

Billboard Publication

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INSIDE YOUR PLUS POP PAPER

Tell me, Mister Diamond, why do you write songs?

PLUS BRITAIN'S TOP COLUMNISTS!



Charlie Gillett



Noel Edmonds

PLUS Countrystyle pullout section!

LYNN ANDERSON IN LONDON • PAUL SIEBEL • LORETTA LYNN •



STONES

RELEASE

'STICKY' ALBUM

A 'NEW' Stones album - as distinct from the old material on Decca's 'Stone Age' release - entitled 'Sticky Fingers' will be released the first week in April.

In an exclusive RM interview at Brighton's Big Apple, Mick Jagger revealed that it would have "a lot of different styles on it ... it's not quite as fast tempo as

By BILL McALLISTER

some of the others. There are some things on it that we've never done before."

But he would not reveal which label the album would be released on, thus leaving the question of the Stones recording contract still in the air. It is believed, however, that an agreement has been reached with Atlantic,

though whether Stones product will be put out through Atlantic direct, or on the Stones' own label via Atlantic is still a matter for speculation.

Jagger also revealed that although the other Stones were taking residence in France he would only be staying there "temporarily."

"I only intend to stay there for about three

months," he said, "then I'm going to Los Angeles and then the Far East. Then I'll come back to England."

Mick added that the reason for his quitting the country had nothing to do with his financial situation, though Charlie Watts was leaving because of "money."

"It's just a temporary escape for me," Jagger revealed, "because I need a change. I just don't want to get rooted down yet."

Parting word from Mick was: "We're by no means finished with England."

MIRRORMAIL



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Record
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Charlie's big boob

EACH time Charlie Gillett writes on Jerry Lee Lewis I become more convinced that he just hasn't listened to what he's writing about. His latest boob is in the Gold Suede Shoes article.

Just to set the record straight, the Sun album 'Original Golden Hits' volume one, doesn't contain both sides of Jerry's four singles since the version of 'It'll Be Me' on the album is not the take issued as the B side of the incredible 'Whole Lotta Shakin' (Sun 267), but comes from the album Jerry Lee Lewis (Sun 1230). I believe in fact that Sun International have yet to issue the 45 version. - MALCOLM TEMPLE, 117 Pilton Vale, Newport, Mon.

WHO said Radio Luxembourg is the biggest name in commercial radio. In my opinion Radio Luxembourg is just Radio One with commercials. The best radio stations in my opinion have been Radio Caroline International, Radio Nordsee International and, of course, the veteran of all the free radio stations, Veronica.

These latter stations have kept me more entertained than 208 or Radio One will ever do. - N. SMITH, 18 Longford Way, Staines, Middlesex.

VAL: In answer to Colin Richardson's letter concerning Johnny Moran's late arrival for 'All Our Yesterplays' and the apparent lack of a replacement programme, the BBC reply:

We have a stand-by routine designed to make sure that Radio One listeners get another Radio One show if the scheduled programme cannot be broadcast. On this occasion we offer our apologies to Mr Richardson and other Radio One listeners because due to a rare combination of circumstances the stand-by routine did not work.

REGARDING the Mersey Beat supplement in RM and Virginia's question "Whatever happened to Lee Curtis, Johnny Landon et al."

Lee is now in the



JERRY LEE

Gaming industry and works in one of London's major casinos. Johnny Landon is working the clubs up north. He appeared at Allinsons Theatre Club a few months back as compere/comedian. Although I didn't get to see him I believe his act is mostly comedy these days.

Tony Jackson was last heard of working for British Railways and Chris Curtis as a clerical officer in Liverpool. But I can't throw any light on the whereabouts of the other people mentioned. - KENNY EDWARDS, ex Cavern dweller 1962-63 and now exiled Liverpoolian living and working in London, 26 Dale Avenue, Edgware, Middlesex.

VAL: Many thanks for the info Kenny.

I'm a Polish scholar, Jerzy Kutnik, and I'm seventeen years old. I'm an enthusiast about modern music. I like Chicago, Santana, Groundhogs, Colosseum and If. I would like to correspond with young people from England. - JERZY KUTNIK, Lublin, Rymwida 4/39, Poland.

FAMILY - A LOVE COMMITMENT

AMERICA can definitely be the land that makes many a name star, but it can of course produce disillusioned, tired and homesick groups, on the verge of breaking up.

Indeed a spell in America has committed some considerable strain to one of Britain's more original 'progressive' groups, Family. "We might not go back to the States at all now", John Weider told me explaining just how bad the situation was. "Nobody really got into the band last time, and unless you're making a lot of bread it can be very hard. I personally got near to the point where I couldn't stick travelling and being in hotels for ten weeks without a break. We weren't making it on the lines of Ten Years After and I can't say we were a phenomenal success. In fact people still thought I was Rick Grech and were asking if I could play a few Blind Faith numbers!"

Thoughts

Though he doesn't believe in inventing excuses John had a few thoughts on why Family hadn't made much impact in the States:

"I think if we played twelve bar blues and called ourselves the Family Blues Band we could be a big success! But that isn't what we want to do. You know sometimes even I look at Roger (Chapman) and say 'you're too far out' - he really is. But I think he's the most dynamic singer in Britain, including Cocker. I don't think there's any other rock singer to touch Roger, he's like a bit of a Mick Jagger figure, and he's always been a part of the rock 'n' roll thing. We're essentially a rock and roll band, and we're all herberts!"

Optimistic

"We'd obviously all like to try and break America, but if it means f***ing your head up, which it does, then it's not worth it. With all the pressures in America I nearly left the group. I think we'll be concentrating on Britain and Europe now for some time."

But John's rather unusual approach to the group allows him to have an optimistic outlook.

"I think we're like a modern day Joe Loss", he explained - which is an original thought anyway! "It's a band that people are always going to come and



JOHN WEIDER: EVERYONE TALKS ABOUT DARRYL WAY

see. People that have always been there are still there, and a lot of new young chicks, fourteen-year-olds, have started coming to see us. It's really a cross-section. I think a lot of the chicks are attracted because they would like to jump into bed with Roger! One girl who was about twelve said that she liked underground music when we asked her about it, so that shows that underground music is still there!

"We're not a commercial group in any sense. We could go into the studio tomorrow and produce a sound which would be a very big hit, but we have a musical pride. I think the Stones are an out and out teenybopper group, and the Beatles have always been a more underground group, they have influenced practically every musician in every group today."

An influence which John Weider rather resents is that of Curved Air, and Darryl

Way their violinist in particular:

"Everyone talks about Darryl Way", violinist John explained. "And they seem to think that Curved Air were the first group to use electric violin. I was using it on stage when I was with the Animals, with Eric Burdon."

New LP

And with still being mistaken for Rick Grech it can be a hard life for a violinist! Family's current album release 'Old Songs New Songs' isn't going to help the situation much, as most of the tracks were made when Rick was still with the group, and so are credited to him. It's an album mostly of the Family 'standards' like 'Cat And The Rat', 'Weavers' Answer', 'Observations From A Hill' and more, at a reasonable price. A completely new album is not expected from the group until about

September, because, as John says: "We've usually only got enough material for one album a year."

But John is nursing dreams about an album of his own.

"I will be doing an album of my own", he told me, "something that will be very uncommercial. As I said I don't think that Family are the opposite, but you can't walk into a studio with ten songs that you've written and get them all used on a group album. Anyway, I often think I can play guitar better than most people in this country. I can play the ass of most of the so-called good guitarists! And I haven't played on stage for two years."

A further ambition of John's is to master as many instruments as possible, so that he can in several years time, sit at home waiting for session type work.

"I've been on the road for ten years, and so I don't

want to do it for much longer. I'd like to sit at home and get people phoning up saying we want you to play bass today, violin tomorrow, guitar the day after!"

But in the meantime there will be a lot more travelling around Europe and Britain to come for Family, although they have a certain freedom that some groups lack.

"Really we do exactly what we want to do because we haven't got a pet manager. We could probably make more money, if we had, but it's not worth it because we've got no manager breathing down our neck. Anyway all I came out of the Animals with was ten guitars and a few other odds and ends, and that's in ten years. But our philosophies in life and our philosophies in music will always remain the same.

Outlet

"Mine has always been peace and love, from the old flower power band, although people might think we're aggressive. It's just that on stage it's Roger's outlet, and if he didn't have that outlet he'd be in jail. I think Cocker's the same. It has to be like that with most people, it's absolutely necessary. It gets to be like a religion, you travel for fifteen hours sometimes to get to a gig just to play that one hour on stage. It has to be important. I think a musician has to be a strange guy anyway to stick this life."

So Family it seems must come into that category. And John explains the persistence with:

"I know that wherever we play there's going to be an audience, and that's very satisfying. We could go to Nashville and do a country set, play a jazz club or do a teenybopper act, and we'd get an audience there. It gets down to the old show business philosophy of versatility."

"We don't listen to other groups for ideas, we listen perhaps to James Taylor and Neil Young. I think Procol Harum are one of the best rock bands ever and 'Salty Dog' was one of the best rock albums ever made. Everyone listens to the obvious, and when you don't play the obvious people get a bit worried."

Val Mabbs

MAVE... the droopy groupie

Frank Dickens

MY NAME'S BROOK GARDNER AND I'M PRINCE JAKES MANAGER..... I'VE TOLD HIM YOU'RE HERE AND HE SAID TO COME IN.



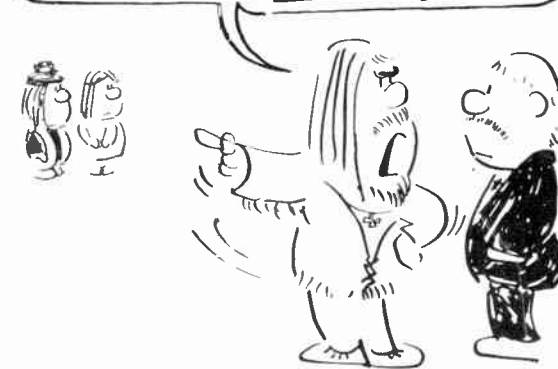
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PRINCE - I'D LIKE YOU TO MEET MAVE AND BARBI...



YOU CALL THOSE 'PERKS'?



The album cover for The Faces' 'Long Player' is framed by a complex Art Deco design of multiple concentric lines forming a central vertical oval and two side handles. At the top of the oval is a sunburst emblem. The text 'THE FACES' is written in a large, bold, stylized font, with 'new album' in smaller text below it. The title 'Long Player' is in a large, bold, serif font, and 'WARRIOR' is written in a smaller font below the title. Two small 'WB' logos are positioned on the left and right sides of the oval. The central image is a blue-tinted photograph of the five band members walking away from the viewer on a path that recedes into the distance. At the bottom of the oval is a large, stylized graphic element consisting of overlapping circles and lines.

THE FACES
new album
Long Player
WARRIOR

WB WB



DOUG SMITH, manager of OPEN ROAD, married last week to ELLY LANGER... LENNON-YOKO in last week's Sun a downhill trip... GRAND FUNK RAILROAD the latest big name group in America to tape anti-drug messages for free radio programming - but only the hard stuff... JAMES TAYLOR's next album not likely for release here until June.

In the National Association of Record Merchandisers convention in Los Angeles, NEIL DIAMOND took the award for best selling male vocalist over ELVIS. DIONNE WARWICK was top female, top single was PARTRIDGE FAMILY'S "I Think I Love You" and top album, "Bridge Over Troubled Water" from SIMON AND GARFUNKEL... said last week, equipment thefts are on the rise ELTON JOHN's bassist, DEE MURRAY, had his Fender Jazz guitar (of great sentimental value) nicked after their Festival Hall concert... next single from SOUTHERN COMFORT on Harvest called, "The Dreadful Ballad Of Willie Hurricane"... in America, J. Edgar and the FBI hot on the trail of record and tape pirates... the DOORS have cut their eighth album for Elektra.

Atlantic doing a soundtrack to film of Ghana's eight day 14th independence day celebrations featuring WILSON PICKETT, VOICES OF EAST HARLEM, ROBERTA FLACK, IKE and TINA and others... CLARENCE CARTER's wife CANDI STATON gave birth to CLARENCE CARTER Jr. in January - she's nearly ready to hit the stage again... juke-box men in States on fire over singles price increases.

Why doesn't someone offer brilliant guitarist MARTIN QUITTENTON (ex-Steamhammer) a job?... FACES should record "(I Know) I'm Losing You" as a single... new group BLUNDER, formed by three ex-BLOSSOM TOES have a promising album due in MAY... what folk singer gets monthly bookings? - TAM PAXTON... LEON RUSSELL and KLAUS VOORMAN among those working with PHIL SPECTOR on recordings of his wife RONNIE (ex-Ronettes) at Abbey Road studios.

JAMES BROWN still going like a piledriver at 43... SANDY DENNY and RICHARD THOMPSON have re-signed with JOE BOYD's Warlock Music... in Ireland and States, flip of HARRISON's "My Sweet Lord" is "Isn't It A Pity". Here, it's "What Is Life"... JOHNNY NASH making a film in Sweden... protect yourself - the COWSILLS are making a comeback...

GRAND FUNK should earn ten million in ten days with record, tape and tour profits. WISHBONE ASH have been in the States three weeks, doing well, but their manager ROD LYNTON gets nothing but post cards describing terrific weather... two of PAUL BRETT's SAGE received prolonged applause from West End dancers...

CLIFF RICHARD's new single 'Silvery Rain' has double B side, "Annabella Umbrella" and 'Time Flies'... Luscious meals from Harrod's at EDISON's reception at Phillips... BARRY RYAN has a successful art exhibition running in Germany. May move to Britain... Tragic waste to team RAY CHARLES' with ANDY WILLIAMS, ELTON JOHN and MAMA CASS, Couldn't somebody give him his own show?

STEVE ELLIS now openly talking about his missus... While CHRISTIE tour Australia Australia, manager BRIAN LONGLEY staying behind to help promotion on their record... One day after he bought a RAY DOREY's Volkswagen a write off!

BEACH BOY FACES JAIL

BEACH Boy Carl Wilson, who faces a jail sentence over his objection to serving two years as a hospital orderly as part of his conscientious objector's status, is appealing to the U.S. Supreme Court.

Wilson has already appealed to the Circuit Court of Appeals but was rejected. The Supreme Court is the Beach Boy's last chance to stay out of jail.

Wilson has already offered to go to Vietnam as an entertainer in place of hospital orderly work. He said: "There is a need for rock 'n' roll groups to tour various Army installations. The Beach Boys are willing to tour in Vietnam... without any cost to our State Department."

Better news for the Beach Boys is that they are touring the New England states in America with a



Anita stars

IT has to take a spectacular show to follow Cilla's current smash, 'Aladdin', at London's Palladium, so the combined talents of comedian Tommy Cooper, the lovely Anita Harris, Clive 'Grandad' Dunn and pianist Russ Conway should easily live up to the name of the scheduled summer revue, "... to see such fun." The show opens on April 26. (L to r: Clive, Louis Benjamin, Anita, Albert Knight and Russ.)

concert at Carnegie Hall networking is also being planned. And a cartoon discussed, although precise series for national TV details are not yet available.

Free concert from Hiseman

COLOSSEUM are giving a free concert in Manchester to complete recording of their 'live' album before leaving for their States tour on March 31.

The band have decided to open a gig at Manchester University on March 18 to the public because they regard the atmosphere and acoustics there as ideal. They have been recording 'live' at venues throughout the country this year and the Manchester date will finalise the material required.

