

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

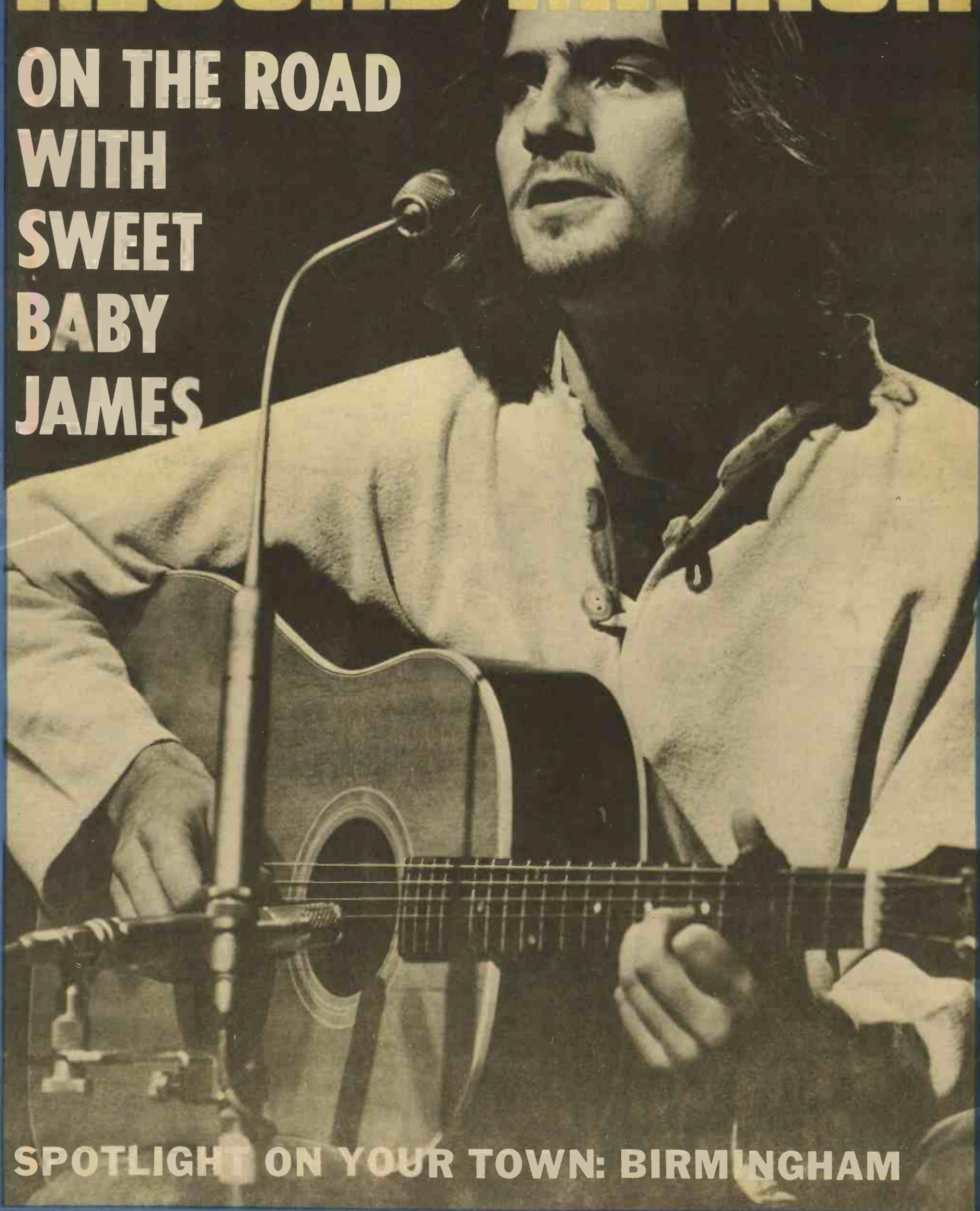
A Billboard Publication

RECORD MIRROR

May 15, 1971

6p

**ON THE ROAD
WITH
SWEET
BABY
JAMES**



SPOTLIGHT ON YOUR TOWN: BIRMINGHAM

512021c

Mirrormail



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

Rock is a drag now!

IN the RM over the past months I have read letters in your column on how much people enjoy the fifties style rock 'n' roll. Rock and roll I won't deny was the start of pop music as we know it, but it's beginning to become a bit of a drag, and I think it hasn't anything more to offer us.

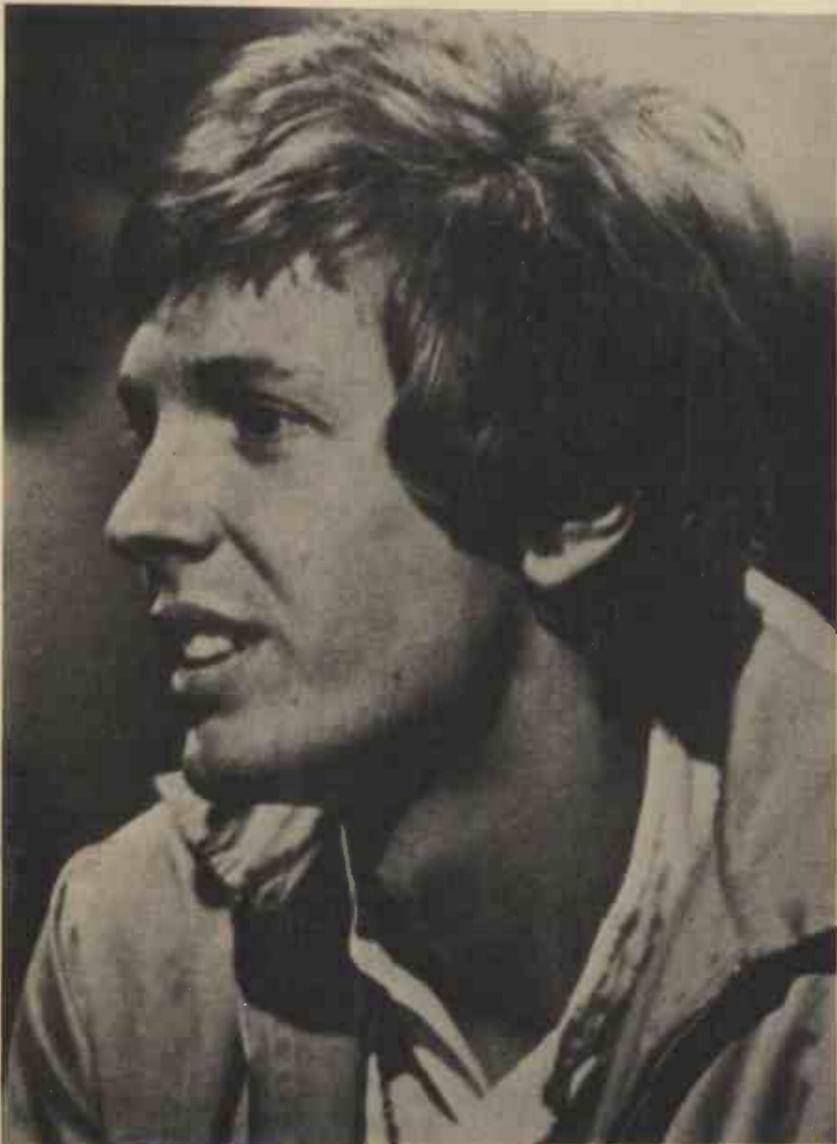
There is, like for R&R, a very large following of soul and rhythm and blues music. That music is much more valid and the fans I feel are more genuine and realistic about their music. Thank God we are spared letters from people like 'Stewart Monkey Time Hans' or 'Alan Sex Machine Dickson'. - MAX, The Duke of Argyle, c/o Argyle Street, Cambridge.

I WROTE a few weeks ago because my friends and I were appalled at the standard of Top of the Pops. The BBC responded rapidly by lopping off five minutes. So we thought we'd tune over to London Weekend's 'Whittaker's World of Music'.

What an incredible how! It looks like an attempt to revamp Ready Steady Go, and what a mess they've made of it, with second rate 'resident' singers and a dance troupe who wouldn't merit the reserves for Pan's People. As for the artistes, well. What sort of mentality would put Bruce Forsythe on the same bill as Johnny Johnson and the Bandwagon?

We bet Roger Whittaker is regretting ever leaving Durham Town. To think we missed an episode of 'Dr Who' for this. - RUSSELL SAUNDERS, 65a Gibbon Road, Kingston, Surrey.

HERE is my answer to everyone who says that girls don't get a fair chance. Taking a couple of records as an example. 'Rose Garden' recorded by



WHEN will Britain appreciate Scott Engel? During his recent stint at Fagins Club, Manchester, he literally packed them in - and after seeing his last night there, I can understand why. His performance was faultless, nothing short of brilliant!

Lynn A., New World, Sandie Shaw and Teddy Brown, Lynn came off best and Sandie just made the Breakers, while New World on the male side got no further than number fifteen - and the reggae version hadn't got a hope.

'If Not For You' with Olivia Newton-John and Bob Dylan competing. ONJ came off best by far, Bob not even making the charts.

Scott's return

When an audience gives any artist a standing ovation and yells for more - it can't be bad, and they did just this for Scott.

All Engel fans are smiling - can you

blame them, the only REAL talent in Britain has returned, and I for one am very glad! - ANN GRIMSLEY, 26 Stanley Road, Rushall, Walsall, Staffs.

'Love Story', umpteen versions; Andy Williams in the top five and Shirley Bassey just hanging about in the lower regions of the top fifty. The instrumental versions got nowhere.

No one can say that the girls don't get fair airplay cos I'm bored sick of Lynn Anderson singing 'Rose Garden'. - M. WALAS, 50 Ashley Lane, Moulton, Northampton, NN3 1TJ.

AFTER a brilliant LP 'A Night With Wild Man Fischer' I was wondering if you or anyone else could tell me his whereabouts or activities. - PETER LILLEKER, 9 Mortain Road, Moorgate, Rotherham.

VAL: A spokesman for Reprise tells me that Wild Man Fischer is unlikely to make any more records for the British market. He is currently in the States, as usual.

Old discs but new sounds

WHAT on earth has happened to the 'sound' of the records played on 'All Your Yesterplays' lately?

I have listened on a transistor radio and a mains radiogram and it's the same story, all the records especially ones by groups sound like extra 'echoey' massed choirs. Have the BBC had all the revived 45s put on to tape and made a botch up in the process?

I am not blaming Johnny Moran or producer Bernie Andrews. They do a very fine job, but something has happened to the original sound of the recordings.

Three of the discs played last Sunday I have in my collection and they haven't been re-recorded. So how come that these records on 'All Our Yesterplays' have so much extra echo. Well BBC? - BOB HELLEN, 15 Hornbeam Grove, Chingford, E.4.

VAL: A BBC spokesman I contacted told me: "I don't know where your writer got this impression. Producer Bernie Andrews tells me they use original 45s or sometimes 78 recordings, and they are not subject to any electronic treatment of any kind. In fact they're played exactly as they were played on the BBC originally. The only difference is that since then our pick-ups have improved, but the difference that makes would not normally be discernable on medium wave, except on particularly good hi-fi equipment."

But RM's JAMES HAMILTON informs me that he has heard Johnny Moran admit to playing at least some of the records from tape.

GREAT to see Adam Faith making such a good job of 'Budgie' on television and he is deserving of the praise lavished on him in the Eamonn Andrews Show, 'This Is Your Life' recently. Wonderful too, to catch a brief glimpse of Connie Francis on the same show on Granada TV. When can we expect a new release from this fine singer? - G. O'REILLY, 28 Waverley Road, Liverpool, L17 8UB.

BEING a keen country music fan I'm disappointed to find there are no clubs to which I can go locally. The nearest seems to be in Birmingham. According to my record dealer there is a big demand for country music around here, so I would imagine there are others who feel the same way.

I'm not a great organiser and don't really know how to go about it, but if someone would come up with a bit of support perhaps something could be started. Even if it was only an occasional record session, better things might come from it, and it would give country fans a chance to get together.

Any Cheltenham country fans interested? - LESLEY GERRARD, Hatherly Brake, Up Hatherly, Cheltenham.

I THINK it is absolutely disgusting the way Radio One have ignored the beautiful new Kinks maxi-single, Gods Children. The Kinks always make excellent records, LPs and singles, so I don't see why Radio One are ignoring this one. Probably because it is too good to play on their crummy station, it wouldn't fit in with their image to play any good

music, so they'd rather ignore it? Nothing surprises me.

If we have to put up with this mediocre station with its mediocre disc jockeys, let's at least hear some good music. - CAROLE ANN TIFFEN, 47 Luke House, Bigland Street, London E1 2NH.

IT'S good to hear Andy Archer and Ed Marino on the radio again, even if it is the land based pirate, Radio Jackie! Surprising? Not really. Out of work DJs are glad of any opportunity to be heard on the radio again, and with no vacancies at the BBC, a good quality land based station is an excellent medium for 'advertising' themselves to future legal commercial radio operators.

Might I go as far as to suggest this could be Kenny Everett's best chance of returning to the airwaves after the collapse of MCI? - STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

JUDY Collins' 'Amazing Grace' has had a good run in the charts and it is certainly a fine record. But the song is a hymn and I wonder just how sincere Judy was when she recorded it? Doubts are certainly raised when one listens to her own song 'Nightingale' (from the excellent LP 'Whales and Nightingales'). This song ends with the words 'God doesn't answer me, and he never will'.

Surely, anyone who can put forward that sort of lyric in a song should not be prepared to make money quite shamelessly with a Christian song. One thing or the other please Judy! - L. RICHFORD, 4 Springfield Mount, Leeds, LS2 9ND, Yorkshire.

MAVE... the droopy groupie

LOOK AT THESE HOT PANTS - JUST BACK FROM THE LAUNDRY... LOOK HOW THEY'VE SHRUNK...

THEY WERE TIGHT ENOUGH BEFORE BUT NOW THEY WON'T GO NEAR ME...

ALL THAT MONEY WASTED!

WHY DON'T YOU SELL THEM?

SELL THEM? HOW?

PUT AN AD. IN THE NEWSAGENTS WINDOW... TAKE THIS DOWN

FOR SALE: ONE PAIR BRIDGET THE MIDGET HOTPANTS...

I DIG IT I REALLY DIG IT

Frank Dichen



Taylor tour is on — with Carole King too

JAMES Taylor's British tour dates are now confirmed for the artist's July visit . . . and he is definitely joined by Carole King and her friends.

Opening date is at London's Festival Hall on July 9 and the other five venues are: Colston Hall, Bristol (10); Free Trade Hall, Manchester (11); City Hall, Glasgow (13); City Hall, Newcastle (14); Fairfield Halls, Croydon (16).

Taylor's new album, 'Mud Slide Slim And The Blue Horizon', which is just released here, has been certified a gold record in the States, while Miss King's second album, 'Tapestry', to be issued on May 21, is also in the American Top Twenty.

Steeleye on stage

STEELEYE SPAN, the electric folk band who have made a major breakthrough this year, are the stars of 'Corruna', a play with music by the group written by Keith Dewhurst, which opens at the Royal Court Theatre on May 17 for one week, before Span take it on tour. The band are seen rehearsing.

Eden — no tour yet

THERE will be no major concert tour of the UK for charters East of Eden until the autumn. However dates have already been set for the group this month. They are: Stockport Town Hall (14), Boston Starlite Ballroom (15), London Lyceum (16), Chez Club, Leytonstone (21), St Mary's College, Twickenham (22). East of Eden then have dates set on the continent.

The group's first Harvest album is released June 4 and Eden appear at the Luxembourg Music Festival on August 7. Early June dates for the group include Cardiff University (4), Devizes Poperama (5), Croydon, Greyhound (6), Crawley, Starlite (8), Wolverhampton Civic Hall (10) and The Fox, Brighton (13).

Buckmaster bidding

THREE major record companies are bidding for the signing of arranger Paul Buckmaster. Negotiations are currently being conducted by Buckmaster's manager Tony Hall and his U.S. representative Jerry Weintraub. Buckmaster has recently come to notice through his work with Elton John and Leonard Cohen.

NASH ALBUM NEXT MONTH

DAVE CROSBY, Rita Coolidge, P. P. Arnold, Dave Mason, Dorothy Morrison, leader of the Edwin Hawkins Singers, Jerry Garcia of Grateful Dead and Bobby Kayes who appeared on the Rolling Stones album "Sticky Fingers" are all featured on the first Graham Nash solo album to be released here at the end of next month.

Title of the LP, issued on the Atlantic label, is "Songs For Beginners." A single from the album is released this Friday titled "Simple Man"/"Chicago," a double 'A' side.

Full track details are: side 1 — "Military Man," "Madness," "Better Days," "Wounded Bird," "I Used To Be A King," "Be Yourself." Side 2 — "Simple Man," "Man In The Mirror," "There's Only One," "Sleep Song," "Chicago" and "We Can Change The World." The album was recorded in Los Angeles and San Francisco and was re-mixed in Island's London studios.

'Ram' release

PAUL and Linda McCartney's Apple album, 'Ram', is now set for release here on May 21, and not at the end of the month as previously anticipated.

Full tracks on the album, completely penned by Paul and Linda, are: Side One — "Two Many People"; "3 Legs"; "Ram One"; "Dear Boy"; "Uncle Albert — Admiral Halsey"; "Smile Away". Side Two — "Heart Of The Country"; "Monkberry Moon Delight"; "Eat At Home"; "Long Haired Lady"; "Ram On"; "The Back Seat Of My Car". The sleeve, designed by Paul, features pictures taken by Linda.

Mogul split

MOGUL Thrash, formed last year by former Colosseum guitarist James Litherland,

have split. The reasons, said a spokesman, were mainly financial, but there were also internal problems.

Rosen, Malcolm Duncan, Roger Ball (brass section) and Bill Williamson (drums) are staying together while Litherland is forming a three-piece.

Mogul's place on the forthcoming Wishbone Ash tour has been taken at Renaissance.

Free live LP

FREE have a 'live' album released on June 4 while they are making a two month tour of the States.

Titled "Live" it consists of material recorded at their "home ground" of Sunderland and at Fairfield Halls, Croydon.

The group returned from phenomenally successful tours of Japan and Australia last week, only to leave for America a few days ago.

Rooster

ATOMIC Rooster's follow-up to their 'Tommorrow Night' single success, will be released on June 11, and is another original composition, 'Devil's Answer'.

And in addition to their busy UK schedule this month there is a projected

European tour set for Rooster with a US visit upcoming in August.

New British dates for the group are: (May 14) Lanchester College, Rugby; (15) Roundhouse, Dagenham; (22) University College, London; (23) Victoria Ballroom, Henley; (26) Winter Gardens, Bournemouth; (29) Winter Gardens, Weston-super-Mare.

Bronco

BRONCO, involved in a bar van smash last week which hospitalised several group members, will be rehearsing again within a month according to leader Jess Roden.

Neil Diamond gets hour long radio show

NEIL Diamond and Tony Macaulay will take part in a unique radio interview when Diamond flies in for this first British visit later this month.

Macaulay will act as interviewer and trace Diamond's career in a special hour-long BBC radio show to be recorded a few days after the artist's Royal Festival Hall concert on May 29, and probably for broadcasting

over the August Bank Holiday.

Diamond is currently recording his follow-up album to "Taproot

Manuscript," but it is not expected to be completed until after his British visit. The tour ends with him taping a BBC-2 "In Concert" programme on June 20.

Medley signed

BILL Medley, once one half of the Righteous Brothers who recorded the immortal "You've Lost That Lovin' Feeling" with Phil Spector, and who has been solo since 1968, has signed to A&M and will record an album under Herb Alpert. Medley was recently a featured vocalist on the Michel Colombier "Wings" album.

Manfred

MANFRED Mann Chapter III is no longer in existence. The group which left Australia this week, following problems during their tour, are to revert to working under the name Manfred Mann.

The line up has been augmented by the former lead singer with Procession, Chris Slade on drums and Colin Pattenden bass guitar. Manfred Mann will have their first single under the new arrangement released at the end of June, titled 'Living Without You'.

The group have also re-signed to their old recording label Philips, and with this change they announced that they will be releasing more 'pop' styled material.

Savoy

SAVOY Brown play their first British gig after their return from the U.S. tour with Faces and the Grease band, at Cooks Ferry Inn, Edmonton, on May 17.

The group will feature its new line-up, consisting of ex-Blodwyn Pig men Ron Berg (drums) and Andy Pyle (bass) and former Chicken Shack organist Paul Raymond along with guitarist Kim Simmonds and vocalist Pete Christian, for the first time in Britain. They are also currently recording their eighth album for Decca.

Hookfoot

HOOKFOOT, described by Elton John as "potentially the best new English Band" have their first LP released on the DJM label on May 21.

Dates lined up to promote the album are: Waltham Forest Technical College (May 15), Dead End Club, Blackpool (20), St Mary's College, Twickenham (22), Torrington, Finchley (23), Country Club, Hampstead (June 2), Tropicano Club, Fareham (5), Wake Arms, Epping (6), The Catacombs, Wolverhampton (7), Blues Loft, High Wycombe (11), Leicester University (18), Fickle Pickle, Southend (22), Henry's Blues House, Worcester (25), Implosion, Roundhouse (27), Central Hall, Walsall (July 5) and Henry's Blues House, Birmingham.

Hartley Big Band — a 'one-off' gig

KEEF Hartley is to re-form his recently disbanded Big Band for two special concerts at London's Marquee in mid-June, so that a 'live' album can be taped. The "one-off" event takes

place on June 13 and 14 with release of the album anticipated for around September of this year.

Soloists already to be featured are Lyn Dobson (tenor, flute), Barbara

Thompson (tenor), Henry Lowther (trumpet), Ray Warleigh (alto), Derek Wadsworth (trombone, arrangements), Harry Beckett (trumpet) and Mike Davies (trumpet). Other

notables may also be announced.

Meanwhile, Hartley has just returned from a successful German tour with his regular band to start British work again.

ECHOES

EDITED BY CHARLIE GILLETT

AMERICAN blues music, in its many forms, has long been collected and revered by British fans, even to the extent where we now pretend to be able to play it.

Gradually, enough interest has developed for a large number of blues albums to sell well in Britain. 'Stars' have been reborn, years after their best discs were made. Following the many books about blues, there has recently appeared a number of books on rock 'n' roll and on pop music in general.

And at present a few books are appearing on country music, in which interest is growing to the extent that modern country performers like Lynn Anderson are now hitting our charts.

Interest in blues has led to the recognition of the importance, sincerity and originality of minor performers through album releases and personal tours. Similarly, many rock, and pop, fans have discovered (thanks to a dedicated and enlightened few) the importance and quality of such diverse lesser known performers as Johnny Burnette's Trio, Merrill Moore, and Smiley Lewis.

However, what has not yet been discovered is how sincere and original many country singers of earlier years can sound; even how they can sound more acceptable to the modern listener than the over-commercialised, watered-down product which Nashville and Bakersfield churn out now.

