

**INSIDE: The real Marc Bolan — 'I stole to survive.'**

A Billboard Publication

# RECORD MIRROR

JANUARY 8 1972

6p

**Marriage  
and me-by  
JOAN BAEZ.**

**The  
1972 R.M.  
crystal  
ball.**

**Ray's  
komic  
Kinks.**

**Elvis  
and us-  
by the  
Jordanaires**





## DO IT YOURSELF

### Info for instrumentalists

# Amps and headaches

AMPLIFICATION is one of the biggest headaches that a group trying to get it together has to cope with. There are no hard and fast rules here because the scene is moving faster than I can write and new developments are happening all the time.

The present trend is less power but far more efficient speakers that have put real fear into at least one equipment manufacturer. Charlie Watkins of WEM describes the sound as: "Paralysing, deafening, physically violent, frightening. If I told you what could happen you'd probably be more terrified than I am."

The truth is that the bass and high frequency horns that are now being used were designed for open air PA where it is necessary to make up for loss of tone, volume and frequency response to the winds of the atmosphere. Used in the auditorium they are overpowering and for once the danger to youth's hearing that parents have been nagging about for years may be for real.

Fortunately perhaps, this sort of equipment is too expensive for most groups just starting out. If you are thinking of buying new equipment then this is your chance to be in with a new sound before it makes the big time.

The tip is that sometime during the next 12 months groups will stop worrying about volume and begin to appreciate sound and patterns of sound in the same way that a studio engineer does.

## COMPARISONS

Compare the record with the performance. On the record everything is nicely balanced. You can hear each individual instrument clearly and when one needs to stand out above the rest it does so without detracting from performances of the others.

On stage the same group sounds entirely different. Each musician is fighting to be heard over the others. The performer can't tell what he sounds like up front. He is in the worst possible position to hear himself with all the other speakers at his elbow and standing behind or with his back to his own speaker.

The result is often chaos as each performer tries to balance the sound to his own satisfaction not realising that the audience is being treated to a performance in which first one and then another instrument is being thrust to the fore until the whole thing is too deafening to make out clearly.

The equipment to overcome this problem is already available and has been for the past year. The beauty of it is that it is cheaper than massive stacks and custom made horn cabinets.

A total of no more than 500 watts is quite sufficient to create all the effects, push home a driving beat and occasionally blow the mind of the front row. Low powered amplifiers then for each instrument and direct lines from the output stage fed to a common mixer. Here is the secret, all the instruments and the vocals to the mixer and graded system type of speaker battery.

Then, each group member can have an individual stage monitor so that he can hear clearly what he is playing and behind the mixer out front where he can hear — a sound man. A studio artist. An extra group member — not a roadie but an individual who can balance the sound and can translate the expression and dynamics of the group into terms of total sound and project that to the audience.

There is the suggestion ... the practice is up to you.

## Rex Anderson



DAVID CASSIDY: 21 year old actor-singer, who plays Keith Partridge in the TV series 'The Partridge Family'

THERE was a young lady named Bright, Who travelled much faster than light, She started one day, In the relative way, And returned on the previous night.

I HAVE no doubt that she was not using a vehicle propelled by the infernal combustion engine — such is the nature of British government, occupied in a state of total and comprehensive inactivity, that the roads of our island do not subscribe to a theory of satisfactory communication by private vehicle.

## RELIGION

Bogged down by red tape, crippled by tax, the British motorist, or at least a small section of the wheeled fraternity, have formed a motor-car religion. It would be nothing new for me to outline the psychology behind the purchasing of certain car models ... the power of overhead cams, big ends and tufrided cranks as sex symbols has been explained on many occasions throughout the mass media.

However my latest

# TALK OVER

This weeks DJ  
Noel Edmonds

# Cars the DJs drive



four-wheeled acquisition has prompted an appraisal of "star cars" and "motoring mentality". Ever since Messrs Daimler and Benz and others exercised their natural bent by producing motor-propelled carriages, a small band of people have always attempted to alter the performance and appearance of the standard model.

Most young fellows outgrow the urge to cover their prized 1953 Austin rustheaps in miles of chequered tape and spoilers and pass on to a more genuine go-mobile. However, there are always those who never mature beyond 52 front spot lamps, wide tyres on 5cwt vans and nodding dogs with blood-caked fangs ... such people normally get the "order of the crunch" pretty early on in their motoring careers.

For the other enthusiasts, a dead-beat old sportscar is usually followed by such mediocrity as a Sprite or a Spitfire and with a bit of luck, or a nylon stocking and a gun, eventually they graduate to the classier breed of sports model.

Very few "car people" have ever the finances to actually indulge in exotica

and for them dreams and a family tin box are the assets of later life. However people of the show-biz world are always looked to to relieve the drudgery of the general traffic scene. "Yet actual pop stars have got the bread, ain't they? — so you'd 'spect them to have a fair jam-jar" ... that is the common thesis.

Well, taken that Radio One is a showbiz backwater and its inhabitants "comfortable" rather than the widely accepted "affluent", you would expect a Beeb car park to be overflowing with some pretty exotic cars. So let's take a look ...

## ADDICT

Johnnie Walker — a man who gave his femur for a stock-car race — is a true car addict. He fraternises with the great wheel-dicers of their fair land's circuits and is about to return to the track with a Midget Racer. Obviously an enthusiast who would be expected to have a pretty exciting road car.

Well, disc jockeys are nothing if not unpredictable, because

that Renault 4 outside Broadcasting House is Johnnie's. Top speed 71 mph — outstripped to 60 mph by a Transit van, and up to 40 miles per gallon!

Maybe Sounds of the Seventies conceals hidden fatness of egoism displayed in motor ownership?

Hardly! John Peel emulates Sir Malcolm Campbell in a Land Rover (no doubt supercharged) and Alan Black doesn't have a car at all. Pete Drummond at the last count had a Morris Minor (I think the IRA got that), so the "progressive" scene looks bleak. Oh, mustn't forget Bob Harris — coming into Portland Place in a spectacular slide aboard ... yes, another Renault 4.

Let's forget "speed" and turn to "class". One of the Beeb fellas must have class, surely? Jimmy Young keeps the flag flying with a German BMW and very smart he looks, too. Also with no particular loyalty to Britain's motor manufacturers, Johnny Moran dices with a Fiat and professes deep admiration for Mercedes. At least Johnny is trying to live up to the the showbiz

style — but where are all the flashy cars?

I don't think a Cadillac has ever been called "flashy", but it's enormous — does two meter bays to the gallon, has a top speed of eight feet wide and poor Dave Lee Travis can't find a Beeb car park to get it in.

Whatever you think of driving a steel mill round London, at least Dave's got style!

Messrs Wogan, and Blackburn prefer Jaguar and for those who reckon E-types are the "in" thing, probably are the nearest Beeb men to the super-car image. Tony's V-12 is a beautiful specimen, but with choppers like his — a Ferrari or Lamborghini might be better.

Ed Stewart has a nice slag — hardly big image motoring but nice — and as for Stuart Henry, if the ecological thing is serious, he shouldn't be seen near a car.

## PIPER

So that just leaves little ole me and without being too big-time I've got the car to establish any image, draw any crowd and bolster the fading reputation of Radio One.

It's barely navel high — two seats — every conceivable extra — eats E-types for lunch and it's called a Piper. I can't stop at traffic lights without people asking what it is and leave it parked and it draws a crowd in thirty seconds.

Oh yes — it also leaks, won't go round corners in the wet, has chronic rear vision, is so low lorries don't see it, and with wide wide tyres requires arms like steel to steer it.

It's the very ultimate in flash style and is for sale, after three weeks of ownership, at a fraction of its cost.

You see, I agree with the others. Cars like that are to be dreamed about. Roll up, my Renault 4.

## Fran McKendree has an unusual ambition

FRAN McKendree is pop's honest man. Remember how many groups used to flatly deny any musical influence? Each man was pure in itself and most of the members never even listened to records or the radio.

Not so with McKendree Spring — they admit that there is a lot to be learned from other bands in the pursuit of your own sound; particularly lead singer Fran. "I'd like to sing like about fifteen people at once", he says, "I'm already singing a bit like Tim Buckley and Steve Stills and I get a lot of my influence from Tim Hardin. You pick up things you feel you can use and mix them up. It's uninteresting to stand there and sing

from a purely emotional standpoint — you've got to grasp what the song needs. A lot of the soul singers are very clever in this way like Smokey Robinson. I used to just stand there and let it come out — and I still never practise at home, but I experiment a lot more on stage now."

Fran formed McKendree Spring, a New York quartet, two years ago. You could call their act folky, but it often strays into a very personal form of soft rock that sometimes evades category.

When violinist Mike Dreyfuss explodes into his electronic sound

experiments, you've got no chance of putting it in a bag. All these aspects, coupled with Fran's undying love for the music he used to encounter on the 'Coffee house circuit' years ago, make up McKendree Spring.

"We're not quite as tender as we used to be", says lead guitarist Marty Slutsky, "we're a little less subdued. The band would like to do all sorts of songs



McKENDREE SPRING: Soft rock that evades categorisation

# To sing like 15 people-at once!

— the whole range of emotion in sounds, real downers, real jivers and all in between. I suppose it's still folk, even when it's rock, because we don't have a drummer and we still have the acoustic guitar in the line-up. We used to have one in the old days, but there was no significant change — in the sound, so when he left, we never bothered to get another. A lot of people complained,

but a lot more complained when we did get one."

The group also make no bones about their position in pop — they know where their audience is and how hard it is to make a name — they're aware and they work hard.

"It wasn't a band in the beginning", continued Marty, "just guys in college. Our fiddle player's wife was our history teacher, so we used to go round their place

to practise — it sounded great with the fiddle, so we formed a band, auditioned at the Bitter End and signed a deal — then went into four years of straight gigs with no lay-offs. We aren't a monster name, but we're known as a quality act on the college circuit. They are our meat; they like our music. Clubs are for drinking and we aren't a disco band — you can't really dance to us. It's head music; brainy arrangements; listen-rock. Sometimes we reach the other way — we might jam at the end of an act or do some freaky stuff — but restraint is the key. If we did it right through, we'd blow it."

Lon Goddard



# PREDICTION '72



## Peter Jones picks DESIGN

MY choice is Design — and that's not by accident, it's by design. Forget the poverty-stricken punning . . . just take note that this team of two girls and four boys are really in line for the big-time in 1972.

There's guitarist Jeff Matthews, but the rest adds up to a vocal group who go for clean-cut sounds, exquisite harmonies. I'm a Fifth Dimension fan, but my belief is that Design get deeper than the Americans into the world of voice-matching, scene-switching brilliance.

Their history? Well, first of all they're a clever lot — 34 'O' levels, 10 'A' levels and a Bachelor of Science among them. Apart from Jeff, there's Kathy Manual, Gabrielle Field, Geoff Ramseyer, John Mulcahy-Morgan and Barry Alexander.

They formed back in December 1968, built basically round songwriter-folksinger Tony Smith. It was a matey thing at first, but gradually hardened into a real professional approach.

Tony's gone now, but they've gone on to television experiences and a splendid album called 'Tomorrow Is So Far Away'. What isn't far away is the recognition that this group will get — they're already high in the popularity stakes at the BBC where their work is highly appreciated.

Quite simply, they make beautiful sounds. We're just about ready for them.

## Brenda Tarry picks STUD

WHEN musicians turn up at a venue to watch a group, you can tell that there must be something cooking . . . and that was the case when Stud appeared at the Marquee recently. The Family, (ex) Coliseum, Long John Baldry, Skid Row, B. B. Blunder were all present digging sounds which, quite definitely, will be important in the British music scene during '72.

Stud comprise members from three very important groups. They came together a year ago without any trumpet-blasting to quietly develop a sound and a band in which all members could find their individual artistic expression in a unit.

## FRUITFUL

The past twelve months has proved fruitful for them and culminated in a four-week tour of Germany during which they had the opportunity to really consolidate a tightness which is evident from their album 'September', due for release in a few weeks.

Stud acknowledge a mixture of a lot of influences. "These are the influences that we each have as musicians — folk, jazz, rock, bluegrass, blues — but we want to get these influences together under an individual sound as Stud, a band. The players, each of them, are individualistic, but it all comes together to form a very tight band sound."

"Ultimately, what we want to do is a two-hour set and take people through a complete musical cycle from soft acoustic to hard rock. All the material we write is our own and the repertoire we're performing on our current gigs is now nearly two hours long."

## RM's clairvoyant staff peep into the crystal ball and predict 1972 stardom for some recent — and not so recent — arrivals on the scene



## James Craig picks HAWKWIND

FOR me, the group to make it in 1972 must be Hawkwind. An ethereal search for cosmic consciousness — that is one way of putting where they're at. The medium of sci-fi musical projection being the message — that's another.

Their roots are in what the overground used to call the underground, but their common ideal based on a commune concept has been finding snowballing acceptance on the campus circuit. And it's about to break even bigger.

In some ways, they're just a band of roadies. Certainly toting gear has been a background common to saxman Nick Turner; to DikMik, who plays synthesizer; and Del Dettmar, who plays oscillators. And guitarist-singer Dave Brock, drummer Terry Olliss and bassist Lenny complete the present line-up.

My view is that without detracting from their individuality, Hawkwind's musical identity uses space and time as the backdrop for their odyssey.

What's more, they are unorthodox to the point of being unique. And the scope of their developments at musical level is free from pre-conceptions. Since their heads have already seen the turn of the next century, 1972 to them is just another year in the present past. Get the idea?

But for the rest of us, I reckon Hawkwind could well be the shape and sound of things to come.

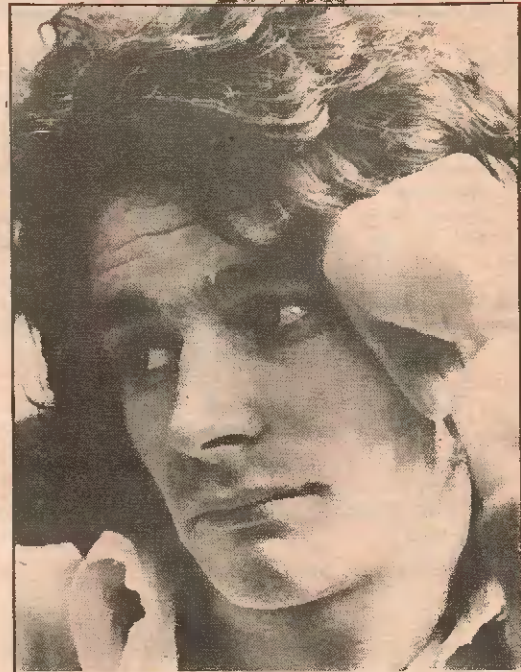


## Bill McAllister picks BYZANTIUM

I AM not be nature ungenerous, having been known to loan money to friends and strangers, help old ladies across motorways and direct misled foreign feet to their rightful paths. It's the same with music. I carry around with me an 'Instant Conversion Kit'; usually it's in my head, but often it comes in practical form, a bagful of albums I love and would love those I meet to love.

So, when Byzantium make their first album in the next few months it will slip proudly into the 'Instant Conversion Kit' along with contributions from Elton John, Neil Young, Faces, James Taylor, Nina Simone, Joni Mitchell, Gerry Rafferty, Carly Simon and a host of others. They all get their turn when a new album is released, no-one is forgotten. But until Byzantium have that first album ready for me, you will have to be content with my urgent entreaty for you to see them whenever and as soon as and as much as possible.

Byzantium are brilliant. They are guitarist/vocalist Nico Ramsden, guitarist/vocalist Chas Jenkel, bassist/vocalist Robin Lambie and drummer Steve Corduna, all of them young, from London, and making the most refreshing, most exciting and most enjoyable music of the moment. If it sounds familiar (Yes harmonies, Faces good-time, Grateful Dead funk) it's because it's comfortable music, though they are prone to youthful overzealousness on occasion. Byzantium are going to be a great band, not because I think it, but because they happen to be the right combination at the right time. I'm glad for you all.



## Val Mabbs picks COLIN BLUNSTONE

HE may well have had his share of success in earlier years, but Colin Blunstone still seems destined to be an important name in 1972. He has emerged from a period of oblivion in a not too hurried or frenzied frame of mind, presenting gentle songs in his own individualistic style. His vocal range is intriguing, and it seems impossible that anyone could mimic him without discovery! In latter days he fronted the Zombies and helped contribute greatly to their disc successes, notably with his breathy vocal on 'She's Not There'. Since then his sound has matured and with support from his friends in Argent he has produced an interesting and varied album. His previously untapped songwriting talent has at the same time become obvious. 'Caroline Goodbye' — though not a single hit — was certainly both lyrically and musically a number worth noting. In some cases it seems a rest from the music business can be beneficial to a creative mind, and though Colin's refuge was an accounts office and not a country cottage, he has emerged with a renewed enthusiasm and maturity that certainly indicates that he could well be an artist to watch in '72.



