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A Billboard Publication

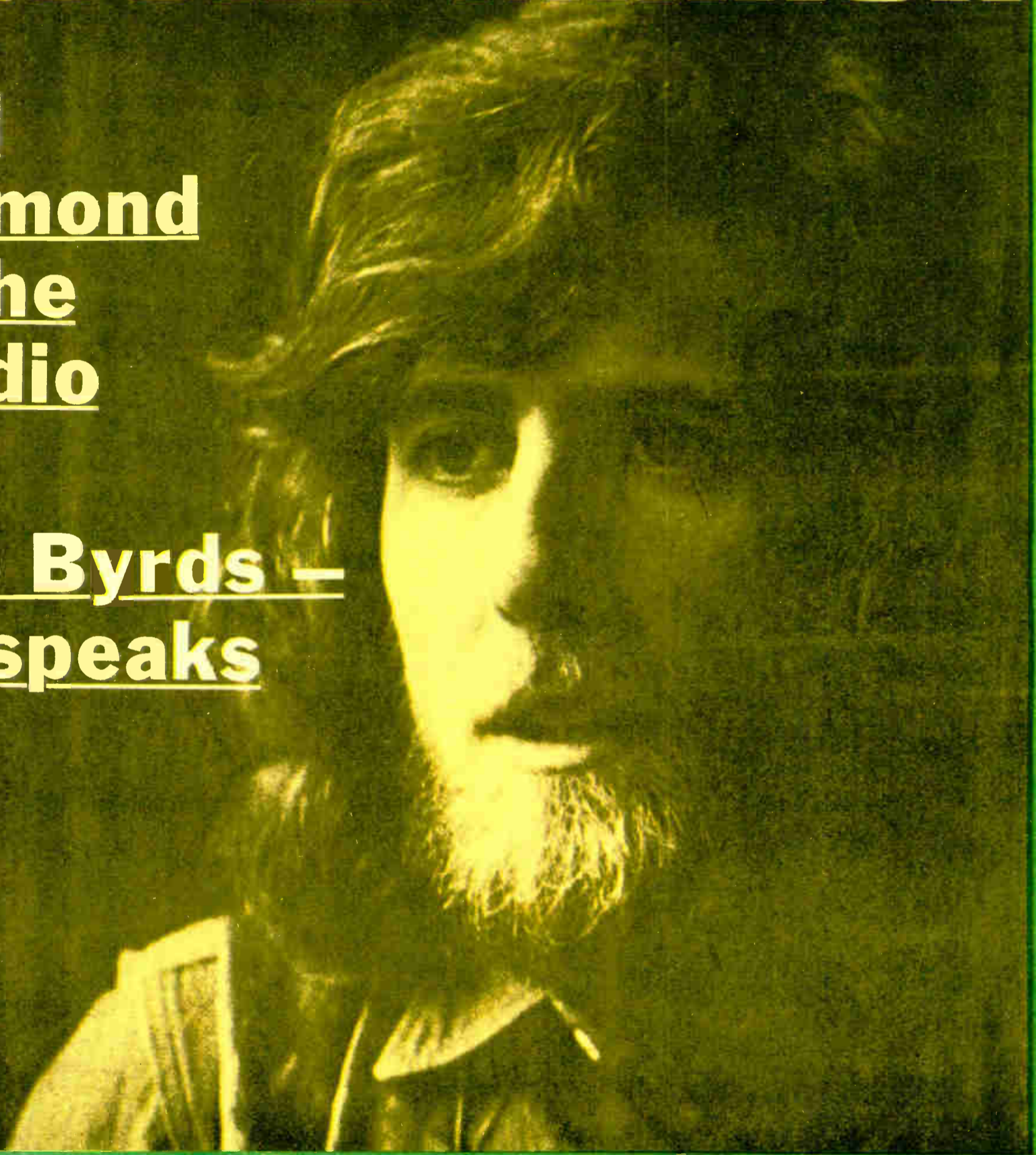
RECORD MIRROR

JUNE 19, 1971

6p

Neil
Diamond
in the
studio

The Byrds —
Ra speaks



GRAHAM NASH

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Elvis—the real way it is?

AFTER watching 'Elvis that's the Way it Is' as an observer and not an Elvis fan filled with nostalgia I quite honestly can't see what everybody is raving over.

Admittedly it is a good film and Elvis is an excellent artist, but to me he was no more entertaining than any other artist giving a good performance. Elvis certainly is no super star, if there is such a thing.

I must add that I got more enjoyment from watching the pure musical creativeness of 'Let It Be'. — ALAN SMITH, 3 Bissexide House, Bliss Crescent, Lewisham, London SE13.

I WOULD like to get in contact with anyone who is a member of the Glen Campbell fan club. So if you are one of these people please write to me at the given address. This is a genuine request so please take note. — MISS W. NICHOLLS, 'Norwood', 24 Litley Lane, West Heath, Birmingham, B31 3JT.

WHAT a let down the current tour by the Chairmen of the Board and the Flirtations proved to be, mainly due to lack of professionalism from the Chairmen.

First of all the MC forgot the name of the town they were at, and then three not four of the Chairmen came on stage. They were minus lead singer on the current single, Danny Woods. They lead into a progressive opus 'Magic Carpet Ride' which is fine for one number, but the three following songs from singer Kennedy sounded exactly the same. (Not very pleasing to an

audience that is soul orientated. Glen Johnson gave a home performance of 'Patches' and the other member, who looked completely bored did a straight version of 'My Way'.

He didn't bother to come back for the customary encore at the end, which wasn't surprising.

The Flirtations were good and their backing band excellent, which was not the case with the C.O.B. backing group. For 90p I got 80 mins. worth of disappointment. — JOHNNY, 15 Llwyn Onn, Elwy Est, Rhos-on-Sea, Colwyn Bay.

ARE the BBC bigoted? Tune into any programme and they are constantly playing records from slick pop groups. What I and I'm sure many others, would like to hear are records by people like Mireille Mathieu, Malcolm Roberts and Val Doonican.

All these singers have had great records out recently, but failed to enter the charts because of insufficient airplay.

I suspect that Val's recordings are being ignored because he recently left the BBC and signed a contract with ATV. Now he has a new single out, the theme song from his TV show called 'I Believe My Love Loves Me' written by another great singer and songwriter, Tom Paxton.

This record deserves to be a hit, and I think it can be even without the BBC's meagre airplay. — JEAN KERR, 3 Wallasey Gardens, Belfast 12.

I MUST protest at the way you are letting that idiot Max Needham write for you. There sure is a market for pages on Rock and Roll but what have Maxie's articles got to do with rock and roll? Most of them are fourth rate pornography, which would be funny if they weren't so sick! He makes out that these revival groups are rock and roll, when the real greats like Fats Domino don't rate a sentence in his stupid ravings.

According to Max all rock and roll fans are drunken stupid sex maniacs; no wonder R&R is considered to be a joke by some, when really it is an exciting form of music that justifies as much interest as jazz. — CHRIS CASHMORE, 32 Middle Green, Doddinghurst, Brentwood, Essex.

YOUR columns are all too often filled with debate over the merits of 'teenybop' versus 'heavy' as forms of pop music.

I just hope that a great deal of these people took time out to witness the finest combinations of all forms of popular music at the Royal Festival Hall when Neil Diamond appeared in concert.

This 'solitary man' took the stage, aided by a group of musicians who on their own would make nonsense of these so-called 'supergroups', and played for ninety or so fantastic minutes, combining everything that has ever warranted a 'label'. Bubblegum, heavy, ballad, rock, folk and country. — DAVID MILLER, 32 Semley Road, Norbury, London SW16.



MARC BOLAN: NOT WHAT IT USED TO BE

I'VE really been enjoying the articles in 'Echoes' of late more so than Charlie Gillett's previous ones.

It's grand to see such people as the Ink Spots, Platters, Moonglows, Merrill Moore, Moon Mullican and Hank Williams getting decent coverage, as these great talents are so often ignored or forgotten in the music world.

But I must mention the man who has done so much for the music, 'Father of Rock 'n' Roll' the late great Alan Freed. He is being sadly neglected by all music journalists (I agree Charlie gave him a small mention) and surely a full page article on this guy is only fitting. Let justice be done. — STAMPIN STAN, The Shakin Shack, 54 Mago Street, Newport, Mon.

I FOUND your article 'The Tapeover Bid' very interesting except for one point. I quote "music lovers do not wish to get all tangled up in a web of tape."

Surely if you are a music lover you will want hi-fi results, and cassettes can never give the hi-fi sound of a reel-to-reel tape deck, even with the Dolby system.

The frequency response is at best 50 to 12,000 hz, whereas a reel-to-reel deck at half the price is around 22,000 hz. — ALAN CAREY, 25 Ruislip Court, West End Road, Ruislip, Middx.

I WONDER what all the fuss is about. RNI have been sounding unprofessional, but the reason is they were having no genuine competition. At the time the British coast was besieged by

offshore stations there was little choice for a 'pirate' broadcaster — quit the business (Radio England) or get better (Radio Caroline). Imagine if Big L came back for a day, RNI would have been without a listener in the evening! — GUNTHER PARSCHAU, 6 Frankfurt Am Main 70, Breslauer. Strasse 10, West Germany.

WHAT a wonderful combination the New Seekers make together. Over in America they have had continued success with each of the records becoming huge hits, while in England they are somewhat under-rated.

In my opinion they are musically superior to their old namesakes, and I am sure they will be to the 70s what the Seekers were to the 60s. — DAVID WESLEY, 3 Albion Street, Sandy Row, N. Ireland.

I can't take Hot Love

I HAVE just witnessed T. Rex, a once brilliantly original band on the last date of their tour.

But they are not the band I have known, since the LP 'My Children Were Few', but Marc Bolan 1971 style.

I'm afraid I cannot take 'Hot Love' and 'Ride A White Swan' as a natural progression for T. Rex, or as a replacement for such beauty as 'Deborah', 'Find A Little Wood', 'Once Upon The Seas Of Abyssinia'. The "natural progression" as Marc calls it, is to me just a plunge into the boring unoriginal world of heavy rock. — PAUL BROWN, 43 High Drive, New Malden, Surrey.

I BOUGHT Mungo Jerry's great new maxi-single 'Lady Rose', and the next day heard, via a Sunday newspaper, that the BBC were going to ban the record because one of the tracks 'Have A Whiff On Me' gives reference to cocaine, heroin and marijuana.

Even if that particular track refers to drugs, I see no need to ignore 'Lady Rose'. This could deprive the group of a third number one. — COLIN BAKER, 41 Impington, Willingham Way, Kingston, Surrey.

FOLLOWING the incredible success of last year's event the Ventures Resurgence UK is holding another Convention. This year it will be held on Saturday June 5th. For details write to this address.

We will have tapes of the Ventures on stage in Germany and the Ventures latest album, which has not even been issued in the U.S. yet. So if you like the very best in rock guitar playing come and see us in June. — TERRY DELANEY, 'Venturesville', 33 Bellot Street, Greenwich, London S.E.10.

MAVE... the droopy groupie

Frank Dickens

I'D LIKE THE 'A-Z BOOK ON SEX' PLEASE....

MAVE, I'M SURPRISED AT YOU. I THOUGHT YOU KNEW IT ALL ALREADY...

I DO. BUT I DON'T KNOW HOW TO SPELL IT...

I'M ENTERING A COMPETITION "WHY I WOULD LIKE A NIGHT OUT WITH ELTON JOHN...."

WHO NEEDS TO SPELL IT? I DO.



JUNIOR: 'I SUPPOSE I'LL DO A JONATHAN KING KIND OF THING'

Junior's only a babe in arms

JUNIOR Campbell's situation with Marmalade may have seemed almost ideal.

The majority of complaints within groups occur when individual members feel that their material, or ideas are not being used enough. But with Junior the story is different. He was the member, along with Dean Ford, who wrote all the group's material, and Junior masterminded the arrangements and final production on record.

But the other grass obviously looked greener, and Junior's creative mind wanted to wander out there!

"I didn't know what I wanted to do when I left," Junior told me, three months after the event. "All of us in the group had the basic things that we need. We've all got our own houses and enough money to keep us comfortable, but I was just getting very static and lazy. I was fed up with the whole group thing. I just couldn't see me and the Marmalade going on for another three years!"

I asked Junior if that meant that he visualised the remaining group disintegrating.

"I don't necessarily think so," he replied. "If they make good use of the new guy, Hugh Nicholson. He's a good songwriter and he's only twenty-one. If they let him take over he could give the group new life."

Since leaving Marmalade Junior has begun a course of music lessons under the tuition of Eric Guilder an associate of the Royal School of Music.

"I was a self taught musician, like a lot of people in the business. And most of the arranging I have done so far has been self-taught. But I thought I would like to go through these lessons for self-satisfaction as well as just to prove that I can do it. Most people of any consequence in the music business have had some kind of music training, and I thought it would be good for me.

"We went back to the beginning and rushed through everything in the first two months, and now we're going over things more thoroughly. I'm given a piece of music and I have to write the score for various specified instruments. I've been told that I'm a good student."

The basic aim behind all this study is for Junior to enter into the world of films - writing soundtracks.

"It's all different sections of the business, they're related but the people don't mix a lot," Junior told me. "But I'd like to write film music. I think that's a long way off yet, but if someone had said to me that I would be with a top group earning good money and I'd have a twenty grand house in Sunningdale, I'd have said 'balls! Anyway I'm only twenty three and a babe in arms!'"

For a 'babe in arms' Junior Campbell has already achieved a lot. He is currently working on arrangements for Tony Burrows next single and he has also been asked to write musical arrangements for the Tremeloes.

"I'm now trying to get a producers contract with Decca," said Junior. "Which could mean that I'll be looking out for new groups to work with. But I'd want good groups who write their own material. I wouldn't want to give my material to them, I wouldn't do that."

There is a possibility that Junior will record his own material, and he intends to go into the studio along with some 'mates' ("not friends as that sounds too Joe Cockerish").

"I suppose I'll do a Jonathan King type of thing," he admitted. "But I'm not in the least interested in going back on the road. Marmalade on a good day could have blown a band off the stage - and I'm not just saying that to be nice - so if I'd wanted I would have stayed on the road with them.

"I produced the last three singles for Dream Police, but they've broken up now. When I first made records with Marmalade it was a novelty for me, but now I can get a great kind of satisfaction from arranging and producing for other people."

Spending only four afternoons a week taking lessons might seem to be a quiet time, but for Junior many different opportunities are cropping up.

"In the past three weeks I've been busier than I've been in the last two years," he told me. "But I'm enjoying it and that's the difference!"

Val Mabbs

'Tambourine Man - the eternal life force ...'

THE Byrds have flown leaving behind them a few thousand satisfied customers and a liberal sprinkling of Her Majesty's Musical Trade Press impressed with their relaxed good manners and co-operation - the wings have healed and the best musical combination McGuinn (pronounced 'McGwin' and he likes it right) has led in six years are Messrs White, Battin and Parsons.

As one of the veteran journalists from the Byrds 1965 invasion in which the only interesting thing about the group was McGuinn (never could make it with David Crosspatch) and most of what they did on stage sounded musically like a repetition of 'Mr Tambourine Man' it is good to be able to report as Roger suspected all along... 'that everything will turn out all right in the end!' and has.

THREAT

"At that time the Beatles had just bailed the British economy out of a mess and the Byrds coming was something of a threat both politically and economically," reflects McGuinn when I spoke to him prior to their performance at the Albert Hall in a backstage dressing room about that first ill fated tour for 'Mr Tambourine Man'.

"We were just four very scared kids (they were in fact five Gene Clark (tambourine) Mike Clarke (drums) David Crosby (rhythm guitar) Chris Hillman (bass) and McGuinn) said Roger. "We played at Ciro's in LA and we were magical - no one scrutinised, no one criticised, everyone was too busy having a good time and getting smashed out of their heads.

"In England we arrived under the electron microscope - it was very difficult - we were not conditioned to interviews or the kind of reception we got. We were a sandwich between the Beatles and Dylan more often than not I couldn't tell if we were good or rotten because there was a kind of mass hypnosis which made us seem good even though we were not. It's taken time to arrive where we are."

PLEASED

If those early Byrds did nothing else with their live performances (interesting that only McGuinn featured on their first album 'Mr Tambourine Man' - the others were session men) they did give us a unique sound which was essentially McGuinn's and which he has taken through with him and his present personnel have been to add and embellish with ideas of their own.

"I would say that we have been very pleased with the audience reaction on this tour," said Roger. "I wouldn't say that it has been perfect from the playing point of view but then I always think we can improve anyway."

Roger is the kind of individual who likes to lean back and look at his work with an objective and critical detachment. He is a man, at least on the surface, who is well in command of his emotional response and no doubt his immersion in Eastern spiritual

philosophy of Subud has something to do with his obvious self control. It was his involvement in Subud which led to his changing his name from Jim to Roger (an oral approximation in sound to 'Ra' which his teachers tell him is the verbal sound for his particular soul) in 1966.



ROGER: PLEASED WITH AUDIENCE REACTION

Roger on recent Byrds' albums is something of a revelation in frank assessment.

"Chestnut Mare" was the most satisfying track on 'Untitled' for me but it could have been better - I ran out of breath on the final note for example. 'Take a Whiff' was nice but went on just a little too long and I cannot really understand why '8 Miles High' is banned and that is not. I like the synthesiser on 'Hungry Planet' but the

number fall a little short of our expectations. I was not happy with 'You All Look Alike' because there was another vocal which I would have preferred they had used."

That was Roger on 'Untitled' which if you do not happen to possess Roger's perfectionist tendencies is for an 'umble' admirer like myself one of the best and most definitive of their recent albums including an extraordinary out of '8 Miles High' which lasts one complete side of one album and an interest balance of live and recorded material. Their next album is to be 'Byrdmaniax' which no one in the group seems wildly enthusiastic about...

FIRED

"You're talking about Terry Melcher's little surprise," smiled Roger wittily. "I walked onto the studio in LA and discovered a 30 piece orchestra and walked out again thinking it was the wrong studio. I asked a guard which studio we were in and got directed right back to the same studio where the orchestra was striking up one of our songs.

"We weren't very happy with the mixer on the album but we sent the lot up to San Francisco and had them re-mixed. We fired Terry as manager because he wasn't managing and he quit as producer."

We trust everything will turn out all right in the end. The key to a great deal of McGuinn's musical success as a writer-musician lies as it does with so many other contemporary poets in its genuine intent. That is he obviously believed as much in 'Mr Tambourine Man' which was relative identification (His interpretation would not necessarily coincide with Dylan's as 'So You Want To Be A Rock 'N' Roll Star' or 'Chestnut Mare' at the time.

INTELLECTUAL

"To me the 'Tambourine Man' was Allah," says McGuinn. "The eternal life force - it was almost an Islamic concept. '5 D' was a very intellectual - a metaphysical trip based upon Einstein's theory of the etheral mesh in the Universe. I was aware of the ambiguity which some people might read into it about drugs but that was not my intent nor was it my intention with '5 D' or 'Mr Spaceman'.