Philips, in their 'Sun' series, are making some steps towards remedying this situation, but



JERRY LEE: HEAVILY INFLUENCED BY MOON MULLICAN

other record labels could do even more. The Sun album, "Memphis Country" (6467 013), is useful for all country and rock fans. But the inclusion of "Sherry's Lips" by David Houston seems such a waste when there is so much of this type of commercialised 'Nashville sound' around, and so much more authentic hillbilly and honky tonk style country which could have been included.

The superiority of "Jukebox" by Carl Perkins or

Honky tonk: Moon Mullican

"You Win Again" by Jerry Lee Lewis is self-evident, while the inclusion of Onie Wheeler and Warren Smith can only be a step forward in terms of publicising little known country and rockabilly singers.

It remains now for Sun to release a follow up, devoted entirely to the country performances they recorded between about 1954 and 1956, for the stylistic and artistic sincerity to be fully demonstrated. The superiority of fifties country music could be well shown with the release of Earl Peterson's "In The Dark" and "Boogie Blues", featuring fiddle, steel and guitar; and of course "Peepin' Eyes" and "I've Been Deceived" by Charlie Feathers, two sides originally released on Sam Phillips' Flip label, which brilliantly show how the music of Hank Williams merged into rockabilly.

Two of the more superior unknown Southern hillbilly and rockabilly singers were Al Ferrier and Werley Fairburn.

Ferrier cut some great sides during the mid-fifties for the Louisiana label Goldband, which has recently had some cajun releases over here on Liberty. Perhaps instead of listening to the Eddie Cochran pressure group, Liberty would do better to release discs by people such as Ferrier, who are either still recording or have never had their material released here. (credit for this proposal must go to Dan Coffey).

Like Goldband, the Trumpet label of Jackson, Mississippi, recorded some excellent hillbilly and honky tonk performances during the early fifties. Along with Werley Fairburn, Luke McDaniels and Jimmy Swan recorded perfect examples of the sincere, unsophisticated hillbilly sound of the period.

Unfortunately the label was little promoted, but what brilliant albums could be made from this label, both country and rockabilly. Wally Deane's sides on Trumpet feature a piano, which makes the sound

a good example of the early country rock style.

Releases which would sell even better over here, I believe, are those which are of a reasonably well known artist, but whose British releases have been very limited. I refer to the 'King of the hillbilly piano players', Moon Mullican.

Those who own Jerry Lee Lewis's "I'll Sail My Ship Alone" don't know what they're missing, unless they have heard Mullican's original, which was once issued here, on a deleted Encore collection of country songs from Cincinnati's King label.

Mullican's recording career is a good illustration of developments in country music since the war, although he has always maintained the distinctive piano style developed by this farm boy from east Texas. His recordings of the forties and early fifties have a strong hillbilly flavour, with string bass, acoustic guitar, and fiddle backings, though some of his recordings have a cajun influence.

He recorded "New Jole Blon", a favourite cajun tune; perhaps because of his birthplace near to the Louisiana cajun area he used French verses in quite a few of his songs. He also typified the honky tonk singers' flirtation with country rock and rock 'n' roll.

Starting with a more boogie approach to his King hillbilly style in songs such as "Pipeliners Blues" and "Cherokee Boogie", by about 1956 he recorded some rock in the Haley style with Boyd Bennett's band. "7 Nights To Rock" was really a classic in this style, with plodding drum and bass beat and sax and piano lead.

During the later fifties Mullican moved to Kapp and Starday records, and, typically of honky tonk singers, settled again into a more country sound.

Jerry Lee Lewis has quoted Mullican as one of his greatest influences, and his style today resembles Mullican's later style. Mullican's piano was technically better than Lewis's, however, as well as being very distinctive, so releases by him would be of interest to a wide range of rock and country fans.

As Polydor now have the rights to most of Mullican's material, perhaps we shall see some releases from him over here — or is good taste in country music too much to hope for at present?

**Martin
Hawkins**

INSIDE STRAIGHT

I MUST be honest and admit that I was horrified at the news that you were to take over the distribution of Sun and Philips International records in this country. I have been collecting records for 14 years and over that time I have learned from bitter experience that your attitude to any form of specialist music has been one of cold indifference.

The American labels you distributed often had wonderful blues, country and western and rock 'n' roll records available to you, but you never issued anything but the barest minimum, usually striding to those records which attained high positions in the U.S. charts.

Even so, I have to admit that the volume of records released on the Sun label since you acquired it has been better than my wildest dreams, and for this I, along with many British rock fans, thank you.

However, volume isn't everything, and the person

An open letter to Philips Records

who selects the tracks to be made available can't be looking very hard at the material available in the U.S. Sun catalogue. Here are just a few examples of what I mean.

1. You have released two excellent albums by Carl Perkins, covering many previously unavailable tracks, but why put "Blue Suede Shoes" on both when a great Perkins track, "That's Right," remains unissued. Also unissued is a marvellous country track by Carl, "Sure To Fall", which would have fitted into the "Memphis Country" album very well, instead of duplicating "Let The Juke Box Keep On Playing."

2. Also on "Memphis Country" you have put "You Win Again" by Jerry Lee Lewis, "Sittin' And Thinking" by Charlie Rich, "I Walk The Line" by Johnny Cash, "Rock And Roll Ruby"

by Warren Smith and "Sweet And Easy To Love" by Roy Orbison, all of which are already available on other albums by these artists.

It wouldn't matter if these tracks were available and others weren't, but the Sun catalogue contains, apart from what you have already issued, another nine tracks by Warren Smith (how about an album?), another four by Roy Orbison, another 16 by Charlie Rich and umpteen by Johnny Cash and Jerry Lee. The rest of the album is full of rave and welcome Sun goodies, so why mess it up by duplicating these tracks?

3. You must realise that your Sun market is mainly rock fans, so who decided to put Charlie Rich's night club-type song "That's How Much I Love You" on his album?

4. On "Original Golden Hits Volume Two" by Jerry Lee Lewis, five of the eleven

tracks are country ballads — why? These were not hit for Jerry, they were mainly flpsides. They would have been far better placed on a purely country album. And then, when you do finally release a purely country album by Jerry, we find it contains tracks already on the previous two albums, despite the fact that there is a wealth of material available in the Sun vaults.

5. It was probably a good idea to issue an album of songs about trains and rivers by Johnny Cash, but what Cash fan is going to pay £1.49 for an album which contains eight new tracks, one track already on "Original Golden Hits Volume Two" and two already on "Original Golden Hits Volume One"?

Don't you realise that 99 per cent of the people who buy Sun albums are collectors like me, who would be

prepared to buy everything you put out. So why in hell destroy the market and frustrate the buyers by continually and (it would seem) mindlessly issuing the same tracks over and over. Most artists who recorded for Sun recorded quite prolifically and there is plenty of available material. It just isn't good enough to issue a whole pile of records in the hopes that they will sell. It requires somebody willing to do a little serious groundwork on the tracks to be released — the kind of groundwork already being done by Ember and Liberty, two labels who take a real interest in specialist collectors.

Look at the work that must have gone into preparing the tracks and sleeve notes for Liberty's fine Smiley Lewis album — and take note. If some of your staff are willing to put in this

kind of work, then I'm sure there are many rock fans who would be only too glad to do it for you.

Incidentally, how about an album of the ten tracks Sonny Burgess cut for Sun and Philips International?

Finally, why the recent big increase in Sun album prices from 99p to £1.45? If it's because the albums are not selling as well as you had hoped, you've really only yourselves to blame.

Yours hopefully

IAN MAUNDER

IT WILL STAND: Chris Wrigley of Battersea lists:

1. "Sixteen Tons", by Tennessee Ernie (Capitol).
2. "Heartbreak Hotel", by Elvis Presley (RCA).
3. "Save The Last Dance For Me", by the Drifters (Atlantic).
4. "You've Lost That Lovin' Feelin'", by the Righteous Brothers (Verve).
5. "Didn't I Blow Your Mind (This Time)", by the Delfonics (Bell).

NEWS, ENQUIRY, OPINION

AMONG the very few road managers who have put their heads, hearts, hands and feet into their work is Super-Scot Eric Barrett who hit the rock scene some seven and a half years ago as the Koobas' roadie — worked all through the good, the bad and the sad times with Jimi Hendrix and has just recently transferred to James Taylor's working party.

Back in Britain for a short personal appearance tour of London hostelrys, Eric was able to reveal a few interesting observations upon working with James Taylor and his Travelling Road Show which comprises of nine musicians, the group Jomama, Carol King, James and assorted electricians led by their intrepid lighting director 'Eric the Ready'

INCREDIBLE

"James is IN - CRED - IBLE," volunteered Eric, at approximately the same sound level you might use if wishing to inform your best friend he was in danger of being run over by a bus, and causing several members of the great British public to clap hands to their ears around the bar.

"He has no idea he is any kind of a star and simply goes out to play his songs to the people in a pair of old baggy pants, braces and his jeans — he makes no attempt to fool anyone.

"People are growing tired of the old concept of just one group touring with maybe a support band and James' concept is really a package show, in which people join in and team up with one another. He hopes to bring that show with him to Britain for a series of concerts in July — all the big cities including Glasgow!

"The show opens with Jomama who include two of the guys who used to be in the Flying Machine (Taylor devotees will remember from 'Fire And Rain' that this was the group of which James was once a member but ended 'in pieces on the floor') and then Carol comes on — she is sooooooo beautiful and she sings some new songs and some of those old hits she wrote with Gerry Goffin, like 'Up On The Roof' and 'Will You Still Love Me Tomorrow'.

"James is really the first of the low keyed rock stars — his whole thing is not to have an act and just come on naturally nice and easy but those few people who think of him as just a quiet folk singer are in for a surprise. The most amazing numbers in the show are the rockers on which he plays electric guitar.

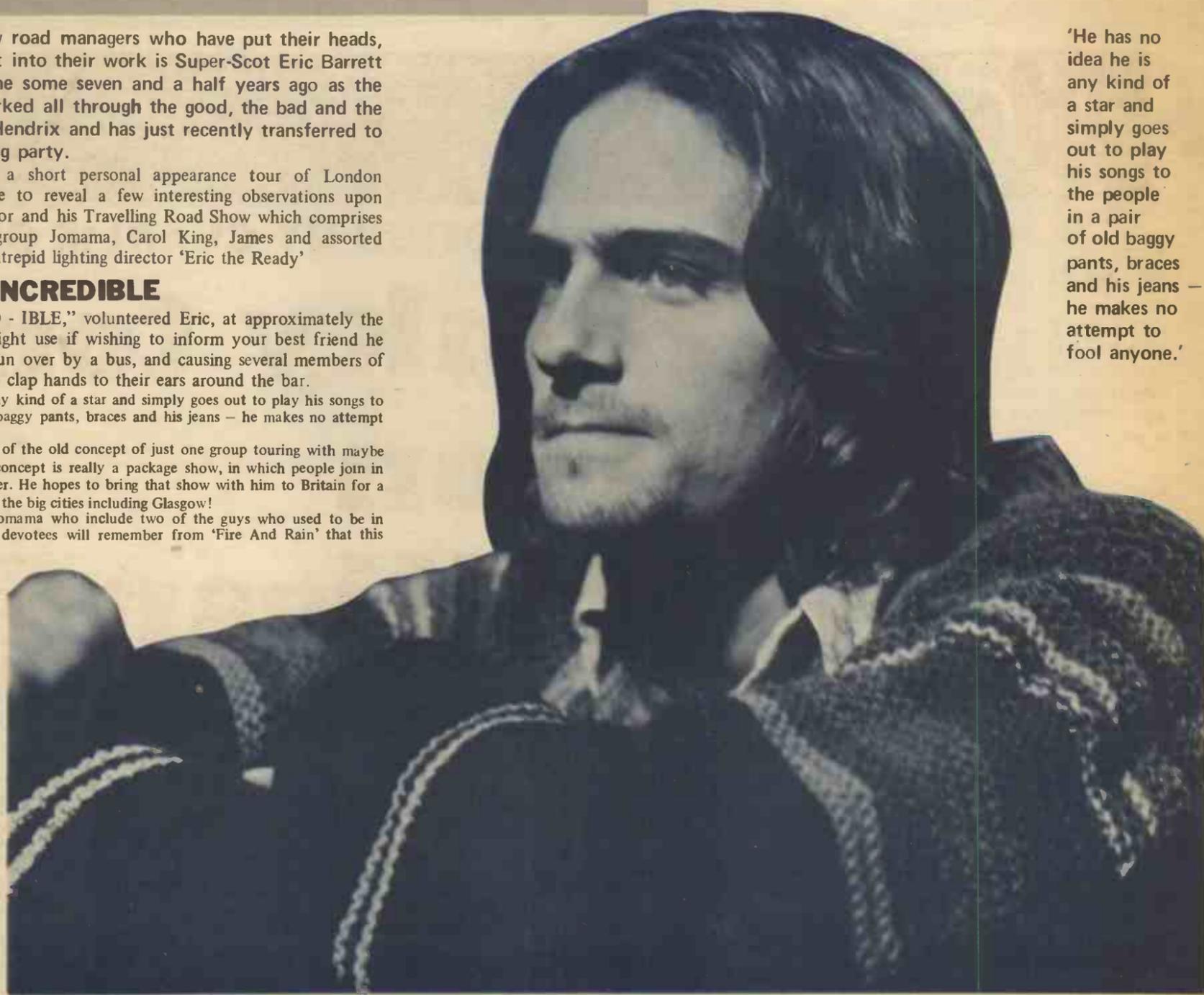
MAD

"This slow walking, slow talking, slow moving guy suddenly slips on a blue shiny suit which is made out of thousands of little mirrors and goes into Chuck Berry's 'Promised Land' and the whole places goes stomping mad. Then he does another of his own compositions called 'Come On People Get Up And Help Me Find A Groove' and the auditorium just erupt!"

Just how big Taylor has become in the United States is not easy to gauge but the enormity can be guessed at when he arrives on the front cover of magazines like Newsweek, usually reserved for people like Nixon, the Pope or Cassius Clay.

The Taylor family themselves are something of rarity inasmuch as all of them are singers apparently burning on the same nervous energy as James and have all at some time or another committed themselves to mental institutions for care.

Livingstone Taylor is probably the best known to record buyers in Britain but according to Eric the family are unanimous in



'He has no idea he is any kind of a star and simply goes out to play his songs to the people in a pair of old baggy pants, braces and his jeans — he makes no attempt to fool anyone.'

On the road with Sweet Baby James

BY KEITH ALTHAM

voting the youngest member of the family Hugh, who is a carpenter and has never made a record, the best voice of all of them.

Alex Taylor is also out touring now in his own right, as is sister Kate who has been taken in hand by James' manager and record producer Peter Asher.

"James and Kate both have new albums completed in the States," said Eric. "James is under the 'Mudslide Spin And The Blue Horizon' — Kate does songs like 'Handbags

And Gladrags' on her album as well as some of James' songs. I can't reveal any details but I'm sure it won't be long before the Taylor family team up for a show of their own — there is such incredible talent there."

James has built his own house, with the help of a friend, on an island off Cape Cod in an area known as Martha's Vineyard on which he has some farm land and a few

animals including a pig called 'Mona'.

"I've been asked by James to work with him on the next tour and I hope it comes together because he's more than just a huge talent — he's a real person and at his level they are not that easy to find.

In retrospect I asked the man who was so close to Hendrix and certainly the most visibly upset by his death at the time what he felt about the old tapes

being issued now to cash in on the guitarist's passing.

"What can you say about those people?" said Eric, "They're beneath contempt — Hendrix put his arse into everything he recorded with the Experience and after. To cheapen the memory of that effort and attention is despicable.

"The people who really cared about Jimi are working on his recent unreleased material giving it the time and care it deserves. I hope people realise that Mitch Mitchell

mixed the 'Cry Of Love' album and just how much work he put into it — I think he's a genius.

"Mitch is also burning the midnight oil in New York at present working on the sound track for Jimi's movie 'Rainbow Bridge' which was largely filmed on the side of a volcano in Hawaii at a Meditation centre where he did a free concert.

"There was some great dialogue involved. I remember one little freaked-out cat, he goes up to Jimi and says that he felt like listening to Jimi was like listening to Jesus

Christ. Jimi just looked up from his meal for a fleeting second and said straight faced 'Well, dig it!'"

Mr. Barrett lost all interest in the interview at this point as the television set in the drinking club where we were was depicting a nubile young lady demonstrating various Yoga positions.

"IN-CRED-IBLE" bellowed Mr. Barrett as the lady knotted herself into something approximating a step over toe hold. "I'd like that and I haven't even seen her face yet!"

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LIVE!

Freda Payne

CAVENDISH CLUB, Birmingham: The audience at the Cavendish Club, Birmingham, for Freda Payne's opening cabaret date there on May 3, was not big and was obviously waiting for Freda to 'show' them that her act was as exciting as her appearance in a stunning clinging mole-brown dress with a minuscule bodice covered in bronze paillettes, her slender honey-brown arms festooned in gold chains.

Freda soon showed them — in spite of a rather stiff and under-rehearsed nine-piece band. She opened with 'Something's Burning' and then swung into her version of 'Sweet Caroline' which she called 'Sweet Love Of Mine'. By the time she got to 'One Less Bell' she had won her audience, moving swiftly about stage, her dark eyes flashing, her hands and arms weaving, a gentler, less strident Shirley Bassey, with equal vocal ability.

She was just at home with the bouncy 'Cherish What Is Dear To You' as the tender 'The Kind Of Man A Woman Needs'.

She gave them the shouted-for 'Band Of Gold' as an encore, the self-evident 'I'm A Woman' and ended with a great 'Purple' from the Broadway show of the same name.

We may have lost a great jazz singer when Freda changed her style some time back, but we have gained an artist of great technical virtuosity whom we will be hearing a great deal more of in the near future — indeed, the word soon got round Birmingham where the Cavendish was packed solid on Tuesday for Freda's second night.

Wishbone Ash

MARQUEE, London: Wishbone Ash are like a breath of fresh air. An observation, you may think, which might tend to put them in the same category as menthol cigarettes, but nevertheless one which rings true in the light of their exciting and original performance at the Marquee last week.

The combination of lead guitarists Andy Powell and Ted Turner is a remarkable one. Their styles are similar to a point and when Powell understates a Turner solo, usually a flying, airy piece, the complement is an ideal one. The band delves into deceptively simple riffs and converts them into finely constructed numbers full of interest and life. Bassist Martin Turner's vocals lay well back in the sound, yet retain a hypnotic quality which is soothing in relation to the group's fluid work. 'Blind Eye', the single taken from their excellent first album, for instance, is retained without losing the level of energy needed to sustain interest. In fact, like much of Wishbone's material it treads a very fine line of distinction between jazz-blues-rock. And it's not so much a fusion of these styles as an empathy with them all.

On an even more practical level, Wishbone manage to look good on stage. Their image (if they'll excuse the term) is young and, ahem, clean-cut. There's lots of variety in the stage



WISHBONE ASH

movements and the relation between guitarists Powell and Turner is showcased when they stand at opposite ends of the stage from each other, facing, exchanging licks. You can see what they're playing, too; the images never get confused.

Stackridge, a worthy support band from Bristol, may soon find themselves winning the fans Wishbone are currently culling. Their music is softly dramatic, fiddle highlighting various spots and there's a nice easy feel throughout. The audience participation at the end of their set also indicates they have the ability to impress their personalities.

BILL McALLISTER

Funkadelic

SPEAKEASY: Those who remember those heady, balmy days of '67 will be pleased to know that 'them ole changes' are still working their wily ways: for Funkadelic firmly imprinted themselves on the Speakeasy's corporate consciousness last Wednesday. Like a breath of fresh air subtlety was passed. For Funkadelic were outrageous. Comprehending that people like to be entertained, Funkadelic supplied everything.

Tight, musicianship was our entree by the four piece backing section then our passiveness was assaulted by the five piece vocal part of the group. The spirit of McDougal St, Haight Ashbury and the Merry Pranksters was again revived. Costumed as Red Indian Chiefs, satin-clad priests, magicians and African warriors the whole of Funkadelic took over the stage with a number entitled 'Pussy' — the ramifications of the song were obvious, which was the keynote of the evening.

Live and on record (particularly side one of the first album) the group appeal to the physical and sensual senses rather than the cerebral. 'Nothing is good unless you play with it' is a sentiment expressed by the band. Formerly known as The Parliaments — a straight R & B band — Funkadelic take over where Sly and the Family Stone left off. Their music is a fusion of Negro R & B (they pick up on a riff and develop it) and a spectacular display of psychedelia — previously more or less the property of white musicians (though apart from the now

disbanded Spirit a now neglected art).

Funkadelic are overt and extrovert and make no bones about it. They excel with multi-vocal songs such as 'I Bet You' and producer/lead singer George Clinton wrecked a large proportion of the audience with his incredible vocals and near nakedness... Altogether, an entertaining evening. PETER MEADEN

Help Yourself

THE ROUNDHOUSE: Friday night's gig was the first gig by Help Yourself to ever reach a large London audience. Since the group's first album was released about a month ago on Liberty they have been joined by Ernie Graham (who also has a solo album released on Liberty) and guitarist Jonathon Glemper. Their album consisted of pleasant personal songs heavily influenced by American bands, as enjoyable as it was, it could only be regarded as an album that promised a lot of future for Help Yourself. Now it seems terribly out of date, the new Help Yourself is a much more confident, much tighter, and much more rocky band than the album suggests, they're a lot more commercial too.

Apart from one number, Jim Ford's 'Crazy Cajun Cakewalk Dance' (immortalized by Redbone) the whole repertoire consisted of their own numbers. Main songwriting credits fall on Ernie Graham and Malcolm Morley, Malcolm's songs seem like gentle introspective reflections, whilst Ernie's are angrier, percussive messages like 'The Ballad Of The Conservationist'. The group's most distinctive quality seems to be the way that they use the three guitarists to best advantage, Ernie playing a solid rhythm, whilst Malcolm and Jonathan intertwine lead licks around each other. We enjoyed it immensely, clapped a lot and got an encore.

They were followed on the bill by Deep Purple. Well you know about Deep Purple.

LON O'BRIEN

Grateful Dead

FILLMORE EAST, New York: Of death, taxes and the Grateful Dead, the Dead are the only certainty that can be enjoyed, and in this life. Thanks to their

offshoot, the New Riders of the Purple Sage, the deftly grooved sound of the Dead can now be heard anytime, anywhere, all night, tonight. Warner Bros' New Riders — Jerry Garcia, Spencer Dryden, Marmaduke Dawson & Friends — kicked off their four day Fillmore stand in third gear, slick and game, and when rhythm and harmony came together to cast a high spell on 'Six Days On The Road' and 'Down In The Boondocks', the result was fast release into party, bubbling from an underground spring of youth, of students on vacation, The Dead are a folk tradition cum ritual that burns and soars with the grace of giving that has made rock a first taste of religion.

