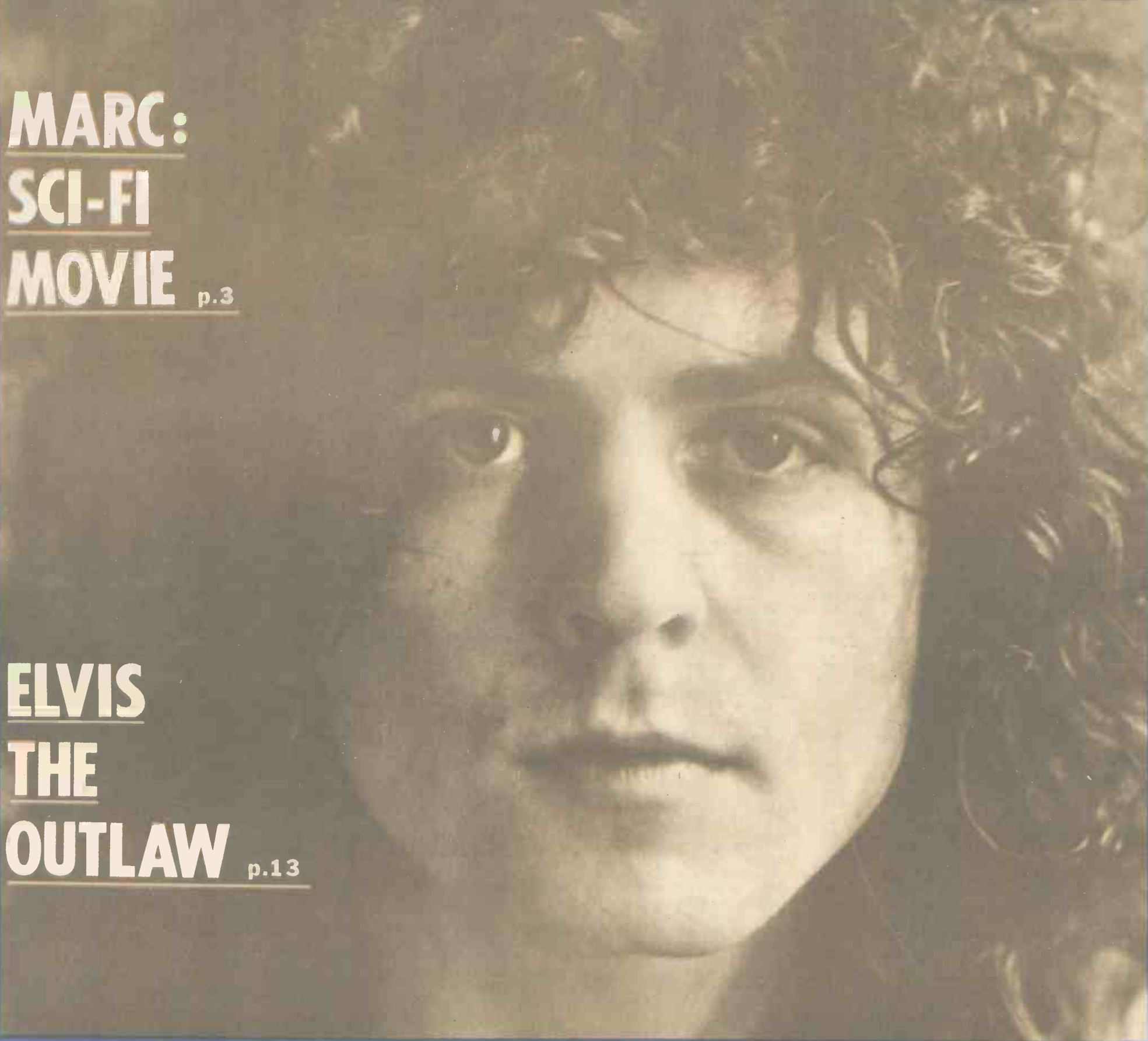


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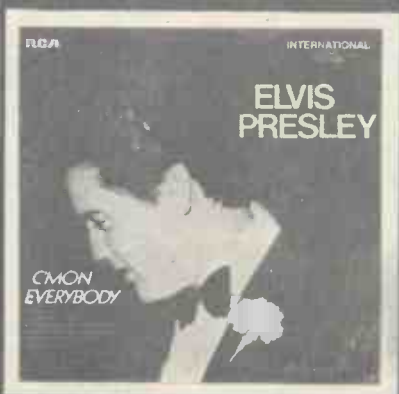
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ANDY FRASER: AS GOOD AS THE OLD FREE?