## Lon Goddard picks GERRY RAFFERTY

MY choice is Gerry Rafferty — and Gerry Rafferty has no choice. As long as he keeps recording, he has to accept that international recognition on a large scale is going to be his fate. Gerry is a Scot and one half of the defunct Humblebums duo. When he and Billy Connolly split, they took their separate qualities to further stages; Billy concentrated more on stage entertainment and Gerry wrote music on a more varied scale. His amazingly tuneful voice and capacity for penning very pretty songs resulted in one of the finest albums of the year — his solo LP for Transatlantic, 'Can I Have My Money Back'. A combination of folk, country and subdued rock, the melodies were memorable and the presentation superb. At the present time, Gerry resides as the lead singer with Stealer's Wheel, a band that has enough scope to perform the songs he writes.

Gerry will have success because of the sheer attraction of his voice and his songs. He has been compared to Paul McCartney vocally, but the only thing they really have in common is talent. That solid factor will see him through.



# smalltalk

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# MIRRORPICK REVIEWS

singles

albums

## AMERICAN RELEASES

**JONATHAN EDWARDS:** Sunshine (Atlantic 2091148). Currently doing big things Stateside is the debut album, and this from it, by solo singer/song-writer/strummer Jonathan Edwards, whose talents have been compared by others to those of Steve Stills. They have a point, although his voice on this gay thumping acoustic ditty is decidedly his own. Rather nice after a few plays, this makes a worthy companion to Don McLean's 'American Pie' in the U.S. Top 20.



**SAMANTHA JONES:** winner of the Polish Song Festival

**JO MAMA:** Smack Water Jack (Atlantic 2091159). Without their great lead singer, Gale Hanes, this is of course virtually Carole King's p.a. backup band. Personally I love 'em, and even think I prefer Abigale's voice to Carole's (Mrs Larkey is in the background on this, anyway), so that this lively bubbling treatment of one of Carole (King) Larkey's songs is much to my taste ... as is their 'J Is For Jump' second album, from whence this comes.

And here's a titbit to make all King fans drool with envy - I picked up the C. King/D. Kortchmar/C. Larkey 'City' album the other day, for a quid! Is it a goodie!

by **JAMES HAMILTON**

**THE OLYMPICS:** Baby, Do The Philly Dog; Secret Agents (Jay Boy BOY 56). It's out again. Trust Jay Boy! **THE BARONS:** Society, Don't Let Us Down (Jay Boy BOY 45). Back in 1967 I heard a goodie by these guys called 'I Don't Dream About Nothing But Love' being played on a New Orleans R&B radio station. This newer effort (despite its label copy) is kinda Psyca-Tempts, and messy.

**JESSE JAMES:** Don't Nobody Want To Get Married (Parts 1 and 2) (Mojo 2092016). Some time ago Jesse McClelland, who calls himself 'Mr Soul' (hey Mister, meet the Doctor!), came down from the hills of Vallejo to sing in the San Francisco ghettos, and to cut a weird morality tale called 'Believe In Me Baby' (Parts 1 and 2), which hit R&B. He then (I presume it was him) produced a string of classic Boogaloes by the Fantastic Johnny C.

## Festival hit for Sam?

**SAMANTHA JONES:** He Moves Me; One More Mountain (Penny Farthing PEN 771).

Winning song for Sam in the Polish Song Festival - and another of those splendid productions which have in the past taken her near the charts. Piano-boosted verse, slow-building, then into a big, dramatic chorus ... song penned by Brian Wade and Tony Cliff. A real seller? That's not up to me, but it really is a tremendous performance, so do try it. **CHART CHANCE.**

**B. J. ARNAU:** I Want To Go Back There Again; I Love You (Mojo 2092-028). Devised, conceived, presented, produced, directed, created, assembled, and so on and so on by Jonathan King his very self. Excellent girl with wistful ways and moments of sheer attack, all very professional. And perhaps surprisingly free of gimmickry. Could do very well indeed. **CHART CHANCE.**

**JACKIE EDWARDS:** Johnny Gunman (Bread). Gunshots inevitably herald the piece, with screaming sirens, then chug-along reggae, but very much above average in terms of performance. Persistent again.

**KIN:** King Herod's Song (MAM). From 'Jesus Christ - Superstar' - a chorus-sung thing with a real old-time vaudeville feel to it. It sort of tinkles along, with gruff male lead voice. Very catchy.

**THE DELTONES:** Chop Sticks (Green Door). My very own piano-playing speciality, dressed up in reggae style, and it could well break through. Dead simple, melodic, and sort of crackling in instrumentation. One to watch.

**SIDNEY ELLIOTT:** Desperation (CBS). Very simple basic backing here, growling use of horns, and Sidney over it all singing with a sort of bland enthusiasm. But nothing outstanding here.

**MOUTH AND MACNEAL:** How Do You Do (Decca). Boy-girl duettists, not sure which is which, but the bloke has a big gruff voice and the girl has a plaintive air. Hard-sell stuff most of the way and quite catchy.

**SIR ADRIAN BOULT:** A Family At War (Decca). Theme from the very popular television series, played by the London Philharmonic ... it is in fact Vaughan Williams' Symphony No. 6, First Movement, so there. Could sell very well indeed.

**ALASDAIR GILLIES:** O Miorbhull Grais (Beltona). Scottish traditional air, sung with a mournful sort of exaltation, if you get the gist.

**JOHNNY HACKETT:** On The Western Front (Polydor). Comedian-singer on a beaty up-tempo saga of a soldier. Quite effective in this particular field, but barely in with hit chances.

**VONDA VAN DYKE:** Day By Day (Word). Former Miss America now into a singing scene - a song from 'Godspell', perhaps the best ... cleanly sung.

**BRINSLEY SCHWARTZ:** Country Girl (Liberty). Strong country feel to this - the group take it from their new album and clearly they're improving all the time. Nice tight production ... could click.

**PAUL MORIARTY:** Go Placidly (Decca). Think I missed out on this when first it arrived - it's an actor-singer doing mostly a talking piece and it's quite off-beat.

**RAD BRYAN:** Just Do The Right Things (Big Shot). Reggae with a chunky beat but some rather predictable lyrics - only fair in impact.

**YOUNG AL CAPONE:** Girl Called Clover (Green Door). Staccato instrumental sounds with Young Al more-or-less talking his way through. Scene-setting takes too long.

**QUINTESSENCE:** Sweet Jesus (Neon). Talented group on a religio-type chant with bubbling backing. But samey.

## Melanie's best LP

**MELANIE:** Gather Me (Buddah 2322002 deluxe).

Melanie comes in for lots of snipes and, admittedly, you need to get into her as a person as much as her music for full appreciation. But - Judy Garland of rock though she is - this is a fine album, full of high-bloom emotion and joyous praise. The arrangements are superb, especially on the mild rock 'Brand New Key', and the side one closer 'Ring/Shine The Living Bell'. Also, the artwork is pleasing and this would make a nice Xmas present for anyone sighing over Melanie.



**MELANIE:** high-bloom emotion

**VARIOUS ARTISTS:** Soul To Soul (Atlantic 2400 201 Super) 'Soul To Soul' was a coming-together of black American and black African music. It happened in Ghana, with a 100,000 strong audience and went on for twelve hours. This is a brief record of that occasion - doubtless the movie will be screened shortly. Featured artists are Ike & Tina, Voices Of East Harlem, Eddie Harris and Les McCann with Amoa, Roberta Flack, the Staple Singers and Wilson Pickett - the only one who is a 'name' star in Ghana. It's a live LP, beautifully recorded and with a beautiful vibe. The accent, naturally, is on black freedom and unity and although it's an experience most of us can only know second-hand, the unity of brothers who departed as slaves and are returning as free men, is heartwarming. **N.J.**

**CURTIS MAYFIELD:** Roots (Buddah 2318 045 Super) Curtis sticks to the same bag - bubbly rhythms with the accent on freedom, peace, love and understanding. Fortunately he gives his beautiful voice greater freedom here - and the backings are very together. Fans will know what to expect, but it's slightly more low-key than his previous couple of albums, although it is, basically, his best LP to date. A great cat ...

**THE YOUNGBLOODS:** Sunlight (RCA Victor SF 8218). A selection of tracks from their previous albums. It's not quite a 'best of' LP (there's no 'Get Together' here), but some of their most sensitive things are included. The title track is a beautiful ambiguous love story, while their version of 'Reason To Believe' is better than some going around at the moment. This is a good introduction for anyone to get into the Youngbloods (they've now switched labels), and their brand of soft cosmic rock is very worthwhile.

**FORMERLY FAT HARRY:** Formerly Fat Harry (Harvest SHSP 4016). First LP - I think - by ex-Fish Bruce Barthol's group. It's good. They get down to some very professional things with the kind of approach that you don't usually expect from a debut LP. Difficult to describe the music - contemporary-rock, I suppose - but in an overcrowded market, this is near the top. Particularly nice are 'Goodbye For Good' and 'My Friend The Pusher'.

**VARIOUS ARTISTS:** Workin' (Mojo 2933 001 select). An intelligent and sympathetic awareness has made Mojo into a successful soul-revival label. This contains much of their best single material - Tami Lynn's 'I'm Gonna Run Away From You', the Formations' 'At The Top Of The Stairs' and, of course, Doris Troy's perennial 'I'll Do Anything'. They may not make it with follow-ups, but there's a vast backlog of soul goodies that Mojo have yet to select. All power to them. **N.J.**

**THE MIXTURES:** The Mixture (Polydor 2383 083). A group who seem to have gone off the road after 'Pushbike Song' also present the country sounding - 'Never Be Untrue' as well as 'Henry Ford' on this album. Personally I can find nothing too new or exciting here; 'It Ain't Easy' has use of the old rock style echoey vocal and wailing blues harmonica, while 'She's Gone Away' is taken at a slower tempo with tinkling sounds and a big build up. **V.M.**

**THE DOORS:** Other Voices (Elektra K42104). The Doors now functioning as a three piece after the loss of Jim Morrison maintain some good basic rhythms on this album. On 'Ships w/Sails' Ray Manzarek produces nice jazzy keyboard sounds through this seven minute long number, with solid percussion throughout and chunky congas. Harmonising vocals on 'Down On The Farm' expounded the virtues of country live, with harmonica and interested sounds. Keyboard work on this is generally excellent and Francisco Aguabella augments with excellent percussive foundations for 'Hang On To Your Life', opening gently and finished at more hectic, yet always controlled pace. Very pleasing. **V.M.**

**BESSIE SMITH:** The Empress (CBS 66264). Fourth of five two-record sets, beautifully packaged and even more beautifully re-mastered. Not much to say, except that she was - and is - one of the supreme artists of this century, and she mothered and moulded just about all of her successors. You can just sit and listen to this. **N.J.**

**NEW RIDERS OF THE PURPLE SAGE:** NRPS (CBS 64657). Easy-rolling country-rock, much in the style of 'American Beauty' but with less symbolism and imagery, and a starker - though no less attractive - turn to the lyrics. The tight arrangements, beautiful pedal steel from Garcia, and songs by Marmaduke (John Dawson) all add up to a must for any West Coast freaks.

**THE CHI-LITES:** (For God's Sake) Give More Power To The People (MCA MUPS 437). Some gentle songs here and nice harmonies somewhat in contrast to the deeper and naturally more powerful 'Give More Power To The People', which is also included. 'Have You Seen Her' opens with narrative and oohing vocal backing, rather predictable but the kind of song that will have the 'last dancers' clinging happily together! 'Twelfth Of Never' is given a more up tempo treatment than usual with high pitched vocal, but the group also present their own songs sensitively. 'We Are Neighbours' has deep throbbing bass lines and a soulful feel. Generally an interesting selection of vocal arrangements from a capable group. **V.M.**

**JOHN DENVER:** Poems, Prayers & Promises (RCA Victor SF 8219). An advanced acoustic guitarist with an easy voice, much along the lines of James Taylor's approach. Denver utilizes slight rhythmic backings - largely only percussion - to supplement his very timely picking. Thoroughly enjoyable album, especially the clear, crisp title song. Hope to hear much more from him. **L.G.**

**THE PENNINES:** Manchester Morning (Penny Farthing PELS 514). Very promising five-strong team who are into an acoustic folk field with Ken Campbell emerging as a strong song-writer. There's imagery in the writing, but nothing pretentious. Though patchy, a promising album.



# PICK OF THE HOT U.S. RELEASES

**THE DELFONICS:** Walk Right Up To The Sun (Philly Groove). Latest R&B success (only a minor one, in truth) from the glamorous Philadelphia trio (they're fellas, new readers/listeners!) is — guess what? — another slab of beautiful meandering sweet Soul wailing. It's every bit as pretty as all their past outings, but it does indeed seem to be a bit short on meat — which may explain its relatively low chart placings.

All devoted fans of their style will lap it up anyway, because it has the sound — and, let's face it, to us Soul Group Freaks the sound's the thing ... right?

Maybe the slight change in song quality can be the result of, to judge from the label credits, a change of personnel in the 'Fonics camp: there's no mention of the great Thom Bell, with production being credited to 'Staff for Stan and Harris Productions'. That's Stan Watson, still, but it's Norman Harris who has displaced Thom Bell from the old 'Stan & Bell' team, to take over the arranging and co-writing (with Alan Felder).

**BRENDA AND THE TABULATIONS:** Why Didn't I Think Of That (Top and Bottom). Still in Philadelphia, Brenda and the Tabs remain true to their school, with writing credits reading Van McCoy and Joe Cobb, arranger Van McCoy, producers Gilda Woods and Van McCoy, recorded at Sigma Sound Studio (the home of Philly Sound).

With another of Van What'sisname's unexpected intros to begin it, this tricky polyrhythmic slowie has a perky little melody line which is carried completely by the appealingly brittle,

sweet, idiosyncratic wailing of Brenda Payton, backed up amongst the chinking tambourines, running bass, solid strings and generally nervy instrumentation by the smooth humming and chorus fill-ins of the Tabulations (who, from the sound of this, seem to be augmented by quite a few chicks — or is that multi-tracked Brenda?).

On their classic old album version of 'God Only Knows', they were supplemented by the distant wailing of Patti LaBelle, which certainly set a precedent for outside help on their records. The happy flip here really does sound like a girlie group record, and is good value without beating the lovely staccato top ... which is a goodie.

**JR WALKER AND THE ALL STARS:** Way Back Home (Soul). Both sides of this are 'Way Back Home', one being straight instrumental and the other having a typically strained Walker vocal added. The tune itself is a very funky jazz opus which first saw the light of day as a track on (and subsequent hit single from) the Jazz Crusaders' 'Old Socks — New Shoes' big-selling album.

While the original version is a bit more subtle and less "Pop", this performance by Autry and the All Stars is full of more virtuosity than we normally get (or they get the chance to give) from Motown's top instrumental combo. Yes, the vocal is not the side to hear! There are many good things on the instrumental side which more than compensate for their past Bubble Gum.

the doctor

# JAMES HAMILTON'S DISCOTHEQUE PICKS

## UNTRIED BUT SHOULD BE GOOD

**VARIOUS ARTISTS:** It Don't Come Easy; Jumpin' Jack Flash; Something; Beware Of Darkness; Bangla Desh; My Sweet Lord; While My Guitar Gently Weeps; That's The Way God Planned It; Just Like A Woman. (LP 'The Concert For Bangla Desh' Apple STCX 3385) Mod.

## TRIED AND TRUE

**ANANDA SHANKA:** Jumpin' Jack Flash (LP 'Ananda Shankar' Reprise RSLP 6398) Mod/Prog (most of the rest of Side One is nice Easy Listening).

**GEORGE BENSON:** Footin' It; Face It Boy, It's Over; Don't Let Me Lose This Dream (LP 'Shape Of Things To Come' A&M AMLS 945) Funky Jazz/EL (the whole LP is good background).