ED OCHS

Spencer Davis

TROUBADOUR, Los Angeles: Two very fine acts made their debut here. Spencer Davis and Peter Jameson, and Carol Hall. The Davis Jameson duo, recording for Mediarts, was aided by veteran guitarist Barney Kessel, pianist Richard Landis, and electric bassist Steve Simone.

While Davis/Jameson are capable of better performances than they showed, their set was still very good, Kessel adds some mighty fine picking to the overall sound of the group. The Leadbelly songs the group did went over best, highlighted by some nice slide guitar by Jameson. Landis is absolutely funky on piano, but Simone's bass was almost inaudible during much of the set. Davis is a strong singer and instantly gains good rapport with the audience.

Carol Hall is an intensely personal performer. A lot of people may not like her. Miss Hall's voice isn't the best, her piano playing won't threaten Leon Russell and her lyrics come from personal experiences. Of course, Bob Dylan drew some of these criticisms when he started out, and it didn't hurt him too much. Miss Hall looked and acted much like a child exploring new scenery. She has a warmth and wry smile that adds depth to songs that her voice cannot. Her set, although very good, was too short, perhaps in order to be just a taste of things to come. She records for Elektra.

International

News in Brief

Delfonics change

THE Delfonics, currently in RM's chart with 'Didn't I (Blow Your Mind This Time)', and shortly to tour Britain, have had to replace one member of the group.

Randy Cain, an original member of the trio, has had to curtail all personal appearances on doctor's orders, and has been replaced by Major Harris. Both Bill and Wilbert Hart remain.

The Delfonics are presently on a busy Stateside concert schedule, but were able to continue their itinerary without interruption. The British tour details are expected to be announced shortly.

Bread disc

A NEW Bread single, 'If', in the American charts at present, will be released here, taken from the band's new album, 'Manna', which is issued on May 21. Bread are due to visit the UK in the summer.

National Head

FOUR-PIECE Liverpool group National Head Band have signed to Warner Bros for recording and their first album will be released in either July or August, produced by Eddie Offord, responsible for Yes' last chart album. NHB appear at the Roundhouse on Sunday, May 9.

Mr. Fox

MR FOX, whose second Transatlantic album 'The Gypsy', was issued on May 7, have a tour booked to promote it. Dates set so far are Cecil Sharpe House, London (May 19), Barnsley (22), Guildford (25), Tunbridge Wells (28), Chester (31), Accrington (June 1) and Southport (June 4).

Ivy League

JOHN Carter and Ken Lewis, responsible for writing many chart records over the years, and once members of the Ivy League, have formed a new recording group, Scarecrow, whose first single is the self-penned 'I Want To Be Where You Are' on Bell.

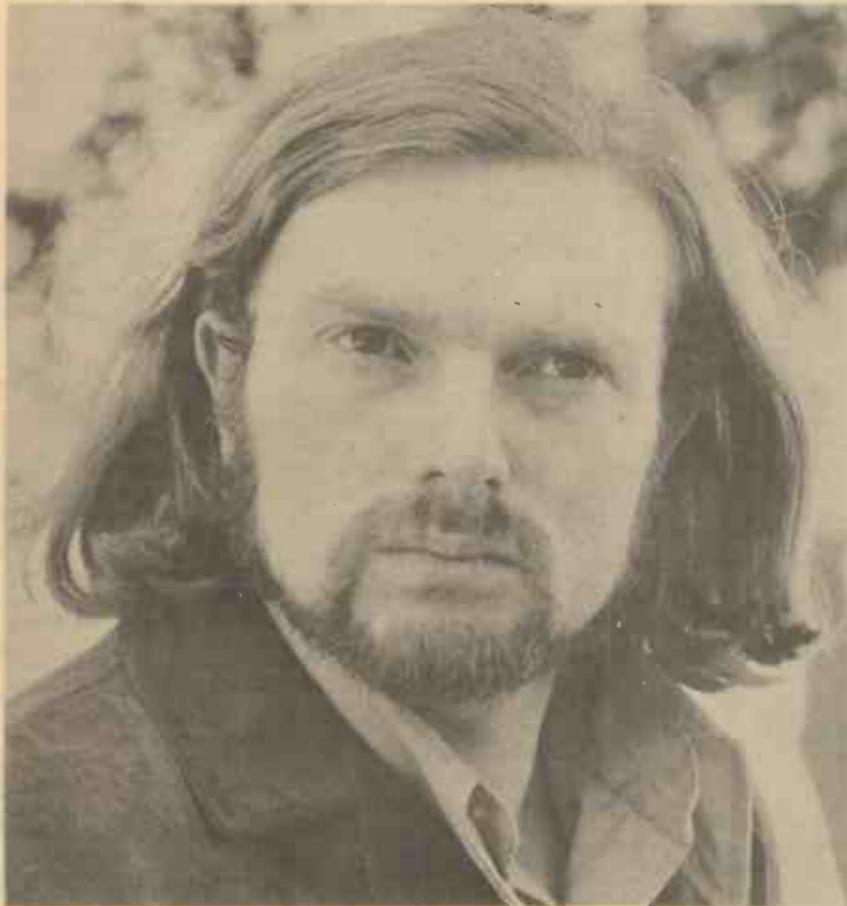
Caravan

FOLLOWING the success of their recent British concert tour, Caravan are to continue promoting their latest Decca album 'In The Land Of Pink And Grey' via a second concert series. Dates set are: Oxford Town Hall (July 9), Guildford Civic Hall (10), London Lyceum (11), Liverpool Philharmonic Hall (17) and Stoke (18).

Osibisa

OSIBISA make their TV debut on May 27 when they appear on Top Of The Pops on the LP spot. In early June the band appear on Granada TV when their album will be spotlighted. Osibisa's first tour of the United States scheduled to start in late September will last for six weeks.

MORRISON TOUR OFF —STORM GROWS



VAN Morrison's June visit to Europe — which was to have included TV and radio dates and a concert at London's Royal Festival Hall — has been cancelled by promoter Jo Lustig after a major row with the artist's management.

"If only I could give a reasonable excuse for this", Lustig said to RM this week, "but I blame Morrison's management entirely. They were the ones who released the information about the visit to a British journalist in New York, and since then everything has gone wrong."

Morrison, Lustig also claims, has apparently been difficult about the tour because of his supposed dislike of British audiences. "But all the information I have been given is second-hand, which is most annoying." Lustig waited until the last possible moment before making the decision to cancel.

The full itinerary was to have been: Belfast (June 16), Dublin (17), Liverpool (22), Amsterdam (26), Dorfmann BBC TV special (27), BBC Sound Of The Seventies recording (28) and Royal Festival Hall (30).

Lustig has now replaced the Morrison Festival Hall bill with the first Bert Jansch solo concert for over four years. The singer/guitarist will take over the second half and the first part will feature Clive Palmer's (an original Incredible String Band member) new group Cob.

VAN MORRISON

DICKIE VALENTINE

HE HAD hits ... stacks of hits. They were smoothly sung ballads, with pretty orchestra backings — and in his heyday he was screamed at, clawed at, mauled and idolised. But nothing changed Dickie Valentine. He was a professional entertainer, emerging from a crowd-pulling Ted Heath vocal battery (Valentine, Dennis Lotis, Lita Roza) to find solo fame.

The last time I met Dickie, in a dingy television rehearsal studio (alias broken-down church-hall), we talked about the old days. "I don't miss those screamers", he said. "It was just a phase".

And he moved on to the smoother fields of top class cabaret. He was not only one of the best ballad singers in the business ... he was adept at comedy, brutally accurate impersonations, sufficiently modest to play straight man or stooge and not worry about it.

Few one time band singers in this country go on to top the bill at the London Palladium. Dickie took the honour in his stride. Just as he took all the ups and downs of a vocal career in his stride. For years he went back to the singing teacher who coached him ... and put on a free show for the new batch of up-and-comers.

A nice guy who couldn't put on an act in real life. A human chapter in the way British pop music developed.

And now he's dead. He'll be sadly missed. P.J.

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'HENRY FORD' the Mixtures latest single was the product of the songwriting talents of the group's road manager.

Which isn't so strange when you consider that he was once the member of a top Australian group. But since the group failed to achieve success in Britain the musician decided to become the road manager and so gain experience of the British music scene — which could well prove to be a lucky stroke for the Mixtures!

"Our road manager played the number to us and we saw something in it," the group told me. "It's more pop than 'Pushbike' was if anything, we're getting into the rock and roll. Well, as Fred would say, everything's rock and roll."

Fred being, Fred Wieland guitarist and vocalist, who was one of the original Mixtures along with Mick Flinn, bass and vocals. The two new members are Don Lebler on drums and Idris Jones, guitar. Idris was in fact the group when they recorded 'Pushbike Song', though he had decided to leave before they came to Britain and achieved chart success.

"None of us thought it would be that successful," clarified Idris, "And then we were a money-orientated group catering to a specific type of audience. We were passing the time in the most profitable way."

"But," added Mick. "We changed that. We were offered regular work by a club manager who said he would guarantee us a hundred dollars, but we decided we'd only do the music we wanted to play."

With their recording of Mungo Jerry's 'In The Summertime' the Mixtures achieved maximum airplay in Australia — even warranting a complaint by a newspaper reader who objected to the fact that their single was on five radio stations simultaneously!

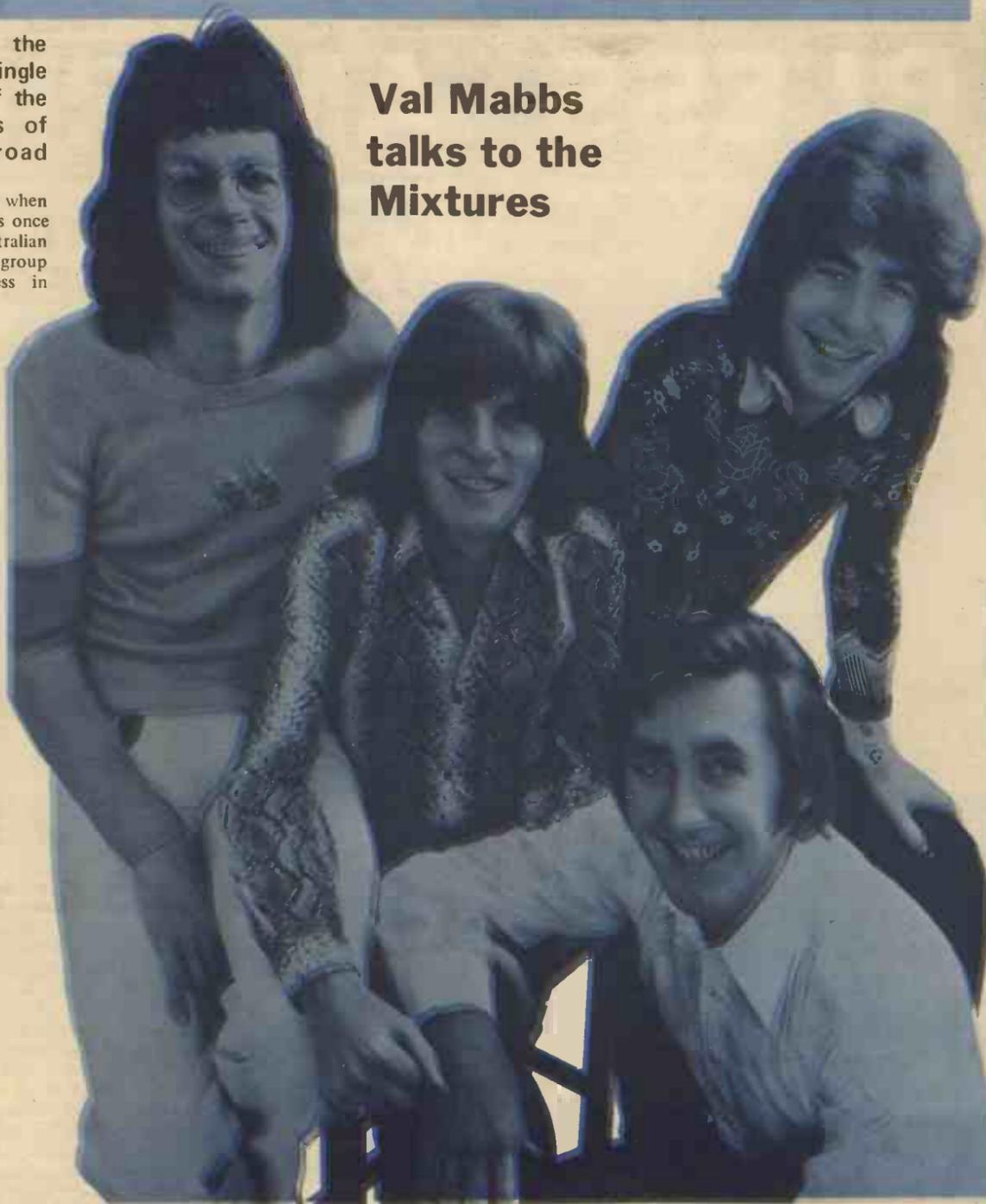
With such support behind them the Mixtures were number one for eighteen weeks in Australia, and were the first group to achieve a national hit — number one in every State.

And it was through dee-jay support that their 'Pushbike Song', was released in Britain and became a hit.

"Luxembourg started playing it even before we had a recording contract here," Idris told me, and continued to explain that the group were confident about their live appearances here.

"We've covered all sorts of work in Australia, and that has probably helped our success. We've done ballrooms, cabaret and television in Europe and here, and we never have really been worried

Val Mabbs talks to the Mixtures



MIXTURES: L TO R DON LEBLER, MICK FLINN, FRED WIELAND AND FRONT, IDRIS JONES.

about anything we've had to do on stage."

An appearance at the Palladium on Whitsun weekend is also something that the group are taking in their stride.

"We have only two fifteen minute spots to fill," said Idris, "We don't normally plan, but the Palladium will be the only thing we do plan for. We do a mixture of a lot of things on stage, and the music isn't really the most important part."

"We have an act which includes having fun, which we think is important," Fred explained. "We're Jack of all trades and master of all!"

The Mixtures admit, however, that they have been limiting themselves.

"We want to retain the market we got to with 'Pushbike,'" Mick explained. "We've normally never restricted ourselves to as small a market as that, and we usually work to a wide age group in Australia, but we sold a lot of records to the younger type of audience here, and that is the sort of image that we had when we got here. Now we hope to bring people along with us, but you have to work to that gradually."

Since their arrival in Britain the Mixtures

MIXTURES — MASTERS OF ALL TRADES

have been spending much of their time in the recording studio, the result of which will soon be available on an album.

"Half-an-hour after I got off the plane I was singing in the studio," Idris told me. Though he was obviously glad to be back in the company of the group.

"The album has only got four original songs on it out of the twelve numbers," said Mick. "Mainly because we needed to get the material together quickly and our material wasn't good enough at the time. But our next album will probably be original."

As far as their singles are concerned the group feel that their follow up to 'Henry Ford' will be

somewhat different.

"In Australia we would possibly have lost the audience we had if we hadn't followed 'In The Summer Time' up with a similar type of song," Idris told me. "And the same probably applies here with 'Pushbike Song' and 'Henry Ford'. But after that if you don't change somewhat then people are going to say that you're riding a gimmick to death."

The Mixtures admit that before hearing Mungo Jerry's 'In The Summertime' they had never used a banjo in the group before.

"Pushbike was written five years ago, and after hearing 'In The Summertime' we just put it to the same beat," said Mick. "But I had

the idea of using the same beat and jug noises some time before that, I just didn't know how exactly to go about it. But it just seemed sensible to follow up 'In The Summertime' with something like it."

An idea which was obviously fertile, and the group hope that 'Henry Ford' will prove third time lucky for them when it is released in Australia this month — as well as in Britain, of course, where it is heading for the charts.

The Mixtures have now acquired flats in London and plan to stay here for some considerable time — which will no doubt please the other top Australian groups, as well as the British public!

AIRWAVES

Beaver hops back home

AFTER seven weeks of blasting through your tranny at every breakfast sitting, he's gone. The eager beaver has hopped it — he's back in his home town of Manchester and the big grin, Tony Blackburn is back from 7-9 a.m.

As far as the BBC goes Dave Eager will now be doing the occasional Radio-1 Club and work for BBC Radio Manchester. Not much really you might think after broadcasting to millions of people for seven weeks but Dave is pleased. "If you go straight into a studio you can forget the audience at home. I can now go and meet the people at Radio-1 Clubs and then go back into a studio and say hello to them. It's hard to give a request out for Mrs Smith in Plymouth when you have never been there."

Occasional Radio-1 Club's and Radio Manchester shows don't keep a DJ very busy so what other work does Dave have planned? "This week for instance, other than the two radio shows I am doing a hospital radio show, playing in a disco, charity work, as well as having a regular booking at the New Century Hall in Manchester every Saturday."

During his seven weeks at Radio-1 Dave Eager told the time his own way. We are now all familiar with the expression '25 minutes TURNED eight o'clock'. "This is something that I've said all my life even before I was a disc-jockey when I was a teacher. In those days dee-jaying was a hobby at the weekend for some extra money but now teaching is the hobby."

As for fan mail: Dave vowed to answer all of it at the beginning of his seven week stint but there was just too much. Typical of his letters was one that we opened over a drink last week — "I thought Dave and Ansell Collins on 'Top of the Pops' last night were absolutely awful, the singer got the words wrong and the music was out of time..." As Dave said just one of the penalties of being on the nation's leading radio shows.



DAVE WITH TONY BLACKBURN

MUCH more music is scheduled for BBC Radio London this summer. Planned is a programme each weekday evening dedicated to a particular kind of music. Extended to 1½ hours is Robbie Vincent's "Message And Music" on Saturday mornings.

All the evening music programmes start at around 8 p.m. Monday is "All That Jazz" with Brian Priestley, Tuesday: "Break-through" (Progressive music), Wednesday: "Reggae Time," Thursday: "In Concert" (Serious music), Friday: "London Country" (Country and Western show compered by Duncan Johnson).

David Garter's Friday evening show "The Pictures Are Better" is being rested for the summer. All Radio London programmes can be heard on 95.3 VHF.

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Simon Burnett

GOD BLESS AMERICA



CAROLE: IN BRITAIN SOON?

THE BRILL Building at 1650 Broadway in New York City was a strange place to work in during the early sixties.

For some reason, almost every publishing company worth talking about had offices there, the focal point of a strange musical phenomenon which some people called a 'song factory' and most people knew as 'Tin Pan Alley' (which actually referred to the whole area).

One of those publishing firms was Screen Gems - Columbia, with fabled Don Kirshner as helmsman. There were several writing teams, penned up in small rooms with a piano and little other furniture, and their job was to churn out one song after another like Fords off an assembly line, aimed directly at the top ten charts.

PRIMED

Two writing teams stood out above all the others - Cynthia Weil and Barry Mann, and Gerry Goffin with Carole King. Goffin and King had just been out of school a year, were married and in their late teens in January 1961 when the Shirelles hit paydirt with 'Will You Love Me Tomorrow'. Music by King; lyrics by Goffin.

The assembly line was well primed, and that song was hastily followed with 'Take Good Care Of My Baby' (Bobby Vee), 'Locomotion' (Little Eva), 'Go Away Little Girl' (Steve Lawrence), 'Up On The Roof' (the Drifters), 'Chains' (the Cookies, then the Beatles).

A few years later the string of songs continued with 'Goin' Back' (the Byrds), 'I'm Into Something Good' (Herman's Hermits), 'Natural Woman' (Aretha Franklin; written by Miss King and Aretha's producer Jerry Wexler), and more recently with 'Hi-De-Ho' (Blood, Sweat and Tears), 'Wasn't Born To Follow' (the

Carole King - soft rock queen

Byrds), 'Eventually' (Barbra Streisand), 'Child Of Mine' (Cilla Black) and 'Where You Lead' (James Taylor's sister Kate).

But in the past three years it has become very much evident that few people can sing Carole King's songs better than Carole King.

In the middle sixties, the bottom fell out of the market for songwriters when the singer songwriter began to come into vogue. In 1963, Miss King made a first attempt at recording her own material, with a single called 'It Might As Well Rain Until September' which went into the American top ten. But there was no follow-up, nothing to make a lasting impression on the public sensorium, and consequently her reputation spread only among producers and other artists.

In 1968 her personal relationship with Goffin became fractured but they remained together as a professional songwriting team. And at the same time she formed a group called the City which recorded an album for producer Lou Adler (producer of the Mamas & the Papas) which was released on his Ode label, then handled by CBS in America. It was a good album - and still is - but CBS couldn't seem to give it away.

It soft rock at a time when Hendrix, Cream and Joplin were running the music game. The album was never released in Britain, and apart from what is in retrospect some very good music, the only importance it had for Miss King was that with her in the City were two musicians named Dan ('Kootch') Kortchmar on

lead guitar and bass guitarist Charles Larkey.

Kortchmar had been a childhood friend of this guy named James Taylor, and the two of them had formed a New York rock band called Flying Machine. Charles Larkey subsequently became Miss King's new husband.

Received only with indifference, the City broke up. Kortchmar and Larkey began laying ground for a new band, one called Jo Mama which surfaced only last year. Carole King continued as a song writer, beginning to write her own lyrics as well as collaborating with a string of lyricists which included Atlantic producer and vice president Jerry Wexler, with Toni Stern, Dave Palmer and Howard Greenfield.

OBSCURITY

Meanwhile, Lou Adler's Ode label sank into relative obscurity with CBS, resurfacing last year as an affiliate of A&M. A new Carole King album was recorded, this time with Jo Mama (although their Atlantic album was still not released at the time).

It was called 'Writer: Carole King' and was the first to be released in Britain (A&M AMLS 996). Playing acoustic guitar on the album was James Taylor: the incredible phenomenon of musical incest had begun.

Taylor, by this time, had begun to become a big star. His Warner Brothers album was doing very nicely. Notice was being taken of his brothers and sister, as well as his musical associations in the past. That included Dan Kortchmar.

For the past month there has been a travelling rock circus on tour in the United States - a triple bill with

James Taylor as headliner, Carole King and Jo Mama riding along, and all the musicians performing in different permutations. Also, Atlantic has released the first album by Kate Taylor. Two of the songs on it are by Carole King, who also plays piano throughout and sings background vocals.

Now comes the second A&M Carole King album 'Tapestry' (AMLS 2025), to be released here May 7. Again, most of Jo Mama is on hand. So is James Taylor. And - more musical incest - Joni Mitchell joins in on one track.

But despite the stellar group of friends in the background, with 'Tapestry', it's all down to Carole King. Among the tracks on the album are 'Natural Woman' in which she says as much in her way as Aretha Franklin said in hers, and the song that started the whole thing off, 'Will You Love Me Tomorrow?' a song which, now in its tenth year, will sound as fresh and relevant after another decade if this performance is any indication.