I HAVE just been to a local dance at our youth club and have had the biggest laugh out. The local group, Warlock was playing their own compositions, which I think are fairly good, they played about ten numbers in the first half of their performance and then they broke off for fifteen minutes.

During the break we heard the biggest load of trash - of course reggae. This music is the biggest waste of plastic out, especially after listening to 'hairy' music. It doesn't even turn me on. And the dances they do are just one big laugh, not half as good as ours. - ADRIAN PETERS, 3 Courtbrook, Fairford, Glos.

ON READING the review of the Pye International release 'Bluebirds Over The Mountain' by Ersel Hickey, I immediately ordered a copy from my local record shop. For the first three weeks it was declared by the distributor to be out of stock, and on the fourth week deleted.

I would query the economic logic of such a move and also point out that it is hardly surprising if this, and other similarly

treated records fail commercially, if the record buying public are denied all opportunity of purchasing such records.

Surely the general public merit better treatment than this. It is small wonder that the "bootleggers" flourish. - A. L. WILLIAMSON, 7 Brusselton Close, Acklam, Middlesbrough, Teesside, TS5 8SD.

VAL: On enquiring, I was told by Pye Records that this record has definitely NOT been deleted, and is still available on Pye International 7N 25551. As with many cases like this we find that the record dealer or distributor is often to blame - it seems if they can't readily trace a record they assume it is deleted.

HASN'T anyone ever heard of the Southern Independent Radio Association (SIRA) and their radio stations.

SIRA has given the South of England a real choice in commercial radio entertainment. One of these stations, Swinging Radio England on 227 metres has a regular fan following in Norway and Sweden - and the mail to prove it!

Another recent station was Radio Caroline, which

broadcast on 259 metres over Whitsun and was hosted by none other than Roger Day and Martin Kayne. Other stations such as Radio Bonanza, Radio Sussex and Galaxy Radio provided the South with great weekend entertainment.

So how about a mention for the greatest freedom fighters in England, one of the few groups of people who are always actively engaged in helping Free Radio - a great big thanks to SIRA! - MICK GIBBS, 46 Grove Road, Seaford, Sussex.

STEVE BARNARD'S letter on rock 'n' roll (RM June 26th) began; "this may seem stupid," and how right he is. What a ridiculous statement he made by saying current artists - James Taylor, Janis Joplin etc. will be revered in fifteen years time just as Jerry Lee and so on are idolised today.

I'm afraid Mr. Barnard's ideas are completely wrong. Doesn't he realise that the basic reason for fans holding on to rock 'n' roll music so tightly is because it was the highest peak of wild excitement ever reached in music! Whereas the artists of today, admit themselves that their music isn't on a par with what's gone before. In other words as we all know, the music scene today is at a low ebb.

As well as fans of my own age, I know many sixteen-year-olds (and under) who will not tolerate anything other than rock 'n' roll and are as keen as any original fan to dig the good rockin' sounds! - STUART COLMAN, 93 South St., Rugby.

IN THE recent RM supplement, Radio Luxembourg were congratulating themselves for playing 'Gypsy Woman' by Brian Hyland. Even I,

listening to Luxembourg only occasionally have heard this song countless times on 208, and the same is true of certain other records given a disproportionate amount of air time only because they are paid for. Quality does not guarantee a hit.

It would probably be true to say that a small number of people dictate what the public shall or shall not hear; The only way out will be when forthcoming commercial radio smashes the Radio One/Luxembourg monopolies making the pop radio audience more diffused.

