive buddies have had hot luncheons.

With most of the top groups, the basis is a business relationship with few off-hours ties, but with Friends of Distinction, the name was literally given . . . and is currently literally kept.

Friends' "main men" Floyd Butler and Harry Elston have been the best of chums since childhood in San Diego and have kept up with each other in their singing and musical careers for the past few years. And Jessica Cleaves was a good personal friend of both boys long before she actually got round to auditioning for the group.

On record, the group is selling big in the States. But people constantly ask how they keep up their musical togetherness, their business partnership AND their personal friendship. After all, we all muse, aren't groups formed simply to fall apart at the seams when temperament raises its ugly head?

Says Harry: "We each do our own thing when we're

Friends tell the whole truth

not performing. Sometimes on the road, we'll all go bowling or swimming, or we'll get together and have one of our on-the-road picnics. But the best way to keep the relationship strong on all levels is to spend healthy amounts of time away from one another, doing our own things."

Aw, c'mon Harry — there must be more to it than that.

So says Floyd: "Harry and I are like brothers; we've known each other since we were something like five-years-old. We're best friends . . . but we also argue more than any two people alive. And that's good for our friendship. It keeps things up-front and honest, out in the open. It's a healthy thing that we argue so much . . . it helps to clear

the air, so that no resentments are built up by disagreement."

Well . . . we're getting somewhere. We find, on closer examination, that the boys talk pretty honestly about personal matters, too. Says Floyd about what he looks for in a woman: "I like a gal who thinks for herself . . . a woman who has a strong mind of her own and isn't afraid to use it to express herself. I don't like women who are easily manipulated, women who 'yes' you to death. I just look for that certain strongmindedness, honesty and independence."

And Harry says: "I'm looking for a strong head-communication with a woman. Real honest, open communication is the most

PICK OF THE HOT U.S. RELEASES

THE JACKSON 5: Never Can Say Goodbye (Motown). Incredible news: this, the Jackson kids' biggest American hit to date (and, dig it, that means BIG, baby), is a really lovely slowie which would do justice to any of the leading Soul Vocal Groups like the Moments, Main Ingredient, Delfonics, O'Jays, etc! Over a plopping beat and other nice things, little Michael wails away to his heart's content while his brothers "wup wooh" and generally make it all mellow in the background. What is more, as with the Temptations' fabulous "Just My Imagination (Running Away With Me)," it does not even fit any of the over-worked old Motown

formulas. Is a new day dawning in Gordyland?

DAWN: I Play And Sing (Bell). No new dawn for Dawn, though. It's more, if livelier, early-'60s Drifters-influenced Bubble Gum. I guess it'll be a few months before this graces the Tony Blackburn Show, so enjoy "Knock Three Times" while you can, Pop Pickers.

NEIL DIAMOND: I Am . . . I Said (Uni). A building slowie about poor ole Neil being torn between two shores: L.A. is fine but New York is home. He should have such problems. Actually, he sounds exactly the same as usual (which is fine

for fans) but the song is decidedly dull (which ain't). Maybe we will get a re-issue of "Holly Holy" instead! That would probably be a big hit here now, as I have been getting requests for it when doing my discotheque.

BREAD: If (Elektra). Gentle wistfulness and all that; perfectly pleasant, decidedly dull. Hey, what an uninspiring lot of records I'm lumbered with this week . . . I mean, Donny Osmond (the junior Osmond Brother), and comparable if not worse Bubble Gum muck. Cheee . . . Ying tong ying tong ying tong tiddle-eye-po. See ya next week.

important thing in a relationship."

So where does that Friend of Distinction Jessica Cleaves come in on this bare-my-soul scene?

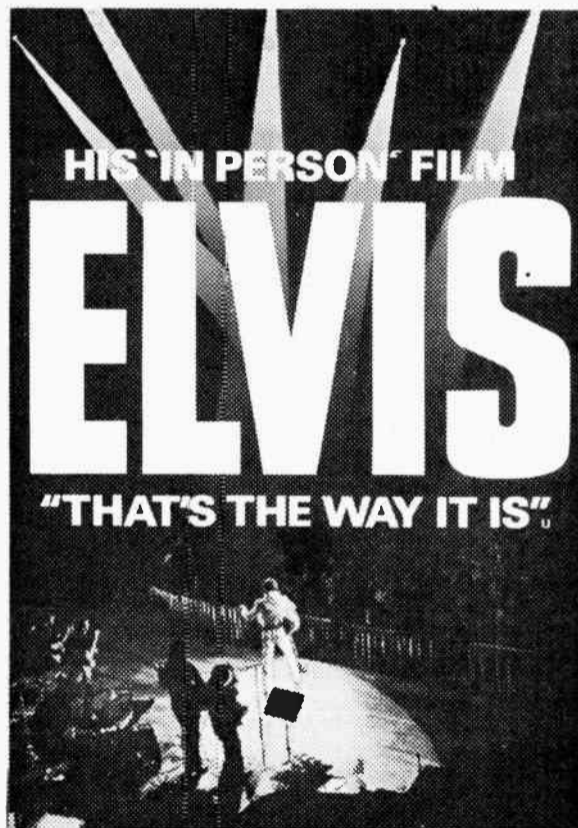
She says: "Being a typical Sagittarian, I need a guy who can keep me in line . . . but very gently." "Being on the road with a group is really rough for a girl, but if she has someone waiting for her, it's really beautiful to come home."

Jessica, an only child, eventually wants to "settle down and have a houseful of kids. Being an only child was a lonely experience for me. I want to make sure my own children never experience that sort of loneliness."

And she added: "Until then, I feel I'm experiencing the ultimate in sharing and togetherness with Friends."

Maybe the main reason that the three Friends of Distinction get along so well off-stage and on is that they're all so happy with their own individual lives right now. They sing: "We've got a good . . . thing . . . going" and a whole new fan following sings along with them.

And those of us in the States who aren't singing with them are surely talking ABOUT them.



Filmed 'live' on stage in Las Vegas and presented by MGM at the RITZ Leicester Square from APRIL 25. Separate performances: 2.30, 6 & 8.45 (Fri. & Sat. 11.15 pm). All seats bookable: 75p. & £1. Also from April 25 at the Odeons at Elephant & Castle, Finsbury Park, Richmond: book at theatres.

NEXT WEEK IN RM —
CLIFF RICHARD :
A REMARKABLE INTERVIEW
 DUE TO PRESSURE ON SPACE THIS FEATURE HAD TO BE HELD OVER A WEEK

To the RITZ Cinema, Leicester Square, W.C.2:
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Alan Bown— two decades of musical integrity?

ALAN BOWN is a determined soul. A decade of live action leaves him saying, "I've got at least another ten years".

Throughout his career, the trumpeter has maintained a high degree of musical integrity himself and within his band. The Alan Bown Set became the Alan Bown, and the line-up changed now and again. The lead singer Alan obviously admired most was Jess Rodin, now leader of Bronco.

"Jess was a terrific singer, but he was lazy — he found it hard to work a lot. He began to lose his voice a lot — smoked heavily; a raver. But I remember early days and I'd raved too, so I understood. He left because he fancied a change; we'd been together about four years and that's a long time.

Now I'm surprised — shocked! Bronco is so different to all we've done together! It's very country. The Jess I knew worked like a dog when he worked — he was a fantastic singer, but when I first heard Bronco, I couldn't see it at all. Now I can — it really does fit him perfectly!

"I understood when Jess left, but then came Robert Palmer for eight months and that was different. We got the deal with Island, which was one of the best things that happened to us — and Robert quit just before the first Island album.

"He rang up one day and I knew — or guessed what it would be, because I didn't feel it was permanent any way. So there we were with an LP that had his voice all over it. I didn't want to release an album that could not be done faithfully on stage, so we were hung up a month over it.

"I had to audition singers — about fifty of them. I heard Brian Short from Jeff Beck's group, Harry Reynolds from Silver Metre; they were all very good, but I don't know what I'd have done if Gordon Neville hadn't have come along. He was just in the queue — came from Gulliver's People.

I'd been sick about it all before, but then everything that went wrong went right.

**BY LON
GODDARD**

He's a fine singer and he proves that a lead singer doesn't rule a band. He's got an ego, but he has to have — he's the front man. We hang on to him at times, but he never takes over. When his voice was put on the LP, everything was all right.

"Island have been amazing. When Chris Blackwell heard our 'Pyramid', he liked it — came to see us and it was all arranged within three weeks. Would have been sooner if Jess was with the band. Chris and David Betteridge got us out of Decca. They even came to see us at gigs. Sir Edward or Dick Roe never came to see my band! I'd have gone to Island ages back if I'd known about it.

I'm really pleased with what we're playing now. We used to lack direction and we went out on a limb. Now we're persevering with our original concept, but in a more concentrated form. We're working a lot — I'm playing everywhere to sell that LP — to make room for the next album.

"For Alan Bown, promotion is not enough — we must be seen. For Curved Air, yes — for us, no. We were going to change the name, but Chris Blackwell talked us out of it — and I'm glad he did. I'd be such a con man to appear as somebody else with only a new lead singer and the same band. I'd be part of a hype.

"We'll graft this next six months just like the last six — I never felt more like it. We've got the respect and I'll keep it. If we happen, it will be honest and we will have earned it. I can't see all the members staying on the road for the next decade, but it's stable now. They're the right people and if they stay ... great."

Why shouldn't they? They've the best line-up yet, the best label and plenty of room in the field. They also know how to do it and that's the hardest part.



ARRIVAL: L TO R, TONY O'MALLEY, PADDY McHUGH, FRANK COLLINS AND DYAN BIRCH

DESPITE their hearty acclaims of 'I Will Survive', Arrival have suffered changes early in their career.

The core of their vocal sound remains with Dyan Birch, Paddy McHugh and Frank Collins, although long-standing member Carol Carter has left.

"We think she's working in a solicitor's or something like that", Frank Collins told me. "But Lloyd Courtenay our drummer is joining another group."

The other member to leave was bass guitarist Don Hume, although organist Tony O'Malley remained. But perhaps the most effect will be felt by the absence of Carol.

"As far as sentimentality goes we were very sorry to lose Carol", Dyan told me. "And it will probably be very strange working without her. I think that the group's sound will change automatically, but what we do on stage isn't what the mass public know anyway, it's different to the singles.

"We're not like the Mamas and Papas, or Crosby, Stills, Nash and Young", added Dyan, obviously tired of the comparisons. "A lot of people just don't realise what we are and what we're trying to do."

"Singing is the incidental part of most groups but with us it is the most important part", Frank told me. "We've tried rehearsing since the group line-up has changed and all that's missing is an octave really. We also tried

How Arrival were saved

recording some things in the studio as an experiment."

Arrival's current single 'Let My Life Be Your Love Song' was in fact recorded in January before the group's troubles finally exploded, though Frank feels confident that the new Arrival could have provided the sound.

"There was no difference whatsoever in the studios", he explained. "And we could use session men."

"We will probably bring some more musicians in for our live work", added Dyan. "But we will probably keep them on a session basis. We have already found a bass player that we would like, but we're not sure how available he is. We have worked with him before though."

Dyan and Frank were also agreed that the split within the group was caused by both personal and musical disagreements.

"We had all the usual drags", said Frank. "But there's a crunch

to come to. We don't mind going through patches of disharmony, but it was getting to be more than that. I think we just about saved the group in time."

At the same time as the change in group personnel, Arrival left their manager Tony Hall and signed with CBS Records. The group now have a manager from New Zealand, Diane, who shares a Richmond house with Dyan and Frank. Under her guidance Arrival are now searching for suitable stage and recording material.

"We have got quite a bit of our own stuff lined up", Dyan told me. "Frank and I used to do quite a lot of songwriting. We haven't really found the exact thing that we would like to record next, but it won't be as commercial as the things we have done. That is basically us trying to please the public, which is fine, but we'd like to record something we really want to do.

"I think the public are now getting a bit more relaxed and

they're very much less pseudo in London, although they're still into the underground type thing outside. That's just people trying to shout out what they are!"

Arrival, however, consider the emergence of Elton John and Leon Russell as a healthy sign, and hope that perhaps acceptance of Arrival will also increase.

"We would like to work concert halls mainly", said Dyan. "From a technical point of view they are best, they have the greatest equipment. We just can't work in little clubs, relying on a vocal sound like we do. I think it's a service to the public if we can play in good places where we can get a good sound. Some colleges can be good because they are made for sound, although on the other hand some are terrible!"

"To get to the States is one of our big ambitions", Dyan added. "And the sort of halls we like to work would be easier to find there."

Val Mabbs



THE ALAN BOWN

Hollies square? — Manager defends his...

POP AMBASSADORS



TERRY SYLVESTER



BOBBY ELLIOTT



TONY HICKS



BERNIE CALVERT

HOLLIES' manager Robin Britten this week launched an astonishing attack on "certain pop groups who tour the world in search of a quick buck — and leave behind them feelings of anger and hate about their behaviour."

And he added: "The sweaty armpit brigade do the music business no good at all."

He talked of groups who caused damage to hotel rooms and dressing-rooms, who performed badly and looked scruffy — and who made little effort to put on value-for-money shows.