McGuinn believes the intellectualisation of the Byrds occurred as a result of David Crosby's influence during that period and it would follow from that the more relaxed and easy pacing which followed their successful excursion into the realms of country and western were Roger.

"We've never really been accepted by the purist fans of country western stars like Hank Snow and Hank Williams Jr. said Jim. "But the artists themselves profess to like our music in that field. There seems to be no objection to a C&W artist having a success in the area of pop music but resentment that a rock group should gain recognition in the C&W charts."

McGuinn regards himself as the editor of a musical magazine - he is more than that - he is 'Ra' on which the Byrds have been leathered.

Keith Altham

IN RM NEXT WEEK—
TAMI LYNN

Get it straight

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Let's face it, underarm deodorants just don't go far enough. Now, Lui, the first genital deodorant specially formulated for men, gives you healthy protection when you need it most.

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We're giving it to you straight.
Lui is for men and for men only.



ECHOES

EDITED BY CHARLIE GILLETT

WHO REMEMBERS that misty long-ago time before rock 'n' roll gave a separate identity to the teenagers and kids back in the mid 50s?

For me it was a time of 'Journey Into Space' on Radio Luxembourg and boring Horace Batchelor telling us how to spell KEYNSHAM for the hundredth time. An innocent five-year-old back in '54 whose favourite 78 was 'Sweet Georgia Brown' by Eddie Fisher, played on the old wind-up with the green felt turntable and inch thick steel needles in an old tin.

A hazy procession of dimly remembered records heard every evening as the whole family listened to the radio, before TV reared its hypnotic head. 'Stranger in Paradise', 'No Other Love', 'Mambo Italiano', 'Cry', 'Three Coins in the Fountain', Ruby Murray, David Whitfield, Doris Day, they were my whole world; it seemed to this five-year-old that there were only a dozen or so singers in the world because that's about all you ever heard. Nothing else existed, who needs any other kind of music? What other kind of music was there?

Everything is fine, the music is 'tasteful' and 'pleasant', the tunes are catchy and the singers are

Breaking all the rules

very romantic, and - virginal. You don't need to look at the top twenty because you just know which records will make it, they're played so often on the radio, and once in the lists they hang around for countless months.

Biggest excitement is which of the fifteen versions of 'Davy Crockett' will get the highest. There's a record there called 'Rock Around the Clock' by Bill Haley and his Comets, but although it's a bit more lively than usual, it seems to be just another dance craze and blends in fairly well with the 'Rose Marie's' and the 'Pickin' a Chicken' thing by Eve Boswell.

There is one thing though, there's a new name in the top ten, a funny name, Elvis Presley, with 'Heartbreak Hotel'. It's the only disc in the twenty that conjures up a mood, a feeling that you never felt before, a strange excitement; and while everyone knows that songs are only make-believe, this guy sounds as though he really means it - whatever he's saying, because the words are lost in the deep echo and heavily amplified guitar.

I want to know more about this Presley, I want to know what he looks like, why does he sing the way he does? How does he get that strange sound? I already dig him because he's breaking all the rules. But they're not *my* rules.

You keep reading in the music papers how this Presley fellow is breaking every record in the business they



PAUL ANKA: 'I'M SO YOUNG ...'

can throw at him, then along comes 'Blue Suede Shoes' and things begin to change. 'Hound Dog' hogs the U.S. No. 1 slot for eleven straight weeks, along with the flip 'Don't be Cruel', yet Bill Haley is even more popular in Britain.

Then the flood gates open; bad rock 'n' roll, good rock 'n' roll, bloody awful rock 'n' roll; attempts by established

artists to cash in on the new craze, Kay Starr's 'Rock And Roll Waltz', 'Butterfly' by Andy Williams.

But rock isn't just another craze, like the Tango and the Mambo, or the hula-hoop. It's not only the music that's changing, but the attitudes of the people buying this kind of music; identification like never before.

At any rate, in '57 at the

age of eight and a half, I felt bound up in this new music, I wondered how I'd survived without rock 'n' roll - My Music - along with a few million others. But what do you do when you're considered 'too young' for a record player and the radio doesn't satisfy you?

You take a walk every Sunday after dinner, along to the small Cafe on the corner, where the Teds bring their girlfriends and don't particularly want an eight-year-old nosy kid hanging around. But then you're not going along for the company, just one reason - this Cafe has a beautiful red and chrome, threepence a time Juke-Box.

The magical red buttons beg you to press them just once more and hear Little Richard sing 'Lucille' or 'She's Got It' or maybe Johnny Duncan's 'Last Train To San Fernando', "bidee bidee bum bum" all the way to the end of the record, and then try 'Paul Anka's 'Diana', so many titles, not enough money to ever satisfy the musical thirst.

The jolly fat lady who runs the place knows your big favourite is Little Richard, and wonders which one it'll be this time 'Rip It Up?' 'True Fine Mama?' or perhaps 'Tutti Frutti'? Two titles by that Presley guy: 'Teddy Bear' and 'Loving You', don't dig them as much as Richard, not enough heat man, you must put some bop into it.

'Jailhouse Rock' changed all that. Nine-years-old, 1958, impressionable, waiting for the Messiah, and there is Elvis sneering, fighting, singing his way into immortality, with the flashy suits, black and

white two-tone shoes and uncompromising music. Presley spells excitement, rebellion, the spokesman for all the things I wanted to say but didn't know how.

I wasn't the only one, imitators, good and bad, came thick and fast. Cliff Richard, Marty Wilde, Gene Vincent, Ricky Nelson all blasting our ears with variations on the same old theme.

How many other people aren't ashamed to admit to a damp feeling around the eyes when they opened their 'Daily Mirror' and read 'Famous Pop Stars Die in Plane Crash'. Buddy Holly, Ritchie Valens, Big Bopper, how could they die? They seemed invincible; the golden record sounds of 'Peggy Sue' and 'That'll be the Day' and now just a picture of a twisted chunk of metal in a snowstorm. You feel glad that Elvis doesn't like to fly, can't happen to the man who started it all. 'It Doesn't Matter Anymore', an ironical title, a great record and another legend is born.

With the first record-player of your own comes the first records, Green Columbia and Cliff Richard's 'Move It', Black and Silver R.C.A. 'King Creole' and Elvis. Buddy singing 'Rave On' and 'Take Your Time' on Coral, 'Baby Face', 'One Night/I Got Stung', 'Does Your Chewing-Gum Lose It's Flavour', Lloyd Price. Eddie Cochran, Slim Dusty - an era is about to close, burning itself out in a few short years, exciting years, golden years, when Elvis went into the U.S. army he took rock 'n' roll with him, but left are the memories of youthful rebellion, and the finest age in pop music there will ever be.

Tony Neale

INSIDE STRAIGHT

SMOOTH SOUL: With the appearance in the States of Della Reese on Avco Embassy, the trend continues for the easy-listening, near jazz singers of the 50s and 60s to come back in a soul bag. One girl who made the transition a little time back with no acknowledgement was Tamiko Jones. She had a Memphis recorded soul album (made at the Sun studios) released on A&M (3011) but even the presence of Solomon Burke on some tracks didn't create much interest. Still, shows that most black right-club artists can cut soul if they care to. And, say, have you heard Ella Fitzgerald's 'Sunshine Of My Love'??

MAKING IT BETTER: Remember 'Birds And The Bees' by Jewel Aikens? That hit eventually worked against him as similar oop gimmick hits did for Billy Bland and Jimmy Jones, for although he was a good R&E artist with a past including leader of oldies group the Astro-Jets (Imperial), the mass public

dropped him like a hot pebble soon after "Birds." But now he's returned to make a big impact as a writer/producer and has also recently had a brilliant record "Blue Eyed Soul Brother" issued on Paula. Rock fans should try the flip of "Georgie Porgie," released here on London, "Around The Corner (From My House)" - solid boogie piano.

BREATHLESS: The following is an open letter from Dan Coffey to Martin Hawkins in response to May 15th's article on Moon Mullican:-

"Perhaps the intentions of intellectuals like Martin Hawkins - looking back on the American '50s' music they never knew or can ever understand - may be good, but if they feel they must sell the scraps of knowledge they've picked up directly from me or others (yet only credit the Cochran Group, who they must fear as being annoyed by their proposals) then the least they can do is

show their efforts to us for approval before getting distorted truths printed!

To say that Jerry Lee Lewis was ever heavily influenced by any group of names, let alone Moon Mullican, is utterly untrue! Jerry Lee's only real influence - as everyone should know by now - came directly from Southern Gospel Church music. This is where Jerry was first able to express and develop his feeling, depth and emotion that is still his hallmark to this day. His technique was developed in the isolated backwoods of Louisiana and is all his own. Not being much for song writing himself it's true, Jerry drew upon other's songs as he went along, always putting his own distinctive styling to them of course.

As for Jerry's fans not knowing what they're missing by not having Moon Mullican's 'I'll Sail My Ship Alone,' and also missing out on his technically better (judged from a square's point of view I'm sure) piano playing; as a fan who was

digging both versions/artists back when Martin Hawkins and Co. were digging sandcastles, I say - with all due respect to Moon - that Jerry's vocal and pumpin' piano are a 100 per cent improvement!

Finally, in naming hillbilly boogie artists on the Trumpet label, why wasn't the name dropped of the greatest talent in this field on the label, "Lucky" Joe Almond?

Yours In Defence of '50s' Rock 'n' Roll,
"Breathless" Dan Coffey,
P.S. Please print this letter and thus correct these awful errors before some of the younger readers also form misconceptions."

IF YOU DON'T WORK YOU CAN'T EAT: When Wilson Pickett packed them in at the Albert Hall in 1969 his warm up singer was an unknown Danny White. A lot of fuss was made about how Wilson had 'discovered' him and how Atlantic were going to make him a star. But after the tour ... nothing. Perhaps Atlantic were appalled by the awful,

mechanical renditions of "Knock On Wood" etc., but if so would have been better advised to listen to "Keep My Woman Home" on Atlas (released here on Sue) as an example of what they could have done with him. His greatest side that I've heard is "Note On The Table" on Frisco 114 which is so unknown that it wasn't even listed in Kurt Mohr's discography in the superb French R&B mag 'SOUL BAG'...

JUST MY IMAGINATION (RUNNING AWAY FROM ME): Roy Stanton, assistant editor of Shout, has found a London junkshop whose stock of discs included about 200 copies of "Lola Lee" by the Five Trojans on Edison International 412. Never heard of it? Don't worry, nor has anybody else, although it's a beautiful doo-wop group sound. Enquiries have failed to reveal how the records got there and one is left with visions of finding boxes of Paragons, Charlie Feathers or Nappy Brown

discs in a Bolton second hand emporium.

IT'S NOT HOW GOOD YOU MAKE IT: A few years ago a black singer had to have plenty of hits before he could cut an album but now, as with pop, LPs are sometimes released to 'break' a singer. Now import shops will sell you albums by Mason and Dixon (Tower), John Blair (A&R), Shades of Brown (Chess), or Jimmie and Vella (Imperial) who haven't even had one R&B hit.

IT WILL STAND: Roy Stanton of north London offers his five everlasters:

1. "Black Widow Spider," by Damon Fox (Crimson, never issued here).
2. "Stay With Me," by Lorraine Ellison (Warner Brothers).
3. "Make Sure"/"Does Anyone Know I'm Here" (Chess).
4. "I've Been Loving You Too Long," by Ike and Tina Turner (Liberty).
5. "I Only Have Eyes For You," by the Flamingos (End, in the U.S.).

TONY CUMMINGS

LIVE!**International****Traffic**

FAIRFIELD HALLS, CROYDON: After coming close to making a severe dent in their reputation with a disastrous beginning, Traffic gradually pulled themselves together and did enough by the end of the concert to suggest that the augmented line-up will survive to take its place with the old Traffic — among Britain's best five pop bands.

Already bigger than ever before with the return of the prodigal son, Dave Mason, and the addition of the excellent Ric Grech on bass and occasionally violin, Traffic has now added drummer Jim Gordon (an important member of Mad Dogs and Englishmen and Derek and the Dominos) and conga player Rebop.

Afro-rock has now moved from the novelty stage towards cliché and with so much competition around at the moment, anyone beating out that rhythm on a drum has to be good. Rebop is good, but the effect of the two additional drummers at first was merely to effectively drown out all the subtleties that had made Traffic such a fine outfit. It also left Jim Capaldi, the former drummer, looking superfluous with nothing more to do in many of the songs but cavort with a tambourine.

Scant justice was done to old favourites "Medicated Goo" and particularly "Pearly Queen," submerged under over-amplified drumming and an equally bad sound balance on "Many A Mile To Freedom," which will be on the next Traffic album set for release on Island in September only spread gloomy doubts.

But after improving steadily on "Glad and Freedom Rider" from their last LP, "John Barleycorn Must Die" before the break, Traffic regained their confidence after it with a smaller acoustic line-up.

The whole band opened on Dave Mason's "Feelin' Alright" and then Mason did a couple of solo numbers before the old trio of Winwood, Wood and Capaldi brought back happy memories with "John Barleycorn."

Good re-workings of familiar numbers followed with the full drum complement back, but it was not really until the final number that the new Traffic showed the way it could be. If "Feelin' Alright" is the prime cut from Mason's writing, so "Dear Mr. Fantasy" is the kernel of Winwood. And Traffic brought it steaming into new life in a stormy 10-minute closer.

Which left the problem of what to do for an encore, a difficulty nicely solved by the return of "Gimme Some Loving," played with as much joyous

noise as eardrums will allow.

Now that they have got over the public birth-pains of the new Traffic and some new equipment, it is to be hoped that Traffic will carry on where they left off. Otherwise, the first half of the remaining dates in the tour should be left to drum-fanatics.

JOE MITCHELL

Worth

RAF BASE, NORTHWOOD: Though Worth have always been an enjoyable band their sound control and presentation has improved noticeably over the past few months, and makes them strong contenders for greater success. During a lively set they featured Jackie Wilson's "Higher And Higher", Shocking Blue's "Venus" and even the difficult Temptations' number "Ball Of Confusion". Their ability to reproduce hit sounds — with exceptionally more success than is usual — makes Worth a very popular band, but their own compositions are equally noticeable.

Towards the end of their set the group featured their possible forthcoming CBS single "Laugh And The World Laughs with You", which was well received. All four musicians work hard, contributing vocally as well as instrumentally — fronted by the strong vocal of Dave Stephenson — and adding humour to the act. — V.M.

Aretha Franklin

APOLLO THEATRE, NEW YORK: "She's home" ran the marquee billing. Aretha at the Apollo — the natural woman in a natural setting. There it was, the cohesion and knitting together of singer and audience and song, an audience who lent depth to her "Dr. Feel-good" crashing in on the lyric with knowledge and taste, like good gospel rollers.

Aretha (Atlantic Records) had King Curtis' big band, her own chorus and it was more than enough without some attempt to dress up the evening with sets, curtains that dropped and rose throughout, and dancers. Aretha's iron voice and control cut through it all. She was home, at home.

IAN DOVE

Gladys Knight

COPACABANA, NEW YORK: Motown's Gladys Knight and the Pips opened a 10-day string at Jules Podell's Copacabana May 27 and proved once again that they have few equals when it comes to closing the gap between pop and soul.

What really distinguished Lady Knight, her brother Merald and cousins Edward Patten and William Guest from their contemporaries is

an insatiable desire for a unique sound, that at once typifies excellence and super excellence in variety, from their soulful opening number, "Nitty Gritty," to the pop-rock "Mama Told Me Not To Come," and even the country-flavoured "Help Me Make It Through The Night." Regardless of the bag, it was all there, all wrapped in one. With the singing of "Friendship Train" and Ocean's recent winner "Put Your Hand In The Hand," the group creates a certain magnetism that propels love, freedom, and peace for them, for everyone, and that's what it's all about.

BILL COLEMAN

Nitty Gritty Dirt Band

GOLDEN BEAR, HERMOSA BEACH, CALIF: Right away one knows the Nitty Gritty Dirt Band is going to be fun. The costumes they wear are hilarious. And the music, starting with "Foggy Mountain Breakdown," doesn't let up until the end of the show. The group's performance here May 26 was an absolute joy.

While it seems the group takes chances, it really just uses good sense. How many groups would use an accordion in several songs and make it work? The fiddle (as opposed to violin) work in several songs would have brought Doug Kershaw out of chair with envy. The NGDB carries a wide range of material from rock to cajun, and in the process of playing this broad musical field, shows how similar a lot of music is.

GEORGE KNEMEYER

Lettermen

WALDORF-ASTORIA, NEW YORK: To paraphrase an axiom, the more sound change the more they sound the same. The Lettermen have followed this course for nine years, reshaping the contemporary into their own image. A formula for success which has made them consistent chart stealers and favourites with the campus crowd and along the club circuit.

They're no longer students, perhaps. But now they're teachers who graduated "summa cum laude" as they displayed in their opening here June 2, trained by experience and a knowledge of their craft. Yet they still maintain, collectively, a boyish charm, building together and relying on old skills like boys creating castles in the sand. Uncrumpled and not washed away by time's waves.

Impact and drama are not their fortes. Just simply singing, having fun, and doing the job honestly and carefully, with voices that reflect themselves. The Capitol Records artists are unique in this respect.

Tunes they sang included "Up, Up And Away," "Little Green Apples," "Raindrops Keep Fallin' On My Head," "More" and "Spinning Wheel." "It's A Sin To Tell A Lie," the oldie, was made into an audience participation number and created favourable response.

ROBERT SOBEL

OSIBISA — DISCROW

OSIBISA are refusing to promote a single released this week on Shel Talmy's Smoke label titled "Black Ant," recorded over a year ago when the group were known as Cat's Paw.

"This record has got nothing to do with Osibisa," leader Teddy Osei commented. "It was never recorded by the band as they are now, and I am sure that the people who have bought our album will ignore it."

MCA Records, to whom Osibisa are signed worldwide, disclaim "Black Ant" as an "official" release and say that several titles are currently under consideration as Osibisa's first single. Release is expected within a few weeks.

The group have also re-cut "Black Ant" and will include it on their second album later this year.

Osibisa last week completed work on the music for a seven-minute animated film, "Rainbow Bear," set for summer screening. A U.S. tour is now scheduled for mid-September with a college and concert UK itinerary planned for October.

BRIAN Hyland's follow-up to his "Gypsy Woman" hit is a Leonard Cohen number and is released on June 25. Title of the song, another Del Shannon production is "So Long Marianne." The singer's first UNI album has been delayed and will now be issued in July.

Elton will play Palace date

ELTON John, who returns from his mammoth U.S. tour on either June 20 or 21, will play only one British date — the Crystal Palace open-air concert on July 31 — before leaving for another American visit beginning August 25.

Much of the singer's time will be spent recording for a new album to be released later in the year. From July 5-11 he will appear on Swedish TV programmes and a few selected concerts may possibly be arranged.

John's American visit still has many unconfirmed dates but for certain is a week-long engagement at Los Angeles' open-air Greek Theatre.

No single is planned from John to follow the flop of "Friends," taken from the soundtrack album of the same name.