Title set for the album, which is due for mid-summer release, is "Thumbs Up."

Straws

STRAWBS organist, Rick Wakeman, is offering a publishing contract and a recording test to local talent in Acton, where he helps run a Folk/Arts Lab.

Said the Strawb: "The idea is that we have a talent contest on April 14 and myself and some other pop people will judge the event. I want to do this because there is a lot of talent around here and it could go to waste if it's not exposed. I know I don't write particularly good songs, but I've heard others here who do. The point about the publishing contract is that they will get a fair deal with it instead of perhaps falling into the trap of signing contracts which commit them for years."

But the contest, he stressed, is principally for the benefit of songwriters, not heavily amplified groups.

Mixtures - disaster hits group

FURTHER disaster hit The Mixtures when member Fred Wieland was taken ill suddenly and confined to bed. This follows the shock departure of Mike Holden and Greg Cook, who quit the chart-riding group because they were homesick for Australia.

Wieland, fortunately, managed to complete his part in the recording sessions for the group's follow-up single to "The Pushbike Song." The doctor's diagnosis was German measles, but Wieland will still be able to play the group's Civic Hall, St. Alban's date on March 20.

While Wieland is ill Mick Flinn is rehearsing the new members Idris Jones and Don Lebler. Both are Australian and Jones was an original member of The Mixtures some years back.

Blues

BLUES Project, the group originally formed by Al Kooper, is coming to Britain and will play dates here and record an album. The group has been re-formed as a trio featuring Danny Kalb (guitar), Don Kretmer (bass) and Roy Blumenfeld (drums). They expect to be here for two months.

RNI

THE Dutch court hearing the case between Radio Veronica and Radio Nordsee International has adjourned the matter until March 25 at the latest.

Meanwhile RNI has announced that it will continue broadcasting from

the same place (four miles off Holland) and on the same wavelength, and that they have gained five advertising contracts with European firms including two weekly newspapers and a confectionery firm.

As RNI's ship, the Mebo II, is in International Waters, Dutch Authorities will find it hard to take any direct action against them, however the ship is still tendered from Holland.

Cilla

CILLA BLACK has been voted "Mother Of The Year"... and it must be the sweetest honour of all time, because voting was by 100,000 confectioners. Cilla won by an overwhelming majority.

NEWS IN BRIEF

COLIN Blunstone, former lead singer with The Zombies, returns to the recording scene with a new single released this Friday. Titled "Mary Won't You Warm My Bed," the song is a Mike D'Abbo composition and is released on the Epic label.

New World, currently in the charts with their version of "Rose Garden," have started work on their first album due for release in late spring. The group star in "Hot Pants '71" - a massive charity show in aid of Leukaemia Research - at Reece's Ballroom, Liverpool, on March 23.

Humble Pie have a new single and album released soon on the A&M label. The single is titled "Shine On" and the album is "Rock On - Humble Pie." The band leave for a tour of the States this Thursday.

A 50 minute film of Leon Russell and his band, filmed in California, is to be shown on BBC TV's "Disc 21" on April 1.

Gene and he record their second Atlantic album in

New York at the end of their U.S. tour. It is likely that the LP will be produced by Tom Dowd and will feature new material penned by members of the group. Dada return to Britain at the end of this month for a British college tour.

Folk Music on Radio-1 next week includes, "Folk On One" (Saturday 2.30 pm) "Country Meets Folk" (Sunday 4 pm), "Country Style" (Monday 7.0 pm) and "Folk On Friday" (7.0 pm). Fairport Convention are to top the bill at The Wexford Festival of Living Music this Sunday. Also appearing at the Irish festival will be Curved Air, The Strawbs, Southern Comfort and the Incredible String Band. After Wexford, Fairport play at Dublin Stadium on March 23 and Uister Hall, Belfast on March 24.

Dr Strangely Strange start a tour of Holland on April 3. The group then do a concert tour of Denmark at a concert hall in Denmark on the 21st to the 28th followed by Sweden and

Belgium before returning home to record an album in this country.

Deep Purple bassist, Roger Glover, collapsed near the end of Purple's performance at Aberdeen Music Hall last week. Chas Hodges bassist with Heads Hands and Feet stood in for the group's last two numbers.

The last two dates for Shirley Bassey's concert tour have been announced. These will be at The Odeon, Blackpool (May 1) and The Colston Hall, Bristol (May 2). The tour starts on April 18.

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U.S. OFFICES:
165 West 46th St.
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PRESIDENT
INTERNATIONAL
OPERATIONS
Mort Nasattu

PUBLISHING
DIRECTOR:
Andre de Vekey

EDITORIAL DIRECTOR
Mike Hennessey

EDITOR
Peter Jones

PRODUCTION MANAGER
Geoff Humphrey

PRODUCTION EDITOR
Terry Chappell

NEWS EDITOR
Bill McAllister

COUNTRY MUSIC EDITOR
Mike Clare

STAFF WRITERS
Lon Goddard
Valerie Mabbs

CONTRIBUTING EDITORS
Rob Partridge
Charlie Gillett

PHOTOGRAPHER
John Mackenzie

ADVERTISING MANAGER
Anne Marie Barker

CLASSIFIEDS DEPT
Jenni Frost

CIRCULATION MANAGER
Ben Cree

U.S. CO-ORDINATOR
Steve Lippin
9000 Sunset Boulevard
California, 90069, U.S.A.

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CHARLIE GILLETT

THE press handouts say Don Harris was born in 1938, but surely that is one more typical show business trick, to keep the star youthful for ever.

Don Harris started making records in 1955, so he has to be older than 33.

But the journalist is unduly cynical; the man who walks in the door hardly looks even that old. He made those records while he was still at school.

The information service says "Fiddlin' The Blues" was the first record by Don and Dewey, recorded for Stop; is that right?

"Ooh, wait a minute now; that was so long ago, I can hardly remember. But I think that's right, yes, we cut four sides for that label, it was owned by Effie Smith. Then she introduced us to Specialty, and we stayed with them for about eight years before that though, we'd cut some things with a group called The Squires, for the Mambo label."

The interview has been arranged in the office of Stigwoods, the agency that looks after the affairs of John Mayall, with whose band Don Harris is now playing. Although I've told the agency that Don is the only one I want to talk to, it seems as if the whole band is expecting to be interviewed. John Mayall? A prejudice against what he's been doing has lasted eight years, and can't evaporate now.

In some desperation, I pass a few colour slides to Don, that were taken by a friend when I saw Don with the Johnny Otis Show, Basin Street West in San Francisco last summer. Various people pick the slides up, and start guessing where the pictures must have been taken. Ash Grove, the Whiskey in LA? But then somebody says, it's the Otis Show, in San Francisco, Basin Street, and I'm totally confused because it isn't Don that made the identification, but a bearded white guy. "You were there?" I asked him. "Yeah, playing drums." And sure enough, we find a picture of him, Paul Lagos. So the rest of the band drift away, and Don and Paul sit and talk for an hour.

Paul is a bit impatient with some of the way-back-when questions, but I've been listening to the LP that Specialty have put together of Don and Dewey's rock 'n' roll material, and there are some questions I have to ask. What kind of man was Art Rupe, the man who owned Specialty Records?

"What kind of guy was Rupe? A millionaire. He was cool."

Yeah, but was he interested in the music?

"Well, it was like a hobby to him; he had everything a person could possibly think he wanted. Actually, he went into movies, I don't know what particular films he produced, but I understand that's what he did. He was a very shrewd businessman, a very shrewd

You can make it, if you try



DON HARRIS: TEN YEARS CLASSICAL TRAINING

cat on the business side. But as far as recording went, he always wanted to play safe, he wanted to keep within the realms of what was happening at that time. It meant he missed out on things, because he wasn't willing to speculate on what was new. You see, times are ever changing, and probably at that time we were a little ahead of our time; and we had to change the things we were doing to suit the particular era.

"In fact I was talking with Rupe a little over a year ago, and Rupe was asking how come we never did any things with violin back in those days. In fact we only did one track, "Pink Champagne," and it was never released until they put it on this new LP recently. And I said, 'If you remember, you said you didn't think the public was ready for it'. Consequently, the only violin things we did were in public appearances."

Were you trained as a classical violinist?

"Oh yeah, for ten years. But when I was listening to some of those blues things by Howlin' Wolf, and Muddy Waters, and Little Walter, I discovered I could get something like that sound on violin."

It sounds to me as if some of those Specialty records were like jokes on rock 'n' roll, as if you hardly cared if people bought them or not.

"No, they were what the company wanted. You didn't have the freedom you sometimes can have now, to do what you want; if somebody else is putting the money up to make the record, you make it his way. On a lot of those records, we wrote them thinking of one kind of

arrangement, but when we came to do the session they would be speeded up or slowed down, changed in some way, to meet what the market wanted at the time."

One of the first things you did after you left Specialty was an electric violin instrumental, "Soul Motion."

"That's right; we did that for Sonny, of Sonny and Cher. He had been a producer at Specialty, wrote "Ko Ko Joe" for us, and some others. He had Rush Records, but I think Cameo had put up the money for him, and it came out on Cameo later. That was really the first record that showed the kind of thing we had been doing on stage all along."

So none of those Specialty records had represented what you had done live?

"No, I feel that an artist should be able to do on stage what he has recorded; but even the Epic album, that we recorded with Johnny Otis, that didn't represent what I do on stage."

I start asking questions about some of the labels Don and Dewey appeared on, Highland, Eldo; Don is amused, but can't remember them. Paul whistles at the obscurity of it all: "You should talk to Dr Dimento, man; there's this cat on radio in L.A., Dr Dimento, and he's into all this, plays records you've never heard of, by cats you've never heard of."

I concede defeat, and ask one last question about Don and Dewey: what happened to Dewey? Don laughs.

"We broke up in '65; Dewey had a little trouble, and kind of disappeared. I didn't see him for a couple of years, and then last year he called me up. But he wouldn't give me his address. Still, I guess he's cool."

Don kept playing as a session musician through the sixties, mostly as a bass player, and now his patience is being rewarded, his faith justified. With John Mayall he can play what he feels, blues, jazz, whatever. And for bringing this man to us, I have to start a re-evaluation of John Mayall. When Sugarcane Harris wails "Eleanor Rigby," tearing the melody from his violin, loyalties to R&B, and rock 'n' roll, and any other category of music, have to be abandoned. This is all that music can hope to be, and do.

AIRWAVES

Opinion

RNI — is it good enough?

BACK on the air for a month, Radio Nordsee International, as its name suggests, has the aim and obligation to become a truly international station. However are they ignoring their British audience? I would say yes. And does the station have a professional sound? I would say that it is either being run by a load of amateurs or perhaps a bunch of good disc-jockeys who don't care one half new penny how it sounds.

Why do I say Radio Nordsee are ignoring their British audience? Maybe it is best if I can take a specific example. While listening to the station the other night I heard "Rupert" by Jackie Lee played as a 'sureshot'. Presumably what was meant was that it was tipped to be a hit on the continent. However no mention was made of the fact that the record had been a hit in Britain.

Out of the D.J.'s on RNI Stevi Merike is the most popular in Britain. He is on from 9 p.m. - midnight when reception in this country is at its worst. A sensible show for Stevi would be the breakfast show which he did so successfully on Radio-1 last year. However he is on at a time when reception is only good in parts of Holland and Belgium, where the name Stevi Merike means nothing.



STEVI MERIKE

This can be classified only as bad programme planning.

But why should they cater for an audience in Britain? They will never gain any advertising from this country. To begin with, if RNI plays records as they are released in Britain they will probably find they are weeks ahead of any other radio station on the continent in record content. Most records are hits in Britain and then abroad. Of course to appeal to an international audience they would still have to play records that are produced on the continent.

Secondly, it must be remembered that if it wasn't for the original pirates off the British coast RNI would probably not even be there now. When

Radio Caroline was broadcasting to Britain it found that by playing the occasional foreign record it could gain an audience abroad. At one stage it had four million listeners outside of the UK.

Possibly the main problem of the station however is the quality of the dee-jaying. Good D.J.'s perhaps but good dee-jaying no. The tendency of the D.J.'s, with the possible exception of Tony Allen, is to treat the whole thing as a joke. To have an announcer saying every hour, "this is Radio Nordsee International broadcasting on 220 carrots medium wave" becomes beyond a joke after the second time and starts to sound like schoolboys swimming in to deep water and in one word unprofessional.

RNI has a great potential: it is an alternative to Radio-1. This can only mean good. But first they have to buck up their ideas before they can compete successfully to compare with the pirates of the sixties.

Simon Burnett

LIVE! The best there ever is

Before we start, a one hour wait the show is supposed to begin at 11.30. It is half past midnight by the time the curtain goes up, revealing not only nine black musicians strung out across the left and centre stage, but what looks like about twenty more sedate white musicians huddled together on the right, violins and saxophones ready to go. The remarkable patience of the sell out audience is about to be rewarded.

Three warm up numbers feature only the J.B.s, who include two drummers, but it's never quite clear why, since they never play at the same time but alternately watch each other. They're both good, but it's the bass player who immediately takes attention, holding his guitar almost vertically as he plucked, dropped and pulled out the rhythm that held the band tight and together for the whole night; all the time, blissfully smiling.

When James skips on stage, he is in a dandy chequered suit, that a Madison Avenue executive might wear at a business lunch. But there is hardly time to register what he is wearing before he has done a couple of slips, slides and turns that send shivers of ecstasy down everybody's back.

In thirty seconds he has re-assured us, he is still the one in front, the one the others have tried to beat. The only man who could compare with him is Muhammed Ali, but we have just seen that he is vulnerable, tricked by his success into trying to see himself as we see him, hoping to do just enough to stay ahead and yet at the same time trying to show that it is so easy. He doesn't have to try.



JAMES BROWN

James Brown knows better; knows that he has to concentrate putting the image across, that he has to put everything into what he is doing, in order to beat back any doubts that may creep into our minds. The hardest-working entertainer in the business. Yes, he has got Ali's flair, self-confidence, and magical appeal; and he also has Joe Frazier's cheerful determination. Ali plus Frazier equals James Brown; equals Soul Power.

We have been led to expect a two hour funk work out with the J.B.s, whose size has been cut down steadily over the past three or four years, as James sought the ever simpler Natural Truth. But apparently decided he wasn't likely to go any further down that line in England and instead chose to jump back a little, turning to some of his older songs and their pop arrangements.

After about an hour and a half, the audience was straight from its seats, and for the last half hour stood and shook and waved while the band churned out the riff for 'Soul Power'. It could have been that

the tinny speakers didn't get the sound across properly or that the band was tired after playing two long shows in one night; but the sound wasn't as all embracing as either Sly and the Family Stone or Leon Russell had been recently generating. But despite that, we were all in awe of the performance, content that we had witnessed the man who has no rival to match the way he combines singing, dancing, and a magical personal appeal.

He is not quite as amazing as he was five years ago; then he had seemed like the best entertainer there could ever be but now, he is only the best there is.

Curved Air

CURVED Air celebrated their first year as a group with as fine a "birthday party" as the Lyceum has seen in many a day. Before a packed and completely enthusiastic audience they went through their paces with consummate ease, playing the now familiar swirling, heady music which has taken them into the top-band rankings here.

The sound was fine and loud and if, on occasions, the balance became a little too weighted at the instrumental end, obscuring the pointed attack of Sonja Kristina's vocals, there was still enough dynamism to carry it through.

A barrage of balloons was set loose during the rapturous applause which followed the encores set and, if things go as well as they seem to be, Curved Air will soon be flying as high as their name suggests. B.M.

