

51 Rockliffe

GILBERT: MUM KNOWS BEST

A Billboard Publication

RECORD MIRROR

MAY 13, 1972

6p



Mick Jagger
SEE PAGE 5

**IMMORTALS:
THREE ROCK
VICTIMS**

**PLUS:
AL STEWART
VINEGAR JOE
WAXIE'S WORLD
CLODAGH RODGERS**

This week's

Top Sounds

Singles

Now	Last week	Weeks in chart	Single	Label
1	1	7	AMAZING GRACE Royal Scots Dragoon Guards Band	RCA 2191
2	3	6	COME WHAT MAY Vicky Leandros	Philips 6000 049
3	4	6	COULD IT BE FOREVER David Cassidy	Bell 1224
4	7	5	A THING CALLED LOVE Johnny Cash/Evangel Temple Choir	CBS 7797
5	14	3	TUMBLING DICE Rolling Stones	Rolling Stones RS 19103
6	9	7	RADANCER Marmalade	Decca F 13297
7	12	4	ROCKET MAN Elton John	DJM DJX 501
8	6	8	RUN RUN RUN Jo Jo Gunne	Asylum AYM 501
9	-	-	METAL GURU T. Rex	T. Rex MARC 1
10	5	9	SWEET TALKING GUY Chiffons	London HL 10271
11	2	7	BACK OFF BOOGALOO Ringo Starr	Apple R 5944
12	8	7	DEBORAH/ONE INCH ROCK Tyrannosaurus Rex	Magni Fly Echo 102
13	11	7	THE YOUNG NEW MEXICAN PUPPETEER Tom Jones	Decca F 13298
14	15	7	STIR IT UP Johnny Nash	CBS 7800
15	10	15	WITHOUT YOU Nilsson	RCA 2165
16	13	7	UNTIL IT'S TIME FOR YOU TO GO Elvis Presley	RCA 2188
17	16	5	TAKE A LOOK AROUND Temptations	Tamla Motown TMG 808
18	27	3	OH BABE WHAT WOULD YOU SAY Hurricane Smith	Columbia DB 8878
19	20	6	AT THE CLUB/SATURDAY NIGHT AT THE MOVIES Leeds United FC	Atlantic K 10148
20	42	3	LEEDS UNITED Leeds United FC	Chapter One SCH 168
21	19	5	RUNNIN' AWAY Sly and the Family Stone	Epic EPC 7810
22	23	4	OPEN UP Mungo Jerry	Dawn DNX 2514
23	24	4	AMAZING GRACE Judy Collins	Elektra 2101 020
24	28	3	ME AND JULIO DOWN BY THE SCHOOL YARD Paul Simon	CBS 7904
25	21	6	BEAUTIFUL SUNDAY Daniel Boone	Penny Farthing PEN 781
26	32	4	A WHITER SHADE OF PALE Procol Harum	Magni Fly Echo 101
27	22	8	I AM WHAT I AM Greyhound	Trojan TR 7853
28	26	11	BEG, STEAL OR BORROW New Seekers	Polydor 2058 201
29	-	-	LADY ELEANOR Lindisfarne	Charisma CB 153
30	36	3	LITTLE PIECE OF LEATHER Donnie Elbert	London HL 10370
31	-	-	SISTER JANE New World	RAK 130
32	31	5	WADE IN THE WATER Ramsey Lewis	Chess 6145 004
33	44	2	CHANTILLY LACE Jerry Lee Lewis	Mercury 6052 141
34	43	3	THE LION SLEEPS TONIGHT Dave Newman	Pye 7N 45134
35	35	3	EVERYTHING I OWN Bread	Elektra K 12041
36	-	-	VINCENT Don McLean	United Artists UP 35359
37	30	13	DESIDERATA Les Crane	Warner Bros K 16119
38	25	10	HEART OF GOLD Neil Young	Reprise K 14140
39	34	2	ISN'T LIFE STRANGE Moody Blues	Threshold TH 9
40	29	11	ALONE AGAIN (NATURALLY) Gilbert O'Sullivan	MAM 66
41	17	11	HOLD YOUR HEAD UP Argent	Epic EPC 7786
42	-	-	DOOBEDOOD' N DOOBE, DOOBEDOOD' NDOOBE Diana Ross	Tamla Motown TMG 812
43	18	8	CRYING, LAUGHING, LOVING, LYING Labi Siffre	Pye 7N 25576
44	-	-	DON'T LET HIM TOUCH YOU Angelettes	Decca F 13284
45	-	-	SONG SUNG BLUE Neil Diamond	Uni UN 538
46	-	-	CALIFORNIA MAN Move	Harvest HAR 5050
47	45	4	THAT'S WHAT I WANT TO BE Neil Reid	Decca F 13300
48	40	12	BLUE IS THE COLOUR Chelsea F'ball Tm	Penny Farthing PEN 782
49	33	8	SACRAMENTO Middle Of The Road	RCA 2184
50	48	20	MOTHER OF MINE Neil Reid	Decca F 13264

Albums

Now	Last week	Weeks in chart	Album	Label
1	2	4	MACHINE HEAD Deep Purple	Purple TPSA 7504
2	3	10	HARVEST Neil Young	Reprise K 54005
3	4	17	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
4	1	2	PROPHETS, SEERS AND SAGES/ MY PEOPLE WERE FAIR Tyrannosaurus Rex	Fly Doubleback TOOFA 3/4
5	5	18	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
6	7	11	PAUL SIMON Paul Simon	CBS 69007
7	6	6	WE'D LIKE TO TEACH THE WORLD TO SING New Seekers	Polydor 2383 103
8	12	5	SLADE ALIVE Slade	Polydor 2383 101
9	16	2	A SONG FOR YOU Jack Jones	RCA Victor SF 8228
10	10	14	NILSSON Nilsson	RCA Victor SF 8242
11	11	18	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
12	9	15	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
13	8	18	ELECTRIC WARRIOR T Rex	Fly HIFLY 6
14	22	9	AMERICAN PIE Don McLean	United Artists UAS 29285
15	15	8	BABY I'M A WANT YOU Bread	Elektra K 42100
16	13	2	ALL TOGETHER NOW Argent	Epic EPC 64962
17	-	-	STEVEN SMITH & FATHER & SIXTEEN GREAT SONGS Steven Smith & Father	Decca SKL 5128
18	17	18	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
19	19	8	THICK AS A BRICK Jethro Tull	Chrysalis CHR 1003
20	-	1	2001 - A SPACE ODYSSEY 2001	MGM 2315 034
21	18	8	TAPESTRY Carole King	A&M/Ode AMLS 2025
22	21	2	JAMES LAST IN CONCERT James Last	Polydor 2371 191
23	42	3	THE PARTRIDGE FAMILY SOUND Magazine	Bell BELLS 206
24	-	1	FRAGILE Yes	Atlantic K 50009
25	50	1	AFTER THE GOLDRUSH Neil Young	Reprise K 44088
26	14	1	NICELY OUT OF TUNE Lindisfarne	B&C CAS 1025
27	25	1	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
28	-	1	SOUNDS OF SILENCE Simon & Garfunkel	CBS 62690
29	30	1	JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker	Double Back TOOFA 1/2
30	31	1	NEIL REID Neil Reid	Decca SKL 5122
31	41	6	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
32	28	2	SGT. PEPPER'S LONELY HEARTS CLUB BAND Beatles	Parlophone PCS/PMC 7027
33	-	-	GRAHAM NASH & DAVID CROSBY Graham Nash & David Crosby	Atlantic K 50011
34	-	1	SOLID ROCK Temptations	Tamla Motown STML 11202
35	37	4	SMOKIN' Humble Pie	A&M AMLS 64342
36	26	1	A WHITER SHADE OF PALE /A SALTY DOG Procol Harum	Double Back TOOFA 7/8
37	-	1	GLEN CAMPBELL'S GREATEST HITS Glen Campbell	Capitol ST 21885
38	-	1	C.C.S. C.C.S.	Rak SRAK 503
39	24	18	A NOD'S AS GOOD AS A WINK Faces	Warner Bros K 56006
40	-	1	MOTOWN CHARTBUSTERS VOL. 6 Motown Chartbusters	Tamla Motown STML 11191
41	-	1	IN SEARCH OF SPACE Hawkwind	United Artists UAS 29202
42	20	4	GODSPELL London Cast	Bell BELLS 203
43	-	-	PHANTASMAGORIA Curved Air	Reprise K 46158
44	33	1	WHO WILL SAVE THE WORLD Groundhogs	United Artists UAS 29237
45	-	1	OVER AND OVER Nana Mouskouri	Fontana STL 5511
46	29	18	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
47	23	1	GRAVE NEW WORLD Strawbs	A&M AMLH 68078
48	44	4	MY FRIEND Jim Reeves	RCA Victor SF 8258
49	34	1	FRANK SINATRA'S GREATEST HITS VOL. 2 Frank Sinatra	Reprise K 44018
50	40	13	TEA FOR THE TILLERMAN Cat Stevens	Island ILPS 9135

5 years ago 10 years ago

1	1	PUPPET ON A STRING Sandie Shaw	1	2	GOOD LUCK CHARM Elvis Presley
2	2	SOMETHIN' STUPID Frank and Nancy Sinatra	2	1	NUT ROCKER B. Bumble and the Stingers
3	6	DEDICATED TO THE ONE I LOVE Mamas and Papas	3	4	DO YOU WANT TO DANCE/I'M LOOKING OUT THE WINDOW Cliff Richard
4	4	SILENCE IS GOLDEN Tremeloes	4	6	LOVE LETTERS Ketty Lester
5	5	PICTURES OF LILY Who	5	7	AS YOU LIKE IT Adam Faith
6	10	THE BOAT THAT I ROW Lulu	6	3	WONDERFUL LAND Shadows
7	3	PURPLE HAZE Jimi Hendrix	7	5	SPEAK TO ME PRETTY
8	9	FUNNY FAMILIAR FORGOTTEN FEELING Tom Jones	8	8	HEY LITTLE GIRL Del Shannon
9	5	I CAN HEAR THE GRASS GROW Move	9	9	WHEN MY LITTLE GIRL IS SMILING Jimmy Justice
10	4	A LITTLE BIT ME... A LITTLE BIT YOU Monkees	10	10	GINNY COME LATELY Brian Hyland

THE TOP 50 CHARTS ARE COMPILED FOR RECORD MIRROR, MUSIC WEEK AND THE BBC BY THE BRITISH MARKET RESEARCH BUREAU FROM RETURNS SUPPLIED BY 300 RECORD SHOPS.



PEOPLE OUT to see DR. JOHN on Wednesday included ALEXIS KORNER, EDGAR BROUGHTON, part of WISH-BONE ASH, and a short-haired guy who we are willing to bet was PETER GREEN . . . They didn't do much here, but CLIFF RICHARD'S 'Jesus' is velly big in Hong Kong, and stranger still, 'Give Ireland Back To The Irish, going down a bomb, if you'll excuse the expression, in Spain! Perhaps DICKIE ROCK and the MIAMI SHOWBAND ought to get working on "Give Gibraltar Back To The Spaniards".

'Matrimony' from the 'Himself' album, a big one for GILBERT O'SULLIVAN in France . . . KEITH HARDY of South Eastern Entertainment Agency describes running an agency (College Event magazine) as "The quick way to an early retirement, usually in the knacker's yard, or the psychiatric ward of a well-known mental hospital."

Film of 'Jesus Christ - Superstar' now shooting in Israel, directed by NORMAN JEWISON, who made 'Fiddler On The Roof' . . . Ex-STEPPENWOLF leader JOHN KAY'S first U.S. album a mixture of his own songs and those of his idols. One of them is HANK SNOW, whose 'I'm Movin' On' is Kay's first Probe single . . . More personnel changes for THE SUPREMES? Their new U.S. hit is 'Automatically Sunshine' written and produced by SMOKEY.

JONI MITCHELL and JACKSON BROWNE dined in Manchester with GRAHAM NASH'S parents . . . ELVIS' newest single in the U.S. is a cover of MICKEY NEWBURY'S 'American Trilogy' . . . MALO's lead guitarist JORGE SANTANA brother of CARLOS SANTANA . . . Congratulations to ALLAN CLARKE, who's produced a fine album of his own compositions.

SPENCER DAVIS back in Britain this week with steel guitarist SNEEKY PETE . . . RUSS BALLARD'S 'Liar' on CAPABILITY BROWN'S first album, out this week . . . RICHARD ROUNDTREE of 'Shaft' fame, also a singer with his own album on MGM in the States . . . Well deserved comeback by JOE TEX in U.S.

A Night at the Round Table - ANNE NIGHTINGALE takes over the radio prog. from ROSKO . . . ALAN FREEMAN besieged for autographs when he went to see new group HELLO at a Barkingside girls' school . . . Ex-Tiffany's D.J. JOHN ANTHONY working in Northern Ireland just outside Belfast. ALAN FREEMAN, TOMMY VANCE and ROSKO have made guest appearances at his discotheque there, and other D.J.s will be welcome.

JAMES HAMILTON'S DISCOTHEQUE PICKS

TRIED & TRUE

T. REX: Metal Guru; Thundering (T. Rex MARC 1) Better than "Telegram Sam" for dancers, with lovely vocal emphasis by ex-Turtles. "Thunder" is sorta slowed-down "Get It On." Pop/Modern/MoR/Across-the-Board.

LOVE UNLIMITED: Walkin' In The Rain With The One I Love (Uni UN 539). Late nite slow smooch, good after, say, "Have You Seen Her." R&B/Pop.

THE NITE-LITERS: K-Jee (RCA 2203) R&B.

THE DOORS: In The Eye Of The Sun (Elektra K 12048) Great "get it on" Modern.

EARL VAN DYKE: I Can't Help Myself (Tamla Motown TMG 814) Pop/R&B.

PAUL DUPONT & HIS ORCHESTRA: For Deborah (York SYK 521). Lovely slow lush Johnny Harris-like Easy Listening.

CLAIRE HAMIL: Baseball Blues (Island WIP 6133). Winsome bouncy semi-slowie that'll follow Melanie's "Brand New Key" into the Charts. AtB.

MICHAEL JACKSON: Rockin' Robin (Tamla Motown TMG 816) Pop.

MIGHT BE NICE

OPELIA (Chau Zai; Anita (Aark A 701). Two odd, very foreign (where?) sides, both dis-similar and both good with the swaying flip more generally useful, although the slow rumpity "Chau Zai" is a possibility. Adventurous MoR/Easy Listening dee-jays, check these oddities.

Maybe if you're young enough, from a dreary home environment with nothing but a soul destroying future, then maybe you could enjoy a festival like

BICKERSHAW

DID JONI Mitchell REALLY write "we are stardust, we are golden"? Well, maybe she did, but then she never went to Woodstock anyway.

And sure as hell she never went to Bickershaw where 40,000 candidates for the Aquarian Age, deceived by false promises of "proper facilities" and spellbound by Design Centre Typefaces, grovelled in the mud hoping to be hypnotised by rich rock musicians doing their thing — making even more money.

The organisers, to give them maximum credit, did lay on some good music and must have paid for it in advance. To be sure, lotsa groups didn't turn up. Maybe they didn't get any deposit — therefore no return. I dunno what happened to Spirit, Roy Harper, Memphis Slim, Third Ear Band, Maynard Ferguson Big Band, Dion, or Stackridge, I didn't see them.

The festival area was heavily, but inefficiently guarded (I made about seventeen in-and-out sorties without any agro, so any enterprising punter would have had no trouble). There was a good high stage (after being elevated to this lofty position — Ray Davies) with fine lighting and some imaginative backcloth work by Joe's Lights through-out.

The between-act facilities were generally good, especially on Saturday night when the "History of Rock'n' Roll movie was jerkily screened. At least I'll always remember Bickershaw for seeing Carl Perkins sing "Glad All Over".

BUMMERS

The announcements were the usual pot-pourri of "do-this-do-that" warnings to the punters and Woodstockian announcements, some of which were real bummers — "there has been a three-year-old boy missing since yesterday afternoon", "will so-and-so come to the Release tent urgently for her fix of insulin", delivered in that studied John Peelian English Doper voice.

If you were prepared to camp for two days at the front of the

NORMAN JOPLING REPORTS

PICTURES BY JOHN MCKENZIE



DONOVAN

area in a makeshift city of disposable sleeping bags, plastic corrugated roofs, unbelievably pervasive mud and an atmosphere of bad food, discomfort and dope (they sure needed that dope, down there), then you got some fine music.

You saw Dr. John put out a bit of New Orleans, complete with night-tripping tinsel-and-saxophone glory ('a bit of Louisiana corn-ass music') and a beautiful

You saw Hawkwind's magnificent visual effects and heard their equally unmagnificent music; you could groove to Donovan, trade licks with Wishbone Ash be affronted with Ray Davies, rock with the Flamin' Groovies and boogie with Beefheart. You could get stoned with Brinsley Schwarz, sing-along with Country Joe or trip with the Grateful Dead and NRPS.

The feedback problem must have hit the musicians. Only Hawkwind and



RAY DAVIES, with brother DAVE, camps out.

Beefheart were "wanted" and the Flamin' Groovies had a tough time getting the compulsory encore. Ray Davies worked out his personal psychosis on the audience, pissed off his own group and should have paid the crowd for the therapy.

If you didn't get near enough to see the performances, then the Salvation Brigade on the outskirts really launched into you with brands of potential paradise.

Krishnaburgers, Loaves-and-Fishes, Hashmescalinaacidspeed, and hundreds of mimeographed documents publishing the Untarnished Truth, all of which found their way into the incinerator together with the multitude of beer cans, fag-packets, plastic cups, bottles, ad nauseum that carpeted the Festival Area.

One bit of paper reads: "Yes folks, Bickershaw is undoubtedly a Grade A catastrophe. It's got the lot — Over-population, High Technology, a disposable philosophy to match a philosophy of disposability, plastic food, and underneath it all, right up Bickershaw's arse: Kapitalism.

"And the people? They spend the days in an unreal, irrelevant world of distorted rock music, failing to make contact with their neighbours in Instant City and ignoring the garbage which this Modular system produces. Something's wrong." Maybe that was the Untarnished Truth, or maybe it was just another leftie blurb.

Sitting near stage watching the Kinks, someone trod on my hand and punched my neighbour's head and pushed their way through to the front. A while later my companion advised splitting, declaring that there's trouble. I didn't see any but he smelt it. Five minutes later the Angels — those sick adolescent products of an ignorant society — were thoroughly (and deservedly) beaten-up by local heavies.

Later we gave a lift to some 16 or 17-year-olds whose belongings (tent, money, CLOTHES — except for what they were wearing) had been ripped off by the An-



FLAMIN' GROOVIES Jaggeresque singer.



BEEFHEART with Rockette.

gels. "Go to the police and get them back," we said. "No," they replied. They were too disheartened, and their philosophy had been that anything's better than a knife in the ribs.

Maybe if you're young enough, from a dreary home environment with nothing but a soul-destroying future, then maybe you could enjoy a festival like Bickershaw.

Maybe you could ignore the mud and the discomfort and the rotten stinking chemical food, the loos swimming with shit, vomit and urine, the

people wandering around who should have been locked away, the sellers if instant paradise, and worse, all the other people like you.

Maybe you saw rock as a banner for the future, an alternative vibration, a place to go, and a place to stay. But unless someone or something gets it on enough to run a festival without the mammon motive, and unless they extend that vibe into everything else they do, then there'll be no hope for the "festival" goer today, tomorrow or for the rest of their lives.



IT'S only a shanty . . .

**Andy
two
dates**

ANDY WILLIAMS will play two London concerts at the Royal Albert Hall as part of six weeks of European engagements this summer.

Williams, due to arrive in London on July 10, will star at the Alb on July 17 and 18. The first concert will be a Royal gala affair attended by Princess Anne in aid of the Save The Children Fund, and tickets priced at £20, £15, £10, £5, £2, and £1 can be obtained by post enclosing a stamped addressed envelope from Department AW, Save The Children Fund, 29 Queen Anne's Gate, London, S.W.1.

The July 18 concert prices will be £5, £4, £3, £1.50, £1 and 50p. and tickets will be available from May 8 from the RAH booking office.

Singer-songwriter Rod McKuen is premiering two major new works of his during his current British visit. Yesterday (Wednesday) he presented the first part of a projected four movement work called 'The Plains Of My Country' inspired by the American middle west at the Fairfield Hall, Croydon, played by the Royal Philharmonic Orchestra conducted by Arthur Greenslade.