Said Britten: "We've always adopted a totally different attitude where the Hollies are concerned. They've travelled round most of the world — to Australia and the Far East not long ago, and Germany recently — and the aim is to make them real ambassadors. Ambassadors of good-will and music, if you like.

"People may laugh at the way we link up with various embassies on our tours. But there's absolutely no snob-reason thinking in this. The fact is that the Embassies abroad are very well organised — the people in them know exactly what is happening in the area. They know just what the political situation is and so can

'Sweaty armpit brigade do the music business no good at all'

warn us about what to do and what not to do.

"These chaps are helpful. We make a point of meeting an embassy representative early on. We regard ourselves as guests in these different countries and we want to be treated as guests and we want to behave as guests should behave. It really adds up to an exercise in learning how NOT to be embarrassing to your hosts.

"There are so many reports of groups visiting places and just leaving a bad taste in the mouth. They play, get paid and kick up a helluva lot of bad feeling.

"But why do the Hollies tour

ALAN CLARKE



at all? — after all, they're not short of a few bob. Well, it's not just to meet their fans and

friends. It's essentially a musical meeting between the boys and their followers. It's a chance for the boys to thank the fans for their record-buying support, but more it is a chance for the boys to draw strength from their audiences.

"In that sense, touring is a vital part of their work — and it has little to do with money. But they are stars and we insist they look the part and live up to star status. They travel in style and live in style. I'm sure that is how the fans want them to behave.

"You simply get back to that tag of 'ambassadors'."

On their German tour, the Hollies planned to appear in both West Berlin and East Berlin. The East Government planned the first time concert as part of the cultural service. But the demand for tickets was so great, from as far as 300 miles away, that it was felt diplomatic to call it off.

Said Britten: "Unfortunately, it was quoted that we didn't really want to play in East Berlin. The problem wasn't ours. In fact, we'd love to play there — and we've said that if the fans there start a petition for us to go, we'll play a free concert for them."

Currently, the Hollies are in the AIR recording studios in London, working on a new album — and hope to get a single out of it... predictably it'll be their 22nd Top Twenty disc.

Said Robin: "Even in recording, the Hollies work to a disciplined pattern. They rehearse before going to the studios, to avoid wasting the time of engineers and technicians. Then they work from 2.30 to 5.30, have a break and carry on from 7 to 10 p.m.

"None of the joss-stick burning and the raving — just sheer application to the job in hand. By getting organised from the start, the whole business is simplified.

"It's easy to say that the Hollies are a square lot, more like business-men — but that's not the point. They've become an international attraction and they're determined to live up to their reputation as good ambassadors.

"That sweaty armpit brigade seem to be doing their best to kill off the whole industry. Somebody has to redress the balance and behave in a completely professional way. That way is the Hollies' way."

The Hollies' choice

MAIN supporting attraction on the Hollies' show at the Free Trade Hall, Manchester, on Sunday (April 25) is Pye recording star Labi Siffre... and he's there at the Hollies own request.

Siffre, with a new album "The Singer And The Song" out now on Pye's International label, will appear in the first half of the concert.

As for the Hollies, it is their first concert in their home town in three years and Allan Clarke says: "We're really looking forward to this one. It all started for us in the Manchester area and I'm sure we'll be kicking around a lot of old memories after the show."





The legacy of Eddie Cochran

EDDIE Cochran was an American singing guitarist. He rocked with the best of them. But his fame didn't last long at the top Born in Oklahoma City, on October 3, 1938, he died in a taxi smash on Easter Sunday, 1960.

Eddie was in a hurry that night coming from the Hippodrome. Bristol. His taxi was a sickening sight after the impact of the crash at Chippenham, Wiltshire.

Eddie loved rock'n'roll, said it came from the heart and that music was nothing without heart.

He dressed smartly, preserved the star image wherever he toured.

Eddie rocked hard, he moved fast, too fast. In that taxi with him were Gene Vincent and Sharon Sheeley, who managed to get out alive.

Ironically, Eddie always felt he was living on borrowed time. Some fourteen months before the crash he should have been with his friend Buddy Holly in that tragic air crash — but at the last moment his road manager changed arrangements and sent Eddie to an

engagement — by road.

The mad pace of pop, the greatest hazard, maybe, in the whole of show business. A young entertainer cramming as much into the shortest possible time.

A concert or a television appearance and then on again to make another motion picture.

Another item to add in this hard programme, a few hit singles, 'Summertime Blues', 'C'mon Everybody' and 'Somethin' Else'.

This was the life of Eddie Cochran, real hard work which made him famous. His music and all the different gimmicks which he made go marching on, handed down to the teenagers of today.

Hundreds of fans each year roll up to see him perform in 'The Girl Can't Help It' and 'Untamed Youth'.

These films will never be forgotten and will keep Eddie Cochran forever green on each and every April 17.

PETER MORGAN

WHAT'S IN A NAME? LOVE AFFAIR PONDER

LOVE Affair are LA they said, going progressive — and that caused enough stir and despondent grumblings. But now it's over, suddenly LA are Love Affair once more and they have a pleasant, unprogressive single, 'Wake Me I Am Dreaming', out on release.

So just what are the conclusions to be drawn? It would seem logical that the progressive LA image didn't work financially on record or from the point of view of live appearances, and that this step is a retreat from hopeful ideas. But Auguste Eadon feels strongly that people have the wrong concept of the whole episode.

In defence he explained: "It isn't a question of our management forcing us to become Love Affair again, because our last record 'Speak Of Peace Sing Of Joy' wasn't a hit, or that they forced us to become LA in the first place. Rather they thought it was changed too quickly and that we should have waited a while before becoming LA at all. "Any way, we didn't say we were going to go heavy. That idea came from the reviews we had on the record."

Why then the change of name, I asked?

"We wouldn't have had a hope in hell of getting an album of original numbers across as Love Affair. But people may have seen the



AUGUSTE EADON: DISLIKED FROM THE YEAR DOT

BY VAL MABBS

album and not known who LA were, and given it a listen. I think that album of original material did us a lot of good.

"But the trouble with being Love Affair is that right back in time people have had something against them. To a certain point people have been helpful, but other people are so automatic in their opinion they won't give us a chance. There is a certain minority who have been down on the band since the year dot."

Of course the initial problems that Love Affair faced, after the news leaked that they were not responsible for the instrumentation on their first single, was one of the thoughts uppermost in Gus's mind, and he commented: "Christie are now going through what Love Affair

went through all those years ago" (following the revelation by the Tremeloes that they played on 'Yellow River').

Gus explained that to the minority Love Affair wanted to prove that they could play worthwhile music, and this was part of the reason for making the original album.

"It was also that we wanted to produce something on our own for our own personal satisfaction. We weren't so worried about it being a financial success. It was to find our direction and to find out what we could do."

But couldn't this have been accomplished by steady rehearsals, if it really wasn't a move to capture a profitable market?

"Well, we haven't had a hit for a long time, maybe twelve months or more, and of course I suppose we would have liked to have some success with the LA album. But we looked on the single as a sampler. We want a commercial sound now to sell to the market and that's

what we think we've got with the new single, but we will still be recording original numbers for our albums.

"But as far as the LA thing goes we have done our bit. It's a phase that everybody has to go through.

"Morgan, our organist, has been writing some very jazzy, intricate stuff, and our bass player has been writing some very nice stuff", Gus told me. Rex and I have got together to produce some funky sounds. We've now found each other's music.

"Some things that we did were really King Crimson when we were working on the album, but to include them would have been going too far.

"We picked the numbers that weren't too exaggerated to begin with. Now we feel that we can produce other sounds, and that's good enough."

Another criticism that is often levelled when a group decide to become "progressive" is that their appearances change almost overnight to fit the accepted image.

This certainly seemed to happen with LA, though they did appear to be somewhat schizophrenic, with Mick Jackson and Rex Brayley retaining a more traditionally "pop" image, while Auguste and Morgan led the field with beards.

"Morgan has still got his long hair and a beard". A now clean shaven and shorn Gus told me. "It's only down to the individual thoughts. We didn't all decide that we must change our appearances because we were becoming LA. You can't just put on a different

face." I enquired why Gus had suddenly removed his moustache. Was it coincidental?

"It was because I found my ale dripped from it, and that was a nuisance", he explained!

So now it's all back to Love Affair, and striving for a commercial hit single.

"But", said Auguste. "We're not saying just kick out all the other ideas. We're not going back. You can never go back to things as they were."

Love Affair have already accumulated twelve tracks, of original material, which they recorded at EMI's studios, and they are in the studio to finish recording next week. Following this will be a Scandinavian tour in April, and the release of 'Wake Me I Am Dreaming' in Europe.

But even their new single is presenting some problems, as it has also been recorded by Tremeloes' drummer Dave Munden.

"We've been considering the song for a long time now, in fact before I joined the group. It was a Continental hit song and Leeds Music were trying to sell it here. Our manager Ken Street had been going round various music publishers to find material and this seemed like the obvious number.

"Dave Munden had said that he might use the song, but he hadn't done anything definite about it. If we hadn't done the song I think it would have still been on the shelf."

Now both versions are available, and it's anybody's guess which will make the charts.

ON THE

THE MOVE have virtually retired from the stage as a unit, existing now as a recording band. Their sub-group, the Electric Light Orchestra, is about to reveal all its symphonic glory and some of the Move members will be seen in a different setting. Before they go, it is only proper that tribute be paid to one of the most important groups — both visually and musically — to have contributed to and influenced the evolution of music. Time to unload the story of a real ROCK band. To do this, we asked drummer Bev Bevan to haul out the files and tell it like it was.

"Our first gig was in January, 1966", said Bev with little effort, recalling, "there was Charlie (Carl Wayne), Ace (Chris) Kefford and myself — we were called Carl Wayne and the Vikings. Everybody was called 'somebody and the somethings' at the time. Roy Wood came from a band called Mike Sheridan and the Night Riders, who became the Idle Race and Trevor arrived from Danny King and the Mayfair Set.

"All these groups had one-off records and few prospects, so the idea was to get the right people together to get a hit. We knew we needed someone from London to come to Birmingham and see us.

Smashing

"Three or four months later, Tony Secunda came up and gave us a few 'tips'. Later he returned and signed us to his management as the Move. We began to get our first write-ups in the press and were hailed as an 'underground' group.

"Our image was similar to the Stones in those days — we had this smashing up routine on stage. We burnt Hitler effigies, threw smoke bombs, went at the stage with an axe and consistently wrecked television sets. The Who were smashing things before us, but we couldn't afford to break up our instruments, so we went about buying old televisions for a fiver to smash.

"It was best if they worked a little — for effect. Actually, it's a wonder somebody wasn't killed — those picture tubes are pressurized and they explode. We all got cut up now and then.

Raided

"All this time, Tony was holding out for the best record deal and it came from the then new Deram label. We were playing a residency at the Marquee, which was very good for us, when we were raided by the fire brigade.

"After our smoke bomb act, somebody had called them and the whole of Wardour Street was full of firemen. We were banned from the club, but the publicity was great.

Talking

"By the time our first single, 'Night Of Fear' came out, most people had either seen us or heard of us, so it was a good sized hit. Personally, I didn't like it.

"Next, we carried a fake hydrogen bomb through Manchester's Oxford Street and held up all the traffic. The police ran us off and that made the front page of the Daily Mirror. At that time, we were dressing as Twenties gangsters and we had model girls dressed as molls. I think we were the first to do that.

"Then Roy who's

written all of our singles, came up with 'I Can Hear The Grass Grow'. It was a group favourite and, again, a sizeable hit.