John's lyricist, Bernie Taupin, has his first album, simply titled "Taupin," released on July 16, featuring musician friends like Caleb Quaye (Hookfoot), Richard Coff

**Fairport top Edinburgh pop Fest**

FAIRPORT Convention head the closing night of Edinburgh's "Lyceum Pop Festival" which takes place from July 1 till July 5 and also features The Strawbs, Stone The Crows and Jellybread.

The Festival includes poetry (featuring Brian Patten) and theatre events and a "Pop Syndrome" discussion will feature John

Peel, "Top Gear" producer John Walters and Tony Palmer.

Music concerts are: (July 1) Stone The Crows, Jellybread; (July 3) Strawbs, Bread, Love and Dreams; (July 5) Fairport Convention, Stealers Wheel.

SYLVIA McNeill, whose current single, out on the Bell label, is titled "Step In The Right Direction," is to join the cast of the West End production "Catch My Soul." The singer is to replace P. P. Arnold and will play the part of Bianca.

At present Sylvia is working on an LP with Tony Macaulay to be rush-released in the States in late July.

HOOKFOOT, whose members backed Elton John on his first three albums, will have their own album, "Hookfoot," released in the States at the end of July through A&M. An eight-week coast-to-coast tour of America will start on August 27, but no dates have yet been finalised.

EAST of Eden have been booked for two major European Music festivals this summer. The first is in Luxembourg on July 24 followed by the Zurich Jazz Festival in mid-September. Offers of other festival appearances in Hungary and Czechoslovakia are also being investigated by the group's manager John Schofield.

Neil by Tony

HIT songwriter Tony Macaulay interviewing hit songwriter/artist Neil Diamond is the treat in store at August Bank Holiday on Radio One.

The hour-long chat programme traces Diamond's career from the earliest days of "Solitary Man" right up to the present. And Neil agreed that there could probably have been no better person to do the asking than an experienced songwriter like Macaulay.

Diamond returns to the States on June 22 after filming of his BBC-2 "In Concert" programme, and resumes recording over there.

Hardin York, 3-way

THE Hardin-York concert at London's South Bank Purcell Room on July 1 will now be a special "three-way" event. For not only will it feature Hardin-York, but also the concert debut of Pete York's Percussion Band and Eddie Hardin's Band... which includes Elton John's musicians Nigel Olsson and Dee Murray.

Pete York's Percussion Band makes its debut at the Reading Festival on June 26 and will probably record an album later in the year. Occasional dates are planned through the summer. The Band features guitarist Miller Anderson, bassist Gary Thain, trumpeter Bob Chatwyn and drummers Bob Tyrell and Evras Hadrell.

Eddie Hardin's Band will also play more dates (including Olsson and Murray). And Hardin's York's first Decca album, "For The World," is set for release on July 2.

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THE Moody Blues extended their Threshold business a step further last week when they added a record shop, situated in Surrey's Cobham High Street, to their record company of the same name.

The Moodies had been planning the venture for some time and say the shop will concentrate not only on contemporary music but will sell everything from classics to folk, with a special audio equipment section.

Pictured from left to right in the shop are Graeme Edge, Tony Clarke, Ray Thomas, Justin Hayward and John Lodge.

Mary still with Apple?

MEETINGS will take place this week between Apple and Mary Hopkin's management to sort out the singer's current Apple contract problems.

It was reported last week that 'Let My Name Be Sorrow' would be Mary's last single for Apple. However it is understood that Apple has taken up an option to renew her contract but the option has not yet been taken up by Mary's management.

So there is a possibility that Apple - which has released all of Mary's hits - will still record and issue her songs.

Cilla for Australia

VENUES for Cilla Black's Australia/New Zealand tour in September and October have now been finalised.

The singer leaves for Australia on September 20 and begins a series of five Australian concerts - at Perth, Adelaide, Melbourne, Sydney and Brisbane - before beginning seven New Zealand dates which take in Hamilton, Tauranga, Auckland (2), Wellington, Christchurch and Dunedin.

Cilla returns to London via America and will begin work on the recording of her next BBC 1 series, 'Cilla', on November 8.

On June 21 she leaves for Stockholm and Helsinki to record TV specials and on July 5 will record a spot for the 'Morecambe and Wise Show'. The singer's summer season of Sunday concerts at Birmingham Odeon begins on July 11.

Gringo LP

FIRST album by new MCA recording group, Gringo, is set for release on June 25. It is followed on July 2 by their debut single release 'I'm Another Man', an edited version of one of the album tracks. The group appear at the London Lyceum (June 20) and London's Speakeasy (26).

Auger single

BACK in Britain after an extensive tour of Europe, Brian Auger has completed work on the first single by his new band Oblivion Express. Titled 'Marie's Wedding' it will be released early next month. An album by the outfit is set for autumn release.

Battle of the Bands

COMPETITION WINNERS
M. Bates, Timperley; Mrs J. Biggs, York; P. Butler, London W8; L. Fernandez, London E1; P. Fleming, Rutherglen; R. Flight, London W9; D. Harris, Newport, Salop; J. Hesketh, Liverpool; S. Holroyd, Bushey; C. Knighton, Nottingham; Miss E. Kyte, Newport, Mon; B. Lisle, Stockton on Tees; R. Mack, London W12; N. O'Keefe, Southmoor; Miss L. Pittman, Plumstead; J. Proctor, Nelson; R. Russell, New Malden; T. Siveter, London SW11; D. Smith, Birstall; M. Smith, Cricklewood; Stampin Stan, Newport, Mon; C. Stonely, Ickleford; C. Taylor, Southport; T. Weiler, Welwyn Garden City; L. Wilkinson, Brierfield.

ALEXIS GETS IT ON WITH BB

ALEXIS Korner will be writing material for the next CCS album while on board producer Mickie Most's yacht moored off Cannes when he takes a week's holiday next week.

And Korner has also been involved in writing and recording with blues king B. B. King, currently in Britain for a short stay.

Korner breaks from a spate of TV and other engagements to write single and album material for CCS for a series of sessions scheduled for July at the Abbey Road studios. He has just completed several German TV shows and this week was being filmed by German TV for two more appearances. One is two of ten shows in a series entitled 'Sympathy For The Devil' in which Alexis is linkman and performer and the other is his own special 'The Entertainer.'

He and CCS partner Peter Thorup also fly to Rome and Sweden for TV dates.

Korner's recording session at the Olympic Studios in Barnes with B. B. King may have produced some tracks for a future King album. King and Korner wrote a song, 'Alexis Boogie,' together and featured with them on various tracks were Humble Pie members Steve Marriott (harmonica and piano), Greg Ridley (bass) and Jerry Shirley (drums).

Alexis' first solo album, 'Alexis,' is released on the RAK label shortly.

Sandy solo

SANDY Denny is to release her first solo album in September. Meanwhile she has club work lined-up and in October she will be touring British universities.



ROY Orbison, still in Britain on his successful run of appearances in the North of England, has signed to Decca again for recording. Orbison and Decca agreed to a further five year contract, carrying on their long association together. Orbison is pictured with Decca's chairman, Sir Edward Lewis.

New Mann group has first disc and gig set

MANFRED Mann's new group, formed in favour of the disbanded larger Chapter Three, and reportedly a much more "pop-orientated" outfit, makes its first live appearance at the Crystal Palace Bowl on June 18 (Friday) and has a single released the following week.

Mann's new group heralds the severance of the organists' long tie-up with drummer/electric pianist Mike Hugg. Both were anchors of the original Manfred Mann group and developed the idea for Chapter Three.

Single is entitled 'Living Without You' and is released on June 25. Radio spots already fixed for the band are Rosko's show on June 19 and the Dave Lee Travis show on June 18.

Other live appearances include (June 25) Top Rank, Swansea; (July 3) Belfry, Birmingham; (5) Park Hall, Wolverhampton; (8) Greyhound, Fulham; (11) Roundhouse, London.

Equals

THE Equals, who are to be rejoined by Eddie Grant later this month, are to appear at the Zambia Music Festival in October. The appearance will be followed by short tours of African countries.

Family take the Montreux audience by storm

MONTREUX: Tuesday: The marathon 13-day Montreux International Jazz Festival which in this, its 5th year, is featuring more than 50 acts and more than 350 artists and musicians from 25 countries, was given a powerful soulful opening Saturday night by the dynamic combination of Aretha Franklin and the King Curtis Band.

Aretha, with cropped hair, and an outcrop of bosom, and an irresistible vitality was in superb voice and clearly inspired by the backing of the incomparable King Curtis Rhythm section. She really had the SRO Casino audience in a mood of ecstatic approbation.

She worked her effervescent way through "Say A Little Prayer," "Don't Play That Song" and

"Bridge Over Troubled Water," building to a significant climax with a performance of the powerful blues "Feel Good" which had a fantastic ad lib ending.

Earlier that day, in an evening concert, Melanie got a warmly enthusiastic reception from a packed audience singing her musical messages about peace, love and beautiful people and achieving special applause for "What Have They Done To My Song, Ma," "Ruby Tuesday" and "Alexander Beetle." Her voice has a sometimes irritating vibrato and her comments between numbers

are coy and giggly, but at Montreux with just her guitar and her amiable personality she engendered enough magic to hold complete sway over what can sometimes prove a difficult audience.

Another standing ovation on Sunday for Britain's 'Family' with Roger Chapman freaking so extravagantly that at one time he got his mike lead entangled with the overhead TV lights.

Despite some original trouble with the sound system, "Family" really took the audience by storm during their 80-minute act and had them clapping in

time right from the beginning. A long version of "A Song For Me" tore the place apart and had Chapman scat-singing in a wild duel with the microphone.

"Beggars' Answer" was offered as an encore and "Family" with Roger tumultuous applause.

Although the Jazz Festival proper was due to start on Monday (June 14) we have had a most appealing unofficial start on the Friday before, which was the last evening of the Billboard IMIC when Eddie "Cleanhead" Vinson and Champion Jack Dupree jammed on some blues together.

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STRAWBS: ALL HAPPY WITH THE ALBUM

DAVE COUSINS is the leader and main songwriter of the Strawbs, a strangely unique band.

Before I'd ever heard them I expected them to be a folk rock band of the Fairports/Election ilk, perhaps it's their rather twee name that suggests that, or maybe it's because most of their journalistic appreciation comes from people who befriended Dave Cousins and Tony Hooper when they were essentially a folk duo.

Dave Cousins' huge, and fully deserved, status as a songwriter certainly stems from those days and his lyrically dramatic songs like 'The Battle' and 'The Man Who Called Himself Jesus'. Since then both he and his band have been through their changes' in the course of their four albums.

Of the early albums 'dragonfly' shows best their style in those days. Their

Strawbs' changes

third album 'A Collection Of Antiques And Curios' was almost an object lesson for other bands in how to produce live albums. Along with the Who's 'Live At Leeds' it captured all that's good about a live show — good, solid, compact, stage-tested numbers, it sounded as together as any a studio album.

Their fourth album, 'From The Witchwood', has just been released on A&M. It'll make any attempt to classify the Strawbs into a pigeonhole more difficult than ever. Some of the tracks are heavy and beautifully nasty, like 'Sheep' others are what one would call psychedelic if that wasn't such an overused word, the majority are, however, good homely Cousins songs of the type that we've grown to know

and love — clean powerful numbers with lyrics that get straight through without meandering through the usual pseudo-metaphysical obscurity that so many of Cousins' contemporaries seem to favour.

The Strawbs' history up until now has been very varied. I asked Dave what stage of their development did he think they were in now.

"That's very difficult to say. I think that this new album should have been a realisation of a year's work and should have shown all the different elements of the Strawbs fully integrated. But whilst we were making it we realised that we were still in something of an intermediate stage, in fact I can categorically say that the definitive Strawbs album is still to come. I still

don't think that we've achieved anything near what we're capable of achieving."

"Despite that we're all still very happy with the album. Some of the songs on it, are amongst my favourites of all the songs that I've written, it's a very important album to me as a songwriter. Certain parts of it, I feel now could have been improved, but one always feels that after an album has been finished.

"One of the problems of writing songs is that it becomes increasingly difficult to write songs that one is satisfied with, so my output has gone down. The main problem with this album was that a lot of the songs were being finished as the album was being made so few of the numbers had been explored on stage beforehand."

The biggest change in the career of the Strawbs probably came when Rick Wakeman, joined on keyboards and was later joined by John and Hud from the Velvet Opera. I asked Dave if the addition of such heavy friends had in any way altered his songwriting or his concept of the Strawbs.

"Yes, it did change me for a while. I think 'Sheep' has finally got the heavy thing out of my system. After it I went back to writing songs like 'Glimpse of Heaven' which is, I suppose, much more characteristic of me I enjoy playing with a heavy rhythm section though. I enjoy rolling about the stage with my guitar in the air, I enjoy setting fire to it and playing the flaming mass with my few remaining teeth, that's something you can't do acoustically."

"Using conventional drums, like we did on the last tour, has created a lot of excitement. I've never liked drums and acoustic guitar together, the cymbals seem to destroy a lot of the effect of the guitar, so we're being very careful about how we try mix the two elements."

What is the next step in the development of the Strawbs?

"Well we're stopping work here for about three months. We've played a lot

in this country over the winter and we're terrified that familiarity might breed contempt. I think that anybody who wants to see us has had the opportunity to.

"We'll spend that time rehearsing new songs and incorporating some new instruments. I've suddenly in the aftermath of the album, started writing much simpler things. The difficulty is knowing to what extent we can change. I get very weary of playing the Battle every night, but if the public scream out for it then it's very difficult to know when and how to drop it.

"Reaction to us has got steadily better as we've got better. Our audiences are I think tending to get younger all the time, and that's not just us getting older. We've been playing such a wide variety of gigs that we're really getting through to a broad spectrum of people. In our early days it was all beer swilling folkies, now it's a left wingish and student audience. I think we might confuse audiences a little, our numbers are broken up a lot, something soft and acoustic will be followed by something heavy. Continuity is maintained by the spiel in between.

"The next three months are going to provide a much needed break for thinking. We've been working very hard and I need peace and quiet to be able to write, it takes me a couple of days to wind down sufficiently to put pen to paper. Rick does a lot of sessions so no doubt he'll be spending a lot of the time in the studio during the three months.

"At the moment I'm working on the Mary Hopkin album which is being produced by Strawbs' producer Tony Visconti. Her album is going to surprise a lot of people. Sessions are the one thing that make me nervous but these have been a real pleasure. I've been getting into production too in a small way. Tony (Hooper) and myself have been producing an album for Brake and Crane, the most interesting pair of new songwriters I've heard for some time.

'My wife and I wrestle — but we call it sex ...'

A CHAMP of the ring he certainly is, but the pop charts is another matter. Nevertheless, famous wrestler Jackie Pallo is aiming that way with his first record release 'Everyone Should Get What I Got' on Les Reed's Chapter One label.

Jackie's first singing experience came through pantomime, which he has worked in for several years, and he feels happy with his achievements that far. "I think anybody who goes out in front of an audience is in showbusiness," Jackie told me. "Even when the crowds came to see a guy being hung, that was a form of showbusiness."

Not exactly the form that most of us want to be associated with. But was the fierce man of the ring nervous when he stepped into the studio?

"I was nervous when I saw all the orchestra," he told me, in his friendly cockney manner. "But I thought it was fabulous when I heard it played back. I knew it was good, and I think I've got a very pleasing voice. I didn't realise I had a pleasant voice until I started to sing. I've heard a lot worse, but then I've heard a lot better! A wrestler said to me after I'd played the record to him, 'Your talking voice is lousy, so do me a favour and sing to me, you sing better'."

Jackie has an obvious sense of humour and greets such remarks with glee. But his wrestling he insists is deadly serious.

"There are a lot of young guys training, but you don't see a lot of them because, like everything else, the old guys are great. It takes years to learn how to wrestle properly, but my father was a boxer and I was brought up living over his gym, so I couldn't have got much closer to it, could I?"

I dared to venture the question, "But when you wrestle you presumably don't get hurt that much or you wouldn't be able to fight five nights a week?"

"Presumably I do, I was born pretty," laughed Jackie, who has since suffered broken fingers, jaws, and limbs. "You can be tricky, like Rikky Starr, if you're good, and that is what makes it look easy."

Jackie, however, says that he is not a violent person, and has never had to use his wrestling skills outside of the ring. He is more likely to render a verbal lashing upon anyone who offends him!

"The wife and I wrestle though," said Jackie. "But we call it sex!"

Jackie feels that his excursions into pantomime, help to refresh him when he returns to wrestling, and he plans to continue working in that field. He also plans to record more singles, and even says to watch out for an album.

But does Jackie listen to pop records?

"I have to listen," he told me. "With a nineteen year old son. But my favourites are Frank Sinatra, Ronnie Hilton, Tom Jones, Petula Clarke, Shirley Bassey and Lena Horne. I don't really rave about pop groups."

Can Jackie visualise himself on 'Top Of The Pops' then? "I could never visualise myself being Mr Television, but I am, so I can't really see myself on 'Top Of The Pops'. What worries me is how long I could stay there!"

Nevertheless several TV shows seem probabilities, including the Golden Shot, and a radio 'Saville's Travels'. "I've known Jimmy for a long time," Jackie told me. And when I asked what he thought of our own Jim's wrestling. "Not bad at all," was the reply.

On the strength of his wrestling all Jackie's bookings, including a part in the Avengers, and a motion picture 'The Reckoning' come to him direct — not via an agent. Which says something for his reputation. "You know," laughed Jackie. "I signed my recording contract, and the next day Sinatra retired!"

Val Mabbs



JACKIE: 'I WAS BORN PRETTY'

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GOD BLESS AMERICA



MIKE BLOOMFIELD: HEADLINING THE GIG

GENTLE pop music, not the hard rock kind, continues to attract new bands around Los Angeles.

Anderson, a quintet from a small town outside Fresno, California, has begun experimenting with just how far it can stretch softness before it becomes boring.

The group which has been together seven months, has a delightfully distinctive sound. How come? Well, there is a flute, two acoustic guitars and piano. No drums.

Why no drums? Flautist Pat Erickson explains it thusly: "We don't feel drums. We find it drowns out everything." Pat has a lot at stake. Her lilting flute playing is the main melody carrying instrument and its most powerful instrumental voice. She has been playing it 11 years and is very proficient. Her fingers move swiftly and she gets strong, yet romantic sounds which fit in snugly with the two guitars and piano.

Pat is also an extraordinary vocal talent, so that when she puts her flute down, you're not being cheated. Her voice which is in the Judy Collins school, is soft and her phrasing is distinctive and very up front.

"We want to see how far we can go without drums," she continues, seated backstage with the band after doing their first set in the

How far can you go without drums?

very large Golden Bear club in Huntington Beach, about 20 miles south of Los Angeles. Mike Bloomfield is the headlining band and his electric band and his shouting voice wafts through the walls and into the dressing room. He provides the perfect contrast to Anderson, which is gentle, placid and yet with enough quivers to make it a 1971 band. Craig Anderson, the leader of the group says its music is "tranquillising" and he hopes "the audience can get into the words and feel the softness."

I saw the Golden Bear

audience, which had come to see Mike Bloomfield, become tranquillised by Anderson. It sat patiently and was intently into the music, thus becoming part of the experience.