All other songs are brand new 1971 gems, and if any producer had any sense, he'd give them a good hard listen when searching for material for his own artists. These songs light little fires of warmth in a world of relationships which have become barren, if not openly hostile.

James Taylor will return to Britain in July to bring back some of the magic he displayed at the Palladium last autumn. One of the concerts will be at Festival Hall. With any luck there will be another sorcerer on that stage. Watch out for her; the name again is Carole King.

PICK OF THE HOT U.S. RELEASES

THE CHI-LITES: (For God's Sake) Give More Power To The People (Brunswick). Eugene Record (Richard Williams's favourite Soulster) sings lead, writes and produces (with direction by Willie Henderson) on this fast-rising U.S. smash. The Chi-Lites were previously a sweet Soul Vocal Group, but here have followed on in the funky social conscience shoes that the Temptations recently vacated. Those of you lucky enough to have heard the Tempt's last hit in that bag, "Ungena Za Ulimwengu (Unite The World)," will know how ear-shattering and mind-messing the intro to that was: well, on this, the side opens with a piercing synthesised noise that's not unlike an air-raid siren getting warmed up! There's a great chunky funky driving rhythm, lots of bass vocal rumbling, a bit of crowd cheering, and a touch of the old Vibrations' sound about the vocal (which is full of interplay) at times. Very nice - let's hope we get it here, too.



JAMES BROWN

JAMES BROWN: I Cried (King). It will come as no surprise to regular readers that I love this (and virtually every other) James Brown newie, so, before your attention wanders elsewhere, I must convince you that this pleading impassioned slowie is extremely, outstandingly, "It's A Man's, Man's, Man's World" good. Helped out by a female chorus and relaxingly unstrident tasteful backing (apart from his voice and the song's form, this is the nearest he's come to an "easy listening" sound), Mr Brown wails, swoops and screams with ten times more real Soul than I've heard from him for ages.

The chicks begin it all with a mellow "Keep me in pain" before J.B. eases in with his beautifully modulated screech, "I cried, I cried, my heart filled with misery." Later, although he doesn't need to, he asks the girls "Tell me what I'm singing," and they chime back from stratospheric heights, "Soul ... Soul ... Soul." Further, to set the mood, he advises "Listen to my rap - so turn your record set down, real low; Brother Jock(ey), you turn yours down, too." Fabulous. When it comes out here, we evidently get his "Get Up, Get Into It, Get Involved" hit as the flip: in America, they have (and not before time!) "World, Part 2."

EDWIN STARR: Funky Music Sho Nuff Turns Me On (Gordy). Talk about noisy intros: the one here does its best to

beat those of the "War" series, and succeeds. The under-rated Edwin hollers out the definitive credo, "I like the sound of funky music," and for the rest of this pile-driving powerful cacophony (no criticism intended) funky music is exactly what is in the Gordy grooves. More so than in "War," I think that here Edwin fully realizes the exciting potential he showed in, but never followed up after, "Agent OO Soul." There's a different and good raucous version of "Cloud Nine" on the flip, for extra value. Sheee... the U.S. singles are so good this week!

THE HONEY CONE: Want Ads (Hot Wax). One of the best girlie groups to emerge recently, the Honey Cone are Holland-Dozier-Holland's new Vandellas, and this exciting Jackson 5-beat dancer is their biggest U.S. hit to date. Carolyn Willis, who (I believe) sings lead, has a piercing classic chick voice which cuts through everything to make this, as they say in America, a perfect "car" song... it'll sound good on the radio when you're driving.

Her voice should be good: she was a Blue Jean (no, dear, not a Swinging but a Bobby Soxx and the), and the other two chicks have equal pedigrees. In truth, this is only a stock formula song (tum titty tum ti, tum tum ti-tum ti, this time), so that the performance and production (by Greg Perry) are the plus factors.

BRENDA AND THE TABULATIONS: Right On The Tip Of My Tongue (Top and Bottom). Brenda and the Tabs, and Brenda in particular, have been favourites of mine ever since their lovely 1967 smash, "Dry Your Eyes" (have you heard the LP... mmm, MML). In those Bob Finiz-produced days she used to have a very appealing voice that was not only young, delicate and waivery, but also very

similar to that of here Jamie Label-mates Barbara Mason and Della Humphries.

Nowadays, under the wing of Van McCoy and Georgie Woods (the famous Philadelphia R&B D-J), she has a maturer version of the same voice and yet, to my mind, it is spoiled by the production. Hey - wait a minute, wait a minute (to quote). No, this swaying slowie is indeed lovely, despite all the sounds being brought up front (in Bob Finiz's productions, the atmosphere, of which there was much, was incredibly spacious). Yes, I really dig this old (or rather, unchanged) style R&B group slowie very much. Surprisingly, it's going big Pop in America.

ARETHA FRANKLIN: Bridge Over Troubled Water (Atlantic). I know... before your heart sinks, I must confess that I was expecting to say of this "whatever you expect of it, it is." But, amazingly, it isn't. Aretha has reached into the goody bag and come up with a very subtle, completely different reading to win over even the most bigotted. It'll obviously be out here, so wait and see.

WILSON PICKETT: Don't Knock My Love, Parts 1 and 2 (Atlantic). After the superb "Don't Let The Green Grass Fool You," this Dave Crawford and Brad Shapiro-produced Muscle Shoals beater is a bit of a let down, although normally it would have seemed pretty damn good. Part 2 is instrumental, and features some very weird noises, presumably synthesised, amidst the freaking guitar and driving beat. The guitar is indeed incredible, and this is really by far the more interesting side, not at all "Soul" either.

C COMPANY FEATURING TERRY NELSON: Battle Hymn Of Lt. Calley (Plantation). Exactly whatever you expect of it.

The Hogs kept clean and still made it

BY KEITH ALTHAM

IF IT had not been for a clever piece of intuition on the part of Liberty Record's knowledgeable young A&R director Andrew Lauder the Groundhogs would not be where they justly deserve today — up the album charts with a paddle.

The motor power behind the band over the years has been guitarist Tony McPhee or 'Mac' to his friends who served his initial blues apprenticeship with John Lee Hooker when the Groundhogs supplied the backing force for the American artist working in Britain.

Pioneering in the so-called blues boon of eight years ago was beer and skittles but little else and while groups like the Pretty Things capitalised upon Bo Diddley's commercially adaptable material the Hogs tried to keep it clean.

"We looked out the really obscure blues musicians like Henry Townshend and some whose names are so obscure I can't even remember them," smiled Mac. "We just copied the old masters note for note and on a good week we might make eight pounds."

COLLAPSED

After several fitful years which Mac shared with their still present bass player Pete Cruickshank, ignoring tempting offers from more successful musicians like John Mayall to replace Eric Clapton, the group and their van collapsed simultaneously.

The band dispersed but many months later an enquiry from Andrew Lauder at Liberty as to the group's whereabouts brought about a resurrection.

"We really reformed for the concept of an album," said Tony, "But things worked out so well with Ken Pustelnik in on drums that we began gigging and found ourselves re-energised."

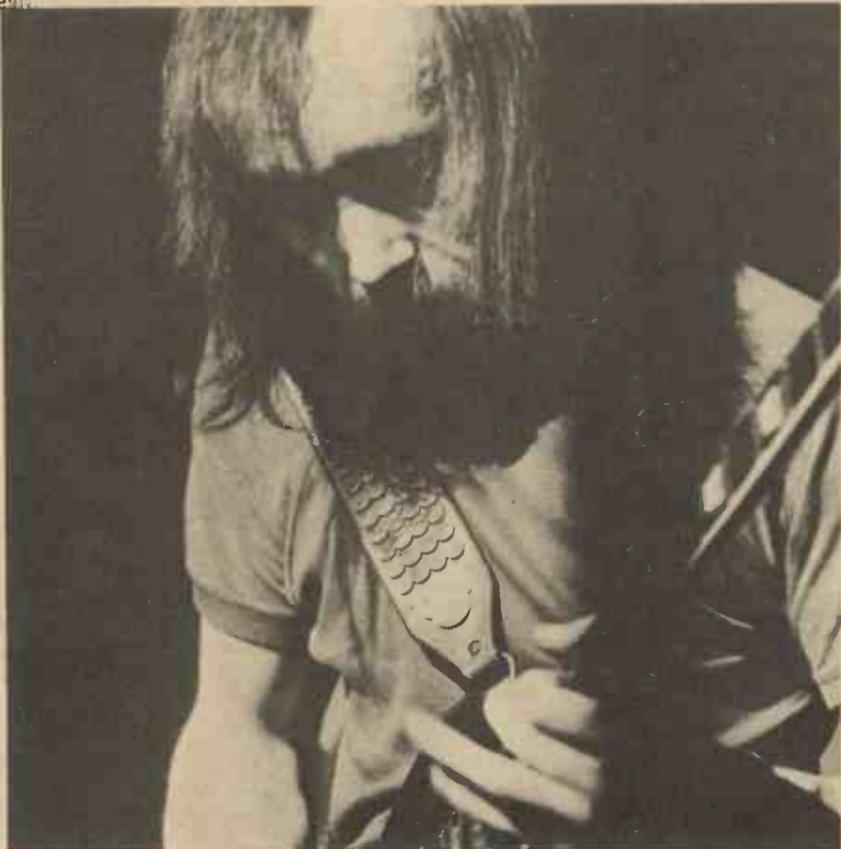
Their album 'Thank Christ For The Bomb' turned the corner for the group and the more discerning audiences of today's rock scene were quicker to appreciate the honest blues roots of a group now building their material on solid foundations.

EMOTION

"The Blues is really any music which arouses a deep emotion in the listeners," said Tony. "The framework of our music is built upon 'blues-power' that is its basic, honesty and simplicity plus a powerful violent release which we feel the need to communicate through the music."

"Hendrix was one of the greatest blues guitarist ever because he projected just that kind of electric frustration — after listening to him you felt you wanted to go out and break something. It's all right to play above people's heads but not their hearts."

"Our music is often so basic that people miss the point. On live gigs we are never the same twice running — one night they might think it's Captain Beefheart up there and the next Muddy Waters. It depends upon our feelings on the night. The key to any live performance is that it should be a spontaneous



TONY: POWER BEHIND THE BAND

reflection of the musicians emotion.

"My own guitar style is derived from people like Booker, B. B. King, Buddy Guy, who really instigated feed back, and people like Herbert Sumlin who played with Howling Wolf but the net result is an amalgam of styles which is me."

"The people who bring blues into disrepute are 'the collectors' who work under the misapprehension that nothing is valid unless no one has heard of it."

"No band ever fulfilled itself by playing just for itself. You have to be able to communicate with your audience and by using the blues sources we keep in contact with the people, keep it simple and keep understanding. Basically all the blues band needs is bass, guitar and drums — anything else is icing on the cake."

FAIR

"We go on stage and simply build our act to a climax — some groups try to knock you over with volume in the first five minutes — we do not. At times we've been accused of overloading or over using sound effects on certain gigs. I think that's fair criticism — on occasion we have done duff gigs but fortunately the people who come to see us realise that it can be good one night and not so good the next. The Groundhogs were

involved in the recent British tour by the Rolling Stones presumably at the request of one Michael Phillip Jagger and Tony was frank about his personal assessment of a legend which often obscures the musical worth.

"There was no doubt about it that when Jagger was not up front the band lacked impact," said Tony. "I think they are still

suffering from a hangover from the super-star days."

"They didn't really seem to enjoy the tour as much as we did. There were always a large number of vultures with badges hovering around a table laden with food and drink which the Stones never touched."

"We approached the tour in the spirit of being a nice break from our usual circuit

but I can't help feeling we draw a better class of people than the Stones now. There seems to be a large number of people who come out of curiosity than any genuine feeling for the Stones."

It might be no bad thing to put on a record a pat on the back for the much criticised 'Top Of The Pops' from a group like the Groundhogs. Ken makes the observation about their recent debut on the show:

UGLY

"I think they must have thought we were so ugly that they had to pull out all the stops but our sequence was one of the best visual interpretations I have seen of any group — camera angles and general direction was absolutely great."

"They panned in on an enormous grotesque close-up of me and I thought XX?! me who's that? It presented us as an exciting — ugly — violent entity, which is the picture most people seem to have of our band."

Both Ken and Tony look upon the group's efforts as their own personal release for the frustrations and aspirations of their lives. They believe that it is man's inability to communicate his true feelings which breeds the greatest unhappiness.

"Someone should send Spiro a guitar!" concluded Ken.

Amen to that.



EAST OF EDEN: ALMOST DROPPED JIG A JIG

TILL THE PAIN'S TOO

AS A name, Loudon Wainwright the third seems almost an eccentricity when attached to the shy, withdrawn countenance of this new singer/songwriter; but it's real enough and so are the meaty lyrics that resound from that mouth.

Loudon's first Atlantic album created much interest in the pop business and he received wide acclaim for the words, the music and the originality of his presentation — a lot for such a quiet man to shoulder. Atlantic Records were stupefied when he wandered into their London offices this month, without any warning.

"Loudon Wainwright III is really my name," he said from the lone chair in the corner, "I know it's ridiculous and maybe it sounds pompous, but I kept

the third on there to avoid being confused with my father, Loudon Wainwright Jr."

"He's a reporter for Life magazine. I was going to change it at first and I was thinking of other names like Taylor Wainwright (my middle name) or Snowdon Wainwright — but I kept it in the end."

When asked how his own phenomenon came about, Loudon explained a little about himself. "I was trying to be an actor back in America and I wasn't doing too well, when I picked up a guitar and wrote a song. I used to fool around with a guitar years ago, so I knew a few chords."

"Singing just seemed like a good thing for me. I started thinking about acting and how actors are limited — subject to

directors, script writers and all that. Being a singer, I'd be at the mercy of the record business, but I could be more of a self-contained unit; I could write the songs, sing them and play them."

"It's been about two and a half years I've been writing now and most of the songs are about or inspired by life in New York. It's an oppressing city, but I like it. I know a lot of writers just subject themselves to all types of hardships and squalid scores to get writing material, but I'd never go all the way like that."

"I have a certain amount of safety measures — we all do. I don't see how anybody can embrace everything. I won't say I haven't been influenced by other writers — it's pretty

hard not to be, but I've tried to avoid it. I've been compared to others, but I haven't seen the comparisons."

"I wanted to travel around a lot, that's why I showed up here. I just came to this office and saw them releasing my record, so I guess I'll stay awhile."

"As far as pop goes, I'll do it as long as I can — till the pain gets too much. There's always pain, but sometimes it's not so intense. There's always the possibility of termination."

"As long as it feels good or people want it, I'll write about the things that happen to me. If they apply to others, that's what they call communication."

Lon Goddard



Jig a Jig up the chart

BY VALERIE MABBS

TAKE a listen to "Jig A Jig" and it does seem to have that simple "glad-to-be-alive" sound, much the atmosphere created by Mungo Jerry with "In The Summertime."

But despite being a great success, "Jig A Jig" is a single that was really never meant to be. The number was recorded a year ago, and the idea derived much as a joke.

IMPROVISED

"I once improvised a reel or jig-type number at a gig," explained violinist Dave Arbus. "It was the only one I knew at the time and it seemed a good way to end a set. Then we found that it seemed to have the same kind of effect on people as rock 'n' roll."

Having discovered this, East of Eden recorded a jig, "Jig A Jig." Some time later the group left Decca Records, who soon after released the single.

"I don't know why they decided to do that," guitarist Jim Roach, who joined the group after the single was made, told me. "But you can't be annoyed by a hit single."

"We always draw a big crowd," added Dave.

"But I think most of those people who dig East of Eden bought "Jig A Jig" when it was released months ago. The buyers now are basically people who have never heard of us before."

"The record has been a steady seller all the time but it's never sold in one lump to get it into the charts before."

"We had just got to the point of dropping 'Jig A Jig' at some gigs, but a lot of people come to hear it, and of course we had to put it back when it started selling so well."

After they left Decca, East of Eden made an album independently and sold it to the highest bidder; "which was Harvest." This album is set for release next month.

DIFFERENCE

"There will be a big difference in this album from the last one, which is about two years old now. Then the band was a bunch of old guys who were frustrated jazz musicians. Now we're much more basically a rock 'n' roll band."

"But I think a sufficient lapse of time will have passed for the previous album not to affect us. But it's still noticeably the East of Eden sound."

That sound is, of course, based on the

excellent electric violin playing of Dave Arbus, who was trained originally as a classical violinist. Now he has come into his own.

"I except most of the groups got it from the same place as we did, Fairport Convention," Dave admitted. "Initially an old Irish man I met inspired me to go deeper into the music. I haven't been to Ireland, but I would like to go round the villages."

PRIMITIVE

"At a glance the jig-type music is primitive, but it's really very subtle when you get into it. The styles change from village to village and they can recognise where you come from by the way you play. In its variations it's like blues."

East of Eden maintain that even without a hit record they could work almost anywhere in the country for good money and draw a crowd.

"It mattered at one time getting a hit for the money aspect," explained Dave. "But we've raised our fee so much already that we can't raise it much more or we'll price ourselves out of the market."

"We've worked on the Continent a lot and made it big in France and Germany, and we've

done all the telly and radio.

"I don't think it's a question of being able to have a lower standard there," added Dave. "I think it's just a different spectrum. You can get a lousy British group who do well there, but you can also get a top British group that doesn't do anything."

TRUE

"The main difference with us in France is that the press covered what we did. It's true I was a bit annoyed at the way the press ignored us when they talked about the violin-based groups."

"I think we have been neglected, we gave birth to groups like King Crimson and Manfred Mann Chapter III who gained confidence after seeing how well we were going down."

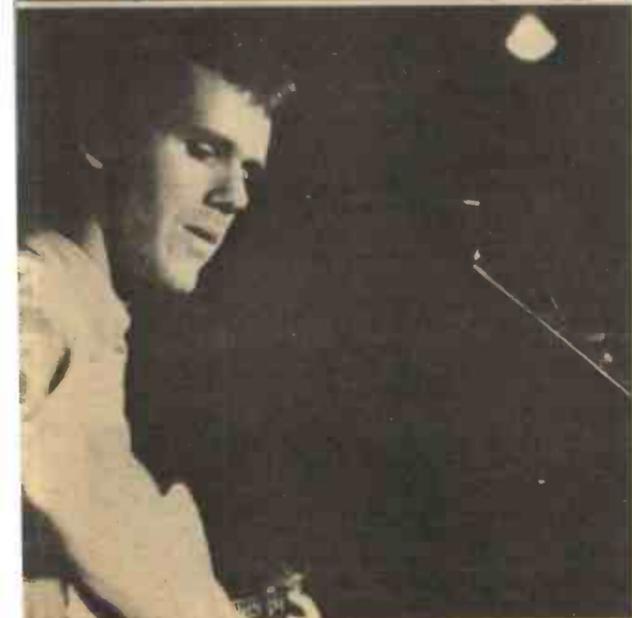
One place where East of Eden are totally unknown, though, is in America. But they plan to change that with a tour of the country in September, and the release of their album through Capitol Records.

For Britain a single release is planned within the next few months.

"It could be a country number from the album," said Dave. "It's more American country than Irish."

I'm just beginning to wonder how such a group were blessed with the name East of Eden...

MUCH



BY KEVIN CORRIE

I JOINED Supertramp about two months before we started work on the new album. I had to do three auditions (short lists and things) and the band saw 87 drummers and 93 guitarists. They didn't find a guitarist. Eventually Rodger, the bass player, played guitar, so Frank joined on bass just after we finished the album.

"We'll be rehearsing now for a few weeks, then we got to the P.N. Club, Minich for a few weeks to break the band in to coincide with the release of the album."

"What can I say about the album... it's right where we all are at the moment. We're not out to impress all and sundry with our musical prowess, virtuosity, etc. We like to think people who buy the album will listen with their heads, not their ears, but we don't mind."

Listen with your heads not your ears



SUPERTRAMP

"If they get something out of it that we didn't consciously put on it, then good for them. We think it is quite a varied album with most of the out of it that we didn't emphasize on melody and feel, both on the album and on stage."

"Most of our live gigs are colleges which means

THE 70's SOUND

we're only exposed to people who want to know anyway. We hope the album will find its way into the possession of people who wouldn't normally associate themselves with 'groovy' college bands."

"The fact that Supertramp are still together is a minor miracle in itself. When the first album was being made the personnel scenes

were really bad. Vans and cars breaking down one after the other."

"Eventually the guitarist and drummer left

the band. That was it. As far as people in the business were concerned. We're now slowly convincing them they were wrong."

"We had a gas doing the album. We were in the studios all over Easter and we wrote and produced it ourselves. People don't realise it but the studios and studio engineers all affect the way the album comes together."

"It was recorded at Olympic in Barnes, which is a really nice studio, and the engineer Bob knew exactly what we were

trying to do without anyone having to say anything. A&M are rush releasing it to get it out for early June. So we can only sit tight and hope everyone digs it."

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SPOTLIGHT ON YOUR TOWN RM SPECIAL

BIRMINGHAM



Moodies – the best of the bands

THE Moody Blues (right) are without doubt the most powerful and musically significant band to have emerged from Birmingham in its whole pop history.

They first emerged in pop with their hit of 1964 'Go Now', though some would say that the most important recording in their career was the 'Days Of Future Passed' album, and the single taken from it 'Nights In White Satin',

which hoisted the group to international fame.

The Moodies have just completed recording on their next album, which is tentatively set for release in mid-July. Recording for this has been taking place since November, and has required great dedication by the group who aimed to top their previous album – which proved to be the most successful album in America.

The group also plan to return to live work, possibly completing an American tour before making appearances in Britain around September.

Big names and big bands at Brum clubs

IT will be a real knockout when Eddie Fewtrell opens his latest night club, Barbarella's, in Birmingham's city centre at the beginning of next month (June).

It could hardly be otherwise with World Heavyweight Boxing Champion Joe Frazier and his group, The Knockouts, as the opening attraction.

Eddie Fewtrell already has two Birmingham night spots, Rebecca's and the Cedar Club. He promises that Barbarella's will be bigger than the other two put together.

The new club will be just off Broad Street, near to another successful city entertainment spot, the Opposite Lock, based in converted stable buildings on the Gas Street canal basin.

Host Martin Hone has made the club a major jazz centre by presenting many of the stars from Ronnie Scott's Club in

London. He has even had the entire Count Basie Orchestra.

Martin has just staged the "Midland Music Championships" with the finals at Birmingham Town Hall. The winners: Arlene Corwin (female singer), Mike Watson (male singer), George Huxley's Jazz Band (small combo) and the Andy Ross Big Band (big band).

Among the forthcoming attractions at the "Lock" is the return of Salena Jones with her trio from May 24-27.

With the demise of Mothers and the failure of

John Martin's "Saturday Lyceum" sessions at Birmingham Roller Rink, it is left to Peter Martin's Kinetic Circus at The Mayfair to bring the really big progressive names to Brum.