INSIDE STRAIGHT

IT WILL STAND: C. Virgo lists his big five:

1. "Going Down Slow," by Howlin' Wolf (Chess, unavailable).
2. "Let's Try It Over," by Faith, Hope and Charity (Crewe).
3. "Lost Someone," by James Brown (Polydor).
4. "It's Too Late Darlin'," by Bobby Parker (On Sabu in U.S.; not out here).
5. "Interlude," by Timi Yuro (Liberty).

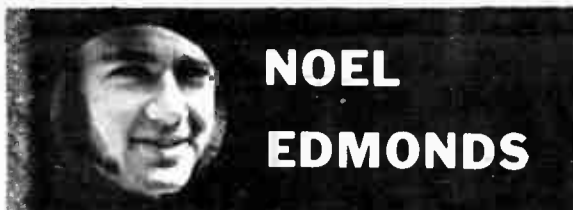
THOSE OLDIES BUT GOODIES REMIND ME OF YOU: Ever tried listing your favourite 50 love songs? McGlennon Publications, who put out the weekly "Words"

booklet, which prints the words of recent and likely hits, have a booklet called "Love Songs," which lists, once and for all, the words of 50 all-time love songs. Nothing there by Buddy Holly or Smokey Robinson, but four by Lennon-McCartney, including, surprisingly, "A Hard Day's Night," a tough song that doesn't seem to fit in with the others that are there. But to set them straight, perhaps you'd like to write to the publishers with some suggestions: McGlennon, 12-13 Bow Lane, London EC4. YOU AIN'T NOTHIN' BUT: Rufus Thomas is looking for a

copy of "Bear Cat," his answer to "Hound Dog," which he cut for Sun on a 78 in 1953. If anybody comes across a second copy of the great deleted London LP, "The Blues Came Down From Memphis" (HAS 8265) and felt like sending it to him, Rufus lives at 1595 Joyanne St, Memphis, Tennessee 38111.

THE BIG BREAK: Amazing records on sale in London's West End in the past few weeks, at 40p each: Richard Berry's Crown LP, the Dubs Meet the Shells, a pirate album of Dion's Columbia hits, Oscar Toney's Bell LP.

NEWS, ENQUIRY, OPINION



**NOEL
EDMONDS**

Left wing jocks?

AND there I sat – vaguely disinterested, definitely bored and undeniably fatigued to a point not far from total unconsciousness. However, I was not alone in my state of complete apathy towards the scenes of unlimited revelry that were manifesting themselves about me, for colleague and companion Alan Freeman was equally numbed.

"Fluff" and I had been invited as special guests on a 'train party' which involves a trip to Paddington, a brief excursion upon the Great Western to Newbury and then 2½ hours of jollifications before repeating the manoeuvre in the opposite direction.

I have no doubt that a good time was had by all but somehow I couldn't fully immerse myself in the festivities – in fact the whole scene seemed to be collapsing about my portals when all of a sudden the cabaret turned up.

However I digress – Alan Freeman had been spotted by an admirer – or to be more exact the friend of a cousin's friend who always visited a sick aunt in Croydon who had a nephew whose girlfriend's sister wanted an autograph.

Anyway, I'm wandering again – Alan signed the paper that had been handed to him and the "cabaret" sat down for a brief chat. He was a very smart young man of a bout 22 or 23, dressed in immaculate dinner jacket and a Harry Wheatcroft window box in his button hole.

He was extremely well-spoken, in fact he gradually turned out to be one of those people who is supposedly so well spoken that I find them more difficult to understand than good old Cockney. (You know the sort – garden shears are pronounced 'shares' and garage is 'garge' as in 'barge').

So we start talking about disc jockeys and Alan asks 'sweet lips' who is his favourite D.J. With a bit of humming and haa-ing, he reckons that Alan himself, with his punchy quick-fire style, is the best and all announcers should tailor themselves likewise.

While Alan was being treated to a brief resume of the last meeting of the Young Conservatives, I



ALAN FREEMAN

whispered to him that I bet £5 the answer to "which D.J. nauseated our friend most" would be yours truly.

So Alan posed the question and got the answer Terry Wogan and I lost my week's wages! However I asked 'sweet lips' why Terry annoyed him (because I reckon 'the Woge' does one of the most varied shows on radio). "Well you see" came the reply, "he's so left-wing – he's always saying you should get on the floor for your fight on flab – you will lose pounds from your thighs."

Equating politics with disc-jockeying was too much for me and I went for a refill at the bar. However, it was not over yet – because I was obviously aggravating our ardent Young Conservative and so he demanded to know what sort of programme I would do – If I WAS A D.J. – well after that question Alan exited for the sanctuary of the bar and left me to fight on.

By the time that I'd put forward my ideas on disc-jockeying and had every suggestion compared with Edward Heath's strategic conquest of the British electorate at the last election, 'sweet-lips' was in a right tizz. He terminated the discussion with the triumphant declaration that I would never make a disc jockey because I was also "too left-wing" – socialist record spinners were "the muck of the yard."

The lecture came to an abrupt end when Kenny Lynch walked in and said "well, if it isn't Noel Edmonds – how are you?"

The young conservative type spluttered a bit, tried saying "you're not really Noel E..." and then went off to change his underwear.

Anyway, I'm off now to listen to the Fascist "What's New" and the music of Mao Tse Young – is that my "Morning Star" mother?

the 50 record mirror

THIS WEEK
LAST WEEK
WEEKS IN
CHART

singles

Names from the 50

7	4	HOT LOVE T. Rex	Fly BUG 6
2	1	BABY JUMP Mungo Jerry	Dawn DNX 2505
3	2	ANOTHER DAY Paul McCartney	Apple R 5889
4	4	ROSE GARDEN Lynn Anderson	CBS 5360
5	5	IT'S IMPOSSIBLE Perry Como	RCA 2043
6	3	MY SWEET LORD George Harrison	Apple R 5884
7	6	PUSHBIKE SONG Mixtures	Polydor 2058 083
8	22	4 STRANGE KIND OF WOMAN Deep Purple	Harvest HAR 5033 Uni UN 531
9	8	5 SWEET CAROLINE Neil Diamond	
10	11	10 RESURRECTION SHUFFLE Ashton, Gardner & Dyke	Capitol CL 15665
11	13	7 TOMORROW NIGHT Atomic Rooster	B & C CB 131
12	–	– POWER TO THE PEOPLE John Lennon/Plastic Ono Band	Apple R 5892
13	9	15 AMAZING GRACE Judy Collins	Elektra 2101 020
14	34	2 BRIDGET THE MIDGET Ray Stevens	CBS 7070
15	17	4 ROSE GARDEN New World	RAK 111
16	14	5 WHO PUT THE LIGHTS OUT? Dana	Rex R 11062
17	10	10 STONED LOVE Supremes	Tamla Motown TMG 760
18	12	5 EVERYTHING'S TUESDAY Chairmen of the Board	Invictus INV 507
19	25	3 I WILL DRINK THE WINE Frank Sinatra	Reprise RS 23487
20	27	12 RUPERT Jackie Lee	Pye 7N 45003
21	32	4 WALKIN' CCS	Rak 109
22	16	16 GRANDAD Clive Dunn	Columbia DB 8726
23	–	– JACK IN THE BOX Clodagh Rodgers	
24	–	– IF NOT FOR YOU Olivia Newton-John	Pye 7N 25543
25	15	6 FORGET ME NOT Martha Reeves & the Vandellas	Tamla Motown TMG 762
26	20	9 YOUR SONG Elton John	DJM DJS 233
27	40	3 YOU COULD'VE BEEN A LADY Hot Chocolate	RAK RAK 110
28	23	6 CHESTNUT MARE Byrds	CBS 5322
29	–	– THERE GOES MY EVERYTHING Elvis Presley	RCA Victor 2060
30	21	10 CANDIDA Dawn	Bell BLL 1118
31	24	6 I THINK I LOVE YOU Partridge Family	Bell BLL 1130
32	18	8 COME ROUND HERE Smokey Robinson & the Miracles	Tamla Motown TMG 761
33	38	2 FUNNY FUNNY Sweet	RCA 2051
34	36	6 SONG OF MY LIFE Petula Clark	Pye 7N 45026
35	19	15 NO MATTER WHAT Badfinger	Apple 31
36	39	3 YOU DON'T HAVE TO SAY YOU LOVE ME Elvis Presley	RCA 2046
37	31	6 STONEY END Barbra Streisand	CBS 5321
38	37	2 LOVE THE ONE YOU'RE WITH Stephen Stills	Atlantic 2091 046
39	–	– (Where Do I Begin) LOVE STORY Andy Williams	CBS 7020
40	–	– HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival	Liberty LBF 15440

BREAKERS

SOMETHING OLD SOMETHING NEW Fantastics, Bell BLL 114
ONE BAD APPLE Osmonds, MGM 2006 021
(Where Do I Begin) LOVE STORY Shirley Bassey, United Artists UP 15194
DREAM BABY Glen Campbell, Capitol CB 15674

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



RAY STEVENS



DEEP PURPLE



DANA

top producers

5 years ago

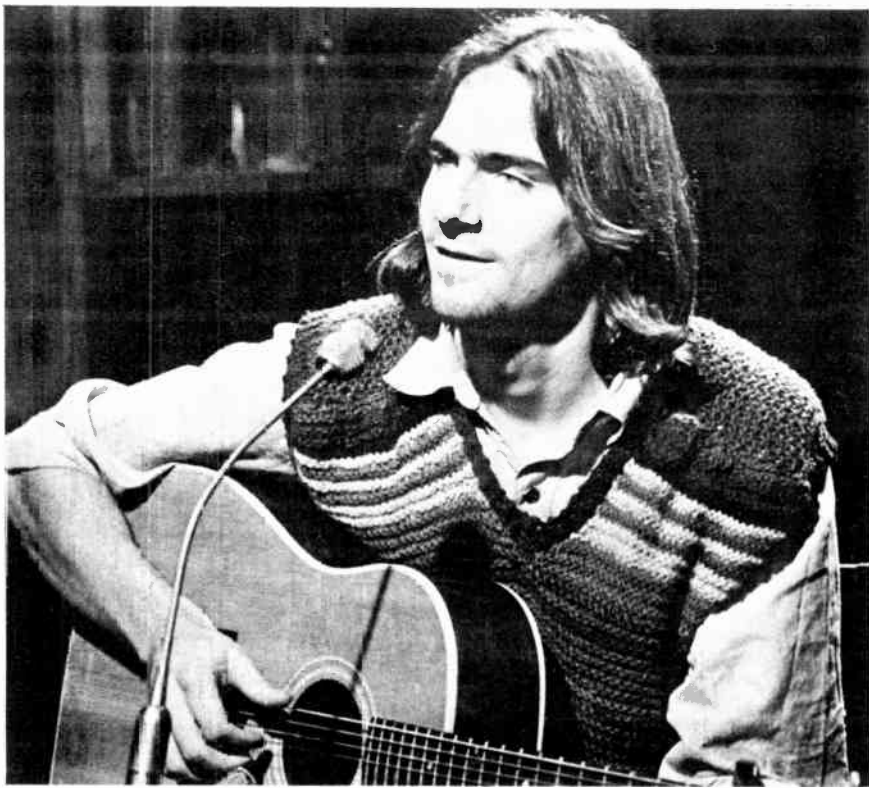
10 years ago

- 1 Tony Visconti
- 2 Barry Murray
- 3 Paul McCartney
- 4 Glen Sutton
- 5 Ernie Altschuler
- 6 Harrison/Spector
- 7 David Mackay
- 8 Deep Purple
- 9 Tom Catalano/Neil Diamond
- 10 Tony Ashton
- 11 Atomic Rooster
- 12 Phil Spector/John & Yoko
- 13 Mark Abramson
- 14 Ray Stevens
- 15 Mike Hurst
- 16 Bill Landis
- 17 Frank Wilson
- 18 Holland-Dozier-Holland
- 19 Don Costa
- 20 Len Beadle
- 21 Mickie Most
- 22 Cameron/Dunn
- 23 Kenny Rogers
- 24 Festival
- 25 Norman Whitfield
- 26 Gus Dudgeon
- 27 Mickie Most
- 28 Melcher/Dixon
- 29 –
- 30 Tokens/Appell

- 1 10 THE SUN AIN'T GONNA SHINE ANYMORE Walker Bros
- 2 7 I CAN'T LET GO Hollies
- 3 6 SHA LA LA LA LEE Small Faces
- 4 2 A GROOVY KIND OF LOVE The Mindbenders
- 5 2 BARBARA ANN Beach Boys
- 6 – SHAPES OF THINGS Yardbirds
- 7 4 BACKSTAGE Gene Pitney
- 8 – DEDICATED FOLLOWER OF FASHION Kinks
- 9 1 THESE BOOTS ARE MADE FOR WALKIN' Nancy Sinatra
- 10 – MAKE THE WORLD GO AWAY Eddie Arnold

- 1 1 WOODEN HEART Elvis Presley
- 2 2 WALK RIGHT BACK/EBONY EYES Everly Brothers
- 3 3 ARE YOU SURE The Allisons
- 4 4 THEME FOR A DREAM Cliff Richard
- 5 7 MY KIND OF GIRL Matt Monro
- 6 9 LAZY RIVER Bobby Darin
- 7 6 EXODUS Ferante and Teicher
- 8 5 WILL YOU LOVE ME TOMORROW? Shirelles
- 8 – AND THE HEAVENS CRIED Anthony Newley
- 10 8 RIDERS IN THE SKY Ramrods

GOD BLESS AMERICA



JAMES TAYLOR: A FILM WITH DENNIS WILSON

James Taylor to James Dean

JAMES Taylor is really emerging as THE super-solo-star, with his face on the front cover of Time magazine at the age of 23 and all that. He says his album, "Sweet Baby James" took only 7,000 dollars to make and has already sold over two million copies in the States alone.

And with all the adulation comes the strangeness. One of the approaches is to tie in James Taylor with the late James Dean (he's just made a film, "Two Lane Blacktop" with Dennis Wilson, drummer singer with the Beach Boys) and stories of self destruction surround him. Also cancelled concerts. None of it is true but his brother Alex once got 10 calls in one consoling him about James' suicide, confinement in a mental institution and ending of the James Taylor-Joni Mitchell romance.

DRUGS

Taylor is on record about his mental history; his record company biography talks about his nine months of 'voluntary commitment' in the McLean Psychiatric Hospital in Massachusetts. He has also written about his involvement, in New York, in 1966 with hard drugs (heroin) and which he kicked last year.

A couple of film companies are after him for the rights to film, a la "Alice's Restaurant" Taylor's "Fire And Rain" song, which concerns the suicide of a girl friend of his. He refuses to sell it.

About his time at Apple Records he says: "I'm sure no one but Paul McCartney noticed me. He's a musical genius."

THE Beach Boys blew into Carnegie Hall last week, to a full house, with a sizeable horn section, and additional musicians and played a whole two and a half hour concert just by themselves to a rapturous audience. It went from an Elton John song, to acapella Four Freshmen-noises to a parody "Riot In Cell Block No. 9" and nobody would let them off stage. Looks like the heavies are finally making it regarding the Beach Boys which puts them about two years behind Britain.

GRAND FUNK Railroad are on the move again - this time it is an American tour that will mean 38 appearances in

52 days, which means the group will get a guarantee, exclusive of a percentage of the gate, of 760,000 dollars and a potential take of 2,060,000 dollars on an anticipated gross of nearly four million. The tour starts March 12 and the Funk reckon that nearly 750,000 fans will trundle out to see them.