**GEORGE BENSON:** Bossa Rocka (LP 'The George Benson Cookbook' CBS 62971) EL

**HARVEY MANDEL:** Jive Samba (LP 'Righteous' Philips SBL 7904) EL (the whole LP is good background).

**ELLIOT RANDALL:** Sour Flower (LP 'Randall's Island' Polydor 2489004) Prog (and great!).

**SHIRLEY TEMPLE:** We Should Be Together; Baby, Take A Bow; On The Good Ship Lollipop; I Love To Walk In The Rain; At The Codfish Ball; Animal Crackers In My Soup; When I Grow Up (LP 'Greatest Hits' Starline MRS 5086) MoR/Rave/Nostalgia/Tap-Dance/Melanie/Lotsa fun!

**SOUNDTRACK (LOUIS PRIMA AND PHIL HARRIS):** I Wanna Be Like You (Buena Vista DF 461) MoR/Rave.

**JOHNNY MATHIS:** For All We Know (We May Never Meet Again); Odds And Ends (CBS 4968), maybe deleted) EL.

**CHARLES PENROSE:** The Laughing Policeman (LP 'Music Hall To Variety — Volume Two, First House' World Record Club SH 149) a few weeks ago one of my categories for this Oldie But Goodie was badly printed: it should have read 'Anti-Bust' (just try playing this during your next police raid and see ... it's a successful idea I pinched from John Peel).

# U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

## singles

1	1	BRAND NEW KEY	Melanie	Neighborhood
2	2	AMERICAN PIE	Don McLean	United Artists
3	3	FAMILY AFFAIR	Sly and the Family Stone	Epic
4	14	LET'S STAY TOGETHER	Al Green	Hi
5	5	GOT TO BE THERE	Michael Jackson	Motown
6	7	SCORPIO		
7	8	SUNSHINE	Jonathan Edwards	Sussex
8	12	DAY AFTER DAY	Badfinger	Capricorn
9	9	CHERISH	David Cassidy	Elektra
10	10	HEY GIRL/I KNEW YOU WHEN	Donny Osmond	Bell
11	13	YOU ARE EVERYTHING	Stylistics	MGM
12	21	SUGAR DADDY	Jackson 5	Avco
13	19	CLEAN UP WOMAN	Betty Wright	Motown
14	16	I'D LIKE TO TEACH THE WORLD TO SING	(In Perfect Harmony) Hillside Singers	Alston
15	20	ONE MONKEY DON'T STOP NO SHOW	Honey Cone	Metromedia
16	17	DAY AFTER DAY	Badfinger	Hot Wax
17	18	DROWNING IN THE SEA OF LOVE	Joe Simon	Apple
18	4	AN OLD FASHIONED LOVE SONG	Three Dog Night	Spring
19	6	HAVE YOU SEEN HER	Chi-Lites	Dunhill
20	11	ALL I EVER NEED IS YOU	Sonny and Cher	Brunswick
21	15	RESPECT YOURSELF	Staple Singers	Kapp
22	28	HEY BIG BROTHER	Rare Earth	Stax
23	36	ANTICIPATION	Carly Simon	Rare Earth
24	43	NEVER BEEN TO SPAIN	Three Dog Night	Elektra
25	37	IT'S ONE OF THOSE NIGHTS (Yes Love)	Partridge Family starring Shirley Jones and featuring David Cassidy	Dunhill
26	32	ONCE YOU UNDERSTAND	Think	Bell
27	33	KISS AN ANGEL GOOD MORNING	Charley Pride	Laurie
28	26	AN AMERICAN TRILOGY	Mickey Newbury	RCA
29	45	THE WITCH QUEEN OF NEW ORLEANS	Redbone	Elektra
30	38	WHITE LIES BLUES EYES	Bullet	Epic
31	23	THEME FROM 'SHAFT'	Isaac Hayes	Big Tree
32	22	WHERE DID YOUR LOVE GO	Donnie Elbert	Enterprise/MGM
33	35	GEORGE JACKSON	Bob Dylan	All Platinum
34	24	BABY I'M-A WANT YOU	Bread	Columbia
35	40	LEVON	Elton John	Elektra
36	27	STONES/CRUNCHY GRANOLA SUITE	Neil Diamond	Uni
37	48	THAT'S THE WAY I FEEL ABOUT 'CHA	Bobby Womack	Uni
38	46	MAKE ME THE WOMAN THAT YOU GO HOME TO	Gladys Knight and the Pips	United Artists
39	30	SUPERSTAR (Remember How You Got Where You Are)	Temptations	Soul
40	31	THEME FROM 'SUMMER OF '42'	Peter Nero	Gordy
41	29	(I Know) I'M LOSING YOU	Rod Stewart	Columbia
42	-	BLACK DOG	Led Zeppelin	Mercury
43	44	ME AND BOBBY McGEE	Jerry Lee Lewis	Atlantic
44	34	BEHIND BLUE EYES	Who	Mercury
45	34	HALLELUJAH	Sweatshop	Decca
46	-	STAY WITH ME	Facel	Columbia
47	50	MY BOY	Richard Harris	Warner Bros
48	-	LOOKIN' FOR A LOVE	J. Geils Band	Dunhill
49	42	CAN I GET A WITNESS	Lee Michaels	Atlantic
50	41	NOTHING TO HIDE	Tommy James	A&M

## albums

1	1	MUSIC	Carole King	Ode
2	2	LED ZEPPELIN		Atlantic
3	7	AMERICAN PIE	Don McLean	United Artists
4	4	AT CARNEGIE HALL	Chicago	Columbia
5	5	E PLURIBUS FUNK	Grand Funk Railroad	Grand Funk Railroad
6	6	THERE'S A RIOT GOIN' ON	Sly and the Family Stone	Epic
7	3	TEASER AND THE FIRECAT	Cat Stevens	A&M
8	9	TAPESTRY	Carole King	Ode
9	10	ALL IN THE FAMILY	TV Cast	Atlantic
10	11	BLACK MOSES	Isaac Hayes	Enterprise
11	13	WILD LIFE	Wings	Apple
12	8	SANTANA		Columbia
13	14	MADMAN ACROSS THE WATER	Elton John	Uni
14	-	CONCERT FOR BANGLA DESH	George Harrison and Friends	Apple
15	17	BOB DYLAN'S GREATEST HITS Vol 2		Columbia
16	16	GATHER ME	Melanie	Neighborhood
17	18	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury
18	19	QUIET FIRE	Roberta Flack	Atlantic
19	12	SHAFT	Soundtrack/Isaac Hayes	Enterprise/MGM
20	15	JESUS CHRIST, SUPERSTAR	Various Artists	Decca
21	28	A NOD IS AS GOOD AS A WINK TO A BLIND HORSE	Faces	Warner Bros
22	26	KILLER	Alice Cooper	Warner Bros
23	27	LOW SPARK OF HIGH HEeled BOYS		Traffic
24	20	TO YOU WITH LOVE	Donny Osmond	Island
25	25	CARPENTERS		MGM
26	30	SUMMER OF '42	Peter Nero	A&M
27	21	STONES	Neil Diamond	Columbia
28	23	SOUND MAGAZINE	Partridge Family	Uni
29	22	IMAGINE	John Lennon	Bell
30	39	FIDDLER ON THE ROOF	Soundtrack	Apple
31	-	GREATEST HITS	Jackson 5	United Artists
32	34	DESIDERATA	Les Crane	Decca
33	-	JESUS CHRIST, SUPERSTAR	Original Broadway Cast	Warner Bros
34	36	LOSING THEIR HEADS	Hudson and Landry	Decca
35	-	HOT ROCKS, 1966-1971	Rolling Stones	Dore
36	24	HARMONY	Three Dog Night	London
37	31	CHER		Dunhill
38	29	MEATY, BEATY, BIG AND BOUNCY	Who	Kapp
39	43	EVOLUTION	Dennis Coffey and the Detroit Guitar Sound	Decca
40	38	EVERY GOOD BOY DESERVES FAVOUR	Moody Blues	Sussex
41	50	STYLISTICS		Threshold
42	44	SINGS HEART SONGS	Charley Pride	Mercury
43	45	FLOWERS OF EVIL	Mountain	Atlantic
44	47	YES ALBUM		Windfall
45	32	PERFORMANCE: ROCKIN' THE FILLMORE		Atlantic
46	35	BARBRA JOAN STREISAND		Humble Pie
47	41	GOIN' BACK TO INDIANA	Jackson 5/Soundtrack	A&M
48	33	MASTER OF REALITY	Black Sabbath	Columbia
49	-	JONATHAN EDWARDS		Warner Bros
50	-	CHEECH AND CHONG		Motown

JANUARY 7th marks the release of Paul Simon's first album without Art Garfunkel and the album is a predictable success commercially, plus a great stride musically.

The addition of Art would naturally have made it better, but perhaps that's asking too much of an already perfect piece of work. Hiding beneath the fur of a huge Eskimo coat, Paul peeps out from the cover of 'Paul Simon' (CBS 69007) and on the inside sleeve, clings to his dog, Duncan.

### Obvious

Track one is obvious single material — Paul bounces into bluebeat with female accompaniment, featuring Cissy Houston on 'Mother and Child Reunion'. Amazing piano work by Larry Knechtel and very human vocals on an up-tempo,

## SIMON'S SOLO

Lon Goddard hears the album

melodic song. 'Duncan' follows, soft and personal like 'The Boxer' was. Backed by Los Incas (who backed 'El Condor Pasa'), he sings once again about confidence — a lyrical obsession of his. Next comes 'Everything Put Together Falls Apart', a light jazz on guitar with a quiet harmonium and emotional lyric. 'Run That Body Down' is softrock with electric guitar additions. Paul mentions his wife Peggy and comments on wear and tear caused by the pace of life. Extremely good open-tuned acoustic guitar and a light electric guitar make up the political 'Armistice Day' — a plea for communication between the government and the governed.

Fantastic interpretation of the written lyric and great intensity builds.

'Me and Julio Down By The Schoolyard' is distinctly Puerto Rican in flavour. Whistling and mutterings occur behind a bouncing rhythm and a good time reflection lyric. The rhythm is as strong as 'Cecelia' was.

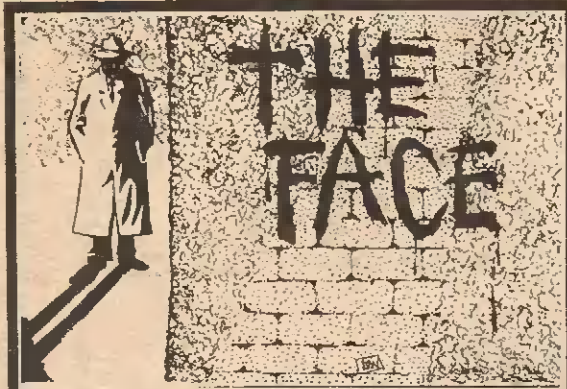
### Tantalising

'Peace Like a River' crams some intricate picking into a slow, tantalising melody and an optimistic outlook concerning the occasional glorious day that pokes through the grim march of progress. Slightly pessimistic towards the end, but not

defeatist. A well dressed schoolboy yearns for the freedom and inspiration of the road in 'Papa Hobo', a superb ballad with a bass harmonica rhythm. Very pretty and wistful, it is one of the best. The short, wordless 'Hobo's Blues' features a Stephane Grapelly violin solo in a square-dance format that is simply an interesting inclusion. 'Paranoia Blues' is Paul's number with Stefan Grossman on bottleneck guitar. A rather ornate talking blues, Paul sings of complicated New York and Stefan is used to reasonable capacity. Last is the beautiful 'Congratulations', a velvet statement about the establishment's ability to debase and destroy human feeling. Fantastic instrumentation on this melody that drifts from rhythm to rhythm with ease.

An instant number one album with at least three instant number one singles and a sentiment genuinely endearing.





# the 50

# RECORD MIRROR

## singles albums

This Week	Last Week	Weeks in Chart	Title	Label
1	4	3	I'D LIKE TO TEACH THE WORLD TO SING New Seekers	Polydor 2058 184
2	1	9	ERNIE (The Fastest Milkman In The West) Benny Hill	Columbia DB 8833
3	2	9	JEEPSTER T. Rex	Fly BUG 16
4	6	7	SOFTLY WHISPERING I LOVE YOU Congregation	Columbia DB 8830
5	9	5	SOLEY SOLEY Middle of the Road	RCA 2151
6	5	6	THEME FROM SHAFT Isaac Hayes	Stax 2025 069
7	3	8	SOMETHING TELLS ME (Something Is Gonna Happen Tonight) Cilla Black	Parlophone R 5924
8	13	3	SLEEPY SHORES Johnny Pearson Orchestra	Penny Farthing PEN 778
9	8	7	NO MATTER HOW I TRY Gilbert O'Sullivan	MAM 53
10	16	6	I JUST CAN'T HELP BELIEVING Elvis Presley	RCA 2158
11	7	8	TOKOLOSHE MAN John Kongos	Fly BUG 14
12	18	2	MOTHER OF MINE Neil Reid	Decca F 13264
13	12	6	MORNING Val Doonican	Philips 6006 177
14	15	7	IT MUST BE LOVE Labi Siffre	Pye 7N 25572
15	17	9	FIREBALL Deep Purple	Harvest HAR 5045
16	14	11	COZ I LUV YOU Slade	Polydor 2058 155
17	21	6	KARA KARA New World	RAK 123
18	20	8	IS THIS THE WAY TO AMARILLO Tony Christie	MCA MKS 5073
19	10	10	GYPSYS TRAMPS AND THIEVES Cher	MCA MU 1142
20	22	9	SING A SONG OF FREEDOM Cliff Richard	Columbia DB 8836
21	-	-	HORSE WITH NO NAME America	Warner Brothers K 16128
22	11	12	BANKS OF THE OHIO Olivia-Newton-John	Pye 7N 25568
23	43	3	STAY WITH ME Faces	Warner Brothers K 16136
24	34	3	BRAND NEW KEY Melanie	Buddah 2011 105
25	25	3	THEME FROM THE ONEDIN LINE Vienna Philharmonic Orchestra	Decca F 13259
26	27	8	YOU GOTTA HAVE LOVE IN YOUR HEART Supremes/Four Tops	Tamla Motown TMG 793
27	32	5	THE PERSUADERS John Barry Orchestra	CBS 7469
28	24	10	JOHNNY REGGAE Piglets	Bell BLL 1180
29	23	12	RUN BABY RUN Newbeats	London HL 10341
30	36	3	MORNING HAS BROKEN Cat Stevens	Island WIP 6121
31	30	8	HOOKED ON A FEELING Jonathan King	Decca F 13241
32	38	9	BURUNDI BLACK Burundi Stephenson Black	Barclay BAR 3
33	33	11	SURRENDER Diana Ross	Tamla Motown TMG 792
34	37	6	WHEN YOU GET RIGHT DOWN TO IT Ronnie Dyson	CBS 7449
35	39	7	BACK ON THE ROAD Marmalade	Decca F 13251
36	26	12	I WILL RETURN Springwater	Polydor 2058 141
37	19	12	TILL Tom Jones	Decca F 13236
38	35	20	MAGGIE MAY/REASON TO BELIEVE Rod Stewart	Mercury 6052 097
39	-	-	FAMILY AFFAIR Sly And The Family Stone	Epic EPC 7632
40	29	24	FOR ALL WE KNOW Shirley Bassey	United Artists UP 35267
41	-	-	LET'S STAY TOGETHER Al Green	London HL 10348
42	41	32	CHIRPY CHIRPY CHEEP CHEEP Middle of the Road	RCA 2047
43	44	5	JAILHOUSE ROCK Elvis Presley	RCA Maximillion 2153
44	42	5	SAVE THE CHILDREN Marvin Gaye	Tamla Motown TMG 796
45	31	12	LET'S SEE ACTION Who	Track 2094 012
46	49	3	FESTIVAL TIME San Remo Strings	Tamla Motown TMG 795
47	-	-	BLESS YOU Martha Reeves and The Vandellas	Tamla Motown TMG 794
48	28	16	LOOK AROUND Vince Hill	Columbia DB 8804
49	-	-	WHERE DID OUR LOVE GO Donnie Elbert	London HL 10352
50	-	-	MOON RIVER Greyhound	Trojan TR 7848