This experience encompassed lovely four-part vocal harmonies, soft, yet strong guitar chord work, an assertive bass sound and some two-handed funky piano playing.

Pat and Craig's associates in the experience making are Joni-Sue Bartel the pianist; David Nyberg, the second guitarist and Joel Garfunkel the bassist.

The band is now collaborating on its own material although it does songs by the more established bands like Jefferson Airplane. Craig, a gentle voiced young man was the band's first author. Now the writing bug has bitten severely and "Everybody's Song" is their first display. It is a romping, stomping happy kind of tune, done very fast. "Sing hallelullah," the band begins. Then it goes into "Om" the Eastern religious chant, repeating the word several times for a stilling, eerie effect. Suddenly the mood changes

as the tempo goes wild, a tambourine starts to shimmy and Anderson has made one mood shift.

In the main however, their music reflects a temperate, soft approach. The tempos may be medium, but the sound is ethereal "We Can't Wait Much Longer," "Green Bamboo," Monique, "Angeles," "Prophet of Peace" are also tunes with these qualities.

"Dorian Moog" is an exciting solo on flute by Pat and is an exceptional work. Anderson is working with Nick St. Nicholas, formerly of Steppenwolf on developing its recorded sound. Gentle, but interesting.

Eliot Tiegel

Follow up to their world-wide hit "Toast And Marmalade"

TIN TIN



"Is That The Way"



MARKETED BY POLYDOR



A Moby production for the Robert Stigwood Organisation

PICK OF THE HOT U.S. RELEASES

THE MOMENTS: That's How It Feels (Stang). Following the incredible coincidence of two issues ago, when in unwitting co-ordination not only I but also Charlie Gillett and Tony Cummings all paid admiring tribute to the Stand label's George Kerr and Whatnauts, I reckon you must think a bit of payola was in evidence! Wish it was, but what would be the point since this great label is unavailable here except through import (try Record Corner, in "Smalltalk"). With Britain's only black hope label, Mojo, either rechannelling material from labels that are already represented here or digging up commercial trivialities from the past, there doesn't seem to be any other outlet here which would be remotely interested in the esoteric Stang/All Platinum catalogue.

Hey, EMI... all this stuff sounds awfully like the Delfonics, you hear?! Oh well, it's worth a try. Anyway, "That's How It Feels" is another incredibly beautiful slow sweet soul vocal group outing from the great Moments, and I am tempted to say that it is even better than the Whatnauts' "I'll Erase Away Your Pain." It is certainly its equal if not better. Nate Edmonds and label owner Sylvia Robinson wrote it, and they plus George Kerr produced it (Sylvia, incidentally, was the Sylvia of Mickey and). Interestingly, the pressing

which I have features the same song on both sides, one version lasting the full 5:12 while the short version (presumably for radio play) is edited to 3:44. Play it long!

Whereas the Whatnauts were wailing out "Little girl please stop your crying, I'll erase away your pain," the sentiments of which line sum up one tenet of the Soul Vocal Group credo, the Moments go for the second, personal suffering as opposed to sympathy in another's suffering (the third tenet is somewhat self-interested but soothing love-play), by really HURTIN' as they high-pitchedly emote "That's how it feels, when you lose the one you love." They sing in the process just about the very best continuous falsetto wailing interplay that I have ever heard. When I say they're hurtin', I truly MEAN they're hurtin'!

You may remember in my Whatnauts review how I referred to the mind-blanking therapeutic effect that a good Soul Vocal Group record can have on a fan of the music. Well, once again reality has been suspended for me, and I realize that I have just wasted a complete afternoon lost in the sweet web of this beauty! Try, do please try, to hear it.

ISAAC HAYES: Never Can Say Goodbye; I Can't Help It (If I'm Still In Love With You) (Enterprise). Without yet

having a new album (although one must surely be over-due?) from which to pull a single, Ike has put out a beautiful double-sider that one can only presume will also turn up on the next LP. One advantage for him is that this time I have no way of knowing and complaining about the editing (if any) on this single! Surprisingly, he doesn't seem to have changed direction from his famous lush and interestingly slow style, and the Hank Williams flip in particular sounds very typical (and typically nice). The Jackson Five top is to my mind their best-ever side, and yet good ol' Ike has done it even better. Superb. I like Ike.

GLADYS KNIGHT AND THE PIPS: I Don't Want To Do Wrong; Is There A Place (In His Heart For Me) (Soul). When Gladys moved over to the Motown fold, the powers that be had the sense to put her on the Soul label. She still remains about the most soulful girl singer in America, and her interplay with the male Pips takes a lot of beating. Their newie, one of if not their very best, has emotion-wrenching properties packed in its grooves as the slow impassioned wailing weaves and convolutes in great banks of intensity. To put it in words of one syllable - it is great. The slow flip is softer and prettier, and pretty fine too.



AUDIENCE: HOWERD WERTH MIDDLE TOP

AUDIENCE: FOR ALL IT'S WERTH

AUDIENCE have a remarkable originality, both in structure and music; a sense of performing and writing vitality that remains unmatched.

Ever since I wandered down to Ronnie Scott's upstairs grotto to see them a few years ago, I had a notion that stardom was coming for them.

Howerd Werth must be the only guitarist in existence that can or does front a rock band with a nylon-string acoustic guitar. His style borders on classical, yet mixes superbly with the electrified bass, guitar and woodwind blend from the band behind. I spoke to him last week, just prior to the band's Top Of The Pops LP spot.

"I just heard a tape of some of those things we used to do around the time we played Ronnie's," he said with

BY LON GODDARD

a sheepish chortle, "I was really embarrassed. We're nowhere near as light as we used to be, yet we aren't a heavy rock group either. I had classical guitar lessons for a short period when I was about fifteen and the idea of Audience came from three of us who used to blow a lot together.

It was basically an experiment with no thought of making it big. We did want to go professional if it worked and it did. Mind you, we've scrapped a lot of the old numbers, keeping only 'House On The Hill', which is the title of the new album. Then a lot of time went into writing a whole new set of songs and rehearsing so we could

improve our stage presentation and add some humour to it.

"The idea was not to do songs that were simply based on a riff, but to make them credible numbers for their own sakes. I got a bit bored with the basic sound of metal strings and I still am to an extent, so I got Nylon ones. I thought about using the guitar straight into the mikes, but you get a real problem with P.A. systems unless you have the right one, so I had this special guitar with a built-in pick-up."

The group has something else to its credit - unity. They've never suffered an irreconcilable difference and never had a line-up change. Each of the members is influenced by a number of musical tastes and artists, but the result is a very workable combination and very stable.

"Each of us has different influences, but

SOME PEOPLE are making a lot of money from bootlegging. They are not the artists, the legitimate record companies or the music publishers. But it is your money.

There are fifty or so bootleg titles currently available in Britain, including albums by Dylan, Simon and Garfunkel, the Pink Floyd, Jimi Hendrix, Eric Burdon, the Beatles, the Rolling Stones, Crosby, Stills, Nash and Young, Led Zeppelin, Jethro Tull, Elvis Presley, the Band, Santana and Cream. Not one penny is received by any of those artists. And not only that, but they also have no artistic control over the quality of material released.

The Band's live album, for instance is appalling; it sounds as though it was recorded on a cassette machine from a great distance (which, in fact, it probably was). The Stones, We Didn't Really Get It On Until Detroit, now renamed simply Live At Detroit, also suffers from awful sound reproduction.

the music isn't reminiscent of anything in particular. I used to like tracks from different people. I liked a lot of the old blues players and rock people like Fats Domino. I don't listen to many records, but I usually find something I like about what I hear."

Audience have gotten the reaction from audiences that they wanted and the business has received them equally well, so the inspiration and confidence has resulted. If you can't be in the Audience, be in the audience; a pretty incredible group.

Some albums, of course, can also boast an excellent sound quality, but nevertheless the quality throughout the whole bootleg market is variable. But the price never is.

The asking price for bootleg albums is around £3. After the initial costs of buying the tapes and getting the albums pressed, it is reckoned that some record dealers selling illicit albums are clearing something like 200 per cent profit. It might be a fast buck, but it's hardly the New Morality.

Mystique

The legitimate record industry also wants to make money. But not one of the companies would release such a terrible album as the Band bootleg and then charge £3. And presumably there would not be too many customers either. Why then, do people buy the bootleg album - for the mystique of owning something illegal? At £3 a time it can only be for the mystique of being robbed.

The price of legitimate albums is high too. But 54p



DYLAN: EIGHT TIMES BOOTLEGGED is taken in purchase tax £1.56. Jefe from an album selling for dealer who £2.15. The dealers pay £1.02 fined for sale for the record, which, with justified account of purchase tax, works out at

There wasn't any other

IF YOU can't fight 'em, then join 'em. Thus goes the philosophy of Tony Christie, who really seems to have it made now that "I Did What I Did For Maria" has confidently followed "Las Vegas" into the charts.

So what's his fight all about? Simply the umpteen fans who insist on believing that Tony Christie is somehow a near carbon-copy of one Tom Jones.

So Tony joins 'em. Chances are he'll start any conversation by saying: "You know, it's not true that I sound much like Tom Jones.

On some songs, well ... maybe! But some songs have to be sung that way. My new album, though, should convince you."

And, not so long ago, he was down in South Wales, Tom Jones territory. The act wasn't exactly steaming to success, so Tony introduced some of his impersonations - he's a very accurate, sometimes biting impressionist. He shined in a quick one on Tom Jones himself, sexy gyrations and all.

All of a sudden, the act DID steam to success.

That's what joining 'em, rather than fighting 'em, can do for a man.

As a matter of fact, Tony recalls that there was a time when Tom Jones didn't click

with a recording company because he was reckoned to sound too much like ... Frankie Vaughan!

That Tony is pinning a lot of hopes on his album, which is called "Tony Christie" as it happens, is pretty obvious. I sneaked a white-label, early copy and it most clearly shows off the professionalism that Tony has learned in his eleven years of singing ...

"Maria" is on it, and so is "Las Vegas." Also a previous single, "God Is On My Side," which got a sticky reception from dee-jays and producers because it was thought to be anti-religious. In fact, it poses the much-asked query: if there is a God, then how come there's so much war and killing and violence?

There is that basic timbre

AIRWAVES

CLIMBING up the ladder to the deck of the Mebo 11 is not such a terrifying experience but climbing down onto a small tender is. Unfortunately the time between the two for me was very brief.

A phone-call to Radio Nordsee's Hilversum office resulted in Stevi Merike telling me that I was going out to the ship on Thursday. I wasn't so sure as I was in Holland on holiday. Still a trip out to a pirate ship, "broadcasting four miles off the coast of Europe" on a hot summer day isn't

R.N.I. - where the captain's mess really is

much like work is it?

Thursday came and after a 40 minute trip from Scheveningen harbour, the tiny tender boat arrived at the Mebo 11. Once on board the first thing I noticed was the smell which was still lingering from last month's fire. The stern of the ship is ruined. It is still possible to walk through it but there is nothing there but burnt walls and floors until one enters the studios below. At the moment the main studio is in the process of being ripped

apart by over anxious engineers and the small studio is used for English broadcasts. All the Dutch programmes are recorded in Hilversum and are brought out to the ship on the tender.

Cooking on the Mebo 11 is now done in the shower room or at least what used to be the shower room. A small shower at the other end of the ship, is now used to keep the DJs how their wives and girlfriends would like them to be. As for the

toilet, there is now just a little one left on deck as the main one was destroyed in the fire.

All the DJs still seem to be very happy working for Radio Nordsee International and have not been at all put off by the fire. Living conditions on the Mebo 11 are obviously very much more difficult than they were six weeks ago. For instance the captain's mess is now a real mess and only fit for the occasional seagull to have a kip in.

Repair work to the Mebo 11 is to get into full swing this week and a fleet of 12 Dutch workers are soon expected out on the ship. The living quarters for them will be on the Mebo 1 which will soon anchor next to the Mebo 11. There is no room for them on the Mebo 11.

All the DJs' cabins are unharmed and this is possibly part of the reason for them still being in high spirits. Life, in general, is now getting back to normal on Radio Nordsee, even

though for the while it is in rather makeshift conditions.

My half hour stay on RNI was not nearly long enough to look over the ship properly, but everyone seemed to be very happy with the situation - as I did until the time came when I had to leave, which meant jumping six feet into the small tender below, timing my leap with the swell of the sea.

If someone was asked a year ago if they thought that Radio

Nordsee International would still be broadcasting today the answer would surely have been no. RNI always has won through. She's been through jamming, one closure, a court case, a bomb attack and even running aground once off the coast of Belgium. Somehow I feel that RNI, which is now a much improved station might still be broadcasting in six months time. RNI, for a reason which I don't and probably no one knows, always seems to survive.

SIMON BURNETT

You're the loser

margin on legitimate albums.

From the retail price must come the cost of production, which can vary from anything between £3,000 to £20,000. The artist gets anything from between 7½ to 9½ per cent of the retail price, and if say, a four piece group also owned their own publishing company, they could be receiving up to 30p per album. And, of course, artists have a say in the selection of material and quality of the product. With bootlegs, the artists have their material stolen.

Stolen

The bootleg tapes are usually recorded at concerts, often on bad recording machines and in bad acoustics. But other tapes have been stolen from company vaults, which means, presumably, that the release is often against the wishes of the artists concerned.

Under the Dramatic and Music Performance Protection Acts it is an offence to release material without prior permission.

But it is not only illegal, it is morally contemptible. Dylan has a right to privacy and to be protected from people making a lot of bread off his back.

The record companies today are believed to be asking Parliament for much stiffer penalties against bootlegging; their aim is to stop bootlegging before another menace starts — tape duplication and piracy.

The new illegal enterprise in the States has been to take existing albums, duplicate them and then sell at below the retail price. It's easy to do, but again there's no protection for the customer against poor quality. Piracy has not started in Britain because of the relatively slow progress of the tape market, but when it does come and if it follows the American pattern, then the artists face the unpleasant prospect of having 50 per cent of their sales on pirated tapes.

But for the moment bootlegging is the menace. Remember, every time you pay for a bootleg, £2 is stuffed into someone's pocket as pure profit.



OLIVIA: 'I DIDN'T THINK ANYONE KNEW ABOUT ME'

OLIVIA Newton-John is taking things easy.

In her own words: "I've only had one success so far, so the impression I've made is very minor. If you try to cash in too quickly then it could all be over in a year and I value my career much more highly than that."

The destiny of her new single the beautiful Lesley Duncan number "Love Song," will bear out whether RM readers were too hasty or not in voting Olivia our "Top British Girl Vocalist" and "Most Promising Girl Vocalist" in the poll recently.

"I didn't think anyone knew about me to even consider putting my name down on a poll form," she said in genuine amazement when first told of her victories.

But Olivia's recent exposure on Cliff Richard's TV series helped enormously, establishing her both as a pleasing personality and a versatile vocalist. "I'm not really sure yet to what extent being on Cliff's show helped. Obviously a lot of people saw me and I became part of the set-up, but mostly it must just boil down to being a matter of timing. The right record at the right time."

Surprisingly though Olivia did not like "If Not For You" when it was first made. "I didn't think it was my type of song at all and I had a little bit of trouble being

HANGING ON TO SUCCESS

convincing in putting it over. But everyone else was so enthusiastic that I came round to liking it eventually."

The new single is, she thinks, more suitable because she feels she is more "folk-orientated as a singer although I'm not a folkie. There are lots of songs around now that have this charm and folk feel to them that I'd love to sing."

"That's why recording an album will be important. I'll be able to show the kind of songs I can put over best because people like to think that an artist can cover all sorts of moods."

The album, Olivia revealed, may well have several new compositions by Marvin, Welch and Farrar. "Bruce (who is Olivia's fiance) has said they will write some songs for me if they can spare the time."

In fact, Olivia's association with the Cliff Richard/Marvin, Welch and Farrar set has been

Olivia abandoned this to join the ill-fated Tomorrow group which made one film and some unsuccessful records.

"I suppose I ought to be very wary about films and things," she said, "but I still like the idea of doing another one. A musical."

A TV series of her own, however, is something she dare not yet think about. As we said before, she's taking things easy.

"I don't think I'm the one to say whether I'm ready or not for a TV show on my own yet. I have people I trust helping me and they will probably say if they think the time is right."

Live appearances, too, will be kept sparse. "I've already done a Continental tour with Cliff and I was petrified about it. I hadn't appeared in public for four years before then and it was something I needed to do." A few club and cabaret appearances will supplement her already busy schedule.

And with "If Not For You" selling well in America, "Love Song" sure to take off here and Olivia's hopes for an Australian hit with her first single, she'll need the cool philosophy she maintains. "I'm very much for taking things as they come... I just enjoy singing and if it happens others enjoy me doing it, well that's fine."

Bill McAllister

Another way to sing it

to Tony's voice which on certain types of material — and there just isn't anything he can do to avoid people making comparisons with Tom Jones. But Tony has actually been singing professionally for rather longer than Tom, who emerged in 1965 with "It's Not Unusual"

Not unreasonably, Tony reckons that if you really work at it, you can put a case that every singer sounds like some other singer. "But the whole thing is overdone..."

But the REAL Tony Christie is there on the album. A most imaginative version of "My Sweet Lord," a neat bit of re-jigging on "Smile A Little For Me," and he puts a great deal of skill into the almost inevitable "Didn't We."

Tony, long established in cabaret, takes the new-found disc lane with a minimum of fuss. "You kick around the clubs, and you earn a living — obviously a hit is good, but it wouldn't have been the end of the world if 'Maria' hadn't made it. One of the things you learn is not to get too excited, or too depressed if things go wrong."

There was then a certain amount of baleful muttering about certain pop-show producers who "won't let on their rotten shows."

Fact is that Tony, on disc, didn't make it overnight. Or even over-forenight. There was one record which he, and I at the time, thought should have been the breakthrough hit — that was Les Reed's "Turn Around." He also did "My Prayer," which was a



TONY CHRISTIE: NO CARBON COPY

straight revival job, but the artificial respiration didn't work out.

Tony, real name Anthony Fitzgerald, hails from Doncaster, but now lives with his wife (new baby currently expected) in Sheffield.

Maybe he'll soon be allowed to live down all that Tom Jones' comparison talk. But there is just one further

link which added fuel to the whole business. "Las Vegas" was originally intended for Tom Jones, but the Welshman finally turned it down.

Said Tony: "It's one of those songs. Honestly, I don't think there was any other way I could have sung it."

Peter Jones

TAPE AND HI-FI INFO

THERE have been many pastimes, hobbies etc, call them what you will, that have at some time or other received my attention since I took that final step from Bachelorhood to weekend Bliss.

One I specially recall. Tropical Fish. I had within a very short period of time filled the house with tanks and aquariums of various sizes and shapes. I find it difficult to remember exactly how many, but it wasn't long before our house became known locally as the Aquarium.

SMELL

My long suffering wife took all this in a most understanding manner; in spite of the odd accident with broken glass and gallons of water wetting the walls and carpets. What finally put paid to this ever increasing Zooland of underwater creatures was the increase of green water and a most undesirable smell that seemed to permeate through every room.