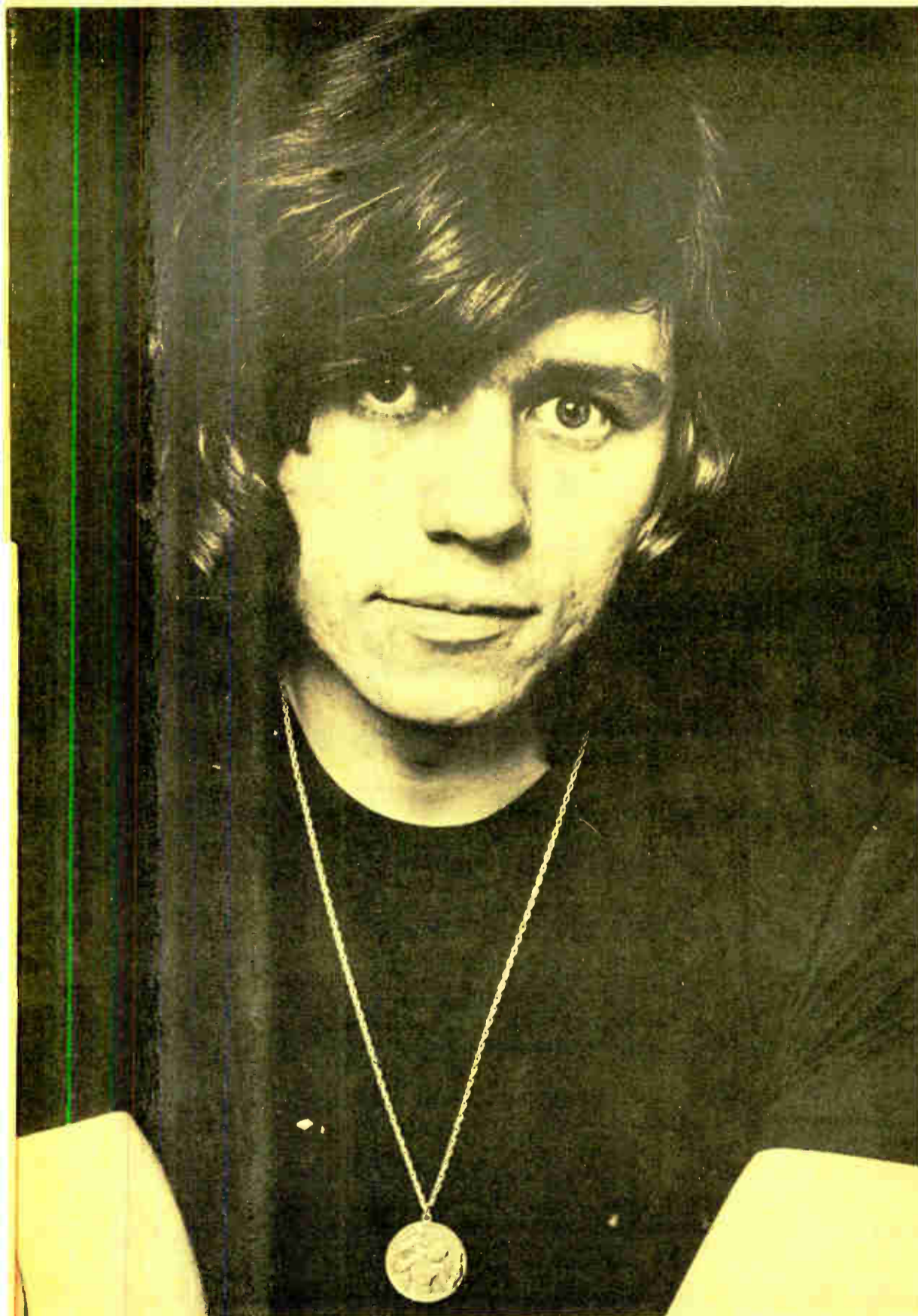
Great

Following that, we changed to Regal Zonophone — a revived label. Tony thought it was great to be on a 30 year old label that used to have the Salvation Army on it.

"The next single was 'Flowers In The Rain' and with it came the Harold Wilson affair, which was very controversial. Tony

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THE MOVE AND THINGS



to Lon Goddard

Secunda had released a postcard with a picture of Wilson in an objectionable pose. It didn't go to the public, but to the Press and eventually, to Number Ten.

"The court escapades that resulted made the front page of all the national newspapers. We had to give up all royalties on 'Flowers', costing us about £2,000 each. They took the writing royalties as well, costing Roy about £10,000.

"The legal fees were incredible; I think we just finished paying them off

this year - but we did get TV and news coverage, even though we had nothing to do with the picture. This started the riff between Tony and the Move.

"The single out after that was 'Fire Brigade' and we went back to rock 'n' roll. We wore leather gear, had motorcycles - tough guys. It was a direct extension from the gangster thing. Still a wild image.

"Promoters were afraid to book us - they thought we would rip up the place. Some would come into the

dressing rooms and say, 'Please boys, don't wreck the dressing room'. They probably think that of the Stones, but it's all uncalled for - they're nice guys. This was all an act.

"At this point, Ace Kefford left the band. It was mainly for health reasons - Ace was uptight and depressed a lot, moody. It was a shame, because he was an excellent bassist and was the main face in the group; he was very photogenic.

"With the loss of Ace, Carl started moving to the front. The first Move LP, 'Move', had just been released and there was a five track live EP of Marquee things out as well. We stayed a four piece then and Trevor went on

to bass - one of the best things we did, because I think he's about the best bassist in the world.

"Under a mutual agreement, Tony Secunda and the Move then parted and we released one of our two flops - 'Wild Tiger Woman'. At the time, we were getting heavier to get away from the straight pop stuff.

Stunned

We parted with Denny Cordell as producer and did our own from then on.

"The failure of 'Tiger Woman' was pretty depressing; we were thinking of disbanding if the next one went down. We thought it best to get out before going downhill

- but 'Blackberry Way' was our first and only No. 1

"We were really stunned, then Trevor left - just like that. I think the record had reached number ten when he went. Trevor didn't like the commercial song policy and wanted to do something else. He teamed up with Denny Laine to form 'Balls', but it split before it happened. Trevor was replaced very quickly with Rick Price, because we had a heavy gig schedule.

Frightened

"Rick was from a band called 'Sight and Sound'. He was pretty frightened, because the first appearance was television - Top of the Pops. We were doing 'Curly', and we all hated the number any way. It was a moderate success, but the worst thing we ever did. 'Curly' was such straight pop, it sent us into cabaret - ridiculous when you think of our image.

"Carl liked it, because he was good at it - he had a way with audiences. Roy and I decided we weren't going to do any more cabaret and that caused another split; Carl left. We had just released an LP titled 'Shazaam'. We had been to America once, just before we did all that cabaret stuff, and it was a successful tour. We were booked to return in six months, but it was cancelled when Carl left.

"We didn't want another lead singer as such, but someone who could sing and play. We got Jeff

Lynn from the Idle Race. Oddly enough, he had been Roy's replacement in the beginning.

"Then we did 'Brontosaurus' and liked it. It was slow, dirgy and heavy. No chance, people said, and we were beginning to believe them after two months, but then it shot right up the charts. We were amazed - it had hardly any hook line to it. We were really pleased, because the whole group liked the sound of the record.

"Then we started getting our old wild image back - Roy was leaping around TOTP with his war paint on. He has this theatrical streak - loves dressing up. People may think he's tough and pushy from looking at him, but he's really very quiet and well mannered. He never tells you... he asks you.

Flop

"Then we released 'When Alice Comes Back To The Farm' and it was our second flop. We liked it, the business like it, but it had no hook line at all and got few air plays. The LP at that time was 'Looking On', which got good reviews, but never showed in the charts.

"Now the idea of the Electric Light Orchestra comes in. We thought the Move have had a lot of hits and should have more, but we couldn't see ourselves getting an LP hit until we went a little more progressive. The Orchestra is our way of doing that.

We're still halfway

'We couldn't afford to break up our instruments. So we bought up old TV sets to smash for a fiver. It's a wonder somebody wasn't killed. We all got cut up now and again.'

BEV BEVAN

through an album, but it's very advanced material. Rick Price has left both bands now, so there will be Roy, Jeff and myself appearing with the Orchestra and we three will record as the Move.

Unique

"On the road, the ELO will have French horn, two violinists, viola and Roy on cello - he says the day of the electric guitar is gone. All orchestra personnel will be official members, not session men. We will be getting a bassist and it could well be the return of Trevor Burton - but don't go expecting us to play 'Flowers In The Rain' and all the Move's hits. The Light Orchestra will be a unique blend of heavy and classical material."

So that brings us to the present-day Move and the ELO formation. Both bands have moved to Harvest Records, the Move's 'Best Of' album being the last thing on Fly Records.

The next Move LP will be 'Message From The Country', with a single probably titled 'Hello James'. Bev, who used to want to be a footballer, now owns a record shop called, 'Heavy Head' on Stratford Road, Sparkhill, in Birmingham. He might get another, possibly in league with John Bonham of Zeppelin.

Whatever, we haven't seen the death of the Move by any means - all its members are still active. On the move. Like cells, they've just multiplied.

LON GODDARD ON THE NEW ELVIS ALBUM

It's jes' fantastic, cats!

ELVIS PRESLEY: *Elvis Country* (RCA Victor SF 8172 LSP 4460). *Snowbird*; *Tomorrow Never Comes*; *Little Cabin On The Hill*; *Whole Lot-ta Shakin' Goin' On*; *Funny How Time Slips Away*; *I Really Don't Want To Know*; *There Goes My Everything*; *It's Your Baby, You Rock It*; *The Fool*; *Faded Love*; *I Washed My Hands In Muddy Water*; *Make The World Go Away*.



THIS new Elvis Presley album is sub-titled 'I'm 10,000 Years Old' and includes excerpts of that song between each of the numbers.

Side One begins with the bouncy 'Snowbirds', done in faithful Ann Murray style and rather straight. Nice guitar pickin' adds to the colourful backing.

Under-orchestration begins 'Tomorrow Never Comes' — but wait . . . it's one of those Presley build-ups and he ends up singing his guts out to full orchestration.

Funky guitar turns into clean C&W rhythm for 'Little Cabin On The Hill'. Soon it's perfect bluegrass, complete with violin solo and a fine, sanitary number

for a hoe-down, fellers.

Bang into kettle drums and guitar as the Pelvis spits out Jerry Lee's 'Whole Lot-ta Shakin' Goin' On'. Less shakin' than Jerry Lee and his killer keyboard, but when that beat reduces to a sulky drum for that intimate message, you can bet the King's gyrating better than Gypsy Rose ever did.

Preaching and tellin' a yarn like nobody else, Pres asks dreamily, 'Ain't It Funny How Time Slips Away', a downbeater jes fer you girls to snuggle up to them phono knobs.

Here comes that hint of down south soul on 'I Really Don't Want To Know'. Fine vocals on a tune that gripped

the western hit parade back in the fifties. A read old fashioned ballad — lawdy, what a treat.

Everybody knows "There Goes My Everything" and we all know Elvis sings the pants off that other guy that did it — right, studs? Super emotional delivery power-packs this tear-jerker.

More rollicking C&W chock full of girls and harmonicas and righteous pickin' for 'It's Your Baby, You Rock It'.

The King tells you, it's your problem, you work it on out — sound advice for you young teds, eh?

Deep, throaty vocals and twangy blues riff yanks El right out of the player and into your room on 'The

Fool'. He don't yell an he don't scream — he talks right to YOU on this 'All Shook Up' type number.

Touch of the heavies, bit of the old psychedelic fuzz guitar backs 'Faded Love'. Crazy, muscular harp modifies his great interpretation of a real pounder.

'I Washed My Hands In Muddy Water' is a Canned Heat-style Georgia blues. Steady, jumpin' beat for all you bonecrushers to bop silly over. Jivin' Jerry Lee style piano makes this twist from blues into real rock and roll right there AS YOU DIG IT! You can hardly keep your frenzied flanks still.

To end on, old Swivel Hips lets loose with all

that pent-up intensity to lash out a pleading ballad to beat all — 'Make The World Go Away'. Gospel girls, strings, all kinds of orchestras and a soft picker back up his stormy vocals on a slow, sweatin' song for sweethearts.

A real album to set the cats on fire, this one has twelve big ones, plus the interwoven 'I'm 10,000 Years Old' in between to give it that live atmosphere. Like having 12 big acts and 11 little intermissions! Also a cute little pic of the master at age two with Ma an Pa Presley lookin' dead chuffed.

Jes' fantastic!

RECORD MIRROR SPECIAL

BY JIMMY CRAIG

AFTER 23 years as a professional musician, 'the Guv'nor' Alexis Korner has finally found his ideal working niche. He plays solo concert and club dates; tours with fellow vocalist Peter Thorup and a small backing band; satisfies his urge to be in a big band as lead vocalist with C.C.S. and has a degree of financial security recording many 'voice overs' for commercial TV advertisements.

INTERESTING

His story is an extremely interesting one. Born in Paris in 1928, his family settled in Britain and in 1933 he became a British citizen. As a child he had learned to speak fluent German, French and English, establishing himself very early as a complete individualist. In fact, it was his determination not to conform which resulted in his being asked to leave St. Paul's Public School, Hammersmith, the Boy Scouts and the Air Scouts. His parents finally decided on Finchden Manor School (for extremely disturbed boys with high I.Q's) and it was there, in defiance of his father's wishes, that Alexis constructed his first guitar from plywood and a shaved-down table leg.

Alexis got his first contact with music by joining Melodisc Records as an A&R man and went to Decca as a publicist and later to BBC radio as a studio manager.

In 1949 he decided to play professionally. As a musician Alexis got his first job with the Chris Barber Jazz Band, playing three nights a week (at 5/- per night) first playing piano and eventually guitar.

In the mid-fifties he played with the Ken Colyer Skiffle Band and briefly formed his own skiffle group during the 1957-59 skiffle craze. Alexis then met Cyril Davies and they began developing Country and Blues music together. They decided to open a club in Soho, but Britain was not ready for the Blues then and their Roundhouse club was immediately closed.

UNDAUNTED

They were both undaunted and simply became more determined than ever to make Blues a valid form of music in Britain, so they invited visiting American Bluesmen like Sonny Terry, Brownie McGee, Memphis Slim and Muddy Waters to sit in with them at small clubs.

Alexis and Cyril then decided to pioneer the Blues further by playing on electric guitars, in a Rhythm and Blues style, which was a louder and a less subtle form of music.

At this stage the laughter of the critics got even louder. Electric guitars for the Blues was considered outrageous.

The critics were not foreseeing what was to happen in the sixties — only a small band of musician fans in front of the bandstand named Mick Jagger, Keith Richard, Brian Jones, P. P. Pond (Paul Jones) and several others knew.