This Week	Last Week	Weeks in Chart	Title	Label
1	-	-	ELECTRIC WARRIOR T. Rex	FLY HIFLY 6
2	-	-	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
3	-	-	THE NEW LED ZEPPELIN ALBUM	Atlantic 2401 012
4	-	-	TEASER AND THE FIRECAT Cat Stevens	Island ILPS 9154
5	-	-	A NOD'S AS GOOD AS A WINK Faces	Warner Bros K 56006
6	-	-	EVERY PICTURE TELLS A STORY Rod Stewart	Mercury 6338 063
7	-	-	MOTOWN CHARTBUSTERS Vol 6 Various	Tamla Motown STML 11191
8	-	-	IMAGINE John Lennon/Plastic Ono Band	Apple PAS 10004
9	-	-	WORDS AND MUSIC Benny Hill	Columbia SCX 6479
10	-	-	TAPESTRY Carole King	A&M/Ode AMLS 2025
11	-	-	THE CARPENTERS	A&M AMLS 63502
12	-	-	MORE BOB DYLAN GREATEST HITS	CBS 67239
13	-	-	ANDY WILLIAMS GREATEST HITS	CBS 63920
14	-	-	JESUS CHRIST SUPERSTAR Various	MCA MKPS 2011/2
15	-	-	FIREBALL Deep Purple	Harvest SHVL 793
16	-	-	SOUND OF MUSIC Soundtrack	RCA Victor SB/RB 6616
17	-	-	SHAFT Isaac Hayes	Stax 2659 007
18	-	-	MEDDLER Pink Floyd	Harvest SHVL 795
19	-	-	MEATY, BEATY, BIG AND BOUNCY Who	Track 2406 006
20	-	-	WINGS WILD LIFE Wings	Apple PCS 7142
21	-	-	FOG ON THE TYNE Lindisfarne	Charisma CAS 1050
22	-	-	GLEN CAMPBELL'S GREATEST HITS	Capitol ST 21885
23	-	-	RAINBOW BRIDGE Jimi Hendrix	Reprise K 44159
24	-	-	CLOSE TO YOU Carpenters	A&M AMLS 998
25	-	-	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor	Warner Bros K 46085
26	-	-	GATHER ME Melanie	Buddah 2322 002
27	-	-	TOM JONES LIVE AT CAESAR'S PALACE	Decca DKL 1/1 & 1/2
28	-	-	I'M STILL WAITING Diana Ross	Tamla Motown STML 11193
29	-	-	STONES Neil Diamond	Uni UNLS 121
30	-	-	ISLANDS King Crimson	Island ILPS 9175
31	-	-	FRAGILE Yes	Atlantic 2401 019
32	-	-	FOUR TOPS GREATEST HITS Vol 2	Tamla Motown STML 11195
33	-	-	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
34	-	-	GILBERT O'SULLIVAN HIMSELF	MAM 501
35	-	-	MY WAY Frank Sinatra	Reprise K 44015
36	-	-	LOVE STORY Soundtrack	Paramount SPFL 267
37	-	-	THE SHIRLEY BASSEY COLLECTION Shirley Bassey	United Artists UAD 60013/4
38	-	-	SANTANA III Santana	CBS 690175
39	-	-	GOLDEN HITS OF SHIRLEY BASSEY	Columbia SCX/SX 6294
40	-	-	THAT'S THE WAY IT IS Elvis Presley	RCA Victor SF 8162
41	-	-	SWEET BABY JAMES James Taylor	Warner Bros K 46043
42	-	-	JOHNNY CASH AT SAN QUENTIN	CBS 63629
43	-	-	OLIVER Soundtrack	RCA Victor SB/RB 6777
44	-	-	SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios	A&M AMLS 2014
45	-	-	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise K-44018
46	-	-	WHO'S NEXT The Who	Track 2408 102
47	-	-	JUNGLE BOOK Soundtrack	Disney BVS 4041/ST 3948
48	-	-	UP TO DATE Partridge Family	Bell SBLL 143
49	-	-	EVERY GOOD BOY DESERVES FAVOUR The Moody Blues	Threshold THS 5
50	-	-	SURFS UP The Beach Boys	Stateside SSL 10313

TOP 50 compiled for Record Mirror, BBC, Record & Tape Retailer and Billboard from a panel of 300 shops by the British Market Research Bureau.

## top producers 5 years ago 10 years ago

1	Leon Henry
2	Walter J. Riddley
3	Tony Visconti
4	John Burgess
5	Giacomo Tosti
6	Isaac Hayes
7	George Martin
8	KPM Prod
9	Gordon Mills
10	-
11	Gus Dudgeon
12	Dick Rowe/Ivor Raymonde
13	Johnnie Franz
14	Labi Siffre
15	Deep Purple
16	Chas Chandler
17	Mickie Most
18	M. Murray/J.P. Callander
19	Snuff Garrett
20	Norrie Paramor
21	Ian Samwell
22	Welch/Farrar
23	Glyn Johns
24	Peter Scheckeryck
25	-
26	Clay McMurray
27	John Barry
28	Jonathan King
29	Paul Samwell-Smith
30	W. Mitchell/Al Green

1	1 GREEN, GREEN GRASS OF HOME, Tom Jones
2	3 WHAT WOULD I BE, Val Doonican
3	6 MORNINGTOWN RIDE, Seekers
4	4 MY MIND'S EYE, Small Faces
5	2 GOOD VIBRATIONS, Beach Boys
6	9 FRIDAY ON MY MIND, Easybeats
7	- DEAD END STREET, Kinks
8	5 GIMME SOME LOVING, Spencer Davis
9	- YOU KEEP ME HANGIN' ON, Supremes
10	- WHAT BECOMES OF THE BROKEN HEARTED, Jimmy Ruffin

1	1 TOWER OF STRENGTH, Frankie Vaughan
2	2 STRANGER ON THE SHORE, Acker Bilk
3	3 MOON RIVER, Danny Williams
4	6 JOHNNY WILL, Pat Boone
5	8 LET THERE BE DRUMS, Sandy Nelson
6	5 TAKE GOOD CARE OF MY BABY, Bobby Vee
7	4 MIDNIGHT IN MOSCOW, Kenny Ball
8	- TAKE FIVE, Dave Brubeck
9	7 TOY BALLOONS, Russ Conway
10	- I'LL NEVER FIND ANOTHER YOU, Billy Fury

ACE TAMLA Motown songwriter VALERIE SIMPSON now on disc as a singer.....BRIAN WILSON has completed a JAN and DEAN track, 'Vegetables', for release in a new UA series of 'Legendary Masters' album sets coming soon.....the WHO have signed a contract in the States putting them on the Decca label for a long, long time to come.

Tipped for the new head of Radio One: GEOFF OWEN (Radio-2), DEREK CHINNERY or DOREEN DAVIES (both Radio-1).....will KEN DODD's 'Dance' be his last waltz?.....JOHNNIE WALKER married on Christmas Eve.....coming soon - albums from JERRY GARCIA, CAPTAIN BEEFHEART, RY COODER, NEIL YOUNG, DIONNE WARWICK and DEAN MARTIN.

Great to see the old film of PROCOL HARUM playing 'Whiter Shade Of Pale' on the Xmas Top Of The Pops.....next Radio Times issue calculated to cause ENGELBERT fans to drool over the big at-home feature.....KEITH MOON compering for SHANANA in U.S. concerts.

DUNCAN JOHNSON sounds amazingly like WINK MARTINDALE when the two are paired up on an upcoming ELVIS PRESLEY extravaganza, 'The Elvis Presley Story' (Radio's One and Two).....most remarkable pop music happening of the Christmas period: Anglia's use of the TEMPTATION's 'Cloud Nine' for their play, 'Who Killed Santa Claus?'

The old Folk on Friday programme returns on Sundays at 4.00 from Jan. 23rd (Radio-2).....KEITH CHRISTMAS forming a band for touring around March..... tomorrow (Friday), at 6.20, BBC-1 presents 'The Alamo' - 2 1/2 hours of spectacle with a great DMITRI TIOMKIN score.

First award in the Take It Like A Man series for '72 goes to publicist HAZEL GRIFFITHS, who exclaimed, 'The only funny thing I've got for the Face this week is MY face!'.....get well soon wishes to NAZARETH bassist PETE AGNEW, who is suffering from an abscess at the base of his spine.

Judging from the B&C riotous Christmas party activities, producer SANDY ROBERTON doesn't like water..... PRETTY THINGS signed to Kinney..... SEALS AND CROFTS planning European visit in February.....great performance from BOB DYLAN on Bangla Desh album set.....CHARLIE GILLET responsible for oldies on LENNON's juke-box.

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## Our uncool Yule

I BET I wasn't the only one who breathed a sigh of despair at the meagre pop/rock feast supplied to us over the Yule season by the TV companies.

We had the same old dredged up 'Top Hits of the Year', all of which have been seen about half a dozen times before, and apart from the occasional 'guest appearance' — nothing. Maybe BBC-2 could get Richard Williams to do a decent 'Whistle Test' for next year's Christmas, but it still won't make up for the pathetic 'silent majority middle of the road' policies of TV entertainment. — I. GOSLING, 21 Hobbs Lane, E1.

### ... me too

IT SEEMS that TV companies just refuse entirely to acknowledge that there is a large teens and twenties audience who would welcome interesting pop music programmes over the Christmas holidays. There were plenty of variety and silly, silly, shows for the older generation, and enough circus and pantomime to last the majority of kids for a lifetime. The general situation is bad enough throughout the year, but at Christmas the programme planners seem to set out deliberately to annoy people like me.

The first edition of 'Top of the Pops' was screened at a time when most people would have been eating their Christmas meal; and the Beatles' 'Hard Day's Night' was a complete impossibility for most people to see, unless they wished to wake up at

### or, where was our Xmas pop?

9.40am after the Christmas festivities of the night before. Could it be that the planners just don't understand the way young people function!? — MARJORIE BENNETT, 12 Torcross Rd., Ruislip, Middx.

### Debate

IT SEEMED to me when reading the 'Great Debate' that Stephen Robinson, the self-styled leader of the 'Knock Radio One Movement' had really no argument of any worth to present. He contradicted himself several times and covered up equally badly. His comments were purely destructive and he avoided as far as possible making any of a constructive nature as to how he would improve Radio One.

Well done, Noel Edmonds, for presenting an impeccable argument. — DAVE VAUGHAN, Chelmsford, Essex.

### ... goes on

MY FRIEND and I are up in arms over the way Stephen Robinson was treated in the 'Great Debate' interview with Noel Edmonds. We've read Stephen's letters in the past and we know he's got

some great ideas on radio, yet in the interview very few of these came across, as Noel persisted in attacking Stephen in his usual sneering style. What particularly got our backs up was the way he derided Stephen because he liked to listen to the radio in the morning in preference to silence, even though he hated the DJ. So maybe we should ask him what he listens to in the morning.

We think there should be a return bout in which Stephen asks all the questions. — RUSSELL SAUNDERS, 65a Gibbon Road, Kingston, Surrey.  
VAL: I feel sure both Stephen and Noel would agree that both were given the same freedom to ask or answer questions as they wished — we even went through cuttings of some of Stephen's letters to see if any relevant points we'd missed emerged from them, Russell.

### ... and on

I MUST admit that Radio One has improved considerably over the past four years since it first started. However, let me suggest a few ideas which Stephen did not come up with.

Firstly, whilst I realise there are 'needle time' problems I disagree with stopping programming at 6.00pm, because 'everybody watches television'. Some of the top DJs today made themselves popular by having evening shows on the off-shore stations. I refer particularly to



HERE'S OLIVIA GETTIN' NEXT TO CLIFF AGAIN — SEE LETTER TOP RIGHT

Kenny Everett and Johnnie Walker. If there was no audience at that time why do both RNI and Luxembourg commence their English programmes at about that time.

To increase 'needle time' I suggest following Radio Two's patter for 'Breakfast Special' — a mixture of taped music and discs. This type of programme can easily be sustained entirely on tape. Also, I understand if the artist is in the studio this need not be counted as 'needle time'. Perhaps a few more record reviews within the day's programmes would help as well.

The next problem is to remove Radio One

entirely from Broadcasting House into another building (like the local radio stations). This will develop as a more 'club' type atmosphere. DJs and guests could pop in on various programmes, as well as perhaps listeners. Producers who select records for DJs would be out; the DJ should be able to choose his own records entirely to reflect his musical tastes and personality.

I think all this together would make towards an exciting new sound. However, there is one further method that needs to be adopted to improve the sound, and that is competition. — MARTIN ROSEN, Hon. Press-Public Relations Officer,

Campaign for Independent Broadcasting, 13 Ashwood House, London NW4.

### Shaft

AFTER JUST purchasing the Shaft double album by Isaac Hayes, I firmly announce it as the album of the century. Having only heard the name Isaac Hayes and never hearing any of his material I was knocked out by the single, 'Theme From Shaft'. Isaac sails through the album with incredible ease, but leaves the listener with a feeling that he or she must play the album again. Comment of Shaft LP — brilliant. — JULIAN PEACH, 5 Putchley Drive, Loughborough, Leics.

## No love for Cliff?

WHAT IS the matter with Cliff Richard?

I am a great fan of him, but through the years, I cannot recall any romantic involvement or any kind of social points about him. He makes records and entertains us on TV, but only Olivia Newton-John gets near him she is engaged to Bruce Welch.

What kind of personal life does Cliff Richard have? He must be at least thirty (though he looks like 25) and looks like being a bachelor for life. I think it would be good for his image if he had a girlfriend or two so we could speculate a little. I know he is religious and all that, but... — ANGELA BANNISTER, 14 Station Approach, Havant, Hampshire.

## Val's cut

WHAT IS David Sobey on about (January 1st)? Val Doonican's recording of 'Morning' is perfectly adequate, and is only a 'copy' of any other version of this song to the extent that he obviously had to use the same words and melody.

How can David Sobey expect and obscure American country and western singer like Jim Ed Brown to get plays on his record in this country in preference to Val, who is a popular and established star in Britain?

Why doesn't he write to the producers of the C and W shows on BBC radio, and ask them to play Brown's disc? Goodness knows there's enough air time given to this minority appeal music. — NICHOLA ROTHWELL, 5 St. Bride's Close, Penketh, Lincs.

## RECORD MIRROR

7 Carnaby St, London W1V 1PG. Tel: 01-437 8090

A BILLBOARD PUBLICATION  
U.S. OFFICES:

165 West 46th St., New York NY 10036 and 9000  
Sunset Boulevard California, 90069 USA

PRESIDENT INTERNATIONAL

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Published by Cardfont Publishers Ltd., 7 Carnaby St., W1V 1PG. Distributed by The National Magazine Distributors Ltd., 22 Armoury Way, London, SW18. Produced by Pensord Press Ltd., Old Tram Road, Pontlanfraith, Mon., and printed by Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

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# The First Lady of Peace

JOAN BAEZ is an astute lady. She serves her conscience well by using her natural charm and musical ability to promote the cause of peace. And the cause of peace, there can be no doubt, has only served to place Miss Baez in the headlines, whether through adverse criticism or enthusiastic applause.

Still, it doesn't detract from the lady's forceful, likeable personality. Her recent Rainbow Theatre concerts only came about because her father and mother are resident in London and Joan wanted to see them.

"I said to my manager that I would like to visit London," she quipped, "and that I'd have to do a concert to pay for the trip over. And he said 'How about old Morris, he's got this new place set up'. And I said 'Fine'. I didn't want to go back to that scruffy old Albert Hall anyway."

## AMUSING

Those concerts were, of course, completely successful, the proceeds going to various peace and educational organisations, and Joan also proved that she is still as effective and eclectic a performer as her last previous British visit — at the Isle of Wight Festival — showed.

"I had a pretty good time at the Isle of Wight. It was very amusing. I had a fight with Jimi Hendrix although I didn't even see him ... I had to talk to him through all these echelons, these people. That's when they started burning down the concession stands and I thought that it was a good time for me to go on, because I'm the only calm sounding one in the group and at least, if nothing else, maybe I wouldn't be able to say anything brilliant, but my music would not get people lathered up and hysterical.

"But Jimi wanted to go on stage before me and he spent 55 minutes setting up and tuning. Then he played for 2½ hours, so I went on at 2.30 in the morning. Plus the stage had caught fire. I heard someone saying: 'The stage is on fire ... the stage is on fire ... the stage is on fire!' I thought that maybe I wouldn't have to sing at all."

Going back to the Baez conscience — reflected in

## JOAN BAEZ talks to Bill McAllister about Peace, her marriage and her hit

so many different ways — the most obvious physical factor is in the music itself. From her beginning as a folk artist, concentrating mainly on traditional folk ballads from all over the world, her role has changed to contemporary interpreter. She has broken her long association with Vanguard Records and her next album will be on A&M. It will contain, she revealed, her version of Lennon's "Imagine," in addition to some she has written herself and a few French songs translated into English. Once again, a strong pro-peace/anti-war feeling comes through.