At the Royal Albert Hall on May 16 McKuen's third concerto for piano and orchestra entitled 'The Cathedrals Of England' will be premiered with Leslie Pearson as solo pianist.

£60,000 loss claims festival organiser

ONCE AGAIN the pop festival puzzle has failed to be solved. Last weekend's event at Bickershaw has been pronounced a total success in every respect — except bread and weather.

Organiser Jeremy Beadle reckons that there will be a £60,000 loss when everything has been tallied up and worked out. And he blames about 20,000 fans who breached the security arrangements and got in without paying.

Up to 60,000 attended the three-day event, and ticket takings were about £60,000. But Beadle stated that double this amount was needed for the festival to break even. Everyone involved would be paid in full, however, as a consortium of local businessmen had guaranteed the necessary £120,000.

Tory MP Jerry Wiggin, whose Night Assemblies Bill seems unlikely to progress much further during this session of Parliament, visited Bick-



THE CLIMAX of an amazing occasion last Friday was the presentation of RM's Rocket Award by BBC radio producer Ian Fenner to the Band of the Royal Scots Dragoon Guards for making No. 1 in the chart for the first time with "Amazing Grace."

Accepting the award on behalf of the band was Lieutenant-Colonel Anthony Bateman, commanding officer of the regiment, and the presentation was graced by the presence of Miss Scotland, Liz Stevely.

Fenner was the producer of the "Late Night Extra" show in January which played the band's version of "Amazing Grace" for the first time, and started the ball rolling to the top of the chart.

ershaw during the weekend.

He could have found very little to complain about because 99 per cent of those present behaved in what is described as "exemplary" fashion despite the miserably muddy conditions caused

by heavy rain.

Thirty-two people were busted on drug charges, and 16 Hell's Angels roaming around outside the site were rounded up by the police and charged with a breach of the peace. Otherwise it was peace — and a lot of good music.

Diana, Tempts for UK

TAMLA MOTOWN giants Diana Ross and The Temptations will be returning to Britain later this year for more concerts on separate occasions.

The Temptations, who have just completed successful appearances here, expressed a desire to return before going home, and Danny O'Donovan of the APB organisation is currently making arrangements to bring the group either later this year or in early 1973.

Diana Ross is resuming live appearances after a year's break to have a baby and make a film. She was last here for concerts with the Supremes in 1968, and two leading promoters are negotiating to bring her over later in the year.

Stackridge

STACKRIDGE WILL appear in the first of a series of six 30-minute programmes which BBC TV are planning on music from the West Country. Stackridge will record their show next month for transmission in July.

The group are currently completing their second MCA LP, and their gig roster includes the Jacquard Club, Norwich, tonight (Thursday); King's College Hall, London, tomorrow; the Marquee Club, London (16) and the Greyhound, Fulham (18).

Marc Bolan

We apologise to those readers who are still waiting for their copies of The Real Marc Bolan due to the overwhelming demand. Please be patient.

STOP PRESS: THE BILL

The Night Assemblies Bill, subject of much heated controversy and opposition since it was tabled by Tory MP Jerry Wiggin, has come to a halt before its third reading in the House of Commons. There is now no possibility of its becoming law in its present form and instead the Government is setting up a permanent committee to advise on problems arising from pop festivals and other large overnight assemblies.

Twenty-six-year old market research director Dennis Stevenson has been appointed head of the committee, but did not accompany Mr Wiggin on his visit to the Bickershaw Festival last weekend.

ON THE BOXES

THAT BILL GETS OWN TV SHOW

THE MUCH debated and controversial Night Assemblies Bill now passing through Parliament gets its own TV show next week.

On Wednesday May 17th the BBC-2 programme "Man Alive" will be devoted exclusively to a review and debate on the bill.

Entitled "Unlawful After Midnight" the programme will invite representatives of all parties with an interest in pop festivals to put their case in a studio discussion.

TUNE IN AND TURN ON

RADIO ONE: The following artists are booked to appear during week commencing Monday May 15th:

JIMMY YOUNG SHOW — Cilla Black, Marvin Welch and Farrar, Paper Lace, Dr. Marigold's Prescription.

DAVE LEE TRAVIS SHOW — Anne Murray, Chris Montez, Peter Noone, Mac & Katie Kissoon.

JOHNNIE WALKER SHOW — Strawbs, Lindisfarne, Cliff Richard, Johnny Nash, New World, Carla Thomas, Roy Young Band.

ALAN FREEMAN SHOW — The Pioneers, The Move, The Tremeloes, Mac & Katie Kissoon.

SOUNDS OF THE 70's — Saturday (May 13) Country Joe Macdonald, Brinsley Schwarz; Monday — Head, Hands & Feet, Bridget St. John; Tuesday — Mike Cooper, the Kinks; Thursday — Al Stewart, Wishbone Ash; Friday — Help Yourself, Zoot Money.

RADIO NORTHSEA INTERNATIONAL (220m).

Programmes on the English service now start at 7.0 pm, and run as follows: 7.0-9.0 pm Paul May; 9.0-11.0 pm Rod Eden; 11.0 pm Midnight The Kent Request Hour (various DJ's); Midnight-3.0 am Brian McKenzie.

RADIO LUXEMBOURG: Programme guide for week commencing Sunday May 14th —

SUNDAY: 7.0 Tony Prince; 9.0 Paul Burnett; 11.0 Mark Wesley; 1.0 Kid Jensen.

MONDAY: 7.30 Dave Christian; 9.30 Mark Wesley; 11.30 Paul Burnett; 1.0 Kid Jensen.

TUESDAY: 7.30 Tony Prince; 9.30 Paul Burnett; 11.0 Dave Christian; 12.0 "Grateful Dead" — LIVE CONCERT; 2.0 Kid Jensen.

WEDNESDAY: 7.30 Tony Prince; 9.30 Dave Christian; 11.30 Mark Wesley; 1.0 Kid Jensen.

THURSDAY: 7.30 Tony Prince; 9.30 Paul Burnett; 11.30 Dave Christian; 1.0 Kid Jensen.

TELEVISION: Sounds for Saturday (BBC-2) May 13th — Richie Havens. The Jack Jones Show (BBC-2) May 14th. The Tommy Steele Hour (ITV) May 14th. Old Grey Whistle Test (BBC-2) May 16th — Beach Boys, Magna Carta.

FUTURE HAPPENINGS

THE OSMONDS will now take part in ATV's big Charity Gala show to be screened on May 28th. Also likely that they will be doing other TV spots during their visit... GORDON LIGHTFOOT due in for TV next month... US group IT'S A BEAUTIFUL DAY records for OGWT on June 6th and the Dave Cash Show on June 9th... JULIE FELIX stars in her own special ½ hour BBC-1 TV show on May 20th at 11.15 pm.

BBC-TV are filming TONY CHRISTIE during his visit to Bulgaria for a future TV special... STACKRIDGE, who come from Bristol, will feature in a series of six BBC-TV shows starting next month about music from the West Country...

BOBBY DARIN will star in a 13 week series for BBC-TV to be screened in the autumn. Shows will be called "Variety of Variety Shows".

BBC-2's "Man Alive" programme built around the group Quintessence will be shown on either May 24th or 31st... negotiations currently being made for JERRY LEE LEWIS to film his own TV special when his current UK tour ends...

PETER NOONE begins another series of "Look — Mike Yarwood" as resident singer on BBC-1 (May 19th)... 208 have interview with Marc Bolan this Sunday (May 14th) at 9.30 pm.

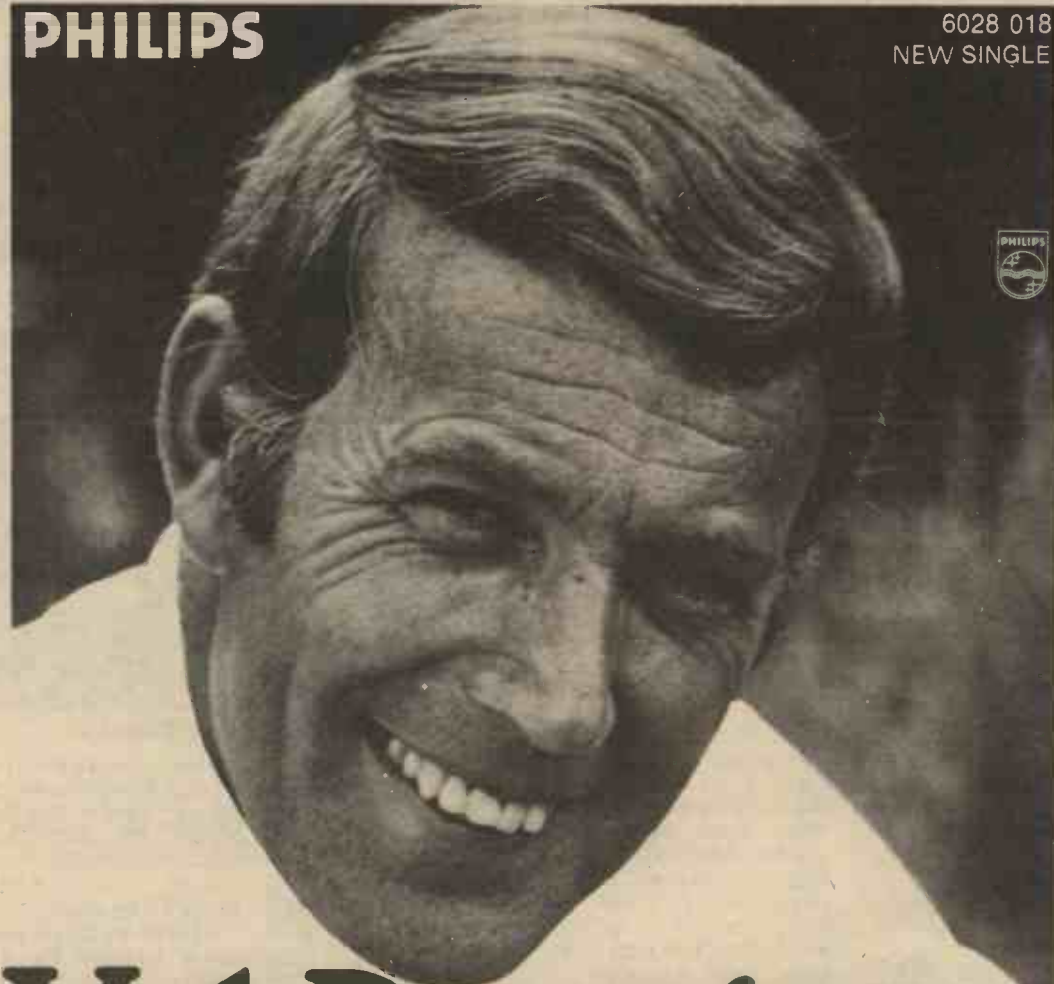
CLODAGH RODGERS guests in ATV's "Golden Shot" on May 14th... PETER COOK and DUDLEY MOORE make a welcome return to TV in The VAL DOONICAN Show (May 13th).

Finally, despite constant plugs by the disc jockeys on BBC Radios One and Two, most listeners are still using the old postal code. Remember if you want to write to Tony, Jim, Johnnie, Terry, DLT, Alan... etc, etc, then the code to use is London W1A 4WW.

ben cree

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NEW SINGLE



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From Phonogram —
the best sounds around

CROWS' GUITARIST DIES ON STAGE

HAVENS, McLEAN, PRIDE GIGS

THREE AMERICAN stars, each top in their line of musical country, will be appearing in Britain at the beginning of next month. They are Richie Havens, Don McLean and Charley Pride.

The Havens dates are Odeon, Hammersmith (June 4); Colston Hall, Bristol (7); Kelvin Hall, Glasgow (9); City Hall, Newcastle (10); Belle Vue, Manchester (14); Leeds University (17); and Fairfield Hall, Croydon (18).

Don McLean's dates are Fairfield Hall, Croydon (4); Odeon, Manchester (10), and Royal Albert Hall, London (12).

Charley Pride, notable as a black exponent of country and western music, will appear at the Kelvin Hall, Glasgow (2); Empire, Liverpool (4); Dublin Stadium (6), and the New Victoria, London, (10).

Rock show no go

THE ROCK 'n' Roll Revival Show, planned by impresario Mervyn Conn, which was to star Bill Haley and the Comets, Chuck Berry and several other big names this summer, has been cancelled.

Conn told RM: "I had arranged to buy the show as a complete tour package from a New York producer, who subsequently informed me that one of the main acts, Bill Haley and his Comets, would not be available after all."

New Seekers for U.S. TV

THE NEW SEEKERS have been signed as stars in a new American music and comedy TV series called 'Wow', which will be screened in July and August by the ABC network in the States. The group will telefilm the series in Los Angeles next month, and there is a possibility it will be screened in Britain later.

New member

RCA GROUP Gnidrolog are now five strong with the addition of John Earle on tenor and soprano sax and flute. Earle formerly played with the Anglo-German band Nine Days Wonder.

Gnidrolog's first album has just been released entitled 'In Spite Of Harry's Toenail.'

TRAGEDY STRUCK Stone The Crows at the Top Rank Suite, Swansea, last week when lead guitarist Les Harvey was apparently electrocuted on stage.

Harvey had just picked up the microphone on Wednesday night to announce the start of the band's 90-minute set when he collapsed.

Nurses in the audience rushed on stage to give first aid, and Harvey was transferred to hospital within minutes of the accident, but was found to be dead on arrival.

A full-scale investigation has been launched into circumstances surrounding the incident by the police, the Swansea public health department, and the local electricity board. The inquest on Harvey was adjourned for three weeks to await the findings of the investigation.

Preliminary indications seem to suggest that the band's public address mixer board may have been tampered with, and some wires, including the earth, removed. Stone The Crows manager Peter Grant told RM that the equipment had been set up as usual by the band's roadie, and had never given any trouble before.

RM's instrument expert Rex Anderson writes: Let's forget this particular incident, at this particular moment, because we don't know exactly what happened.

But let's not forget the constant need for careful use of amplification equipment.

It is too easy to discard all the advice about looking after your amps and speakers, making sure they are earthed properly, making sure they are fused properly and using the correct plugs and sockets.

The temptation is to say that most of this propaganda is put out by the manufacturers because they want you to get the best out of your equipment. They don't want it to blow up after a few weeks on the road because they know you won't buy the same stuff again even if it was your fault.

This may be partly true, but the real reason that amps should be properly wired-up and fused is more sinister. If they are not they can kill. And they not only can kill... they do. In fact the average deaths per year through faulty wiring and earthing is about 10 - which in a small fraternity like pop groups is pretty high.

Just consider the facts. All those volts belting up the wires to feed your amps. Something goes wrong - like you drop a capo in the works - and it



BILL WYMAN and Charlie Watts turned up for a chat with Wilson Pickett at the American soul singer's reception on Friday. With Pickett's Atlantic label recently being taken over by WEA (Kinney), they're all in the same big family.

shorts out. Circuits get blown and all those volts go trotting back to earth - busting a few fuses on the way.

So what happens if you replace those fuses with bits of silver foil out of a fag packet or if you neglect to connect up the earth wires? The circuits are not broken where they need to be broken and the lethal voltage cannot seep away to earth.

So it seeps away somewhere else looking for another earth.

All you have to do is touch the metal case of an amp or perhaps the mike stand and blam. It does happen, for whatever reason. It happened last week, and a good musician is dead as a result.

Jagger and Stones in UK

MICK JAGGER and most of the other Rolling Stones are at present in Britain preparing for their big American tour this summer.

Rehearsals are taking place here, in France and later in Los Angeles, and the group's two-LP album 'Exile On Main Street' will be released here on May 26.

There is still no official confirmation of rumours that the Stones may make an appearance at the Great Western Express Festival at Bardonney at the end of this month.

Win a contract at Castlebar

PRIZE MONEY totalling more than £2,000, together with trophies and recording contracts, are to be won in this year's Castlebar International Song Contest in Ireland in October.

Last year the contest, which has categories for pop, folk and ballads, country music and "straight" songs, attracted nearly 1,000 entries from 11 countries.

The closing date for entries is May 31, and entry forms and rules can be obtained from the Contest Director, John MacHale, at Patricia Park, Castlebar, County Mayo, Ireland.

MacHale, a council member of Castlebar Chamber of Commerce which has organised the contest for the past six years, told RM: "The entries are pouring in at a fantastic rate from all parts of the world, and we have already sent forms to nearly 2,000 composers."

An innovation this year will be a prize of £1,000 for the best overall song of the contest.

Strawbs album off

THE STRAWBS begin a week of Italian concert dates today (Thursday), followed by their first major appearance in Germany at the Mannheim Pop Festival (21) and a Dutch date at the Sitard Music Festival (22).

The group then returns to the UK for probably their last appearance before November at the Great Western Express festival on May 27. This will be followed by their first American tour.

Plans for recording a new Strawbs LP in July have been postponed until September and October, when the group will probably put down the tracks during a Scandinavian tour.

Neil for Nippon

YOUTHFUL PRODIGY Neil Reid is in Japan this week for a promotional tour of TV and press engagements. His hit single

'Mother Of Mine' is high in the chart there, and he has recorded a special version in Japanese to boost it further.

Glencoe signed for G.W.G.

IT WAS announced this week that Glencoe are to become the first British group to be signed with the Great Western Gramophone record company. Manager Miles Copeland, also manager of Wishbone Ash, flew to the States to complete the deal with Don Shane, a former A&R man for the Decca label in America, who formed the Great Western Company last year.

Glencoe begin recording next week for their first album with the company, and the first ever to be released on that label. The finished product should be ready for release in July or August.

Highly rated guitarist John Turnbull previously with Bell and Arc has joined Glencoe as replacement for Mick Travis, who now plans to follow a solo career.

LIVE!

Dr. John

ROUNDHOUSE: Both visually and musically, Dr. John The Night Tripper and his band were one of the highlights of the Camden Festival when they topped Wednesday's bill.

The show is very much a weirder Leon Russell, with the Doctor's answer to the Shelter People being every bit as funky and a good deal bluesier.

The parallels with Leon are multiple: Dr. John too looks majestically freaky' plays fine boogie-influenced piano and a very fair electric guitar, has a straight from the gut Deep South singing voice, and has his fair share of supporting ex-Ikettes (Jessie Smith and Ronnie Montgomery, both in excellent voice). But there's really no question of copying on either side. Both of them make vivid, distinctive music.

Musically, the standard of the band was surprisingly good in view of the sudden drafting in of the saxes, including Graham Bond and Juicy Lucy's Chris Mercer, virtually without rehearsal. But aside from Dr. John, the real show-stealer was Rev. Ether on Organ. Some of the recorded numbers, like 'I Walk On Gilded Splinters' and 'Iko Iko' were particularly good in slightly slowed-down versions. A great show. R.M.

Faces

ROUNDHOUSE: Standing room only, and as many bodies as possible were packed in. They swayed precariously, pushing each other, while Rod Stewart



Dr. John at the Roundhouse - far right Graham Bond

spent time trying to calm them down. But with the up tempo rocking sounds, people still found room to jump around, waving arms in the air.

It was straight into the relentless rhythm with 'It's All Over Now', with Rod belting out vocal and Ian MacLagan ripping off some excellent piano work - in fine form throughout. 'Maybe I'm Amazed' slowed the fury with Ronnie Laine opening vocal, and Rod taking over, but already the first fainting girl is carried away. Chuck Berry's 'Memphis Tennessee' quickened the pace again and had Rod, in multi-coloured satin jacket, dashing from one mike to another in the vocal breaks.

Showmen the Faces certainly are, with Ron Wood looking good in lures and sequins, filling the gaps on stage not covered by Mr. Stewart, Ronnie and Rod. But musically they're a treat too. 'Stay with Me' had the crowd singing along on the choruses and was beautifully handled by the group, and on one of their own numbers Ian MacLagan really

stretched out. At least six ladies found the heat too much, while others busied themselves throwing medallions and cigarettes on stage - in return Rod passed out two bottles of drink. On stage for nearly two hours, they could be forgiven for keeping everyone waiting so long for their appearance. V.M.

Joni Mitchell

FESTIVAL HALL: Patience and perseverance saved Saturday's Joni Mitchell/Jackson Browne concert from being a total disaster after the faultiest sound system I have ever heard had all but wrecked it.

Jackson Browne maintained an amazing degree of tolerance while his voice and guitar were hideously distorted and changed by the equipment, often during a song.

Only four of five songs remained intact, but even under such appalling conditions, it was obvious that he is a good performer. He somehow kept his sense of humour amid the scurrying sound engineers - "Hittin' some changes, must be puber-

ty," he said as the sound suddenly deepened in the middle of one number - and came back for a well deserved encore. But by then none of the equipment could even broadcast a "Thanks".