The Funk have arranged it so they never play more than six consecutive days with a full day and night off for rest layovers each week.

BAGS!

Bloodrock, which is another Terry Knight group (he's Funk's manager-producer) will be the only other group or the bill but the Funk won't be lonely because as usual they'll travel with their 8,000 lbs of equipment, 75 trunks of luggage, 4,000 watt sound system, own electronic cabling and portable recording facilities and 20 full time employees.

Ian Dove
New York

PICK OF THE HOT U.S. RELEASES

CHAIRMEN OF THE BOARD: Chairman Of The Board (Invictus). The CoB's latest U.S. hit is a welcome, and powerful, departure from their increasingly Bubble Gum style: Soul fans should really dig it, although it may be too good for Pop Pickers. Starting quite Bluesily with harmonica and bottleneck guitar behind the staccato lyrics, it drives its relentless way to a whumping great beat that is frequently punctuated by beautiful harmonized "ooh ooh, wooh ooh" vocal group touches. An incredibly joyful, happy-making compulsive dancer... which Holland and Dozier actually admit to writing, as well as producing.

MARVIN GAYE: What's Going On; God Is Love (Tamla). Marv returns with a Soulful goodie, and the emphasis is on both Soulful and goodie! No blatant terpsichorean stuff this, it is a muddled beat delicate echoing double-tracked light ethereal sound, full of subtlety, chattering crowd effects, and philosophical words (that sink beneath the overall good good "stoned" feeling). None too strong as a song, the sound and atmosphere are what matter - hence it's for Soul fans. Lovely slow flip.

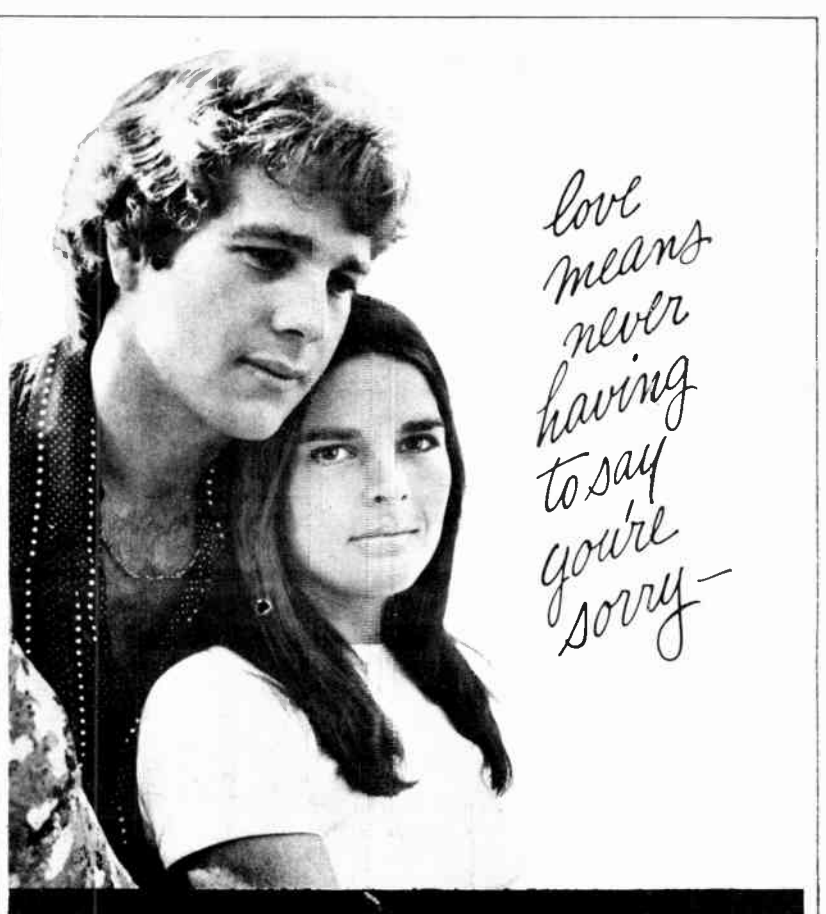
CANDI STATON: He Called Me Baby. What Would Become Of Me (Fame). Causing quite a stir in America, Candi's revival of Ella Washington's soulful of Harlan Howard's Country song is actually much chunkier and beefier than Ella's dead slow old treatment. I personally much prefer Mrs. Carter's Gospelly emoting on the flip, a soulful simple slowie with tight 'n terse backing in the classic mode.

BRIAN HYLAND: Lonely Teardrops (Uni). Disbelieve if you like, but Brian's latest Del Shannon-produced hit is incredibly good. The song is of course Jackie Wilson's old smash, the composing royalties of which helped Berry Gordy Jr. to set up the Anna, Tammy and Motown labels, and in its present version it rocks along to predominant piano and chix support before slowing down to a sensuous half-speed passage. "Gypsy Woman," now this... what odds for "Shop Around" being Brian's next?

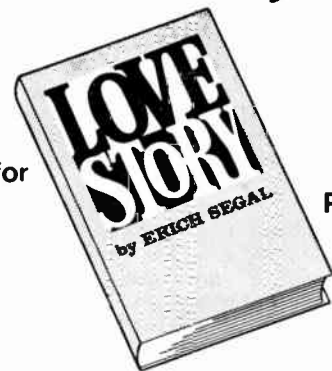
THE STAPLE SINGERS: Love Is Plentiful; Heavy Makes You Happy (Sha-Na-Boom Boom) (Stax). A double-sided U.S. hit, Pop and R&B, it was the galloping "Love" that clicked first (some weeks back) before the unlikely choice of Bobby Bloom's "Heavy" took off too. They're both fun, but "Love" wins to my mind. Incidentally, President have a good "Best Of" LP out on the Staples, with their Gospel hits. Yup, this is the column for fax and info fans!



CHAIRMEN OF THE BOARD



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THINK of Sacha Distel and you think perhaps first of charm and moonlight and romantic France. Even before you think of "Raindrops Keep Falling On My Head" and music. Despite his calm and relaxed appearance, that is obviously a festering sore with Sacha.

With the female record buyers, his physical charms have doubtless helped sales, but Sacha admits that the projection of this image can be embarrassing. The recent publicity concerning the selection of two young girls to appear in a sketch with him is yet another indication.

"I hate that kind of thing," Sacha grinned, explaining that he felt it narrowed his own personality. "I went to the rugby match of France and England and I did a television interview with Cliff Morgan. I really

BY VALERIE MABBS

enjoyed that, and I think it must have surprised a lot of people to think that I was interested and could talk about the game."

In fact, Sacha has played rugby many times, and is a keen follower of the sport.

"Although my image and I may seem to fit two different people, when I do a live show I am natural. But then every time I've been a guest on a girl's television show I always have to play a romantic part.

"Really," Sacha added. "I don't think French men are romantic!"

Sacha also becomes indignant when people suggest that his French nationality may have helped his success. And in fact he is trying to lose what accent remains.

"I'm not trying to push it at all," he clarified. "But I would like to lose it. Sometimes on the telephone I have difficulty in expressing myself still. I

don't think my accent has helped my success, because so many artists have tried to come from France and then they should be successful also."

Along with Edith Piaf, Sacha has in his own way helped to promote the image of his country and succeeded where others have failed.

"I think you can always sing better and express yourself better," Sacha told me. "And the more experience you have you learn to master and control your singing.

"There were a whole generation of people including Johnnie Halliday, Francoise Hardy and Sylvie Vartan, and these young people had the idea that nothing existed before they arrived. That Maurice Chevalier was nothing.

"They had that kind of attitude that they wouldn't say hello to you, but now when you see them they're very nice! Francoise Hardy

could have been a big star but she was just not interested in that at all. She couldn't be bothered."

Sacha Distel, in contrast, considers those who came before to be very important — a lesson in practice. With pride he produced a handwritten letter from Maurice Chevalier wishing him luck with his new tour.

It has been usual for Sacha to visit Britain regularly for cabaret appearances in select clubs, but this month he begins his first tour in Britain of theatres and northern clubs. The bill also features a variety act featuring Spanish and Italian boys, violinist Stephane Grappelli and comedian Ted Rogers.

"I would have liked to have some groups on the bill," Sacha told me, and when I enquired who, he promptly answered "The Beatles!"

As far as the change of venues and act, Sacha feels quite confident: "I think I can handle any type of audience, except the Isle of Wight," he explained. "I like touring. Every summer in France I tour for three months, and anyway I'll only be doing the second half of the show. I'm using a French rhythm section and I carry brass, who are English musicians.

"But as far as the tour goes I don't think you ever really find a hostile audience. Sometimes what I do doesn't work, but then it's not my fault. And as far as criticism goes, that letter from Maurice Chevalier is far more important to me than the opinion of someone who might have had a bad day with the wife!"

Although his version of "Raindrops Keep Falling On My Head" is still selling well, Sacha will be releasing another Burt Bacharach-Hal David composition here during his tour.

"I've just given 'Raindrops' another good plug on the British Television and Film Awards programme!" Sacha told me. "But though 'To Wait For Love' the last single wasn't a hit, I'm hoping that this new one will be. It's called 'Odds And Ends' and was recorded by Dionne Warwick.

"Although Burt has been promising to write a number especially for me, he has never got around to it."

Despite that, "Odds And Ends" seems to be well suited to Sacha. Pete Murray (who plays tennis with Sacha) after hearing the song called Sacha to say it was a good record for him, not knowing that he had already recorded the very same number!

"I've also written a song, which Johnny Harris has arranged for me, called 'More And More,'" Sacha added confidently. "And it may be another international standard!"

The Rhythm Orchid

REMEMBER Buddy Knox and the Rhythm Orchids? No? Well, deduct two points from your score and another point if you didn't know it was Buddy Knox, Jimmy Bowen and the Rhythm Orchids.

"It's a name I thought I'd never live down," said the singer — turned successful producer. "People thought the Rhythm Orchids were a bunch of pansies."

Jimmy was hired as a producer for the Reprise label when Sinatra owned most of it after his term with Knox. About a year later, he began producing Frank, as well as Dean Martin, Sammy Davis Jr., Nancy Sinatra, Vic Damone, Buddy Greco and many others.

Jim wasn't exactly in Sinatra's ratpack, but he did build a relationship with his singers, "mostly on a business plane," he says.

"Frank's always been into a dozen things at once — singing, movies, companies and yet he's a real staunch family man — even more than Dean. Of

who's the friend of the stars

course, they're both Italian and family ties are pretty strong with them.

"The man is really easy to work with. We just hire a smaller studio as well as the one we'll use and he goes in to rehearse on the piano.

"He has to warm up and do the scales, etc., because he doesn't sing much these days.

"With Frank, Dean or Sammy, there's never less than 100 people at the sessions, yet he's such a pro, we can whiz right through it. 'That's Life' took about 20 minutes; 'Strangers In The Night' about 45 and the last one I did for him, 'The World We Knew' took a little longer.

"For that one, we decided to record in New York — the first time he'd done one there for about 15 years. Everybody in the world came and I could hardly get into the room!"

"Dean Martin is another story; he's very relaxed. You get to his place by 10 a.m. to make a tape and by 10.45 he's out on the golf course. We do his albums in two days. He never needs rehearsal time — he's got an eight track tape at home, a four track in his car and carries a cassette. I just make tapes of the numbers and he plays them everywhere; that's how he rehearses. He's got to be pretty together in the head to work like that."

After leaving Reprise, Jimmy set up his own company, Amos — which, he jokes, stands for 'Artists,

Music and Other Shit', "But they wouldn't let me put that up on the building!"

With his Amos label are people like Frankie Laine, Mel Carter and some acts Jimmy has expectations for, Shiloh, Kim and Dave, and Mike Settle.

He's presently in Britain producing Kenny Rodgers and the First Edition as well as having a friendly chat with Decca about the soundtrack to his upcoming film, "Vanishing Point."

"The soundtrack should be out about the same time as the film — late March or April. On it are people like Delaney and Bonnie, Mountain, Jerry Reed, Doug Dillard, Big Mama Thornton and others."

Apart from that, he's making up for lost time. Jim's only been here once before and for such a short time, he saw nothing. This time, he's having a look at the place.

"I donated a few pounds to the Playboy Club," he grins, "I was on the phone to Matt Monro when a valet came in. I tipped him a note, but I thought it was a dollar till Matt screamed down the phone it was 2 dollars and 40 cents!"

"Yesterday, I paid 10 shillings for some cigarettes and I tipped a doorman a penny, thinking it was fifty cents. I'm just no good at this — man, I thought six and six was twelve!" —

**Lon
Goddard**



SINATRA
100 in the studio



BRIAN HYLAND: COLLABORATING WITH DEL SHANNON

I'VE always had a place in my heart for those artists who figured prominently in my teenage years, but have since slipped away into relative obscurity. People like Brian Hyland, whom I remember brightening up my days with such epics as "Itsy Witsy, Teenie Weenie, Yellow Polka Dot Bikini," "Sealed With A Kiss" and "Ginny Come Lately." Marvellous, foolish pop songs you could romanticise over.

I now find, however, that Brian Hyland is hardly a voice from the past, but is currently a very big artist in the States, where his single, "Gypsy Woman" has sold over one million copies.

And since "Gypsy Woman" is a beautifully mature song written a decade ago by the prolific Curtis Mayfield, it follows Mr. Hyland has developed quite a bit since his warbling "Bikini" days.

On the transatlantic line he sounded confident and enthusiastic about the possibilities a brand new career has given him. Brian Hyland — quality artist. Entertainer.

"I'm working closely with an old friend of mine, Del Shannon," he said.

Oh, it's that Brian Hyland is it?

BY BILL McALLISTER

"I met Del back in '61 when we were both touring. We became friends and then five years ago we started working out vague ideas on the West Coast where we both live.

"Del produced the single and we're working on an album, and both of us are collaborating on material for it. There'll be seven

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COUNTRYstyle

RECORD MIRROR PULLOUT SECTION



Paul Siebel: acute observer of life

BY ROB PARTRIDGE

COUNTRY ROCK has a nasty habit of faking it. Last year's rock stars are this year's cowboys, grafting on superficial aspects of country music to basic rock. Through it all, Paul Siebel comes over as the real thing.

His first album 'Woodsmoke And Oranges' (Elektra EKS-74064) went virtually unnoticed; a sad reaction to an authentic blend of country music and contemporary lyrics. At his best, Siebel showed himself to be an acute observer of life - for instance, 'Any Day Woman' with the lines: "Love's so hard to take, When you have to fake/Everything in return."

Perhaps it was coming after Dylan's 'Nashville Skyline' that blunted Siebel's impact. If it was, then it was certainly unfair - Siebel has been performing for many years, long enough to avoid any 'Dylan imitator' tag.

He was born and raised on a farm in Africa, New York, studying classical

violin throughout his childhood. But Siebel's musical attitudes were something of a contradiction; studying classical music he was also totally immersed in country music.

In 1959 he took up the guitar and started singing Guthrie folk songs and the country material of Jimmy Rodgers and Hank Williams. The Jimmy Rodgers influence has remained in his music. On stage he occasionally sings a few Rodgers' numbers, complete with the famous Rodgers' yodel.

It wasn't an influence which helped in the early sixties. Playing around the New York coffee bars in 1963, he found the country aspect of his act was rejected completely by the folk-orientated audiences. His lack of success kept him working in a baby pram factory, and later as a photographer's assistant instead of launching out as a professional singer.