Alexis and Cyril decided to open up an R&B club at a small pub in Ealing. They formed a band which Alexis called Blues Incorporated and on March 17, 1962 the band began with Alexis on guitar, Cyril Davies blowing his harmonica, Dick Heckstall-Smith sporting his famous leather cap and playing tenor sax and a slightly nervous drummer named Charlie Watts.

A month or so later, Alexis was asked to take over Thursday Night at the Marquee with Blues Incorporated. Thursday had been a notoriously bad night for the Marquee and on the bands opening night, May 3, 1962, there were only 127 people. By the beginning of September they had developed a regular audience of 1,000 people in this small club and by the beginning of December they were having to close the doors after half-an hour.

The Marquee management then decided it would be worthwhile for them to have Monday night so Alexis could even out the audience into a comfortable number. This didn't happen — both nights became packed out and the R&B boom was on its way.

SPLIT

Blues Incorporated at the Marquee were joined by a young Scotsman, Jack Bruce, lugging with him a bass of almost fungoid whiteness.

In the new year of 1963 Charlie Watts left the band and was replaced by another aspiring drummer named Ginger Baker. The band then moved over to the Flamingo and their lead singer was

Mick Jagger.

Alexis and Cyril split up at the Flamingo and Cyril was replaced by Graham Bond. Musicians began arriving from all over Britain, eager to play. The line-up on stage in those days was overwhelming. At various times, the line-up on stage consisted of singers like Mick Jagger, Paul Jones, Eric Burdon, Long John Baldry and musicians like Zoot Money, Herbie Goins, Davy Graham, John Marshall, Chris Pyne, Alan Skidmore, Danny Thompson, Ray Warleigh and Phil Seaman.

Soon veterans of Blues Incorporated began to form other groups and a whole new wave of music evolved



Alexis — the big daddy

as The Rolling Stones and Manfred Mann hit the scene.

John Mayall visited London and saw what Alexis was doing and was so influenced that he moved down to London and formed his now famous Bluesbreakers in 1962.

In the mid-sixties Alexis decided to give up performing full-time while his three children were growing up and branched out into other fields, becoming the first individual performer to come out of the beat scene.

Alexis began broadcasting on British TV and radio. He then became the show-biz interviewer on the "Today" radio programme and had his

own spot in the "Roundabout" programme called "Korner's Corner."

He also became musical director for "Gadzooks" and "Heartsong" before spending a year at Rediffusion as musical director for "Five O'clock Club."

RESTLESS

Despite enormous success at broadcasting and television commercial work, in 1968 found Alexis restless for "live" performances so he began performing again solo in small blues clubs and universities. Suddenly the "cult thing" started again, and Alexis began to find other musicians showing up

at his performances to play with him and seek advice on their music.

Victor Brox was one of the first, before Victor joined Aynsley Dunbar's Retaliation. Alexis started to sing for the first time while playing clubs with Victor, and for the first time in his career began getting interested in singing after years of just playing.

Alexis then made his first singing album "New Generation of Blues" in 1968 backed by Danny Thompson, Terry Cox and Ray Warleigh. Marsha Hunt then told Alexis about her desire to break into the pop scene, so Alexis brought Marsha along on gigs.

Marsha initially had a great problem with shyness on stage, but developed enough stage confidence to land a part in the English production of "Hair." Now Marsha has become one of London's top fashion models and a dynamic rock singer.

As Marsha went off to "Hair," Alexis met another unknown singer in Birmingham named Robert Plant. Alexis was so impressed with Robert's voice range that he immediately invited Robert to London to work with him.

SINGING

Alexis and Robert travelled the club and university circuit together. Jimmy Page heard of Robert's singing with Alexis and invited Robert to join Led Zeppelin.

Robert had to leave for California right away, and did not get to finish an album he was making for Alexis Korner along with Steve Miller. A few of the completed tracks will be included in an anthology album of Alexis Korner's former bands.

Many now famous artists including Charlie Watts, Ginger Baker, Jack Bruce, etc. will be included from tracks of performances while they were in Alexis Korner groups.

During this time, Alexis' training as a broadcaster made his speaking voice highly popular, and he began doing voice-over commercials for radio and television becoming one of Britain's most sought after commercials artist. The voice-overs encouraged Alexis to begin singing on stage, and since 1968 has begun to sing as well as play on records. (In 1970, Alexis has returned to performing full time and has begun duo singing with Peter Thorup, a promising new singer discovered by Alexis.)

DIFFICULTIES

As Robert Plant went off to join the now legendary Led Zeppelin in the fall of 1968, Andy Fraser 17-year-old veteran bass guitarist from John Mayall's Bluesbreakers, joined Alexis.

Alexis encouraged Andy to form his own group as Alexis had not returned to performing full time. With Alexis' guidance, Andy formed his group called Free, but like most new groups had great difficulties getting bookings so Alexis took them along on his performances.

Free was the first group to win Alexis' public support since The Rolling Stones, and they were very successful. Now they have become one of Britain's top club and university acts.

In the spring of 1969, Alexis was asked to Denmark to tour with Denmark's number one blues group, The Beefeaters. The lead singer was Peter Thorup who at 20 had already topped the polls of the Danish Press as Denmark's top singer twice.

Peter and Alexis' liking for each other was immediate, particularly

singing together, and by May 1969, they had decided to form their own group, The New Church. The group name was not taken to select fixed musicians, but more as a symbolic expression for a philosophy for musical freedom and diversification.

While both artists are heavily involved in blues music, they were only going to use blues as a base, not a style, and The New Church crossed into everything, Gospel, Jazz, Country, or Pop depending on the way they felt the music was to be played, and not dependant on what the audience expected.

Brian Jones heard what Alexis and Peter were doing, and just after his public announcement about leaving The Rolling Stones asked to join. Brian, however, was particularly interested in Moroccan music and switching to saxophone, so Alexis convinced Brian to form his own group and they worked together selecting musicians while New Church rehearsed at Brian's Surrey estate.

TRIBUTE

Ironically, The New Church interrupted its debut German tour to return to England to make its London debut at The Rolling Stones' free concert in Hyde Park on July 5, 1969, little realising that fate would step in and the performance would be a tribute to Brian.

The New Church has been highly acclaimed by music critics in Denmark, Sweden, Germany, France, Austria, Switzerland, and England. During the 1969 December tour of Germany, New Church consisted of Alexis and Peter on vocals and guitars, Ray Warleigh on sax and flute, and Colin Hodgkinson on bass, and the group generated a fanatical following, selling out major German concert halls including Berlin's Philharmonic Hall.

At the final performance in Hamburg, fans rushed the doors of the auditorium maximum (as it was sold out), and 300 fans were allowed to sit on stage with The New Church while they performed to avoid a riot.

KEEN

Performing for "live" audiences is Alexis' first love, and therefore, he never made more than one album per year between 1962 and 1968.

In 1967, Brian Epstein went to New York to arrange for an American recording contract, but negotiations were not completed. Now, however, Alexis is quite enthusiastic about making albums having just produced albums for British blues guitarists Jim James and Rafael Calaghan and Austria's Jack Grunsky.

Alexis was one of the first pathfinders in 1960 to realise blues music could become immensely popular, and now instead of playing in small clubs, Alexis is able to bring his music to thousands in such halls as Berlin's Philharmonic, obviously a fantastic reward in itself to a man dedicated to music.

ORDER RECORD MIRROR — THE PLUS POP PAPER

NOEL EDMONDS



The show biz hide and seek

"HAVE you got your thoughts on any prizes over there?" — "No, I'd rather answer the questions please Hughie" — "OK madam — who says a star is a star?"

I'll give you three years to answer that question and you'll still be pleading for more time — the solution may indeed be impossible to find but the question does raise some interesting thoughts.

I'm not going to start another anti-superstar status tirade, but what does make the great, great Frank Sinatra, acknowledged by millions as the greatest showbusiness personality of all time is to retire — the shock is profound and even tears have been spilt by some, but who says he is the greatest?

I don't, and many others think likewise. How then has he managed to achieve such status and not just Francis but many of our own showbiz stars?

I believe that the answer lies somewhere within that old adage — 'familiarity breeds contempt' — in other words boost your own scene with a bit of aloofity, make yourself a little sparse and at the friendliest of times remain a step away from your contacts.

Sinatra is no longer the greatest; he's just not seen around and therefore he becomes a scarce commodity, and as any economist will tell you, the desirable article which is in short supply costs one heaven of a lot. In fact American artists are one up to begin with — they're at least 3,000 miles away and therefore even further removed from the man in the street.

Gene Pitney has a touch of great tinsel on his locks but not as much as Andy Williams or Sammy Davis — you see Pitters comes here just that little bit too often.

The familiarity game is also played by British artists and it's a feature of 'showbiz' that every manager must master. Do you remember when Cliff Richard looked and acted like the boy next door? Do you recall how Tommy Steele was everywhere your retina landed? Where are they both now?

They are just beyond reach, just on the borders of over-exposure and yet secure in the knowledge that clever planning assures them of



FRANK: NO LONGER THE GREATEST

constant demand. After all, Marty Wilde and Cliff started together but Marty put himself around just a bit too frequently — nobody longed for a glimpse because he was everywhere and to-day nowhere!

How did the Hollies survive where the Searchers faltered? Likewise the Who Lulu is probably a classic pawn in the familiarity game. From being gawky, noisy and coarse, just like 1.00 other Glasgow girls, she has risen to a platform of sophistication and glamour — a rise also emulated by Cilla.

Of course the game is not just one way — lose all contact with hour public and the party is over. Mr People wants to see someone special, just a bit removed from everyday life — but not too removed.

One of the greatest, if not THE No. 1 player in the game, is Col. Tom Parker of Elvis Presley fame. Col. Tom plays it cool picking and choosing the exposure he considers right for El. However, he's also about to be the biggest loser because having milked British fan worship to the limit, Elvis's eventual visit to Britain will be the biggest let-down of all time — though of course the tactics have made him a star of Sinatra calibre in the process.

No, let's face it, the more a public figure is heard about and read about, but not seen about, the nearer he gets to star status — that's why I persuaded my Come Dancing team to lose — I felt I might be getting over-exposed on television — after all, look at Peter West! Second thoughts, no thank you.

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TONY COE

IT PAYS TO
ADVERTISE
IN RM
EVERY
WEEK

John looks at heaven and hell



THE WHO'S situation in pop, though undoubtedly established, has become somewhat haphazard over the last year. Singles have been released, but all extracted from previously released material.

Following the release of their 'Live At Leeds' album a year ago the Who issued the track 'Summertime Blues' as a single, followed by 'See Me Feel Me' and the Tommy overture maxi single. A strange situation for a group of the Who's inventiveness.

And now Keith Moon is playing with Viv Stanshall's band of Freaks while John Entwistle has his own solo single out on release.

The time spent away from the glaring spotlights has allowed John to foster his own desire to record some of his already written and sadly overlooked material. Though the period wasn't exactly designed for that purpose.

"We've been trying to work out what we are going to do", John explained. "We wanted to have time off to write and conceive what we wanted to do next."

The conception process has been somewhat arrested, though, as John admits the Who are probably still an hour and twenty five minutes away from completing the hour and a half stage material that they needed.

"We played 'Tommy' for eighteen months on stage and we were going stale on it. We couldn't get anything new out of it and the journalists slammed it every time we played it, although the kids wanted to hear it still.

"If we do a concept album, like 'Tommy' was, it's very difficult to cut and you can't just add numbers in. So it means writing a whole new act. We were going to try and write a number a day, but it's turned out more like a number a week.

"The Who's style has really been dictated by Pete (Townshend) and I found myself with a backlog of material, seven which I liked and two of which I dropped.

"But I couldn't walk into the studio with the Who and try to get all my compositions on to an album, especially if it's a concept album.

"We've got some tracks

BY VALERIE MABBS

for the next album, but we never know what it's going to be! When we started work on 'Tommy' it was going to be a single album, but it didn't make sense and so we made another one!

"So who knows what the next album will be?"

John's own album, which is set for release in mid May, is basically a concept album.

"There's partially a theme running through it", he explained, "including a couple of numbers that I wrote about three years ago, and some that I've written while the Who were working on their albums.

"The album is all about Heaven and Hell, but I don't really believe in a place up there with angels.

"It goes into reincarnation and fiction, like Father Christmas - although he really was St Nicholas.

"The single, 'I Believe In Everything', is more or less a send up of the album, to influence people not to take it all too seriously. It's my bit on the end where it goes into 'Rudolph The Red-Nosed Reindeer!'"

It was also John's idea that the single be released on April Fool's Day, although he didn't bargain for the publicity stunt that followed.

He arrived to deliver his single to a Fleet Street record shop in a coach and horses, subsequently collecting a fine due to contravention of an old law which says a coach mustn't be parked within a certain radius of Bow Street!

And Mr Entwistle ended up making a rather unceremonious exit from the shop, by leaping into a deposit of horse dung, while still clutching a champagne cocktail!

On the strength of that alone he could almost rival the outrageous Mr Moon, particularly with the pets that he collects on tour. At home in Ealing, a pair of Scottish deerhounds suffice, but during the Who's last American tour John adopted a pirhana and a lobster who sat in the sink holding John's room key between his clippers.