Following the appearances of Funkadelic (May 7) and The Who (13th), the Kinetic Circus maintains the standard with Mountain (20th) and the opening date of Fleetwood Mac's tour on June 3.

Anyone looking for top-line cabaret in Birmingham will find it at clubs like the Bailey

Organisations' La Dolce Vita and Cavendish whilst there is late-night discotheque at such places as the Rum Runner, Elbow Room, New Castaways and Sloopy's.

The policy at the Elbow Room is now in the hands of John Parsons, the man behind the pop promotions at The Belfry at Sutton Coldfield. The fact that he is one of the few promoters for whom the Moody Blues will do a ballroom date in this country shows the respect he commands in the business.

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SPOTLIGHT ON YOUR TOWN

MONTANAS RON DICKSON

**MAKING IT
IN BRUM**

WHEN the blues boom was in its infancy - the Stones, Long John Baldry - people like that were making it happen in London, there was a long off-shoot of the rising trend existing in Birmingham; that was the Spencer Davis Group.

At that time, the music to dig was trad jazz, says ex-group drummer Pete York. Now one half of the duo Hardin and York, Pete recalls life and times in the land of Brummies.

"We were the only ones trying to get the R&B thing going up there at that time. I can remember our first gig - it was at the Golden Eagle pub and I think the old place is still standing. We used to get some good crowds in the upstairs room. Later, the band moved about 150 yards down the street to a building on Hill St. called Laura Dixon's Dancing School - I think it's still standing as well.

"When a club called the Marquee opened, we began to get touring British bands stopping by, but the main thing of the time was the influx of American blues singers. We must have backed about everybody - Jimmy Witherspoon, Sonny Boy, Champion Jack - they got us whether they wanted us or not. It was around then we started making records and came down the 'big city'.

"Birmingham holds a special value to me, because it's the first place I went to after leaving home - the first place I had to carve out an existence for myself in.



PETE YORK

"It's primarily an industrial town, but I find it to be a lovable place. I can't understand it when Birmingham is mentioned and people sneer - it has an atmosphere of its own. The whole place is being modernized and when it's completed, I have no doubt Birmingham will be the most modern city in Britain.

"I still go there when I get some time off - Muff Winwood goes up a lot - many of the band members from that era go back there just to play again in the old clubs. We were all mates and I like nothing better than to sit in on some sets up there.

"The pop scene there has cooled a bit since the early days. It used to be very frantic - it was new and exciting. It isn't so immediate and there is less interest now. Still, there are nice clubs presenting some good acts - and some bad ones, but every town has that. I still love the town and I think soon when they finish the re-modeling, it will be a very impressive city. L.G.

**The breed
for beat
musicians****What! A woman eng**

GROUPS visiting the Hollick and Taylor Recording Studios in Grosvenor Road, Handsworth, Birmingham, for the first time are surprised to find a woman helping out with the balancing.

She is Jean Taylor, wife of the studios' chief, John Taylor, who is one of the very few women sound engineers to be found working in the British recording industry.

"If any musicians are a little dubious about Jean's ability to manipulate the controls," said John Taylor, "they certainly gain a healthy respect for her knowledge by the time the session is over."

With the recent installation of equipment costing in the region of £25,000, Hollick and Taylor are able to provide recording facilities on a par with many of the leading London studios.

They have a new Leavers-Rich 8-track machine and a twenty channel, 8-16 group mixer with digital board plugging, as used in modern computer techniques, giving a wide range of uses.

Dozens of local groups made demo discs at Hollick and Taylor at the height of



JEAN AND JOHN TAYLOR IN THEIR STUDIO

the "Brum Beat" boom in the mid-sixties and some 30 singles recorded there have been released by major labels.

The studios have now launched their own label, Grosvenor, devoted to specialist material. First releases are an original cast recording of the Royal Shakespeare Company's production of "The Winter's

Tale," an album entitled "God's Choir" by the Cannock Orpheus Male Voice Choir and an "Organ Music From Cambridge" LP.

Another active recording studio in Birmingham is Zella in Bristol Street. Liverpool folk duo The Leesiders are among those who have been there to record for the studios' Ash label.

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Getting the gear together

WITH a reputation as "the city of a thousand and one trades," it is only to be expected some of the gear used by our top pop groups should be manufactured in Birmingham.

For instance, Laney equipment, used by such musicians as Clem Clempson, of Colosseum, Tony Iommi, of Black Sabbath, Hardin, of Hardin and York, and the Groundhogs' Tony McPhee, is made in Brum.

And the city is also the headquarters of Cleartone Musical Instruments, whose range of "Park" amplification has just been extended by the introduction of new bass and lead cabinets incorporating American Altec Lansing speakers.

Both companies have powerful backing since Jim Marshall of Marshall Products has acquired an

WHEN Led Zeppelin's John Bonham, Fairport Convention's Dave Pegg, Chicken Shack's Stan Webb and Dave Walker of the Idle Race got together for a jam, it made a fitting finale to the "Midland Beat Revival Night" at the Belfry at Sutton Coldfield, near Birmingham.

interest in Cleartone and Laney merchandise is marketed by Boosey and Hawkes.

Cleartone followed in Laney's footsteps by exhibiting at the Frankfurt International 1 Spring Fair, resulting in many new export enquiries.

"We didn't have to bring the stock on our stand back to England because a musical instrument dealer in Freiburg bought the whole lot," said Cleartone Export Sales Director, Mr Keith Tonks.

One of the firm's recent home orders was from Gentle Giant (ex-Simon Dupree's Big Sound) for a 500 watt p.a. system, specially for a tour of Germany.

It comprised an eight-channel independently controlled mixer and two 250 watt slave amps, fully transistorised, with six special 4x12 cabinets, complete with 100 watt horns.

"Some well-known groups are still using our original amplifiers," stated Mr Tonks. "They are still working well and have stood the test of six years of constant travelling and use, including a good amount of Continental work."

BY MICHAEL BEALE

It summed up what the whole affair was really all about - the way Birmingham musicians keep in touch with one another no matter how far they might travel along the road to success.

Steve Gibbons travelled from London to appear with the re-formed Ugly's, Bev Bevan sat in with Ronnie's Renegades, Danny King emerged from retirement to lead the Mayfair Set once more, Jeff Lynne turned out with Mike Sheridan's Nightriders and Roy Wood played with both the Nightriders and Gerry Levene and the Avengers.

"It's a very closely-knit scene in Birmingham," explained Ronnie Smith, organiser of the event. "I didn't have to twist anybody's arm to get them to come along. In fact, we ended up with more groups than we could put on in the time."

One of the "veterans" of the "Brum Beat" world who was unable to perform, but nevertheless had a great time meeting old acquaintances, was Johnny Neal, whose Starliners are now a big cabaret attraction.

"We still do a few ballroom gigs," said Johnny, "but we seem to spend most of our time at clubs in the North East. Strangely enough, we don't work a lot in the Birmingham area."

Since being voted most popular act in ITV's "Opportunity Knocks" for four successive weeks, Johnny Neal and the Starliners have had their own series on Tyne Tees Television and made their disc debut on Parlophone.

There is a touch of irony about their first record, "Put Your Hand In The Hand." It has failed to make any headway in the British charts - but Ocean's version of the same song has gone right to the top in the States.

Another local group with a big reputation with cabaret audiences is Light Fantastic, whose speciality is a horror sequence, featuring bassist Ron Dickson as the monster.

Carl Wayne rates Light Fantastic so highly that he has been using the group as part of his cabaret show. They recently doubled La Dolce Vita and Cavendish clubs in Birmingham and will be back on home ground for a week at Rebecca's from May 17.

When it comes to good old rock 'n' roll, Rock Rebellion, managed by Roy Kent, once a member of Light Fantastic, can always be relied upon to belt out some vintage stuff.

They recently came into the limelight when Dave Lee Travis sang a few numbers with them on his Sunday morning radio show.

The Rock Rebellion line-up: Keith Evans (tenor sax), Paul Faulkner (lead guitar), Alan Batty (bass) and Dave Donovan (drums).

Perhaps the most exciting prospect locally on the heavy circuit is Trapeze, who always earned a warm reception at Mothers before the Erdington progressive club folded up.

After accompanying Birmingham's own Moody Blues on an American tour, Trapeze have just been back on their own, playing such venues as the Whisky A-Go-Go in Los Angeles

and the Fillmore West, San Francisco.

From the same stable as Trapeze, Wolverhampton's Astra Agency, come The Montanas, whose personnel includes singer Johnny Jones and organist Terry Rowley, who were with Trapeze before they became a trio.

The Montanas put the emphasis on commercial material. Their "Let's Get A Little Sentimental" must qualify as a "turntable hit" and they did quite well with previous releases.

Their "Ciao Baby" sold more than 10,000 copies in this country while another of their efforts, "You've Got To Be Loved," sold 88,000 in America, reaching No. 39 in the "Cash Box" Top 50.

The Montanas have recorded a song by hit writer Tony Hiller as the follow-up to their latest single, "Uncle John's Band," their first release for the MAM label.

It is a tribute to the ability of Birmingham musicians that top groups often look to the city to recruit new members. Latest example is the departure of lead guitarist Chris Evans from Kansas Hook to The Casuals.

Chris's move robs Kansas Hook of a songwriter as well as an instrumentalist. Among the compositions he has penned for them is their current Decca single, "Nervous Shakin'."

One of Birmingham's most successful songwriters is Raymond Froggatt, whose numbers include Dave Clark's "Red Balloon" and Cliff Richard's "Big Ship."

Ironically, Froggatt, as he has become with his new Bell single, has still to chalk up a British hit for himself with one of his own songs. He is hoping he will manage it at last with "The Singer."

BIRMINGHAM

Salutes

its

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THE MOODY BLUES

THANKS!

SPOTLIGHT ON YOUR TOWN

BIRMINGHAM

Top groups at Heavyhead

ONE might imagine that autograph collectors would be wasting their time hanging around a record shop. But they certainly do not wait in vain at 803 Stratford Road, Sparkhill, Birmingham.

For that is the home of Heavyhead Records, opened by Move drummer Bev Bevan, whose customers include members of Led Zeppelin, Black Sabbath and other top groups.

"The shop has become something of a meeting place for musicians", said Bev. "We get members of groups in town for a gig popping in as well as the local lads."

Heavyhead's first customer was Led Zeppelin's John Bonham, who bought the Elton John 'Tumbleweed Connection' album.

"John is very interested in the shop", revealed Bev. "We have been talking about getting together to open another branch of Heavyhead at Sutton Coldfield."

Meanwhile, business is brisk at 803 Stratford Road, thanks partly to the efforts of Bev's manager, Ronnie Smith, who was known as Tav Memphis Troy Satan, Ronnie Ryder and Big H during his days as a singer with Ronnie's Renegades, the Senators, the Little People and Houston Treadmill.

"I try to make everybody welcome", explained Ronnie. "I don't mind being asked to put albums on the turntable. After all, people want to know what an LP is like before deciding if they want to buy it."

Best-selling album at Heavyhead has been 'Sticky Fingers' by the Rolling Stones. Most requests are naturally for heavy material but demand for products by Sinatra and other middle-of-the-road artistes has been increasing in recent weeks.

Bev is hoping that two new Harvest releases — a single entitled 'Tonight' and an album, 'Message From The Country' will be selling like hot cakes at the end of the month (May). Both are by the Move, of course.

Simpson's Big Bear

IN the Birmingham telephone directory, Jim Simpson is listed as a photographer-journalist of Deblen Drive, Edgbaston. Rather a misleading description really ... for Jim is also a musician, record producer, manager and promoter.

And, as head of the Big Bear Music company, he has just pulled off quite a scoop for the Second City ... by becoming the first Birmingham management agency to handle a London group!

The group are Brewer's Droop, who are resident at the "100 Club" in Oxford Street. But it is another Big Bear outfit that are causing all the attention at the moment — Tea & Symphony, who are likely to be one of the star attractions at the big pop festival on Lincoln Racecourse. Their recent single 'Boredom' has been chosen as the "theme song" for the festival and the promoters have ordered some 10,000 Tea & Symphony tee-shirts!

Jim Simpson first came on to the music scene as a jazz trumpeter in the "trad era" and drifted into rocking blues with a group called Locomotive. Further progression came in the form of a hit single 'Rudi's In Love' which was in the rock steady vein.

Just before this single was released Jim took over the management of the group. "It was much easier to find a new trumpeter than an honest manager", he recalled.

On the promotions side he also runs Henry's Blueshouse, in Station Street, in Birmingham's city centre. They are open three nights a week — on Sunday, Tuesday and Wednesday.

And the enterprising Mr Simpson will also be opening a Henry's Blueshouse in Worcester — at Coppertops. Among the bookings he has already made there are Duster Bennett (May 14), Alan Bown (May 21), Skin Alley (May 28) and Tea & Symphony (June 4).



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IDLE RACE

Idle Race won't leave home...

THE Idle Race have always had strong Birmingham connections and have become one of the city's more notable bands. With the departure of Jeff Lynne, to join the Move, the Idle Race have added two members from Walsall and Wolverhampton.

The complete new line up is Ritchie Walker, vocals, harmonica and piano, David Pritchard, vocals, flute and rhythm guitar, Mike Hopkins, lead and acoustic vocals, Greg Masters, bass guitar and vocals, and Roger Spencer.

All of the group live in Birmingham, though Roger says: "Everybody says it was a mistake not to go to London; I don't know, but we haven't got any intention of going to live there."

The Idle Race, do however come to London to record in the Abbey Road Studios, although much of their work comes from the out of town clubs.

"We've been doing hairy clubs around the place", said Roger. "We did a concert with Taste, which we couldn't have done two years ago, because people thought we were too much of a pop group. But we were always using ninety per cent original material."

The Idle Race did enjoy going back to the roots in Birmingham for a reunion at the Belfry.

"They had all the old groups there, Carl Wayne and the Vikings, and Mike Sheridan and the Night Timers with Roy Wood and

us. The evening ended up with Ritchie Walker our lead singer, John Bonham on drums, and Stan Webb on lead guitar for a big jam session, the grand finale. The club management said it was the best Monday night they'd had there. It was really good fun."

The club that Roger now prefers to visit is the Elbow Room which he feels is the only place catering for heavy sounds.

"The Cedar Club in Birmingham was the place where the nucleus of the Move came from, it was a late night place, and the Carlton which became Mothers was an ordinary dance, not a night club scene. I remember when Stevie Winwood was down at one of the clubs a lot, I can't remember the name of the place now. But word was going round that there was this fourteen year old who used to sing the blues at the club, and the kids used to be queuing up to see them after coming straight from school. You just had to see the Spencer Davis group."

"I still count Stevie as a friend", said Roger. "I remember when he used to come round to a Wimpy place and scrounge fags off the boys! I still see Muff and Pete York."

"It's amazing," added Roger, thinking of all the musicians he knows. "The amount of people that have come from the Birmingham scene. Martin Barre, Robert Plant, Jeremy Spencer, Chicken Shack, the Moodies, Dave Swarbrick and Dave Pegg. A lot of them like Swarbrick and Dave Pegg seem to come back and there

are a lot of musicians still here, though a lot have moved away."

And the Idle Race, perhaps one of the most praised bands, who have yet to achieve the great success predicted for them, remain.

"Imagine what it's like people slapping you on the back all the time and telling you how great you are", said Roger. "But you know the success isn't there. That can be measured by what you've got in your wallet, though perhaps that's not the most important thing."

The Idle Race have just completed their third album — their first for EMI.

"We feel we're getting progressively better and our best is yet to come", said Roger. "We could automatically play tight and close with Jeff after three years, but we're lucky in that we still have the original rhythm section of the Idle Race. Jeff, who's still my best mate finished dates off with us while we rehearsed the new members in, and now I think we've got our tightness back again."

"We've always been rock and rollers, and I think we were one of the first bands to get interested in it. But we never took it too seriously, which might have been a mistake. After we played 'Deborah' in a rock and roll style on Radio One I noticed Marc Bolan began doing a lot more rock and roll things. I'd like to ask him if that had anything to do with it; he always was an admirer of Jeff's."

Idle Race themselves have a rock and roll number under consideration for their next single.

Teach in for new Dee Jays

THERE is a lot more to being a disc jockey than just putting records on a turntable. That's what students are finding out at a school for dee-jays started in Birmingham.

Those paying £20 for the six-week course at the studios of Disco International at 65 New Street in Birmingham's city centre are given tuition in all aspects of the work.

"We develop their personality, instruct them in putting across news bulletins and promotional material, show them how to use sophisticated equipment and try to improve their knowledge of records and artists", said Tony Van Grieken, head of Disco International.

There has been considerable interest in the course by aspiring dee-jays since the Government White Paper announcing that 60 local commercial radio stations are to be set up in Britain.

But graduates from the Disco International course will find there is keen competition.

One of the established turntable hosts hoping for a place with one of the new commercial stations is Clyde Barrow, alias Derek Arnold, a former member of Birmingham groups The Lemon Tree and Copperfield.

Since packing up group life, Clyde has become one of Birmingham's most popular dee-jays, appearing regularly at the Ringway Club and other clubs and ballrooms throughout the Midlands.

For experience, he recently sat in on a BBC Radio Birmingham breakfast programme, 'On The Move', conducted by one of the city's most experienced disc spinners, Malcolm Jay.

Apart from his work with BBC Radio Birmingham, Malcolm has been a guest interviewer in 'Radio One Club' and taken part in 'Ray Moore's Saturday Night on Radio 1 and 2.'

"I have also been doing some acting on television", said Malcolm. "I think it's sensible to get as much experience as possible. After all, I will have to move on to something else from being a dee-jay one day."

Beeb's Midland man

IT is only since he began producing 'Radio One Club' on its regular Thursday visit to the Midlands that Michael Ford has been given a name check on Radio One.

Yet from the introduction of '247' two-and-a-half years ago he has been kept at top pressure recording groups for Radio One programmes.

As a BBC senior pop music producer, based in Birmingham, he has supervised sessions by all the Midlands top groups for taped inserts for Jimmy Young, Terry Wogan and many others.

Today, Michael carries out this work in one of the most modern recording studios in the country, situated in the BBC's new multi-million pound studio complex in Pebble Mill Road, Birmingham.

He previously produced his session at Walker Hall, a church hall in Edgbaston, providing music for one

programme or another virtually every day.

A frequent visitor to Walker Hall was Alan Randall, the multi-instrumentalist with the George Forby-style voice, who found it convenient to drive from his Nuneaton home to record his spots for 'The Jimmy Young Show'. "It's amazing that Michael managed to get such a wonderful sound considering the limited facilities at Walker Hall", said Alan.

During the summer, Alan Randall will be appearing at Scarborough, but he will still make the trip to Birmingham to record his radio shows with Michael Ford.

"I'm looking forward to working in the new studios", added Alan, whose latest record is "Mrs Hanky Panky's Fancy Man" on MAM. "But I'll miss the atmosphere of the old church hall."

GET RM - THE PLUS POP PAPER - EVERY WEEK

Ghost of Nice helps out Brian's new band

THAT the Nice were good is indisputable but that they have been dead for so long and still refuse to lie down (see *Elegy* in the current RM charts) is both a testimony to their reputation and just a little ironic for those talented components of Emerson, Jackson and Davison now into their own things.

ANTIDOTE

The man I have always regarded as an antidote for Ginger Baker in view of his smooth flexible style, drummer Brian Davison gets off to a start with his first album on Charisma which might have been described as 'Ready Steady Ooops' for although the potential was there the unity was not.

Bright of eye and light of heart as he prepared

for his band's current European tour I met Brian up at the offices of 'rock-mogul' Tony Stratton Smith where we retired to the nearest inn to talk of the shape of things to come from those that were.

STATIC

"The way I feel about that first album was that it was my album FEATURING vocalist Graham Bell," smiled Brian. "Whatever anyone says I believe I did a good job in setting Graham's voice but the band never came through. I gave him so much rope that we became static.

"With Graham having left and pianist Michael Storey joining I think we've closed the circle to such an extent that we can take you on a journey if you are prepared to really listen. If you really listen we can take you through - to some we might sound weird, unmelodic and hard to grasp but if you really listen we'll take you with us.

"I'm involving everyone on the next album right down to the engineer to such an extent that they will all feel a part of what we do - the second album has to be effing dynamite and it will be -

if we can get the right kind of open air even to get things over in the summer it will help."

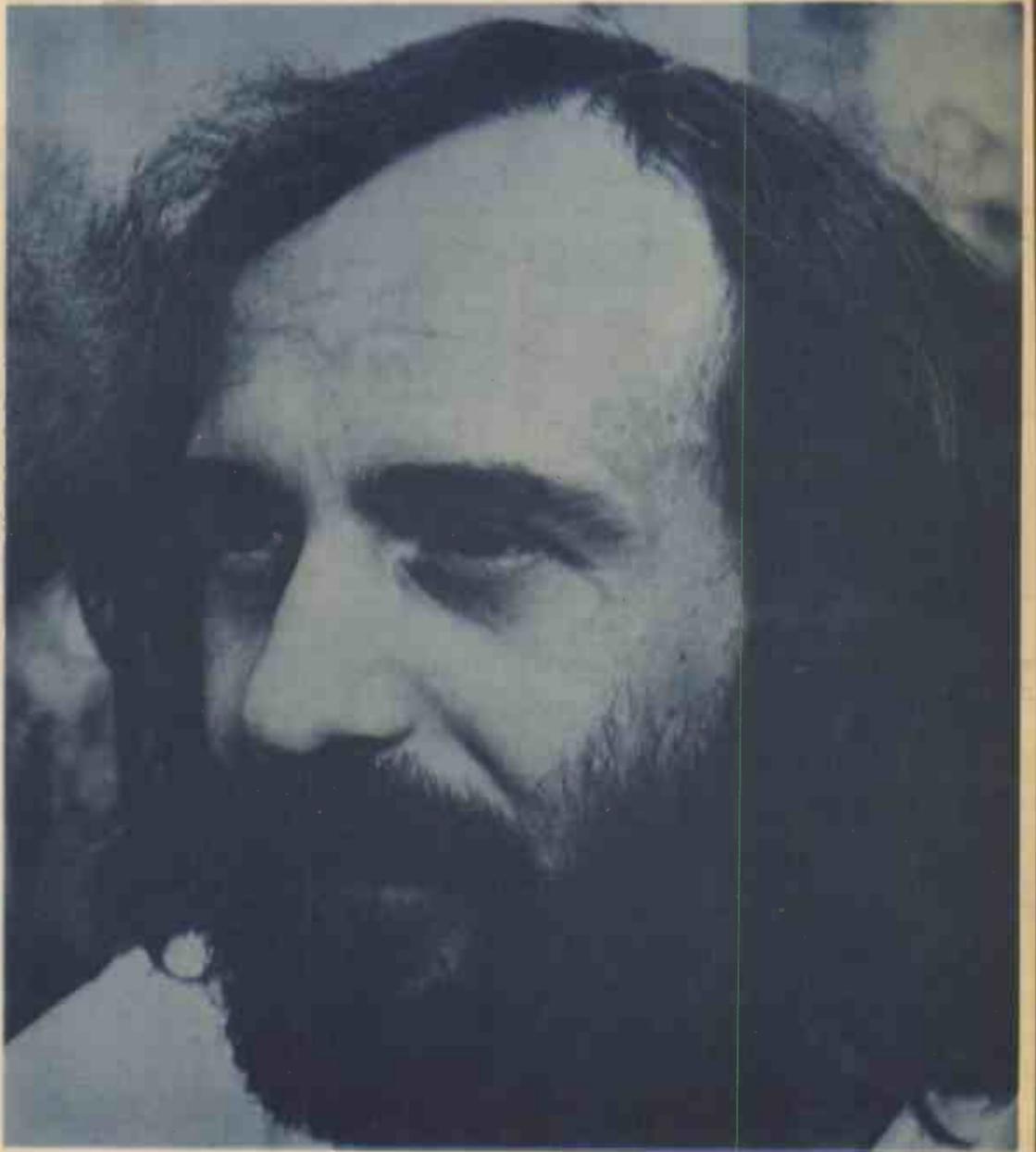
How does Brian feel about the spectre of the Nice rising in the background almost in competition to what he is doing now. If a potential customer enters a record shop to buy something in which Brian is involved would he buy 'Every Which Way' or the Nice 'Elegy'.