It's not that I am over fussy about these things but I do like to have things done properly and I must admit that I did get a bit fed up with that smell.

With my wife and family uppermost in my mind I looked around for some new interest in which to foster my creative powers. Our Hi-Fi unit presented me with the ideal gadgetry to practice upon, especially as it seemed to be the 'in thing' at that time; and no one really wants to have the 'out thing', whatever that may be.

RELIEF

I had a perfectly good stereo hi-fi system which served the listening needs of the family most adequately. However I felt sure that with a little alteration and some new equipment perhaps, I could produce a sound, 'out of this world', anyway, that's what I set out to achieve.

On reflection I suppose it was psychologically just the right time to inform my wife of my change of interests. The relief plainly written all over her face as I carried all the old fish tanks out of the house did not alter when I hinted that we could now re-position the hi-fi set up and possibly improve its performance.

I set to work with great enthusiasm re-positioning the speakers, re-housing the turntable, and amplifier with all its wires etc. I must admit that I agreed with my wife the resulting system was indeed appealing to the eye. So well concealed were the bits and pieces that only the speakers identified it as being a hi-fi unit at all.

The sound however

Watch out for that bigger and better bug

had not changed, no improvement at all - not surprising really, moving it from one spot to another does not really qualify as a major electronic conversion.

The next phase of the hi-fi improvements was now about to start. "Speakers" I said to the wife one evening - "that's the trouble." "What trouble" she sighed with genuine bewilderment "they seem fine to me."

I went into lengthy explanations of crackle, interference, poor treble response etc and in no time at all had convinced myself that I really had made a bad buy with those two little boxes.

DIFFICULT

The magazines were full of new speakers of all descriptions but this time I was not going to be caught out. "I am going to the Audio Show tomorrow, want to come?", I said.

I find it difficult to understand some people's lack of enthusiasm but it seemed, on further investigation, that her fears were based on our fluctuating bank account and coupled with my perfectionist attitude and a sparkle in my eye, which she had seen on previous enterprises, I had genuinely got her worried.

My promise that this would be the last purchase in my hi-fi venture and that it would only be a few pounds more than I could get for my old speakers, seemed to cheer her up a bit, but knowing me of old she made me specify the limit of expenditure to which I would go.

I made the mistake of

going to the show with a friend from down the road; he's got a stereo set up now. "Hey Barry, just take a look at those speakers."

Suddenly I was faced with them. Two of the most gigantic imposing boxes I had ever seen. They looked like two enormous cast-iron safes. My friend and I exchanged stunned looks, his look said, "Barry you're not going to walk right by," and my look said, "let's get out of here fast," but my legs would not obey.

My first thought was of my promise to my wife. The next thing I thought of was what sort of sound could possibly come out of two monstrous boxes. My voice sounded a little hoarse as I spoke to the salesman making a vague gesture toward the two monsters which now seemed to be fixing their hard metallic gaze on me.

CURIOUS

"What sort of sound do these produce," I said as casually as my trembling voice would allow, "I will give you a demonstration" he said, "no that's OK we really haven't got the time." I said "I was just curious." "It won't take a second sir," he persisted.

Egged on by my friend and quicker than I could sign a £100 cheque Rachmaninoff was on stage and I was flying and I mean really flying. What came out of those two speakers was almost more than I could bear! Every note true and memorable the sound was glorious and impeccable.

I will skip the negotiations with the

salesman they are too painful to recall and we still have not recovered from my feelings of guilt at having broken faith with my wife.

The delivery of the speakers was due within a week and my main problem was to get my wife to accept them without blood being spilled; (my blood). I swore my friend to secrecy and figured out a way to get those monsters installed before she saw them; I reasoned that she would be more favourably inclined to accept them if she saw them in position amongst the other furniture in the living room.

FRENZY

For the next week I lived on the memory of Rachmaninoff playing his second piano concerto through those marvellous speakers and when the day of delivery arrived I could hardly contain my excitement.

As previously arranged my wife went out to do the shopping and I escorted her to the car with perhaps a bit too much enthusiasm and saw her safely on her way.

Back in the house I started moving the furniture back and forth in a frenzy of activity, when, dead on time the speakers arrived. - They looked even more monstrous in my living room than at the Audio Show, it was obvious to anyone they were far too big for it. They overpowered it. I had a momentary sense of panic at what I had done, and then went over to the amplifier and switched on my Rachmaninoff record.

HAZY

It was almost enough to make me forget the look I would see on my wife's face when she walked into the room.

My memory of the events that followed seem somewhat hazy now, in fact there seems to be a distinct blank period in my memory cells regarding the result of my endeavours that day. I still have the two monster speakers at home and they have become very dear to me. Just one small problem remains with my hi-fi; I don't really think that my amplifier has sufficient power capacity to harness these two beauties.

I have already started planning for a new amplifier, somehow I've got to get to this years Audio Show, but this time it's going to be a bit tricky. My wife doesn't trust me with hi-fi anymore - she calls it a disease.

Beware all you budding hi-fi fans, IT'S CATCHING.

Barry O'Keef



KENNY ROGERS AND THE FIRST EDITION

ALTHOUGH since their massive hit 'Ruby, Don't Take Your Love To Town', Kenny Rogers and the First Edition have released three other singles, only 'Something's Burning' had any chart success.

But now the group make another chart bid with 'Someone Who Cares' from the film 'Fools'.

"We know we can't automatically release records that would make it in the States," Kenny told me, during his last British visit.

"I think it could be that some of the lyrics mean more to American people. When we released 'Tell It All Brother' it was a critical time in America with the student campus riots, and it seemed an appropriate number, it related to the people. But of course it could have been more remote to people here."

The same could be said of 'Ruby', which was written about the Korean war. But as it eventually became associated with the Vietnam war, which became an important issue in many countries it seemed to reach a wider market.

"Of course," added Kenny. "There are the basic social problems that exist everywhere - not that I mean all our records will include social comment. It's important to remember, that we formed the group with singers as opposed to being a group of musicians. Therefore we have to put more emphasis on lyrics, I can't minimise their importance."

"In fact 'Ruby' was supposed to be a true story and it was told almost in the words of the man involved. If you can say something in a different way through the words of a song, then I'm all in favour of going ahead and doing it."

"The writer was able to deviate from the norm a bit, and that is what makes you appreciate it. After we made 'Ruby' we had a lot of letters, and about ninety per cent were from military personnel. In fact they all thought that it was a good thing, to be honest in the lyrics."

Kenny feels that one of the biggest problems for the First Edition is that everybody was hoping that all their records would be like 'Ruby'.

"I can say to them quite definitely," said Kenny. "That there won't be another 'Ruby'. I don't like records that sound like the record that came before. The only common denominator in our records will be quality, and how commercial it is is another thing. We will never throw out records and prostitute our talent, this is still a creative business and so far we have done pretty much what we want to do. But there are times when you just can't say 'I'm not going to do that' because you have to also take into account that you're in a commercial business."

And for that reason Kenny was planning to visit Britain more regularly, and to find the common denominator that he feels must exist in the market. Having already heard 'Grandad' Kenny had decided that the British like gimmick records.

While the group were in London during their last stay they were also recording at Maurice Gibb's studio. A prospect which

Kenny Rogers quality control

Kenny said was of great excitement, since he hoped to learn the techniques of British studios.

"I'm probably more excited about that than anybody," he revealed. "It could be that I'll be very disappointed because a session is a session anywhere, but there is a sort of electricity and excitement that is created when you do something different."

Kenny is getting particularly interested in the techniques of production as he has been working with a new American group Shiloh, whom he met some years ago in a Los Angeles clothes shop!

"They're a group of kids," said Kenny, clarifying that they were in fact around twenty - which he said would seem kids to a man like him, with a twelve-year-old daughter! "They come from Texas and are recording for Amos records."

"They write all their own material and have come up with some good things. They're quite different to us and I enjoy recording - they are primarily musicians, as opposed to us, although we could finally progress towards that."

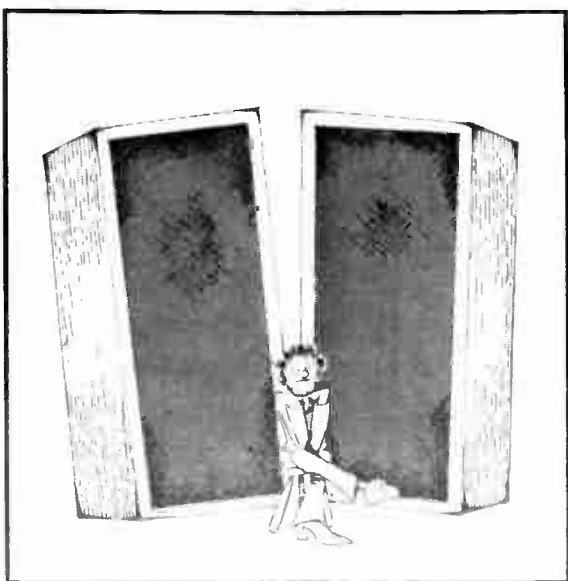
Kenny constantly stresses the fact that the First Edition was formed from four singers of 'equal strength,' who were each to take a turn in fronting the group - in the vein of the Christy Minstrels, from which the First Edition evolved. So in some ways it has proved something of a disappointment that Kenny's name has come to the fore.

"We had to have a front man," Kenny told me. "Because before we put my name out front people used to say 'They're all right', but they didn't really have any one person from the group to identify with. We just had to give ourselves that image, although it was hard for the other members of the group."

"The main reason that we wanted several capable singers was to add to the longevity of the group. It means that we can produce a great variety of styles within. This has surprised some people when they see us live."

Val Mabbs

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70s' SOUND

Jack Lancaster



JACK LANCASTER

JACK Lancaster, one of Britain's most highly respected musicians, has formed his own band Lancaster.

"FORMING a band from scratch is probably the most difficult thing I have ever done in my life. It has taken several months of very hard graft, both on my part and on the part of the people who joined me.

Finding people who were sympathetic musically was not as difficult as it could have been. Occasionally through my musical career I have come across people in fields I have played with who I have had a mutual respect with. As I had no one to collect them all together.

"Harry Reynolds was with me in Esher, so he was available and willing. Dave Cadogan, with I played with in a Manchester group many years ago, was having a temporary lull in his musical career after leaving the U.S. after stillness. I found him working in a small private hospital in Luton. I then had to persuade him to leave a very lucrative job with all its advantages and medical fees.

NUCLEUS

"Alan Powell had just returned from America, but had joined Chicken Shack. Barry, Dave and myself got up on our own and with a lot of help of free of charge benefits for a year persuaded him to give in his status. Alan although he is a bit of a pipe dream, sets about that a lot of food a day.

"We now had the nucleus of a good band. Barry Reynolds (guitar and vocals), Dave Cadogan (bass and cello), Alan Powell (drums and congs's etc).

"Princal Harritt's drummer B. J. Wilson kindly loaned us his spare country cottage. I had laying around we stayed there for three weeks rehearsing and writing.

"We then came back to London and started to rehearse with gear in various pubs around town.

"What we were after musically started to come together. We did not want a tight arranged band and yet, on the other hand, we did not want a big jam session to develop. What we are after is a loose feel with everybody complementing each other. To play like this you have to be playing at a volume that suggests clarity and separation. That is one of the reasons we are a lot quieter than most bands around today.

"All the members of the group have experienced playing in various funky fashionable bands and wanted to get into something more melodic and less extrovert.

"We went on the road while the band was still in the experimental stage because I've always believed that playing to audiences is where you discover yourself. It proves to be the correct thing to do - the band develops while being enthusiastically received by audiences.

INTENSITY

"We reached a stage in a few short weeks where we thought adding another instrument would improve the flexibility of the band. This was a difficult thing to do. We tried several people, while there was no doubt of their excellent musicianship, tending to overplay and clutter the arrangements. Eventually we found Larry Wallis, a wondrous guitarist who could play with us. The band has developed a feeling of intensity rather than the usual English tightness.

"We discovered that this feel is much harder to obtain and although we had the 'go ahead' to record an album weeks ago, we have held off until the band develops to its fullest extent.

"We are collecting experience as a band - recording demos, doing radio shows, but most of all playing gigs.

"Too many groups jump the gun and record too early. Most of them believe they have even played before an audience. Work it out is what we say.

"Come and feel the band sometime."

'Neil and I share the same mistress...'

IT IS generally true that the big stars of music have an effective, imaginative shadow working behind them. The shadow can be a manager, as Colonel Tom Parker is to Elvis Presley, or a producer, as George Martin was for the Beatles.

Neil Diamond, who has finally broken through in Britain after an outstanding string of hits in America which until recently, and for one reason or another, had been ignored here, is no exception.

In Diamond's case it is producer Tom Catalano, who began working with Diamond in 1968. After initial success as a teenybopper schlock rock singer Diamond suffered a hiatus from public attention for a year or so. He then signed with Uni, one of the labels in the fold of American Decca.

Catalano was an old acquaintance of Diamond's and was enlisted to produce his records.

"I felt Diamond had a broader appeal than the blatantly commercial records like Cherry Cherry that he had been doing, and I saw my challenge as one of drawing the greatness out of him," Catalano now recalls.

"One of the things we did was to have him sing material by other writers, in addition to his own. So there were songs like Both Sides Now by Joni Mitchell and He Ain't Heavy, He's My Brother from the Hollies. This gave him a larger platform from which to speak," Catalano believes.

"His earlier material basically used rhythm tracks with some horns and very sparing use of strings, and his voice was submerged under the instrumentals. But on the new records there is a more orchestral sound, but his voice is the loudest part of the mix. And his voice certainly has

R.M. talks to Tom Catalano - Neil Diamond's disc producer

improved recently."

Diamond's recording sessions are usually long, drawn-out affairs. The average single takes two weeks, although Sweet Caroline was completed in a record ten hours. I Am ... I Said was the longest, spread over three months. It was also the most expensive, Catalano says, production costs mounting to at least 13,000 dollars. "It's not that we decide from the start to spend that much," he asserts, "it just happens that that was the cost by the time it was finished. Sweet Caroline proved very inexpensive, about 2,500 dollars.

"With most productions we first lay down the backing track. Then we listen to it for a week or so - live with the idea. After that the sweetening is added - the strings or maybe horns. This is done with a dummy lyric, which Neil sings to fill in the whole. But up until the very end we never know what the final lyric will be.

"The vocals are done last, and the lyrics aren't definite until Neil comes into the studio to lay down the vocal track. I Am ... I Said changed quite radically in this process. What turned out in the end was different from what we were trying to go for at the start. The bridge has almost a stream of consciousness feeling which was very hard to do without getting a produced sound."

Catalano says that the Tap Root Manuscript album cost some 80,000 dollars to produce, and that he feels the American industry should adopt what he considers to be the more enlightened conditions of the British industry where the record company covers the studio costs. "In America the artist

generally has to pay the studio costs, and just gets a royalty. He doesn't own the product, and I feel the record company should pay the production costs."

While Diamond hasn't made any appearances outside of the United States, he is nevertheless becoming an important international star with hits in several countries. Britain now joins territories like Brazil and Argentina in recognising him.

"Diamond will now have to spend part of his time in Europe, Africa and the Middle East," Catalano says. The public there will demand it. They've been loyal, they've bought his records, and they will want to see him.

"The problem is that this European tour has taken at least 35 days, with only eight days of actual performance. He can do the same in the United States in 13 or 14 days, returning home during the breaks between concerts.

"And he works so much there that he doesn't have enough time to write. That brings up the need for material by other people, and I believe his public will allow him that, to sing other people's songs. After all, words are words and a great song is a great song, no matter who writes it."

But Catalano, who brings to Diamond the songs by other writers, finds them "very hard to find. The songs must be appropriate to his own writing skill. The choice isn't as wide as it is for an Andy Williams. But even then, there isn't much waste. If I bring him seven songs he'll do five or six of them."

The writers favoured by Diamond to date include Joni Mitchell (her Chelsea Morning will be included in his next album),

Jacques Brel, Buffy St. Marie and Carole King.

"If Diamond is going to become a really big artist, the best singer around," Catalano continues, "we have to strive to be fresh and new every time out, never to do what's expected of us. We never know ourselves what we're going to do next. We don't know what his next single will be, because he hasn't written it yet. But you can watch his progression over the past couple of years, from Sweet Caroline to Holly Holy to Soolaimon, He Ain't Heavy and on to I Am ... I Said."

According to Catalano, Gold is Diamond's biggest-selling album. Recorded live, it doesn't have the perfection possible in the studio. "When you're recording a live album, you're going for the atmosphere. We recorded several concerts, in order to get about seven takes of each song, and then selected the best of them, or spliced two or three takes together. It's a whole different animal, but it's his biggest album, so the people must make an allowance for this."

A new stage show is being worked on for Diamond over the next few months, and should be ready by August. It will have a completely new style, and will be the first time Diamond performs concerts with an orchestra. It is further hoped that over the next six months they can develop a show which will sound like a studio recording in terms of purity.

Catalano is deeply involved in all aspects of Diamond's music, not just supervision in the studio.

"Neil Diamond and I share the same mistress," he admits. "And that's his music. In that sense, we're brothers."



smalltalk

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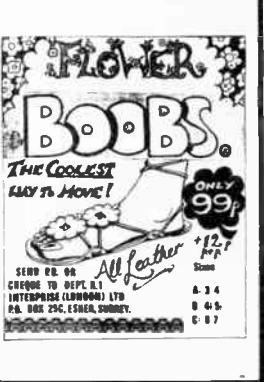
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NOEL EDMONDS



Get up to some stunts

JUST recently I have suffered another attack of the "apply for free informationitis" and my latest urge led me into a whole lotta trouble.

The pages of a certain literary magazine boasted the following supplication - "Wanted - athletic, brave men for film work." Well, presuming that we hadn't reached the climax of permissiveness and people were advertising for blue film parts (if you'll excuse the choice of words), I applied to the address in the hope that I might be taken into that cherished band of heroes - the film stuntmen.

Within a few days, I received a questionnaire and application form - after the briefest of glimpses at the information required, I realised that a little truth bending was the order of the day. In fact I was moderately honest in the way I answered and there weren't too many inaccuracies in the 'physical attributes' section.

I came out of it as being 6 ft. 4 ins., heavy but lithe build, and with chestnut hair, large chest and slightly bowed legs (It was at this point that Bones left to have her eyes seen to - she claimed she had been getting a poor vision of me if that's what I really looked like!).

Hobbies section was easy to complete, except I didn't know whether shark-fishing had a hyphen or if sky-diving was all one word. Safari hunter presented no problems and I tossed in matador, brain surgeon and fire-eater just for good measure.

Altogether the completed form looked very impressive and I suddenly realised just how exciting my life was - it's not everyone who gets a chance to tell so many lies!

A week passed and I feared that my form had been rejected because of an inaccuracy that I might have missed - however, I was in luck and I received my first assignment:- I was to meet a Greg Parkinson at Victoria Station and travel to a Sussex estate where I would be required to perform various escapades with animals - obviously my matador status had pulled this one!