Often a nervy performer in the past, Joni Mitchell might have been expected to collapse amid the chaos. But with the help of a different system - much improved though not perfect - she did a fine set, gathering confidence throughout.

The 'I wish I was back home' sentiments made 'California' an appropriate opener, but she soon made herself at home with more than a sprinkling of new songs among the old favourites. Two which registered strongly at first hearing were 'Ballad Of Cold Blue Steel And Sweet Fire' and 'Oh, Honey You Turn Me On I'm A Radio'. R.M.

Curved Air

ALEXANDRA PALACE: It is sad, but there is something rather boring about the Curved Air live appearances. Certainly, on record their music is imaginative and stimulating, but on stage, despite the banks of controls set in the auditorium, it seems impossible for the band to do justice to Sonja Kristina's voice.

Sonja was frequently lost amid the whirling of notes from guitar, bass and organ/synthesiser. The words were never plain. The vocals from new member, Mike Wedgewood, on bass, were non-existent. Sad again because he seems to have slipped so neatly into the group.

So we sit and wait patiently for something to

happen that will stir the large audience - shrunk by the vastness of Alexandra Palace - into some sort of enthusiasm. It finally comes of course with Vivaldi. The incredible synthesised fiddling of Darryl Way and the synthesised synthesising of Francis Monkman in a great baroque sound extravaganza. R.A.

Continuum, Suraz Mia, Danta

PLAYHOUSE, HARLOW: They don't have any maypoles in Harlow, the ultimate New Town, but a Musicians Union-sponsored May Day concert at the newly-opened Playhouse Theatre had the local population out and bopping to welcome summer in the traditional way.

Continuum, a four-piece outfit, provided a disappointing start to the evening, the main trouble being their over-ambitious choice of material. Their interpretations of pieces by Bach and Vivaldi, featuring the multi-instrumental talents of Yoel Schwarcz, were successful enough, but their excursions into more modern styles exposed a lack of co-ordination between the members of the band.

Songs that should have rocked didn't, and it was only after an excellent set from sitar player Suraz Mia that the audience started to loosen up. But it was Danta, a new seven-piece Afro-rock band, who got the audience up and dancing with a dynamic performance that brought a satisfying evening to an exciting close. J.B.

WAXIE'S WORLD

Hey you out there!!!

Stop sittin' on it all the time

"TO WYNONIE HARRIS", Rupert Clahar said, winking at Blaze O'Mahoney, lifting his whisky glass.

She was dressed in her army uniform, khaki, with her lance-corporal's tapes blanched white, and brass buttons gleaming.

She smiled and lifted her glass, and they drank. "Jeeze, you knock it back like it was Corona Cherr-yade. Drink it slowly, Rupert, swill it around, it's real whoopee-water."

He laughed and was over to the record-player storage cabinet, extracting the Wynonie Harris/Eddie "Cleanhead" Vinson LP, "JUMP BLUES" (Polydor), and in another flash was back across the room with the shiny black biscuit impaled on the turntable spindle.

The Dansette came to life with Wynonie's hoarse voice with a full-bodied blues tone, aided by thunderous sax accompaniment, blasting out from the 12-inch speaker.

"Good Morning Judge" ("Why do you look so mean - sir?"). "Oh, Rupert," Blaze shouted, "I never dreamed he was so good. I've lapped up Big City blues for almost 12 years; but I've never heard a blues-shouter who sends me like this gent does."

RIGHT ON

He was bop-dancing on the table and wearing the empty Polydor sleeve on his head like a tea-cosy! The LP played on - "I Feel That Old Age Comin' On". "I want My Fanny Brown" ("She's forty years old; she ain't young no more..."), "All She Wants To Do Is Rock" ("Rock and roll all night long..."), "Quiet Whisky" - accompanied by foot-stomping and shouts of "right on, bearcat!"

When the blockbuster album finally subsided the Dansette was switched off. Rupert stood there feeling in his heart. He turned to Blaze, saying, "Funny, I can't really believe he's dead. All those years - think of it, honey, He's gone to meet the Great 78 Maker and



WYNONIE HARRIS: 'A bluesman to the core, but usually in an up-tempo bone-jarring vein'

we didn't even say a thank you."

She looked at him and said, "There is a Wynonie Harris recording of an old Hank Penny song - 'Bloodshot Eyes' - 'Put It Back', 'Like Two Drops Of Water', 'Keep On Churnin'', 'I Feel That Old Age Coming On' ('Terry King digs this one' - Waxie), 'I Want My Fanny Brown' ('Rosko should spin this one'), 'Drinkin' Wine Spo-Dee-O-Dee', 'I Like My Baby's Pudding' ('Man O Man! I bet that's a gas!' - Waxie), and, of course, 'Bloodshot Eyes' (with Big John Greer, tenor sax; Frank Galbraith, trumpet; Alonzo Lucas, alto sax; Bill Graham, baritone sax; Alfred Cobbs, trombone; Carl Pruitt, bass; Sol Hall, drums; and Herbert Parham, piano).

Inspired by Roy Brown, and sharing some of his gorgeous vocal traits, Wynonie Harris, had a rich, powerful, and musical voice and a big folio of risqué songs with double-entendre lyrics - "Sittin' On It All The Time", "Adam Come And Get Your Rib" etc.

Harris has been an important R-n-B artist since the early-Fifties, and on the current Polydor LP, "JUMP BLUES", which he shares with Eddie "Cleanhead" Vinson, has provided eight of the best boot-busting nuggets I've heard in some time - and none

of them have been in the marketplace since the 78-rpm days.

This superb album should go a long way to satisfy the ravenous appetites of those WH addicts who have, in Polydor's only other WH release - "Kings of R&B" (with Tiny Bradshaw) - only been teased.

In "Jazz & Blues", February 1972, writer Jim Burns tells us in his superb Let The Good Times Roll article that: "It was when he formed

his own small group, and began recording in New York for King, that he established the sound he became famous for.

'Lollipop Mama', 'All She Wants To Do Is Rock', 'Lovin' Machine' and 'Bloodshot Eyes' are classics of their kind and have been unduly neglected in recent years. With their risqué lyrics, pounding rhythm, and rasping sax solos, they paved the way for a whole string of other singers."

In 1963, he re-recorded two of his early hootin'-bootin' King hits, "Bloodshot Eyes", and "Blow Your Brains Out", for Roulette Records of New York, but nothing happened - the kids had been tamed by ("Now just because you're pretty and you think you're mighty wise...") - the words of which will be glued into my memory forever.

And since you seem curious to hear more, here are the facts: Wynonie Harris, born in Omaha, Nebraska, in 1915, was one of the great natural phenomena of the rhythm-and-blues (Nee, "sepla blues" or "race music") landscape, a bluesman to the core, but usually in an up-tempo, bone-jarring vein - like a kick in the groin - combining blues, jazz, and pre-Haley rock and roll, to provide a driving brand of negro jump music.

Half Jazzman, half bluesman - Wynonie Harris, billed throughout his brilliant singing career as 'Mr. Blues', started as a comic dancer in vaudeville, before becoming vocalist with the popular Lucky Millinder Band in 1944 - and working at famous nightspots such as the Club De Lisa in Chicago, the Apollo Theatre, New York, Apache Club, Dayton, Ohio, Plantation Club, Los Angeles, and the Long Bar in San Francisco.

His first record,

Benny Carter's 'Hurry Hurry', made with Lucky Millinder in 1944, showed his great vocal facility, swing, and unique blues feeling.

One year later, Wynonie - whose popularity spread all over the world, though he really never caught on in Britain - left Lucky Millinder, moved to LA, and made numerous recordings with famous names of blues and jazz, including Calvin "Eagle Eyes" Shield (drums), George "Big Nick" Nicholas (tenor sax), Red Prysock (tenor sax), Noble "Thin Man" Watts (tenor sax), Todd Rhodes (piano), Ted "Snookie" Hulbert (alto sax), Howard Thompson (trumpet), Illinois Jacquet, Charlie Mingus, and Howard McGhee.

SAX SOLO

In recent years, those records, (for the Apollo, Bullet, and Aladdin labels) punctuated by lung-bursting sax solos - "Somebody Done Change The Lock On My Door", "Hey-Ba-Ba-Re-Bop", and "Around The Clock Blues" (with Johnny Otis) - have been widely sought after by blues rock collectors.

In December 1947, Harris joined the late Syd Nathan's King Records and had a number of best-selling records to his credit - "Good Rockin' Tonight", "Lollipop Mama", ("Polydor really must include this on the next Wynonie Harris LP"), by chirping cherubs and now nincompoop noise-makers - pipestemmed pansies - were "in" and Wynonie's hurricane-like vocal rides were (sob! sob! sob!) alien to their ears.

HOOKER

And the sad fact is that at the age of 54, with a long and crowded career behind him as a jazz singer and blues-shouter, Wynonie "Mr. Blues" Harris, died in Hollywood after a long illness.

"LOOK, RUPERT - wait a minute," she said, handing him a king-sized hooker of John Haig, "I know a geezer who knows Rosko and Johnny Moran. I'll flush him out and ask him to find out if Rosko and Johnny have got copies of Wynonie's biscuit?"

He poured the firewater into the hole under his nose and plonked the glass on the table. "O.K., Blaze, baby. Rosko and Johnny seem to be our only chance..."

Bop Flakes

RONNIE HAWKINS' upcoming LP, "Rock And Roll Resurrection" (Monument) will merit your immediate attention. It includes new rock and roll treatments of "Ain't That A Shame", "Dizzy Miss Lizzie", and "Cora May" - Ronnie's latest composition.

For gosh-sakes give a listen to the Joe Turner LP, "Big Joe Turner Turns On The Blues" (Festival). It's got "TV Mama," "Night Time Is The Right Time," "Good Morning Blues," and "Kansas City Blues" - and sump'n else, pass it under quivering nostrils and lick parched lips on your way to the nearest record-player - mmmm! . . . Polydor's "Jump Blues" lp, is packed with undiluted protein. Wynonie Harris and Eddie "Cleanhead" Vinson generate a locomotive band and vocal ride. The sleeve-writing is excellent; Mike Leadbitter knows his stuff. Death, then, to anyone who don't rate this sax-packed wrapup. Seriously, pussyfaces, it'll make your eyes glow like hot coals! . . .

Sample one track from the Jerry Lee Lewis LP, "Rockin' With Jerry Lee Lewis" (Phillips) and you'll get your money's worth, men . . . Screamin' Brian Simmons, ace r & r researcher, and "Camel Walk" editor, tells me Ronnie Hawkins was in town last week with Fred Foster of Monument Records. Ronnie is expected back in a couple of weeks . . . The Elvis Presley LP, "Rock 'N' Roll" (RCA) relieves the pain inflicted listening to over-doses of chartbound sounds - yuk, yuk, yuk!

Joe "Twinkle-Toes" Dalton, Scotland's No. 1 Dancefloor Bopper, in London for recent Jerry Lee Lewis show at London Palladium . . . Stacking the cards against present wishy-washy music trends is Rosko's Radio 1 rock 'n' roll show, which is further proof that walloping 1950s sounds can pay off in the current market. ("Pity our main man doesn't seem to have copies of MM's "House Of Blue Lights" or "Hard Top Race?"). Three cheers for Rosko - hip, hip, hooray! -

The Rock and Roll Allstars LP, "Red China Rocks! (B & C) has enuff BIFF! ZAP! ZOWIE! and SPLAT! to satisfy the most demanding "Allstars" fan - even 'Big Al' from Tooling Bec.

GILBERT O'SULLIVAN, the melancholy loner.

The child whose father died when he was young, and whose mother was left a broken woman. Jilted at the altar, seemingly jinxed for life.

That's the story Gilbert tells through his songs and with such conviction that his reflections on life have been taken by many to refer to his own experiences.

Just about everyone feels sorry for Gilbert.

In fact his father died when Gilbert — real named Raymond — was only 14 years old, but his mother has since remarried and is surrounded by four of her children, Kevin, Dee, John and Terry, the youngest at 13. Gilbert lives in a bungalow close to his manager Gordon Mills in Weybridge, and his older sister moved to America and now has two children.

When he has a new record under consideration Gilbert takes it to his family for their opinion — "they're honest and will say if they don't like it," he says. It was Gilbert's mother who was totally convinced that 'We Will' would be a smash hit for him.

But it would be nice to imagine that family enthusiasm could carry such a weighty decision. Gilbert is the centre of a well organised and ever alert management set up. If he steps out of line, he is put firmly back in his place — "Gordon keeps an eye on me. He told me a little while ago that I was getting too complicated in my writing and I should keep it simpler."

He is whisked into studios and out again, without any time wasting, but that apparently is the way he likes things to be.

"I get a bit embarrassed when people come up to me," he admits. Gilbert had chosen a hotel room as our meeting place, and seemed relaxed and talkative as he poured tea and explained that the atmosphere was good for interviews. Indeed he seemed a different person to the quietly guarded figure I had



Elusive Gilbert takes his hits to mother

previously talked to in a crowded office room.

"It's nice to be recognised, but I always feel a bit embarrassed. Once I got chased home from church, and in Holland I was sitting in a restaurant drinking tea when about 60 kids came up behind me. The person I was talking to said don't turn round, and I sat there with the cup shaking in my hand! In the end we had to go out the back way. It was quite frightening, and it's a new experience for me."

Fifty letters a week on average arrive for Mr.

O'Sullivan, many expressing an interest that is not just confined to music. And since his house was shown on a recent 'Sounding Out' television programme, the doorstep is frequently occupied by young girls — who even come from Scotland and Holland just in the hope of seeing Gilbert.

"It all surprises me, because I didn't appear to have a sex image. But girls write and say they like the braces and the boots. Girls write to Marc Bolan because they fancy him... well I

know now that some obviously feel that about me... but it's strange."

"I thought the era of the adulating fan was over, but it's nice I love it all. If people came and screamed during a concert of mine, I'd scream along with them. They pay their money and they can do whatever they like. But I think the majority would come to hear rather than to scream."

Which inevitably prompts the question, just when are we likely to witness the first live Gilbert O'Sullivan concert?

"It's never bothered us to do a live show, it's just that the pressure is mounting with everybody else wanting us to do one," Gilbert told me. "The offers have been there since the hit record, but as far as I'm concerned there's no rush. I don't have any heavy friends, and I don't play with groups and sit in on super sessions and so it's a problem working out the musicians to use."

"I've started looking round for a bass player, guitarist and drummer, but it's not easy to find

them. I know very few musicians, and Gordon usually picks the session men for my recording work. I have albums on practically everybody, but I don't go to clubs

"I've always been on the other side of the fence to a degree," he explains. "And I get the impression that it's not hip to like me! 'Himself' is a best selling LP, and it's already sold 90,000, but if you look at the best selling lists put out by shops like Virgin Records and One Stop Records you won't find my album listed there."

A quick phone call to One Stop's South Molton Street shop revealed that they do exclude Gilbert's album sales from their record lists, because they're considered to be lists of progressive artists.

Preferably Gilbert would like to work with new musicians, who have retained their enthusiasm for playing.

His next album is already in production, and a single will be picked from three numbers already recorded. Gilbert has also completed work on his first film theme, written for the movie version of 'For the Love of Ada'.

"At first I didn't really want to do it, because I hate committing myself to things," says Gilbert. "But Gordon said I should have a go at it, and secretly I go away and work on it. I was battling with it for two weeks and then I said well I might have something here!"

That something; 'What Could Be Nicer', is being considered for the B side of the single.

And the record that Mr. O'Sullivan is currently getting great pleasure from? 'The Sensuous Woman'. But then weren't we led to believe by a recent national paper feature that Gilbert is celibate.

"I was misquoted," he says. "The problem with me is that if I go out with girls I tend to get too involved. I'm not a believer in the one night stand situation."

Val Mabbs

Thank heaven for blacks and beats

says the Doors' Ray Manzarek to Lon Goddard

INSIDE EVERY rock organist, there's a hint of boogie-woogie living in a remote cerebral hideaway.

But in the Doors? Am I trying to tell you that Ray Manzarek likes bashing out a little honky-tonk on a rainy day? Yep — the Doors' ghost-rock is a thing of today, but the fingers that haunt the Hammond once jived to a boogie beat.

"I had piano lessons when I was five", said the blond keyboards ace. The Doors had a 24 hour stop-over on their way to the continent to begin a huge tour that will bring them back to Britain on May 9 for BBC-2's Old Grey Whistle Test and dates in Newcastle, Birmingham and London.

"I really hated the piano", he admits, "at least for the first three or four years — then I heard a boogie-woogie record; Albert Ammons or something, and it was great!"

"It was my pre-puberty period and I was copying sounds I heard on the radio just for something to do."

"I always thought I'd be a lawyer — my parents wanted it that way. I was pretty good at bullshitting people in school. But I kept up the piano."

"I didn't even switch to organ until the Doors. I was stuck in the stagnant 50's — the Eisenhower years. All I can say is thank heaven for the black men and the beat-niks, + they were the only things that kept me from going insane. Rock and roll and black music

— if it wasn't for those, I'd have committed suicide or something.

"I didn't like school and I didn't like the culture, but black music is the saving grace of America — it would be a dying country without it. Black music has life, vitality, rhythm and its own point of view; its own presence."

"The black man's genetic make-up makes him the most effervescent man in the world. I lived in Chicago and thank God it was chiefly black. I was close to negroid music and I drew some of the vitality from it."

"I was reading Jack Kerouac's 'On The Road' and thinking it was new. The jazz clubs and the booze places

and playing in bands with friends at the weekends.

"My playing just evolved naturally until I went to the UCLA film school, where I met Jim in the bars and clubs. We had a common interest in filming."

"One day on the beach, he sang me some songs and I listened; that was the start of the Doors. We founded the group and the rest of the members came from the Maharishi's school around '65. It was then I switched to organ."

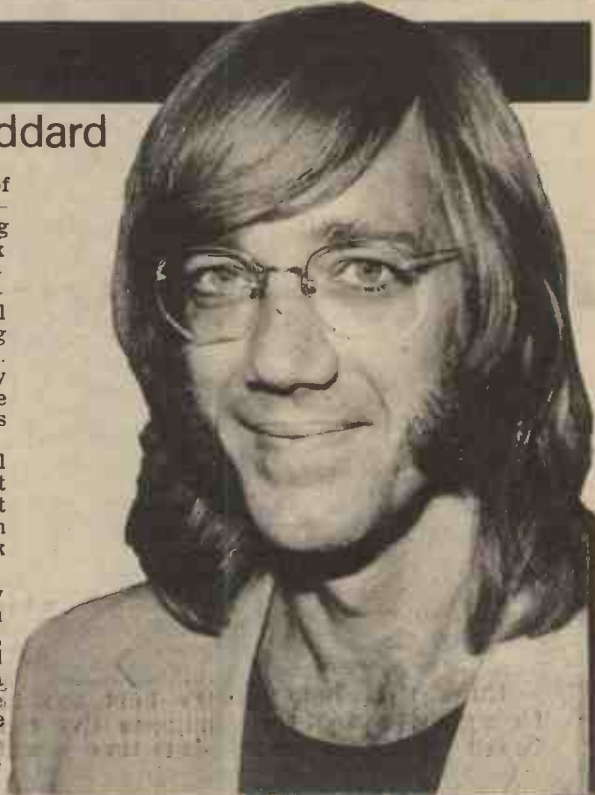
Apparently, the Doors' next album will contain some different approaches in music. Ray says these changes can't be spelt out specifically — yet but they'll be pretty obvious.

"There will be

changes in feel. Some of it will be very funky — like 'The Peking King And The New York Queen' — faster, up-beated things. Emphasis in the mixing will be the same — I'm doing most of the lead singing. I've never had any training as a singer, we just have to let things evolve."

"I regard vocal chords as an instrument you're born with, but who could tutor you in the art of being a rock singer?"

Sleepy and very very tired after arriving in England that morning, the band then headed for a restaurant with a view toward the Speakeasy later and the Continent in the morning. Talk about stamina...



If you knew Suzi

SUZI QUATRO is surely the ideal girl to take out. *like the tattooist knows Suzi!*

She reckons one drink — top whack two — is enough to give her a friendly buzz. Doesn't bother about eating. And needs only three hours sleep per night.

She's also a hot tip from Mickie Most to become a positive super-star as from the release of her single "Brain Confusion", which is out on the Rak label soon.

When Mickie speaks thus, most of us listen. Actually he discovered Suzi in Detroit when he was there to record Jeff Beck at the Tamla studios. He was pretty amazed to see the girls clamouring round Suzi when she was on stage.