OPINION

"He'd probably buy the Nice because the public prefer to play safe but that really has nothing to do with what I am doing now. My personal opinion of 'Elegy' is that it is not the best of the Nice from a time when we were aware that we were disbanding and our heads were not all that together.

"However I certainly don't disassociate myself from the album and the monies I will receive from its success are very necessary to me to promote my new band - I need the publicity too and I'm quite prepared to use that in order to help future developments."

That is certainly one of the most honest attitudes I have heard from an artist regarding their old



BRIAN: I'M INVOLVING EVERYONE

material and if the means justify the ends then there is no disputing the logic. Brian believes that this summer and the open air environment of 'selected' venues will provide just the right kind of vibrations for his brand of polyrhythmic jazz-rock.

"Instead of just working around a vocal the band is much more of a solid entity with the space for the musicians to move in and out of the

central rhythm - the addition of Mike Storey on piano and vocals has given us a new musical identity.

"We've already played a number of British dates and at the right club it really happens. We played a pokey little hole up North recently where we were right on top of the audience and they were right on top of us. They ended up singing to us and we to them - that's

what it's all about - CONTACT. We are a contact band."

Brian manages to get his musical points and attitudes over to the other members of the band by tapes and simple trial and error during rehearsals. Brian makes little secret of the fact that he lives for music (he refuses to own a radio in order to prevent possibly brain damage by Blackburn and Young)

and believes that as an art form progressive popular music will ultimately make as important a contribution to civilisation as painting and poetry.

"Music has really been the slowest medium of communication to make its impact upon peoples' life styles," said Brian, "But now it is standing up and speaking for itself. All you have to do is listen."

UNIQUE

Davison and his music deserve to succeed if no other reason than he is a unique phenomena among rock drummers - a percussionist who does not try to go in through one ear and battering out through the other. His work is very much like a style he defined for another musician Jack DeJohnette in the Charles Lloyd Quartet.

"He plays in feathery gusts," said Brian, "Rippling out from a centre or like the seeds of a dandelion blown into the wind. He is the master of finesse - a drummer who can make me cry just to listen to him."

Brian is a rarity - a gentle drummer who put his heart into his stick work so that it becomes music in itself not merely a thundering bone conductor for your rib cage. A strange but powerful personality who else could disappear during an excursion to the bar and be found with a complete stranger half an hour later turning him onto the works of Kahill Gilbran - were it not for the fact that I have read the Prophet I might have felt slighted.

Keith Altham

Mark Alan's words - he'll be a monster!

BY PETER JONES

DISC-jockey Alan Freeman is, on his own admission, an "impetuous fool." He ploughs through myriad piles of records each week, listening carefully to each one.

If something special assails his ear, he's on the phone to the company concerned bubbling: "I like it, I like it!"

He specially liked the debut disc, "Simple Man," of a young Welsh singer Arwyn Davidson. He rang Polydor's Adrian Rudge to assert: "This boy is a potential monster, using the word in the nicest sense."

Said Adrian: "That's a co-incidence. Arwyn is making his cabaret debut outside Wales at Batley's Variety Club on Sunday - Roy Orbison is topping the bill. So why don't you pop up and introduce the lad?"

Pop up? The boy was due on stage at 9.30 that evening and Alan wasn't finished with the live "Pick of the Pops" until 7 p.m. He said: "It's on ... if you can get me from London to Batley fast enough."

Which explains how Alan

was sped from the BBC studio by car to Battersea heliport; by "chopper" to Woking in Surrey; by private aircraft to Leeds; from Leeds airport to Batley in frighteningly fast car.

He made it ten minutes late. But they held the show up and Alan bounced on stage, related his story - and then joined the audience for Arwyn's performance.

Says Alan: "I've no axe to grind in this matter ... but having seen the boy, I'd say he'll become an international star. By the time he got to his third song, an unaccompanied version of 'Danny Boy', the knives stopped clattering and the drinkers stopped drinking. And at the end of his show, they gave him the sort of acclamation that Arsenal supporters gave their team when they won the First Division title."

After the show, Arwyn's manager Robin Britten

mentioned that the boy was off soon on a "quick tour" of Australia, Japan, Hong Kong and so on. "Why don't you go back to stage work - and come and introduce the lad?" asked Robin.

Just like that? Said Alan: "However, I realised how much I'd like to go back to Australia for five minutes or so, so we're working now doing a kind of international link-up on 'Pick of the Pops' - after all, Tokyo, Australia, Hong Kong are very important pop scenes. So it could be that I can make the tour..."

Added Alan: "In terms of talent, I have absolutely no doubts about Arwyn. Sometimes you find new artists and they soon lose their sense of adventure in the business, but I don't think it will happen to him."

"As a disc-jockey, I could just mind my own business and play records and forget it. But outstanding talent

really excites me - I just get completely carried away by it and ring up record companies and so on and shout 'Wowiee'..."

"It's the same with picking out records which are unlikely to say the least. Like I heard Perry Como singing 'It's Impossible' and rang my producer, Denys Jones and said it would be a smash hit. So he said: 'Surely you're not going to predict THAT on the show - if you are, then good luck chum!'"

"And there was Shirley Bassey's 'Something' in a pile of records. At first, I figured - no matter how good it is, it can't make it. The Beatles have had a smash album and single with it ... there's no room for another version. But I played it and it slayed me. We played it for five weeks before everybody else got in on it and, of course, it was a hit."

"You can't do it with every record. If I could, I'd be a multi-millionaire. But mark my words, this boy Arwyn Davidson is going to be a real monster..."



ARWYN: NO DOUBTS ABOUT HIM

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

Tough stuff from A.G.&D.

ASHTON, GARDNER, DYKE and Co: Can You Get It; Delirium (Capitol CL 15684).

After 'Resurrection Shuffle', a really big-swinging brass backed rave-up. The one trouble is that it's not exactly of instant appeal, not as catchy as that last hit — but it's still very punchy in a kind of audience participation way. Tony Ashton stirs it up, vocally, with the odd transparent gimmick, with the answering bit operating after the title phrase. Tough stuff. CHART CERT.

THE HOLLIES: Hey Willy; Row The Boat Together (Parlophone R 5905). It's a right old rocker this time — written by Hollie Allan and Messrs Cook and Greenaway. Basic riff, then some fast moving harmonies... but they are soon back in that high-flying beauty. A single full of guts, power and style. Bernie piano pounding — it all fits. As a matter of fact, it's one of their best. And that's good enough for most. CHART CERT.

DANA: Today; Don't Cry My Love (Rex R 11064). A Paul Ryan song which seems to suit Dana ideally. It's not too strong on the melody line through the verse, but the chorus picks up no end. Choral work behind and a sympathetic orchestral scene behind. Dana has a delicate, chummy voice and this is a good sample of it. CHART CHANCE.

MATT MONRO: Isn't It A Pity; Mamma Packed A Picnic Tea (Columbia DB 8788). The George Harrison song given a super polished show, with heavy handed and pugnacious piano behind the voice. On this class type material, there's none better than Matt — he has a sort of suave sincerity in reading lyrics. The arrangement is great. CHART CHANCE.

GLO MACARI: Live Love (Columbia). Light voiced treatment of a jerky little song. A sort of pop folksy idiom and nicely done.

MR BLOE: 71-75 New Oxford; Get Out (Of This Town) (DJM 245). As on 'Groovin' With...', a good punchy melodic line (by Elton John in this case) and the usual incisive harmonica stabbing. It's a rolling thing which I found a bit monotonous in parts, but there's no denying that punchiness. In fact, it could do very well. CHART CHANCE.

JONATHAN KING: Lazybones; I Just Want To Say Thank You (Decca F 13177). With some deliberately dated vocal group touches and a ukelele sound, his Majesty lays on a gently regal treatment of the oldie. With his luck, it'll steam delicately into the charts come what may. Whatever did happen to the Inkspots and the Mills Brothers? CHART CHANCE.

PETER NOONE: Oh You Pretty Thing; Together Forever (Rak 114). The usual light-styled vocal job, with a pretty defined back beat and a cleverly constructed song. It's hardly a sing along, as some of his earlier things have been — it's just good class pop, delivered with a feeling of warmth. Get you at it, it does. And the arrangement fits very well indeed. CHART CERT.

HOUSE: Chirpy Chirpy Cheep Cheep (Parlophone). Catchy novelty piece, with a persistent basic riff and penny whistle type sounds. Gets at you, without appearing to do much.



ALLAN CLARKE: HOLLIES ROCK IT UP

WHITE PLAINS: When You Are A King; The World Gets Better With Love (Deram DM 333). Maybe this is a bit too light-edged, too wispy, to make it in any big way. But I like the lyrics, the build-up, the imagery if you like. It's short on impact in the vocal build-up somehow, but there is definite charm so it's a... CHART CHANCE.

DAVID GARRICK: Mary In The Morning (Columbia). Very fine performer, this chap. And this Fletcher-Flett song is promising, to say the least. Poignant treatment, and really this one deserved to make it and big. Highly commended.

SCARECROW: I Want To Be Where You Are (Bell). A very competent production all round, without directly suggesting sales chances. Mid-tempo group vocal on a persistent little song.

BASKIN AND COPPERFIELD: Roly Poly (Decca). Known by their manager as the "Simon and Garfunkel of the East End" — but despite that a good song about a tired old tramp, lyrics being excellent projected by two voices.

VELVET UNDERGROUND: Who Loves The Sun (Atlantic). As ever, a very pleasant sound built round Nico's deep rooted voice. Another outstanding single which deserves to make it.

CINNAMON AND CLOVES: Day By Day (Young Blood). Boy-Girl duo on a sensitive little song with a catchy basic chorus. Use of strings is imaginative. Very romantic stuff.

GERRY MARSDEN: I've Got My Ukelele (Decca). Vaudeville type sing along job with the one time chart topper chucking in North Country high spirits. A straightforward commercial job.

RORY McDONALD: Your Love Is Indescribably Delicious (Philips). Song is indescribably over emphasised in parts, with a fluctuating performance from Rory. But the basic power is undeniable.

McARTHUR PARK: It Could Be Tonight (Philips). Strings, woodwind, perky sort of fairground atmosphere — otherwise a fairly routine, if catchy, chorus song. Clean cut sound.

RUMPELSTILTSKIN: Wimoweh (Bell). Song goes back years — Karl Denver had a hit with it, since you ask. Falsetto African sort of thing with good percussion and quite atmospheric.

HUCKLEBERRY FINN: Hold Back The Clouds (Parlophone). Piano-backed, with a commanding sort of lead voice through the verse. A standout performance, this.

PUTNEY BRIDGE: Take A Ride (Chapter One). Rather over forced energy here — mid-tempo beater which is a shade too repetitious and strident.

MAGNA CARTA: Time For The Leaving (Vertigo). An album track with some good lyric imagery. Really a rather pleasing sound, built on good taste.

HURRICANE SMITH: Don't Let It Die (Columbia). Doomy piano intro, then a raw edged voice hammers away. Nothing out of the ordinary, despite some pretty strong lyrics at mid-tempo.

AMERICAN RELEASES

FREDA PAYNE: Rock Me In The Cradle (Of Your Lovin' Arms); Now Is The Time To Say Goodbye (Invictus INV 512). Straight out of the goody bag, especially for you, comes this Rhythm and Bubblegum classic stomper that everyone must surely know already. No problems of acclimatisation or subliminal selling before Invictus are able to hit payday, one mo' time, C'mon... one mo' time. A huge smash.

ISLEY BROTHERS: Warpath; I Got To Find Me One (Stateside SS 2188). However great 'Freedom' is, this is the more commercial of the Brothers' two most recent US hits, indubitably. Fabulous chattering angry beat, lots of noise. Very good.

ELVIS PRESLEY: Rags To Riches; Where Did They Go, Lord (RCA 2084), Thank you, RCA, for making 'Rags To Riches' the A-side here. A number one.

SANTANA: Oye Come Va; Samba Pa Ti (CBS S 7046). Their Tito Puente Latin-Rock track, this is Santana's most infectious number ever, and deserves to be a hit. Beautiful.

REDEYE: Games (MCA MU 1136). From the Pentagram label, this CSN&Y-ish happy beater was a big US hit recently and it's nice to see it out here, too. Very energetic, very pretty.

BOZ SCAGGS: We Were Always Sweethearts (CBS S 7219). Having read about this Steve Miller Experience veteran, I knew he was into Soul music... but this far in? Great! His influences are the best, as he sounds remarkably like the Winsons, but with lovely jazzy flute and other good things to broaden the appeal. Best of the week.

STEPHEN STILLS: Sit Yourself Down; We Are Not Helpless (Atlantic 2091069). Atlantic sure worked hard on his last album track. This noisy slowie will need even more effort, the British market being what it is.

JUDY LYNN: Married To A Memory (Stateside SS 2186). Following Anderson Lynn and Mason Ann, you can bet those C&W tycoons have seen gold in them that Pop Charts. How many more 'Gentle On My Butterfly' songs can we stand, though?

B. J. THOMAS: No Love At All (Wand WN 16). I don't know where this more stolid than usual slowie was recorded, but the song reeks of Atlanta, Georgia. BOBBI MARTIN, a chick, has done it a bit lighter (on Buddha 2011066).

GRAND FUNK RAILROAD: Feelin' Alright (Capitol CL 15683). The troglodyte trio (see their new LP cover) do 3 Dog Night's... oh, all right, Dave Mason's song fairly slowly at 45 rpm.

CRAZY HORSE: Dance, Dance, Dance; Look at All The Things (Reprise RS 23503). The "Everybody Knows This Is Nowhere" crew on a new Neil Young song that lacks the presence of the Loner rather noticeably, as does the slow flip (which sounds like him but never had him in the first place).

LEON RUSSELL AND THE SHELTER PEOPLE: Stranger In A Strange Land; It Takes A Lot To Laugh, It Takes A Train To Cry (A&M AMS 828). Incest may be fun while it's being done but the result can be a mess. Dull Elton John-ish stuff.

JESSE DAVIS: Every Night Is Saturday Night; Washita Love Child (Atlantic 2091076). I'll drink to that! Lively trendy American noises, with superstar guests, good but a bit too rambling to be a punchy 45.

RY COODER: How Can A Poor Man Stand Such Times And Live; Goin' To Brownsville (Reprise RS 23497). Two album trax, both slow — one fashionably so, one blusily.

(U.S.) SKY: Goodie Two Shoes (RCA 2070). Nowt to do with Tommy Roe, the vocals are indeed Bubble Gum altho' the backing has heavy pretensions.

THE VELVET UNDERGROUND: Who Loves The Sun; Sweet Jane (Atlantic 2091-088). From 'Loaded', a pretty litter and a subdued deliberate beater.

WADSWORTH MANSION: Sweet Mary (A&M AMS 842). From the Sussex label, so maybe we'll be hearing the Presidents soon! A male teenybop group making American hit noises. If plugged, it could take up valuable space on the Chart.

ANDY KIM: I Wish I Were (Paramount PARA 3013). A wistful, gently building professional Jeff Barry production — as usual, well done Pop.

PAUL ANKA: Why Are You Leaning On Me Sir (CBS S 7133). Here's the guy who, with just the tiniest bit of help from Messrs Reaux, Francois and Thibaut, single-handedly wrote 'My Way' for Frankie Boy. His own noisy slowie is crashingly boring.

James
Hamilton

Mink step into gospel groove



BLUE MINK

BLUE MINK: The Banner Man; Mind Your Business (Regal Zonophone RZ 3034). I think this'll be a smash. There are some who think it's a bit overdone, fluffy, gimmicky, but I think it'll be a smash. There's a sort of revivalist feel to it, with sousaphone (or something similar), boy-girl alternating vocally — marching brass figures. It has, in short, atmosphere. And I think it'll be a smash. CHART CERT.

THE OUTER LIMITS: Dark Side Of The Moon (Decca). Fairly organised, clean-sounding and pacey number which is fairly predictable except for entry of lead voice.

COOL BREEZE: People Ask What Love Is (Pathway). A very commercial song, accompanied early on by deep breathing — new girl trio with a forceful lead and neat harmonies behind.

Mirrorpick/LPs

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



CROSBY, STILLS, NASH...

...AND YOUNG

CROSBY, STILLS, NASH & YOUNG: 4 Way Street (Double set Atlantic De Luxe 2657 004).

A superbly packaged double album that at last presents a human view of CSN&Y. The importance of this recording is that it shows them not to be the flawless, polished superstars, but a down to earth band, brilliant, but capable of mistakes. Whether this is good or bad is a personal matter, but it is just. Sure, some of the harmonies are a little off, but the whole thing is live and the atmosphere is huge.

Their basic sound is flowing with character, rendering this set as near to a night out with the boys as you can get. Solos from Dave, Neil and Steve, plus between number chat. In all, there's about seventy minutes of terrific communication and excellent renditions of new and old songs. The impact beats the aura - as it should. L.G.

RAVI SHANKAR: Four Raga Moods (Mushroom 300 7R8). This is a double album set with a raga per side, and is one of the first releases from the new Mushroom label. The master accompanied by tabla player Kanai Dutt throughout this set, which was recently recorded in India. An album of masterpieces priced at £3. Fine value.

PEPE CHAQUITA BRASS: Tijuana Fiesta. Pepe Chaquita is a young South American, now living in Britain, and his arrangements include voices mixed up with hard-biting brass. For Latin-American enthusiasts, a very exciting session.

GLENN MILLER: For The Very First Time, Volume 3. That great perfectionist of the big-band sound with historic recordings dating from 1940. Vocalists include Ray Eberle and Tex Beneke, plus Marion Hutton (sister of Betty) and the Modernaires. It swings, but smoothly.

VARIOUS ARTISTS: Dimension Of Miracles. (Mercury 6641006). A double album set, with twelve tracks - artists include Buddy Miles' 'Runaway Child'; Blue Cheer's excellent 'Rest At Ease'; 'Friends' - United Sons of America; and David Bowie on 'The Width Of A Circle'. Maybe the best of all: Rod Stewart's version of the Bobby and Shirley Womack song 'It's All Over Now'.

PHIL SEAMEN, EDDIE GOMEZ: Phil Meets Eddie (Saga Pan 6306). Great British drummer, fine American bassist - plus London pianist Tony Lee. A lot of technical skill on this eight track set and a helluva lot of free-thinking jazz.

CHARLEY PRIDE: Special (RCA SF 8171). Perhaps the most consistent of all American country singers of today - and coloured with it! With the Nashville Edition singers, Charley enunciates sturdily through songs like 'The Thought Of Losing You' and 'A Poor Boy Like Me'. This is the sort of country selection which can attract people outside the 'Western' hemisphere; with some starkly simple backings setting off that authoritative voice.

CYRIL STAPLETON: Themes From Ryan's Daughter And Other Hits (Pye NSPL 41001). 'Rosy's Theme', 'Love Story', 'Never On Sunday' and other movie scores reproduced by the Stapleton orchestra. Very good easy-listening sounds, with consistent melodic content.

It's a night with C,S,N & Y



'Tarkio' - stunning

BREWER & SHIPLEY: Tarkio Road (Kama Sutra 2316 001). You take to Brewer and Shipley right off. Their sound is so warm and encouraging that you can't help liking them both as people and musicians by the time you've played through this remarkably refreshing album.

The song which has received a lot of attention via its release as a single is 'One Toke Over The Line', and although it would be wrong to claim that this number is typical of what Brewer and Shipley do, it is undoubtedly a synthesis of their "sound".

Both have light, airy voices - but none of the substance is missing, so when it comes to supplying low harmonies to fill out when a particularly punchy instrumental section rushes in, they are always ready to supply the answers.

The total fullness, the richness of this album is stunning on occasions and it is a worthy successor to 'Weeds', their previous unjustly ignored release. Bill McAllister.

VARIOUS ARTISTS: Rhythm And Blues Explosion. (Ember SE 8003). A splendid collection, including Ike and Tina Turner on 'A Fool In Love', the great Maxine Brown and 'All In My Mind', and a couple from Gladys Knight and the Pips - 'Guess Who' and 'Letter Full Of Tears'. Recordings also from Wilbert Harrison, Baby Washington, Buster Brown, etc - from the early 1960s.

SOUNDS ORCHESTRAL: Wigwam (Pye NSPL 41003). Inventive piano

work from Johnny Pearson, with Kenny Clare on drums and bassist Frank Clark. Excellent 'Classical Gas', good 'Coloured Rain', but classy orchestra sounds all through.

RUFUS THOMAS: Live - Doing The Push And Pull At P.J.'s (Stax 2362 010). Nothing notably new, just his 'Funky Chicken', 'Push And Pull', 'Walking The Dog' served up afore an ecstatic audience. He's got that violent type of soul-shifting - but also the humour to prevent the emotive stuff getting out of hand. Commended highly.

LENA HORNE: Lena (Ember NR 5053). With Marty Paich as musical director, Lena smoulders and simmers through songs like 'L-O-V-E', 'I Got It Bad' and 'Poppa Don't Preach To Me'. This is what song interpretation is all about. Great.

VIC DAMONE: In My Own Way (Ember NR 5051). Another of the real professionals. Sammy Davis once said: "If I was a song, I'd want Vic to sing me". And that about sums up the feeling through this set highlighted by 'Didn't We' and 'Where'.

LONDON POPS ORCHESTRA: Hits Philharmonic Volume 3 (Pye 41002). A further instalment of the lavishly orchestrated series by John Macleod. Some of his own compositions, though he also leans heavily on Webb, Lai, Bacharach and the excellent Antonio Carlos Jobin.