John Entwistle has perhaps been the least exposed and least exploited member of the Who, despite his obviously varied interests.

His image as the quiet member of the Who has obviously been evolved from his comparatively static presence on stage.

"I remember moving about once when the Who were playing at the Watford Trade in the early days, and first off people were shocked," laughed John recalling the time.

"I was out of my head and I remember I moved well, but my playing was pretty diabolical! I was having to make up half of what I was playing as I went along.

"The thing is with bass players, the least notes you play is one to a bar, and then I was playing eight, or more likely, sixteen to the bar. You just can't move about without losing what you're doing.

"And any bass players I've ever seen who have tried to move about have always looked wrong, because it just doesn't go with what they're playing."

So John Entwistle is content to remain stationary on stage, particularly as he is also hampered by the necessity of being near to a stand mike to make his vocal contributions. Nevertheless, he has branched out musically.

"On our second album I composed two tracks and that's what really started me on writing. I get ideas but some time I can't be bothered to write them",

John told me.

"Really, it's basically just laziness. I used to try and write using bass guitar, but that just doesn't work. That held me up with my writing, but now I've got a piano."

For his own album 'Smash Your Head Against The Wall', John used Jerry Shirley of Humble Pie and Cyrano, an old friend, who once worked with the T-Bones. And that's a group who will conjure - up nostalgic memories for many people.

In fact John is not beyond reminiscing about the Who's early working days.

Live appearances for the Who, either in Britain or America, are far removed at the moment. And one of Britain's own more original groups seem to have come upon more obstacles than could have easily been foreseen.

But when the Who have finally gathered the necessary material an immediate session in the studio could provide the answers.

In the meantime there's always 'Smash Your Head Against The Wall', which, as an added bonus, has a cover showing John wearing a glass mask, printed over an X-ray picture of lungs - an idea from Roger Daltrey's photographer cousin.

'I DON'T REALLY BELIEVE IN A PLACE UP THERE WITH ANGELS AND ALL THAT'

Make mine Mozart!

EVEN those with the most flexible of imaginations could hardly have visualised the return of Mozart to the singles chart. But, with the help of Argentinian Waldo de Los Rios, that's exactly where Mozart is.

It was Waldo who first nurtured the idea of updating Beethoven. This led to Miguel Rios' recent hit 'Song Of Joy' which was based on the composer's work.

SURPRISED

"I was completely surprised that the record did so well", Waldo told me, before he flew back home to Spain. 'Song Of Joy' was the first idea, and I thought I could make an LP of different, easy-to-sing



WALDO: 'I'M A CONDUCTOR'

symphony numbers. The album was recorded and 'Mozart 40' was taken from it. The album has only been out now for a week.

'Mozart 40' has also proved a big seller on the Continent, currently being number one in France and number two in Holland. And back in Spain, the

single is topping the chart. But although he says he has many ideas for further recordings, Waldo doesn't intend to exploit classical music to a great extent.

"I think one LP is enough", he explained "I have many ideas to make things like this record, but maybe I will change

completely my way in a little while.

"I'm not a classical musician, I'm a conductor and I like arrangement. I can't add anything, I don't change the basic works, just put three rhythm instruments in.

"I don't write new notes at all, I'm really a conductor.

EXCITING

"I think the most exciting experience comes from the mixture of the classical styles with modern rhythms. The two ways of music are closer than twenty years ago. "One of the most important things was with the Beatles putting chamber music into arrangements. I am completely sure that this is good for the audience."

Waldo studied classical music himself at the National Conservatory of Music in Argentina, and he has written film scores for many major films.

"The last motion picture music I wrote was for 'A Town Called Bastard'," Waldo told me. "Yes that's right", he added when I queried the title. "It is a funny word. The film features Robert Shaw, and it is going to be released in England in June. I've also written some music for 'Bad Man's River', featuring James Mason."

Conducting and recording takes up most of Waldo's time, and he has not yet toured anywhere.

"I hope to make a trip to England shortly", Waldo added. "My agent is making some arrangements, and it is possible that I may be coming to conduct an orchestra performing classical works, for a television show."

With that Waldo ended his flying visit to London, en route from Dublin, where he had been conducting the orchestra for Spain's Eurovision entry, and rushed to catch a plane.

VALERIE MABBS

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

Try some Ronnie

**R O N N I E
SPECTOR:** Try
Some, Buy Some;
Tandori Chicken
(Apple 33).

Slow-burning, beautifully produced epic showcasing the voice of Mrs. Phil Spector — formerly lead with the Ronettes. There's a vastness about the arrangement, an economy in the girl's phrasing — a massively poignant sound all the way. Try it more than once to get the full beauty and sheer sense of style. Quite definitely a memorable record in every way. — CHART CERT.

McGUINNESS FLINT: Malt And Barley Blues; Rock On (Capitol CL 15682). Just straightforward commercial catchiness, that's all. Extremely simple in presentation, with banjo handling a jogging rhythm. On the vocal side, it's amiably repetitive — by no means ambitious in the merging of voices. No doubts at all about its sales chances — must be a giant. CHART CERT.

THE PEDDLERS: Let Me Be Turned To Stone; Hello Sophie (Philips 6006 110). This time, a Mitch Murray-Peter Callander song, which means a pretty commercial song. Not struck, really, by the lyrics which seem predictable, but the Peddlers simply never, no never, make a bad single. That fruity voice, the booming crescendo creating organ, the tightness of drums and bass — a clearly-etched study in anguish. CHART CHANCE.

THE GOING THING: Sweet Sunday; Windy Sky (Decca F 13165). An Australian "mixed" group and this is a song at once both commercial and complex. Girl voice does the main honours at solo level, but the basic chorus is easy to hold in the mind. No name value, as yet, but given the plays it could do surprisingly well. CHART CHANCE.

SHOCKING BLUE: Shocking You; Waterloo (Penny Farthing 758). Not entirely sure about this one. That dominating girl lead is as strong as before, as in "Venue", but there's something over-determined about it basically. It sort of hammers along with little melodic variation ... punch, punch, punch as they say. No tap, punch, tap, punch. But even so, it must be in with a clear ... CHART CHANCE.

CLAGGERS: Ania (DJM). Intricate guitar figures behind a somewhat anguished vocal front line. Repeated cries of "Ania" — it has fire but gets a bit wearing.



RONNIE: A MEMORABLE RECORD

ELTON JOHN: Friends (DJM 224). Good plaintive heart tugging stuff, just with piano at first.

This opening segment takes time to register, but gradually the orchestral arrangement builds up pressure and Elton indulges in some fanciful but intuitive phrasing. It'll be plugged a lot, of course. Hit status guaranteed ... probably up there in the top five. Beautiful strings organised by the magnificent Paul Buckmaster. CHART CERT.

MIREILLE MATHIEU: Can A Butterfly Cry; Nobody (Columbia DB 8775). It's fast-paced and very fiery indeed. This French girl sells so hard that it becomes exhausting, yet that somehow doesn't detract from her performance. This is full of la-la-lah's and repetitive phrases, and it's very samey at this high-flying pace, but ... should certainly be a CHART CHANCE.

KARINA: Tomorrow I'm Coming Your Way (United Artists). The Spanish Eurovision song performed by lightweight but charming voice. A liltier this, with pretty useful lyrics.

MEN: Candy (Decca). Bright and lively group vocal on a song short on surprise value. It's really just a straight commercial thing.

Elton at heart

MALCOLM ROBERTS: When There's No You; Joey Yes No (Columbia DB 8781). With his vibrato-filled voice, and his big range — well, Malcolm has been in the charts before. This appears to be based on a classical theme, and the verse pieces drag a mite, but there is a chorus which becomes very familiar and controversial. Could well make it ... CHART CHANCE.

DOROTHY SQUIRES: Where Do I Begin (Love Story); Look Around (President PT 331). Knowing Dot, there's no problem about her entering the battle, and whatta battle, on this song. She simply pours her heart and soul into the number, and that's a lot of heart and soul. I've a feeling that the extremely volatile Dot will make the grade yet again — and what's more, I hope so. CHART CERT.

STAVELY MAKEPEACE: Give Me That Pistol (Concord). Gimmicky as of yore, a piano-bashed mid-tempo theme with built-in catchiness. Wouldn't surprise me if it clicks.

TONY CHRISTIE: I Did What I Did For Mama; Give Me Your Love Again (MCA MK 5064). Trouble here is that I rate the records Tony makes, but I do honestly think he sounds like Tom Jones. I believe an upcoming album will prove me wrong, but in the meantime I really must speak to him about this. It's an up-tempo beater with some clean-cut singing and a lot of fire. CHART CHANCE.

RUSSELL STONE: Making The Same Mistake (Decca). Fairly lively and drawled piece. A bit of a swinger but not distinctive enough surely to break through.

FEVER: The Moth And The Flame (Decca). Originally Country Fever, and a darned good band. Country feel here and a neat line in staccato urgency. Commercial, too, once into the main theme.

ARNOLD, MARTIN, MORROW: Who In The World (RCA Victor). Nicely built song, with piano-dominated sound behind. Floating voices give it that ethereal feel.

PAUL KORDA: Between The Road (MAM). This guy is very talented — and has an instantly distinctive high-pitched voice. This is a slice of pop drama, building well. Definitely good enough to make it — only just missed a "tip". But given plays — could get there.

COPPERFIELD BRASS: Charlie (RCA Victor). In the Alpert idiom, but no copy — a bouncy little theme from the movie "The Statue". Nips along toe-tappily.

SOUNDTRACK: Sabata — Main Title (United Artists). Sound effects as well as a Continental styled theme from the movie, conducted by Marcello Giombini.

WARM DUST: It's A Beautiful Day (Trend). Highly-touted and ambitious group but this one may not help all that much. It's an incisive bit of writing and performing which sort of shudders along.

URIE ALDRIDGE: Set Me Free (Harry J). Gentle little reggae song — but lyrically well above average. This bloke can sing a bit.

AMERICAN RELEASES

THREE DOG NIGHT: Joy To The World; I Can Hear You Calling (Probe PRO 523). Currently the U.S. No. 1, this is a joyful happy energetic noise with hit prospects, and a very good flip.

PERRY COMO: I Think Of You; El Condor Pasa (RCA 2075). Now Sinatra has split, will Como fill his place? This is more mellow mush but without the strength of the exceptional "It's Impossible."

NILSSON: Me, And My Arrow; Are You Sleeping (RCA 2080). Two endearing trax from "The Point" album, the topside has that weird echo sound which Frank Zappa gets on his Ruben and the Jets songs. Could grow on people.

HANK WILLIAMS, JR.: Rainin' In My Heart; A-eee (MGM 2006039). Particularly powerful treatment of — surprise, surprise! — the Slim Harpo classic slowie, with massed Country strings and voices (provided by Mike "The Clap" Curb's Congregation). Rootin' tootin' fiddling flip.

TAMMY WYNETTE: Stand By Your Man (Epic EPC S 7137). If you do/did see "Five Easy Pieces," you will probably want this Country classic that's featured in it. A surging weep-along goodie (the original of Candi Staton's recent U.S. hit, Soul fans).

GENE PITNEY: Stand By The One Who Loves Me (Pye Int. 7N 25549). In this attempt at an up-dating of his style (it's a rumbling slow Country-tinged chugger), Gene is co-prod/penned by Robert John. There can be no disguising that noisily plaintive voice though.

SAMMI SMITH: Help Me Make It Through The Night (RCA 2076). Sammi (a country chick) has the huge U.S. smash version of this Kris (ulpl!) Kristofferson slowie, but since she is completely unknown here there is a very good chance that she may be outsold in this country by the livelier R&B hit version of **JOE SIMON** (Mojo 2066098). Joe has already sold over 300,000 in America despite the competition and his late start — he does it somewhat like Brook Benton's "My Way."

JOE TEX: I Knew Him; Bad Feet (Mercury 6052067). Still produced by Buddy Killen although no longer on Dial, Joe has come up with an atmospheric unusual slowie that's both good and a U.S. hit already. Lively fun on flip, reminiscent of Jellybread's "Old Man Hank."

RAY CHARLES: Don't Change On Me (Probe PRO 524). Soulfully pretty slowie from "Love Country Style" — get the album.

THE GLASS HOUSE: I Can't Be You (You Can't Be Me) (Invictus INV 510). Funky wah-wah rhythms in amongst the Family Stone-inspired vocal interplay. For Invictus, this is good.

FUNKADELIC: You And Your Folks, Me And My Folks (Pye Int. 7N 25548). I seem to be the unwitting party to a super-hype: I am sorry. This group are fine, but in this country they must only be of real interest to a minute minority. Here, they do a Night Tripper-ish repetitive dull chant.

THE MOB: Give It To Me (Polydor 2001169). Very energetic Blue-Eyed boogaloo stuff (and a pretty Chicago Sound flip) that the guys perform powerfully but derivatively, produced by Jerry Ross. Recommended to unbiased Soul fans.

THE SHOW STOPPERS: Eeny Meeny (MGM 2006038). Also produced by Jerry Ross, this is that old Radio-One standard that hit No. 50 for one week following the initial success of "House Party."