I met Greg at the right place and time and we journeyed by Land Rover to Hartley Manor - I talked a lot on that journey in an effort to ignore the fact that Greg was obviously a little disappointed by my appearance and his pet Great Dane was obviously highly delighted by it - who said "Fangs ain't what they used to be"?

Well, I could fill a postage stamp with an account of what happened when we got there, but suffice it to say that I have never been so scared in my life.

The director was delighted by my 20 feet fall from the ornamental bridge into the duck pond and although it wasn't on the script he promised to write it in. He also regretted that the camera crew were looking the other way when I drove the brand new Mustang through the greenhouse.

Altogether it wasn't a happy day and after being attacked by the vulture, I can't even sit back and laugh about it - it's probably stunted my growth.

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

JOHNNY WINTER: Jumpin' Jack Flash; Good Morning Little School Girl (CBS S 7227). From "And Live," this hairy rave-up version could be the one to put the Alabama pigeon-toed brunette C&W mandolinist in the singles chart at last. Lotsa noise.

DAVY JONES: Rainy Jane (Bell BLL 1163). The ex-Monkee hasn't lost any of his Radio One appeal, as witness this perky Greenfield - Sedaka mush.

THE FASCINATIONS: Girls Are Out To Get You; You'll Be Sorry (Mojo 2092004). Resigned to the evident fact that Mojo intends to be no more than a Rhythm and Bubblegum reissue label for mods (mark II), I have to admit that they've got another commercial winner in this always good "Ooo-oooooh, ooo-oooooh" 1967 Curtis Mayfield-produced femme stomper. Lovely slow flip from the great group.

CORNELIUS BROTHERS AND SISTER ROSE: Treat Her Like A Lady (UA UP 35218). On the U.S. Charts over three months and still climbing, this light and gay staccato Blue-Eyed beater has nice Soul Group touches. Appealing, but not necessarily to the general public here.

ROBERTA FLACK AND DONNY HATHAWAY: You've Got A Friend; Gone Away (Atlantic 2091116). America has finally discovered (and how!) the great "Ghetto" man (both Donny's LPs are shooting up the Charts), and Roberta is the current fave Jazz/Soulstress, so that his teaming is a natural. Trouble is, Carole King's lovely song is best left to her, and this low-key version, subtly good tho' it is, makes a doubtful vehicle. The extra-slow Hathaway - Mayfield - Hutson flip has Roberta singing, Donny piano-tinkling. Good both, but better heard on an album. Try it, even so, in case we don't actually get an album!

LENA HORNE: Maybe I'm Amazed; Feels So Good (Buddah 2011078). Paul's song gets a very good slow herky jerky chunky Souling from the vet cafe-au-lait beauty, which should win Lena new and young fans. Nice sleeky Soul flip as well. She looks ageless, and sounds new fangled too.

ARTHUR CONLEY: I'm Living Good; I'm So Glad You're Here (Atlantic 2091120). Nice to hear Arthur Conley on triangle ... no, I mean, on a smooth beat old-style Clarence Carter production. Grittier flip. Great honour, sir!

DIXIE CUPS: Chapel Of Love; People Say (Buddah Action Replay 2011079). Wow! The powerful memories this 1964 Spring goodie brings back. Bet it does the same for you. Get it now if you didn't get it then. This is the song that Phil Spector thought wasn't strong enough to make a Ronettes single yet which ended up as their very best album track.

MEMPHIS HORNS: Woolly Bully; I Can't Turn You Loose (Atlantic 2091080). Famous now for their white supersessioning, this Mar-Keys off-shoot backing group are going to disappoint both superstar and Soul fans with their (admittedly old) old hat insipid instrumentals.

DELANEY AND BONNIE AND FRIENDS: Never Ending Song Of Love; Don't Deceive Me (Atlantic 2091115). What's this? A Delaney and Bonnie track that I actually like? Yup! From "Motel Shot," it's a weirdly echoing jolly sing-and-hum-along bouncer, both catchy, and spontaneous-sounding. Try as she might, though, Bonnie can't recreate the mid-'50s on the flip.

DANNY O'KEEFE: Covered Wagon (Atlantic 2091087). Ahmet's been at it again, producing this very fine rolling Country-Rock beater that really get it on. Yes, very nice indeed, and well worth investigation by "modernists." Sorta subtle Stones. Try the flip too. Hey, know what? This is "Best of the Week"!

PAUL FREES: Raindrops Keep Fallin' On My Head; Mama Told Me Not To Come (MGM 2006053). While the backing of both sides keeps close to the originals (a mistake on the flip), Frees recites "Raindrops" using his impersonation of the voice of Humphrey Bogart (good) and "Mama" doing the less convincing W.C. Fields. Bogie makes good easy listening and should find friends.

James
Hamilton



ATOMIC ROOSTER: UNDERPLAYED VOCAL

THE FANTASTICS: Something Wonderful; Man Made World (Bell BLL 1162).

After the 'Something Old, Something New' smash, something borrowed from Rodgers and Hammerstein. It's a musical-show sort of song, hard to adapt, but these boys do it very well indeed, tugging fair soul content out of it and somehow re-arranging part of the melody. Occasional bit of brass helps it move along, despite a slightly ragged vocal build-up towards the end. - CHART CERT.

KEN DODD: When Love Comes Round Again; One Thousand Nights (Columbia DB 8796). More up-tempo than usual for the Great Man. A jangling sort of backing, shuffling along, and a chorus that sticks handily in the mind. Well, my mind anyway. Love is, says Kenneth, like an ever-spinning wheel. Not notably new information, but likely to be a big seller. - CHART CHANCE.

EDWARD WOODWARD: It Had To Be You; Watch What Happens (DJM DJS 249). Title track from a forthcoming album, and another age-old revival from Mr. Callan. He treats it with a light-voiced approach, using his acting skill to make the essentially romantic points. His track record is good in terms of hits and this is a fair old slab of nostalgia. - CHART CHANCE.

THE BROTHERHOOD OF MAN: You And I; Sing In The Sunshine (Deram DM 335). Tony Hiller wrote this one, which is Gospel-tinged, with duet between girl and boy, and the usual fulsome chorus bit. It's a pretty powerful and commercial song, taken all round, with some tight drumming pushing and some whirring strings helping. Mr. Hiller has,

Fantastics borrow a show hit

actually, developed an uncanny feel for the saleable. - CHART CHANCE.

THE HERD: You've Got Me Hanging From Your Lovin' Tree (B and C). Produced by Steve Rowland here, the erstwhile hit-makers, with personnel changes of course, get a deep-seated sort of sound going at languid mid-tempo. Nicely performed, but not notably in a hit category.

SPECTRUM: I'll Be Gone (Parlophone). Harmonical swinger with delayed vocal work. Sort of hovers rather than power, but a reasonably strong job. Somewhat over-forced in parts, though.

EMANUEL: Romeo (Decca). A sometimes frenzied Continental job, with the main voice showing off a fair old range. Given air support, could just about make it - it's really a surprisingly full-blooded, unrelentless sort of sound.

GLENN WESTON: Cry For My Country (Polydor). Thing here is the powerful, confident voice of Glenn - the material doesn't do much for me as it is on that somewhat overdone patriotic protest kick. Orchestral splendour in parts and a fine performance.

JULIE DRISCOLL, BRIAN AUGER AND THE TRINITY: This Wheel's On Fire (Polydor). In the Action Replay

series - and it's good to hear this one-time chart-topper again. That Jools really did sing a bit on this one.

ALAN JAMES EASTWOOD: Crystal Blue (President). Highly-rated talent already popular on the continent. Nice drumming and general effects, behind a plaintive kind of voice. Non-intrusive backing voices, too. There's a mellow feel to this which I like a lot.

THE MERRYMEN: Take Your Hand Away (President). Believe it or not, a sort of prayer against the so-called permissive society. In reggae-pop style, the poor chap gets all hot and flustered about the wandering hand of his hick. Ah, well. A novelty that could well take off. The record, not the hand.

EBOBY KEYS: Brother Joe (Parlophone). With a staccato back-beat, this is pretty catchy stuff, expertly sold. Touch of the reggae in the approach, or calypso as it happens. Okay.

KATHY KIRBY: Here I Go Again (Columbia). Singing every bit as well as when the hits flowed - an emotional song which alas takes overlong to register.

JUDD HAMILTON: Mixed-up Guy (United Artists). Very useful balladeer with a string-laden backing. Not so much a commercial

song as performance job - and Judd really does sing it well.

WILLIAM HOWARD ASHTON: The Grass Won't Pay No Mind (Polydor). Nice guitar figures behind an authoritative voice. The lyrics here are well above average, but perhaps its not catchy enough to click hard enough.

CHRISTINE HOLMES: The Drum (Polydor). Somewhat breathless Christine on a commercial little song - certainly the chorus is easy to latch on to. Drums, strings all add their little bits.

JOHN SCHROEDER ORCH: Witchi-Tai-To (Pye). David Byron handles the vocal side on this chart-worthy song - this is a good, musicianly version and ... well, one never knows about this sort of thing.

BRASS MONKEY: One Man Band (Philips). Reasonably catchy song, gently pushed through, with good lead guitar passages behind. But not really different enough.

THE MIGHTY SPARROW: Mr. Walker (Jump Up). Calypso giant, with the usual brass fixtures and answering chorus and all the atmosphere of the West Indies. Again, on the specialist side.

CLANCY ECCLES: Sweet Jamaica (Clan Disc). More reggae, with Clancy singing well enough. But definitely for specialist taste.

A T O M I C ROOSTER: Devil's Answer; The Rock (B and C CB 157).

Maybe a bit too ambitious for the charts. A touch of uncertainty, I thought about the opening, but once into the usual Rooster-type chunkiness it takes on a new spirit. The basic riff could help it catch on, and the somewhat underplayed vocal line helps out a lot. Strident guitar builds it towards the end. Anyway, in with a ... CHART CHANCE.

ROGER JAMES: The Return (Chapter 1). A Mark Wirtz production - a gentle song with story-line. One of those sob-in-throat jobs almost in a country scene. Bit maudlin.

GINETT RENO: I've Got To Have You (Decca). Kristofferson song for the girl building a big name via the Roger Whittaker TV series. But alas a rather rambling, disconnected song for a single.

PRIMITIVE MAN: Animal Love (Decca). Shuffling jungle-type sounds behind a fairly tight vocal sound. Off-beat sort of song altogether, chugging along.

THE FABULOUS FLAMES: Growing Up (Trojan). Expressive lead voice on this otherwise fairly routine slab of reggae. Nice poignant sound, that voice.

MARGARET REILLY: Imagine Me (RCA Victor). Sensitive reading of an imaginative song, but not really with a hit-single feel to it. But a very impressive voice indeed, when worked up as it were.

COLIN SCOT: Hey! Sandy (United Artists). From the album "Colin Scot," a guitar-jangling folksey sort of song, a bit predictable perhaps, but with a built-in catchiness. A high-pitched sort of voice.

THE PENNINES: Manchester Morning (Penny Farthing). Folksey sounds, with girl lead, and a hurry-along rainfall sort of song approach. Nice, but not notably commercial.

BITCH: Laughing (B&C). There's one very unusual lead voice here - it's capable of purring, of belting, of being a real mean old son-of-a-bitch. Not notably a hit song, but that voice ...

JACKIE EDWARDS: I Must Go Back (Horse). 'Hush' was the great one - this is Jackie on fair old form, without really touching the heights. Lovely brass.

LINCOLN TURNPIKE: Green On The Other Side Of The Mountain (Polydor). Group sounds, with girl lead, and a very full-blooded sound all the way. Actually I liked this. Lack of name value could kill.

Mirrorpick/LPs

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

Aretha — alive and wailing

ARETHA FRANKLIN: "Live At Fillmore West" — Respect; Love The One You're With; Bridge Over Troubled Water; Eleanor Rigby; Make It With You; Don't Play That Song; Dr. Feelgood; Spirit In The Dark; Reach Out And Touch (Atlantic 240 0136).

A hollering, hand-clapping, foot-stamping audience, Aretha 'the number one lady' in full vocal flight, a guest appearance by Ray Charles on 'Spirit In The Dark', the Sweethearts of Soul helping out just fine, and the Memphis Horns blowing up a tornado — who can carp at that little lot? So some of the sound-balance is awry, so what! Through illness, domestic cares and what-not, Aretha has been quietish of late, but this live rave makes up for it.

Her 'Bridge Over Troubled Water' is pretty darned nearly the definitive version, and that's saying something. 'Respect', of course, is tailor-made; 'Eleanor Rigby' is a masterly display of lyrics being respectfully treated. But that scene with Ray Charles is the absolute peak. There's a rawness about Aretha in the upper register, sometimes she gets over-involved, but she sells excitement galore.

Incidentally, King Curtis and Billy Preston also appear here and there. There's a curious buzz going through 'Dr. Feelgood', which apparently couldn't be eliminated, but even that flaw doesn't matter. It's the atmosphere that counts here. A very fine album indeed. — P.J.

RAY CHARLES: My Kind Of Jazz (Tangerine 6495001). Ray's kind of jazz involves some pretty wild improvisation round themes like 'Golden Boy' and 'I Remember Clifford'. 'Bluesette' works well, within a rather limited range. Yet, despite the title, there's something missing ... could be that real, clean-defined personal touch.



RAY CHARLES

MARSHALL HOOKS & CO: Marshall Hooks & Co (Blue Horizon 2431 003). Having been singularly unimpressed with Mr Hooks and his band's energetic antics at a London reception held in their honour some months back, I remain equally unmoved by their first album. Mike Vernon's justification of bringing the American funky blues band over here to record the record at some expense quite bewilders me. He claims they are 'funkadelic', but I'd rather call them boring. It's all pretty tedious stuff as Marshall grunts his way through one track after another, heaving his axe heavily on some haven't-I-heard-that-one-somewhere-before licks. Ho hum. B.M.

MOUNTAIN: Nantucket Sleighride (Island ILPS 9148). One of the groups sadly left out of the two Woodstock albums presents an excellent first British release. Rather good-time rock with the best combination of boogie piano and drum I've ever hears. Not matter what the backing on which track, it's always inventive and reeks of individual character. Felix Pappalardi plays bass and sings, but the man who really makes this is keyboard player Steve Knight. Very, very highly recommended. L.G.

AUDIENCE: The House On The Hill (Charisma CAS 1032). Audience have always been a beautifully clever band with amazing ability and I've been waiting for them to make a dent — this has got to be it.

Terrific from start to finish, the whole musical score to the '40s melodrama concept is fantastic. Howard Werth plays nylon spanish guitar to the rock backings with superb finesse. Absolutely first class originality — buy it. L.G.

UNICORN: Uphill All The Way (Transatlantic TRA 238). Includes the very pretty single, 'P. F. Sloan'. Expertly perpetuated harmonies backed by a largely acoustic concept with electric bass. Mostly, the concentration is on quiet splendour and the beauty does show through. Some of the song construction is a little weak, but the treatment is grand. Nice job of James Taylor's 'Country Road'. L.G.

GENE PITNEY: Ten Years Later (Pye International NSPL 28148). First album on the Pye label for the one-time songwriter who found he could sing the pants off most of the opposition. Gene is a perennial sort of character — always turning up with something that catches on in the charts. He's been around for ten years now, and has managed to sound distinctive despite more



ARETHA: A 'LIVE' DOUBLE ALBUM

than a few copyists. This set includes 'A Street Called Hope', 'Maria Elena', 'She Lets Her Hair Down' — okay, so it's a rather tinny voice when subjected to the high-criticism treatment. But it is also warm, sincere, and ... totally distinctive. A fine album.

THE PLATTERS: Our Way (Pye International NSPL 28149). The Platters had their share of hits in the old days. They had hits from 1955, and even now Buck Ram is the guiding light in their vocal presentations. The songs are mostly well-known: 'Delilah', 'My Way', 'If You Need Me', but there are others which come off just as well, like 'Uncle Sam Ain't No Woman'. Sonny Turner in great lead-voice style.

HUGO WINTERHALTER: The Love Album (Pye International NSPL 28151). Pennsylvania-born arranger-conductor who has worked with many of the top old-time names in pop music. This is, simply, a romantic well-orchestrated album of themes in which love has to play the dominant part.

RAY McVAY: The Golden Country Hits (Philips 6308052). You can almost guess the titles featured by Ray, his orchestra and chorus. You just have to include 'Can't Stop Loving You', 'Take These Chains', 'Cheatin' Heart', 'Make The World Go Away' — but the Cy Payne arrangements make it a worthwhile revivalistic job. Plenty strings, plenty reeds and brass, plus eight voices of ten sounding like eighteen.

CITY OF WESTMINSTER STRING BAND: Home Lovin' Hits (Pye Stereo NSPL 41006). Third album from a sound that is much more than the usual wallpaper scheme of things. An orchestral sound that has that little something extra to offer. Titles include 'My Sweet Lord', 'Cracklin' Rose', 'In The Ghetto'. Today's songs.

ZIOR: Zior (Nepentha 6437005). Nepentha, the writer's label, gives us an album laced with threatening tones. Very dubious and evil under the hard, sharpness of this treble rock. Fast and furious. Vocals aren't very pop, but their roughness adds to the general underworld mayhem. L.G.

ROBIN LENT: Scarecrow's Journey (Nepentha 6437002). God, what a dreadful name for YET ANOTHER singer-songwriter. I think I'll go back to Glasgow where life isn't so complicated. Mr Lent is probably quite a personable young man, but looks dreadfully insecure on the inside of his album sleeve. His writing and performing are a bit like that, too. The journey, it would appear, is by no means over for Robin. Stuck at it lad, because if at first ... B.M.

The Procol mixture

PROCOL HARUM: Broken Barricades (Chrysalis ILPS 9158).

Another excellent album from a brilliant individualistic band. Procol's ability to render a song alluring with an air of malign force underneath is peculiar only to them and every prevalent here. The strange and beautiful mixture of church-classical and rock blend magnificently, producing a strong, overpowering urgency of melody that really does shine on brightly. This is one of their best and, indeed, one of the best albums of the year — particularly the title track. Awards to Brooker-Reid and Chris, Robin and dear old B.J. Thomas. L.G.

NEW HEAVENLY BLUE: Educated Homegrown (RCA SF 8189). Something old, something borrowed and something not very blue at all. This album is the first (to my knowledge) from this cutely nicknamed bunch of lads. It was produced by three American gentlemen, two of whom have the surname Brubeck. It comes as no surprise therefore to see the name Dave Brubeck on half the sleeve notes. The 'odd man out' producer wrote the other half. The boys are young and this is a well made if unoriginal album; with maturity they will improve. Sleeve design is 1969 too. T.C.

TONY BOOTH On The Right Track (MGM Select 2353 015). The liner notes would have us believe Mr Booth is something akin to a God, so while I'm hardly one to question the faith of Mr Dusty Rhodes (who, it turns out, produced the album) it does seem a little difficult to quite match the man's ravings. Tony Booth sings well, looks good (a younger Tom Jones mould) and presumably will wow them on TV, radio and cabaret in the States. One doubts whether his appeal is right for this country what with the Depression and everything. Buy the new James Jaylor, eh? B.M.