BLOODROCK: Bloodrock 2 (Capitol E-ST 491). Heavy rock from the Texan six-piece with riffs in every groove. The lyrics are dreadful, of course, and are merely a mish-mash repeat of every blues cliché ever heard. But instrumentally they work out fine, being neither overbearing in the way that Grand Funk are (interestingly, Bloodrock are produced by Funk's own Manager Terry Knight), nor pretentious at the other end of the scale. If you like your music hard and hot this is for you. B.M.

JOHN HAMMOND: Source Point (CBS 64365). Hammond Jr. has just about managed to live down the image of his old man, Hammond Sr. Both have pretty colourful lives and Hammond Jr's begins around the big Dylan folk-blues explosion in Greenwich Village, New York. Since then, Hammond has remained faithful to the blues and this LP further demonstrates it. It's electric guitar solo stuff, with the merest incidentals. He's amazing on bottleneck and harmonica, singing the basic blues with nothing to support it but the authentic feel - that's quite enough. L.G.

Elton's movie mood

ELTON JOHN: Friends (Film Soundtrack Paramount SPFL 269). Here he is again. Riddled with strings and other orchestration, this is the typical, full Elton John sound. Well produced and admirably sung songs leaning loosely toward gospel with his piano and walking bass lines. Very descriptive lyrics, obviously to offset the mood of the picture. Between vocal tracks, Reg and Bernie have written several instrumentals.

The most attractive and tuneful of all the songs seems to be 'Honey Roll', with Elton straddled between the piano and the super symphonics. The least tuneful is Paul Buckmaster's 'I Meant To Do My Work Today (A Day In The Country)' a spoken poem by a boy and a girl. The cover looks a little like the kids from 'Love Story' but really they're just 'Friends'. L.G.

CAPTAIN BEEFHEART AND HIS MAGIC BAND: Mirror Man (Buddah 2365 002). Four long cuts from a one night session in 1965 are what you get in this one, and they're all in the 'Strictly Personal' vein. Beefheart has moved on from this period and so have most of his fans. But if you dig this period the disc's for you. 'Kandy Korn' and 'Mirror Man' seem to be pre-runs for the 'Personal' tracks and could be considered alternatives, as they're far from inferior.

The whole album sounds very live considering the studio sounds the Captain produced from this period. If you like Beefheart give it a listen. An interesting sleeve design with three of Don's poems on the reverse compliments the package.

SHOW OF HANDS: Formerly Anthrax (Elektra 74084). Material ranges here from progressive jazz to bossa nova, but staying within a rock basis. There's upbeat sounds of the forties, soul and falsetto all very well done by guys who obviously aren't amateurs. 'These Things I Know' contains most of these elements combined and the effect is good. Hard to put them in a category, as they have many. L.G.

THIN LIZZY: Thin Lizzy (Decca SKL 5082). A very good idea carried off with precision. Excellent, tuneful and restrained lead guitar, terrific lead vocals and some wailing strings behind create a pretty, atmospheric mood. Oops! Those strings are a mellotron - but the effect is very good. If they keep this up, they'll have some hits on their hands. L.G.

NOEL EDMONDS



AND so it took a bunch of Australians to blow the lid off the whole pop music advertising scene.

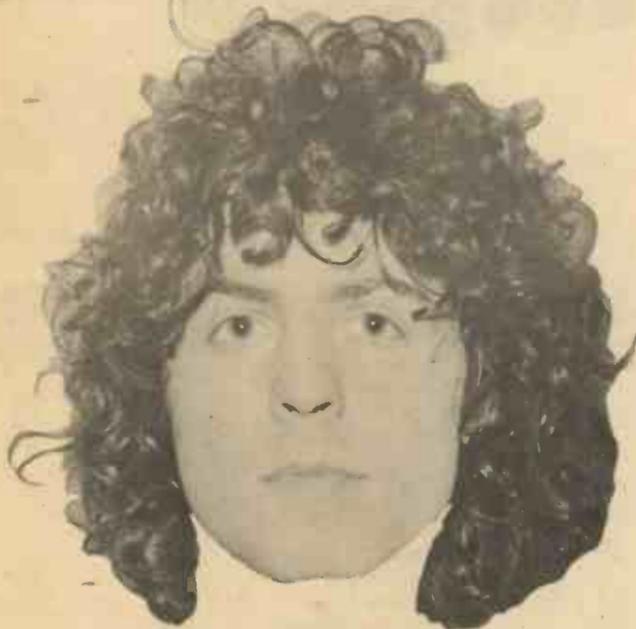
The Mixtures have followed up the pushbike song with a salute to Henry Ford — called appropriately enough Henry Ford.

The fact that it is getting as much air play as it is, positively amazes me — it's blatant advertising for a very publicity conscious organisation. In fact so serious is this breach of recording and songwriting ethics that I'm going to reveal some startling facts about sponsorship within the industry.

Stand by for revelation No. 1.

Do you remember when Marc Bolan used to have a pet called Tyrannosaurus Rex? Well, what happened when a certain margarine manufacturer stepped in? You've guessed it — T.Rex or Trex or even more sales for cooking fat.

How did George Harrison afford the cost of making a triple album — he was sponsored by the United Kingdom Sennapod Society on condition that he called the album under the title of their motto — "All things must pass" — the dealing of the UKSS are even more mysterious — some ten years ago they pioneered this disturbing trend by sponsoring a record called "Stranger On The Shore".



MARC: OUR NATIONAL ELF

It was presented by Acker Seltzer. Raleigh sponsored a version by Acker Bike and the ensuing struggle was rather sordid.

It's not surprising to find that one of the first branches of industry to recognise the profits involved in pop sponsorship was the press. Remember the Beatles, and "Here Comes The Sun"? Blame it on the Daily Express? Sketch a Falling Star? Knock Three Times? Oh yes, it all seemed so innocent at the time but how underhanded it all was really.

The trend is away from subtlety and advertising is becoming more explicit — McGuinness Flint absolutely shouts Irish brewery sponsorship and just how long will it be before we see chart success for Neil Diamond and Double Red Barrel by Dave and Ansell Collins?

One of the main problems is the lack of a detergent to keep investors away — Chairman of the Ironing Board and Give me just a little more Tide were a case in point.

Jan and Dean were too obvious with Surf City but discretion is on the side of the Plastic Omo Band.

Who can possibly match Ride a Swan Vestas? Who can keep up with Bridget the MG Midget? or get their teeth into a Mungo Jelly?

No, let's face it, the leak has occurred — groups are being paid to advertise although George Harrison was on the carpet for My Cyril Lord — that's piling it on too much.

WHO'S ON WHERE

MAY 13-19

THURSDAY

Leek Blues Club, Red Lion Hotel, Market Place, Leek
SWEGAS

Royal Albert Hall
BYRDS & RITA COOLIDGE

Temple, 33-37 Wardour Street, London W1
MUNGO JERRY

Liverpool Philharmonic Hall
RORY GALLAGHER

Sheffield City Hall
BUDDY MILES EXPRESS

Fairfield Hall, Croydon
COUNT BASIE

Marquee, Wardour Street, W1
PATTO & GOOD HABIT

Country Club, 210a Haverstock Hill, NW3
ROSKO

Bull's Head, Barnes Bridge, SW13
TOMY WHITTLE WITH TONY LEE TRIO

Heads, 121 Queensgate, London SW7
PALADIN

FRIDAY

Mistral Club, Beckenham, Kent
BOB KERR'S WHOOPÉE BAND

Van Dike, Exmouth Road, Plymouth
PRINCIPAL EDWARDS MAGIC THEATRE

London Apollo Club, 375 High Road, Willesden, NW10
ALTON ELLIS

Chelsea Village, Glen Fern Road, Bournemouth, Hants
TREMELOES

Country Club, 210a Haverstock Hill, NW3
GROUNDHOGS

Top Rank Suite, Silver Street, Doncaster
BONZO DOG FREAKS

Pheasantry Club, 152 Kings Road, SW3
LITTLE FREE ROCK

Bull's Head, Barnes Bridge, SW13
BE-BOP PRESERVATION SOCIETY FEATURING PETE KING AND HANK SHAW

Heads, 121 Queensgate, SW7
REGENCY FOUR

SATURDAY

Borough Road College, Isleworth
BOB KERR'S WHOOPÉE BAND

Van Dike, Exmouth Road, Plymouth
MEDICINE HEAD

Wake Arms, Epping New Road, Essex
HOME

Starlight Rooms, Boston East of Eden

Pheasantry Club, 152 Kings Road, SW3
HURRICANE SMITH

Bull's Head, Barnes Bridge, SW13
BARBARA THOMPSON AND ART THEMAN

Heads, 121 Queensgate, SW7
HUNT LUNT AND CUNNINGHAM

SUNDAY

Civic Theatre, Gravesend, Kent
THE STRAWBS PLUS THE TALISMAN

Bligh's Hotel, Sevenoaks
MUNGO JERRY

Burlesque, Rose and Crown Hotel, Wisbech
SKIN ALLEY

Wake Arms, Epping New Road, Essex
PINK FAIRIES

Fox at Greyhound, Park Lane, Croydon
CARAVAN AND HELP YOURSELF

Bull's Head, Barnes Bridge, SW13
Lunch: **DUNCAN LEMONT WITH BILL LE SAGE TRIO**
Evening: **JIMMY HASTINGS AND DON RANDELL WITH BILL LE SAGE TRIO**

Heads, 121 Queensgate, SW7
DAVID

MONDAY

Dreamland, Margate
DAVE AND ANSELL COLLINS

Bull's Head, Barnes Bridge, SW13
AGE FEATURING **FIACHRA TRENCH, DAVE WINTOUR, ALAN GREEN**

Heads, 121 Queensgate, SW7
PHILLIP GOODHAND-TAIT

TUESDAY

1832 Club, William Street, Windsor
GOOD HABIT

Lunchtime Workshop, Lyceum Stand, WC2
COMUS

Fox at Starlight, High Street, Crawley
FUNKADELIC

Bull's Head, Barnes Bridge, SW13
ALAN HAVEN RETURNS WITH THE SYNTHESIZER

Heads, 121 Queensgate, SW7
COMPANY ROADSHOW

WEDNESDAY

Lion & Key, Leyton High Road
BOB KERR'S WHOOPÉE BAND

Bull's Head, Barnes Bridge, SW13
TONY LEE TRIO WITH GUEST

Heads, 121 Queensgate, SW7
TIN LIZZIE

fri. 14 May **Principal Edwards Magic Theatre**
sat. 15 May **MEDICINE HEAD**
fri. 21 May **DADDY LONG LEGS**
sat. 22 May **SAVOY BROWN**
sunday 23 May at the GUILDHALL **STRAWBS TROUPE**
fri 28 May **TIA NA NOG**
sat. 29 May **CHICKEN SHACK**

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SWEGAS
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ARTHUR BROWN'S KINGDOM COME

Gypsy Hill College
SATISFACTION

Essex University
MARK-ALMOND

FRIDAY MAY 14

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INDIAN SUMMER, TEA & SYMPHONY, THE DOG THAT BIT PEOPLE

East Anglia University
INTER-COLLEGE EVENT WITH FACES AND OTHERS

Liverpool Poly
FUNKADELIC

Cardiff University
STRAWBS, SUPERSHOW FILM

SUNDAY MAY 16

York University
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Ealing Tech
PAUL BRETT'S SAGE

TUESDAY MAY 18

Marlborough College, Wilts
KINGDOM COME

Warwick University
PETE BROWN & PIBLOKTO

SATURDAY MAY 15

Bradford University
KINGDOM COME, SPIROGYRA

WEDNESDAY MAY 19

Cardiff University
MARK-ALMOND

Cardiff University
STATUS QUO

Sheffield University
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SWEGAS

IT PAYS TO ADVERTISE IN RM EVERY WEEK



DELFOINCS



DAWN



FANTASTICS

BARONESS Orczy would have good reason to be proud of Bell Records' Chris Denning; this elusive gentleman is as hard to track down as a free ticket to a Zeppelin concert.

My reason for cornering Chris was prompted by the spectacular rise in popularity of Bell Records in this country . . . the singles charts are bubbling with hits by Dawn, Partridge Family, Johnny Johnson, the Fantastics, and now the Delfonics with what must be an all-time sleeper.

In the past, Bell have given us Bruce Channel, Lee Dorsey, the Box Tops, Reparata and the Delrons, Mitch Ryder, Norma Tanega, Family Dogg, Edison Lighthouse, and many more.

Quite an achievement for an independent company established in the mid-sixties by one Larry Uttal, with a highly original concept in mind!



CHRIS DENNING

OBJECT

Whereas the majority of record companies were then solely involved in the signing of artistes and acts to their labels, Larry Uttal had his sights set on the growing band of independent producers who were making their own records, and subsequently leasing them to the majors.

Bell's primary interest was in these producers; the object, to pick up hit-sounding masters which they would then promote and distribute throughout the world. This highly successful policy was introduced to this

country some years ago, on the inauguration of Bell's own logo, distributed through the EMI Organisation, whose licence to issue Bell product, in fact expires at the end of this year. Will the company then go solely independent, as have so many other American giants . . . not always to the best advantage?

"At the present time, we have no definite plans," says Denning, who until recently was Director of Promotions at Decca Records, and now holds a similar position with Bell. "I would imagine that depends on the strength of our success

Bell — sounds not images

during the coming months, and especially on the growth of our British product.

We would obviously be most happy with the added scope that comes with independence . . . but it's certainly not just a case of setting out to go it alone and hope for the best."

SUCCESS

Bell's policy of encouraging producers has been successfully initiated in this country; Steve Rowlands was the first to hit paydirt with Family Dogg, Rogers Cook and Greenaway have just been signed, and Tony Macaulay's renowned success with Edison Lighthouse, Johnny Johnson, and now the Fantastics, is the result of a partnership par excellence in British musicbiz.

"Tony knows his market inside out," says Dick Leahy, General Manager of Bell in Britain. "He thinks, writes and produces in concept form, and

we do the rest . . . we sell it."

Is this tendency of the seventies to produce 'format' records, such as the Edison Lighthouse smash, a good thing? Have we reached the stage where the record is more important than the artiste? Denning has strong views. "I believe that the record buying public are intelligent enough to know what they're buying, and are now more interested in sounds than images.

"An image can certainly enhance the promotion of a particular record, but I'm in no doubt that it's not a vital factor. In the old days a record could sell on the artist's name, no matter how good, bad, or indifferent, the disc. Is that a good thing? No . . . people like Macaulay are making strong, professional records for a market which appreciates them, and wants no more than what they get on that seven inch piece of plastic.

"Maybe times will change,

maybe the star system will return, but even then, I doubt whether things will ever be as they were in the early sixties, when hysteria and not quality, sold product."

PATTERN

Is there any set pattern in which Bell promotes its records? "No," says Chris. "The picture changes daily, and I reassess each record's movement every morning. We have a policy which necessitates fewer releases, and maximum promotion. There are three main outlets of promotion open to us, i.e. Radio One, Radio Luxembourg, and discos. Television (what there is of it) has been of little help.

"Each of these outlets can be used independently of each other, but obviously for best effect we need them all!! One point I'd like to make clear here, is for the benefit of the hordes of ballroom dj's who

descend on us with requests for promotion records. It's a drag to have to refuse most of them, but what they should realise is that, because we are not an independent entity yet, we ourselves have to pay for promotion copies at DEALER PRICE.

"You can imagine how long we'd be in business if we were to send out the thousands of copies requested of us each week for discos, as much as we appreciate their help."

This, then, is Bell. Unique in its concept of producer-relations, and a totally successful realisation of an American dream. No doubt about it, Bell sounds will be ringing out louder and louder over the coming months . . . listen out!

**James
Craig**

THE PARTRIDGE FAMILY





U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 MAYBE TOMORROW Jackson 5
- 2 2 MELTING POT Booker T. and the MGs
- 3 4 CURTIS Curtis Mayfield
- 4 3 B. B. KING LIVE AT COOK COUNTY JAIL
- 5 11 DIANA TV Soundtrack/Diana Ross
- 6 12 ONE STEP BEYOND Johnnie Taylor
- 7 7 TO BE CONTINUED Isaac Hayes
- 8 8 WORKIN' TOGETHER Ike and Tina Turner
- 9 10 CHAPTER TWO Roberta Flack
- 10 15 SOUNDS OF SIMON Joe Simon
- 11 6 KOOL AND THE GANG LIVE AT THE SEX MACHINE
- 12 13 MESSAGE TO THE PEOPLE Buddy Miles
- 13 5 ABRAXAS Santana
- 14 16 THIS IS MADNESS Last Poets
- 15 14 CRY OF LOVE Jimi Hendrix
- 16 9 STAPLE SWINGERS Staple Singers
- 17 19 LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension
- 18 20 SLY AND THE FAMILY STONES' GREATEST HITS ALL BY MYSELF Eddie Kendricks
- 19 - WHERE I'M COMIN' FROM Stevie Wonder

singles

- 1 1 JOY TO THE WORLD Three Dog Night Dunhill
- 2 2 NEVER CAN SAY GOODBYE Jackson 5 Motown
- 3 3 PUT YOUR HAND IN THE HAND Ocean Kama Sutra
- 4 5 IF Bread Elektra
- 5 10 ME AND YOU AND A DOG NAMED BOO Lobo Big Tree
- 6 13 BROWN SUGAR Rolling Stones Rolling Stones
- 7 8 BRIDGE OVER TROUBLED WATER Aretha Franklin Atlantic
- 8 7 STAY AWHILE Bells Polydor
- 9 4 I AM... I SAID Neil Diamond Uni
- 10 9 CHICK-A-BOOM Daddy Dewdrop Sunflower
- 11 12 LOVE HER MADLY Doors Elektra
- 12 18 WANT ADS Honey Cone Hot Wax
- 13 24 IT DON'T COME EASY Ringo Starr Apple
- 14 16 SWEET AND INNOCENT Donny Osmond MGM
- 15 11 POWER TO THE PEOPLE John Lennon Apple
- 16 6 WHAT'S GOING ON Marvin Gaye Tamla
- 17 25 HERE COMES THE SUN Richie Havens Stormy Forest
- 18 21 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles Tamla
- 19 17 TIMOTHY Buoy Scepter
- 20 14 ANOTHER DAY/OH WOMAN OH WHY Tina Turner Apple
- 21 19 WE CAN WORK IT OUT Stevie Wonder Tamla
- 22 22 I LOVE YOU FOR ALL SEASONS Fuzz Calla
- 23 15 JUST MY IMAGINATION (Running Away With Me) Temptations Gordy
- 24 27 SUPERSTAR Murray Head with the Trinidad Singers Decca
- 25 28 I DON'T KNOW HOW TO LOVE HIM Helen Reddy Capitol
- 26 33 TOAST AND MARMALADE FOR TEA Tin Tin Atco
- 27 30 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations Top and Bottom
- 28 20 ONE TOKE OVER THE LINE Brewer and Shipley Kama Sutra
- 29 38 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites Brunswick
- 30 45 TREAT HER LIKE A LADY Cornelius Bros and Sister Rose United Artists
- 31 43 REACH OUT I'LL BE THERE Diana Ross Motown
- 32 41 DON'T KNOCK MY LOVE Wilson Pickett Atlantic
- 33 - I'LL MEET YOU HALFWAY Partridge Family Bell
- 34 36 WOODSTOCK Matthews' Southern Comfort Decca
- 35 44 COOL AID Paul Humphrey & His Cool Aid Chemists Lizard
- 36 39 ME AND MY ARROW Nilsson RCA
- 37 47 BOOTY BUTT Ray Charles Ork TRC
- 38 35 BABY LET ME KISS YOU King Floyd Chimneyville
- 39 50 THE DRUM Bobby Sherman Metromedia
- 40 37 BATTLE HYMN OF LT. CALLEY C Company featuring Terry Nelson Plantation
- 41 32 EIGHTEEN Alice Cooper Warner Bros
- 42 48 I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman Decca
- 43 40 DON'T CHANGE ON ME Ray Charles ABC
- 44 42 FRIENDS Elton John Uni
- 45 34 I PLAY AND SING Dawn Bell
- 46 - RAINY DAYS AND MONDAYS Carpenters A&M
- 47 - IT'S TOO LATE Carole King Ode '70
- 48 - ALBERT FLASHER/BROKEN Guess Who RCA
- 49 - MELTING POT Booker T & MGs Stax
- 50 - WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed RCA

albums

- 1 3 WAY STREET Crosby, Stills, Nash and Young Atlantic
- 2 1 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 3 4 UP TO DATE Partridge Family Bell
- 4 2 PEARL Janis Joplin Columbia
- 5 5 GOLDEN BISQUITS Three Dog Night Dunhill
- 6 22 MUD SLIDE SLIM AND THE BLUES HORIZON James Taylor Warner Bros
- 7 14 TAPESTRY Carole King Ode '70
- 8 8 TEA FOR THE TILLERMAN Cat Stevens A&M
- 9 9 SURVIVAL Grand Funk Railroad Capitol
- 10 - STICKY FINGERS Rolling Stones Rolling Stones
- 11 6 LOVE STORY Soundtrack Paramount
- 12 10 ABRAXAS Santana Columbia
- 13 11 CLOSE TO YOU Carpenters A&M
- 14 12 LOVE STORY Andy Williams Columbia
- 15 19 MAYBE TOMORROW Jackson 5 Motown
- 16 7 WOODSTOCK 2 Soundtrack Cotillion
- 17 17 THIS IS A RECORDING Lily Tomlin Polydor
- 18 21 BEST OF Guess Who RCA Victor
- 19 20 CHICAGO III Columbia
- 20 15 PARANOID Black Sabbath Warner Bros
- 21 56 L. A. WOMAN Doors Elektra
- 22 30 NATURALLY Three Dog Night Dunhill
- 23 - AQUALUNG Jethro Tull Reprise
- 24 16 TUMBLEWEED CONNECTION Elton John Uni
- 25 26 MANNA Bread Elektra
- 26 13 CRY OF LOVE Jimi Hendrix Reprise
- 27 18 EMERSON, LAKE AND PALMER Cotillion
- 28 23 SWEET BABY JAMES James Taylor Warner Bros
- 29 31 THE PARTRIDGE FAMILY ALBUM Bell
- 30 32 THIRDS James Gang ABC/Dunhill
- 31 27 BLOODROCK III Capitol
- 32 28 LOVE'S LINES, ANGLES AND RHYMES Fifth Dimension Bell
- 33 29 PENDULUM Creedence Clearwater Revival Fantasy
- 34 24 IF I COULD ONLY REMEMBER MY NAME David Crosby Atlantic
- 35 36 LOVE IT TO DEATH Alice Cooper Warner Bros
- 36 39 LIVE ALBUM Grand Funk Railroad Capitol
- 37 25 THE POINT! Nilsson RCA Victor
- 38 40 ALL THINGS MUST PASS George Harrison Apple
- 39 41 FRIENDS Soundtrack/Elton John Stormy Forest
- 40 42 ALARM CLOCK Richie Havens ABC
- 41 38 GREATEST HITS Sly & The Family Stone ABC
- 42 44 LIVE AT COOK COUNTY JAIL B. B. King ABC
- 43 34 TARKIO Brewer and Shipley Kama Sutra
- 44 37 GOLD/THEIR GREAT HITS Steppenwolf Dunhill
- 45 45 OSMONDS MGM
- 46 33 ELTON JOHN Uni
- 47 50 CHAPTER TWO Roberta Flack Atlantic
- 48 - GREATEST HITS Glen Campbell Capitol
- 49 - PORTRAIT OF BOBBY Bobby Sherman Metromedia
- 50 48 TO BE CONTINUED Isaac Hayes Enterprise

soul singles

- 1 1 NEVER CAN SAY GOODBYE Jackson 5
- 2 2 BRIDGE OVER TROUBLED WATER Aretha Franklin
- 3 5 WANT ADS Honey Cone
- 4 4 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites
- 5 7 DON'T KNOCK MY LOVE Wilson Pickett
- 6 3 WE CAN WORK IT OUT Stevie Wonder
- 7 6 WHAT'S GOING ON Marvin Gaye
- 8 13 SHE'S NOT JUST ANOTHER WOMAN 8th Day
- 9 10 FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr
- 10 14 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations
- 11 8 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles
- 12 20 SPINNING AROUND Main Ingredient
- 13 19 YOUR LOVE Charles Wright and the Watts 103rd St. Rhythm Band
- 14 15 BOOTY BUTT Ray Charles Ork
- 15 16 I'LL ERASE AWAY YOUR PAIN Whatnauts
- 16 9 BABY LET ME KISS YOU King Floyd
- 17 17 PLAIN AND SIMPLE GIRL Garland Green
- 18 12 SOUL POWER James Brown
- 19 11 JUST MY IMAGINATION (Running Away With Me) Temptations
- 20 - HELP ME MAKE IT THROUGH THE NIGHT Joe Simon

BILLBOARD'S BIG HIT PREDICTIONS



CHICAGO

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

This ability to predict, with a high degree of accuracy, the fastest movers for the week's sales following the published charts, is of obvious interest to the pop industry and fans alike. Billboard's "Prediction Spot" will appear exclusively in Record Mirror week by week.