LEN BARRY: Now I'm Alone; Funky Night (Now! 1003). From the Amy label, here's Aram Boormazian doing a wistful slowie complete with rain effect over the intro. Pleasant tho' unspectacular, while the fast flip is messy tho' more interesting ... it should be the A-side.

CRABBY APPLETON: Grab On (Elektra EK 45716). I hated their puerile "Go Back," and now dig this newie very much. I think it's them that's changed. Lots of frustrated pent-up energy in this fidgety slow beater, full of heavy noises and aggression.

**James
Hamilton**

Mirrorpick/LPs

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

Cohen the fall guy

LEONARD COHEN: 'Songs Of Love And Hate' (CBS 69004).

The deep, cavernous voice of Cohen on a third extension of his first two albums, which equals and often surpasses them in beauty. The Paul Buckmaster arrangements add depth and variation without hindering his intent and this LP, like the others, becomes one long poem. The world pounces on Cohen and from his strife and his struggle comes the plaintive message of personal oppression, desire, joy and sadness.

The pious philosophy of poverty; distress. The pain of relationships, the cleansing of the soul through understanding. Leonard is the little man in all crowds – the fall guy, but the sensitive interpreter. The fragile genius – the glass toy of incredible value. The dictionary of life in verse. With his girls and his heroes and his pen, his guitar and his fantasies. From dirty Toronto tenements to Greece, you won't find many presentations with as much feeling as this – as much food for contemplation. L.G.

DENNY DOCHERTY:

'Whatcha Gonna Do' (Probe SPB 1029). For all that's gone into this, the result is not as startling as expected. The majority is good time country rock. Ex-Papa Denny sings the chunky songs, most of which he wrote or co-wrote, with straight lines and they're offset by backing harmonies arranged in the Mamas & Papas fashion. They're nicely done, but lacking in strength when compared to the old Mama Cass stuff. It's a little overdone; too many strings, too much happening. However, it's by no means bad – quite pleasant. Especially his folkier re-make of 'I've Got A Feeling'. L.G.

VARIOUS ARTISTS:

'Motown Chartbusters Vol. 5' (Tamla Motown STML 11181). As were the last four, this is excellent value and a blessing to those who couldn't afford all those top singles. Includes 'Tears Of A Clown' (Miracles); 'War' (Edwin Starr); 'Ball Of Confusion' (Temptations); 'It's All In The Game' (Four Tops); 'Heaven Help Us All' (Stevie Wonder); 'Stoned Love' (Supremes); 'Abraham, Martin & John' (Marvin Gaye); 'Still Water' (Four Tops); 'Forget Me Not' (Martha and the Vandellas); 'It's A Shame' (Motown Spinners); 'I'll Be There' (Jackson 5); 'I'll Say Forever My Love' (Jimmy Ruffin).



DENNY DOCHERTY

That's a good eight quid's worth of singles on a normal priced album as well as a free bonus in early pressing of a free maxi single which features six tracks from new albums; 'Together We Can Make Such Sweet Music' (Supremes); 'At Sundown' (Motown Spinners); 'Goin' Back To Indiana' (Jackson 5); 'My Place' (Diana Ross); 'In These Changing Times' (Four Tops). Amazing buy. L.G.

RITA COOLIDGE: 'Rita Coolidge' (A & M AMLS 2015). 'Rita Coolidge' looks to have all the ingredients for a great album: the songs are tasteful, often time-proven masterpieces; the sidemen have immaculate pedigrees; Miss Coolidge herself is no less than the 'Delta Lady' and has a vibrant vocal technique ready to tackle almost anything.

Somehow, though, 'Rita Coolidge' is less than the sum of its parts. It's not insipid, not a bit of it. But it's not exciting either. It is

pleasant, however, and therein lies its charm (considerable) and downfall (uncertain).

Put 'Rita Coolidge' on when you can't think what to play. It has a habit of just fitting the bill. You may not be inspired, but you'll like (or grow to like) her versions of 'I Believe In You' and 'Crazy Love'. And you'll play 'That Man Is My Weakness' more than anything else. B.M.

THE CHAMBERS BROTHERS: 'New Generation'. – CBS 64156. The title track appears to go on for ever. But the rest is up to usual Brotherly efficiency in the hard-sell soul-rock. Their difficulty is getting across "live" excitement on records. In fact, this is a fair enough set of hand-clapping zest-raising. But not very clean-cut.

SOLOMON KING: 'You'll Never Walk Alone' (Columbia SCX 6458). The huge-voiced, yet gentle, American has looked, recently, in vain for a single hit – but this is a close ranging from show-material to the religious, and a series of arrangers help maintain the interest. It's emotional, wide-ranged. With the accent on melody.

THE MOTOWN SPINNERS: '2nd Time Around'; 'It's A Shame'; 'I've Got To Find Myself A Brand New Baby'; 'Together



LEONARD: PIOUS PHILOSOPHY OF POVERTY

We Can Make Such Sweet Music; Bad Bad Weather; Pay Them No Mind; My Lady Love; Souly Ghost; O-o-h Child; In My Diary; My Whole World Ended At Sundown; Can Sing A Rainbow/ Love Is Blue. – Tamla Motown STML 11182. With that soaringly incisive falsetto voice laying much of the power down, the Spinners add a bit more to their reputation through some comprehensively arranged songs, most of them little known. They've got that intuitive Tamla feel to their work, maybe not quite as distinctive as some of the other teams, but there's a very clever use of the backing voices. 'Together We Can Make... is a perfect example of this tight but free-thinking way with a smooth ballad. Strings used sparingly. Certainly a lot of quality about this one.

JOE SOUTH: 'The Joe South Story'. – Jay Boy JSX 2006. Largely self-penned material from the 'Games People Play' man. That it's not entirely a satisfactory set is down

to Joe's occasional lapses from norm. Sometimes adds up to lapses from taste. Otherwise that expressive voice works well in a variety of settings. Rather an echo-y production.

THE STAPLE SINGERS: 'Swingers' (Stax 2326 005). Stax 2362 005. One of the most exciting teams in this ultra-violent field of vocal mixing. Four-strong, sometimes in a Gospel field, sometimes in a straight soul scene – what counts is the enthusiasm and the sheer personality force. Try 'Perfect World', the opener, or 'Heavy Makes You Happy' for the basic style. Magnificent stuff.

GILBERTO GIL: 'Gilberto Gil' (Famous SFM 1001). Composer-performer from Brazil, based now in London, here on sometimes complex, usually hard-driving numbers. He provides his own backing, matching up well enough with the song-mood switches. But the failing is trying too hard to sell, despite the great flexibility of voice.

BING CROSBY, LOUIS ARMSTRONG: 'Bing And Satchmo' (MGM 2351003). Numbers like 'Way Down Yonder In New Orleans' and 'Bye Bye Blues' – duetting versions by two mammoth talents. What principally emerges from these 1960 recordings is simply the relaxed professionalism and the sheer good humour of it all. Uncomplicated swinging.

JERRY REED: 'Georgia Sunshine' – RCA Victor LSA 3021. The word "sunshine" is important – it's country material with the accent on good-time sounds. Jerry is a hard working stylist who is at his best on the up-tempo, fast technique songs. Like 'Mule Skinner Blues', or 'Talk About The Good Times'.

PORTER WAGONER AND DOLLY PARTON: 'Just The Two Of Us' (RCA Victor LSA 3023). A second duetting album by two well-loved country artists. Dolly's friendly voice, Porter's authoritative approach – it works on gentle songs like 'I Washed My Face In The Morning Dew' and the title track.

THE BUGALOOS: 'Bugaloos' (Capitol SW 621). Three boys and one girl – and one of those groups who have no set direction – just totter about somewhere on the fringes of pop music. Straightforward chorus work, with nothing too ambitious on the harmony side – songs that tinker along predictably.

Best since Dylan

LOUDON WAINWRIGHT III: 'Loudon Wainwright III' (Atlantic 2400 103).

This fellow looks like he's photographed in an asylum – like a mug shot of Gilbert O'Sullivan. His strange voice is a mixture of Melanie and Biff Rose, but he's about the best thing since early Dylan. Beautiful, poignant lyrics and fine, clean guitar combine to make a superbly original sound. He's obviously a master, for his imagery is very advanced and his choice of terms hardly commonplace. This really stands out and could develop into something songwriting hasn't seen for a while. About the most original and convincing thing I've heard since Joni Mitchell. Hear 'School Days'. L.G.

GEORGE HAMILTON IV: 'Down Home In The Country Man'. Album LSA 3024). Skeeter Davis makes a one-track appearance on this one – a very good example of the work of this top-rated country man. Album includes 'Natividad', a reading of the Nativity, and a standout treatment of 'Sunday Mornin' Comin' Down'. TV-appeal, plus specialist interest, must make it a seller.

BOBBY BARE: 'The Real Thing' (RCA Victor LSA 3032). Nashville recordings, from a country man who sounds as if he believes every single word of the lyrics. That's okay, but there is also a self-pitying tone about much of this album that grates on untutored ears. Pretty basic, specially in the backings.

JOHN WILLIAMS: 'Changes' (Fly 5). A positively brilliant slice of musical talent – the material chosen by the guitar star ranges from Bach themes, to Theodorakis, to Joni Mitchell and to Stanley Myers, who deserves full credit for the arrangements. Williams is a versatile musician – and his technical skill is set in huge-flowing orchestral sounds. The brass and percussion sections hammer hard and the strings provide mood switching beauty. A magnificent album.

RUFUS THOMAS: 'Do The Funky Chicken' (Stax 2363 001). A re-release from last year, but a welcome return in that Rufus goes for the dance party mood and keeps it going. He has a style all his own and lets it all move on such as the two-parter 'Old McDonald Had A Farm' and the super galloping 'Sixty Minute Man'. A unique style.



HUMBLE PIE

Pie are truly a band

HUMBLE PIE 'Rock On – Humble Pie' (A & M AMLS 2013). Humble Pie just get better and better. Which is more than can be said for most bands and as much as HIP would wish for.

The album's title, though, is slightly misleading. For while they rock with the best of them there is a pronounced roundness to the music these days, a mellowing

which only adds to the feeling that this is a band in the true sense of the word.

Humble Pie come up with some surprisingly tasty additions to a world sadly undernourished when it comes to so-called "heavy" riffs. I call a "heavy" riff one which zaps me right off, not the load of passe rubbish served up by legions of

mindless guitar-swinging zombies.

And there are beautifully clean instrumental passages, mainly dominated by Pete Frampton's soaring guitar work, but often brought to earthiness by Marriott's gypsy harp playing. Try 'Shine On' (the single), 'Strange Days' and 'Big George' to sample the variety in Humble Pie. B.M.

smalltalk

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Hidden Strawbs come up front

BY BILL McALLISTER

EVERY group has its "mystery man". The one who says nothing and remains well in the background leaving his more extrovert companions to get on with the difficult PR job of building an "image".

The Strawbs, however, are different — they've got two "mystery men". It's a situation though that won't last for long if drummer Richard Hudson and bassist John Ford have their way. They want, and feel the need, to come more to the fore, both in talking to the public through the Press and in the music itself.

"When we first joined the Strawbs", John Ford explained, "they were just the Strawbs... a folk group. We merely added to what the group already was. But now with all the new material it's got a lot more integrated."

"Just after we did that 'live' album lots of new numbers developed and it got to the point where on stage we just came more into the picture."

Both John and Hud freely admit they were more than a little wary of joining the Strawbs at first. "They were just a folk band", said Hud. "But they kept telling us how they were getting more into a rock thing and that persuaded us in the end."

A SHAME

"It's a shame", he continued, "that we don't do the folk clubs any more because they were always enjoyable. But we find that we get a folk type of audience now wherever we play, so people have moved with us I think."

But, I wondered, had the change to a rock format meant that the Strawbs were perhaps a little stiff or contrived in what they were doing? "No, I don't think so", Hud said emphatically. "When Dave writes now he thinks in terms of what it will sound like with a bass-drums-guitar-organ set-up. He's adapted very well and if he hadn't I think he would have called a halt because he's pretty critical about his own work".

PLANS

Hud himself is now coming through more in the group by playing a wide variety of instruments both on stage and on record, and also writing songs.

"If I hadn't joined the Strawbs I wouldn't have been given the chance to do what I'm doing. I suppose my stuff is vaguely Indian influenced because I play sitar."

John, too, plans to spread his wings by adding cello, an instrument which featured prominently in the Strawbs at one time when classical player Claire Deniz joined them for a period.

Yet, despite the Strawbs dramatic acceptance as a rock band of sorts, Hud maintains that they have not lost contact with the folk world wherein their roots lie.



JOHN FORD

"We'll try to keep the act as acoustic as possible and use the electric thing sensibly. You still notice it's a folksy band I think because most of the songs are Dave's and a lifetime of folk music doesn't disappear overnight. Dave has got that peculiar nasally voice as well that rock singers never have."

Still, plumbing the commercial depths of the record market inevitably means coming up with a single, something the Strawbs have not proved too successful with in the past. How do they feel about the new one, 'Witchwood'?