He persuaded her to come to England seven months ago and has since recorded her, encouraged her to write songs. No public appearances as yet. But she'll form a band.

In Detroit, she had her own all-girl band, Cradle. She'd been with them since she was fourteen. She went on to play bass, sing . . . and dance on a telly show as Suzi Soul.

Peter Frampton digs her vastly, after working on her single . . . "We wrote a song in the first twenty minutes we met," said the talkative Suzi, who was performing in Vietnam when she was seventeen.

She currently has two



SUZI: She hasn't made her mind up yet.

tattoos on her person . . . a star on a wrist, a rose on a shoulder. "Where's the nearest tattooist?" she asked me. I didn't know.

"I wanna get something tattooed on my ass," she said. "I haven't made up my mind yet."

Which is a funny message to have tattooed on your ass. Oh, I don't know though!

Stones roll

SO THE Stones roll again, through thirty American cities, starting June 3. Give full credit to booker Peter Rudge, of Sound Image, because he really

did run into problems.

Like opposition when he tried to book the Stones into halls seating fewer than 5,000 people. "The City Fathers and the mothers seemed concerned by the possible damage the five Stones could do to their sons and daughters in close quarters."

Like coping with ticket touting. All the concerts have a 6.50 dollar top price. Rudge decreed that no customer could get more than four tickets — to beat up the ticket scalpers.

But in Los Angeles, the touts tried hard. One bogus ticket agency took five dollar deposits on

phony tickets which they said would cost fifteen dollars!

NOW the Electric Light Orchestra is on its way, a few suggestions for them on who should be on the staff.

Publicist: John Watt. Additional arrangements: Sidney Torch. Fan Club President: Taras Bulba. American representative: Enoch Light.

Memo to Roy Wood. It's only a suggestion. Don't just blow me out.

Dead loss

NEWS of an ambitious American radio project which would have been of inestimable value to Record Mirror's highly-rated Immortals' series.

Station WFBR in Baltimore laid on a midnight seance in which efforts were made to reach the late Janis Joplin, Jimi Hendrix and Jim Morrison. The experiment was conducted by Mr. and Mrs. Armand LaRogue, inquirers into psychic phenomena.

Director Norman Brooks, saying the station neither endorsed nor condemned spiritualism, added: "We are just trying to present a balanced view of an area in which there is great interest."

Alas, Janis, Jimi and Jim were NOT interested.

Naughty John

SO JOHN and Yoko, fighting hard against a "Deport 'em" order in the States, got the New York Times on their side. Said journal figured that it would be a harsh action to force the Lennons to leave the American stage.

But the paper recalled that John had once been caned by a headmaster who now says: "I can't remember why I caned him." Seems that the head added that John as a boy was a thorough nuisance . . .

Surely there must be a nursery-school teacher somewhere who could also come up with a Lennon character reference!

Ripp on us

ARTIE RIPP, who's helped top stars like Melanie and the Grateful Dead to British success, reckons our disc-jockeys are more helpful than the Americans.

Said he: "In the States, if you haven't come from

a major group you're at a loss. But if the BBC do like the record, they don't look to see if they know your name, or where you are in the chart. The Press people and the industry people in Britain, as jaded as they may be, don't pooh-pooh so much at the idea of new talent."

Which is a kick in the whatsits for those who insist the BBC just don't give new names a break.

MICHAEL Alfandary, promoter of the Crystal Palace Bowl concert on June 3 (which stars Joe Cocker), insists he has received a ticket application from a Mr. Maudling, giving an address at Admiralty House, Whitehall, S.W.1 Which is the official pad of the Home Secretary. And Mike's prepared to show the signed application and enclosed cheque to any doubters.

Hawaii Pie

THE VOICE of Steve Marriott, on the blower from Hawaii, reports



GIRL OF THE WEEK DEPARTMENT: — It's Polly Brown. Of Pickettywitch, only she's just stepped into the solo scene for a while . . . with a single for Pye, out soon, and produced by Tony Ayres. Polly has plenty of admirers, of course. Including a gentleman in Newcastle who is organising an exhibition of paintings and sculpture built entirely round Polly.

that: "Everything is wicky-wacky-woo for Humble Pie in this part of the world." That alarming piece of grass skirt language apart, Steve and the lads devised a nice extra birthday present for their international manager, American Dee Anthony.

They simply wrote him and said they were prepared to be managed by him for as long as the group were together and playing together. Nice show of confidence.

So I suppose everything recalls IS wicky-wacky-woo.

MARC BOLAN TALKS ON RADIO LUXEMBOURG,
SUNDAY, 24th MAY AT 9.30 pm



MARK WESLEY MEETS MARC BOLAN

WHEN BOONE WAS A BRUISER

TO OUTWARD appearances, the hit parade presents an endless list of new names. But often only the name is new.

Daniel Boone's first record was "Daddy, Don't You Walk So Fast" late last year, but the change of name and image disguised someone who's been with us for a long time — Peter Lee Stirling.

Peter pre-dates Daniel by around 12½ years. His first record was a smash hit of 1960, when a guy called Tommy Bruce stopped working in Covent Garden Market and became a singer. Peter was working in a band in Birmingham which played the Plaza regularly, and backed all the big names who came up from London.

Tommy was managed by Barry Mason, who suggested that Peter and the group should go to London and back Tommy permanently. So, in the nicest possible way, Peter became a Bruiser, and when Tommy Bruce came to wrap his fruity tones around Fats Waller's "Ain't Misbehavin'", Peter was in the hit parade! "The record got to about number two, but we did the job for a session fee, and we never really had a penny."

And so it remained for some time, with Peter keeping body and soul together by playing in the group. Tommy Bruce? "Never had another hit, but he's still making that one pay, still doing all right in the northern clubs. He always had a great sense of humour, Tommy — should have been a comedian."

"It was such a different world then. You had to come down from Birmingham to London to have any chance of making a record—there was no music scene in Brum of any kind. If you had a recording date, you went and put on a tie and all that, and just having a record out was really something."

Peter had another good spell in the mid-sixties, playing guitar on Tom Jones' first hit, "It's Not Unusual", and writing a couple of solid hits for the Mersey-beats, "I Think Of



You" and "Don't Turn Around", and composing "I Belong", the '65 Eurovision entry for Kathy Kirby.

Over the years, he's done just about all sides of the business — producing, arranging, singing, playing. But it took the creation of Daniel Boone to put it all together in one project — his current hit "Beautiful Sunday".

The six short months of Daniel Boone's life have been "easily the best time I've had in the music business. Larry Page (head of Page One and Penny Farthing Records) picked the name and it's been lucky for me. I set up a writing partnership with Rod McQueen and tried to treat the whole thing in a businesslike way. We write for hits. I write my own songs as well, which are a lot more personal — I would never put one of them out on a single."

The writing partnership had an unorthodox hit with "Blue Is The Colour" which put Chelsea in the charts, and then Daniel had a hit with "Daddy, Don't You Walk So Fast", written by Stephens and Callender. And now the first record sung, co-written (with Rod McQueen) and co-produced (with Larry Page) is a hit with "Beautiful Sunday".

Rob Mackie

Val Mabbs talks to Vinegar Joe and finds that . . .

UNDOUBTEDLY the noticeably enthusiastic receptions that Vinegar Joe have been attracting during their recent gigs, have been due to their musical ability and the knack they have of presenting a down to earth set full of enthusiasm.

They've not been wearied by the time they, as individuals, have been on the road.

But equally noticeable is the sexually blatant presentation of their act. Elkie Brooks, more recently known as Elk, is a lady who has long been known for her ability to lay down some gritty vocals along with some equally gritty movements.

In the new Vinegar Joe set up with Robert Palmer taking an equal share of the vocals, she seems to have found her perfect foil.

Elkie swings it, struts and thrusts herself around; vocals equally grabbing the imagination of the audience, while Robert caresses the mike moving just that little bit, with the insinuation of a whole lot more to come.

Is it all a carefully designed audience grabber?

"I used to be very aware of the sexual image when I was younger," admits Robert, still only twenty-three and away from the stage a milder character than might be imagined. "It's a bit of a wank, but now I'm not really aware of it at all. It's something I wouldn't want to push, wouldn't want to sell. It comes out in its own way."

"Once I get on stage the idea is to get the whole band working in the same time. When everyone hits it off you get that spark that's missing in so many other bands — you get this force going, rather than veering off in different directions, and it gives everything a lift. The whole thing takes you over, if you're doing something that might embarrass you at another time, it's just being natural when you're on stage."

Robert believes the whole secret of reaching a musical climax is to find the highest pitch for the band and to hold things at that level, thus building up a tension, rather than allowing for everything to go free form.

"There's so much more that happens. The sense of smell and all that must be involved, you pick up on

They want to be Top of the Pops



ROBERT PALMER

the slightest feelings."

Robert, Elkie and Pete Gage, guitarists with Vinegar Joe, also worked as the front line of Dada some 18 months ago, incorporating brass into the band. Why then, I wondered, had they changed the name of the band yet still retained the nucleus of the original outfit.

"We wanted to attract a different audience because we weren't presenting the same kind of thing at all," Robert explained. "Also when we toured the States with Dada it taught us that from an objective point of view we were being too self indulgent."

American audiences want a release, they want to be entertained, and they won't just accept anything. We learnt a lot because of that."

Dada had also worked as a nine-piece band, and with the high expense of just keeping any band on the road the inclusion of brass became something of a luxury. Now Vinegar Joe concentrate on simplicity — and though striving for both, they would rather have feeling than perfection musically.

"We've been on the road for about six months now," says Robert, breaking off to go in search of a light for his second cigarette. "We've had lots of changes in line up in that time, mainly because we find it difficult to get players who are prepared to play simple things. They're all too interested in showing their technique rather than soul."

"The band for in-

stance play simple things, but they're more. They don't have to prove anything to themselves though. We've got to find someone with that kind of confidence."

The line up of Dada, apart from the three front line faces, has John Hawkin, ex Spooky Tooth, on piano; John Woods from Bell and Arc, on drums; and Nick South on bass guitar. And according to Robert it is the most settled Vinegar Joe line up yet.


"We want to sell what we've got, we want a number one record," admits Robert. "We want to be on Top of the Pops. The best feeling we get is from a good audience reaction, to be popular, and to find that

everyone knows who you are. We're not going to keep away from doing certain things, just because it's not considered the right thing to do.

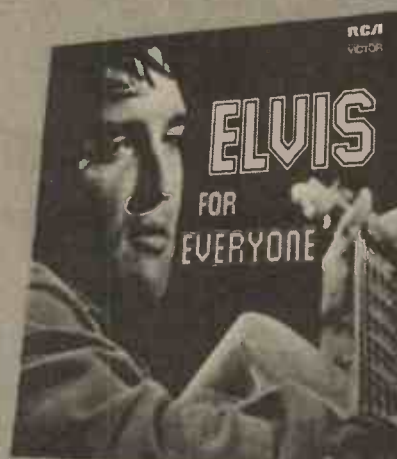
"It's not only the young teenybop audience that is attracted by a band with a hit record. A lot might come along because you've had exposure and become a commodity, but we're not going to be opposed to that exposure for silly reasons."

Far from being wary of singles, Vinegar Joe released "Never Met A Dog", track from their debut album just two months ago. And like it or not, they're a band who are going to receive a lot more exposure. Happily they like it.

"We're entertaining music 1972," says Robert. And entertain they will.




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The Beatles are back — for thirteen weeks

RM's James Craig speaks to Al Stewart — whose career doubles while he doesn't work!

AL STEWART is one of those good folk artists who might be, could be and should be more widely recognised in the immediate future. That is if his new album 'Orange', on which he performs for the first time in the context of a group, gets the recognition it deserves.

Essentially Stewart is a poet first and a musician second and a singer third but then so was Paul Simon with whom he once lodged in those very early days in England and of whom he now says: "I think more than anyone else Paul is desperately trying to obtain maturity as a writer. He is trying to get away from 'Sound of Silence' and write in a more mature fashion."

"I don't expect him to write anything revolutionary but what I liked most were his little cameos of people like 'Richard Cory' which he never liked. I think now he is seeking the kind of maturity which Leonard Cohen is trying to get rid of — in time I think he will emerge as a very valid writer!"

All good arrogant stuff you might think but then Stewart knew Simon well and he is as harsh on himself as any critic.

"I don't think I have ever written a song in my entire life which was above average. I must stop myself from writing successions of love songs because I'm in danger of going completely round the bend."

"I need to do something which is uncomplicated and original but more important still valid in 300 years time."

"Whereas Dylan's songs will be valid at any time in the future as being representative of our times, mine by comparison will be like a copy of 'The Beano' covered in a layer of dust and antique. I want to write a song that won't gather dust."

"Essentially what gathers dust in a literary sense is 'sentimentality' for example I don't believe that people like Dickens wrote the truth about people as they lived."

He makes his characters caricatures by painting them either black and white. Life isn't like that and in the course of years history turns the villains into heroes and the heroes into villains.

"The writers who get to the truth are men like Solzhenitsyn whose portrait of people is so subjective. For a contemporary writer the temptation to create goodies and baddies at the touch of a pen is enormous — the next pitfall is sloganism which John Lennon fell head first into!"

TRUTHS

Stewart's is a small but steadily increasing following of young people — most particularly college students — who have recognised and identified with some of the painful truths of his song-poems like Love Chronicles which despite the dust of a couple of years still sells steadily. For almost two years there has not been an album from Al which he says vaguely was due to an emotional break-up.

"In September 1971 I played the Queen Elizabeth Hall and it had been 18 months since I'd released a record, a year since



same thing indefinitely because there is no longer a spark. Playing with other musicians creates those sparks and you get inspiration to do other things.

"The most important problem I had was to find musicians like Issac Guillory (guitar), Fred Gandy (bass), Terry Stannard (drums), Tim Hinckley (organ) who felt sympathetically disposed to the material. I like to keep everything very simple with simple backings so that the meaning of the lyrics comes through."

"That is the way folk/rock works and the only difficulty was finding musicians who will restrain themselves from bursting into a brilliant drum solo in the most meaningful part of the song."

LUCKY

"The other answer is that I came out of groups in my early days of course. Originally of course, I've been lucky enough to get support from people like Jimmy Page and Rick Wakeman on my albums but you can hardly expect people like that to be on call."

"A lot of musicians feel a sort of big brother thing towards folk singers. This causes a subtle relationship — an attraction of opposites almost because most rock musicians play better than a lot of folk musicians while generally speaking most folk musicians write a lot better than rock musicians. There is a sort of mutual attraction."

PROPHECY

Like most other intuitive artists he believes we are going through a lull at present but he prophesies great things to come.

"Most of the new stars of the present are artists who are just perfecting ideas that people had in the mid-Sixties rather than pushing forward. They are people weaned on the ideas of Chuck Berry, Little Richard and the early rock artists — the next wave will come from those weaned on a diet of Beatles, Hendrix and Dylan."

They will push forward from that point which should be an incredible progression!"

TRYING TO WRITE THE SONG FOR ALL TIME

I'd done a major London concert and 18 months since I'd written a song. Suddenly I found I was playing to twice as many people as I had been. In fact all my records sales had doubled while I wasn't working and the first which was recently re-released has out sold the original.

"Everything seems to move forward even when I'm not working. In fact if my career goes on as it is I shall probably have my first gold record when I'm 103!"

"I try to be realistic about my potential and all I can say is that whereas three years ago I was playing to a few hundred people in a pub now I can command an audience of several thousand at the Rainbow. Also each new album has been a 75

per cent increase on the sale of the previous one."

At present Al is working towards a group orientated act which is exemplified by the work on 'Orange' which is certainly his most musical to date and the most sympathetic towards his particular poetic style.

ODD

"They are songs I wrote towards the end of last year. They are quite varied — an odd collection in fact. I think the main thing which distinguishes this album from the others is a much better sound."

"I had a new producer (John Anthony who produced the first Lindisfarne albums for Charisma amongst others) new musi-

cians, and took as much time over it as it took to make the other three albums put together."

What reason does Al have for suddenly becoming a group?

"Possibly the same reason that people in groups have for doing a solo album — just to make a change. If you look at the vast number of singer song writers there are at the moment, about 60 per cent of them making solo albums are from groups."

"If you are involved in making music you can't go on doing the

read
RECORD MIRROR
every week

'THE BEATLES STORY' indicates the sign on a fourth floor office door of the BBC's Egmont House.

The summary of six months work, undertaken by the quietly spoken producer who sits in the inner room.

The compilation of a 13 week series of programmes devoted to the entire development of the Beatles from their conception by John and Paul until their break up and present day developments was the last task for producer Johnny Beerling, before taking over his new appointment as executive producer.

Given inspiration by their recently broadcast Elvis series, which was bought from America in completed form, the BBC decided to present their own series, devoted to the Beatles — the first programme of its kind to be made and presented entirely by the Corporation.

Johnny Beerling's task has been a mammoth one. Six months work — "looking back I think we should have allotted a year to it!" grins Johnny — is condensed into typewritten manuscripts neatly filed for reference.

Apart from a chance social encounter with George Harrison, Johnny Beerling's only personal meeting with the Beatles was back in 1963. The rest of his information for the series has been gleaned from the archives of the BBC, using Hunter Davies' comprehensive Beatles book as the backbone of the work.

"The Beatles are featured in interview form on every one of the programmes, but as the group are scattered now and to all intents and purposes the Beatles are dead, we haven't got any present day interviews."

"I think it's more valid to use John and Paul talking about how they wrote 'She Loves You,' rather than have an interview with them looking back on their situation then, when things might have quite a different significance."

Armed with a list of 150 people who were closely associated with the Beatles, and with the invaluable help of the Apple organisation — "they've been marvellous" — Johnny spent two months working on interviews, even visiting club owners in Hamburg before attempting to collate his material.

The complete story for the series has been written by Johnny and will be narrated by Brian Matthews, a dee-jay particularly active during the Beatles formative years.



JOHNNIE: with some of the albums featured.

Johnny Beerling gained his experience in radio broadcasting while serving in the RAF in Aden. His involvement with the forces own radio station brought an end to his original ambition to become a teacher, and after completing his service, he began work at the BBC as an engineer. Admitting to being rather star struck, Johnny exclaims, "I was a bit choked to find I was stuck in the basement control room!"

After a short time, however, he graduated to become a studio manager, which involved him totally in the action — "everything from rattling tea cups for 'Mrs. Dale's Diary' to mixing pop music," says Johnny. "And it gave me a good insight to the ways things worked in broadcasting."

While still in his early twenties, Johnny made rapid progress to become a producer, for what was then still known as the Light programme. With the creation of Radio One, Johnny was the main figure responsible for the activities of 'Radio One Club,' and his own ideas have included the 'Disc Jockey Derby' and European Pop Jury.

"I've always been keen on specials too," he explains. "And I know there are some very vocal minority groups who want specialist programmes. I'd like to see Radio One continuing throughout the evening rather than closing down at six and re-opening at ten, to allow for these kind of programmes."

"We could stand a repeat of the Beatles series at that time and 'Scene and Heard,' as well as more programmes with thought provoking music, and good comment. The Stuart Henry and Noel Edmonds shows are my idea for the right type of material for broadcasting during the day on Radio One. People are not necessarily listening attentively then, and John Peel's show for instance is the type of programme to be listened closely to. I don't think it should be poked away in some corner on its own."

NEXT WEEK: The first part of Record Mirror's exclusive week by week look at the Beatles' Story.

Val Mabbs

VICTIMS OF

THE FIRST most of us knew about Janis Joplin was in 1968: there was this album called *Cheap Thrills* appearing in the record shops.

It had an arty, cartoon-strip cover and was by a group with the ridiculous name of Big Brother and The Holding Company. To all intents and purposes, it was yet another album from the psychedelic funfair of America's West Coast—yet another group, no doubt, wandering off into some mystical unknown, propelled as always by Mr. Owsley's little purple tabs.

The scene, let's face it, was getting a little hackneyed and more than a little boring—best forget the whole lot of them for the time being and wait till the message of John Wesley Harding seeped in a little.

But once we got beyond the prejudices and the dogmas, once we got to listening to the album, all preconceptions vanished. Listening to *Cheap Thrills* is, above all, listening to the amazing, tortured voice of Janis Joplin, a then 22 year old, born and raised in Texas.

Janis came over as the direct counterpart of the smoother West Coast groups whilst others were tied to the 60's scene of acid and flowers, Janis seemed to be some throwback to the 30's tradition of the boozed-soaked doomladen girl blues shouters.