By 1966, however, he had begun writing his own material, songs which were laden with observations and insights which avoided the normal cliches of personal and emotional songs. 'Any Day Woman' was one such song, but others came too. 'Louise', also on his first album, deals with a 'truck stop whore', and 'Long Afternoons' with the story of a past love affair. Siebel concerned himself with real people and situations, never letting the phony romanticism which has riddled popular music to affect the honesty of his

PAUL SIEBEL: while studying classical music he was also totally immersed in country music.

subject matter.

For 'Woodsmoke And Oranges' Siebel assembled some fine musicians. David Bromberg (guitar/dobro), Don Brooks (harmonica), Richard Greene (violin), Jeff Gutcheon (piano/organ), James Madison (drums), Weldon Myrick (pedal steel guitar) and Gary White (electric bass) all fitted together well, producing perhaps the best album in the genre since 'Nashville Skyline', ranging from the Opry-styled 'She Made Me Lose The Blues' to the reflective 'Louise'.

Siebel's second album, 'Jack-Knife Gypsy' (Elektra EKS-74081) is released next month. The album is much harder, less consciously delicate than the first. But the essential ingredients of Siebel's talents are still well demonstrated - "The trouble with love you must give it all/So best to call - it a loan," he says in 'Chips Are Down'.

The band behind him has changed completely; only Greene and Gary White remain in individual cuts. Nevertheless, the music continues with the fine, open feel established in 'Woodsmoke And Oranges', this time with Clarence White from the Byrds on lead guitar and Buddy Emmons on steel. Doug Kershaw, the legendary Cajun fiddler also makes an appearance.

This time a lot more people are going to notice,

IMMEDIATELY the third international festival of country music finishes at around 11 o'clock on Sunday April 11, thousands of country fans will make tracks for the ABC Cinema, Hammersmith Broadway.

Jeff Kruger, boss of Ember Records has shrewdly chosen midnight on April 11 (subject to completion of negotiations) to present the British premiere of the best film featuring country music (as opposed to just soundtracks, such as Bonnie and Clyde) that I've ever seen. This full length colour film called "From Nashville With Music" stars some of the biggest names in country music - like Merle Haggard, Marty Robbins, George Jones, Tammy Wynette, Charley Pride,

Easter premiere for new film on Nashville

BY LARRY ADAMS

Buck Owens, Bill Anderson and Don Gibson.

The story line is so flimsy that I don't want to insult your intelligence by detailing it, suffice it to say that it serves as a link between the various artists' performances of some of their biggest hit songs.

The most important thing about this film is that the quality of the camera work, the colour, and, above all, the sound are

absolutely superb and provide a memorable 90 minutes. To hear and see Marty Robbins singing "Goodnight Carmen," "Green Green Grass Of Home," "Singing The Blues" and "Hello Daily News" as he does with beautiful tone and style, is worth the admission price alone, but there's so much more.

Devotees of a particular artist will obviously back

their favourite to win the accolade as star of the show but I feel that Merle Haggard just takes the honour from Marty Robbins with his performances of "Branded Man," "Today I Started Loving You Again" and "Hungry Eyes."

The good news is that you'll get your chance to decide who is the "tops" as far as you are concerned because this excellent showcase of country music will be showing at venues in all the major towns and cities in Britain in the next few months.

It is quite an achievement, for the ABC have offered the prime Easter date at their busy Hammersmith venue for the film.

to page 11

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countrystyle

Fourth UK visit for Loretta Lynn

A MASSIVE benefit show in aid of the dependants of the victims of the Kentucky mining disaster and starring many country artists took place recently in Louisville, Kentucky. Prime mover behind the benefit show was Loretta Lynn, whose father and uncle were miners.

Loretta has had almost a story book 'rags to riches' career. Born April 14, 1935, the daughter of Melvin and Clara Webb, she lived in a log cabin in the little township of Butchers Hollow, Kentucky, until the age of 12. Life wasn't made any easier for the family (mum, dad, three daughters and four sons) by the closure of the local mine which threw her father out of a job.

The family moved to Wabash, Indiana, where Loretta sang in small clubs and at local dances. Later, when she married, she moved to Custer, Washington State, with her husband Oliver "Mooney" Lynn and started to take her singing seriously.

She soon attracted a small Canadian-based record company, Zero Records, for whom she signed in 1962.

The masters of early product were brought by



LORETTA LYNN: one of the main stars at Wembley next month

Decca Records Vocalion label - incidentally all the tracks on this first LP were written by Loretta which gave an early indication of her songwriting talents.

The local radio station KPUG invited Loretta to tape a show and as a result she was invited to appear on the world famous 'Grand Ole Opry' where she scored a personal success the like of which had not been seen since the days of the great Hank Williams.

It was after this appearance that Loretta signed with Decca Records and she has the distinction of being the holder of a lifetime recording contract. Loretta Lynn has won so

many top country music awards that it would take a column just to list them - suffice it to say that she has won more awards than any other female country artist, and is still winning them!

Loretta made her British debut at the first international festival of country music at Wembley, in 1969, where she was undoubtedly the hit of the show and she came back last year to star once again at Wembley and on the televised much-edited show, which went out on BBC-2.

Loretta came back again in May to tour Britain and the continent with the country roundabout show, which was promoted by her

record company.

April 10, sees Loretta appearing on stage in Britain for the fourth time in two years - an indication of the growing international stature of this attractive Kentuckian. If you haven't heard much of Loretta's own particular brand of country music up till now, there are several Loretta Lynn LPs available here on the MCA label.

I suggest taking a long listen to "Loretta Lynn writes 'em and sings 'em" on MCA MUPS 417. One of the songs is titled "I Know How," and when it comes to writing and singing country music, she sure does! - L.A.

Chart success brings Lynn to UK

LYNN ANDERSON, now known to most pop people in Britain following her huge 'Rose Garden' chart success flew in to Britain last week for a series of radio and TV recordings. She turned up for a CBS press reception in her honour on Thursday looking as fresh as a spring flower. Appropriate, this, in view of the title of her hit but nothing short of amazing when considering her itinerary for the four-day trip.

By that time she had already recorded for several BBC programmes including 'Top Of The Pops' and Radio-1 Club. She had arrived direct from the BBC's Maida Vale studios where she had been recording for four hours with leading British country band the Hillsiders.

Lynn Anderson is everybody's idea of the "girl next door." Only 5ft 4 ins in height, she looks fragile but this vivacious 23-year-old blonde-haired blue-eyed beauty comes from good North Dakota stock.

I asked her whether she



LYNN ANDERSON: London visit

had always sung country music. "Yes, I've always sung the same since my mother (famous country writer and singer Liz Anderson) got me to help her by singing her songs on demo records."

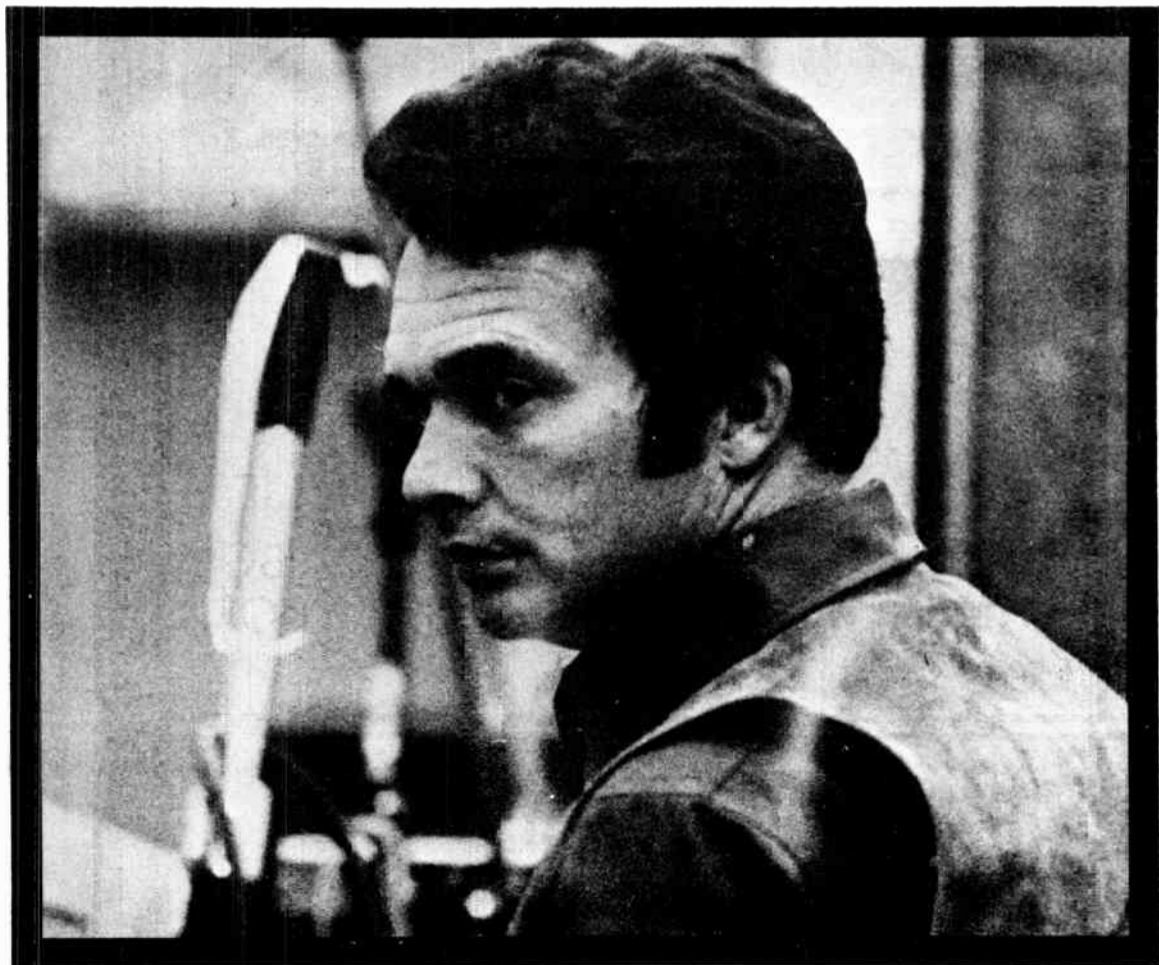
One of those songs was called "Ride, Ride Ride" and in 1966 Lynn recorded it for a local Nashville label, Chart. It was a smash and a new star was in orbit.

Since then Lynn has had many big successes in the U.S. country charts which eventually led her to switch labels to Columbia (CBS in Britain) last year.

Her husband, songwriter-producer Glenn Sutton was instrumental in arranging the move and this means that he will in future produce all Lynn's records from Columbia's Nashville Studios.

Her first Columbia single was "Stay There Till I Get There" which was written by Glenn and it scored heavily in the charts.

Will she be able to follow-up her "Rose Garden" success? Husband Glenn thinks so. "As I am a writer I appreciate the way an artist handles a song and Lynn - well, she has real talent."



from page 9

Easter premiere for new film

Here is the list of dates arranged so far: Sunday April 11 for 7 days - ABC Broadway, Hammersmith; Sunday April 18 for 7 days - ABC Luton; Monday April 26 for 6 days - RITZ, Edinburgh; Thursday April 29 for 7 days - RITZ, Southend; Sunday May 2 for 7 days - GAUMONT, Portsmouth; Sunday May 9 for 7 days - ABC SCALA, Liverpool; Sunday May 16 for 14 days

- CLASSIC, Brighton; Sunday May 16 for 7 days - CLASSIC, Hastings; Sunday May 16 for 7 days - ABC Futurist, Birmingham. Further dates, over the country, will be announced in due course.

There is a possibility that Merle Haggard will fly in for the premiere. If he does, the proceeds of the premiere will be donated to the relatives of the 38 miners killed in the recent disaster at Hyden, Kentucky.

TOP COUNTRY artist Merle Haggard prepares for one of his numbers in the new musical "From Nashville With Music." Filmed in technicolour on location in Nashville, Las Vegas and California, it features a host of country artists. The film gets its UK premiere at the ABC cinema, Hammersmith Broadway on Easter Sunday.

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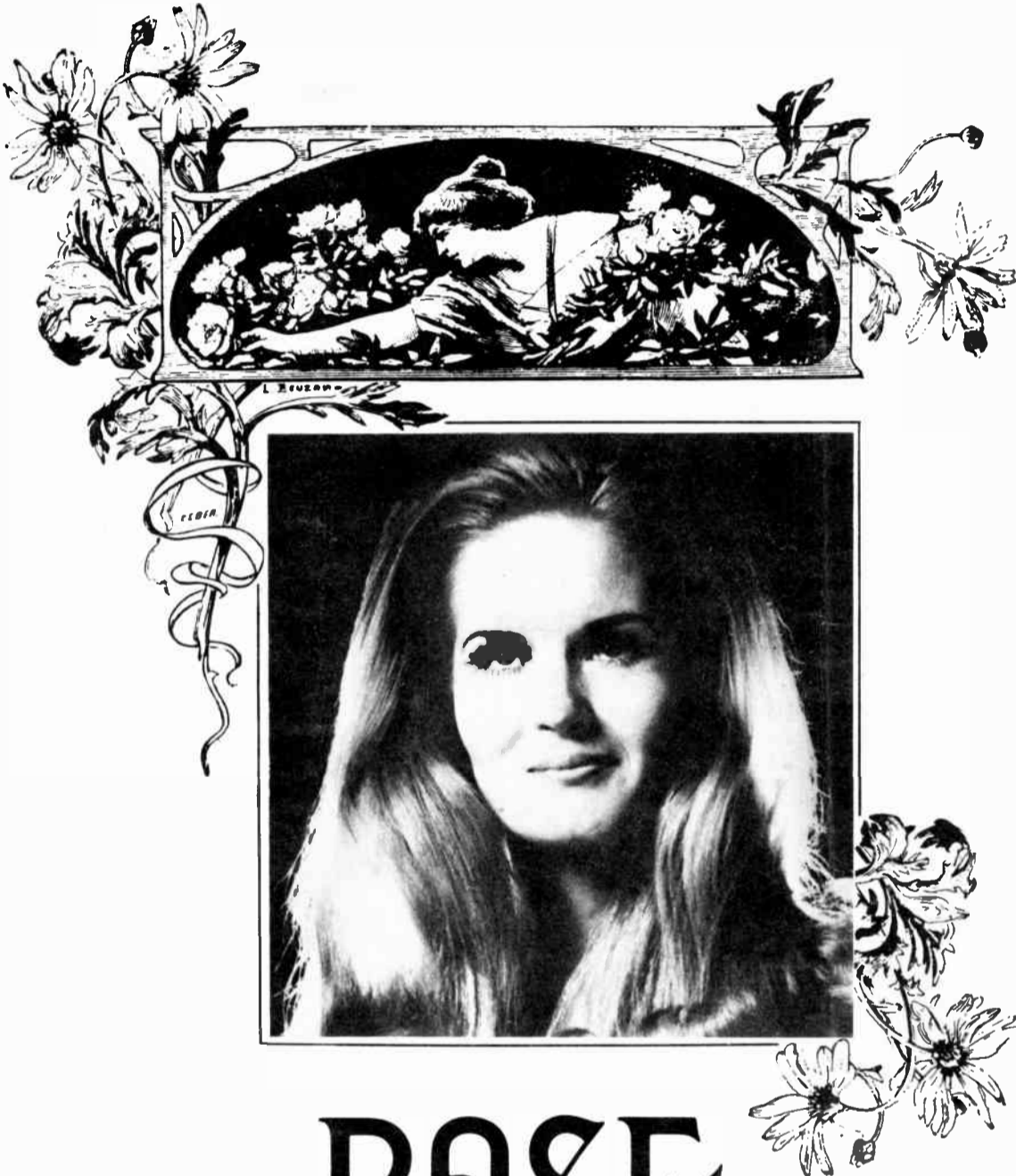
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LYNN ANDERSON



ROSE GARDEN

CBS 64333

the hit single that
grew into a hit album



**Dunphy:
he's no
'Johnny
come
lately'**

**BY KEN
STEWART**

IF YOU'RE ever in Las Vegas and you're looking for Tom Dunphy, you can save a lot of time by heading straight for the Golden Nugget, the home of country music in the gambling city.