KATE TAYLOR: Sugar Kate (Atlantic 2400 118). Carole King is on piano here and there, Merry Clayton and Linda Ronstadt are among the singers. A significant album apart from the starry line-up. The material stems from James Taylor, Livingstone Taylor, thereby keeping it in the family. It's worth hearing over and over again but the musicianly nuances, the sheer dynamics. Mike d'Abo's 'Handbags And Gladrag's' comes up fresh as new. One very good album indeed.



HEADS, HANDS AND FEET

Amazing — with more to come

HEADS, HANDS AND FEET (Island ILPS 9149). Heads, Hands and Feet who emerged from Poet and the One Man Band are one of the most exciting bands to emerge in recent times. There are amazing tracks here and forty-two minutes of music which covers a range of influences from jazz rock to country

style, noticeable 'Country Boy', with Albert Lee taking vocal. Has incredibly fast guitar playing as well as controlled drumming. 'I Wish You Knew Me' is a stand out track with beautifully handled acoustic guitar and harmony vocals behind the distinctive lead of Tony Colton.

'Devil's Elbow' a Colton composition, taken at slower pace and with good use of mellotron comes out as a favourite. 'Pete Might Spook the Horses' is a track devoted to drummer Pete Gavin and proves to be one of the few recorded drum solos that doesn't bore on record. It's nice to know that with successive albums there will be plenty more to discover — the '69 Poet album still never ceases to amaze. — V.M.



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 3 ARETHA LIVE AT FILLMORE WEST Aretha Franklin
- 2 1 M A Y B E TOMORROW Jackson 5
- 3 4 CURTIS LIVE Curtis Mayfield
- 4 2 THE SKY'S THE LIMIT Temptations
- 5 - WHAT'S GOING ON Marvin Gaye
- 6 6 ALL BY MYSELF Eddie Kendricks
- 7 14 IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 8 8 D O N N Y HATHAWAY
- 9 10 BEST OF WILSON PICKETT, Vol 2
- 10 7 DIANA TV Soundtrack/Diana Ross
- 11 13 WHERE I'M COMIN' FROM Stevie Wonder
- 12 9 MELTING POT Booker T. and the MGs
- 13 11 B. B. KING LIVE AT COOK COUNTY JAIL
- 14 16 TO BE CONTINUED Isaac Hayes
- 15 5 CHAPTER TWO Roberta Flack
- 16 20 SECOND MOVEMENT Eddie Harris and Les McCann
- 17 15 B O B B Y WOMACK LIVE ONE STEP BEYOND Johnnie Taylor
- 19 19 V O L C A N I C ACTION OF MY SOUL Ray Charles
- 20 - KOOL AND THE GANG LIVE AT THE SEX MACHINE

singles

- 1 6 IT'S TOO LATE/I FEEL THE EARTH MOVE Carole King Ode '70
- 2 3 RAINY DAYS AND MONDAYS Carpenters A&M
- 3 1 WANT ADS Honeycone Hot Wax
- 4 2 BROWN SUGAR Rolling Stones Rolling Stones
- 5 4 IT DON'T COME EASY Ringo Starr Apple
- 6 8 TREAT HER LIKE A LADY Cornelius Bros. and Sister Rose United Artists
- 7 11 INDIAN RESERVATION Raiders Columbia
- 8 5 JOY TO THE WORLD Three Dog Night Dunhill
- 9 9 I'LL MEET YOU HALFWAY Partridge Family Bell
- 10 7 SWEET AND INNOCENT Donny Osmond MGM
- 11 10 BRIDGE OVER TROUBLED WATER/BRAND NEW ME Aretha Franklin Atlantic
- 12 18 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed RCA
- 13 13 I DON'T KNOW HOW TO LOVE HIM Helen Reddy Capitol
- 14 17 DON'T KNOCK MY LOVE Wilson Pickett Atlantic
- 15 16 DOUBLE LOVIN' Osmonds MGM
- 16 19 NATHAN JONES Supremes Motown
- 17 15 SUPERSTAR Murray Head with the Trinidad Singers Decca
- 18 12 ME AND YOU AND A DOG NAMED BOO Lobo Big Tree
- 19 30 DON'T PULL YOUR LOVE Hamilton, Joe Frank and Reynolds Dunhill
- 20 27 SHE'S NOT JUST ANOTHER WOMAN 8th Day Invictus
- 21 14 NEVER CAN SAY GOODBYE Jackson 5 Motown
- 22 20 CHICK-A-BOOM Daddy Dewdrop Sunflower
- 23 26 FUNKY NASSAU/Part 1 The Beginning of the End Atco
- 24 44 YOU'VE GOT A FRIEND James Taylor Warner Bros
- 25 21 LOVE HER MADLY Doors Elektra
- 26 22 HERE COMES THE SUN Richie Havens Stormy Forest
- 27 31 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon Elektra
- 28 28 I DON'T KNOW HOW TO LOVE HIM Yvonne Elliman Decca
- 29 37 PUPPET MAN Tom Jones Parrot
- 30 33 NEVER CAN SAY GOODBYE Isaac Hayes Enterprise
- 31 34 ALBERT FLASHER/BROKEN Guess Who RCA
- 32 23 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations Top and Bottom
- 33 48 MR BIG STUFF Jean Knight Stax
- 34 46 HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes Capitol
- 35 35 LOWDOWN Chicago Columbia
- 36 47 I DON'T WANT TO DO WRONG Gladys Knight and the Pips Soul
- 37 - SOONER OR LATER Grass Roots Dunhill
- 38 41 HIGH TIME WE WENT/BLACK EYED BLUES Joe Cocker A&M
- 39 29 COOL AID Paul Humphrey and His Cool Aid Chemists Lizard
- 40 32 WOODSTOCK Matthews Southern Comfort Decca
- 41 36 THE DRUM Bobby Sherman Metromedia
- 42 - BRING THE BOYS HOME Freda Payne Capitol
- 43 38 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites Brunswick
- 44 43 ME AND MY ARROW Nilsson RCA
- 45 45 I WON'T MENTION IT AGAIN Ray Price Columbia
- 46 49 LIGHT SINGS Fifth Dimension Bell
- 47 50 AJAX LIQUOR STORE Hudson and Landry Dore
- 48 - TAKE ME HOME, COUNTRY ROADS John Denver With Fat City RCA
- 49 - NEVER ENDING SONG OF LOVE Delaney and Bonnie and Friends Atco
- 50 - 13 QUESTIONS Seatrain Capitol

albums

- 1 2 TAPESTRY Carole King Ode '70
- 2 1 STICKY FINGERS Rolling Stones Rolling Stones
- 3 4 RAM Paul and Linda McCartney Apple
- 4 3 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 5 6 CARPENTERS A&M
- 6 5 MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Bros
- 7 8 4 WAY STREET Crosby, Stills, Nash and Young Atlantic
- 8 7 AQUALUNG Jethro Tull Reprise
- 9 14 ARETHA LIVE AT FILLMORE WEST Aretha Franklin Atlantic
- 10 9 UP TO DATE Partridge Family Bell
- 11 10 SURVIVAL Grand Funk Railroad Capitol
- 12 11 L. A. WOMAN Doors Elektra
- 13 13 GOLDEN BISQUITS Three Dog Night Dunhill
- 14 16 BEST OF Guess Who RCA Victor
- 15 12 MAYBE TOMORROW Jackson 5 Motown
- 16 19 11-17-70 Elton John Uni
- 17 17 TOM JONES SINGS SHE'S A LADY Parrot
- 18 18 THE SKY'S THE LIMIT Temptations Gordy
- 19 15 PEARL Janis Joplin Columbia
- 20 20 NATURALLY Three Dog Night Dunhill
- 21 32 LEON RUSSELL AND THE SHELTER PEOPLE Shelter
- 22 23 CHICAGO III Columbia
- 23 21 TEA FOR THE TILLERMAN Cat Stevens A&M
- 24 29 CURTIS LIVE Curtis Mayfield Curtom
- 25 22 CLOSE TO YOU Carpenters A&M
- 26 24 EMERSON, LAKE AND PALMER Cotillion
- 27 27 THIRDS James Gang ABC/Dunhill
- 28 26 LOVE STORY Soundtrack Paramount
- 29 30 ALARM CLOCK Richie Havens Stormy Forest
- 30 31 HANGING IN THERE Hudson and Landry Dore
- 31 28 ABRAXAS Santana Columbia
- 32 49 POEMS, PRAYERS AND PROMISES John Denver RCA Victor
- 33 33 CRY OF LOVE Jimi Hendrix Reprise
- 34 37 THIS IS A RECORDING Lily Tomlin Polydor
- 35 35 BROKEN BARRICADES Procul Harum A&M
- 36 34 PARANOID Black Sabbath Warner Bros
- 37 36 CHAPTER TWO Roberta Flack Atlantic
- 38 - SONGS FOR BEGINNERS Graham Nash Atlantic
- 39 39 THE PARTRIDGE FAMILY ALBUM Bell
- 40 41 OSMONDS MGM
- 41 43 TUMBLEWEED CONNECTION Elton John Uni
- 42 38 SWEET BABY JAMES James Taylor Warner Bros
- 43 42 GREATEST HITS Sly and the Family Stone Epic
- 44 45 SECOND MOVEMENT Eddie Harris and Les McCann Atlantic
- 45 40 LOVE STORY Andy Williams Columbia
- 46 47 SUMMER SIDE OF LIFE Gordon Lightfoot Reprise
- 47 - WHAT'S GOING ON Marvin Gaye Tamla
- 48 50 MANDRILL Polydor
- 49 25 MANNA Bread Elektra
- 50 44 WOODSTOCK 2 Soundtrack Cotillion

soul singles

- 1 3 BRIDGE OVER TROUBLED WATER/BRAND NEW ME Aretha Franklin
- 2 2 DON'T KNOCK MY LOVE Wilson Pickett
- 3 1 WANT ADS Honeycone
- 4 5 MR. BIG STUFF Jean Knight
- 5 6 NEVER CAN SAY GOODBYE Isaac Hayes
- 6 4 SHE'S NOT JUST ANOTHER WOMAN 8th Day
- 7 8 FUNKY NASSAU Part I Beginning of the End
- 8 10 I DON'T WANT TO DO WRONG Gladys Knight and the Pips
- 9 9 NATHAN JONES Supremes
- 10 - YOU'RE THE REASON WHY Eboys
- 11 16 BRING THE BOYS HOME Freda Payne
- 12 14 I KNOW I'M IN LOVE Chee Chee and Peppy
- 13 13 I DON'T WANT TO LOSE YOU Johnnie Taylor
- 14 12 SPINNING AROUND Main Ingredient
- 15 7 NEVER CAN SAY GOODBYE Jackson 5
- 16 - ESCAPE - ISM James Brown
- 17 - STOP, LOOK AND LISTEN (To Your Heart) Stylistics
- 18 18 I'M SORRY Bobby Bland
- 19 20 SOMETIMES IT'S GOT TO RAIN Jackie Moore
- 20 - A R E Y O U L O N E L Y ? Sisters Love

BILLBOARD'S BIG HIT PREDICTIONS



FREDA PAYNE

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

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

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

This week's list:

CAROLE KING, It's Too Late/I Feel The Earth Move
 CORNELIUS BROTHERS AND SISTER ROSE, Treat Her Like A Lady
 RAIDERS, Indian Reservation
 JERRY REED, When You're Hot, You're Hot
 BEGINNING OF THE END, Funky Nassau, Pt. 1
 8th DAY, She's Not Just Another Woman

HAMILTON, JOE FRANK AND REYNOLDS, Don't Pull Your Love
 CARLY SIMON, That's The Way I've Always Heard It Should Be
 ISAAC HAYES, Never Can Say Goodbye
 JAMES TAYLOR, You've Got A Friend
 FORTUNES, Here Comes That Rainy Day Feeling Again
 JEAN KNIGHT, Mr. Big Stuff



JERRY REED

the 50

RECORD MIRROR



JONATHAN KING has received his MA from Cambridge.....the most unusual record of the year must be 'Yamasuki', by a group of the same name.....RORY GALLAGHER being launched in the States via a big six-week tour.....is MIDDLE OF THE ROAD any relation to CATS EYES?.....STIVI MERIKE an excellent ten-pin bowler.

On his newie, DAVY JONES sounds much like CILLA BLACK.....congrats to MRS. C. BURFOOT, MISS DOREEN HYDE, MISS B. SETTLE and MR. P. SWEETMAN on winning our recent ANITA HARRIS competition.....MACK and KATIE KISSOON's 'Chirpy Chirpy Cheep' vastly superior to the MOR original.

ANDREW BOWN AND STORY-TELLER's CAROLINE ATTARD married last week.....thanks to reader MARIO MARTINI of Silverstream Ave., Belfast for this week's FACE title.

STEPHAN GROSSMAN returning to the States shortly for yet more work on Paul Simon's forthcoming solo album.....ELTON JOHN flew LESLEY DUNCAN specially to New York's Carnegie Hall last week to perform her 'Love Song' at the concert..... what's going on with all these popularity polls sprouting up within the business?

Is JONATHAN KING this year's TONY BURROWS?.....SHA-NA-NA not really as greasy as they make out on stage.....JOHN BALDRY's album the fastest seller Kinney have had this year in America.....Dept. Of The Environment have apparently turned down Blackhill's request to stage the WHO in Hyde Park.

small talk...

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STUDIO RECORDED American Radio/Jingle tapes, S.a.e. D. Smith, 29 Suffolk Avenue, Leigh-on-Sea, Essex.

R.N.I. MINI POSTERS. Free while stocks last SEND S.A.E. for free obsolete free radio publicity materials and also free, new price list of tape recordings. Also available are details of Free Radio Campaign Area Organisers. F.R.C. 12 Queens Road, Newcastle-on-Tyne 2.

July edition of NEWSWAVE magazine is available now from: 23 Dorset Gardens, Brighton. Inside are: local station surveys, latest RNI information, information on that new offshore station, and quality photos. As the L.R.S.A. and I.F.R.C. say "It's well worth 15p."

FOR F.R.A. Associate membership, send s.a.e. to: Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

THIS WEEK
LAST WEEK
WEEKS IN
CHART

singles

albums

- | | | | |
|----|----|----|---|
| 1 | 15 | 8 | CHIRPY CHIRPY CHEEP CHEEP
Middle Of The Road
RCA 2047 |
| 2 | 1 | 11 | KNOCK THREE TIMES Dawn
Bell BLL 1146 |
| 3 | 2 | 7 | I DID WHAT I DID FOR MARIA
Tony Christie
MCA MK 5064 |
| 4 | 9 | 4 | BANNER MAN Blue Mink
Regal Zonophone RZ 3034 |
| 5 | 8 | 5 | I'M GONNA RUN AWAY FROM YOU
Tami Lynn
Mojo 2092 001 |
| 6 | 7 | 4 | LADY ROSE Mungo Jerry
Dawn DNX 2510 |
| 7 | 15 | 5 | HE'S GONNA STEP ON YOU AGAIN
John Kongos
Fly BUG 8 |
| 8 | 5 | 8 | HEAVEN MUST HAVE SENT YOU
Elgins
Tamla Motown TMG 771 |
| 9 | 4 | 7 | I AM... I SAID Neil Diamond
Unit UN 532 |
| 10 | 3 | 12 | INDIANA WANTS ME
R. Dean Taylor
Tamla Motown TMG 763 |
| 11 | 6 | 8 | MY BROTHER JAKE Free
Island WIP 6100 |
| 12 | 13 | 6 | RAGS TO RICHES Elvis Presley
RCA 2084 |
| 13 | 12 | 5 | OH YOU PRETTY THING/TOGETHER FOREVER
Peter Noone
RAK 114 |
| 14 | 11 | 8 | MALT AND BARLEY BLUES
McGuinness Flint
Capitol CL 15682 |
| 15 | 17 | 6 | I THINK OF YOU Perry Como
RCA 2075 |
| 16 | 10 | 10 | BROWN SUGAR/BITCH/LET IT ROCK
Rolling Stones
Rolling Stones RS 19100 |
| 17 | 25 | 5 | JUST MY IMAGINATION
Temptations
Tamla Motown TMG 773 |
| 18 | 50 | 2 | DON'T LET IT DIE Hurricane Smith
Columbia DB 8785 |
| 19 | 33 | 2 | CO-CO The Sweet
RCA 2087 |
| 20 | 18 | 11 | MOZART SYMPHONY No. 40
Waldo de los Rios
A&M AMS 836 |
| 21 | 14 | 10 | JIG-A-JIG East of Eden
Deram DM 297 |
| 22 | 32 | 3 | I DON'T BLAME YOU AT ALL
Smokey Robinson & Miracles
Tamla Motown TMG 774 |
| 23 | 24 | 4 | LAZY BONES Jonathan King
Decca F 13177 |
| 24 | 22 | 5 | HEY WILLIE Hollies
Parlophone R 5905 |
| 25 | 21 | 8 | RAIN Bruce Ruffin
Trojan TR 7814 |
| 26 | 29 | 4 | JOY TO THE WORLD Three Dog Night
Probe PRO 523 |
| 27 | 43 | 3 | PIED PIPER Bob and Marcia
Trojan TR 7818 |
| 28 | 23 | 9 | UN BANC, UN ARBRE, UNE RUE
Severine
Philips 6009 135 |
| 29 | 27 | 10 | IT'S A SIN TO TELL A LIE
Gerry Monroe
Chapter One CH 144 |
| 30 | 26 | 13 | DOUBLE BARREL
Dave and Ansell Collins
Technique TE 901 |
| 31 | 20 | 10 | IT DON'T COME EASY Ringo Starr
Apple R 5898 |
| 32 | 49 | 2 | WHEN YOU ARE A KING White Plains
Deram DM 333 |
| 33 | 19 | 12 | SUGAR SUGAR Sakkarin
RCA 2064 |
| 34 | 35 | 6 | PAY TO THE PIPER
Chairmen of the Board
Invictus INV 511 |
| 35 | 41 | 57 | MY WAY Frank Sinatra
Reprise RS 20817 |
| 36 | 31 | 6 | WE CAN WORK IT OUT
Stevie Wonder
Tamla Motown TMG 772 |
| 37 | 37 | 18 | ROSE GARDEN Lynn Anderson
CBS 5360 |
| 38 | 46 | 27 | AMAZING GRACE Judy Collins
Elektra 2011 020 |
| 39 | 28 | 12 | REMEMBER ME Diana Ross
Tamla Motown TMG 768 |
| 40 | 38 | 25 | IT'S IMPOSSIBLE Perry Como
RCA 2043 |
| 41 | - | - | CHIRPY CHIRPY CHEEP CHEEP
Mac and Katie Kissoon
Youngblood YB 1026 |
| 42 | 30 | 14 | (WHERE DO I BEGIN) LOVE STORY
Andy Williams
CBS 7020 |
| 43 | - | - | IF YOU COULD READ MY MIND
Gordon Lightfoot
Reprise RS 20974 |
| 44 | - | - | ME AND YOU AND A DOG NAMED BOO
Lobo
Philips 6073801 |
| 45 | - | - | GET DOWN AND GET WITH IT
Slade Polydor 2058112 |
| 46 | 39 | 10 | I'LL GIVE YOU THE EARTH
Keith Michell
Spark SRL 1046 |
| 47 | 36 | 7 | GOOD OLD ARSENAL
Arsenal First Team Squad
Pye 7N 45067 |
| 48 | 34 | 17 | HOT LOVE T.Rex
Fly BUG 6 |
| 49 | - | - | LEAP UP AND DOWN (WAVE YOUR KNICKERS
IN THE AIR) St Cecilia
Polydor 2058104 |
| | | | PUPPET MAN Tom Jones
Decca F 13183 |