This week's list:

- ARETHA FRANKLIN, Bridge Over Troubled Water
- LOBO, BIG TREE, Me And You And A Dog Named Boo
- ROLLING STONES, Brown Sugar
- DONNY OSMOND, Sweet And Innocent
- HONEY CONE, Want Ads
- RINGO STARR, It Don't Come Easy
- RICHIE HAVENS, Here Comes The Sun
- TIN TIN, Toast And Marmalade For Tea

- DIANA ROSS, Reach Out I'll Be There
- CORNELIUS BROS AND SISTER ROSE, Treat Her Like A Lady
- BOBBY SHERMAN, The Drum
- JERRY REED, When You're Hot, You're Hot
- PARTRIDGE FAMILY, I'll Meet You Halfway
- CHICAGO, Lowdown
- JAMES BROWN, I Cried



BOBBY SHERMAN

the 50

record mirror

THIS WEEK
LAST WEEK
WEEKS IN CHART

singles

albums

1	2	6	KNOCK THREE TIMES Dawn	Bell BLL 1146
2	3	4	BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones	Rolling Stones RS 19100
3	1	8	DOUBLE BARREL Dave and Ansell Collins	Technique TE 901
4	4	5	IT DON'T COME EASY Ringo Starr	Apple R 5898
5	5	6	MOZART SYMPHONY No. 40 Waldo de los Rios	A&M AMS 836
6	12	7	INDIANA WANTS ME R. Dean Taylor	Tamla Motown TMG 763
7	7	7	REMEMBER ME Diana Ross	Tamla Motown TMG 768
8	15	5	JIG-A-JIG East of Eden	Deram DM 297
9	6	12	HOT LOVE T. Rex	Fly BUG 6
10	8	9	(Where Do I Begin) LOVE STORY Andy Williams	CBS 7020
11	28	4	UN BANC, UN ARBRE, UNE RUE Severine	Philips 6009 125
12	19	7	SUGAR SUGAR Sakkarin	RCA 2064
13	13	10	FUNNY FUNNY Sweet	RCA 2051
14	25	3	HEAVEN MUST HAVE SENT YOU Elgins	Tamla Motown TMG 771
15	20	8	MY LITTLE ONE Marmalade	Decca F 13135
16	23	3	MALT AND BARLEY BLUES McGuinness Flint	Capitol CL 15682
17	18	5	IT'S A SIN TO TELL A LIE Gerry Monroe	Chapter One CH 144
18	10	10	BRIDGET THE MIDGET Ray Stevens	CBS 7070
19	11	6	ROSETTA Fame and Price Together	CBS 7108
20	24	3	MY BROTHER JAKE Free	Island WIP 6100
21	16	12	WALKIN' CCS	RAK 109
22	17	13	ROSE GARDEN Lynn Anderson	CBS 5360
23	9	8	SOMETHING OLD SOMETHING NEW Fantastics	Bell BLL 1141
24	44	2	GOOD OLD ARSENAL Arsenal 1st Team Squad	Pye 7N 45067
25	21	9	THERE GOES MY EVERYTHING Elvis Presley	RCA 2060
26	22	4	DIDN'T I (Blow Your Mind This Time) Delfonics	Bell BLL 1099
27	31	3	RAIN Bruce Ruffin	Trojan TR 7814
28	33	2	I AM . . . I SAID Neil Diamond	UNI UN 532
29	14	9	IF NOT FOR YOU Olivia Newton-John	Pye 7N 25543
30	48	5	I'LL GIVE YOU THE EARTH Keith Michell	Spark SRL 1046
31	38	52	MY WAY Frank Sinatra	Reprise RS 20817
32	32	19	IT'S IMPOSSIBLE Perry Como	RCA 2043
33	-	-	WE CAN WORK IT OUT Stevie Wonder	Tamla Motown TMG 772
34	47	2	I DID WHAT I DID FOR MARIA Tony Christie	MCA MK 5064
35	26	9	JACK IN THE BOX Clodagh Rodgers	RCA RCA 2066
36	37	3	JUST SEVEN NUMBERS Four Tops	Tamla Motown TMG 770
37	29	23	AMAZING GRACE Judy Collins	Elektra 2101 020
38	-	-	I THINK OF YOU Perry Como	RCA 2075
39	27	6	MAMA'S PEARL Jackson Five	Tamla Motown TMG 769
40	30	6	SILVERY RAIN Cliff Richard	Columbia DB 8774
41	35	18	PUSHBIKE SONG Mixtures	Polydor 2058 083
42	41	12	ANOTHER DAY Paul McCartney	Apple R 5889
43	-	-	RAGS TO RICHES Elvis Presley	RCA 2084
44	39	12	STRANGE KIND OF WOMAN Deep Purple	Harvest HAR 5033
45	46	24	GRANDAD Clive Dunn	Columbia DB 8726
46	-	-	PAY TO THE PIPER Chairmen of the Board	Invictus INV 511
47	45	8	(Where Do I Begin) LOVE STORY Shirley Bassey	United Artists UP 35194
48	43	17	MY SWEET LORD George Harrison	Apple R 5884
49	40	11	I WILL DRINK THE WINE Frank Sinatra	Reprise RS 23487
50	36	9	POWER TO THE PEOPLE John Lennon/Plastic Ono Band	Apple R 5892

1	1	2	STICKY FINGERS Rolling Stones	Rolling Stones COC 59100
2	2	5	MOTOWN CHARTBUSTERS Vol 5 Tamla Motown STML 11181	
3	4	7	HOME LOVING MAN Andy Williams	CBS 64286
4	5	4	SONGS OF LOVE AND HATE Leonard Cohen	CBS 69004
5	3	55	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
6	6	3	SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios	A&M AML 2014
7	9	7	THE YES ALBUM Yes	Atlantic 2400 101
8	-	-	SOMETHING ELSE Shirley Bassey	United Artists UAG 29149
9	8	7	CRY OF LOVE Jimi Hendrix	Track 2408 101
10	7	7	AQUALUNG Jethro Tull	Island ILPS 9145
11	12	14	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise RSLP 1032
12	14	4	IF ONLY I COULD REMEMBER MY NAME Dave Crosby	Atlantic 2401 005
13	20	7	PORTRAIT IN MUSIC Burt Bacharach	A&M AML 2010
14	13	49	ANDY WILLIAMS GREATEST HITS	CBS 63920
15	16	5	ELEGY Nice	Charisma CAS 1030
16	42	17	SWEET BABY JAMES James Taylor	Warner Bros WS/W 1843
17	15	39	DEEP PURPLE IN ROCK	Harvest SHVL 777
18	10	70	LED ZEPPELIN II	Atlantic 588 198
19	38	2	DEJA VU Crosby, Stills, Nash and Young	Atlantic 2401 001
20	11	6	I'M TEN THOUSAND YEARS OLD Elvis Presley	RCA SF 8172
21	28	2	ALL THINGS MUST PASS George Harrison	Apple STCH 639
22	40	4	AFTER THE GOLDRUSH Neil Young	Reprise RSLP 6383
23	48	7	SOUNDS OF SILENCE Simon and Garfunkel	CBS 62690
24	-	-	ELTON JOHN	DJM DJLPS 406
25	23	10	T. REX	Fly HIFLY 2
26	-	-	JOHNNY WINTER AND LIVE	CBS 64289
27	49	2	PARSLEY SAGE ROSEMARY AND THYME Simon and Garfunkel	CBS 62860
28	19	4	ABRAXAS Santana	CBS 64087
29	22	7	STONE AGE Rolling Stones	Decca SKL 5084
30	34	7	DEATH WALKS BEHIND YOU Atomic Rooster	B&C CAS 1026
31	18	3	TURN ON THE SUN Nana Mouskouri	Fontana 6312 008
32	50	3	LET IT BE Beatles	Apple PCS 7096
33	29	10	TUMBLEWEED CONNECTION Elton John	DJM DJLPS 410
34	-	1	GRADUATE Simon and Garfunkel	CBS 70042
35	17	3	OVER AND OVER Nana Mouskouri	Fontana STL 5511
36	25	7	SPLIT Groundhogs	Liberty LBG 83401
37	-	1	WHALES AND NIGHTINGALES Judy Collins	Elektra EKS/EKL 75010
38	27	5	LED ZEPPELIN III	Atlantic 2401 002
39	21	6	IT'S IMPOSSIBLE Perry Como	RCA SF 8175
40	26	15	EMERSON LAKE AND PALMER	Island ILPS 9132
41	31	6	ELECTRONICALLY TESTED Mungo Jerry	Dawn DNLS 3020
42	-	1	MOTOWN CHARTBUSTERS Vol 3 Various	Tamla Motown STML 11121
43	37	2	JOHNNY CASH AT SAN QUENTIN	CBS 63629
44	33	2	LONG PLAYER Faces	Warner W 3011
45	-	1	LED ZEPPELIN	Atlantic 588 171
46	36	2	CAN'T HELP FALLING IN LOVE Andy Williams	CBS 64067
47	30	4	LOVE STORY Soundtrack	Paramount SPFL 267
48	-	1	SONGS OF LEONARD COHEN	CBS 63241
49	32	3	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
50	45	4	ABBEY ROAD Beatles	Apple PCS 7088

EXCELLENT TV film made by MARK EDWARDS' Video Supplement on the subject of IAN MATTHEWS and his new album - hope to see it on telly soon..... RITA COOLIDGE thought she blended into the scenery well, until she took a walk down an English street and saw how conspicuous American clothes are.....BYRD SKIP BATTEN had to come to the RM offices, because he badly wanted to grab a cab and say, "7 Carnaby Street, please."

IDLE RACE drummer ROGER SPENCER says the manager of BEV BEVAN's Birmingham record shop is mad.....J. VINCENT EDWARDS getting acclaim for his appearance on ROG WHITTAKER's World Of Music programmeROG himself admitted he'd never heard of VINCE or SYLVIA McNEIL before the show.....nice to see the PRETTY THINGS out on tour with the PINK FAIRIES this month.

Ex-BBC DJ ROGER KIRK now at RNI.....nice to see MONTY PYTHON capture second prize at the Montreux Festival - now will they network it?.....did you know JOEY DEE and the STAR-LIGHTERS are still around?.....shame about BILL GRAHAM's plans to close the Fillmore.

AL KOOPER recording with BS&T, just like old times.....BILL COSBY, tanned hero of 'I-Spy', has recorded an anti-drug album.....MOBY GRAPE back together again.....JAMES HAMILTON has had T-shirts made advertising James Hamilton's Discotheque.....MANFRED MANN and DEEP PURPLE refused entrance to an hotel restaurant in Perth, because they weren't dressed properly.

MIKE ROSS has re-joined RNI.....BEV BEVAN's gargoyles outside his 'Heavyhead' record shop have been declared unsightly by the Birmingham Council and ordered to be removed.....how embarrassing for RAY DORSET when his trousers fell down at the ABC Cambridge and a roadie had to sneak on stage behind him to pull them up.

SANDY DENNY played piano on new IAN MATTHEWS album.....TONY REEVES just dropped in to hear the recording of SANDY DENNY's forthcoming album - was talked into playing bass on three tracks.....all tracks but one on JOHN HISEMAN's new double Colosseum album were recorded at Manchester University - JOHN offers a free copy to the first person who can spot the one track recorded at Big Apple - send your answer to the FACE.

TONY COX and the FAIRPORTS were appearing with JONATHAN KING as SAKKARIN on TOTP last week.....so MICK JAGGER has finally popped the question - do they call his bride to be 'Cinzano Bianca'?.....So long JOSIE, and all the best.....JOHN SAMMELS of the ARSENAL team reportedly sounds just like BARRY GIBB of the BEE GEES team, but JOHN couldn't make the recording of the team's record, 'Good Old Arsenal'.

top producers

5 years ago

10 years ago

- 1 Tokens/Dave Appell
- 2 Jimmy Miller
- 3 Winston Riley
- 4 George Harrison
- 5 Rafael Trabucchelli
- 6 R. Dean Taylor
- 7 Nicholas & V. Simpson
- 8 D. Hitchcock
- 9 Tony Visconti
- 10 Dick Glasser
- 11 George Aber
- 12 Jonathan King
- 13 Phil Wainman
- 14
- 15 Junior Campbell
- 16 Glyn Johns
- 17 Les Reed
- 18 Ray Stevens
- 19 Mike Smith
- 20 Free
- 21 Mickie Most
- 22 Glen Sutton
- 23 Macaulay/Greenaway
- 24 Tony Palmer
- 25
- 26 Dan and Bell
- 27 Chin-Loy/Anthony
- 28 Tom Catalano
- 29 Festival
- 30 Ray Horricks

- 1 1 PRETTY FLAMINGO Manfred Mann
- 2 3 SLOQP JOHN B. Beach Boys
- 3 2 DAY DREAM The Lovin' Spoonful
- 4 - WILD THING The Troggs
- 5 - PAINT IT, BLACK Rolling Stones
- 6 10 SHOTGUN WEDDING Roy C.
- 7 6 YOU DON'T HAVE TO SAY YOU LOVE ME Dusty Springfield
- 8 5 PIED PIPER Crispian St. Peters
- 9 - SORROW Merseys
- 10 - RAINY DAY WOMEN Nos. 12 and 35 Bob Dylan

- 1 1 SURRENDER Elvis Presley
- 2 1 RUNAWAY Del Shannon
- 3 6 MORE THAN I CAN SAY Bobby Vee
- 4 4 THE FRIGHTENED CITY The Shadows
- 5 3 BLUE MOON Marcell
- 6 5 ON THE REBOUND Floyd Cramer
- 7 9 YOU'LL NEVER KNOW Shirley Bassey
- 8 - WHAT'D I SAY Jerry Lee Lewis
- 9 10 BUT I DO Clarence Frogman Henry
- 10 7 DON'T TREAT ME LIKE A CHILD Helen Shapiro

How Freda got it together

BY JAMES HAMILTON

"BRIAN Holland is a very nice, easy-going, lovable kind of a person — easy to talk to and to get along with. Nice people. His brother, Eddie, is the president of Invictus."

That's Freda Payne talking, about the legendary but still shadowy song-writing/record-producing team of Brian Holland, Lamont Dozier and Eddie Holland; the team whose magic touch brought her, after a basically jazz-singing career that stretches back to the '50s, real fame last year in the shape of "Band Of Gold."

Following a successful fortnight at the Paris Olympia with Jerry Lewis (the comedian), Freda is in England to appear at the Birmingham Cavendish and Dolce Vita clubs and at the Batley Variety club flying out on May 24 to the Bermuda Princess Elizabeth hotel for another fortnight's engagement... "which is nice: I can get some sun, get some colour." C'est la vie, huh?

Anyway, let us return to the candid things she had to say about Holland-Dozier-Holland, and their recluse-like lives.

"I don't know what it is... they have the opportunity, they're in that particular category where they could become jet-setters and be Continental and travel all over the world, and live and enjoy life, and see exciting things, but they don't."

"That's the only thing that I think that they lack... is that flair. It's sort of like slapping their hands, because I think that anybody who doesn't enjoy life, or that anybody who is content to stay in Detroit, I think there is something missing, you know? It's like having a great voice and not singing, that's a sin."

CONTENT

"So, anyway, I feel that that's just them — it's sort of like, I'm not trying to be nasty but they're sort of, they like Detroit and they're content."

"They're country boys — or country men, I must say! But it's like a person who doesn't really care about other things: they're happy with meat and potatoes, apparently, because if they weren't I'm sure they wouldn't be in the shadows."

"I have to say that they do spend a great deal of time working. For instance, Brian or Lamont love to spend most of their day just playing the piano, creating new ideas, thinking up new songs, new lyrics. I guess this is their love, their pastime."

"When Invictus was being formed they weren't allowed to write — that was a legal technicality, for when you are involved in litigation you have to be very careful how you handle your business. That's the reason why they're having a law suit... (with their old employers, Motown) — they're not supposed to be writing."

"Their names are beginning to appear now, because certain contracts have become null and void, so they can now write. I'm not at liberty to say if they were writing under someone else's name, or not."

"I do know that they are very conscious of what's going on, and they tend to the product to see that it's done right — I think they do more overseeing than anything else. Of course, Lamont and Brian are writing now."

"I guess maybe you can't have constant hits one after the other... some people do, but maybe it's good to be able to sustain and to have one big one, then have one that does all right and keeps you out there, and then after a while you have another big one and you sustain maybe longer. (There's something in the goody bag, a lot of things in the goody bag, that you'll be hearing!)"

IMAGE

"I think that their thought behind not making the two follow-ups exactly like 'Band Of Gold' was to keep my image from getting too typically that of a rock singer, bubble gum kind of rock singer, and they didn't want me to get cement-cast into this particular face."

"I can do it, but I'm not a rock and roll singer, really. I like singing jazz best, that's my love. As a singer, it's sort of like an actor: the definition for actor in the dictionary is a person who plays all parts, many different roles. I couldn't just play at being an ingenue — an ingenue, what sort of an actress would I be?"

"I technically am an actress, but I am not a great actress."

"Acting is another one of my talents, and I feel that when the right vehicle, the right script, the right movie, the right Broadway play comes along, if it's right for me to do it then I would like to do something like that."

"Going into films is quite difficult and the competition is quite keen, so that I feel the easiest way to get into films is to become a big success being a singer star first, and then that would be an entree into films."

I have had a very small, minute amount of experience acting: I was understudy for Leslie Uggams in 'Halleluiah Baby' and got the chance to do the lead role five times while the show was on Broadway."

"Then I was in a production of 'Lost In The Stars' which was presented at the Equity theatre in New York for two weeks."

INVOLVED

"I lived in New York for seven years, and occasionally I would find time to go to classes and get involved in projects."

"Acting to me was a starving way of life — it wasn't paying any rent or keeping me properly, so, singing being my forte and my main talent, I just relied upon singing because that was where it was at for me. That's where my money and my living came from."

"I used to be involved in amateur theatre projects in Detroit when I was about thirteen or fourteen-years-old, things like 'Finian's Rainbow', 'Our Town', 'Roberta'."

"When I was about fifteen, this is also in my home town, Detroit, Michigan, there was a local band there, which was, let's say, Detroit's Count Basie, called Jimmy Wilkins."

"He had a seventeen piece orchestra, and played for all the local big affairs like the cotillion balls, dances, New Year's Eve parties, things like that in concert halls or in banquet dining rooms for dancing."

"I sang with that band, the Jimmy Wilkins Band, who had about three arrangements that I think I did. The second time I sang with a big band was with Duke Ellington when I was seventeen, oh, about five or six times."

CONTRACT

"He wanted me to be a permanent singer and offered me a ten year contract, but my mother was against letting me go out on the road unescorted with a group of men while I was so young, even though Duke Ellington is one of the biggest and most prestigious band-leaders in the world."

"When I was eighteen and a half I moved to New York, on my own, and met Quincy Jones. I worked in his band for a while — we had some dates at the Apollo Theatre with Billy

Eckstine... no, I haven't heard the things he's done with Isaac Hayes," (the album "Stormy" on Stax 2362013) "although I would like to. I know it must be good — it should be good with Isaac Hayes doing it."

"Then after that, I got to know Lionel Hampton and his wife Gladys, and worked with him in Las Vegas and at a couple of college concerts in Virginia. Next, I did some concerts with Sammy Davis Jr. with the Count Basie band."

"My first recording date, I think I was about twenty-one or twenty-two," (this must have been in 1963 — if that's not too ungallant of me!) "I cut for ABC-Paramount a vocal version of 'Desafinado (Slightly Out Of Tune)' as a single."

FIRST LP

"A year later I did a jazz album for Impulse, my first album attempt. All this time I was working all over the place in little clubs, trying to survive."

"In 1964 I even worked with a Dixieland jazz band, Bob Crosby and his Bob-Cats. We did an Oriental tour, which tied in with the 1964 Tokio Olympic Games."

"Then I went to Europe on my own in 1965, and worked for the American Armed Forces in Germany and France, then at a regular cabaret night club in Madrid, before coming to England and working in Manchester at the Buckingham and Riverboat clubs."

DIP

"Next I was in Stockholm, then in Oslo, before returning to the States."

"So, then after '65, my career took a slow dip. '66, nothing was happening. '67, I did an album for MGM," (available here for only 99¢, MGM 2351004) "but things were still slow."

"So in '68 I became more involved again in my career, and things started picking up — I was working more clubs, hotels, dining rooms, on a very high level. You know, still not a big star, but working in the best surroundings."

"Then, in '68, I made the first initial contact with Brian Holland, and we had a conference, a talk. I decided to reserve myself, not to sign with anyone else, until they were ready to do their thing."

"This was at the time when their future was in the courts, and it was another year later before Invictus was formed and we did anything."