Tom, who is currently appearing with the Royal Showband at the Stardust, Las Vegas, is, as Irish deejay Jimmy Magee recently observed "no Johnny-come-lately, hop-on-the-bandwagon, get-rich-with-the-boom country singer."

Long before the music took such a firm hold on Ireland, Tom was keeping it country.

He was born in Waterford, but at the age of six months went to live with an aunt and uncle in Dingle, County Kerry.

While at school in Waterford (he returned there when he was seven), Tom developed a keen interest in hurling and is still his No. 1 outdoor sport.

When he left school Tom went to work as a clerk in the paper mills in Waterford. There he met Brendan Bowyer and found they had music in common. Tom began to learn the guitar and this eventually led to a place in the Royal Showband.

His greatest moments? "Being the first Irish

showband singer to make a single," he will tell you. "That was 'Katy Daly'. I also got a great kick out of 'If I Didn't Have A Dime' going to No. 1. Appearing in Carnegie Hall and Las Vegas with the Royal were also nights to remember."

A couple of years ago, Tom struck up a friendship with Roger Miller in Las Vegas. Roger played him demos of several songs and one in particular appealed very strongly to the Irish singer. So much so that he wanted to bring it home and record it without further delay.

Regretfully, Roger was unable to oblige, as it was already lined up as his next A side. The song? "Me And Bobby McGee" (by Kris Kristofferson and Fred Foster), which has since gone on to be a kind of latter-day country standard.

Roger Miller is one of

Tom's favourite singers. Among the others are Glen Campbell, Waylon Jennings, Marty Robbins and Lonnie Donegan, who has been high on Tom's personal hit parade since the days of skiffle.

A long-time ambition was fulfilled a few months ago when "Tom Dunphy Country" was issued on the Release label. It's a collection of such hardy annuals as "Five Hundred Miles," "Miller's Cave," "Orange Blossom Special," "Mama Tried" and "Engine, Engine No. 9."

Tom is staying put with the Royal for the time being. But if ever he decides to go his own way what he'd like to do would be to get together a band of Nashville musicians under his leadership and bring them over to Ireland.

In the meantime, he's making sure that, as usual, Royal audiences get to hear a generous measure of country.

Special for Wembley

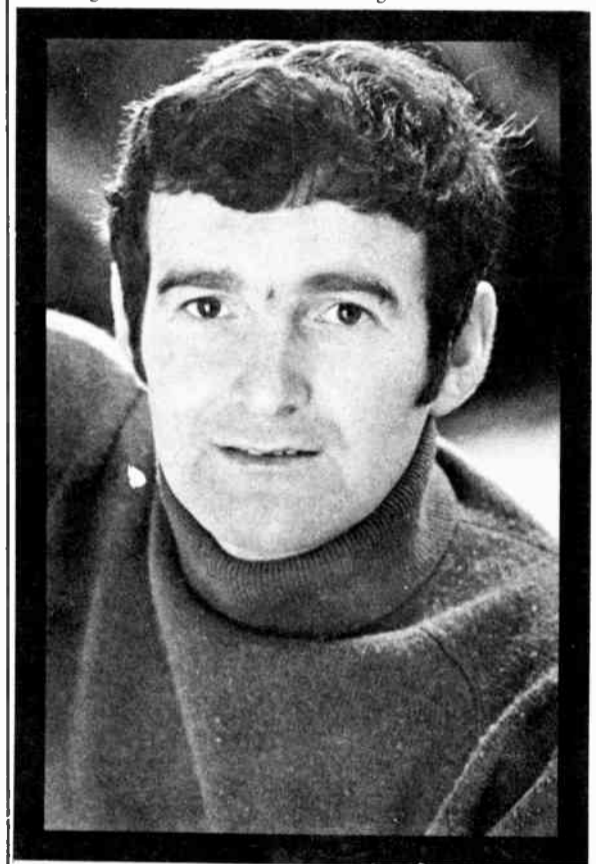
NOW THAT the postal strike is over we would like your opinions on Record Mirror's special country section. Did you enjoy reading it? If not what would you like to see on these pages?

Record tokens worth £5 will be sent to the writer of the best letter received by April 17. Writers of the next five best letters will receive an album of their choice.

Next month RM publishes a very special Countrystyle section to coincide with the big third international country music festival at Wembley over Easter.

Dated April 10, it will be on sale on the prior Wednesday (April 7). It will contain up-to-the minute news on all the happenings planned for Wembley, a complete biographical history of all the artists appearing at Wembley, plus exclusive features direct from our correspondent Bill Williams in Nashville and much, much more.

If you cannot get RM from your local newsagent please write to us at 7/9 Carnaby St., London W1V 1PG



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- 18 A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD (Or My Salute To Bob Wills) Merle Haggard
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d,

try to break into things like the Fillmore. It will only be a three or four piece outfit.

"No, I wouldn't do cabaret dates again. I've done so many of them in the past and I just don't enjoy them."

If "Gypsy Woman" (a song which Brian confesses he has loved ever since he first heard it ten years ago) takes off here then he'll arrange to come over for TV dates and, if it's possible, some live appearances.

As to the kind of music Brian is making? "Well, some of it is Country of a sort, but it's hard to get into that thing properly unless you go to Nashville. They get the right sound there.

"The numbers I'm writing with Del are just melodic things, really. I've only been writing for about two and a half years now and a lot of our stuff we just kept to ourselves, didn't play it to anyone. It's only recently that it's come out."

Within the next few months then, we'll see exactly what Brian has to contribute to today's music. But at least he's proved that the old-timers don't fade easily.

TELL ME, MISTER DIAMOND, WHY DO YOU WRITE SONGS?

asks LON GODDARD

HAVE you ever asked a bloke about the songs he writes? Ever said, 'Hey man, why you write songs?' and had him reply, "No reason - I write about whatever I like; about what I am. That's the reason."

What is he? A New York songwriter/singer/performer of no mean status. Neil Diamond songs have a characteristic flow about them, but contain a subtle element of harnessed anger if you listen close. He isn't a turbulent fellow by far, yet, the suggestion of an explosive nature looms beneath his generally quiet nature.

Dissatisfied

"This is the only business in the world - the only creative business that's a complete slave to the public. I don't give a shit who you are - you could be the biggest thing in the country and if they don't like your records, they won't buy them.

"Though all my songs are positive - optimistic - I'm not really happy. I'm dissatisfied. I always want to make it that bit better. When a song is written, I know what I want. I have a pretty good head arrangement already and conceptionally, I can picture it.

Duplicating

"I don't give a shit about what the musicians want, they come to play for me. We'll get it done in one or two takes, because I never go over them time after time. The way to measure a song is how much the writer has given of himself to his creation - otherwise, it's more like duplicating a craft. The more you're able to give of yourself, the more people will see it, feel it. They may not be able to specify exactly what they feel, but it's there.

Mechanical

"I just can't keep going over a song time and time again, because it gets to be mechanical and I can't work that way.

"Sometimes I have to sit down and write songs to meet a deadline, but it doesn't happen very often; if it did, I think I'd quit recording.

"I write reflective

songs," he ventured, "that's why I don't dig New York at all. L.A. is different, because it offers me nothing whatsoever. It stimulates me not at all - I'm forced to be reflective when I'm there, since it's a completely neutral place that just exists. By not affecting me, it has an effect on me. Dig?"

Neil began writing songs with a somewhat unsure approach, but soon gained confidence and carved a very stable perch for himself in the charts of most countries.

Although he has been accepted for some years, critics never took him very seriously until now - with the release of his 20 minute African Trilogy, which covers a full side of his album "Tap Root Manuscript." His experimentation proved he felt pop had no limits, no rules.

Acceptable

"Pop music encompasses all types of music - from pop to jazz to classical - there are no borders. All types of music are acceptable. People accuse songs of being bubblegum, but there's nothing wrong with that. I like "Sugar Sugar."

"It was a great

record. The Beatles were a teeny-bopper group; they were bubblegum all the way, no question about it. They were sold big and hyped big and they caught on, but they managed to grow beyond it - sustain it, because they were bigger than all that.

"However, just because something's different doesn't mean it will go.

"For instance, the hip, cool type music rarely makes it on a vast scale. A lot of it is just for snob appeal and that dies out. When it dies, all those groups that they jerk themselves off

over, go under with it - the ones that are the most snob appealing and the least mass appealing.

Absurd

"Still, there must be a place for them, because to fill a thousand radio stations 24 hours a day with acceptable creative material would be an absurd task."

To fill up 20 minutes with a solid musical triumph would be a task, but Neil has managed it with apparent ease. The African Trilogy is a fine credential for any claim a critic could question.



LENNON

Concluding the intimate and revealing series on John Lennon, based on interviews with his Aunt Mimi, the woman who knows him best.

'All those times I've seen you naked, John...'

ALTHOUGH the whole Beatle saga is now ending in spectacular and litigious disarray, Aunt Mimi clings strongly and affectionately to the balmier, palmier early days before the musical and mental harmony was replaced by screeching discord.

"When I play their old records," she says, "I think: No wonder the girls liked them after all those years of Victor Sylvester. They couldn't resist those four raucous young boys knocking blazes out of a tune with that thump, thump, thump."

"They are talented, of course, but they also had a great stroke of luck. After all, there are thousands of talented people who never got a break. The Beatles got theirs at just the right time."

SUCCESS

"I think their complete independence was also partly responsible for their success. They made their own tunes and didn't copy anyone, nor did they care a damn about anyone. None of them thought of it as a career at first - they were just doing what they wanted to do. And the kids went wild about them."

"Their first fee in the Cavern was five shillings, if I remember rightly, and they spent it all on sausage rolls and Coke before they got home. But the money went up rapidly and John was earning £70 a week before the Beatles were nationally known. That was just after they came back from Germany."

Aunt Mimi says that until the Beatles came along she was no great lover of pop music. She prefers even now to listen to music by Puccini and Tchaikovsky and rarely listens to pop. "I know very little about it," she insists. But she is nevertheless aware of the magical knack Lennon and McCartney had in creating irresistibly appealing pop tunes



JOHN AND MIMI TOGETHER IN A PICTURE TAKEN IN NEW ZEALAND ON THE BEATLES DOWN UNDER TOUR IN JUNE '64

She says: "They could go on making records for years to come using material they wrote years ago which has never been recorded. I remember John was always writing poetry and lyrics. He never had a pencil out of his hand. He'd write something down, then screw up the bit of paper and throw it away and start again."

"And he'd say, 'You ought to pick these up Mimi, because I'm going to be famous one day and they'll be worth something. That was when he was about 19. But I started picking them up too late.'"

She readily admits that she was no great judge of John's pop potential early on.

MISTAKE

"I remember the night John came home with the demo of 'Love Me Do' and played it to me."

"What do you think, Mimi?" he asked me. And I told him, "If you think you are going to make your name with that you've made a big mistake!"

And she chuckles again to think how hugely wide of the mark she was in so judging a record that was the beginning of a phenomenal career which sent the Beatles touring all over the world and taking it by storm. Mimi herself, however, didn't share too much in the glamour and the world acclaim. Her main concern was to see that John developed a good sense of values and the ability to earn his living. She was not concerned to create an internationally acclaimed pop phenomenon.

And still, today, she prefers to judge her John by his performance as a human being.

Success, fanatical fan worship and an avalanche of publicity have taken their toll on the boy she raised and loved and, as Mimi says: "When you think of all the adulation and idolatry they went through it would be amazing if it hadn't gone to their heads."

She feels that the ordeal would have taken a similar physical toll but for the fact that the Beatles had all been well fed in their childhood! "That's how they were able to stand up to it all," she says. "They had ox-like constitutions and were all well looked after. John's staple diet was steak and mushrooms - that was the secret of his strength."

Fame wrought strange changes. Mimi finds no little amusement in the contrast between the full frontal nudity of the "Two Virgins" album and the prudish attitude of John back in October 1964 when she was in the dressing room at a theatre in Glasgow.

As it got near to the time for the Beatles to go on stage, John ushered her out saying, "You'll have to go Mimi, I've got to get changed."

And Mimi, who has always remained completely undaunted by the power and fame of the Beatles, replied, laughing: "Have you any idea how many times I've seen you naked in 24 years?"

That kind of reaction is typical of Mimi. She has never been intimidated by money or celebrity.

Mike Hennessey



GROUNDHOGS: THEY RARELY REHEARSE

Groundhog Ken: 'Fans? They scare me'

PUSTELNIK - the Peter Pan of pop? Like the famous leader of the Lost Boys, Ken Pustelnik hasn't grown up with the world around him.

Beaming from ear to ear, the Groundhogs' drummer and mouth harp ace explained that the magic lies in playing for someone.

DIFFERENT

"It's about the only magical thing left. I'm not terribly romantic anymore - I've been through it and I haven't any more illusions about pop. I value it for what it's worth. I know, because I'm still a pop fan at heart. I still go out to see groups. Playing is an attitude; I guess I never really grew up and I never will."

"At school, when I first saw the old Groundhogs playing, I wrote their name on my haversack and I'm still basically just a fan. I feel like I'm still in school, only freer. You grow up physically, you experience, but it hasn't changed me much. I still react to things in a sort of sixteen year old rebel way - I hate things that are false."

"I used to just sit round and wait for something to happen and then jump on. If nothing had happened,

I'd have probably sat there till the end of time.

"We're very different figures in the group. Pete is a kind of father image, although he probably doesn't know it. Mac (Tony McPhee) splits his life between the band and his home life. He's married and has a kid on the way - the serious side of him shows more now and there's less horseplay, but he probably doesn't notice either."

Most musicians claim that pop is their art - and their life. Not so Ken - his balanced view is refreshing.

EDUCATED

"Pop is what it is. I find that pop to kids who follow it appears to be a substitute for something missing in their lives already. Maybe their parents don't show them enough attention or something. They find something that will satisfy. Most of today's kids are a lot better educated concerning music"

"As for us as musicians, we rarely even rehearse anymore

- rehearsals just don't work after all this time. But the fun of playing for people is still there. It's another generation out there now. They come up and talk to us as if the last five years hadn't happened. In the audience, the kids are abstract, but when they come backstage, their intelligence is frightening. Like collectors, they have studied pop."

MATURE

"They still act like teeny boppers at times, but other things show them to be very mature. Sure, they treat us, a pop group, as something we're not, but then they hit you with things you'd never expect from kids. I just have to adapt my personality to whoever comes in."

So kids ain't what they used to be? Whether you're an old youngster or a young oldster, that old band magic is still around.