TEXAN

Big Brother and the Holding Company, the name of the group on the *Cheap Thrills* album had existed before Janis—they were an established San Francisco group in the early days of '66, and were linked with the name of Chet Helms, the organiser of the Family Dogg, a group of people who tried to inject some little order into the chaotic West Coast music scene.

It was Chet who had suggested the idea of the group using a girl singer—and, like Chet, Janis, the girl he introduced, was a Texan. As with so many singers from the South before her, Janis had been into country music in her early days.

But Janis's Country sounds had been tinged with the low down blues of Bessie Smith, Ma Rainey and the other classic blues singers of pre war days. This in itself was unusual for a young, white girl.

STUNNING

It had become almost normal for the young white male Country singers from the area to learn from Black Music—witness the rise of Rock and Roll itself, which was created by Southern whites listening to and absorbing the sounds of Black R & B singers. But for a girl—well, this was unheard of Janis changed all of that.

In June of 1966, she joined up with the Big Brother outfit, and within weeks San Francisco adopted her as their very own. Nationally, she made her name with a stunning appearance at the Monterey Pop Festival of 1967, an appearance, fortu-

JANIS: she was no lady, she was life



nately, immortalised on film. Janis, people realised, was something new, a force to be reckoned with.

That her fame in the States was based, to begin with, on her In Person concerts gives us a clue as to her power—for it was Janis' presence and the way she used her voice that made her such a powerful, new force.

Janis, critic Lillian Roxon noted, "controlled her entire audience with her body, her hair, her stamping feet: her breasts were like something out of an erotic novel." Nik John, sensing much the same thing, wrote "She's no lady. She picks her songs and annihilates them. Leaves them crippled ever after... she's fierce and she's sweet, a good old girl like they don't make anymore... just to hear her roar, that's enough."

She's no lady... think of that for a moment, and the thought soon comes home that what made Janis so great was that she was all lady—more than that, she was all human.

PATCHY

Unfortunately, her recording career was never completely satisfactory. Big Brother and the Holding Company couldn't hold Janis—she was too determined to go her own way. Her first solo album, *Kosmik Blues* had none of the overwhelming power of *Down on Me* from *Cheap Thrills*, and was altogether patchy and unsatisfying.

The nearest she came to fulfilment musically was on her last release—*Pearl*—the

group she'd assembled, the Full Tilt Boogie Band, were very nearly worthy of their vocalist: they push her as well as follow her—other musicians who had played with Janis seemed almost to be scared of her power.

RECKLESS

This band came within reach—the best, really we can expect: in particular the tightness of the drums and bass provided a bottom to her music as well as a platform from which she could do her best work. And, from this platform, she certainly did achieve her best recorded work. From the intensity of *Cry Baby* to the intimacy of *Half Moon*, the force of Janis comes over.

But, Janis was at her best live—and this those of us who never saw her will only know about through hearsay and through the Monterey Film.

Janis Joplin was reckless, and led a frighteningly full life: but as with so many of the finest artists from whatever sphere, her life was destined to be short. In the fashion of many an artistic genius, she simply burnt herself out.

Whether her death from a drugs overdose was an accident or not, we'll never know. "Get it while you can" was the title of the last track on *Pearl*, and it might well serve as an epitaph for Janis' life.

Jack
Cowley

YOU DON'T have to be dead to be a legend.

All superstars are legends in their own lifetime, almost completely mythic and unreal. Death only adds to the legend, by making the superstar that much more mythic, that much more unreachable and inaccessible.

Remember how the Americans thought that Paul McCartney was dead? When you never see someone in the flesh, it hardly matters whether they're alive or dead: it's the Image that counts.

It's a fair bet that Jim Morrison is going to end up as quite a legend, the James Dean of Woodstock Nation. But he was already a legend in his own lifetime. And it's important to remember that superstar legends don't necessarily relate to anything even resembling personal talent or ability.

James Dean never made any particularly good movies, but he had the right style at the right moment—the right Image—and he was a superstar/legend in his own lifetime (except that they used to call them 'stars,' way back then).

Jim Morrison—and, of course, the Doors—made some pretty good music, as it happened. But that isn't why Morrison became a superstar, and it isn't the true basis of his legend. The important thing, again, was the Image.

There's nothing unusual about that, not in rock, anyway. Good music sells records, sure. But good Image sells more of them. Jim Morrison, though, was his own best public relations man, his own Hypemaster. Everything he did added fuel to the Image that carried him up into superstardom.

Whether or not that was calculated doesn't matter too much. It probably was pretty calculated—Morrison liked to claim as much. But, then again, everyone hypes themselves some of the time, consciously or unconsciously: just the games people play, except that superstars play them so much better, and for so much higher stakes.

It doesn't really matter how legends are made, not so long as they serve their purpose. So long as they serve their times.

Elements of the Morrison Image/legend:

Sex. Well, that's obvious. How else did the Doors get to be America's very first psychedelic tennibopper band?

"The men don't know but the little girls understand."

Willie Dixon 'Back Door Man.'

Black leather, snakes and lizards, super-gross stage movements and, finally, the Miami Flash. As Morrison confessed 'the culmination, in a way, of our mass performing career. Subconsciously, I think I was trying to reduce

JIM: the master of image

it to absurdity, and it worked too well.

Anarchy 'There are no laws.' Morrison's idea of anarchy was playing on after the promoter had turned off the house lights. But then, his whole trip was symbolic: it wasn't his job to actually do anything, merely to show the way.

"They got the guns, but we got the numbers come on babe, we're taking over"

'Five To One'

(Campbell Connelly/Paradox 1968).

Feeling Strange The Doors started out as an 'acid-rock' band. (Acid-LSD—was legal all through the early Sixties. For a while it was even respectable). They didn't stay that way, but they were in the right place at the right time—California 1966-7—and they carried off perhaps the best ever rock statement on stoned alienation: 'When you're strange faces come out of the rain when you're strange no one remembers your name'

'People Are Strange' (Paradox Music/Essex Music 1967).

That's all the more accurate for its obvious banality. And *Strange Days*, their second album, is a better 'acid-rock' album than Dylan's *Blonde On Blonde* because Morrison is so much less wordy and complex than Dylan. Morrison was a big admirer of novelist Albert Camus, he knew that you didn't have to use long sentences to be a stranger.

Morrison, it must be said, was one hell of a rock lyricist. And finally he was mostly interested in pure extremes, without too much concern about how he reached them. That was the whole power behind his Image, the driving force,

Morrison searching for unreachable physical and psychic limits. 'Break on through to the other side.' Seeing how high he could get, fuelled on dope and drink and overpowering ego:

'I am the Lizard King

I can do anything,

'Not To Touch The Earth'

(Campbell Connelly/Paradox 1968).

There came a time, though, when he had to concede defeat. By the time of his last album with the Doors 'LA Woman' he knew pretty well that there was only one way he'd ever break on through to the other side.

'Out here on the perimeter

there are no boundaries'

'The WASP'

(Doors Music, 1971).

On that album, Morrison laid back from the obsessive demands of his Image, and the Doors made their best music since the very beginning. Then he went away and died in Paris, which was a shame. If he'd lived, he might have finally kicked that superhype Image, he might have become a really important rock artist.

But he's dead now, and his music is scarcely going to become more relevant with the passage of years. So let's hope that Morrison doesn't become one more James Dean. He served the rock audience well in his time, he acted just as large as life as we wanted him to: because he knew who was paying the piper, who was pulling the strings. But let's let him rest easy now.

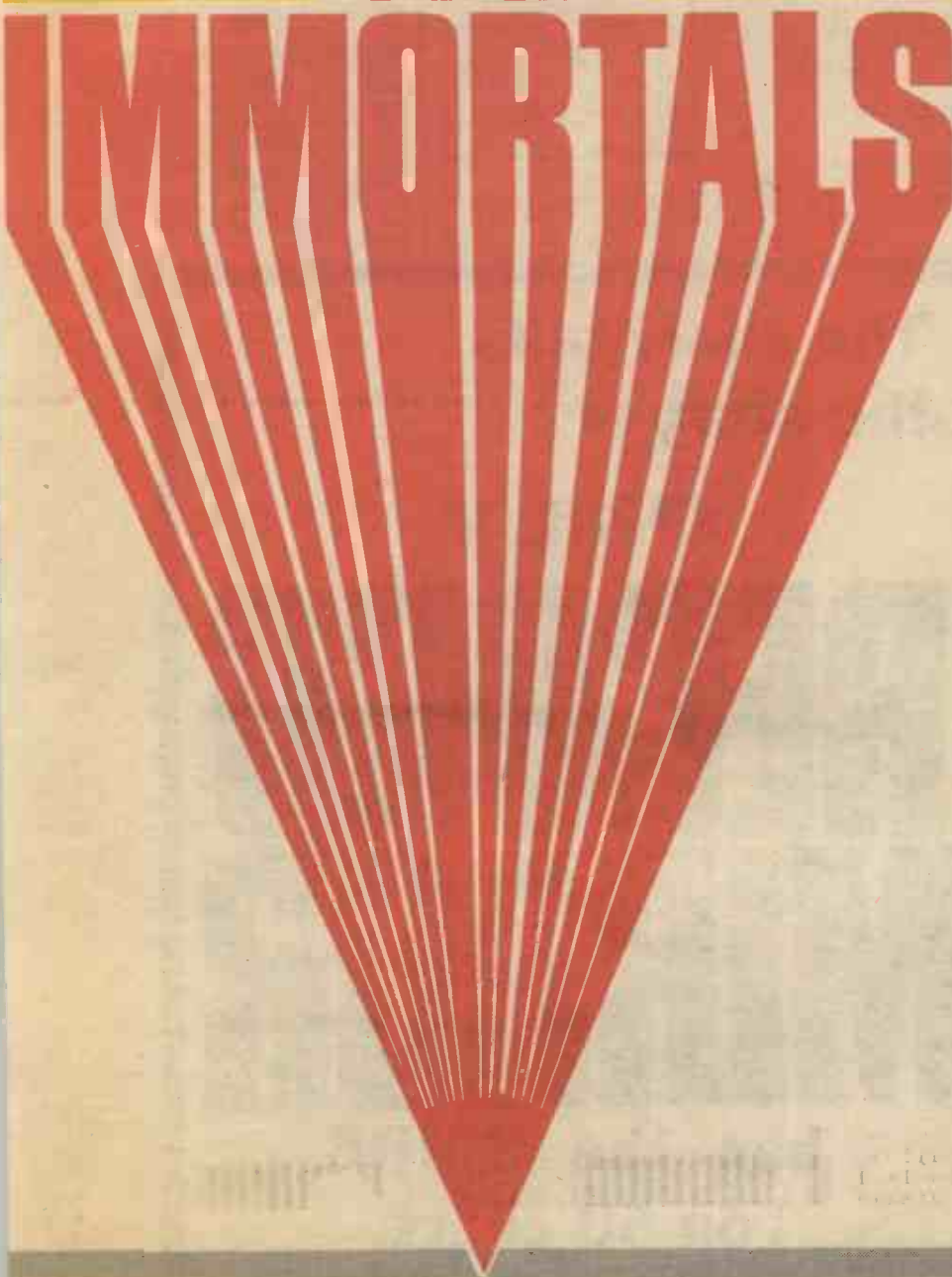
Andrew
Weiner



ROCK



THE



MICK JAGGER and Keith Richard first met Brian Jones at Alexis Korner's experimental blues club in Ealing, West London, one evening in 1962.

Brian had come up from Cheltenham to try his luck on the embryonic blues scene that was growing up in a few clubs and pubs in London.

When Mick and Keith heard him singing 'Dust My Blues' and playing slide guitar at Korner's club they got talking.

In the following weeks he introduced them to the musicians who were beginning to build up a small following for the blues, which at that time was scarcely known in this country.

Brian made a big impression on the other two, for he was already singing in public and had been independent for a while whereas they were both students still living at home.

It was meeting Brian that finally decided Keith and Mick to try and get a group going, and the three of them took a flat in London and started learning Chuck Berry and Bo Diddley songs.

So it was round Brian Jones that the group that was to become the Rolling Stones took shape. When they played their first gigs in Richmond Brian was definitely the leader, but already paid less attention to playing guitar and more to blowing blues harmonica after the style of the black bluesmen and the middle-aged London player Cyril Davis.

However even in these early days Brian's insecurity that was to plague him for the rest of his life began to show. Even in the early days Brian wanted to sing alongside Mick though it soon became obvious that Jagger was the real performer.

As Mick and Keith started writing songs of their own Brian felt isolated and he convinced himself that he was unable to write.

Although Keith

BRIAN: he just lost his lead



had been very impressed by Brian's guitar playing when the group started it was Keith who developed while Brian increasingly seized up and came to doubt whether he was holding his own in the group.

Between 1963 and 1966 the Stones were on the road almost continually and it was Brian who was least able to take the physical pressures of being a Stone.

Before all the others Brian had begun to investigate psychedelic drugs and then developed a hard drug habit which sometimes made him incapable of playing. On quite a few records Brian didn't play at all while on the 1966 tour of the States he had to be rushed to hospital. The rest of the group completed the tour without him and it was then that both he and the others realised that musically they could get along without him.

Yet when Brian did,

stretch himself musically he showed that his own doubts about his ability were unfounded, although he himself remained unconvinced. Apart from his guitar and harmonica work on the early records Brian is noted for playing sitar on Paint It Black, dulcimer on Lady Jane, flute on Ruby Tuesday and mellotron strings on the 'Satanic Majesties' album.

Whereas the Stones developed in a firm rocking direction Brian tended to mess around with this and that in attempts to diversify, and the two approaches inevitably left him outside the mainstream of the Stones' progress.

Despite all this, Brian appeared to be number two in the Stones' line-up. It was Brian who set the pace for the rest of the group. His hair was always longer than anyone else's, and his clothes more way-out.

It was Brian who appeared on television in women's dress, and his impish grin was an essential part of the Stones image. He also showed himself to be intelligent and articulate when the Stones appeared as the complete jury on BBC TV's Juke Box Jury.

Late in 1966 the Stones decided to give up touring. They were fed up with the hard work, the screaming audiences that drowned the music which was beginning to go stale. While most of the rock world celebrated 1967 with flowers and love, there wasn't much peace or love for the Stones.

People said they were finished and to make the depression worse Mick, Keith and Brian were all arrested on drugs charges.

The Stones' 'We Love You' single was not too successful and 'Satanic Majesties' which was close to Brian's interests got a lukewarm reception. All this hit Brian hardest culminating in a second drug charge in 1968.

By the time the Stones decided to play live again in 1969 Brian had come to the conclusion that he had to leave the group and develop his own music. Reluctantly he split and started rehearsing musicians with the help and support of his old friend Alexis Korner.

But before the news of Brian leaving the Stones had got out, he was found dead at the bottom of his swimming pool during a party.

The strange thing about his death is that he was more in control of his situation than he had been ever since he started the Stones with Mick and Keith. He was kicking his drug habit and generally pulling himself up.

Of all the victims that rock music has claimed Brian Jones was perhaps the saddest, for the problem that haunted him was lack of faith in his own musical ability.

Mitch Howard

smalltalk

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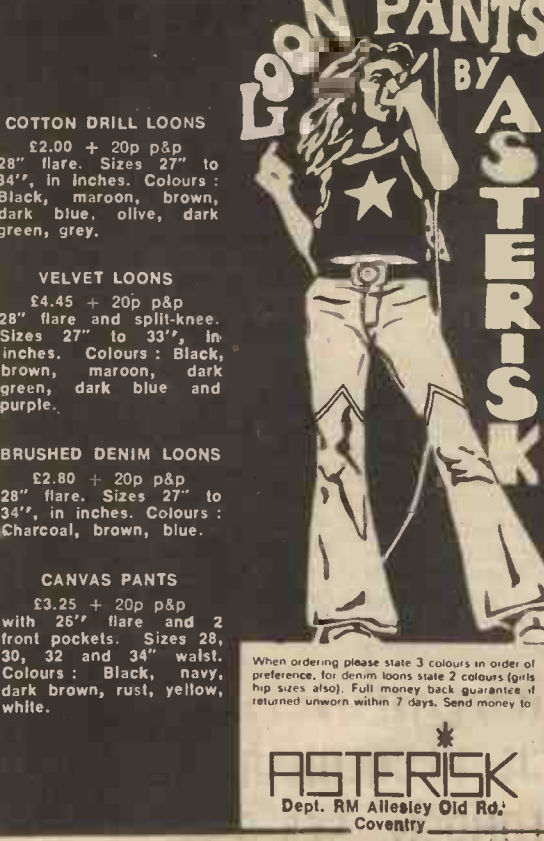
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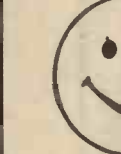
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DOES ANY particular song come to mind when you think of Clodagh Rodgers? If it does, and it's "Jack In The Box," forget it. Clodagh's trying hard to: "My new single and album, both called "It's Different Now," are the beginning in musical policy — something I've been wanting to do for years.

"I can still enjoy doing it tongue in cheek in cabaret — I have to do it anyway for the guys at the door who have paid to see it — but I'm not going to record anything like that again. I had a lot of hits I was proud of, like "Come Back And Shake Me" and Goodnight Midnight," and then I did the Eurovision Contest, and immediately everyone has this image of me only doing 'Oompah-oompah' stuff. That's got to change.

"At first, I thought it was going to mean a difficult year or so in transition, but the reaction to my new single has been so

It's quality for Clodagh

good that I'm hoping I can do it in one fell swoop. In any case, it's a complete change in musical policy from now on. The ultra-commercial stuff is out, and the next two or three at least are going to be quality stuff — the sort of songs I associate with Vikki Carr or Diana Ross. "The new single is a gamble. It's four minutes 25, which is pretty long for radio play, apart from anything else. But it's a gamble that had to be taken, and I'm glad I've done it. Where my old albums used to be done very quickly, the new one had a lot of time and thought behind it. I'm sure the single will pave the way for getting the right people to hear the album, and I don't think I'll lose my fans — they can stretch to broader things, I'm sure."

DIFFERENT

What sort of songs are we going to be hearing from Clodagh in future? "The album includes some really well known songs, but Keith Mansfield, my new producer,

has done such fantastic arrangements that they will come out really different. That's particularly true of "A Natural Woman" and "Will You Still Love Me Tomorrow." I also do a Nell Diamond song, "Coldwater Morning" and a country song that you wouldn't recognise as a country song, "Help Me Make It Through The Night."

RELIABLE

"Kenny Young has been my producer and songwriter for a long time. He writes some wonderful songs, and he's brought me a lot of success. We're parting on the best of terms. One problem from my time with Kenny was that nobody else contributed songs for me — everyone thought of it as a closed shop. Now I'm open to all kinds of songs. Keith's reliable and solid but with it as well, and he has an ability to make the band pull for him."

You'll be able to see just how different the new Clodagh is on an anticipated Talk Of The Town season in the autumn. Until then, it's 'Goodnight Jack In The Box.'

Rob Mackie

BRITISH BLUES guitarists have always had to rely on recordings of various different American artists and what little knowledge of their technique that they could glean by reading about them.

Not an easy job. Puzzling for hours over a lick that might be played in any one of three positions on the guitar and possibly even in some obscure open tuning.

But now the aspiring blues player has got Stefan Grossman. The answer to a picker's prayer. The economy pack blues player who embodies most of the various styles including one or two of his own into playing. Grossman is certainly the best white blues player around today.

He is also possibly the greatest blues technician of all time.

If you are thinking of following his pattern of learning to play guitar then you can forget it. He started out conventionally enough... some proper music lessons... practice till the age of 11 when he gave it up... back to the guitar again at 15 when he met some friends who played.

All this is a familiar story. But when you ask Stefan how he really got into blues playing, the simplicity and straightforwardness vanishes.

"At 15 I went round to Rev. Gary Davis' house in Harlem and studied with him for three years. I'm still very good friends with him. He taught me an awful lot. Through him I met people like Mississippi John Hurt, Son House, Skip James and Fred McDowell. My hobby at that time was to

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study all these different styles."

Now this is all very interesting, but it's no use telling cats with their first box and a yen to play the blues to just drop in on Fred McDowell with a "Hi Fred. Howsabout showing me 'Southbound Train'."

But Stefan refused to concede that this was a disadvantage.

"I had to meet the people and learn from them. Then I wrote a whole series of books: 'Country Blues Guitar,' 'Delta Blues Guitar,' 'Ragtime Blues Guitar' and in a month or so 'Contemporary Ragtime Guitar.' Then there's the book of tunings and the books on Gary Davis that I'm doing now. The guy just has to go out and get the books and records."