In the meantime we can only but support RNI, Radio Veronica and Manx Radio, which are at least more honest in their musical policy. - JOHN ROSBOROUGH, 8 Ballygowan Road, Crossnacreevy, Castlereagh, Belfast.

WHILST playing some of my old single records a while back I came across Del Shannon's big hit 'Runaway'. On the flip side of this record the label indicates that the song is called 'Jody', but this in fact is not the case.

When 'Runaway' was issued back in 1960, I believe, there was an instrumental record released around the same time, called 'The Snake' by Maximilian. It is this song that is on the flip side of my particular record.

Is the record unique, or have any other readers got a copy like mine? - KEITH R. HUIH, 65 Ely Way, Thetford, Norfolk.

VAL: I suspect you may be hoping that this will make your record more valuable, Keith, but unlike stamps I'm afraid they just don't work like that!

Greatest record, perfect group...

THERE'S been a lot of abusive rubbish talked about Free since they broke up. That they were a third rate Who, monotonous and inferior musicians to the Hollies! The dictionary definition of music is "The art of combining sounds or tones ... so as to affect the emotions".

In this respect Free were perfect musicians, no other

group could involve the listener in their music like Free did. No other group could pack so much power into three minutes as Free did in 'The Stealer'.

Free's music is always a joy to listen to and you don't have to be in a certain mood to enjoy it, as with so many other groups (the Bee Gees and Jimi Hendrix for example).

Free produced the greatest record ever made in 'All Right Now', and I've a feeling the new groups are going to be as good as the 'old' Free - especially Andy Fraser's. - DAVID GRIFFITHS, Denbigh, N. Wales.

VAL: Please remember full addresses or I won't be able to use all letters.

I HAVE only recently started listening to Radio Nordsee International in the evenings, and enjoy the music they play. In particular I like hearing records that are not yet released in Britain, but I am disturbed to find that they are using certain jingles which Radio One do. This practice is completely unnecessary and mars an otherwise good pop pirate station. ROBERT PRESTON, 72 Sherwood Avenue, Greenford, Middx.

VAL: Although disc jockeys often make up their own individual jingles, Robert, many can be purchased by any radio station from an American company who specialises in making them. So two stations could end up with the same jingle.

IN the past bootlegging has been associated with artists such as Dylan and the Beatles and has mostly appeared in LP form. But now it is spreading through all forms of music, and on the soul scene very large numbers of bootlegged singles are circulating. What I find alarming though, is that many fans do not realise that they are buying these records.

This seems hard to believe at first, until one discovers the con trick being carried by the shops concerned. They simply include the bootlegged titles in amongst their list of American import records, thus giving the buyer the impression that they are getting the genuine article. Added to this is the fact

that their dealings are often carried out on a mail order basis, thus giving the buyer no chance to examine the record.

We all know that the record companies often anger and disappoint us by not issuing certain material, and that because of this the bootleggers claim to be providing a service. But surely the point is that the companies have paid their money for the right to issue or not issue material, and that the choice is their's alone.

The people who pirate these recordings are stealing. Stealing from the record company, from the artist and most of all from the public. Those singles cost about 5p each to produce, so that when they are sold at £1 each, one can see the sort of trick they are pulling. The sooner these people are stamped out the better. - BRIAN DAVIS, 55 Marwill Crescent, Nottingham.

EVERY week the columns of 'Mirrormail' are filled with "Let's have some more Helen Shapiro" 'Deep Purple are no good and never will be', "Come back Roy Orbison/Joe Cocker/Dusty Springfield" (delete where not applicable) and so on.

What surprises me is that I never see anything to do with the greatest composer/arranger/instrumentalist/personality/singer, in the world. When I say this I am not talking about amateurs such as Jimmy Page, Alvin Lee and Johnny Winter.

I refer of course to the great Mason Williams. What song or melody can compare to the brilliant 'Saturday Night At The World' and the equally beautiful 'Classical Gas' and 'Manha de Carnival'. In fact what LP released in the past decade can compare with 'Hand Made' by this brilliant artist. - PAUL R. COLE, 51 Windemere Road, High Lane, Cheshire.