Lon Goddard

Mirrorpick



PETER JONES
ON THE
NEW
SINGLES

CHRISTIE: Man Of Many Faces; Country Sam (CBS 7081). Third single from the group — it's a fairly simply routined number, but with a good set of lyrics. There's a shortage of immediate melodic hooks, but the sheer fact is that if you hear it a few times it becomes immediately commercial. Very much a solo showcase for Jeff Christie's voice. But then he wrote it! It sort of gallops along. — **CHART CERT.**

JOHN LENNON/PLASTIC ONO BAND: Power To The People: Open Your Box — Yoko Ono (Apple R 5892). This arrived a shade too late to get in last week's ratings. A sure bet, of course — the sort of basic chant that'll be sung round the world for years. Some good drumming pushes it along well, but it's that uttermost simplicity and directness that lifts it. John growls along from way back. Probably — no certainly — a number one. — **CHART CERT.**

TONY BLACKBURN: Is It Me, Is It You; Happy (RCA Victor 2067). Something a bit messy about this early on, but once into the main chorus it seems directly commercial and Tony should score well with it. The arrangement is zingy, as they say, and Tony sounds pretty relaxed even when stretched a bit vocally. Sing-along material in essence. Fair enough. — **CHART CHANCE.**

THE BROTHERHOOD OF MAN: Reach Out Your Hand; A Better Tomorrow (Deram DM 237). Fast-shuffling rhythm and a change of style and approach. Lead voice almost does a Tamla thing, seems to me. The basic Tony Hiller chorus certainly hits the target and it's all fairly ambitious. First accept the change of style, then see what you think. Should do well. — **CHART CHANCE.**

LAURA LEE: Someone To Love Me (Columbia). Bright, perky performance with a load of personality from the versatile Laura. **JRICHIO JONES:** Time Is Now (A and M). Highly commended. Israeli group on a Mungo Jerry song — good heavy guitar sounds and some throaty vocal eloquence. Powerful production all the way.



CLODAGH ROGERS



CHRISTIE: SOLO SHOWCASE FOR JEFF

Christie — a simple hit

PETER WILLIAMS: Give Me A Sign (Philips). A rather urgent-sounding plea, mostly conducted in a slightly strained upper register. Swings a bit, but the signs aren't good. **NEIL WOODLEY:** Jubilee (Philips). Norman Greenbaum song, fast-paced and of quality. Arrangement, with lead voice and chorus and fast-walking bass is excellent. A nice record. **THE WALKERS:** The Rock Island Line (M and M). Shades of Lonnie Donegan, no less. No copyist job, though, slower and more rambling. **GUMM:** Sweet Little Woman (M and M). Guitar-voices and so on — it's just a mid-tempo belter without much light or shade. **LES REED ORCH AND CHORUS:** Colour Me (Chapter One). A Reed-Worth song, schmaltzily dressed up in a pretty but predictable arrangement. **UNION EXPRESS:** Get My Wheels A-Rollin' (Decca). Happy-go-lucky song of some spirit, but hard to pick out potential hit qualities. Except a catchy chorus line. **THE NEW INSPIRATION:** Rainbow (I Love You) (Decca). Jerky, lyrically-samey, number with a sort of horse-beat backing — echo chorus.

Clodagh's jumper

CLODAGH RODGERS: Jack In The Box; Someone To Love Me/Wind Of Change (RCA Victor 2066). This maxi-single has got to be a giant — got to be, and that's it. I don't think much of the song, but it's destined to be hammered into our ear-holes relentlessly. Clodagh sings it well, definitely. All jolly old sing-along stuff. **CHART CERT.**

TERRY AND LAUREL: Two People From New York; Oh Babe (Columbia DB 8767). New duo and my "outsider" for chart honours this week. It's a Cook-Greenaway song, which means its basically commercial, and the voices work well on a story-line set of lyrics. The arrangement also works well as a setting. I could be horribly wrong about it, but it's certainly a nicely unusual record. — **CHART CHANCE.**

THE PENTANGLE: Take Three Girls (Big T). Another superb performance from this group, but hard to see it as a single success. A re-release in effect, beautifully arranged. **LES REED ORCH AND CHORUS:** Colour Me (Chapter One). A Reed-Worth song, schmaltzily dressed up in a pretty but predictable arrangement. **UNION EXPRESS:** Get My Wheels A-Rollin' (Decca). Happy-go-lucky song of some spirit, but hard to pick out potential hit qualities. Except a catchy chorus line. **THE NEW INSPIRATION:** Rainbow (I Love You) (Decca). Jerky, lyrically-samey, number with a sort of horse-beat backing — echo chorus.

WATSON T. BROWNE: I'm On The Road Again (MAM). Watson grooves along with spasms of real power interspersed with smoothness. It's a jogger, not predictably different enough to click. **COLONEL BAGSHOT:** Georgia Fireball (Parlophone). Harmonica-boosted item, with fiery vocal and a nice "n" easy blues-swinging sort of sound.

CHORALE DES ENFANTS DE L'OPERA DE PARIS: What Now My Love (Decca). Becaud song for youthful chorus. Melodic mish-mash. **CHRISTIAN:** Other Side Of Life (Decca). Self-penned, somewhat mournful sort of song. Arrangement is okay but it doesn't exactly lift itself.

HARRY SFCOMBE: Strange Music (Philips). Beautiful ballad from "Song Of Norway" and the amiable comedian is just the lad to get it in the charts.

BARCLAY JAMES HARVEST: Mocking Bird (Harvest). From the "Once Again" album, written by the group, and a sensitive piece of writing. Lyrics are good, and certainly not oversold — it's a lavish sort of sound in parts. Excellent. **MUMMA BEAR:** Betty, Betty Bye Bye (Parlophone). Phantom but persistent letter-writers acquainted me with this group — and this debut single lives up to the "panic." Mid-tempo, brass-backed — a full vocal sound on a commercial song. Could do well.

LES HUMPHRIES SINGERS: This Ole House (Decca). Splendid. I thought this Goppley team would make it last time out, but they didn't. But this is a fiery, lively, powerful and hard-swinging version of the oldie and it's certainly one of the best discs of the week.

WATSON T. BROWNE: I'm On The Road Again (MAM). Watson grooves along with spasms of real power interspersed with smoothness. It's a jogger, not predictably different enough to click. **COLONEL BAGSHOT:** Georgia Fireball (Parlophone). Harmonica-boosted item, with fiery vocal and a nice "n" easy blues-swinging sort of sound.

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AMERICAN RELEASES

ANNE MURRAY: Just Biddin' My Time (Capitol CL 15673). Her "Sing High — Sing Low" U.S. follow-up was none too strong, and unfortunately, while dead pleasant, neither is this indeterminate-tempo slow lilter... which is a shame, as "Snowbird" was so good.

THE STATLER BROTHERS: Bed Of Rose's (Mercury 6052053). A bouncy Country beater, all about a prostitute called Rose, that's just been huge C&W and is now going Pop in America.

GEORGE JONES: A Good Year For The Roses (Pye Int. 7N 25547)... indeed, what with "Bed" and "Garden"! (And am I pleased that Lynn Anderson won!). Recently top of the C&W chart, it's an exceptional tho' pleasant slowie.

ANTHONY ARMSTRONG-JONES: Sweet Caroline (M&M FFMS 10004). No relation of our own Hamstrung-Bones, this C&W singer's version of the Neil Diamond song just happened to be a U.S. C&W hit at the same time as the original's re-release here. (Also a current C&W hit, Linda K. Lance doing Mary Wells's "My Guy".)

BILL HALEY & THE COMETS: Me And Bobby McGee (Sonet SON 2016). Yes, it's that Kris Kristofferson/Fred Foster song, done Country style with steel guitar by the Saddlemen's successors. Fine for fans, but Bill has trendy competition.

TIM HARDIN: If I Were A Carpenter; Hang On To A Dream (Verve Forecast 2009006). The original, if I may be so bold, of the Bobby Darin/Four Tops hits.

BOBBY BYRD: I Need Help (I Can't Do It Alone) (Parts 1 & 2) (Mojo 2001-118). Mr. Bobby "I Need Help" Byrd here takes the foreground while Mr. James Brown retires to the background, where he can be heard supplying encouragement: it is a reversal of roles that works admirably on a mellower than usual but otherwise typical good J.B. rhythm opus, recently a big R&B hit for this last vestige of the Famous Flames. I personally missed the Flames and the old vocal emphasis of Mr. Brown's act when I saw the show at East Ham, where, despite bad amplification, staging and lighting, the effect was otherwise totally hypnotic. After all the plugging, this should sell well at least to the combined audiences!

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JIMMY RUFFIN

JIMMY RUFFIN: Let's Say Goodbye Tomorrow (Tamla Motown TMG 767). It's not his current U.S. hit ("Maria"), but at least it is a bit gutsier (and less hit-worthy) than his recent British slush. More slow than semi.

THE J.B.'S: These Are The J.B.'s (Parts 1 & 2) (Mojo 2001155). And this superb (as we all knew) backing band was what made the Brown show so hypnotic: an incredible rhythm machine, they kept up the most complex and repetitive rhythm pattern for two hours without break. The bass and guitar players were phenomenal, and the rest were just as tight. Anyhow, they here do a very nice light and slightly jazzy instrumental, on Polydor's horribly named new R&B label.

DETROIT EMERALDS: Do Me Right; Just Now And Then (Pye Int. 7N 25544). From Westbound, moving up the U.S. R&B and Pop charts, this is the delightful bubbling beat Motown-influenced dancer about which I was raving a few weeks ago. Good to see it out here... 'cos it could easily click. Soul Group Freaks will dig the lovely slow flip.

GLEN CAMPBELL: Dream Baby (How Long Must I Dream) (Capitol CL 15674). Still on the vintage revival kick, Glen does up Roy Orbison's oldie in hit-making predigested style.

EYDIE GORME: It Was A Good Time (Rosy's Theme) (MG 2006023). This, the beautiful theme from "Ryan's Daughter," could so easily be a huge smash along the lines of the Mike Sammes Singers' "Somewhere My Love" — the trouble is, horrible words have been added to Maurice Jarre's lovely melody (Don Costa plays it instrumentally on the flip). This record wins in so far as it is the only one I've heard without complex tempo changes, so it is the most danceable version.

EMITT RHODES: Fresh As A Daisy; You Take The Dark Out Of The Night (Probe PRO 520). Ex — the Merry-Go-Round group, this one-man recording industry (a sorta modern-day Rhett Stoller) is the subject of massive hype, which usually revolves around his simplistic epigram, "I have to say the things I feel, I have to feel the things I say." Well, as regular readers must have discovered, "I know what I like, I like what I know," and I know that I'm not arguing with the many who compare this reasonably talented guy with Paul McCartney.

CISSY HOUSTON: The Long And Winding Road; Be My Baby (Pye Int. 7N 25545). A re-issue of the Major Minor release that should have been a hit. Now there's another chance for this light and bouncy treatment of Paul's song. Both sides are good.

SANTANA: Oye Come Va; Samba Pa Ti (CBS 7046). The Tito Puente tune from "Abraxas," almost pure Latin American but for the guitar taking the lead (uncharacteristic for the real thing, although it's what makes this smoothly chugging version so good). Even smoother, slow builder on flip. Get the album.

ANN PEEBLES: I Pity The Fool; Heartaches (London HLU 10328). Willie Mitchell is producing some fabulous things with a distinctive buoyant whopping great rolling beat in Memphis — Ann's last monster "Part Time Love," Bill Coday (more of him next week), Al Green — and has given this treatment to the Bobby Bland oldie, completely revamping it. Soulful slow flip, too. A discotheque hit, for sure.

MEL AND TIM: Backfield In Motown (Concord CO 004). Re-activation for a classic Sam and Dave-styled U.S. million-seller from late '69 — cheering crowd noises, American football lyrics (which are probably what held it back here), and excellent clomping beat. It's a goodie!

ARETHA FRANKLIN: You're All I Need To Get By; The Border Song (Atlantic 2091063). She's slinked-up, wailed-up, sexed-up, and in every other way goodie-up the Motown standard for Soul fans. Elton John flip.

THE MOB: I Dig Everything About You (Polydor 2001127). Another good Soul Vocal Group-sounding white group from Colossus, on a nice bouncy beater that's pleasantly dated and a joy to my ears.

James
Hamilton

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U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 CURTIS Curtis Mayfield
- 2 2 TO BE CONTINUED Isaac Hayes
- 3 4 THIRD ALBUM Jackson 5
- 4 5 CHAPTER TWO Roberta Flack
- 5 3 SLY & THE FAMILY STONE'S GREATEST HITS
- 6 6 B. B. KING LIVE AT COOK COUNTY JAIL
- 7 7 ABRAXAS Santana
- 8 11 MARGIE JOSEPH MAKES A NEW IMPRESSION
- 9 9 WORKIN' TOGETHER Ike & Tina Turner
- 10 12 MELTING POT Booker T & the MGs
- 11 8 NOW I'M A WOMAN Nancy Wilson
- 12 15 TEMPTATIONS' GREATEST HITS, Vol 2
- 13 14 PEARL Janis Joplin
- 14 - KOOK & THE GANG LIVE AT THE SEX MACHINE
- 15 - CRY OF LOVE Jimi Hendrix
- 16 13 OSMONDS
- 17 19 INTO A REAL THING David Porter
- 18 18 PORTRAIT Fifth Dimension
- 19 10 SUPER BAD James Brown
- 20 16 VERY DIONNE Dionne Warwick

singles

- 1 2 ME & BOBBY McGEE Janis Joplin Columbia
- 2 5 SHE'S A LADY Tom Jones, Parrot
- 3 4 JUST MY IMAGINATION (Running Away With Me) Temptations Gordy
- 4 1 ONE BAD APPLE Osmonds MGM
- 5 3 FOR ALL WE KNOW Carpenters A&M
- 6 7 PROUD MARY Ike & Tina Turner Liberty
- 7 9 DOESN'T SOMEBODY WANT TO BE WANTED Partridge Family Bell
- 8 18 WHAT'S GOING ON Marvin Gaye Tamla
- 9 15 HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith Mega
- 10 10 IF YOU COULD READ MY MIND Gordon Lightfoot Reprise
- 11 11 AMOS MOSES Jerry Reed RCA
- 12 8 HAVE YOU EVER SEEN THE RAIN Creedence Clearwater Revival Fantasy
- 13 6 MAMA'S PEARL Jackson 5 Motown
- 14 23 LOVE STORY Andy Williams, Columbia
- 15 19 WHAT IS LIFE George Harrison, Apple
- 16 16 CRIED LIKE A BABY Bobby Sherman, Metromedia
- 17 12 MR. BOJANGLES Nitty Gritty Dirt Band, Liberty
- 18 20 TEMPTATION EYES Grass Roots, Dunhill
- 19 13 THEME FROM LOVE STORY Henry Mancini, RCA
- 20 36 ANOTHER DAY/OH WOMAN OH WHY WHY WHY Paul McCartney, Apple
- 21 14 SWEET MARY Wandsworth Mansion, Sussex
- 22 33 WILD WORLD Cat Stevens, A&M
- 23 24 FREE Chicago, Columbia
- 24 25 OYE COMO VA Santana, Columbia
- 25 28 BLUE MONEY Van Morrison, Warner Brothers
- 26 39 ONE TOKE OVER THE LINE Brewer & Shipley, Kama Sutra
- 27 30 YOU'RE ALL I NEED TO GET BY Aretha Franklin, Atlantic
- 28 32 NO LOVE AT ALL B. J. Thomas, Scepter
- 29 17 DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett, Atlantic
- 30 22 ROSE GARDEN Lynn Anderson, Columbia
- 31 29 AMAZING GRACE Judy Collins, Elektra
- 32 40 SOUL POWER James Brown, King
- 33 38 LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell
- 34 21 KNOCK THREE TIMES Dawn, Bell
- 35 31 THEME FROM LOVE STORY Francis Lai, Paramount
- 36 27 WATCHING SCOTTY GROW Bobby Goldsboro, United Artists
- 37 42 COUNTRY ROAD James Taylor, Warner Brothers
- 38 45 EIGHTEEN Alice Cooper, Warner Brothers
- 39 35 BURNING BRIDGES Mike Curb Congregation, MGM
- 40 49 HEAVY MAKES YOU HAPPY Staple Singers, Stax
- 41 41 D.O.A. Bloodrock, Capitol
- 42 43 CHAIRMAN OF THE BOARD Chairmen of the Board, Invictus
- 43 34 JODY GOT YOUR GIRL AND GONE Johnny Taylor, Stax
- 44 44 CHERISH WHAT IS DEAR TO YOU Freda Payne, Invictus
- 45 - JOY TO THE WORLD Three Dog Night, Dunhill
- 46 50 ASK ME NO QUESTIONS B. B. King, ABC
- 47 - DREAM BABY (How Long Must I Dream) Glen Campbell, Capitol
- 48 - SIT YOURSELF DOWN Stephen Stills, Atlantic
- 49 - WHERE DID THEY GO, LORD/RAGS TO RICHES Elvis Presley, RCA
- 50 - WHEN THERE'S NO YOU Engelbert Humperdinck, Parrot