- | | | | |
|----|----|----|--|
| 1 | 2 | 7 | STICKY FINGERS
Rolling Stones
Rolling Stones COC 59100 |
| 2 | 1 | 2 | RAM Paul and Linda McCartney
Apple PAS 10003 |
| 3 | 4 | 10 | MOTOWN CHARTBUSTERS Vol 5
Tamla Motown STML 11181 |
| 4 | 3 | 60 | BRIDGE OVER TROUBLED WATER
Simon and Garfunkel
CBS 63699 |
| 5 | 5 | 12 | HOME LOVING MAN Andy Williams
CBS 64286 |
| 6 | - | - | TARKUS
Emerson, Lake and Palmer
Island ILPS 9155 |
| 7 | 7 | 12 | SPLIT Groundhogs
Liberty LBG 83401 |
| 8 | 8 | 4 | MUD SLIDE SLIM AND THE BLUE HORIZON
James Taylor
Warner Bros WS 2561 |
| 9 | 6 | 8 | SYMPHONIES FOR THE SEVENTIES
Waldo De Los Rios
A&M AMLS 2014 |
| 10 | 12 | 3 | SINATRA AND COMPANY
Reprise RSLP 1033 |
| 11 | 29 | 19 | FRANK SINATRA'S GREATEST HITS Vol 2
Reprise RSLP 6383 |
| 12 | 10 | 61 | ANDY WILLIAMS GREATEST HITS
CBS 63920 |
| 13 | 21 | 22 | SWEET BABY JAMES
James Taylor
Warner Bros WS/W 1843 |
| 14 | 24 | 9 | AFTER THE GOLD RUSH
Neil Young
Reprise RSLP 6383 |
| 15 | 13 | 9 | SONGS OF LOVE AND HATE
Leonard Cohen
CBS 69004 |
| 16 | - | 1 | SOUND OF MUSIC Soundtrack
RCA SB/RB 6616 |
| 17 | 15 | 12 | THE YES ALBUM Yes
Atlantic 2400 101 |
| 18 | 27 | 12 | PORTRAIT IN MUSIC
Burt Bacharach
A&M AMLS 2010 |
| 19 | 44 | 12 | AQUALUNG Jethro Tull
Island ILPS 9145 |
| 20 | 31 | 44 | DEEP PURPLE IN ROCK
Harvest SHVL 777 |
| 21 | 19 | 75 | LED ZEPPELIN II
Atlantic 588 198 |
| 22 | 35 | 9 | ABRAXAS Santana
CBS 64087 |
| 23 | 25 | 8 | OVER AND OVER Nana Mouskouri
Fontana STL 5511 |
| 24 | 30 | 10 | LED ZEPPELIN III
Atlantic 2401 002 |
| 25 | 18 | 2 | TAP ROOT MANUSCRIPT
Neil Diamond
Uni UNLS 117 |
| 26 | 17 | 3 | OSIBISA
MCA MDKS 8001 |
| 27 | 9 | 4 | SHE'S A LADY Tom Jones
Decca SKL 5089 |
| 28 | 46 | 2 | LOVE STORY Soundtrack
Paramount SPFL 267 |
| 29 | 23 | 6 | SOMETHING ELSE
Shirley Bassey
United Artists UAG 29149 |
| 30 | 16 | 3 | IT'S IMPOSSIBLE Perry Como
RCA SF 8175 |
| 31 | 33 | 3 | JOHNNY CASH AT SAN QUENTIN
CBS 63629 |
| 32 | 36 | 2 | ALL THINGS MUST PASS
George Harrison
Apple STCH 639 |
| 33 | 37 | 2 | SOUNDS OF SILENCE
Simon and Garfunkel
CBS 62690 |
| 34 | 26 | 12 | CRY OF LOVE Jimi Hendrix
Track 2408 101 |
| 35 | 32 | 7 | LONG PLAYER Faces
Warner Bros W 3011 |
| 36 | - | 1 | EMERSON, LAKE AND PALMER
Island ILPS 9132 |
| 37 | 40 | 7 | DEJA VU
Crosby, Stills, Nash and Young
Atlantic 2401 001 |
| 38 | 22 | 5 | FOUR WAY STREET
Crosby, Stills, Nash and Young
Atlantic 2657 004 |
| 39 | - | 1 | EASY RIDER Soundtrack
Stateside SSL 5018 |
| 40 | - | 1 | EDIZIONE D'ORO Four Seasons
Philips 6640 002 |
| 41 | 49 | 8 | LET IT BE Beatles
Apple PCS 7096 |
| 42 | - | - | EVERYTHING IS EVERYTHING
Diana Ross
Tamla Motown STML 11178 |
| 43 | 14 | 5 | THAT'S THE WAY IS IS Elvis Presley
RCA SF 8162 |
| 44 | - | 1 | ELEGY Nice
Charisma CAS 1030 |
| 45 | - | 1 | OLIVER Soundtrack
RCA SB/RB 6777 |
| 46 | 11 | 4 | GOOD BOOK Melanie
Buddah 2322 001 |
| 47 | 43 | 8 | PAINT YOUR WAGON Soundtrack
Paramount SPFL 257 |
| 49 | - | - | ORANGE COLOURED SKY
Bert Kaempfert
Polydor 2310 091 |
| 50 | - | 1 | MOTOWN CHARTBUSTERS Vol 3
Tamla Motown STML 11121 |

top producers

5 years ago

10 years ago

- G. Tosti/I. Greco
- Tokens/Dave Appel
- Murray & P. Callander
- Blue Mink
- Bert Berns
- Barry Murrey
- Gus Dudgeon
- Tom Catalano
- R. Dean Taylor
- Free
- Mickie Most
- Glyn Johns
- Don Costa
- Jimmy Miller
- Norman Whitfield
- Norman Smith
- Phil Wainman
- Rafael Trabucchielli
- D. Hitchcock
- Robinson/Johnson
- Jonathan King
- Ron Richards
- Chin-Loy/Anthony
- Richard Podolor
- Bob Andy
- George Aber
- Les Reed
- Winston Riley

- 1 STRANGERS IN THE NIGHT
Frank Sinatra
- 2 - PAPERBACK WRITER Beatles
- 3 5 MONDAY, MONDAY Mama's
and Papa's
- 4 4 SORROW Merseys
- 5 7 WHEN A MAN LOVES A
WOMAN Percy Sledge
- 6 2 PAINT IT, BLACK Rolling
Stones
- 7 8 DON'T BRING ME DOWN
Animals
- 8 6 PROMISES Ken Dodd
- 9 3 WILD THING The Troggs
- 10 - OVER UNDER SIDEWAYS
DOWN Yardbirds

- 1 RUNAWAY Del Shannon
- SURRENDER Elvis Presley
- 3 TEMPTATION Everly Brothers
- 4 PASADENA Temperance Seven
- 5 - A GIRL LIKE YOU Cliff
Richard
- 6 6 H E L L O M A R Y
LOU/TRAVELLIN' MAN Ricky
Nelson
- 7 - HALFWAY TO PARADISE Billy
Fury
- 8 8 BUT I DO Clarence Frogman
Henry
- 9 5 THE FRIGHTENED CITY The
Shadows
- 10 7 YOU'LL NEVER KNOW Shirley
Bassey

Mary Hopkin 'Let My Name Be Sorrow'



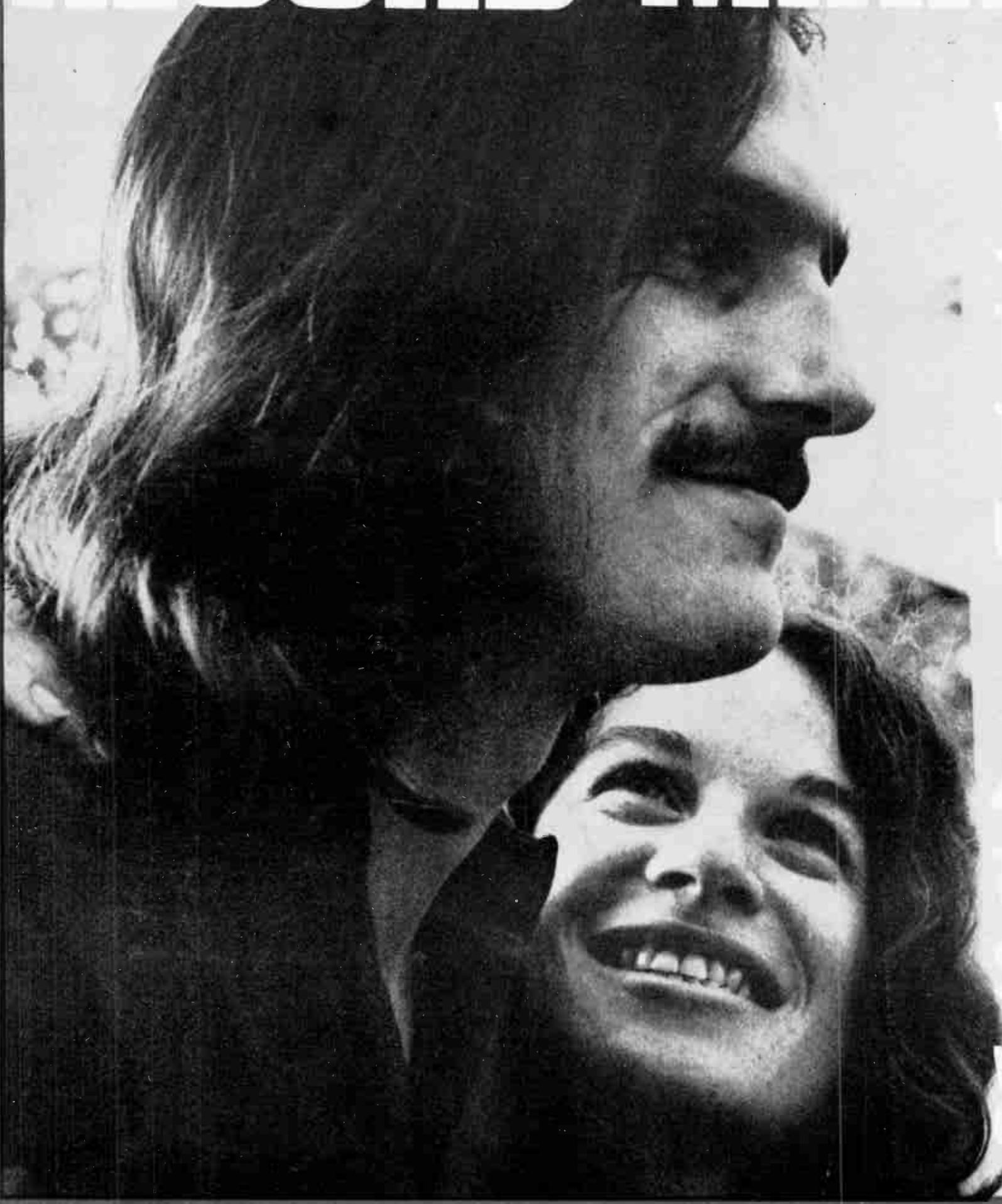
APPLE 34

A Billboard Publication

RECORD MIRROR

JULY 17, 1971

6p



JAMES TAYLOR WITH CAROLE KING (pic John McKenzie)

WHAT
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Kinney-Record Group

Mirrormail



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Record Mirror.

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MIDDLE OF THE ROAD: HIT REFERS TO THE U.S. POLITICAL SITUATION

IN THESE musically enlightened times one must always approach new works with some degree of trepidation. As a title, 'Chirpy Chirpy Cheep Cheep' is transparently obvious ... relating as it undoubtedly does to the hawk and dove impasse ever-present in the cataclysmic socio-political turmoil that is America today.

The work opens to a sparse beat of drums, which gradually gives way to the first noticeable theme of the vocal section, who set up a call and response pattern. While in itself not revolutionary, one feels that it is backward-looking to convey to the listener some idea of the 'harmony' of that unfortunate country, i.e. one supreme voice (Nixon? Agnew?) answered, or echoed? By a Silent Majority. The almost threatening simplicity of this theme is then hammered home in all its pointless vacuity as a surging, savage choral chant ... Chirpy Chirpy Cheep Cheep.

Just when the tension seems to be verging on fever pitch (recalling long, hot angry summers ... Watts ... Chicago) the symphonic view of Hell recedes and the opening lyric is repeated "where's your mama gone? One is a trifle baffled at its reappearance; could it be an oblique reference to the common U.S. Police greeting "Up against the wall, Mother ...?"

Suddenly the lyrics plunge even deeper into the sea of symbolic imagery. "Last night I heard my mama singing

Chirpy Chirpy's REAL meaning

this song ..." Mama singing to herself as she prepares wholesome apple pie, or milk and cookies, but no, wait ... "Last night" ... Night and all her attendants, darkness, silence, solitude, yes yes a very womblike symbolic state.

And the child (country) is reborn into the same strife-torn world, its first cry of pain as the doctor (Vietnam) smacks it into awareness ... Chirpy Chirpy Cheep Cheep. The fadeout ending is particularly ominous, offering no solution - a devastating plea for change, over and over.

One is perhaps slightly saddened that such a moving cry from the heart did not emanate from America herself, but even that emotion has to be tinged with a small pride in the knowledge that Britain has, in this work, attempted to repay the massive debt we owe that troubled land. For example, 'Sugar Sugar', 'Yummy Yummy Yummy', 'Mony Mony' etc. - THOMAS BARCLAY, 30 Devon Street, Leigh, Lancs.

I WONDER if EMI realise they have a potential hit in their vaults? With Slade in the lower reaches of the fifty with Bobby

Marchan's 'Get Down With It' the version by Little Richard should be issued and plugged.

This is the wildest disc ever with Little Richard hollerin' in the intro that his hair is real and not a wig! Then it bursts into a piano pounding big band rave up. The surprising thing is that it was recorded in the UK and arranged and conducted by that well known soul man about town, Reg Guest!

The beat is perfect for dancing so it will sell well to discos, especially if they back it with 'She's Together'. So give it a try - EMI. - JOHN EVANS, 15 Llwyn Onn, Elwyest, Rhos-on-Sea, Colwyn Bay, Denbs.

I AM AN AVID reader of your letters column, but now I fear that some of the correspondents are writing solely to see their name in print.

An example of this is Colin Baker's letter of June 19th. He indignantly protests at the BBC banning Mungo Jerry's single 'Lady Rose' as one of the other tracks on this maxi disc refers to drugs. Colin claims to see no reason for banning the lead track as that does not refer to drugs. Furthermore he feels that the BBC's action could deprive the group of

another number one hit.

This is utter stupidity on Colin's part, for in playing 'Lady Rose' the BBC are going also to promote the drugs track 'Have A Whiff On Me' somewhat. Secondly, this record will never become another top hit, because quite frankly it is not up to the same standard as the previous two records.

I urge you, Record Mirror to decide more firmly on the content of the forthcoming letters' pages. Letters similar to

he one I've quoted are certainly a waste of valuable space. - CHRIS HUDSON, Furze Hill Cottage, Furze Hill, Hove, Sussex.

VAL: The letters pages are for readers' opinions, Chris; Colin's is as important to me as yours.

INSTEAD of wasting valuable RM space condemning bootlegs why not publicise the greatest form of record robbery - live albums. So many fine artists have fallen into this trap, the latest being

'Aretha Franklin at the Fillmore.'

These pseudo 'Greatest Hits' collections are in general, poor value, chronically produced albums which do a great dis-service to the artists and record companies alike.

By all means, Record Mirror, take a firm stand on any issue, but make sure it's a worthwhile cause first. - STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

What happened to Humble Pie?

I SHOULD very much like to know what happened to that so called super-group Humble Pie, the group that nobody was ever going to forget.

Like so many other groups they were too over-rated and they were unable to live up to the name that the pop papers had given them. After a lot of publicity, one semi-major hit and one LP they were obliterated in the shadow of better music from groups with more talent and less acclaim.

Humble Pie came, saw, but certainly didn't conquer. They've gone and personally I hope they have been forgotten. - STEVE WALKER, Q8001469 Admin/App Walker SF, 320th Entry, Malcolm Block, RAF Hereford, Credenhill, Herefordshire.

VAL: In fact, Steve, Humble Pie appeared at Hyde Park on July 3rd with Grand Funk, and they then returned to America. A double album is currently being mixed and should be available in a few months.



STEVE MARRIOTT OF HUMBLE PIE

RNI: readers attack Noel

I READ Noel Edmonds column on RNI with amazement. Never have I heard such an unprofessional and pompous set of comments. It is obvious that the station you are employed on has to be number one in your eyes, but to attack the opposition in print, or in any way that the public gets to hear of your views, is disgraceful. Imagine if Tesco supermarkets put up signs telling the public that Mac-Fisheries were inferior.

Sure the day of shipborne stations should be over, but there again we should also have commercial stations on land with unlimited needle time; and until that time



NOEL EDMONDS

comes RNI is needed. Yes, of course the bomb attack was very bad - there are a lot of things that could be better on RNI, but it is an alternative, and I'm sure Noel would rather people tuned into him because they wanted to rather than had to.

One last point. If Noel finds the idea of RNI being supported by listener donation so repulsive, where the heck does he think his wages come from. And licenses aren't voluntary. - ROGER 'TWIGGY' DAY, Surbiton, Surrey.

VAL: There were so many letters on this subject, they couldn't possibly all be published. But here are some extracts ...

... 200,000 lots of 60p seems a perfectly reasonable sum to be asked to donate for something which listeners do want rather than be forced to pay the ridiculous license fees to the BBC for something the BBC seem to do for their own entertainment. - TONY GILLHAM, Aquarius Ents., 9 Rectory Road, Tiptree, Essex.

... I FEEL he should take a good look at himself before he starts to criticise others - JOHN WEBSTER, 'Upwood', Bishopstowe Lane, Herne Bay, Kent.

... AS for his remarks on 200,000 people "coughing up" 60p a year, I always thought that the BBC was financed by precisely the same method - i.e. license money - or doesn't Noel pay his license fee? - ALASTAIR J. R. COE, 53 Rokeby Gdns., Woodford Green, Essex.

... I THINK it more correct to tolerate competition than endure a monopoly, because the very existence of Radio One depended upon the competition of the pirates with the BBC. - ALAN WEBBER, 12 Henrietta Villas, Bath, Somerset.

... AS Noel likes 'catch' phrases here is another for him to take to heart - "Grow Up!". - JEREMY ARNOLD, Iversley, Southwold, Suffolk.