Stefan Grossman though had an advantage in being able to meet the people. He threw himself into guitar playing and started to experiment with new interpretations.

"I was learning how to adapt to different styles, like ragtime, and different instruments, like the piano, on the guitar. It was an intense fanatical hobby with me."

So with all this going on, what is the best system for practice?

"The best advice was given to me by Gary Davis. When you wake up in the morning the first thing to do is play guitar. Your mind is pretty virgin then. Just play what you feel. Music becomes another language. Don't let it become an exercise."

Stefan does not have anything against the academic, traditional methods of learning to play guitar. He would not advise anyone against it, but he would not advise in favour of it either. I asked him for a lick or something to give as a practice piece.

"I can't do that. That's too much like orthodox music. My whole teaching method is based on playing songs."

The best way to try out the Grossman teaching method is to get his book and record set: "How to Play Blues Guitar" on Xtra. The record is excellent because Stefan and his partner on the album, Aurora Block, don't play anything so fast that you can't differentiate the notes.

The book gives all the details of playing the tunes in an easy-to-follow tablature. Some of the stuff is very simple and some quite advanced, but none of it is difficult to play with perseverance.



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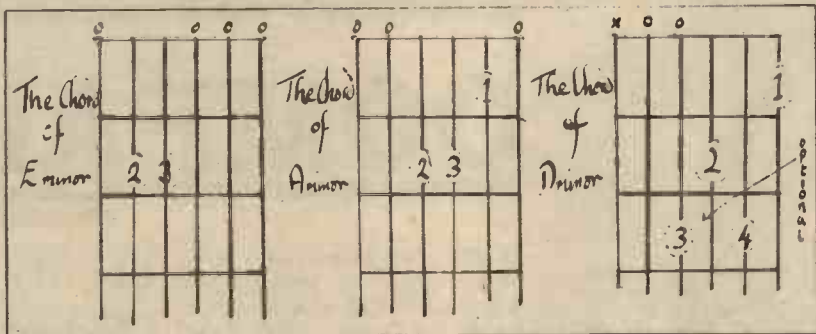
LESSON FOUR

SO FAR ALL the chords we have discussed have been in the first position and before we move onto chords that can be played further up the neck of the guitar there are just three chord shapes left to learn.

These are the minor chords of E, A and D. Having learned these you know all there is to know about basic chord shapes.

You should find them easy to play. The A minor chord is the same finger shape as the E Major chord and the E minor chord is just E Major with the index finger left off. The D minor is simple and very satisfying to play, but a little difficult to change into. When you are practising try this chord sequence of C - Emin - Amin - Dmin - G7 - C. This is a very popular sequence for contemporary folk songs.

Best thing is to use a strum on these chords. Again pluck a bass note with the thumb and then use the fingers to go



Boom-cha-cha, boom-a-ching

cha-chunga on the treble strings. Just the index finger will do the job quite well but you may get more volume using the others as well.

The system is to come up first. So the sequence is thumb - drag the fingers up across the strings - open the hand to send them back down across the strings - drag them back up again. The secret is to keep the hand and wrist relaxed and imagine you've got a piece of sticky tape stuck on the tip of your fingers that you are trying to shake off.

The strum is exactly the same for the pick men. Only difference is it's the pick that's dragged up and down. The action is much the same though.

Keep loose and shake the hand as though you're trying to shake the pick out from between the thumb and forefinger. Don't hold the pick too loose though 'cos you'll drop it through the sound-hole.

The Marmalade success, "Radancer" is basically a 12 bar blues in A Major. It appears to be in 8/4 time which accounts for the very fast rhythm - that means you count eight beats in each bar and there is a slight accent on the third and seventh, a greater accent on the fifth and an even greater accent on the first. Like this: -

DUM dum Dum dum DUM dum Dum dum.

The bass notes for twelve bar are a little difficult to master so start out just strumming with rapid down strokes of the

pick or fingers or thumb - you can even try alternating down and up strokes. To emphasise the beat you can try relaxing the muscles of the left hand after every other stroke.

It's pretty fast so your chord changes will have to be fast. Just for once don't bother about making them too smooth and concentrate on keeping up the rhythm. The chord sequence is eight bars of A, four bars D, four bars A, two bars E, two bars D and four bars A. Then you start again with eight bars of A and so on.

If you play A with the second, third and fourth fingers you can get the bass rhythm easily by counting one, two, three, four, one, two, three, four and slapping the first finger down on the second

fret of the bass E string on three.

Use the little barre on D and do the same thing with the third finger on the fourth fret of the G string. E is a bit of a stretch because you've got to reach the fourth fret of the A string with the little finger.

The Reggae beat is great practice for finger pickers. Johnny Nash's "Stir It Up" is a perfect example. You can almost forget the chords because it is just a constant change from D to G.

You want to play thumb on the D string, two rapid plucks using all three fingers simultaneously on the treble strings, thumb on the A string and then a rapid pick of the G string with the first finger and pluck the other two trebles simultaneously with the other two fingers.

It should sound like boom-cha-cha, boom-a-ching. When you change to G use the same pattern but play the E and A strings with the thumb.

A word of warning before you go on your first gig. Learn the words. If you get up there and sing boom cha chugga or DUM dum Dum dum or especially Boom cha cha boom a ching, not only will you not go down well, they'll probably lock you up.

● **NEXT WEEK:** Some left hand exercises and some chords you can move up the fretboard.

SHAFTSBURY '00'

GUITAR OF THE WEEK



PRACTICALLY every guitar manufacturer produces an instrument modelled on the famous Gibson Les Paul but by far the best I've seen is the Shaftsbury '00' which sells at around £85.

The guitar is finished in black polyester and is available in both chrome and gold finish fittings.

There are two pick-ups, each with volume and tone control, and a selector switch.

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'Come back when you graduate'

CHRIS MONTEZ could have had a reasonable but unmemorable career singing Mexican ballads with his brothers, who taught him the guitar.

However, "I fancied rock and I wanted to sing some English songs," he says, "There weren't any Spanish rock songs around." So Chris broke away and went into periodic bursts of fame with hits like 'Let's Dance', 'Call Me', 'The More I See You', 'Time After Time' and many more.

Looking not a day over seventeen, he happily recounted some of his varied history and more of his varied plans. "My parents only spoke Spanish and I had a bit of trouble reading English in school, but I got by. I studied flute and played some piano and my brothers taught me guitar. I invested ten dollars on making a demo while I was in high school and took it round to companies, who said come back when you graduate — so I did. Monogram Records signed me and 'Let's Dance' was my first record.

"Then my producer decided he wanted to be an artist, so there was a rift, he lost interest and the company folded after my follow-up, 'Some Kinda Fun'. I'd been taken for most of the money, so I just went back to school at El Camino Jr. College as a music major. I learnt a lot, but less than I'd intended and I began to miss singing a lot. I started writing then. While I was picking up some tapes for a friend at an office, I ran into Herb Alpert, who asked if I'd considered doing any more recording. I said no, I didn't want to be involved.

I said I'd think it over for a few weeks — I ended up doing four albums for A & M Records. I sang a lot higher on 'The More I see You', 'There'll Never

CHRIS MONTEZ tells his long, interesting story to Lon Goddard

Be Another You', 'Call Me' and 'Time After Time' and that took up the period from '66 to '70.

"It was a good and bad experience. I wanted then to try another style and the company wouldn't understand, so I left and there was another long lapse while I studied orchestrating and producing."

Now the next phase in the Chris Montez story begins — he's writing different songs and singing in a different manner. Produced by Billy Michelle, Chris' latest release on Paramount is 'Loco Por Ti' (Crazy For You).

"It started off as a rock ballad," he says, "but we changed it later into a sort of Mexican-Spanish polka rhythm — different and up-tempo. It's still me, because I feel you've got to do what really is you — and that's what fans recognise. On live shows, I'll still sing some of the old ones and I'll travel with just a drummer and a bassist. I don't think the old numbers are a battle against an image — I just sang 'Let's Dance' for the first time in nine years and I really

enjoyed doing it. I think the loud stuff is on the way out, but I really like rock, too. I've just got to stay on my own plane.

"Sometimes I get depressed," he claims ruefully, "but something inside me says I've got to reach a certain stature and I haven't arrived there yet. From the beginning I said I wanted to be a singer — if I couldn't sing I'd produce or something, but music is my life. The applause and the expression mean a lot to me. People used to try to lure me out to have a good time when I was in school, but I just wanted to rehearse. I was a pretty rowdy kid, but I never let things get out of hand. I got out of the low-riders scene and the fights and cliques and went for a direction: music. I got out of Peyton Place to get some things going. I just like records."

Things usually happen for the man who has the insight to plan ahead — but it takes real dedication and perseverance. Chris has both of those. Let's hope his latest venture tops the big ones of the past.

LON GODDARD



The expressive Mr. Montez: "There weren't any Spanish rock songs around"

around the country by Tony Byworth

Brown Study

tening to the Alabama Hayriders' informality and jamming sessions. Musical casualness is a quality that George considers essential.

"If it's not enjoyable then you're not doing a good job and it's not bloody well worth listening to. There's more audience enjoyment — if someone makes a little boob it's hilarious with our crowd. With some of these outfits if someone makes a mistake there's black looks all around an nobody talks to anybody. I wouldn't do gigs at all if it were like that."

Nine years ago George was a stranger amidst a bunch of American servicemen. Roger Fiola, an American of French extraction, led the Alabama Hayriders and played the steel. He recruited George into the outfit as a replacement for the pianist: "I took his place on guitar without really knowing too much about the outfit. Fiola seemed to have sublime confidence in me."

At that time the band were heavily engaged as Army Base attraction working five or six nights a week. It was a large band reminiscent of the American western swing bands a couple of

decades earlier. "The personnel added up to nine or ten. It was led by steel and lead guitar and had a pretty big rhythm section — all playing at once. You never really got a chance to hear what you were playing because there was always such a din going on at the back."

Gradually British musicians replaced the Americans who drifted back to the States and eventually became a more workable size with only five or six members.

"I think the band improved with a lesser number because it wasn't quite so slap happy," George comments. "There was more concentration and we could work out a routine."

If the steel does the intro, he obviously doesn't back the first sixteen bars of the vocal, but he comes back for the middle eight and the lead guitar for the last eight. Then, the next number, you do the exact opposite. It never quite sounds the same and you don't need reams or arrangements. You can ignore the vocalist — they should know what they're doing because they're out front."

George is particularly pleased with the present line-up. He takes lead

guitar and has Brian St. George (vocal and rhythm), Brian Sharpe (bass and vocal), and Eddie Farmer (drums). The fifth member of the Screwdrivers (as they're sometimes affectionately known) is Gordon Huntley who regularly plays the country music clubs when not appearing with Southern Comfort, Gordon's association with the Alabama Hayriders dates back to the early sixties.

Recently "Just Country" (Lazy B Brand Country Music LBM 100) was released and the album is available through all record dealers. It's a collection of material recorded through the past few years: not strictly representative of their current sound, it gives a pleasant approach to the country stakes. At present the outfit is working on a new recording.

George views the group as a perfect unit which compliments itself. You need first a foundation which is a perfect rhythm section. If you've got a clear sounding rhythm section — rhythm, bass and drums — then you can build everything on top of that. You add the vocalists and two leads which never play at the same time unless they're doing an arrangement of an instrumental. To me that's the ideal group."

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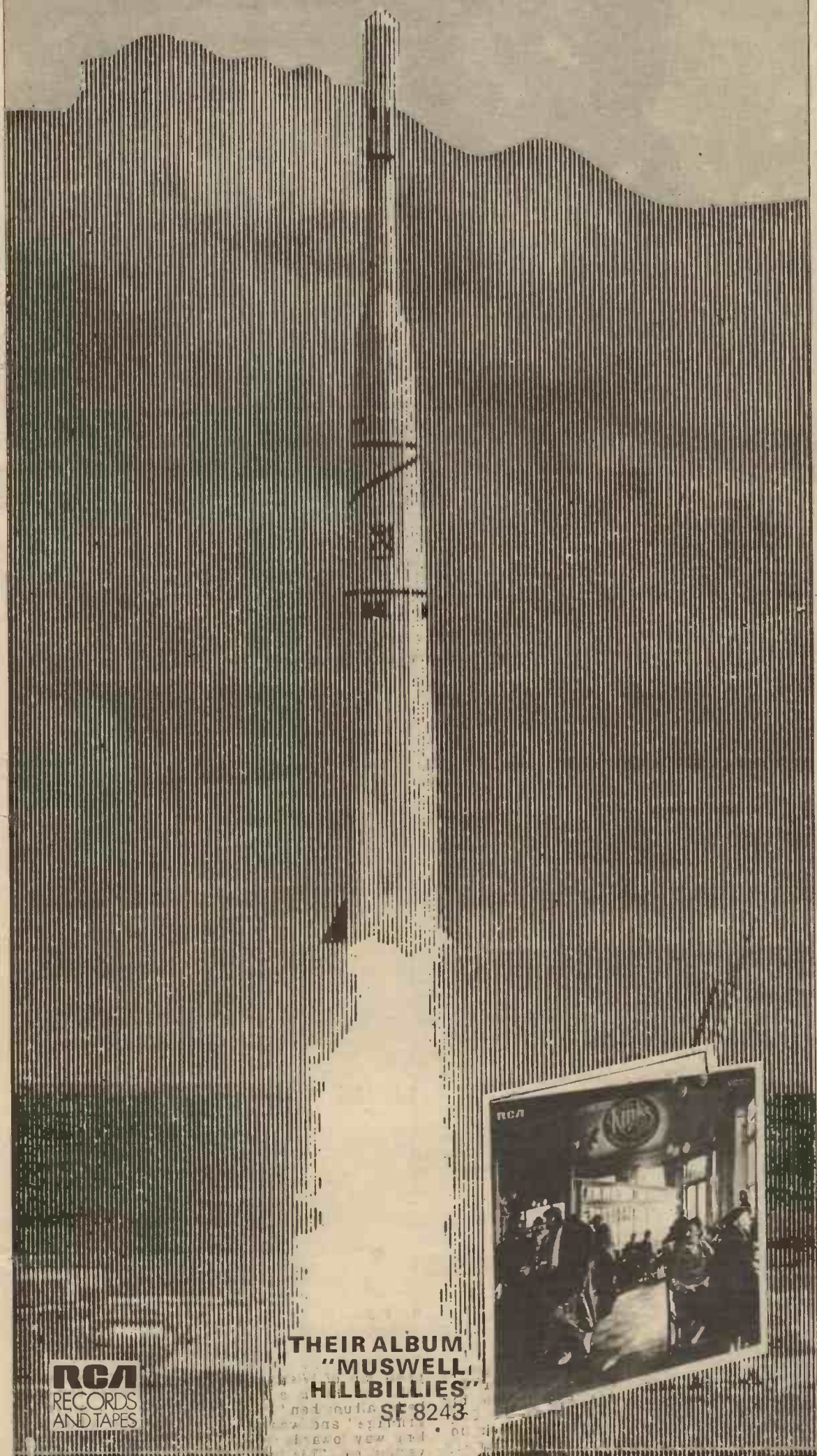
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'Singing love songs was taboo'

JOHNNY NASH was a bit of a caddy in the old days. The fact that he got his big break while toting a load of clubs around a golf course just goes to show you can't keep a good man down — and he was pretty sharp as well as having a naturally good voice.

"I used to caddy during the summer at the neighbourhood golf course," he says, recalling his youth in America, "I knew a local DJ and I appeared on a radio talent show, but the real

JOHNNY NASH talks to James Craig

break came while I was caddying on the course: the guy I was working for heard that I sang and said he'd give me an extra two dollars if I'd stand there and sing something. I did 'Because You're Mine' and got the money.

"He asked if I'd done any professional work and I replied only in church, so he said he'd get me on TV. He was just a real estate agent and about 69 years old, but he got me an audition. When they heard me, I was asked to do a TV number right there and I ended up doing spots twice a week for two years. I'd planned to go to a university and study the technical side of music, but I cancelled that out — I was only 13."

It was Arthur Godfrey who brought Johnny to New York, where he appeared on Ted Mac's Amateur Hour and took the first prize, which was a full week on TV. Johnny stayed with Godfrey's show seven years!

"There wasn't much time for night club work then," says Johnny, "I was too busy with TV. It began to be confining, so I joined with ABC Paramount to make records and the first one was 'Very Special Love.' Later on, someone told Burt Lancaster to have a look at the Arthur Godfrey show when he was looking for a kid to take the lead in a film called 'Take A Giant



JOHNNY NASH: 'Jamaican reggae is a feeling, rather than a mechanical or economic thing.'

Step.' He did, and I got the part. Then I did another picture called 'Key Witness,' with Dennis Hopper."

Johnny was getting a lot of respect and very fed up with the same TV show every week, but not making much money, so he decided to start a company, with his partner, Danny Simms, who already had a publishing company as well. His records came out on the Major Minor label in England until it folded and then he moved to CBS. He's ridiculously talented and describing his voice is difficult — words are too harsh for its purity. He spends much time in Jamaica, Sweden, America and England, which partly accounts for his individual approach to music — a kind of soft reggae hybrid.

"I think Jamaican reggae is a feeling, rather than a mechanical or economic thing. They aren't technically mad there as in America — they had only 4-track studios, but they're improving now. The Caribbean was like a second home to me in '59-'60.

"I'm in charge of my own scene, now. I try to think for myself and keep my own ideas in

mind. I'd like to be known as an actor, too, for singing and acting are so close you do both at once. The studio is like an extension of me and I love to produce both movies and records. It's hard to beat the U.S. experts when it comes to films, but I'm working on some in Sweden

But music is the main theme. Johnny came from the non-profit church singing days with people like Sam Cooke, Aretha Franklin and Sister Rosetta Tharpe, so the music runs through his veins. "Singing a love song used to be taboo," he admits, "We were told the Lord gave us a voice to sing his songs. My religion is one thing, but I'm in the music business and I want to do as well as I can.

And from England, but recorded who knows where, comes 'Stir It Up', with its light bounce and risqué lyrics. Typical of Johnny's sly wit and a beautiful example of his delivery. He's an artist of rare ability who has discovered the elusive secret of longevity. As his new album, 'I Can See Clearly Now' proves... you have to be born with it.

Mirrorpick/LPs

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

Stevie matures and he did it all himself



STEVIE WONDER — don't bother to think back to those child-prodigy days.

STEVIE WONDER, *Music Of My Mind* (Tamla Motown STMA 8002).

Probably the most important album yet by Stevie, even if it isn't the most commercial at first hearing. It represents his own musical directions and he arranged, produced, devised the whole thing — and played just about every instrument. Moog is in there, a plenty. As on "Keep On Running," "Love Having You Around" is a slightly over-contrived basic sound, but he's completely at home on the slower "Superwoman." Fact is that he's experimented as much as he dare, that most of the ideas come off beautifully — and it reveals true maturity. But don't bother to think back to those early child-prodigy days. They've gone forever.



GRAHAM NASH and DAVID CROSBY — the softer elements of C, S, N & Y... but do they work so well together?

JELLYBREAD: Back to Begin Again (Blue Horizon 2931 004). A slightly changed line up, presenting some competent instrumental moments; nice percussion and guitar work on "Green Eyed Gypsy Queen" and slide guitar on "Do You Do." But the vocals generally leave me cold. All directed in the gritty blues vein — doesn't quite make it. Even "Hound Dog" is taken at a slowed down blues pace. No contrast, ending with "Keep Playin' That Rock 'n' Roll," though this didn't really get rocking at any point. —V.M.

CARLA THOMAS: Love Means (Stax 2362 023). A soulful lady with a soft edge to her voice — supported by Donald "Duck" Dunn and two of the Barkays. Jim Webb's "Didn't We" is given considerable meaning with powerful delivery, and Carla and Marvell Thomas' own "What Is Love?" has nice percussion and plucked guitar, and the purring, soaring vocal. Rather unexciting lyrics in parts, with romantic, sweet stories to tell — but "Cherish" stands out. —V.M.

fame. John Burgess' original sound idea was so successful that this hot-on-the-heels LP was bound to follow. It's full of similar-treated things and is very well produced and performed. Try "A Whiter Shade Of Pale" or "Something" — Brian Keith certainly has a good expressive voice.

STANLEY TURRENTINE: Flipped (Polydor 2383111). A mystery man to me, pictured in formal dress with top hat and cane — he is presumably the strongly featured sax player! Instrumental renderings of some good compositions like "Wedding Bell Blues," "Yester-me Yester-you Yesterday" and "My Cherie Amour." Not unpleasant — the feel of the floor-show. "Flipped Out" gets a jazzy feeling going. —V.M.