"It's more the Strawbs than the last one, 'Forever', that's for sure", Hud smiled. "That was a straight commercial effort. The record company wanted a single out before the album and so they were going to pull off what you might call a fairly commercial track from the album. but we weren't too happy about that. Suddenly 'Witchwood'

came up and we all agreed at once to issue it."

The album itself they are more than pleased about. "It's very much stronger than the last one because everyone understands the material, so we're all working together on it."

TOURS

And before the album's May release there is the current Strawbs British tour which gives a taste of what is to come through their use on stage of the new songs. Then comes a major U.S. tour which, if all goes well, will be sponsored by a large beer company, something the Strawbs can lick their lips at, renowned as they are for beer-quaffing gymnastics.

"We'll know fairly soon", said Hud and John almost together, "so hope for the best for us and we'll bring you back a few pints", I'm hoping, I'm hoping.



RICK HUDSON

Pushing ahead the musical progression

FOR people tired of the pretention in progressive pop music I would prescribe a short chat with Pete York late of Spencer Davis and present of the greatest little band that am 'Hardin and York' in which he percusses with as much persuasion as any other 'heavy' drummer.

However, if you were expecting a conversation in which 'man', 'cool' and 'right on' were the most prevalent qualifications you would be disappointed. Pete is one of those rare professionals in a progressive band who believes that a sense of humour never hurt the esoteric and maintains the permissive era began during his early days with Spencer when he was wont to Formbyse about 'Me Little Piece of Blackpool Rock' and 'Wagging My Magical Wand About'.

This is not so say that Pete does not take his work with 'Hardin and York' seriously 'fore he split 'just like Eddie' from the second Davis band because of Spencer's insistence upon a musical policy which would not allow the musician to extend himself.

"I think Spence saw the ghost of Stevie Winwood rising in the shape of Eddie Hardin", said Pete. "He was determined to keep



PETE YORK AND EDDIE HARDIN

absolute control of his product and consequently clamped down on our musical development at a time when he should have been encouraging it.

"What so many people fail to realise at present is that a great many 14 or 15-year-olds are buying the so called 'progressive' music and that they are in fact quite knowledgeable about it. It may be that this general overall improvement in musical standards is what is preventing the new young groups from coming on.

"It is true that the majority of popular groups today are comprised of musicians in the late twenties and early thirties and when you look behind you to see who is following us up — there's a lack of candidates. It could be that they are forced into emulating the more established stars and so prevented from doing anything original or it could be that they are in awe.

"I hope no new group would give up because the standards seem too high —

it just takes more time to learn the trade than it did five years ago. There are not many instant success stories for young artists."

Neither should it be thought that Messrs 'Hardin & York's' break into the business has been an easy one as Pete explained a duo has specific prejudice to overcome from the promoter and the public.

"Firstly we had to convince promoters that two men were worth the price of four or more. Their argument was why pay two guys when I can get four for the same price. Our argument is that we have to work twice as hard — I have never had to work so hard than with Eddie but then previously I only had half the pleasure.

"We've just about got people convinced now with our past two albums ('For the World' coming shortly on a new label) that we are able to produce a wide variety of sounds with just the two of us and although we have no posturing vocalist out front, or

guitarist with 200 yards of lead, we can retain the attention and respect of our audience.

"The college circuits have been very fair — they tend to give new acts a chance because they can afford the occasional gamble. Most reputations these days spread by word of mouth or through the musical papers and the only other way of consolidating your position with promoters is being in the charts.

"The charts are still the guide by which most big promoters go as a rule to whether the band will draw."

Pete is a drummer who takes his work home with him and he believes in the old maxim that 'practice makes perfect' and that drugs never did anyone much good.

"I believe it is quite important to be physically fit to play the drums — that is to play a fast roll or when the music reaches a particular intensity it would be frustrating not to be able to get your body to do what is in your mind. I personally don't believe any musician — drummer or otherwise is better by using drugs.

"Charlie Parker who was an addict used to tell all his fellow musicians that if he could kick the habit he would and that they should never get caught up in it. He played some brilliant music but who is to say he would not have played better or longer if he had not been an addict."

Keith Altham



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 B. B. KING LIVE AT COOK COUNTY JAIL
- 2 2 CURTIS Curtis Mayfield
- 3 5 MELTING POT Booker T. and the MGs
- 4 4 A B R A X A S Santana
- 5 3 WORKIN' TOGETHER Ike and Tina Turner
- 6 7 TO BE CONTINUED Isaac Hayes
- 7 8 CHAPTER TWO Roberta Flack
- 8 6 CRY OF LOVE Jimi Hendrix
- 9 9 SOUNDS OF SIMON Joe Simon
- 10 10 LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension
- 11 11 S T A P L E SWINGERS Staple Singers
- 12 12 BLACK ROCK Bar-Kays
- 13 14 ONE STEP BEYOND Johnnie Taylor
- 14 - DIANA Soundtrack/Diana Ross
- 15 16 KOOL AND THE GANG LIVE AT THE SEX MACHINE
- 16 15 THIRD ALBUM Jackson 5
- 17 16 T H I S I S MADNESS Last Poets
- 18 13 SLY AND THE FAMILY STONE'S GREATEST HITS
- 19 19 LIVE DOIN' THE PUSH AND PULL AT P.J.'s Rufus Thomas
- 20 17 PEARL Janis Joplin

singles

- 1 2 JOY TO THE WORLD Three Dog Night
- 2 2 WHAT'S GOING ON Marvin Gaye
- 3 6 PUT YOUR HAND IN THE HAND Ocean
- 4 13 NEVER CAN SAY GOODBYE Jackson 5
- 5 5 ANOTHER DAY/OH WOMAN OH WHY Paul McCartney
- 6 12 I AM . . . I SAID Neil Diamond
- 7 3 JUST MY IMAGINATION (Running Away With Me) Temptations
- 8 20 IF Bread
- 9 4 SHE'S A LADY Tom Jones
- 10 21 STAY AWHILE Bells
- 11 10 ONE TOKE OVER THE LINE Brewer & Shipley
- 12 7 ME & BOBBY McGEE Janis Joplin
- 13 9 FOR ALL WE KNOW Carpenters
- 14 23 WE CAN WORK IT OUT Stevie Wonder
- 15 28 POWER TO THE PEOPLE John Lennon
- 16 8 DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family
- 17 25 CHICK-A-BOOM Daddy Dewdrop
- 18 15 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith
- 19 14 WILD WORLD Cat Stevens
- 20 17 LOVE STORY Andy Williams
- 21 22 EIGHTEEN Alice Cooper
- 22 16 NO LOVE AT ALL B. J. Thomas
- 23 11 PROUD MARY Ike and Tina Turner
- 24 - BRIDGE OVER TROUBLED WATER Aretha Franklin
- 25 26 I PLAY AND SING Dawn
- 26 32 TIMOTHY Buoy
- 27 37 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles
- 28 24 TEMPTATION EYES Grass Roots
- 29 19 LOVE'S LINES, ANGLES & RHYMES Fifth Dimension
- 30 47 ME AND YOU AND A DOG NAMED BOO Lobo
- 31 33 BABY LET ME KISS YOU King Floyd
- 32 29 OYE COMO VA Santana
- 33 18 WHAT IS LIFE George Harrison
- 34 36 FRIENDS Elton John
- 35 39 I LOVE YOU FOR ALL SEASONS Fuzz
- 36 38 DON'T CHANGE ON ME Ray Charles
- 37 45 LOVE HER MADLY Doors
- 38 30 BLUE MONEY Van Morrison
- 39 46 HERE COMES THE SUN Richie Havens
- 40 42 WOODSTOCK Matthews Southern Comfort
- 41 - BATTLE HYMN OF LT CALLEY "C" Company with Terry Nelson
- 42 44 I WON'T MENTION IT AGAIN Ray Price
- 43 43 DO ME RIGHT Detroit Emeralds
- 44 35 SOUL POWER James Brown
- 45 48 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations
- 46 - SWEET & INNOCENT Donny Osmond
- 47 49 THE PUSHBIKE SONG Mixtures
- 48 27 HEAVY MAKES YOU HAPPY Staple Singers
- 49 50 Lucky Man Emerson, Lake & Palmer
- 50 31 DREAM BABY (How Long Must I Dream) Glen Campbell

albums

- 1 1 PEARL Janis Joplin
- 2 2 JESUS CHRIST SUPERSTAR Various Artists
- 3 7 UP TO DATE Partridge Family
- 4 3 LOVE STORY Andy Williams
- 5 6 GOLDEN BISQUITS Three Dog Night
- 6 4 LOVE STORY Soundtrack
- 7 9 ABRAXAS Santana
- 8 5 CRY OF LOVE Jimi Hendrix
- 9 8 TEA FOR THE TILLERMAN Cat Stevens
- 10 10 CLOSE TO YOU Carpenters
- 11 14 WOODSTOCK 2 Soundtrack
- 12 12 PARANOID Black Sabbath
- 13 13 TUMBLEWEED CONNECTION Elton John
- 14 - 4 WAY STREET Crosby, Stills, Nash & Young
- 15 11 CHICAGO III
- 16 17 THIS IS A RECORDING Lily Tomlin
- 17 16 STONEY END Barbara Streisand
- 18 15 IF I COULD ONLY REMEMBER MY NAME David Crosby
- 19 20 LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension
- 20 21 SWEET BABY JAMES James Taylor
- 21 18 PENDULUM Creedence Clearwater Revival
- 22 25 EMERSON, LAKE AND PALMER
- 23 26 THE PARTRIDGE FAMILY ALBUM
- 24 19 ALL THINGS MUST PASS George Harrison
- 25 27 WORKIN' TOGETHER Ike & Tina Turner
- 26 22 ROSE GARDEN Lynn Anderson
- 27 23 ELTON JOHN
- 28 - BEST OF Guess Who
- 29 34 THE POINT! Nilsson
- 30 30 MANNA Bread
- 31 31 LONG PLAYER Faces
- 32 35 BLOODROCK III
- 33 28 GOLD/THEIR GREAT HITS Steppenwolf
- 34 50 TAPESTRY Carole King
- 35 29 LIVE AT COOK COUNTY JAIL B. B. King
- 36 38 LIVE ALBUM Grand Funk Railroad
- 37 24 GREATEST HITS Sly and the Family Stone
- 38 40 FRIENDS Soundtrack/Elton John
- 39 41 TARKIO Brewer and Shipley
- 40 43 IT'S IMPOSSIBLE Perry Como
- 41 42 MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini
- 42 44 OSMONDS
- 43 33 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith
- 44 39 FOR THE GOOD TIMES Ray Price
- 45 49 THIRD ALBUM Jackson 5
- 46 46 LOVE IT TO DEATH Alice Cooper
- 47 36 IF YOU COULD READ MY MIND Gordon Lightfoot
- 48 - THIRDS James Gang
- 49 32 TO BE CONTINUED Isaac Hayes
- 50 - LIVE Johnny Winter

soul singles

- 1 1 WHAT'S GOING ON Marvin Gaye
- 2 4 NEVER CAN SAY GOODBYE Jackson 5
- 3 5 WE CAN WORK IT OUT Stevie Wonder
- 4 2 JUST MY IMAGINATION (Running Away With Me) Temptations
- 5 6 BABY LET ME KISS YOU King Floyd
- 6 9 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites
- 7 12 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles
- 8 8 IF IT'S REAL WHAT I FEEL Jerry Butler
- 9 3 SDUL POWER James Brown
- 10 10 COULD I FORGET YOU Tyrone Davis
- 11 7 DO ME RIGHT Detroit Emeralds
- 12 - WANT ADS Honey Cone
- 13 15 DON'T CHANGE ON ME Ray Charles
- 14 16 COOL AID Paul Humphrey and his Cool Aid Chemists
- 15 - BOOTY BUTT Ray Charles Orchestra
- 16 14 HEAVY MAKES YOU HAPPY Staple Singers
- 17 20 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations
- 18 - PLAIN AND SIMPLE GIRL Garland Green
- 19 19 WARPATH Isley Brothers
- 20 - BRIDGE OVER TROUBLED WATER Aretha Franklin

BILLBOARD'S BIG HIT PREDICTIONS



NEIL DIAMOND

BY using last minute sales trends and detailed information collected from retailers, Billboard Publications in America are able to produce computerised facts about which singles are most likely to make the highest chart gains NEXT WEEK.

This ability to predict, with a high degree of accuracy, the fastest movers for the week's sales following the published charts, is of obvious interest to the pop industry and fans alike.

Billboard's "Prediction Spot" will appear exclusively in Record Mirror week by week.

This week's list:

- OCEAN, Put Your Hand In The Hand
- NEIL DIAMOND, I Am . . . I Said
- JACKSON 5, Never Can Say Goodbye
- BREAD, If
- BELLS, Stay Awhile
- DADDY DEWDROP, Chick-A-Boom
- DAWN, I Play And Sing

- JOHN LENNON, Power To The People
- BUOYS, Timothy
- DOORS, Love Her Madly
- RICHIE HAVENS, Here Comes The Sun
- LOBO, Me And You And A Dog Named Boo
- ARETHA FRANKLIN, Bridge Over Troubled Water
- GUESS WHO, Broken/Albert Flasher



RICHIE HAVENS

LAST FOR A FACE



THANKS to CAROLINE HUGHES of Old Bridge Road, Bournemouth, Hants. for this week's Face title.....ROCK AND ROLL ALLSTARS tipped to take over from the WILD ANGELSRNI breakfast DJ TONY ALLEN said good morning to a MR EAGER last week. He followed the name check by saying that he enjoyed competition.....The good ol' Post Office inform us that the dial-a-disc service is now available in York.