albums

- 1 1 PEARL Janis Joplin Columbia
- 2 2 LOVE STORY Soundtrack Paramount
- 3 4 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 4 3 CHICAGO III Chicago Columbia
- 5 8 CRY OF LOVE Jimi Hendrix Reprise
- 6 6 ABRAXAS Santana Columbia
- 7 7 LOVE STORY Andy Williams Columbia
- 8 5 TUMBLEWEED CONNECTION Elton John UNI
- 9 11 ALL THINGS MUST PASS George Harrison, Apple
- 10 10 STONEY END Barbra Streisand Columbia
- 11 17 CLOSE TO YOU Carpenters A&M
- 12 13 PARANOID Black Sabbath, Warner Bros
- 13 9 PENDULUM Creedence Clearwater Revival, Fantasy
- 14 15 GREATEST HITS Sly & The Family Stone, Epic
- 15 12 IF YOU COULD READ MY MIND Gordon Lightfoot, Reprise
- 16 16 THE PARTRIDGE FAMILY ALBUM, Bell
- 17 25 GOLDEN BISQUITS Three Dog Night, Dunhill
- 18 18 ELTON JOHN, UNI
- 19 14 OSMONDS, MGM
- 20 22 ELVIS COUNTRY Elvis Presley, RCA Victor
- 21 21 TEA FOR THE TILLERMAN Cat Stevens, A&M
- 22 26 IT'S IMPOSSIBLE Perry Como, RCA Victor
- 23 24 SWEETHEART Engelbert Humperdinck, Parrot
- 24 23 NANTUCKET SLEIGHRIE Mountain, Windfall
- 25 - IF I COULD ONLY REMEMBER MY NAME David Crosby, Atlantic
- 26 27 MANCINI PLAYS THE THEME FROM LOVE STORY Henry Mancini, RCA Victor
- 27 30 WORKIN' TOGETHER Ike & Tina Turner, Liberty
- 28 29 LIVE ALBUM Grand Funk Railroad, Capitol
- 29 32 SWEET BABY JAMES James Taylor, Warner Bros
- 30 31 EMERSON LAKE & PALMER, Cotillion
- 31 28 TO BE CONTINUED Isaac Hayes, Enterprise
- 32 19 ROSE GARDEN Lynn Anderson, Columbia
- 33 20 WHALES & NIGHTINGALES Judy Collins, Elektra
- 34 34 FOR THE GOOD TIMES Ray Price, Columbia
- 35 38 LIVE AT COOK COUNTY JAIL B. B. King, ABC
- 36 37 DELIVERIN' Poco, Epic
- 37 39 STEPHEN STILLS, Atlantic
- 38 40 GOLD/THEIR GREAT HITS Steppenwolf, Dunhill
- 39 41 THIRD ALBUM Jackson 5, Motown
- 40 44 CURTIS Curtis Mayfield, Curtom
- 41 45 CHAPTER TWO Roberta Flack, Atlantic
- 42 43 FROM ME TO YOU Charley Pride, RCA Victor
- 43 47 TWO YEARS ON Bee Gees, Atco
- 44 36 JOHN LENNON/PLASTIC ONO BAND, Apple
- 45 - LOVE'S LINES, ANGLES & RHYMES Fifth Dimension, Bell
- 46 - HELP ME MAKE IT THROUGH THE NIGHT Sammi Smith, Mega
- 47 49 MELTING POT Booker T & The MG's, Stax
- 48 35 WORST OF Jefferson Airplane, RCA Victor
- 49 - THE POINT! Nilsson, RCA Victor
- 50 - TAP ROOT MANUSCRIPT Neil Diamond, UNI

soul singles

- 1 1 JUST MY IMAGINATION (Running Away With Me) Temptations
- 2 3 WHAT'S GOING ON Marvin Gaye
- 3 2 DON'T LET THE GREEN GRASS FOOL YOU Wilson Pickett
- 4 6 YOU'RE ALL I NEED TO GET BY Aretha Franklin
- 5 4 MAMA'S PEARL Jackson 5
- 6 5 JODY GOT YOUR GIRL AND GONE Johnnie Taylor
- 7 10 SOUL POWER James Brown
- 8 8 PROUD MARY Ike & Tina Turner
- 9 7 ONE BAD APPLE Osmonds
- 10 11 CHAIRMEN OF THE BOARD Chairmen of the Board
- 11 13 CHERISH WHAT IS DEAR TO YOU Freda Payne
- 12 12 AIN'T GOT TIME Impressions
- 13 9 JUST SEVEN NUMBERS Four Tops
- 14 16 DO ME RIGHT Detroit Emeralds
- 15 15 HEAVY MAKES YOU HAPPY Staple Singers
- 16 14 YOU'RE A BIG GIRL NOW Stylistics
- 17 - DON'T MAKE ME PAY FOR HIS MISTAKE Z. Z. Hill
- 18 - GET YOUR LIE STRAIGHT Bill Cody
- 19 20 ASK ME NO QUESTIONS B. B. King
- 20 18 GOD BLESS WHOEVER SENT YOU Originals

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Mirrorpick/LPs

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



STONES: FOUR PREVIOUSLY UNRELEASED TRACKS

ROLLING STONES: Stone Age (Decca SKL 5084).

You know most of this good old vintage Stones R&B, but Decca have discovered four tracks never released here and include them: 'Blue Turns To Grey', 'My Girl', 'Look What You've Done' and 'One More Try'. Perhaps they're even more of a treat now than they would have been then. The U.S. and Europe have already had them - now's your chance!

Side One begins with 'Look What You've Done', a slow narp blues with a twelve bar frame and expected ending. Straight from the dawn of British pop history, it was recorded in 1965.

'One More Try' is an up tempo number with harmony on the chorus. Also done in '65, it's pure rhythm and blues written with very basic intentions. 'My Girl', a Smokey Robinson song done by the Temptations and Otis Redding, comes out with added rougness and grit. Not so smooth as we remember it, but pure guts. Last of the new ones is 'Blue Turns To Grey', which isn't an American Civil War ballad, but a girl-leaves-boy saga. As weepy as Mick can get, it's laced with moaning harmonies that will send you into a restless sleep.

The other tracks are 'It's All Over Now', 'Confessin' The Blues', 'As Tears Go By', 'Spider And The Fly', 'Paint It Black', 'If You Need Me', 'The Last Time' and 'Around And Around'. In all, a good cross section without the highlight o'dies. L.G.

EVERLY BROTHERS: 'End Of An Era' (CBS 66259). Another incredible double LP package with eighteen more golden oldies at a reasonable price. Not so jam packed with instant memories on the musical side, but there are tunes like 'Kentucky', 'Barbara Allen', 'Oh, What A Feeling', 'Take A Message To Mary' and loads of others. Like the first double set, the packaging is superb - both interesting and attractive. All over the sleeve is the second instalment of the rock and roll quiz; not exactly a quiz, but a memory test called 'Remember the 50s?'. Aimed chiefly at the American culture, the 54 questions ask things like, "What time did your date have to be home? Where did you meet the guys afterwards? How much did

you say you got? How much did you really get?" It's a very observant study as well as a good set of records. L.G.



JOAN BAEZ

JOAN BAEZ: The first Ten Years (Vanguard 6635003). What can you say about the woman? Sing her a song and she'll sing it back ninety times better. Whether it's opera or dystrophic rock, she can sing it so fine, you'll melt in her presence. Technically, there is no match to her voice. Some

Stone age rock and roll

may say Baez is a thing of the past or claim it for pretentious reasons, but you can't play a record of hers without being overwhelmed by her ability - and this is a double set with 25 of her best. 'Silver Dagger', 'Farewell Angelina', 'There But For Fortune', 'Mary Hamilton' and more. It's absolutely gorgeous and utterly timeless. L.G.

JAKE THACKRAY: 'Live Performance' (Columbia SCX 6453). One can see how the sardonic Mr Thackray is not everybody's cuppa, but this live recording at the Queen Elizabeth Hall, London, really does underline his swift, special, straightforward style of writing... and his languid, but punchy, way of putting lyrics across. It's his third album, probably his best, and there is often evidence of sheer genius.

DION: 'You're Not Alone' (Warner Bros WS 1872). A beautiful, relaxed album from Dion. The material has been thoughtfully chosen and tastefully arranged, with just a hint of orchestration on tracks like 'Windows', 'Peaceful

Place', 'Let It Be' and 'Josie'. Dion's vocals are distinctive, nicely rounded and flexible enough to cope with as varied songs as a twisty version of McCartney's 'Blackbird' and the rocker 'The Stuff I Got'.

Acoustic guitar figures prominently, lightening everything and Hugh McCracken's electric lead and acoustic rhythm playing is standout. Dion - with either Tony Fascio or Bill Tuohy, or with both - has written many of the numbers, and the beautifully melodic 'Josie' should become well-known. His version of Melanie's 'Close To It All' sums up the album as a whole... it's simple, direct and sensitive. Dion is up with the Youngs, Taylors, Johns and Morrisons. B.M.

GROUNDHOGS: 'Split' (Liberty LBG 83401). No, the hogs aren't splitting up. Their own style of electric blues is still moving further away from expected progressions - the standard blues influence is waning in favour of something extremely attractive that can be termed strictly theirs. From high-level beat as on

'Cherry Red', to slow, dream-rock on 'A Year In The Life' and for laughs, straight blues on 'Groundhog'. They've reached a beautiful blend. L.G.

ARTIE KORNFELD TREE: 'A Time To Remember?' (Probe SPB 1022). Nostalgic stuff from the man who originated Woodstock. Pretty contrived sounds in parts, but there's also that underlying straight hard-rock simplicity that works out well. Try, as samplers, 'Rock 'n' Roll Is Here To Stay' and the 'Sweet Sweet Music Refrain' which closes the first side. But not all that original or versatile.

VARIOUS ARTISTS: 'Memphis Country' (Sun 6467013). A whole lotta artists included here. Carl Perkins and 'Let The Jukebox Keep On Playing', Johnny Cash and 'I Walk The Line', Roy Orbison's 'Sweet And Easy To Love', plus Texas Bill Strength, Cowboy Twitty, David Houston, Charlie Rich and Barbara Pittman. Actually Twitty's 'Born To Sing The Blues' is a standout track. A worthy Sun 'Golden Treasure'

Flyback to these big ones

FLY Records have released all the best from previous Regal Zonophone material in respect of T. Rex, the Move and Procul Harum, plus a "Big Ones" composite album - all on their Flyback series.

T. Rex have a couple of previously unreleased tracks on their album - "Once Upon The Seas Of Abyssinia" and "Blessed Wild Apple Girl." Both are distinctive tracks, but "Abyssinia" comes off best.

Sadly missing from "Best Of The Move" is "I Can Hear The Grass Grow" but most of the group's big hits are here. This is a must for all Move fans.

Only one of Procul Harum's big hits on their "best of" album - that is their oldie, "Homburg," which actually sounds as good as ever.

Best thing is to list the titles on this very valuable set of albums.

"THE BEST OF T. REX" (TON 2). "Deborah"; "Child Star"; "Cat Black (The Wizard's Hat)"; "Conesula"; "Strange Orchestras"; "Find A Little Wood"; "Once Upon The Seas Of Abyssinia"; "One Inch Rock"; "Salamanda Palaganda"; "Lofty Skies"; "Stacey Grove"; "King Of Rumbling Spires"; "Blessed Wild Apple Girl"; "Elemental Child."

"THE BEST OF THE MOVE" (TON 3). "Flowers In The Rain";

"Lemon Tree"; "Fire Brigade"; "Beautiful Daughter"; "Wild Tiger Woman"; "Blackberry Way"; "Curly"; "Omnibus"; "Walk Upon The Water"; "When Alice Comes Back To The Farm"; "Yellow Rainbow"; "Brontosaurus."

"THE BEST OF PROCUL HARUM" (TON 4). "Homburg"; "She Wandered Through The Garden Fence"; "The Milk Of Human Kindness"; "The Devil Came From Kansas"; "A Salty Dog"; "Magdalene, My Regal Zonophone"; "Shine On Brightly"; "Boredom"; "Conquistador"; "Your Own Choice"; "Rambling On Pilgrim's Progress."

"BIG ONES" (TON 1). "With A Little Help From My Friends" - Joe Cocker; "Blackberry Way" - The Move; "Homburg" - Procul Harum; "By The Light Of A Magical Moon" - T. Rex; "Flowers In The Rain" - The Move; "Oh Girl" - Richard Henry; "Delta Lady" - Joe Cocker; "Brontosaurus" - The Move; "One Inch Rock" - T. Rex; "A Salty Dog" - Procul Harum; "Marjorine" - Joe Cocker; "The Red Wind" - Tucker Zimmerman; "Circus Days" - Junior's Eyes; "Fire Brigade" - Move.



ROY WOOD: HIS OLD HITS

QUINTESSENCE: 'Dive Deep' (Island HPS 9143). Looks like Quintessence got it on at last. Prior to now, they've been chained to the far east and its religious trinketry this album still reflects it quite a lot but it's good to see them slam into good old rock and roll on the title track. Good sound throughout especially on 'Dance For The One'. Tibetan-Indian studies done clean as a whistle. Join Raja (Australia), Maha Dave (Leeds), Shambu, Shiva, Allan and Jake in their journey away from things material. L.G.

NICK DRAKE: Bryter Layter (Island HPS 9134). A beautiful guitarist clean and with perfect timing accompanied by soft, beautiful arrangements by Robert Kirby. Nick isn't the world's top singer, but he's written fantastic numbers that suit strings marvellously. Definitely one of the prettiest (and that counts!) and most impressive albums I've heard. Remember what Mason Williams did with 'Classical Gas'? A similar concept here, but Nick does it better - it's refined. Happy, sad, very moving. L.G.

The full pod.

Nick Drake singing his own songs on his second album **"Bryter Layter"** (ILPS 9134)

The Incredible String Band's first appearance on the Island label with **"Be glad for the Song has no Ending"** (ILPS 9140)

The unique Quintessence with their third album **"Dive Deep"** (ILPS 9143)

Jethro Tull's back with their fourth album. It's called **"Aqualung"** (ILPS 9145)

Mott The Hoople complete the pod with their third album **"Wildlife"** (ILPS 9144)



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