GENTLE GIANT Three Friends (Vertigo 6360). A concept album about what happens to old school friends in later years. Very advanced musically and technically with unexpected chord progressions and much moog from Kerry Minnear. This might go over the heads of a lot of listeners, but many will find inspiration. Best track is "School Days," which has many mood changes cleverly depicted with odd instrument combinations. A good album. L.G.

IGUANA: Iguana (Polydor Super 2383 108). Fabulous photo of a green Iguana on the cover — a South American lizard with an active nature. A harmless, but frightening creature, it is a tree lizard and chiefly vegetarian. It grows to a length approaching six feet (most of which is tail) and its legs are valued as a delicacy by natives of the area from Mexico to Brazil. Inside this great photo sleeve is a record which lacks the interest of this fine animal. The record contains quite ordinary sounds of a brass base. They can play, but not with flair or originality. —L.G.

SOUNDTRACK Living Free (RCA Victor SER 5637). Main title is sung by Nina and the score was written and conducted by Sol Kaplan. The two-partner "Life and Death In The Bush" is an evocative piece of imagery, as is "The Caress and the Kill."

VARIOUS ARTISTS Mozart at the Movies (RCA LSB 4056). Asaga of the adapted-Mozartian themes used in movies — for example one of the trios from "Cosi Fan Tutte" for "Sunday, Bloody Sunday." Several top-class international pianists on show, plus excellent soprano Leontyne Price.

THE CONGREGATION Softly Whispering I Love You (Columbia SCX 6490) If you get a hit format — stick to it. Especially if you're studio musicians and arrangers, never quite in the front-line of pop

VINEGAR JOE: Vinegar Joe (Island ILPS 9183). First from a new formation that has success written all over it. Ace singers Elkie Brooks and Robert Palmer handle the bluesy vocals with precision and feeling, while Tim Hinkley, Pete Gage, Steve York and Rob Tail provide backings that never escape their intentions. Elkie is simply a fabulous singer with so much presence and control it just removes competition from the contest. Robert has a very steady voice and great pitch — so solo or together, they fit perfectly. This should be a monster — buy it. —L.G.

HAMILTON, JOE FRANKS AND REYNOLDS Hallway Symphony (Probe SPB 1050) Some very tasteful pop music here. These three guys are song interpreters and show their prowess through some convincing vocals which act as perfect vehicles for the material. Sometimes the arrangements — by Jimmie Haskell — tend to over-emphasise the sentimental side of their work, and that isn't needed because their vocals are expressive enough to cope with that. But, that gripe aside, this is a nice, pleasant sound.

Graham and David: so near and yet so far

GRAHAM NASH AND DAVID CROSBY. Graham Nash, David Crosby (Atlantic K 50011). Dave and Graham would superficially seem to be able to make a very together album — both have their hearts close to an acoustic folk base, they were the softer elements of the C, S, N & Y syndrome, and they obviously dig each other's company. But... the LP doesn't completely come off. In a way they're too far removed from each other to make it — Graham's sensitivity is tempered with a solid Northern down-to-earth line in lyrics — unpretentious, often corny, but usually sincere. David is better at dealing with more ethereal concepts, and

when he sings a song like "Games" you think he's either being patronisingly naive for any eleven-year-olds in the audience, or his mind just doesn't work in a way effective enough to put those concepts over. Musically the LP has absorbed just about every influence that turns on that incestuous crowd — Dylan thrice removed, Paul Simon twice removed, Neil Young once removed. Yet these two know that they're vulnerable and easily open to criticism. People DO enjoy their music and despite the low-energy level that it's all on, some careful listening will reveal an album that is far from great, but may well click exactly with a certain mass taste that's going around at the moment.

VARIOUS ARTISTS A Clockwork Orange (CRA LSB 4057). The symphony orchestras of Chicago, Boston and Philadelphia, plus Tony Martin, plus Arthur Fiedler and the Boston Pops. As Newsweek said: "The music is well used — distancing the audience from what would otherwise be an intolerable level of violence."

all produced by Sonny Bono. The standard of arrangements really is astonishingly high.

STEVEN SMITH Steven and Father (Decca SKL 5128). With his dad on organ, this is the little drumming lad who has triumphed on Hughie Green's "Opportunity Knocks." Sixteen familiar foot-tapping songs. Mums go for this one.

LES HUMPHRIES SINGERS Take Care Of Me (Decca SKL 5126). This group, led by an ex-Royal Marine, has become big business on the Continent — and their impact must surely

spread. They're into a high-pitched Gospel field which creates instant excitement and they get a clean-cut, dynamic sound which really gets through. Included herein "Old Man Mose," "Soul Brother Jesus," "Any Other Time." Without reservation, a highly-recommended album for those who like group vocal performance of enormous spirit. Do try it. —P.J.

WISHBONE ASH Argus (MCA MDKS 8006). I haven't been a great fan of Wishbone Ash, but this is a far better album than "Pilgrimage" and went a long way towards converting me. This time,

the guitar trade-offs of Andy Powell and Ted Turner, instead of dominating to the exclusion of all else, are used to much greater effect by being part of the whole. It's all far less frantic, and much more thought out. Both sides start off particularly strongly with "Time Was" and "The King Will Come" — a good selling point for listening booth buyers. The other five tracks range from the delicate "Leaf And Stream" to an old-style rave-up on "Blowin' Free." A memorable Hipgnosis cover combines the two main themes of the album, time/space/distance and war. R.M.

Mirrorpick/LPs

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

Are Tamla stretching Michael?



Frenzied Joe, but gimmicks galore

JOE TEX: From The Roots Came The Rapper — (Atlantic K 40239).

Recorded in Alabama, with Joe hitting some high moments of sheer vocal frenzy. His "Lovin' Man" is a good sampler, and Don Covay's stirring "I Can Do It Better" is another. The rhythm section of Eddie Hinton, Marlin Greene, Barry Beckett, Dave Crawford, Roger Hawkins and David Hood get things together splendidly — going for simplicity while Joe often loses his way in gimmicks.

THE JORDANAIREs We'd Like To Teach The World To Sing. — (Ember CW 141). This team, long associated with Elvis Presley and countless other big-name stars, should reach out and grab a host of fans for themselves as a result of this new album. Leader Gordon Stoker and the others are more exciting, maybe, on the up-tempo numbers, but there's a classy, professional aura to the slowies as well. "Wasting Your Time Girl" and "Games People Play" show the harmonic depths well.

THE BUTTON DOWN BRASS Why Can't We All Get Together. — (Pye Quad 1004). Strong rhythm section behind this brassy team, fronted by Ray Davies, really pushes things along on material culled from Carole King, James Taylor, Leon Russell — and that tremendous theme from the movie "The Red Tent." Quite an off-beat orchestral sound, this.

MICHAEL JACKSON — Got To Be There (Tamla Motown STML 11205).

'andsome loveable punk prodigy and a syruped-up solo album that breaks away from the vivacious Jackson Five sound. Mike's vocals are often less than spontaneous and I wonder how much of the Mary Wells-Smokey Robinson stranger than fiction scene goes on in Tamla. The arrangements are lush, pretty gutless and the choice of material represents as banal a series of low-level love songs that I've heard. But it must appeal to the kids — I recently saw a film of Harlem kids singing along to "Rockin' Robin" (one of the better songs here) and realised just how popular this boy is. Let's hope he doesn't go the same way as Frankie Lyman, or that Tamla don't stretch his tinny — but exquisite — voice too much too soon. 'Cos this lad could easily be the greatest soul singer of them all, but not for a long time yet. N.J.

THE ALLMAN BROTHERS BAND

Eat A Peach (Capricorn K 67501). A double-album, three sides of which were recorded before Duane's death, "Eat A Peach" shows the Allmans as a hard-working and at times inventive rock band without quite living up to their U.S. tag as one of the real killers. Two of the four sides are devoted to 34 minutes of jamming around Donovan's "There Is A Mountain," and the interplay of Duane's and Dicky Betts' two lead guitars keeps it interesting for surprisingly long — but it still falls well short of being worth 34 minutes of anyone's time. Side three starts boringly with technical versions of Sonny Boy Williamson's "One Way Out" and Muddy Waters' "Trouble No More," but ends with a nice surprise — Duane and Dicky switching to acoustic axes for Duane's "Little Martha." The first side was recorded after Duane's death, and shows just how much his loss is felt. It will be difficult to establish the Allmans here with a two-album set unless they're here to promote it. R.M.

STEVE MILLER BAND Recall The Beginning . . .

A Journey From Eden (Capitol ST 11022). This one apparently is dedicated to Mahalia Jackson and Junior Parker. And completed on the full eclipse of the moon, January 29, 1972. That apart, it's a strong representation of the Miller sounds — notable tracks include "Enter Maurice," "Nothing Lasts" and the excellent "Somebody Somewhere Help Me." But overall, it's patchy.

BLOODSTONE

Bloodstone (Decca TXS 110). "Little Green Apples" starts slowly and carefully and ends up being ground into the same sock it to 'em mash as the rest of the album — "Help me somebody" shouts the lead singer six times in succession between grunts as the track runs out steam. Where that track ends, most of the others begin, with a frantic pace being kept up throughout, and the lead guy working himself into a falsetto frenzy over some of the most inane and cliched lyrics yet heard — for an example try "This Thing Is Heavy" at the start of side two. Occasional touches of instrumental interest in the background are soon overwhelmed in the general mayhem. Not, by any stretch of the imagination, what soul is all about. R.M.

ABACUS

Abacus. — (2371 215). Group comprising four German lads and one Englishman. Formerly known as Fashion. And now into an inventive, fresh, bright sort of sound scene. Hard to categorise; there is jazz here, some blues, some baroque moments. The overlong "Pipedream Revisited," though stretched so much, is a good example.

QUIVER

Gone In The Morning. — (Warner Brothers K 46153). Four-strong group with a wide instrumental range. At their best on the emotion-charged slower pieces, like "I Know You So Well." Though there's a musicianly approach all the way, group is that bit short on anything instantly recognisable.



VARIOUS ARTISTS: A Tribute To Woody Guthrie — Parts One and Two (CBS64861 — Warner Brothers K 46144).


These concerts at Carnegie Hall in 1968 and Hollywood Bowl, 1970, featured some of the biggest names in the business . . . all paying tribute to the legendary "ornery bastard" that was Woody Guthrie. He died, after a 15-year hassle with Huntington's Disease.

On part one, the artists are Arlo Guthrie, Odetta, Bob Dylan, Judy Collins, Richie Havens, Tom Paxton and Pete Seeger, with

narrations by Will Geer and Robert Ryan. All songs by Woody Guthrie.

Part Two features Joan Baez, Judy Collins, Jack Elliott, Richie Havens, Odetta, Arlo Guthrie, Country Joe McDonald, Tom Paxton, Earl Robinson and Pete Seeger . . . and the narrations by Will Geer, Peter Fonda and Robert Ryan. That Guthrie's music lives on is just to accent a cliché. It's good, right and proper that these commemorative albums should be released right now — and both deserve to sell enormously. Tremendous value.

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Mirrorpick



PETER JONES ON THE NEW SINGLES

Free's little bit



ROGERS ROCKS — and free are in full swing.

FREE: Little Bit Of Love; Sail On (Island WIP 6129).

Having had their fair share of the knocks and problems of fame, Free are back in full swing again. An album on the way — and this single, which should do them a lot of good. It's a relaxed put together production, good lead voice, stolid beat — a philosophic song and easy to pick up in the mind. Plus that very distinctive sound. **CHART CHANCE.**

WISHFUL THINKING: Clear White Light (B and C). Lovely big harmonies here on the mid-tempo main chorus. Nice sounds all the way round, in fact — and a strong song.

CLAIRE HAMILL: Baseball Blues (Island). Much-touted (and deservedly so) 17-year-old who may not be an instant single-seller but is due for the big breakthrough anyway. This is a deliciously constructed song, fairly catchy — and simply backed. Great voice.

JOHN ROWLES: She's All I Got (MCA). Interesting version of R and B hit, with an enthusiastic girlie chorus behind John's big voice. Produced by Tom Catalano, who guides Neil Diamond... could restore John to the charts.

LEAPY LEE: No Full Moon (MAM). Return to the scene for Leapy, on a banjo-boosted and pacey piece. Glenn Shorrock song. It's pretty commercial and quite unusual in the vocal phrasing. Play it more than once, though, to get full interest.

LOVELACE WATKINS: Rain falls anywhere it wants To (York). No hit single yet for the star, but that doesn't affect his popularity. This is a slow-throbbing ballad of fair charm. Well-sung "King Elephant" movie theme.

RAGAMUFFIN: Can I Have My Money Back (Decca). The picture show broke down, hence the title. Hoedown feel with fiddle et al. Take your partners...

THE SETTLERS: Santa Margherita (York). This a very well-produced and performed piece but I've a feeling it might just miss out. Despite their recent chart-er. It's a fulsome, brisk, bouncy theme and very catchy and straightforward.

GILBERT MONTAGNE: Baby I Feel So Fine (CBS). This is a blind French singer with a feeling for the blues, operating here with a high-chanting girlie chorus. It's a strong sound, reflecting the odd American influence. Seems Gilbert was brought up Stateside.

THE TREM- ELOES: I Like It That Way; W- kamaker (CBS 8048).

Written and produced by Two Trems, this seems to me to have the simplicity and the impact needed to give the lads a quick return to the charts. On some recent singles I reckon they lost sight of their main attributes — which is that simplicity, that middle-of-the-road directness. Ah, ambition! But this is a good, repetitive, catchy song and they work it well — with the minimum of strained effort. Insidious stuff. **CHARTCERT.**

THE LES HUMPHRIES SINGERS: Take Care of Me; Mary Turn The Lamp Down Low (Decca F13311). Nice guy, this Les — ex-Royal Marine who found fame on the Continent. This is a good single, with a Gospel-type intensity, and a whole barrel-load of sheer guts. Trouble is that this kind of thing doesn't, somehow, click here. Not yet. However, if we keep hammering away, rave-rave, then perhaps the Great British Public will take notice. Best single of the week. — **CHARTCHANCE.**

STACKRIDGE: Slark; Purple Space-ship Over Yatton (MCA MKS 5091). What these whimsical lads have done is shortened the immensely catchy, olde-worlde "Slark" into a reasonable single length — and the result, I'd guess, will be a chart entry. It's all wistfulness and delicate piano, and it gradually becomes irresistibly catchy. You'll whistle along with it, do you hear? Starting... now. Almost madrigal-ish, in form. **CHART CHANCE.**

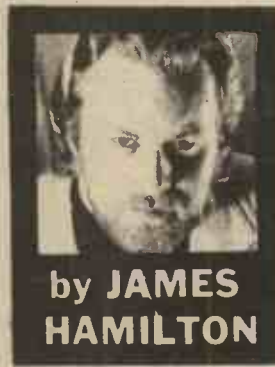
JOHN BALDRY: Iko, Iko; Mother Ain't Dead (Warner Brothers K16175). The lofty talents of John, currently very big indeed in the States, could break through with this one. There's a Dr. John version doing well in America, but no matter. The Composer-credit list for this atmospheric song (an album track, by the way) reads: Hawkins, Johnson, M. Jones, S. Jones, J. Jones and Thomas. Produced by Elton John, it's African-based — sort of class "Chirpy Chirpy" in terms of catchiness. Rod Stewart joins in on the flip. — **CHART CHANCE.**

POOH: I'll Close The Door Behind Me (CBS). An Italian group — and a hit record there. Trouble is that it starts a bit slowly, though the main chorus is very commercial indeed. Group reminds me a shade of the Bee Gees, which Can't be bad.

ROBERTY LEE: I Won't Be Sorry To See Suzanne Again (RCA Victor). Apart from the sense or not of that name, Mr. Lee is a really fine new singer from the Essex area — a big-voiced, well-phrased performer who shows exceptional promise. A good song, too. Highly commended.

LOVE UNLIMITED: Walkin' In The Rain With The One I Love (Uni UN 539).

Edited from the US's 4:50 down to our 3:35, which means we miss a big chunk of lovely sound-effects opening atmosphere and great bass outro, yet this gorgeous looking/sounding black girlie trio's oh so sexy rap and slow chant sweet slowie (which includes a phone chat within a typical post-"Shaft" mellow black stud) is still an unsurpassable beauty which ought, repeat OUGHT, to follow the



Chi-Lite's not dissimilar hit into our Charts. Soul buffs, don't miss this!

THE DOORS: Ships w/ Sails; In The Eye Of The Sun (Elektra K 12048). In the first place, get the "Other Voices" album for the full long version of this pulsating gem, and in the second, turn this over and play the great stomping "get it on" flip at your next dance. It may seem heresy, but the Doors are so much better now.

EARL VAN DYKE & THE SOUL BROTHERS: I Can't Help Myself; How Sweet It Is (To Be Loved By You) (Tamla Motown TMG 814). Since you can't beat the Four Tops' 1965 original for pure zest, swing and joyous fun, it follows that their backing track with added jangling piano by the ever-popular Earl HAS to be good too. It is, and sounds like a hit Wheezy organ on Marvin's flip.

MICHAEL JACKSON: Rockin' Robin; Love Is Here And Now You're Gone (Tamla Motown TMG 816). The Bobby Day/Hollies oldie (the Hollies did do it, didn't they?) from around Michael's birth date is going to be a twiddly diddly dee happy hit for him, and he can feel proud of his nice version of the Supremes' flip, too.

THE SUPREMES & THE FOUR TOPS: Without The One You Love; Let's Make Love Now (Tamla Motown TMG 815). The Tops are joined by their female cousins for this thunderingly ambiguous bass-prodded re-make of one of their initial, familiar still, hits. It'll be sought by fans. Lovely relaxed Friends Of Distinction-like slow flip.

NILSSON: Coconut; The Moonbeam Song (RCA 2214). "Cute" nervy semi-slowie from a popular stylist who seems to be a man of

many West Indian voices. Some may like this "Schmilsson" track, but it gets a bit wearisome.

NEW RIDERS OF THE PURPLE SAGE: I Don't Need No Doctor; California Day (CBS 8035). Humble Pie recently tried this Ashford/Simpson/Arms-tead rocker, and NRPS do it with more finesse if less aggression. Great buzzing distortion is a highspot. Maybe better, the Country (Garcia steel-enhanced) flip is a real sht-kicker.

THE WACKERS: I Hardly Know Her Name (Elektra K 12054). Old-fashioned name for a Gary Usher-produced Pop group on a good thumping jolly staccato song.

THE NITE-LITERS: K-Jee (RCA 2203). My favourite R&B instrumental of last (and, practically, any) year, out here at last! Harvey Fuqua has given us a "Tighten Up" rhythm gas that still refuses to leave my turntables, and which is must MUST for all of you who trust my immodest taste! Diggitt, diggitt, diggitt!

GLORIA LYNNE: Never My Love (Mercury 6052146). Wow! All right, take it easy. Phew! If you can get past the soul-searingly powerful intro, you'll find a perfect gem of Soulful Gospelly, gut-tearingly intense song-selling... and will be forgiven for not recognizing the Association oldie being sold so solidly! Yeah, La Lynne can do it to it when she wants.

JACKIE MOORE: Time (Atlantic K 10164). A treat for "Precious, Precious" fans, a Soul-packed maxi by Miss Moore: jerky churning "Time", lovely Barbara Lewis-cum-Irma Thomas-ish Soul-drenched slow "Darling Baby" (her current US hit), and stodgier "Cover Me". Recommended, especially for "Darling Baby".

THE COUNTS: Why Start All Over; Thinking Single (Janus 6146013). The fabulous Counts back with a distinctly odd, hybrid R&B, Latin-Rock, BS&T-vocal tricky rhythm thing which is even more specialist than the Ohio Players' incredible "Pain". The more Slysanted flip is easier, though equally out-of-the-rut.

Trems back to the top

Reggae Corner

ERNIE SMITH "Pitta Patta" (Trojan) has a nice little melodie theme, and reggaes along gently — Ernie's voice is apparently double-tracked, but still gets expression across.

From **DERRICK MORGAN:** "Let Them Talk" (Jackpot), a rather high-flying slab of emotional singing. He has a resigned air, which occasionally explodes. **DANNY RAY**, on "Just Because" (Trojan), sounds pretty relaxed over that chattering back-beat — quite a perky performance.