## CHINTZY

Her involvement with peace work — through the Institute for the Study of Non-Violence — does not, she feels, detract from her music, but adds to it. "I think energy builds on energy, and if you become terribly excited and adrenalinised about something then obviously you would be what you are doing. And that's where a song could come from, for instance. And it's when I feel like giving twenty concerts instead of ten."

And at each concert she sings "Dixie," a hit single she had nothing to do with being issued and a number which has placed her in some compromising situations.

"Occasionally the record company issued a single. Me, unsuspectingly, you know, said, 'Oh, anything you like'. So they go round all the little people who choose which one has the most sell potential. And it was 'Dixie'."

"Yes, I've got a Gold Record for it. They're very chintzy, you know. You play them and the needle goes through the gold.

They make great frisbees.

What hasn't been such a hit is her marriage. Husband David, sentenced to prison for several years for draft defection, was released earlier this year (Joan had been campaigning ceaselessly for his release during his internment) and the couple agreed to split almost



JOAN BAEZ and family: sister MIMI FARINA (left) and their mother — now resident here.

immediately.

"Our marriage," she said evenly, "was just a clash of egos, both too big to share one house. We still have a good relationship."

They are tied together still, in spite of the separation, through their ideals. David's current work lies in removing California's wealth from the wealthy for re-distribution to the people. Joan, a rich woman (although modestly so)

from her record royalties, quite agrees. She sees no anomaly.

When challenged that she might be called an idealist, she countered quickly by saying, "No, I'm a realist. There are some songs I just won't sing. All those peace, love and flowers ones make me sick to my stomach. They don't mean anything, except a pretty tune. God-rock is big at the

moment. Sing about Jesus and you've got it made. 'Dixie' was different. It's not really about the South, I've always regarded it as a very strong anti-war song.

"But there should be more protesters. The songs aren't that important. You could sing children's lullabies, but as long as they mean something, do something, that's what counts. Do it ... do it."

A very astute lady.

## Behind early Elvis

"OH, how we wish he would go back to his early sound and we could do it with him." So said Gordon Stoker, leader of the Jordanares — Nashville's top vocal group — when he recently talked with me about their work with Elvis Presley.

The Jordanares first recorded with Elvis during the early '50s when they added their distinctive oohs and ahs to many of Presley's rock hits.

"In the '50s it was just Elvis, D. J. Fontana, Scotty Moore, Bill Black and the four Jordanares. On some records we would play instruments as well as sing.

"There has never been any sessions or any recording artists that we have enjoyed as much as Elvis. Our work with him has definitely been the high point in our careers."

## BACKING

On Elvis's pre-'60s tours he was usually accompanied by the Jordanares, but at his Vegas engagements and one night stands over the past three years his vocal backing has been supplied by groups like the Imperials Quartet, the Sweet Inspirations and, on his latest 12 city tour, the Stamps Gospel group.

And on records over the last few years the Jordanares haven't been used so much. Why is this?



THE JORDANAIRES: (left to right) — Gordon Stoker, Neal Matthews, Ray Walker and Hoyt Hawkins.

"Because of our conflicting schedules", says Gordon, "we have been unable to work the times he has needed us. We do vocal background on two to four recording sessions daily, five days a week in Nashville, and we work with most of the big names in Country and Western music, as well as pop and rock artists.

"Therefore, we were unable to work the Las Vegas engagements — four weeks at a time — when Elvis wanted us, so they had to find them a

group, as well as guitar and drum men since D. J. Fontana and Scotty Moore do to the same thing we do daily."

Why did Elvis choose to use the Imperials Quartet on so much of his live and recording work?

"The Imperials were chosen just before breaking up, so he was able to get them to do the Vegas personals ... and since they have devoted so much time to him he tries to use them on recording sessions as much as possible.

"If we left our recording setup here in Nashville for long periods of time we would lose our positions we would have for some 18 years.

"I only regret that the work with Elvis pays no more than other work and his work is very spotty, where this work is full time."

"We never get much advanced notice for the movies either. It would take one week to do the soundtrack and we couldn't cancel our sessions in Nashville for much longer periods — thus the reason we didn't appear in more of his movies."

## RUMOURS

I asked the Jordanares why they weren't on Elvis's recently released seasonal album 'Elvis Sings The Wonderful World Of Christmas', which was cut in Nashville during May.

"We were booked on other recording sessions. First artist that calls is the session that we book. This is the way it has to be."

For years rumours have been drifting across the Atlantic about how Elvis intended visiting Britain "real soon" but as yet we have still to see the lithe Presley torso over here. What does Gordon think of this?

"We have tried for years to get EP to do a tour over there — Colonel Parker could not work it out. We would very much like to though."

And so would several thousand British Presley fans!

**James Hardin**



WAXIE'S WORLD

BY MAX NEEDHAM

# Young Blood

**BRIAN 'H-Bomb' Francis**, the Streatham Vale rock and roll singer tramped along Tooting High Street, his hands deep in the pockets of his long drape jacket, his chin thrust down to protect his face from the drizzle.

He was a young man with a thick neck, a face that might have been cast in metal and a shock of black hair that grew low on his forehead, giving him a brutish appearance, that was reinforced by the way he moved, he was awkward, too much muscle. But the eyes under the beetling brows were shrewd, the thin lips were purposeful.

H-Bomb lit a Player's No. 6, drawing the smoke down into his lungs, the tobacco stabbed at his chest, and he reeled against a shop window, possessed by a fit of coughing. He wiped the back of one hand across his pock-marked face, wiped away the wetness the rain had put there.

## SKINS

He passed the Tooting Record Centre, Woolworths, Marks & Spencer and came to a record shop, stopping for a few moments to press his face to the glass. By squinting his eyes he could read the names on some long-playing biscuits stacked in the corner — Joe Turner, Charlie Rich and Billy 'The Kid' Emerson "TAKE COVER!" someone hollered "Skinheads!" An empty Guinness bottle whistled past his head. Another hit the wall behind him.

The skinheads — some three or four, from Collier's Wood in South London — were craftily hiding among the parked cars in the nearby cinema car park. H-Bomb stood arrogantly chewing a wad of Wrigley's gum and rocking back and forth on his heels eyeing them up and down.

He had just finished slipping his jacket off when the first of the piglets came in. His meaning was clear, H-Bomb thought; and it became even clearer as he circled the Streatham rocker, looking for a chance to spring.

What are you waiting for? H-Bomb prodded himself; punch, for Chrissakes! Punch,



**BRIAN 'H-BOMB' FRANCIS** you can't miss the little perisher. He seized H-Bomb by his dark, wavy hair and tried to pound his head against the brick wall; then H-Bomb seized the upper hand and drove a knee into his belly, spat at his eyes, butted and aimed a blow towards his mouth hoping to smash his teeth.

He screamed obscenities as H-Bomb's ham-sized fist completed a second arc and found a soft target on the end of his nose. Then suddenly from behind, another kid came charging in.

He studied his second opponent. He wasn't joking, H-Bomb thought; this would be the toughest bit of brawling for quite a spell. The skinhead kicked hard and low at H-Bomb's ankle. He staggered, legs buckling, fighting desperately for balance.

He struck upwards at the kid's throat as he came at him, lifted a knee and kicked the yob in the you-know-where. The pimply goon looked murder at him. "You stinking rocker!"

H-Bomb hit him with a left-hook, a punch that caught the brushhead across the mouth, sending him flying across the street with a ribbon of scarlet pouring from one corner of his twisted cakehole. Close behind and to his right, he heard fink No. 3 running in and H-Bomb got a whiff of trouble.

The youth poked out his tongue, then indicated a jagged piece of metal clenched in his hand, saying, "Here it is, rocker boy. You're gonna get bashed!" The pipe came down as the words were said. It blurred, hissed, and made a gaping hole in the car window behind the Streatham Vale singer.

"You slimy little louse", H-Bomb said. He was fast, but not fast enough. It was a nasty thing to do, but he done it. He caught the boy's hand while it was still above his shoulder, brought it down hard onto the pavement and stood on it. His fingers opened and the piece of copper pipe rolled into the gutter.

## SILENT

H-Bomb grabbed his eggshell head and bashed it on the bonnet of a Hillman Imp. His breath hissed painfully between loosened teeth as H-Bomb hit him under the heart and felt the shock transmit along his tattooed arm to his shoulder.

The skinhead went to the Land of Nod with his mouth open and blood spurting out of his busted conk. Finally, H-Bomb let them go. He was silent for a moment, the said, "From now on, don't bother rock 'n' rollers — just get on your bikes and peddle". He turned then, and walked towards the bus-stop.



THE COASTERS: The lad in the middle is Billy Guy's son

"DAMMIT!" Brian Francis screamed, "Get 'em off!" She sighed and sat down on the sofa, hesitated a moment and then removed her high-heeled shoes. Her face was hot, steaming and she rose and fell in front, the Lovable bra straining under her nylon blouse as she thrust out against it.

Leapin' Linda walked around the smoke-filled room until every greaser started to clap in time to her steps, yelling "Peel off! Peel off!" Someone plonked the R&B Allstars' 'Party Rock' platter on the radiogram, the shouts of the occupants got louder and wilder.

It was one mass of screams and wild shouts. Girls with eyes wild, arms stretched high above their heads, snapping their hot fingers to the infectious beat of 'Rip It Up' — rocketing them upwards on a searing, scorching journey towards the supreme void of sheer rock 'n' roll ecstasy! H-Bomb's breath was coming faster; his eyes kept sliding down to roam over Linda's shapely pins.

He knew he had to stop that; he had to stop thinking what he was thinking and tell the crowd about the Coasters. So instead, he shouted: "When I think of the

Coasters, I think of lead tenor Carl Gardner, of Tyler, Texas, who had initially been a member of the Johnny Otis Band — hip, hip! He was for many years the lead and then second tenor with the famous Yakety Yak vocal group, even in the Long Long Ago when they were known locally (California) as the Robins, and made recordings such as 'Rockin' (Modern), 'All I Do Is Rock' (Crown), 'The Hatchet Man', 'Riot In Cell Block Nine', and 'Smokey Joe's Cafe' for Spark Records.

## CONTRACT

It was in 1955, that the group's deal with Spark Records finally fizzled out, and the Robins broke up. A short while later — in October, to be exact — a re-formed lineup became known as the Coasters (with Carl Gardner, Bobby Nunn, Billy Guy, ex-Bip and Bop; and Leon Hughes, ex-Lamplighters) and later that year Atco Records got in touch with the group out on

the West Coast — hence their name — to sign a recording contract.

After almost two years Leon Hughes and Bobby Nunn left and their places were taken by Cornelius Gunter, who was formerly with the Flairs, and Bill 'Dub' Jones. In 1957, they had a million seller with 'Searchin'. This was later followed by other Gold Disks, 'Yakety Yak' (1958), 'Charlie Brown' (1959), 'Poison Ivy' (1959), and 'Along Came Jones' (1959).

## QUIT

In 1960, Bill Jones quit and his position was taken by Nathan Wilson, ex-Shields group. Today, the Coasters are still working together. Maybe they're not quite so popular as they once were — sob, sob! But nail any Yank feline who's hip to the rock and roll scene.

He'll tell you the Coasters are still rockin' 'n' rollin' around America. So leap out and pick up a copy of the Coasters' (Atlantic 588134) — before you're too old to appreciate the dynamic sounds of the Coasters.

## REEKED

**H-BOMB AND LEAPIN' LINDA** sat in each other's arms, watching the couples dancing to the wild rhythms. The air reeked of hot breaths. Bodies everywhere, bopping, gyrating bodies. The smoke and smell of perspiration were enough to make H-Bomb feel sick, but after eight tankards of Worthington 'E', he didn't mind.

"If you don't get up and bop with me, I'll spank your bottom", H-Bomb threatened humorously. Linda bit his ear. "You've asked for it", he said, and rising from the sofa, he grabbed her and seating himself in an empty armchair beside the record cabinet, he dumped her face downwards over his knees and applied a Chuck Berry LP to her mini-skirted posterior. She laughed. She laughed. The more she laughed the harder he pretended to whack.

## ROCK!

H-Bomb stood back, a grin on his face. "Shall we dance now?" She nodded, then threw herself on the Cyril Lord carpet, lay on her back and started to bump and grind in all directions. The room was fast becoming a rock and roll madhouse. Linda was doing a good job, judging by the yelling, shouting, and ear-shattering screeches of the Ton-up Ted crowd in H-Bomb's flat.

H-Bomb was on his feet and spreading his legs wide, one arm over his eyes as if he were Elvis. He was shouting, "One-two-three-o'clock-four-o'clock-rock!" and dancing — into a rock 'n' roll shakeout — like a baby hippo! ROCK! ROCK! ROCK! ROCK!



**Her face was hot, steaming and she rose and fell in front...**



**C&W stars at Wembley**

MERVYN Conn has completed his booking for the bill at this Wembley country and western show and exhibition on April 1 and 2.

The artists appearing will be Bill Anderson, Bobby Bare, Tom T. Hall, Loretta Lynn, Earl Scruggs and Family, George Hamilton IV, John D. Loudermilk, Conway Twitty, Dottie West, Anne Murray, Tex Withers, Del Reeves, John Howard, the the Stoneman Family, and Hank Williams Jr.

There will be four radio broadcasts from Wembley this year, two of them possibly live, and two TV spectaculars on BBC-2, which will include the presentation of the Billboard-Record Mirror Country Awards. A special attraction will be a talent contest to be staged in a marquee adjacent to the main exhibition for the benefit of aspiring British country artists.

Wrangler Jeans are sponsoring three fashion shows on each day of the event. Discussions are in progress between Wrangler Jeans and RM and Track Records for organising a talent competition during 1972.

**Mama Cass shines**

RCA is importing supplies of Mama Cass's first album since she signed with the label. The LP is called 'Cass Elliot', and has a special sleeve of shining metallic material. RCA will begin importing the record next week in a bid to thwart any pre-UK release trading on it by import organisations.

**briefly**

Curtis Mayfield starts at the Rainbow Theatre on January 26.....former Velvet Underground member Lou Reed here recording an RCA LP at Morgan Studios produced by Richard Robinson.....Samantha Jones starring at Estorial Casino in Portugal.....the Peddlers will star at the Perth Festival at the end of this month, followed by engagements in Sydney and New Zealand.

Ex-Hollies member Allan Clarke's wife Jenny gave birth to a girl to be called Piper during Christmas.....Dionne Warwick due here on January 13 for a holiday and some possible TV dates.....Nina's current Pyc single 'Living Free' is the title song from the film about lioness Elsa's offspring.....Rod Harrod auctioned copies of the 'Bangla Desh' album at Inn-Cognito last Friday in aid of the Jim Watson benefit.

**ELTON SOLO AT THE RFH**

**- with help from the Philharmonic**

ELTON John will star in a solo concert at the Royal Festival Hall on February 5, accompanied by the Royal Philharmonic Orchestra conducted by Paul Buckmaster.

Tickets for the event went on sale at the RFH box office yesterday (Wednesday).

This is John's first date with a full symphony orchestra, although he has played concerts backed by a 30-piece orchestra of session musicians. Buckmaster, a noted cellist and progressive music innovator, writes arrangements for John. The concert will be filmed under the auspices of John's management for promotional purposes and possibly for TV sale.

John is likely to play some Scottish gigs in the spring, probably March, to compensate for the absence of Scotland from the venues of his last British tour. Talks are proceeding with a view to setting up a further string of dates throughout the UK following the success of the previous tour.

John is contemplating adding another guitarist to his backing group, but no name has been announced so far.

**Marc to EMI**

MARC BOLAN has signed a three-year deal with EMI Records for his own label in the UK bearing the T. Rex logo. This development was exclusively forecast in the Christmas edition of the RM.

The first single under the pact will be rush-released before the end of this month. Bolan is remixing it, and it will contain three titles recorded during sessions in Denmark.

**Moore in UK**

MELBA Moore, known as the black Barbra Streisand in the States, is due in Britain tomorrow (Friday) to tape a Talk Of The Town show for BBC TV on Sunday and to guest in the Engelbert Humperdinck series on January 23.

Mercury is releasing her single called 'Take Up A Course In Happiness' on January 21.

**Jordanaires and Jose - British dates**

THE Jordanaires, famous as Elvis Presley's vocal backing group, and Jose Feliciano will be in Britain for concerts, TV and radio dates in February and March.

The Jordanaires make their first visit to Britain in March for a tour, and an album entitled 'Monsters', recently recorded by the group in Nashville, will be released by Ember to coincide with their British trip.