Congratulations to MARK WESLEY on joining Radio Luxembourg.....IAIN CLARKE drummer with URIAH HEEP won £25 for "Bronze" as title for JERRY BRON'S new label.....Just received by RM some more Radio Veronica stickers: so if you want one just write to us.....After his success in this country with "Indiana Wants Me" R. DEAN TAYLOR's previous release, "Gotta See Jane" has entered the American Hot 100.

RM's VAL MABBS not content with hot pants now wearing see-through dress.....HUMBLE PIE's STEVE MARRIOTT helps out on piano and vocals on COCHISE's new album.....Suggestion for title of next ROD STEWART solo album "Amazing Face".....ROGER DALTRY looking for new house in Suffolk.....To say that RM's SIMON BURNETT is a "Monty Python" addict would be an understatement.....SWEET - beware the ego trip.

COULD FRANK COLLINS of ARRIVAL have a cunning plan to get two girls in his bed.....ROGER WHITTAKER rather static on "Whittaker's Get Together".....FAME and PRICE at Southport with ZOOT MONEY this Saturday.....TIN TIN, doing well in America with "Toast and Marmalade," have impressive follow-up planned.....FACE's "Putrid Penning" award of The Year a stone certainty for "Battle Hymn of Lt. Calley".....SMOKEY ROBINSON has christened his newly born baby daughter TAMLA. Will he call his next Motown?

BBC-2's "In Concert" series returns this Monday night with NEIL YOUNG.....DJ's ANDY 'The Dancer' ARCHER and ED MARINO now working on land-based pirate station Radio Jackie.....Who said Sovereign Collection are just a bunch of fags?.....A skinhead who has insisted on following the NATIONAL HEAD BAND to every gig they've played in the past three weeks, has been made the group's honorary roadie because he's good at fetching fags.

SLADE well on the way to becoming the biggest attraction ever on the club circuits, they're turnin' 'em away in Scotland.....After RARE EARTH and the psychedelic TEMPTATIONS can we dare hope to escape Tamla - Mozart?.....With all this hot stuff about (pants, legs, love) MARTHA REEVES AND THE VANDELLAS' next just has to be a re-issue of "Heatwave".....Scottish group TEARGAS have just completed their second album.

Following England's World Cup football team, the English cricket team that won the Ashes down under this winter are to make a record.....Which pop paper insists that there is an album titled "Jesus Christ Superman"?

the 50

record mirror

THIS WEEK	LAST WEEK	WEEKS IN CHART	singles	albums
1	1	9	HOT LOVE T. Rex Fly BUG 6	1 1 2 MOTOWN CHARTBUSTERS Vol 5 Tamla Motown STML 11181
2	4	5	DOUBLE BARREL Dave and Ansell Collins Technique TE 901	2 2 4 HOME LOVING MAN Andy Williams CBS 64286
3	2	7	BRIDGET THE MIDGET Ray Stevens CBS 7070	3 3 52 BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS 63699
4	6	6	(Where Do I Begin) LOVE STORY Andy Williams CBS 7020	4 - - SONGS OF LOVE AND HATE Leonard Cohen CBS 69004
5	3	10	ROSE GARDEN Lynn Anderson CBS 5366	5 6 2 ELEGY Nice Charisma CAS 1030
6	14	3	MOZART SYMPHONY No. 40 Waldo de los Rios A&M AMS 836	6 5 4 AQUALUNG Jethro Tull Island ILPS 9145
7	8	6	IF NOT FOR YOU Olivia Newton-John Pye 7N 25543	7 4 4 CRY OF LOVE Jimi Hendrix Track 2408 101
8	9	9	WALKING CCS RAK 109	8 10 46 ANDY WILLIAMS GREATEST HITS CBS 63920
9	21	5	SOMETHING OLD SOMETHING NEW Fantastics Bell BLL 1141	9 7 3 I'M TEN THOUSAND YEARS OLD Elvis Presley RCA SF 8172
10	5	6	JACK IN THE BOX Clodagh Rodgers RCA Victor RCA 2066	10 9 11 FRANK SINATRA'S GREATEST HITS Vol 2 Reprise RSLP 1032
11	7	6	THERE GOES MY EVERYTHING Elvis Presley RCA Victor 2060	11 20 67 LED ZEPPELIN II Atlantic 588 198
12	29	2	IT DON'T COME EASY Ringo Starr Apple R 5898	12 - - IF ONLY I COULD REMEMBER MY NAME Dave Crosby Atlantic 2401 005
13	18	4	REMEMBER ME Diana Ross Tamla Motown TMG 768	13 27 4 ELTON JOHN DJM DJLPS 406
14	15	7	FUNNY FUNNY Sweet RCA 2051	14 19 3 ELECTRONICALLY TESTED Mungo Jerry Dawn DNLS 3020
15	30	3	ROSETTA Fame and Price Together CBS 7108	15 11 4 PORTRAIT IN MUSIC Burt Bacharach A&M AMLS 2010
16	10	6	POWER TO THE PEOPLE John Lennon/Plastic Ono Band Apple R5892	16 21 12 EMERSON LAKE AND PALMER Island ILPS 9132
17	11	9	ANOTHER DAY Paul McCartney Apple R5889	17 16 7 TUMBLEWEED CONNECTION Elton John DJM DJLPS 410
18	20	3	KNOCK THREE TIMES Dawn Bell BLL 1146	18 8 4 THE YES ALBUM Yes Atlantic 2400 101
19	17	9	STRANGE KIND OF WOMAN Deep Purple Harvest HAR 5033	19 18 3 IT'S IMPOSSIBLE Perry Como RCA SF 8175
20	12	16	IT'S IMPOSSIBLE Perry Como RCA 2043	20 22 4 SPLIT Groundhogs Liberty LBG 83401
21	-	-	BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones RS 1900	21 43 36 DEEP PURPLE IN ROCK Harvest SHVL 777
22	24	5	MY LITTLE ONE Marmalade Decca F 13135	22 44 15 AIR CONDITIONING Curved Air Warner Bros WSX 3012
23	26	49	MY WAY Frank Sinatra Reprise RS 20817	23 17 4 STONE AGE Rolling Stones Decca SKL 5084
24	23	20	AMAZING GRACE Judy Collins Elektra 2101 020	24 29 300 SOUND OF MUSIC Soundtrack RCA SB/RB 6616
25	31	3	MAMA'S PEARL Jackson Five Tamla Motown TMG 769	25 - 1 CAN'T HELP FALLING IN LOVE Andy Williams CBS 64067
26	25	14	MY SWEET LORD George Harrison Apple R5884	26 - 1 AFTER THE GOLDRUSH Neil Young Reprise RSLP 6383
27	33	3	SILVERY RAIN Cliff Richard Columbia DB 8774	27 14 4 2001-SPACE ODYSSEY MGM 2315 034
28	27	4	MOZART 40 Sovereign Collection Capitol CL 15676	28 40 2 LED ZEPPELIN III Atlantic 2401 002
29	36	2	IT'S A SIN TO TELL A LIE Gerry Monroe Chapter One CH 144	29 - 1 ABRAXAS Santana CBS 64087
30	37	4	INDIANA WANTS ME R. Dean Taylor Tamla Motown TMG 763	30 35 4 THE COMPLETE TOM PAXTON Elektra EKD 2003
31	16	8	I WILL DRINK THE WINE Frank Sinatra Reprise RS 23487	31 37 2 JOHNNY CASH AT SAN QUENTIN CBS 63629
32	13	10	BABY JUMP Mungo Jerry Dawn DNX 2505	32 36 3 GRADUATE Simon and Garfunkel CBS 70042
33	19	15	PUSHBIKE SONG Mixtures Polydor 2058 083	33 41 2 MY WAY Frank Sinatra Reprise RSLP 1029
34	46	2	JIG-A-JIG East Of Eden Deram DM 297	34 26 3 EDIZIONE D'ORO Four Seasons Philips 6640 002
35	38	8	YOU COULD'VE BEEN A LADY Hot Chocolate RAK RAK 110	35 24 9 ALL THINGS MUST PASS George Harrison Apple STCH 639
36	28	21	GRANDAD Clive Dunn Columbia DB 8726	36 42 4 LOVE STORY Johnny Mathis CBS 64334
37	41	4	SUGAR SUGAR Sakkarin RCA 2064	37 - 1 FOURTH Soft Machine CBS 64280
38	35	9	ROSE GARDEN New World RAK 111	38 23 2 CANDLES IN THE RAIN Melanie Buddah 2318 009
39	22	10	SWEET CAROLINE Neil Diamond Uni UN 531	39 13 7 T. REX Fly HIFLY 2
40	34	5	(Where Do I Begin) LOVE STORY Shirley Bassey United Artists UP 35194	40 12 4 DEATH WALKS BEHIND YOU Atomic Rooster B&C CAS 1026
41	39	10	WHO PUT THE LIGHTS OUT? Dana Rex R 11062	41 - 1 ABBEY ROAD Beatles Apple PCS 7088
42	48	2	UNDERNEATH THE BLANKET GO Gilbert O'Sullivan MAM 13	42 28 2 STONEY END Barbra Streisand CBS 64269
43	32	12	TOMORROW NIGHT Atomic Rooster B&C CB 131	43 - 1 DEJA VU Crosby, Stills, Nash & Young Atlantic 2401 001
44	-	1	DIDN'T I (Blow Your Mind This Time) Delfonics Bell BLL 1099	44 - 1 OLIVER Soundtrack RCA SB/RB 6777
45	-	-	A TREE, A BENCH, A STREET Severin Philips 6009 135	45 - 1 LOVE STORY Soundtrack Paramount SPFL 267
46	45	17	RUPERT Jackie Lee Pye 7N 45003	46 - 1 NEW WORLD IN THE MORNING Roger Whittaker Columbia SCX 6456
47	49	3	GIpsy WOMAN Brian Hyland Uni UN 530	47 - 1 SGT PEPPER Beatles Parlophone PCS/PMC 7027
48	42	2	I'LL GIVE YOU THE EARTH Keith Mitchell Spark SRL 1046	48 15 14 SWEET BABY JAMES James Taylor Warner Bros WS/W 1843
49	47	6	HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival Liberty LBF 15440	49 38 4 SOUNDS OF SILENCE Simon and Garfunkel CBS 62690
50	44	11	SONG OF MY LIFE Petula Clark Pye 7N 45026	50 32 3 PARSLEY, SAGE, ROSEMARY & THYME Simon and Garfunkel CBS 62860

top producers

5 years ago

10 years ago

- 1 Tony Visconti
- 2 Winston Riley
- 3 Ray Stevens
- 4 Dick Glasser
- 5 Glen Sutton
- 6 Rafael Trabucchielli
- 7 Festival
- 8 Mickie Most
- 9 Macaulay/Greenaway
- 10 Kenny Young
- 11 -
- 12 George Harrison
- 13 Nickolas & V. Simpson
- 14 Phil Wainman
- 15 Mike Smith
- 16 Phil Spector/John & Yoko
- 17 Paul McCartney
- 18 Tokens/Dave Appell
- 19 Deep Purple
- 20 Ernie Altshuler
- 21 Jimmy Miller
- 22 Junior Campbell
- 23 Don Costa
- 24 Mark Abramson
- 25 Corporation
- 26 Harrison/Spector
- 27 Norrie Paramor
- 28 Harold Franz
- 29 Les Reed
- 30 R. Dean Taylor

- 1 1 SOMEBODY HELP ME Spencer Davis Group
- 2 10 YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield
- 3 3 SOUND OF SILENCE Bachelors
- 4 4 HOLD TIGHT Dave, Dee, Dozy, Beaky, Mick and Tich
- 5 6 ELUSIVE BUTTERFLY Val Doonican
- 6 - BANG, BANG Cher
- 7 2 THE SUN AIN'T GONNA SHINE ANYMORE Walker Bros
- 8 5 SUBSTITUTE Who
- 9 - I PUT A SPELL ON YOU Alan Price
- 10 - PIED PIPER Crispian St. Peters

- 1 1 YOU'RE DRIVING ME CRAZY Temperance Seven
- 2 3 BLUE MOON Marcell
- 3 1 WOODEN HEART Elvis Presley
- 4 9 DON'T TREAT ME LIKE A CHILD Helen Shapiro
- 5 10 ON THE REBOUND Floyd Cramer
- 6 7 WARPAIN Brook Brothers
- 7 6 THEME FROM DIXIE Duane Eddy
- 8 - A HUNDRED POUNDS OF CLAY Craig Douglas
- 9 8 GEE WHIZ IT'S YOU Cliff Richard
- 10 5 LAZY RIVER Bobby Darin

The Rolling Stones new album **Sticky Fingers**



Sticky Fingers



**The
Rolling
Stones**

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