"Bounce Me Johnny" by **THE SLICKERS** (Explosion) needs closer study, lyrically speaking — quite a catchy little theme. And "Willie Come Home" by **CHRIS PARIE** (Horse) is about the liveliest bit of reggae this week — really gets through, this one.

THE NEW Rhino Records label, part of the EMI scene and dedicated to all that is good in reggae, kicks off with a two-record release — and either one could make the charts.

WINSTON FRANCIS, for instance, is in good form on "A Little Today, A Little Tomorrow", with strings and a sort of chattering backing rhythm. Winston's voice doesn't exactly dominate, but it does fit in nicely with the general lilting scheme of things.

Perhaps a shade more likely to make it is "Mad About You" by the ebullient **BRUCE RUFFIN**. He wrote this one, and it opens with a wailing brass figure, then chugs into a neat tempo and some sensitive vocal work. Nice chorus line with coo-ing accomplices.

STATESIDE

PICK OF THE HOT U.S. RELEASES

THE JACKSON 5 Little Bitty Pretty One (Motown).

Well, while Michael Jackson revives Bobby Day's "Rockin' Robin," he and his brothers get together and revive Bobby's "Little Bitty Pretty One" (OK, Thurston Harris recorded it, too, I know).

Although Michael is unavoidably evident on the brotherly offering, in fact it really is a family affair, with no-one in particular taking the lead honours. Also, whereas Michael's "Rockin' Robin" stays very close to the sound of the 1950's hit, the brothers' "Little Bitty Pretty One" retains the great doo-wop bass mummbling from the '50s but otherwise plays around with the vocal lines in order that everyone gets a chance both singly (some gimmicky falsetto here) and together, with the result that the final sound is much fuller and mellower than the percussive Bobby Day recording.

It's interesting that the only way in which the Jacksons seem able to get out of their well-tried herky-jerky hit formula is to revive a Rock 'n Roll oldie.

Incidentally, my own favourite (and much-used) version of "Little Bitty Pretty One" is the 1968 recording by the Popular Five on Minit, which was released in Britain as the flip to "I'm A Love Maker" (Minit MLF 11011). United Artists, are you hip?

MILLIE JACKSON: Ask Me What You Want (Spring). Millie is the bubbly-looking but hurtlingly Soulful, mature girl who made such an outstanding recording of "Child Of God," released in Britain recently by Mojo. It comes as a bit of a disappointment to find that her latest US hit is in a pseudo-Motown bag which, while certainly suiting her sexy external looks, completely ignores and belittles her real capabilities.

We all know that, given the chance, the majority of Motown's own stars are capable of great Soulfulness (I'll never forget being completely shaken by hearing Martha Reeves singing the Falcons' "I Found a love" at a small after-hours party in Harlem back in '64), but here is a non-Motown singer who has already hit pay-dirt with a particularly Soulful song being given a run-of-the-mill thumping mid-tempo repetitive chanter which she just does not need. In fact, who in reality does need this sort of thing?

It seems a shame that Motown have so successfully brainwashed the World into only wanting their own predictable brand of Pop

music that now, out of desperation, nearly every aspiring black singer has to toe the Motown line to earn any — though, let's face it, often not much — appreciation at all. Not only Mono... Bring Back Soul!

ELVIS PRESLEY: An American Trilog; The First Time Ever I Saw Your Face (RCA). From El's "Standing Room Only" Lp, recorded live, this is that dead boring/simply delightful (delete according to taste) pastiche of patriotic American songs with which Mickey Newbury made some small noise recently. The Big El is in his best beery, slurring, pub-singer voice for this brassily-crescendoing but otherwise quiet reading, and is well supported by a sympathetic backing which includes some nice flute and lots of humming.

In fairness, I do prefer this to the Newbury version, and ole El is... well, he's, he's ELVIS, isn't he — even if he does go in for chest-beating melodramatics a bit too much these days. Yes, all in all, a very tender, emotional little record that will delight his current following. What's more, to prove he's no slouch at grabbing opportunities, the flip (from his "New Sacred Album") is a damned sight more lively and better version than the exaggeratedly popular Roberta Flack's US number one dead dull reading of the Ewan MacColl song. Slur on, Elvis, slur on!

the doctor



JERRY GARCIA: The Dead are one of J. Lights' favourite acts.

U.S. charts

courtesy of Billboard

singles

1	1	FIRST TIME EVER I SAW YOUR FACE	Roberta Flack	Atlantic
2	2	I GOTCHA	Joe Tex	Dial
3	1	OH GIRL	Chi-Lites	Brunswick
4	7	I'LL TAKE YOU THERE	Staple Singers	Stax
5	4	ROCKIN' ROBIN	Michael Jackson	Motown
6	3	BETCHA BY GOLLY, WOW	Stylistics	Avco
7	9	LOOK WHAT YOU DONE FOR ME	Al Green	HI
8	5	DAY DREAMING	Aretha Franklin	Atlantic
9	10	BACK OFF BOOGALOO	Ringo Starr	Apple
10	6	HORSE WITH NO NAME	America	Warner Bros
11	23	TUMBLING DICE	Rolling Stones	Rolling Stones
12	13	VINCENT/CASTLES IN THE AIR	Don McLean	United Artists
13	17	HOT ROD LINCOLN	Commander Cody & His Lost Planet Airmen	Paramount
14	8	DOCTOR MY EYES	Jackson Browne	Asylum
15	19	MORNING HAS-BROKEN	Cat Stevens	A & M
16	12	FAMILY OF MAN	Three Dog Night	Dunhill
17	26	LITTLE BITTY PRETTY ONE	Jackson 5	Motown
18	20	SLIPPIN' INTO DARKNESS	War	United Artists
19	16	A COWBOY'S WORK IS NEVER DONE	Sonny & Cher	Kapp
20	37	SYLVIA'S MOTHER	Dr. Hook & The Medicine Show	Columbia
21	24	CANDY MAN	Sammy Davis Jr.	MGM
22	14	BABY BLUE	Badfinger	Apple
23	18	SUAVECITO	Malo	Warner Bros
24	25	ME & JULIO DOWN BY THE SCHOOLYARD	Paul Simon	Columbia
25	28	(Last Night) I DIDN'T GET TO SLEEP AT ALL	Fifth Dimension	Bell
26	31	I SAW THE LIGHT	Todd Rundgren	Bearsville
27	27	RUN RUN RUN	Jo Jo Gunne	Asylum
28	29	TAXI	Harry Chapin	Elektra
29	34	NICE TO BE WITH YOU	Gallery	Sussex
30	40	DIARY	Bread	Elektra
31	36	WALKIN' IN THE RAIN (With the One I Love)	Love Unlimited	Uni
32	15	IN THE RAIN	Dramatics	Volt
33	35	YOU COULD HAVE BEEN A LADY	April Wine	Big Tree
34	43	IT'S GOING TO TAKE SOME TIME	Carpenters	A & M
35	—	SONG SUNG BLUE	Neil Diamond	Uni
36	44	ASK ME WHAT YOU WANT	Millie Jackson	Spring
37	30	JUMP INTO THE FIRE	Nilsson	RCA
38	33	HELP ME MAKE IT THROUGH THE NIGHT	Gladys Knight & The Pips	Soul
39	47	ISN'T LIFE STRANGE	Moody Blues	Motown
40	—	OUTA SPACE	Billy Preston	Threshold
41	45	LOVE THE ME FROM "THE GODFATHER"	Andy Williams	A & M
44	46	HEARSAY	Soul Children	Columbia
44	46	HEARSAY	Credence Clearwater Revival	Fantasy
45	42	POOL OF BAD LUCK	Joe Simon	Stax
46	—	I BEEN LONELY FOR SO LONG	Frederick Knight	Stax
47	—	OLD MAN	Neil Young	Reprise
48	—	SMILIN'	Sly & The Family Stone	Epic
49	—	WALK IN THE NIGHT	Jr. Walker & The All Stars	Soul
50	21	PUPPY LOVE	Donny Osmond	MGM

albums

1	1	FIRST TAKE	Roberta Flack	Atlantic
2	2	HARVEST	Neil Young	Reprise
3	3	AMERICA	Yes	Warner Bros
4	5	FRAGILE	Humble Pie	Atlantic
5	10	GRAHAM NASH/DAVID CROSBY	Allman Bros	Atlantic
6	7	SMOKIN'	Stephen Stills	A & M
7	4	EAT A PEACH	Carole King	Capricorn
8	17	MANASSAS	Carole King	Atlantic
9	9	TAPESTRY	Carole King	Ode
10	6	PAUL SIMON	Carole King	Columbia
11	12	BABY I'M A WANT YOU	Bread	Elektra
12	11	LET'S STAY TOGETHER	Al Green	Hi
13	18	MARDI GRAS	Creedence Clearwater Revival	Fantasy
14	15	MALO	George Harrison & Friends	Warner Bros
15	23	HISTORY OF ERIC CLAPTON	George Harrison & Friends	Atco
16	8	NILSSON SCHMILSSON	Nilsson	RCA
17	19	CONCERT FOR BANGLA DESH	George Harrison & Friends	Apple
18	14	ALL I EVER NEED IS YOU	Sonny & Cher	Kapp
19	16	YOUNG, GIFTED AND BLACK	Aretha Franklin	Atlantic
20	13	AMERICAN PIE	Don McLean	United Artists
21	22	FM-AM	George Carlin	Little David
22	20	ALL DAY MUSIC	War	United Artists
23	29	BEALITUDE/RESPECT YOURSELF	Staple Singers	Stax
24	24	ROADWORK	Edgar Winter's White Trash	Epic
25	21	LIVE	Donny Hathaway	Atco
26	26	MACHINE HEAD	Deep Purple	Warner Bros
27	28	LIVE, VOL. 2	Cream	Atco
28	49	A LONELY MAN	Chi-Lites	Brunswick
29	32	SOUNDTRACK	Godfather	Paramount
30	25	SHOPPING BAG	Partridge Family	Bell
31	34	HOT ROCKS, 1964-1971	Rolling Stones	London
32	27	GOT TO BE THERE	Michael Jackson	Motown
33	30	WATCHA SEE IS WATCHA GET	Dramatics	Volt
34	31	TEASER & THE FIRECAT	Cat Stevens	A & M
35	37	HELLBOUND TRAIN	Savoy Brown	Parrot
36	—	SHAFT-SOUNDTRACK	Isaac Hayes-Enterprise	MGM
37	40	I GOTCHA	Joe Tex	Dial
38	35	MADMAN ACROSS THE WATER	Elton John	Uni
39	39	QUIET FIRE	Roberta Flack	Atlantic
40	38	LED ZEPPELIN	Roberta Flack	Atlantic
41	41	AND THAT'S THE TRUTH	Lily Tomlin	Polydor
42	36	A CLOCKWORK ORANGE—	SOUNDTRACK	Warner Bros
43	33	IN THE WEST	Jim Hendrix	Reprise
44	46	KILLER	Alice Cooper	Warner Bros
45	44	STYLISTICS	Stylistics	Avco
46	48	FIDDLER ON THE ROOF—	SOUNDTRACK	United Artists
47	42	MUSIC	Carole King	Ode
48	—	GREATEST HITS	Blood, Sweat & Tears	Columbia
49	43	CHEECH & CHONG	Osmonds	Ode
50	47	PHASE III	Osmonds	MGM

ANYONE who was ever present when the back projection screen at the late Rainbow was lifted, and saw the immense mounds of equipment that constituted "Joe's Lights" — must have been surprised to see them at the Bickershaw festival. Six people, five tons, one van and the absence of roadies could present considerable problems, but Joe's Lights are old hands at travelling.

Formed as the Joshua Light show in 1967, they achieved fame throughout America, for their stunningly original projections at concerts; culminating at Woodstock, which was followed by a residency at Bill Graham's Fillmore East. When that vanguard of rock closed in 1971, they accepted ex-Fillmore producer John Morris's invitation to present light shows at London's Rainbow theatre.

Heavy lights — five tons!

"His offer wasn't the most lucrative we've ever had — but we were fed up with New York... we knew John — so we came to England," said Cecily Hoyt, a founder of Joe's Lights. Yes — that's right, Cecily is a girl! And her presence with Kim Legge, an English art graduate, tends to surprise people who expect only men in Joe's Lights.

Together with Allen Arkush, Tom Shoe-smith, Ben Haller and Bill Schwarzbach, they were very disappointed at the Rainbow's closure, the unrealised extra-curricular concerts with the London Neophonic Orchestra, might have led to the Theatre's expansion commercially as well as artistically. "We were working on Brahms' first symphony, Dvorak's eighth and a piece of Wagner with them the week we closed."

To have this diversification; "Weekends

doing the regular rock show... new art work every week" is the ideal set-up for Joe's Lights. They did several Bach concerts in the US and designing for various types of music brings them closer to their ideal — "No live performers — just the Lights appreciated in their own right."

They work as a band — with each member improvising around a light theme. Basically Allen summarises the mechanics of their work as "Taking a light beam, changing its shape, colour and size, through lenses, then reflecting it off a moving surface on to the screen". To do this they employ everything from overhead projectors and aircraft landing lights to hand-held mirrors.

But it is their ensemble work which keeps the show cohesive. Each knows the other's mind, "You get to know that 'diamonds' on a medium

lens best complements a red/white prism... like I suppose the Grateful Dead's bassist responds to Garcia's lead... it becomes instinctive."

As one would imagine from their background, the Dead are one of their favourite acts, and it is no surprise that Joe's Lights were requested to work on their tour here, including the Bickershaw festival. Other favourites of the group "for whom we'd go anywhere" are the Allman Bros., Traffic, the Who and Fairport Convention. It was for the last-named that they prepared one of their special formats. "They brought us the original newspapers used in the artwork on the 'Babba-combe Lee' album, which we turned into slides and used over their act."

The future for Joe's Lights looks bright. Already they are negotiating a residency at the I.C.A. from which they hope to develop their ideas for light theatre. As Allen says: "We want to get into anything interesting." They have a lot to offer music.

Martin Lewis

Mirror mail



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



FOCUS — acclaim in Britain

Wake up to Europop

THE NEW sound of the seventies seems to be belated appreciation of artists who struggled unknown through the sixties.

How few realised the talents of Marc Bolan when plugged by John Peel, or believed Rod Stewart would be a superstar when he was with the Steampacket.

But now, when will people wake up to Europop? It's no longer Halliday's impersonation of Elvis or Bobby Solo screeching his heart out. It's the fusion of Zeppelin and Grace Slick in Holland's Earth and Fire, and their ever progressing Golden Earring. It's Giorgio (co writer of "Son of my Father"), from Germany and their Amon Duul. It's the beautifully talented (Soul Coaxin') Michel Polnareff from France, Spain's harmonious Pop Tops and Denmark's brilliant Savage Rose.

Cliff Richard, Jonathan King, Roger Whittaker, Frank Sinatra and Chicory Tip have all recorded identical versions of Continental chart toppers. So when will record



BURNIN' RED IVANHOE — one of Denmark's best groups (see lead letter).

companies realise the original artists potential and bring them to Britain? Those who have come, Burning Red Ivanhoe, Focus, Titanic and more, have all been well received. — KRISTAN DECONINCK, 146 Drayton High Road, Norwich, Norfolk.

Pop Rock

IN HIS letter (April 15) Roger Arthur rightly makes the point that rock 'n' roll is not a hip

or intellectual music style nowadays. But it seems to me that it was very hip in the fifties.

And isn't he in error in suggesting that people such as Conway Twitty,

Neil Sedaka and Connie Francis did nothing to enhance its reputation? To the record-buying youngsters of that era they were rock 'n' roll personified, they were the chart-busters of that golden age.

Rock is enjoying a revival now mainly because of the impetus that hundreds of forgotten singers gave to it with songs like "Lipstick on Your Collar" a big hit for Connie Francis. Songs like these and names like that, though now unfashionable, were responsible for putting rock 'n' roll in the charts. And let's not forget the debt that the pop music world owes to them. Don't knock the rock. — GEORGE O'REILLY, 28 Waverley Road, Liverpool, L17 8UB.

Disc faults

WITH THE expense of discs today you do not expect to find faults in them. But RCA discs seem to be getting worse. First we bought Jim Reeves "Fifty World Wide Favourites" and one track "This World is Not My Home" kept fading away and coming back. Now we find his latest LP "My Friend" is warped. Took it back and exchanged it, and found that in the rack at the record shop were a further dozen copies, all warped.

With an artist of the perfection of Jim Reeves we expect a perfect deal in return. — K. D. S. HILL, 3 Delamere Road, Tedstone, Bromyard, Herefordshire.

STAR LETTER

● A FEW weeks ago on Rosko's Round Table it was suggested that members of the public should be given a chance to air their views on the programme. Unfortunately the idea has not been followed up.

Now that Scene and Heard no longer features a correspondence column, there is no programme on Radio One that gives listeners the opportunity to take part. Yet BBC deejays describe Radio One as our station. I think it's time someone introduced a regular spot where listeners can contribute. — COLIN FENN, 35 Bradgate, Cuffley, Herts.

WE'RE CERTAINLY starting off our Star Reader section with a bang! Having selected Collin Fenn, a regular writer to our letters page, as the Star Reader this week, it was something of a surprise to find that he works for a local newspaper — the Palmers Green and Southgate Gazette, to be exact. Collin has worked there for two years, and has involved himself in reviewing pop concerts at the local Regal Edmonton — recently seeing Marmalade, and many Tamla stars. In his spare time Collin, now 22, works as a disc jockey, and owns his own equipment, worth £300. His favourite kind of music he says is Tamla Motown, but as a DJ he believes it's important to have an open mind for all music. But pop is his thing, and as a DJ he spends on average £2 a week on buying new singles, feeling the significance of the high cost of records!

Collin considers RM's chart service to be of great importance, but would like to see more space devoted to DJs — "but I'm probably biased", he admits. Collin would also like to see the return of advanced listing of singles releases. His tip for further stardom? Lindisfarne.

YOU could be Record Mirror's next star reader. Don't forget when writing to include a phone number where you can be contacted during the day.

El venue? Auntie's pop

WE'VE BEEN saying will he, won't he about Elvis Presley coming to this country for so many years, I personally don't think it ever likely to happen, but if it did, don't encourage the idea of a one only concert at, of all places, Wembley Empire Pool.

I know it's huge and thousands of people would be able to get in the hall, but just how many of them would see him? Sitting or standing at the back of ten thousand other fans is no way to see an artist — any artist.

The place for Elvis would be Talk of the Town. He plays clubs and hotels in the States, and if he came here, Talk would be an obvious setting.

I suppose a compromise would be a Wembley concert and a couple of weeks at a club or hotel as well. I hope that Elvis will come, and appear in this way. — D. V. CLEW, Faraway, 114 Sidney Road, Walton on Thames, Surrey.

IF ANYONE wanted an idea of just how seriously the BBC takes TV pop, they need only have tuned in to the "Talkback" discussion about TOTP the other week. I was there as part of the audience lured in with a vague promise of taking part.

All the speakers seemed to have been chosen for their way out views, as the questions ranged from the vocal minority demand for more "progressive" music, to a suggestion that TOTP should become a semi-magazine show like the old RSG, leaving the average record buyer completely unrepresented. After fifteen minutes when the six selected speakers had had their say, the stage seemed set for a very interesting debate. And what happened? Yes, in true Auntie style, the subject was changed to a discussion with the weatherman! — STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.



Blast from the past... JOE MEEK (left) and MIKE BERRY at the time of "Tribute To Buddy Holly" — over ten years ago.

Another Immortal?

CONGRATULATIONS Record Mirror on the excellent "Immortals" feature on the late Great Buddy Holly. Most of those who have studied Buddy's career will know the basic story, but the nostalgic reminiscences of Summer '58 make the article more than a mere resume of Buddy's life. They bring back memories of those times with a bang!

There's no doubt that Buddy's name will always remain immortal in the world of popular music. Back in 1961 songwriter Geoff Goddard whose biggest success was the number one smash "Johnny Remember Me", wrote a tribute to Buddy and its message, "Buddy Holly was killed in a plane crash in 1959, but his

songs will always be remembered — always... has certainly stood the test of time.

Sung by Mike Berry, who achieved a reasonable degree of success ten years ago with material directly inspired by Holly, the "Tribute" was produced by the late Joe Meek. Today, I guess, Joe's name has faded into history, but he too deserves to have his immortal place in the history of pop evolution. His greatest success was the Tornados' "Telstar", and "Johnny Remember Me" by John Leyton was also produced by Joe, whose last great success was "Have I the Right" by the Honeycombs in 1964. — JIM BLAKE, 116 Canonbury Avenue, Islington, N1 2UX.

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