Their version of the New Seekers' hit 'I'd Like To

**Pop at the Tower**

POP and progressive music will play a major part in three important festivals this year. And one of them, the City of London Festival, will feature 'Music In The Moat', pop concerts staged in the moat of the Tower of London.

The Camden Festival this year will include seven days of top pop entertainment at the Roundhouse from April 30. The Fourth Festival of Progressive Music will be staged at the Royal Festival Hall on May 27 and in the adjoining Queen Elizabeth Hall on May 28 and 29.

**Strawbs - album plus book plus tour**

THE new album by the Strawbs entitled 'Grave New World' will be released by A&M at the beginning of next month. The LP will be contained in a tripe-fold sleeve, and there will also be a 12-page booklet at no extra charge.

The record was produced by the Strawbs themselves with the exception of Tony Hooper's 'Ah Me Ah My', which was produced by Gus Dudgeon, and a four-and-a-half minute version of 'Benedictus' produced by Tony Visconti. It is described as the group's first "concept" album, and is the first in which former Amen Corner and Fairweather member Blue Weaver has participated as a Strawb. He is the co-author of the track called 'Journey's End'.

The Strawbs begin a massive UK tour at the Royal Festival Hall, London, with Tony Crerar, Jonathan King and belly dancers (14); Town Hall, Birmingham (15); Winter Gardens, Weston-super-Mare (19); Civic Centre, Darlington (20); Colston Hall, Bristol (21); Guildhall, Southampton (22); St Andrew's Hall, Norwich (23); City Hall, Newcastle (24); City Hall, Hull (25);



ROSKO played Les Crane's record of 'Desiderata' recently on his Radio One Saturday lunchtime show, and offered to send a free poster of the text to any listeners who were interested. 5,000 applications arrived on the following Monday, and by Wednesday the total had reached 15,000, which means a lot of hard work for Jackie and Annette, seen with Rosko and part of the huge mail delivery. The text of 'Desiderata' is dated 1692, and taken from St Paul's Church, Baltimore.

The City of London Festival is scheduled for July 17-22, and the pop part in the moat of the Tower is being presented by Nems Enterprises in conjunction with Harold Holt Ltd. The moat will accommodate an audience of

3,000 as well as the stage for the performers. Peter Bowyer of the Nems Enterprises office is organising acts for all three festivals, and told RM that some of the top groups and artists in the country will participate.

**Chart report on Symonds show**

DEEJAY Dave Symonds - who has taken over Mike Raven's 'R'n'B Show' spot on Saturday evenings on Radio One - is introducing a brand new feature to his show. At the end of the soul section there will be a chart report from a top American R'n'B deejay giving up-to-date information about the Stateside soul scene. Said Symonds: "I think it's possibly the first time in British pop radio that this has been done."

**ON THE BOXES**

THE week for Elvis fans! This Sunday (January 9) sees the start of the long awaited twelve week BBC series on Mr Presley on Radios 1 and 2. Listening this week to a preview of some of the tapes to be used I feel that this promises to be a very interesting and exciting set of programmes. Based on the forthcoming Jerry Hopkins Elvis book, the series includes comments and interviews with many people who have been connected with Elvis' career, and are narrated by Wink Martindale (whom some of you may remember from his hit record 'Deck Of Cards').

The programmes will go out each week from 5pm to 5.50pm, as previously announced, and to catch the U.S. flavour the introduction and resume each week will be made by ex-Radio One DJ Duncan Johnson.

In all honesty try hard not to miss any of this very special series! Whilst on the subject of series, producer Johnny Beerling who is involved in presenting the Elvis programmes, is now hard at work on the previously mentioned Beatles series, on which he hopes to follow a similar format and these should be ready for transmission by May or June.

And so on to the rest of the news and programme guides...

**TUNE IN AND TURN ON**

RADIO ONE - The following artists are set to appear during week commencing January 10: JIMMY YOUNG SHOW - Labi Siffre, the Marmalade, the Fantastics. DAVE LEE TRAVIS SHOW - Lou Christie, the Hollies, Redwing, Greyhound. JOHNNIE WALKER SHOW - Mungo Jerry, Fairfield Parlour, Slade, Mick Greenwood, Brotherhood of Man. TERRY WOGAN SHOW - Rolf Harris, Val Doonican, Quinceyberry, the Berries. SOUND OF THE SEVENTIES - Monday: Soft Machine, Home; Tuesday: Osibisa, Stoneground; Thursday: Brinsley Schwarz, Man, Ralph McTell; Friday: Jeff Beck, Medicine Head, Arthur Brown and Kingdom Come, Barclay James Harvest.

**RADIO TWO**

TONY BRANDON SHOW - Ronnie Carroll, Karl Denver. RADIO LUXEMBOURG - Programme guide for week commencing Sunday January 9: Sunday - 6.0 Mark Wesley, 9.30 Bob Stewart, 1.0 Kid Jensen. Monday - 6.30 Mark Wesley, 9.0 Dave Christian, 11.0 Bob Stewart, 1.0 Kid Jensen. Tuesday - 6.30 Mark Wesley, 9.30 Paul Burnett, 11.0 Bob Stewart, 1.0 Kid Jensen. Wednesday and Thursday - 6.30 Bob Stewart, 9.0 Dave Christian, 11.0 Paul Burnett, 1.0 Kid Jensen. Friday - 6.30 Mark Wesley, 9.0 Dave Christian, 11.0 Bob Stewart, 1.0 John Peel. Saturday - 6.30 Mark Wesley, 9.0 Dave Christian, 11.0 Paul Burnett, 1.0 Kid Jensen.

**FUTURE HAPPENINGS**

T. Rex's only live British appearance during January at the Boston Starlight (January 15) will be filmed by ATV for their future documentary on the group.....changes now announced for guest artists to be featured on Engelbert Humperdinck's new BBC TV series. Currently set are Lulu (Jan 16), Billy Preston (Feb 6), Nancy Wilson (Feb 13), Every Brothers and Ray Stevens (Mar 5) and Randy Newman (March 12) plus those previously mentioned. U.S. group The Osmonds are due in during February for TV appearances. They will appear on the above mentioned Engelbert show.....Curtis Mayfield and his group set for BBC-2 'Old Grey Whistle Test' (Jan 25).....Sacha Distel stars in his own BBC Radio Two show this Saturday (Jan 8) with guests Samantha Jones and Stefan Grapell.

John McGinn, winner of the BBC Radio London/Birdnest DJ competition, takes over from David Carter on the weekday lunchtime show this week for four weeks. His show will be called 'McGinn's Menu'.....RM understands that the new Head of Radio One is likely to be an internal appointment.....BBC 2 January 13 sees the repeat of the very successful Tony Bennett/London Philharmonic Royal Albert Hall Concert previously shown on BBC 1.

Tom Jones will star in a special TV musical later this year. On the show he will both act and sing.....Radio Two disc jockey Brian Matthew likely to introduce the BBC Beatles series - Stan Kenton and his Orchestra, as previously announced in 'On the Boxes' records special TV programme for BBC on February 9.

Finally, this Friday (January 7) Record Mirror, in association with its sister trade paper 'Record & Tape Retailer' is hosting a special lunchtime reception in honour of Alan Freeman's 10 years of 'Pick of the Pops'. The reception, to be held on the impressive Martini Terrace, will be attended by many BBC and Record Company executives as well as fellow disc jockeys. See you all next week.

**ben crie**

**Three more UK Yes venues**

YES have added three more British dates - all of them in the provinces - to their mini-schedule of two Rainbow Theatre concerts, the only appearances they will make in Britain until a mid-April tour.

The group headline at Bristol's Colston Hall on January 30 and at Manchester's Free Trade Hall on January 31, following the third gig at the Starlight, Boston, on January 29. The Rainbow concerts are on January 14 and 15. Yes' third American tour begins on February 15.



# WHO'S ON WHERE

JANUARY 6 - 12

## THURSDAY

Sevens, Letchworth  
**RENIA**  
The Greyhound, 175 Fulham Palace Road, W.6.  
**ROY YOUNG BAND**  
Bull's Head, Barnes Bridge, SW13  
**HUMPHREY LYTTTELTON SEPTET**  
Fox at Toby Jug, 1 Hook Rise South, Tolworth  
**KEEF HARTLEY**  
Torrington, 4 Lodge Lane, Finchley, N12  
**BROTHERHOOD OF BREATH**  
Marquee, 90 Wardour Street, W1  
**VINEGAR JOE AND GOOD HABIT**

## SUNDAY

Bull's Head, Barnes Bridge, SW13  
**BILL LE SAGE TRIO**  
with guests

## MONDAY

Bull's Head, Barnes Bridge, SW13  
**ALAN STUART OCTET**

## FRIDAY

Upstairs at Ronnie's, 47 Frith Street, W1  
**LES FLAMBEAUX**  
Bull's Head, Barnes Bridge, SW13  
**BILL LE SAGE TRIO**  
Van Dike, Exmouth Road, Plymouth  
**PETE BROWN'S BIBLOKTO**

## TUESDAY

Bull's Head, Barnes Bridge, SW13  
**TONY LEE TRIO**

## WEDNESDAY

## SATURDAY

Dome, Brighton  
**OSIBISA**  
Bull's Head, Barnes Bridge, SW13  
**TONY LEE TRIO**  
with guests

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sat 15 Jan. **NAZARETH**  
sun 16 Jan. Guildhall, Plymouth  
**GROUNDHOGS**

## OXFAM

Please help. Send as much as you can to **Oxfam** (Dept. X), 274 Banbury Road, Oxford.

If you live near an **Oxfam** shop, saleable gifts are always welcome.

## TAPE AND HI-FI INFO



NEW SEEKERS: NEW COLOURS ON CASSETTE

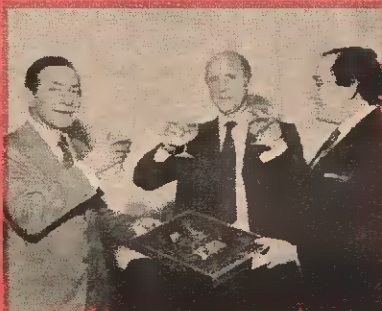
ON TUESDAY 28th December another milestone in the ever-increasing tape world took place with the first ever gold cassette and cartridge, presented to Pye Records' Managing Director, and Chairman of Precision, Louis Benjamin, by Walter Woyda, the Managing Director of Precision Tapes.

The presentation marks — as does the gold disc — sales of 1,000,000 plus. Precision, a Pye Records ATV-owned company, has passed the combined cassette and cartridge 1,000,000 sales mark with a widely varying repertoire, ranging from The Rolling Stones to Sir John Barbirolli and his Halle Orchestra; from Steptoe and Son to Mary Poppins.

Hearty congratulations to Precision with over 1,000 album titles already on sale. I look forward to the new recordings in 1972.

To start the new releases for '72 Decca introduce two new tapes from Neil Diamond. The sensation that this remarkable artist has caused in the last year needs no reiteration except to say that his concert appearances in this country caused even more excitement than was anticipated and his LPs are quite simply amongst the highest sellers of the moment. Now these two fabulous albums are released simultaneously on Cassette and Cartridge, Cassette UNLC107 and Cartridge EUNLC107.

'Brother Love's Travelling Salvation Show' with great tracks like 'Dig In', 'River Runs', 'Juliet', 'I Never Knew Your Name', 'Round Your Face' and 'Memphis Streets', a full priced tape but worth every penny.



THE PRESENTATION, L TO R LOUIS BENJAMIN, JACK GILL (ATV'S FINANCIAL DIRECTOR AND WALTER WOYDA

Cassette UNLC110 and Cartridge EUNLC110, Neil Diamond's 'Touching You, Touching Me' with 'Everybody's Talkin'', 'Smokey Lady', 'Both Sides Now', 'Sweet Caroline', amongst the wonderful numbers on this album. Listen to 'Ain't No Way' and 'I'm sure you'll agree with me that Decca have come up with two winners for 1972.

Over to Polydor now on Stax label — Isaac Hayes — 'SHAFT', original soundtrack, Cassette 3508001. Well, what can one say about this one — a winner — best seller etc. etc. I tried to get the disc version before Christmas without much success; sold out wherever I went. This alone must give some indication as to the popularity of this music. 'The Theme From Shaft', which one hears every time you switch on the radio is the starter track on side one followed up by 'Bumpy's Lament', 'Walk From Regio's', 'Ellie's Love Theme', 'Shaft's Cab Ride' and 'Cafe Regio's', 'Early Sunday Morning', 'Be

## New Year — new tapes

Yourself', 'A Friend's Place', 'Soulsville', 'No Name Bar', 'Bumpy's Blues' and 'Shaft Strikes Again', finishing up with 'Do Your Thing' and 'The End Theme' a wonderful album for all.

Again from Polydor, Cassette 3170043, The New Seekers, with their release 'New Colours' with the sudden popularity of their up and coming smash 'I'd Like To Teach The World To Sing' the New Seekers have a lot to look forward to in 1972. Although this number is not featured on the album, the professionalism and genuine talent makes the tracks like 'Something In The Way He Moves', 'Love Me Lord', 'Good Old Fashioned Music' a real pleasure to listen to. Listen to 'Tonight', a brilliant choice which suits this arrangement perfectly — a great album and a worthy entry for your tape shopping list for 1972.

## VALUE

Now to a couple of budget albums on tape which to my way of thinking, with rising costs all around, represent excellent value for your money. Released by Arrowtaps Ltd. on their International Artists label, 'Lennon & McCartney Go Latin', Cassette No. 40103 and cartridge No. 80103. One gets a full hour of good music which is ideal for the motorist and the background or party atmosphere. The tracks include many of the old Beatles hits but with a latinate treatment, the old with a touch of the new, one might say.

I've noticed several times in the past that some budget or low-priced tapes have poor sound reproduction qualities, losing — it would seem, — some of the crisp and trueness of sound in an attempt to reduce the production costs, in order to present a low-priced tape packaged deal. I am delighted to say that these new releases from Arrowtaps give a good sound with very little interference or tape noise. They are well programmed and well produced and at a price of £1.49 cassette and £1.79 cartridge are good music value for money.

The second, 'Tribute To Andy Williams' contains many of the numbers he made famous, well sung and well arranged, marks up one more goodie from Arrowtaps. On Cassette No. 40112 and Cartridge No. 80112 at budget prices is sure to be a success with you motorists. These tapes represent just two from the 18 new releases from Arrowtaps for 1972 and in the oncoming weeks I shall feature some of the other good sounds from their '72 catalogue.

The best of music to you tapers for the New Year and if you haven't got a cassette or cartridge player yet — do more than just think about it.

**Barry O'Keef**

## COMING SOON!

★  
Call it what you like ... teeny-bopper, pure pop, bubble-gum, hysteria ... but it's back!

★  
In a penetrating new series, **RM** investigates the re-birth of this phenomena.



# When the Deep Purple falls...

WHEN the deep purple falls, it falls with a helluva crash. Wasn't there an old song that went something like that? Anyway, when the group Deep Purple falls, they fall with a similar resonance.

Nothing to do with their esteemed status in the business. It's just a matter of sheer bad luck...

Now they started 1971 very smoothly indeed. Both singles and albums raced up the charts and, on tour, they attracted the sort of fan furore that the Beatles did years before.

But gradually the bad news has overtaken the good news. First diabolical stroke was the affliction of Ian Gillan with hepatitis on the eve of their American tour. The Stateside trek was scrubbed off the book and the lads returned homeward to prepare for their next album.

"Live," they decided, was how it was to be. So the Casino in Montreux, an old-established building of grandeur, was booked... along with the Rolling Stones' mobile recording unit.

Diabolical stroke number two was that the Casino was burned down and stands (or doesn't stand, rather) now as a razed heap of stones.

Then came the engagement to perform Jon Lord's 'Gemini Suite' in Munich. Diabolical stroke number three? It was cancelled. Herr Eberhard Schoener, distinguished conductor, broke his arm in a skiing accident and won't wave a baton in anger until March.

Still, they could have sent for Edward Heath...

MY statistical department (actually I got the gen from a hand-out) points out an astonishing run of Christmas-time number one hits achieved by EMI. There's Benny Hill's 'Ernie', of course - it's now over the 750,000 mark in sales. But in 1970, they had 'Grandad' lording it at the top of the charts via Clive Dunn. And in 1969, it was 'Two Little Boys', by Rolf Harris. Up at the summit for 1968 was 'Lily The Pink' by the Scaffold. And in 1967, the Beatles were there with 'Hello Goodbye'. Aaaaah, memories. Memories!

## Boone swoon

BACK in the 1950's there was a Mr Elvis Presley on one side and a Mr Pat Boone on the other. Rockin' Elvis hitting the fans below the belt as it were - mightily criticised by the church and other interested parties for his famed pelvic thrust.

And rockin' Pat who was what you might call pure and blameless - purveyor of spiritual, not sexual, togetherness.

Mr Presley completely



SARAH GORDON: SEE 'SWEET BONDAGE' BELOW.

cleared his name as years went by. Mr Boone rather vanished from the singing scene but remains the essential Mr Good.

As part of his personal crusade for Christian converts, he immerses people in the swimming pool behind his Hollywood home. Nearly 300 in two years. And he says: "I'm just the midwife at a spiritual birth."

## Sweet bondage

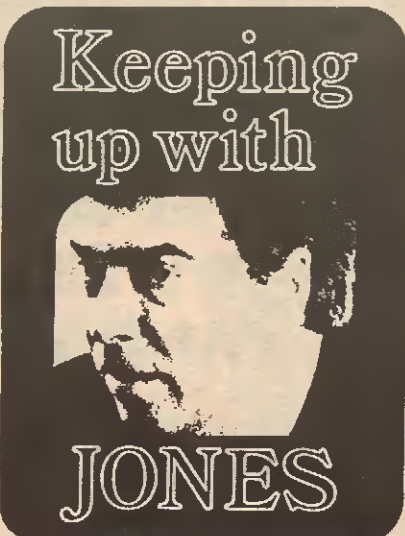
NOW here's a chick named Sarah Gordon, and she's 21, and she's working very successfully on the college circuit with a group named...

Bondage. Good name for a group - specially as Sarah ends her act with a bit of tongue-in-cheek sadism, replete with leather outfit, whips, ending up topless.

I do hope none of this information detracts from the fact that Sarah is also a very good singer. Her first record, out next week, is 'If I Linger A Little Longer', on the independent Seven Sun label.

## Country heights

JIM REEVES, and several other top singers, perished in air crashes, but that doesn't stop the current crop of American country artists buying planes and



Keeping up with

JONES

compare his singing style to that of Tom Jones. Actually Tony laughed out loud when told that some people say he's singing like Tom SHOULD be singing these days!

He said: "Tom's a great singer with his own style. His style isn't mine, or anything like it."

Now in the middle of more world-travelling gigs, Tony's a firm favourite at the SHAPE military headquarters in Belgium where he works the Topgraders Club.

"I went down so well they awarded me a plaque," said he. "It's only the fourth they've presented... and the first three went to retiring generals!"

## Connie discog.

THE story started with a hit version of 'Who's Sorry Now' - a song roughly twice the age of Connie Francis when she made it in 1958. She's slowed down a bit since those hectic early years, but she's still very much to the fore in cabaret and recordings.

Which brings me to a definitive Discography of Connie which was written, produced and compiled by Ron Roberts. It's obviously a real labour of love and a

flying 'em. It's the fastest and least-tiring means of transportation, after all.

Danny Davis has a 16-seater Howard Super Ventura, a 305 mph aircraft which also carries all his equipment. And his own pilot and mechanic. Buck Owens flies in his own 325,000-dollar Beechcraft Duke. Jerry Lee Lewis has had two DC-3's, now has a Corvaire, with converted sleeping quarters.

Conway Twitty paid out 800,000 dollars for his Commander jet. He once had a two-engine Navajo - and had to send his pilot to school to learn to handle the jet.

And the Compton Brothers even learned to fly their own aircraft. But there were problems. Now they're back on the bus...

## Success penalty

CHART success clearly brings some penalties in its wake. Now that Tony Christie has been asking the way to Amarillo so successfully, he's having to change his cabaret act.

He told me: "More people are coming in to see me on the strength of the hit singles. That's fine. But they want to hear a more commercial range of songs, so I'm having to drop a few numbers which I personally like very much to make room for the commercials, as it were."

Another penalty: those folk who constantly



JON LORD: NO 'GEMINI SUITE'...

hundred per cent complete. Ron is a good friend of Record Mirror - so I'll willingly say that you can get the discography from him, via 18 Second Avenue, Wembley, Middlesex, HA9 8QJ. For UK fans, it costs £2.

Who's Sorry Now? Not Ron. Even with Connie out of the charts right now, his discography is selling well.

MANY thanks for the first batch of oxymorons. For new readers, an oxymoron is a figure of speech in which contradictory ideas are closely associated. First selection:

"I won't burst into tears," he cried. "I'm alive," he croaked. "I don't have your file," she rasped. Aesthetically acceptable, but only just: "That donkey's hip," he hawed. "Heaven only nose," he mouthed. "I won't split on you," he squealed.

## Pussy footing

MAYBE you are one of the millions who happen to enjoy watching soccer on television - the viewing figures for 'Match of the

Day' and Sunday afternoon shows are enormous.

Now, then, WHY do you enjoy watching it? Think about it. Don't just say something puerile like: "I find it exciting and interesting."

Because a New York psychoanalyst has come up with the theory that we men watch telly-football "to sublimate our sexual needs." He reckons we are as "pathological," no less, as the women who watch hours of soap-opera on TV.

But then why do so many women watch football these days? I really must remember to ask George Best about that...

## Del fans

WITH considerable pleasure, I present Del Shannon who is regarded by his fans as a "mystery" man of pop. Fact is that it is Del's policy never to seek publicity. He feels, according to his fan-club magazine, that "It's better to produce his music, wait for the reaction and then let the Press come after him."

He argues this policy well... and I find it a most refreshing change from the usual non-stop hype of pop. So we haven't heard much about him in recent years because of his four-year "rest" from the scene.

But that fan-club... Jimmy Savile says he rates it the best he's come across in fifteen years of coming across.

## And now ... Yoga

WHENEVER I run into John Dankworth, I admire his cool approach to life. A most amiable man, one of the gov'nor figures in British music, he seems permanently unhurried and unflurried.

Don't know how he does it, because he has so many things going for him that he must literally must gallop from place to place.

For instance, he's just had his first-ever string quartet performed at the Harlow Playhouse - it was specially commissioned for the Alberni String Quartet by the local corporation.

His new TV finger-clicking jingle, for a well-known baby powder, is coming up on our screens. He's writing a piano concerto, commissioned by the Westminster Festival. His Tenfold outfit is

broadcasting on BBC 'Jazz Club'.

And he's off soon for appearances in Australia at the Perth and Adelaide Festivals.

I'm not surprised that he's taken up yoga. Just baffled that he's left it so long to start on it...

ON the tour of the States, thy Faces had to postpone their gig in Tucson because most of the band was sick.

Rod had trouble with his throat, Kenny with his hands - and Ian's whole body was, let's say, struggling under the strain.

They were restored to fitness by the expert care of a Dr. Newman, a Los Angeles physician, who happens to have a son named... Randy. Yes, THE Randy Newman.

## Big Ben

BIG Ben strikes again. Music Publisher Ben Nisbet, that is. Big Ben Music is his new publishing company, Sovereign Records his new record label and Two Worlds his new management set-up.

First albums off the presses: one by Flash, featuring former Yes-man Peter Banks; and one from Canadian folk singers Morin and Wilson. Also planned: pop films featuring artists on the Sovereign label.

Scotsman Ben, who wrote 'White Horses' with Michael Carr, will also represent Bob Dylan's new company, Ram Horn Music.

Good luck, Ben - good on yer!

## Roe and Royal

QUESTION: What do Tommy Roe and Billy Joe Royal have in common? Answer: both are former Atlanta high school football stars who went on to become successful pop singers.

They recently returned to the football field. Not as players, but as singers. Former halfback Tommy Roe sang the National Anthem prior to an Atlanta Falcons versus-Los Angeles Rams National Football League game. Billy Joe handled the same chore prior to the Falcons game with the Green Bay Packers - he was an end player, whatever that means.



GIRL-OF-THE-WEEK department: It's Ayshea, she of 'Golden Shot' and kiddie-winkie programmes and records for the grown-ups. The way she walks is for the grown-ups, too. Ayshea is now on the MAM label and is out with a strong version of Paul Williams' 'Old Fashioned Love Song'. Trouble is there is a hit version in the States by Three Dog Night. Hands up those who prefer girls to dogs.



# The Real

BY VAL MABBS  
AND JAMES CRAIG

HE is by far the most raved about pop idol in Britain — a 24-year-old immensely self-confident cult figure who stands 5ft 2in in his socks, wears exotic clothes and glitter round his eyes, and cultivates an image of mystical grandeur.

Marc Bolan is a many-faceted phenomenon whose origins are predictably humble. Born the second son of a working class Jewish family in Hackney, he set out, by the means of his own prolific imagination and a firm conviction that he was the messenger of creative forces beyond his own mortal capabilities, to become a star. And he did become a star — a star of formidable magnitude.

He was expelled from school for being a dedicated truant; he was a narcissistic dandy at 13, silencing critics by thumping them on the head with his gold cane; when he was short of money he stole records, and when he sought the answers to questions he'd posed in vain at school, he went off to Paris to become a sorcerer's apprentice for five months. Later he went to three separate psychiatrists for fun — and thoroughly perplexed them.

It's a bizarre and colourful background and it has never been more penetratingly explored than by VAL MABBS who begins the first of an astonishing three-part series this week.

“WHEN I was 12, I lived in Stamford Hill and there were about seven guys living there who were among the first Mods. They were mostly about 20 and a lot of them were Jewish and none of them worked. They just ponced about and lived off their parents. All they cared about were their clothes and they had new things all the time. I thought they were fantastic and I used to go home and literally pray to become a Mod.”

Thus Marc Bolan in a Nik Cohn interview for the Observer colour supplement in August 1967.

Four years later Marc Bolan, formerly Mark Feld, is a daunting diminutive pop phenomenon who has hundreds of thousands of guys praying to be like him, and as many girls praying for a chance to be with him.

Why? How did it all start? Why Mark Feld and not Lenny Shapiro or Irving Conway (nee Cohen), or any of the other boys in the neighbourhood?

## EXCEPTION

Well, the fact is that Marc Bolan has always been a little bit exceptional, a bit larger than life. He did the usual childhood imitations of his idols — Eddie Cochran, Carl Perkins, Elvis and even Lonnie Donegan (who, he claims, turned him on to blues men like Leadbelly) — but he did them with a kind of relentless determination that separates the professional from the amateur. Bolan, you feel, was in show business from the day he was born.

It was a humble enough beginning. He was slapped into life at a Hackney hospital 24 years ago, the son of Mr and Mrs Feld — already proud parents of son Harry, and now even prouder to have produced such a good-looking, dark-eyed boy.

Mum ran a fruit stall in Berwick Street market and from the time he was five, Mark Feld helped her “on the barrier,” learning the street cries as a second

language and absorbing the warmth and colour of the surroundings.

With the 21's coffee bar just a tomato's throw away, it was not long before Mark, in his black and white two-tone shoes, and a carefully nurtured Elvis quiff, was making regular visits to hear the sounds, with his nose pressed against the steaming window, looking at the pop posters.

He can't remember when he wasn't interested in music; it was an inborn appreciation, an inherited need which fulfilled itself in those early days through the good graces of Norah, a lady behind the bar of the 21's whom Bolan describes as “dynamite” and who allowed him to play the juke box.

“I used to help serve the coffee,” Marc recalls, “and she'd give me a Coke and a roll and let me listen to the juke-box. Hank Marvin — who wasn't called that then — introduced me to the original Drifters' ‘There Goes My Baby’ and that really turned me on.”

“I used to see a lot of people who were unknowns then but who later became stars. I remember seeing Cliff Richard kicked out when he was still Harry Webb. He was told ‘You'll never make it, Harry’.

“In those days if you wanted to know about music, the 21's was where you had to go. I was drawn there. If I hadn't gone it would have been like someone wanting to be a country guitarist and not going to Nashville.”

His enthusiasm for music in those early



1971

MARC: 'BANG A GONG' (ABOVE), AND WITH PRODUCER JIM ECONOMIDES (BELOW).



1965



BOLAN À LA BAKER — V IS SNAPPED IN A 2/6d BO

days was such that he bought a “guitar” from an orange box with elastic bands and constantly himself in fantasies about the he would become a top star. He carried the dream a little further, playing tea chest bass in the neighbourhood kids Helen and Stephen Gould. They dubbed him Suzy and the Hoola Hoops.

## FRUSTRATION

His musical education received its formal education and frustration as he found upon frustration as he found that he couldn't get answers to practical questions that troubled him about life. His academic first in Northwold Primary School the William Wordsworth secondary was not dazzling; and for him came to an abrupt halt when he was expelled from Hillcroft School because of a growing habit of truancy.

“No one would answer my questions at school,” he complains. “I had pronounced talents in the field of history (though, surprisingly, no facility or promise in English) and decided that Mark Feld would be a very good name for me.”

What was a very characteristic in his make-up in colourful clothes. By the time he was 14 he had already been featured in “Town” magazine for his striking appearance.

“I got into the clothes this early,” he says. “One of the very early camps at that age, you wasn't.” Yes, he actually used to be a person singular — a strange mix for a person of his background and characteristic which, he supports his claim to be the most original thoughts and ideas from “the More about that later.”

“I remember,” Bolan says, “the amazing things when I was young to have a black velvet jacket with a satin collar and a gold walking stick with a white elephant handle and



1965

MARC — A DECCA PROMO PIC FOR 'THE WIZARD'.



# al Marc Bolan



1966

BOLAN À LA BAKER — WITH A SPOOF CHET BAKER HAIRSTYLE, MART IS SNAPPED IN A 2/6d BOOTH...

## PART ONE OF RM'S 3-WEEK SERIES

introduced him to the world of photographic modelling — and not only was this more moral, it was also highly lucrative.

"I was," says Marc, "a John Temple boy — if you can believe it. At the time they thought I was very outrageous because I had quite long hair. The flash was that I was in shop windows as a cardboard cut-out — and that was very odd to see. I didn't like it; I didn't like the suits — they were terrible, and I told them so, actually. But it was like a job to me — and it was worth a grand!"

Oh yes, Mark Feld, cut-out model and suit-hater is well remembered by the staff of John Temple. A supercool clothes freak with dynamic magnetism and pow personality? No. "He was just another model selected from an agency in our usual twice-yearly search for new faces. If the figure suited and the face fitted, that was good enough. But he wasn't an exceptional model. And he was never used again." Oh, well.

### INFLUENCE

Anyway Mac seemed pretty convinced in those early days that he was destined for something rather special in the field of human endeavour. But he was in no great hurry and he continued to live from day to day without becoming seriously involved in music.

In search of something which he probably wasn't too clear about himself, he left England to go to France and there, in Paris, met a man who was to have a considerable influence on his life. In rather dramatic and emotive terms, Bolan calls him a wizard — and is reluctant to be more specific than that. He dined with him at his chateau home and was allowed to live there rent free.

"I learned by watching him for the five months I lived there," Marc told me, "and I went on studying magic from books for two years. It's a very powerful thing and it's not just a matter of tricks. Magic is colourless and its impact depends upon your motives. He used his magic in the pursuit of knowledge — but black magic is a very selfish thing — it would tend to be dangerous, anyway."

### SKILL

"He could levitate himself and read people's minds and conjure up spirits — but these things to him were normal things."

Marc says that he was able to acquire some of the knowledge and skills of that wizard but he insists that these powers cannot be acquired and developed by just anyone. "It's like — everyone has fingers, so everyone should be able to play the guitar — but they can't. It might take ten years of working and they might not be very good."

Marc claims to have picked up the essentials of guitar playing almost in a day, subsequently developing his skill to a greater degree through meeting Eric Clapton and absorbing certain of his influences and, perhaps most of all, learning through experience from his appearances with groups.

Yet, even after his return from Paris at the age of 16, Marc still avoided going straight for a musical career. He had friends who worked in the National Theatre Company and he'd often go along to watch rehearsals. Inevitably he tried acting himself and was given a number of



1962

MARK FELD AS SEEN BY READERS OF TOWN MAGAZINE.

bit parts, including an appearance as a young teddy boy in the Sam Kydd 'Orlando' children's series.

"I did a lot of character parts like that," Marc recalls. "But they're so jive all those things anyway and I never took acting seriously. I knew I wanted to do something and I knew that wasn't it — I never felt that close to acting. I couldn't see that as something that would really turn me on — it seemed so slow."

It was a meeting with Jim Economides in 1965 and the relating and recording of some of Marc's experiences in the song, 'The Wizard' that proved the beginning of Bolan's musical career. He signed with Decca and made his first single under a name concocted by a Decca staff member — Marc Bowland.

"Who's that?" asked Marc when he saw the label.

"It's you," they told him.

And that was the musical beginning.

Just a beginning — yet six years earlier, when he was only 14, Marc Feld has already written a five hundred page autobiography for his own amusement. "I've re-read it recently — and it's not printable, but it's very funny and, in fact, very sweet. I've got some of it on tape. I sounded such a little bastard!"

That autobiography, however unprintable, is a clear indication of the powerful creative energy that boils and bubbles in the diminutive frame of Mark Feld alias Marc Bowland alias Marc Bolan — the energy that was soon to explode and make him a superstar.

### NEXT WEEK:

MARC talks about John's Children ("they were really nothing to do with me — they just wanted a sort of poet rock 'n' roller-cum-Pete Townshend"), about the break with Steve Took, and about his feelings when he saw his music described as "teenybopper trash."

## NEXT WEEK IN RECORD MIRROR

Jon King exposed



Barry Ryan attempts world domination



Hawkwind: our most spaced-out group

PLUS . . .

Richard Perry, the man behind Fanny

days was such that he built his own "guitar" from an orange box and some elastic bands and constantly immersed himself in fantasies about the time when he would become a top pop star. He carried the dream a little further by playing tea chest bass in the streets with neighbourhood kids Helen Shapiro and Stephen Gould. They dubbed themselves Suzy and the Hoola Hoops.

### FRUSTRATION

His musical education raced ahead of his formal education and frustration piled upon frustration as he found, at school, that he couldn't get answers to the practical questions that troubled him — questions about life. His academic career, first in Northwold Primary School, then at the William Wordsworth secondary school was not dazzling; and formal education came to an abrupt halt when he was expelled from Hillcroft School, Wimbledon because of a growing habit of failing to attend.

"No one would answer my questions at school," he complains. So despite pronounced talents in the field of art and history (though, surprisingly, no great facility or promise in English) the school decided that Mark Feld would have to go. What was a very prominent characteristic in his make-up was his taste in colourful clothes. By the time he was 14 he had already been featured in "Town" magazine for his striking gear.

"I got into the clothes thing when I was about 13," he says. "One possibly looked very camp at that age, although one wasn't." Yes, he actually used the third person singular — a strange mode of speech for a person of his background and a characteristic which, he would argue, supports his claim to be the outlet for thoughts and ideas from "the other side." More about that later.

"I remember," Bolan says, "wearing amazing things when I was younger. I used to have a black velvet jacket with a white satin collar and a gold walking stick with a white elephant handle and I'd go walking

around Stoke Newington. It was unheard of! Of course, I got a lot of razz, but in that environment, if anyone did that you just smashed them over the head with your cane handle — that's what it was down to."

My first impression was that Marc Bolan would and more likely be, in view of his Elfin image and dandy style of dress in need of protection rather than capable of providing it. But for all the effeminate connotations — and he readily agrees that there were homosexual overtones to the whole Mod movement that created prettiness in men's clothes — Bolan is shrewd and well capable of taking care of himself.

"You learned to be tough," he says. "You had to be the heaviest cat in the gang — and this meant, in most cases, that you had to have the coolest clothes." But in some cases it meant that you would be obliged to smash a chair over somebody's head if he happened to introduce a bit too much moody into the proceedings.

### JUSTICE

"I believe strongly in justice," Marc says. "I've never been a particularly gentle person, though I'm not by nature heavy at all. I haven't had a fight for five years; but I'm pretty funky — I've learnt the art of that — and it is an art. I learnt it like I learned to play the guitar. But I wouldn't get into it now — I'd break my hands. It would be a very stupid thing to do."

He'd learned the basic arithmetic of the art of survival by the time he was "released" from school at 14½ and for some time he won his pocket money by the simple but highly illegal expedient of buying one record in a local shop, cramming six others into the sleeve and then flogging the lot to another record shop in the locality.

His next source of income, however was more respectable and more in keeping with his flair for choosing and wearing clothes. A friend who worked for a model agency



EVERYTHING IS a comedy to Ray Davies.

Not the Laurel & Hardy variety, but comedy in the ironic sense — the dramatic sense that sometimes presents it as very black.

Life, he says, is over-rated — but it's getting better all the time when you compare today with Ray's black comedy of last year...

### SCREWED

"I hate Christmas", he announced — but with a certain amount of deliberate cynicism, "Last year I didn't want any of those nostalgic scenes at all. I didn't want any real friendship and I felt like Marley's ghost was on my back all the time; I was screwed.

"I believe people think I'm quite a sarcastic person — but I'd rather be sarcastic than bitter. When I hear Lennon's track about McCartney, it sounds bitter to me. I also worry a lot — but it's not worry really, just extreme black comedy. I like humour."

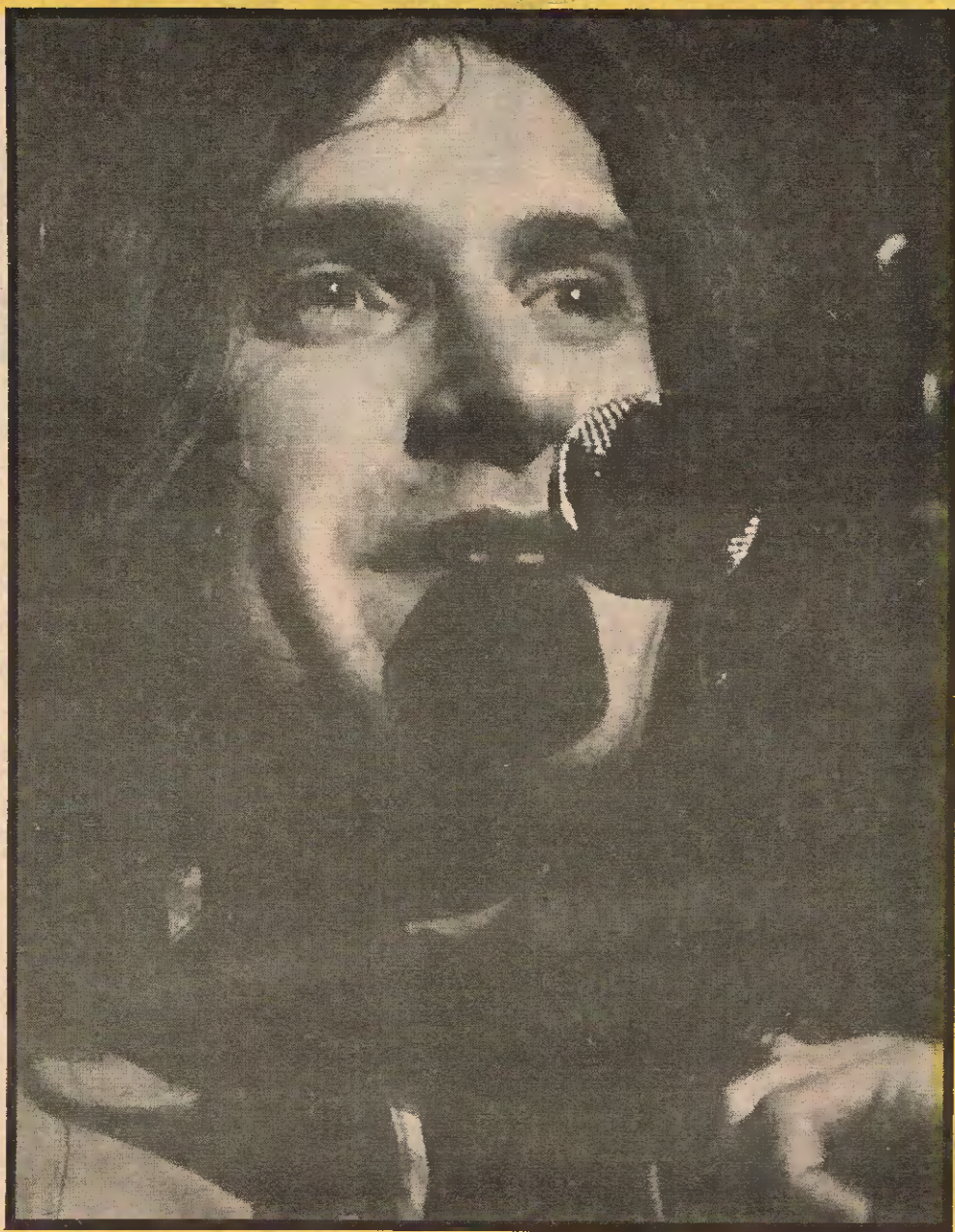
It's getting better this year, because it doesn't look like Ray takes his apparent self-mockery as seriously as he once did. Most good writers or serious artists seem to balance on a delicate mental equilibrium that verges on self-destruction. Their humour becomes a defence mechanism to ward off pressures which can cause distress.

### SECURITY

Ray seems well versed in the art of defending himself from his self and now his face beams with a kind of self-taught security that suggests the comedy is moving along beautifully. What happens in a day in the life of one man's own drama? His personal play, in which he performs all the scenes?

"I wake up reasonably early and have bread and jam until 12", he says with a grin a mile wide, "Today I got up and started dancing and singing around the room, writing a song at the same time. I have to work all the time — if I don't work, I have nothing. You have to live each moment as fully as possible.

"I wrote most of the day and by six, I was exhausted.



# Ray's not depressed — he's laughing

Maybe I have something wrong physically — I'm always tired by about six. Maybe I need more protein, because I don't eat meat. Perhaps people think that's odd, but I suppose I have respect for meat and that's why I don't eat it.

"I don't want to be a Buddhist or something, but the meat was once alive. One thing that I really do miss is the thing of biting into it and chewing."

Ray used to have to board a plane to write his songs — it was a phase, during which he saw a lot of the world flying back and forth from place to place. "I don't have to do that anymore, though", he admits, "That period is over. Many phases like that are described in 'Muswell Hillbillies' on

various tracks. I usually have to live the life of the person or situation I'm writing about — that's one reason why I can't write jingles.

### CRIED

"There are all sorts of these little comedies taking place. Last time I did an interview at the BBC — and it took me a long time to learn how to do interviews at all — I went in and it took three hours to do the thing. When I came out, I couldn't find a cab — I was standing there in the street with £100 in my pocket and I couldn't get anywhere. I just stood there and cried. But it isn't depressing — just more comedy.

"I'd like to be free of all the chaos; I'd like to be free of money, too. I like to make people happy — but it isn't possible to just prance about all the time. When I have these bad periods, I try not to let them come out in the music — but they do. When I wrote 'Complicated Life' for the album, I was going to call it 'Suicide', but I changed my mind. I had just fallen over on stage at the Philharmonic Hall in New York and it was one of those phases again.

"The whole album started off as a Christmas celebration album, but it never came off that way. It was to be a double album full of all good and happy songs — but things aren't happy all the time.

"The things I do are all I've

got; I work hard at what I believe is an art — the people who say rock doesn't matter are crazy. It isn't THAT important, but it is a way of saying something. If I work really hard and my work has a good effect on somebody in Cincinnati, it doesn't matter what it's done to me. It is a battle, but the results are worth it and I enjoy it.

### SCARED

"Sure, I wake up in the morning very scared much of the time, but when I do, I write and that helps. I'm very conscientious about the whole thing — maybe I should be lazier. The important thing is that none of it is really depressing — it's all comedy."

Confusing? Not in the slightest. Some of the best writers either subject themselves to mental or physical anguish in order to gain inspiration or they simply let things happen, bad and good, and extract ideas from life.

The latter seems nearer to Ray's style. Dangerous for some, but that glint of humour, whether it's sarcasm, cynicism, 'pratt-falls' or knock-knock jokes, comes through to your aid every time. It can save your life.

**Lon  
Goddard**

## Paul's a perfectionist — Stefan's perfect

"HE DRIVES the studio men crazy — I was only on one track and we were in the studio 12 hours a day for ten days recording it. The session men soon lose their hot shot ideas when they get in there."

### AMAZING

Stefan Grossman wiped his brow, thinking about his work with Paul Simon on that forthcoming solo album. "He's an amazing guy", says Stefan, "a perfectionist. Players walk into the studio and start really playing — everything they know, then he walks in and says 'that was good, but let's try something different'. He writes a lot of his songs right there in the studio."

## RECORD MIRROR REPORTS

Stefan is fully qualified as a guitarist... and a poet and a songwriter, an author, a performer, film music composer — you name it, he's a success at it. No wonder Paul Simon called on him for his solo album sessions. "I didn't even know him", said Stefan, "I got out of the draft and came to Europe in '67 and found he was looking for me. We'd never met, but a friend told me Paul had been following my career through the press.

"Before I came to Britain, I wrote books about playing guitar and taught lessons in New York. I formed a group called the 'Even Dozen Jug Band' with Joshua Rifkin, Steve Katz and John Sebastian, which lasted a year, then joined the Fugs for a few months. I did two albums for Fontana here, when I arrived, then went home again and did an LP with Danny Kalb of the Blues Project.

"The next time I came back to England, I lived here for a long while. I got

a tape machine together and made 'Yazoo Basin Boogie' at home, then went out to sell it — Transatlantic bought it. The next one was a double LP, 'Ragtime Cowboy Jew'."

### AUTHORITY

By this time, Stefan was recognised as an authority both on the history and styles of guitar picking. His books were selling and his records, especially the first two Transatlantic albums, were almost scientifically manufactured with the key and picking pattern of each number explained on the back of the sleeve. Stefan also dips his hand into production.

"I produce the Rev. Gary Davis and I'm doing the next Johnny James record", he says, adding to an already incredible list of pursuits. You might wonder where he gets time to do gigs — the odd thing is, Stefan hadn't really thought about becoming an artist before he came here.

"I wasn't really interested in being a solo performer — mainly because when I used to play, it was all other people's songs. Then I started writing my own and people started requesting it when I went on stage. That was the push I needed to sit down and start writing seriously. I did some, then spent two years solid playing here and on the continent — I'm trying for America next.

### PERFECT

"Since things started going here, I really ought to be living here now — but my wife is Italian, so I live there. It never even crossed my mind that I should sing — I just decided to start. The sound you hear isn't consciously practised — I still do just what comes naturally, but you get better at it with time. Paul Simon wants everything to be perfect; I just don't have that kind of concentration — or the

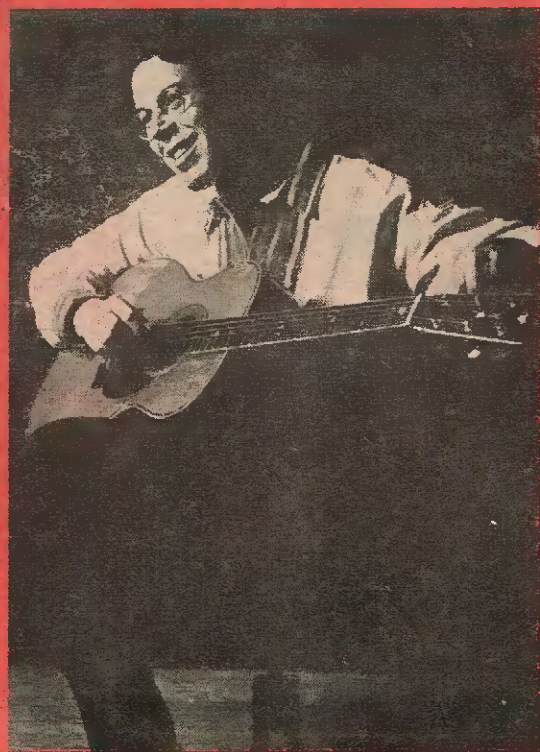
money. I simply do it naturally."

The Ragtime Cowboy had backing on many of the songs from his new album, 'Those Pleasant Days', but intends to switch back to solo on the next. "The next album will be back to guitar", he says, "Those conditions are really me. This album was very much me as well, but it was an experiment to see what people will like.

### INFLUENCED

"I write things for harpsichord, oboe, guitar and more — but I'm still influenced by the old blues men like Mississippi John Hurt or the western pickers like Merle Travis — so I write a lot for just the guitar. Lately, I've even liked the stuff Eric Clapton plays — but Alvin Lee would be better at a railway station sending Morse code."

He then had to make a hasty departure — back to Rome and to the wife, who is awaiting a happy event in May. Stefan is awaiting another happy event a little later — a tour with BS&T. L.G.



STEFAN: MR SUCCESS?