I AM a thirteen-year-old English boy and I would like to correspond with an English boy or girl of my age, or a little older. My favourite music is Vertigo and other progressive music, Tamla Motown and reggae. - DAVID LONGSTAFF, 20 Bath Road, Reading, Berkshire, RG1 6NB.

Your Top 3

MUSIC in Britain today seems to be at an extraordinarily high level. In each section there are some fine artists mainly in the two most popular sections - pop and rock.

In pop The Hollies, Cliff Richard, Marmalade. In rock Led Zeppelin, Rolling Stones, Who, Family. If there were a top ten for quality acts in any section; for folk add Jonj Mitchell, Neil Young and James

Taylor, and there you have a list that represents music as music - not noise.

I think it would be hard to find a list that compares with this for popularity and professionalism. Any other reader like to make a list of ten names which represent the 1971 top ten? - WILLIAM HOOPER, 14 Grosvenor Place South, Cheltenham, Gloucestershire.

VAL: Better still, let's have your top three in each section, only.



T. REX: A NATURAL MUSICAL EVOLUTION

by Val Mabbs

WITH the surge or phenomenal interest that has arisen for T. Rex, Marc Bolan has become infinitely aware of the difficulties facing some fans who want to see the group. It was to make this situation a little fairer, that T. Rex embarked on their recent British tour, and in particular chose a venue in Lewisham — catering for Kent and neighbouring fans, who hadn't had their chance to witness the exciting stage activities of the group.

"We didn't realise quite how big a draw we were", Marc told me as we sat in the sunshine on the day before the Lewisham concert. "At least every venue that we have already done could have sold about two thousand more tickets. So we are planning another tour in October, and I would like to do a free concert, but it's finding the right place that is the difficulty. I'd prefer somewhere outside of London."

The sort of audiences that now come to see T. Rex have changed to some considerable degree, although Marc still finds it difficult to accept that the group have changed that much. It's more a natural evolution for him — and something that he feels is a necessity. During his stage act he uses Jimi Hendrix as an example of the need to move constantly, musically.

"He could have done amazing things", he reflected sadly. But the 1971 courageous Bolan is going to move — and audience reaction shows that the re-introduction of excitement is well appreciated.

"Sometimes we get a very very young audience, but otherwise we get Heads", Marc told me. "We sometimes get the screamers,

Marc's science fiction film

anywhere but London. It always happens for us. In fact in Newcastle they broke down the front of the hall, and in Glasgow we had to get the police to get us out! But if the kids are sensible I don't dislike it. They only usually scream at the end of numbers or if you put a lot of energy into a number. The more one gyrates about the more you're going to get the kids grooving, but before we were never a visual band, ever. ELP got themselves banned from a lot of places because you can throw the crowd into total hysteria, and now there is nowhere left for them to play. One does have to be careful, or the crowd might tear the building down!"

Marc, like the Rolling Stones, the Who and many others, admits to being a rock based pop singer, though he doesn't see himself as a pop star. He also realises that many of the audience come to watch him on stage, but fondly hopes that they think about the music when they leave the hall for home.

T. Rex's next album 'Electric Warrior' is currently being mixed by Marc for probable release in August. Though the title might convey an all electric progressive album, in fact several of the

numbers are gentle acoustic songs.

"I just liked the title", grinned Marc. "It's one of the numbers on the album. Seven out of the ten tracks were recorded in America at Los Angeles and New York, mainly because Mark Volman and Howard Kaylan the two Mothers who worked on the album were there. I'd like to use them all the time if I could. There was also the certain element of time."

"Everybody else says this album is different for us, but to me it's not. I find it easier now to get the sound here, that we've been getting in America, if you see what I mean. It's very easy to get. They use cheap microphones and they don't have any screens at all in the studio."

But didn't Marc think that might be a step backwards in achieving the clear cut sounds now possible?

"I never wanted that!" he explained and a slow smile emerged. After achieving what he terms as "our first biggie" with three million sales of 'Hot Love', Marc has obviously no need to worry!

T. Rex's current single 'Get It On' was written by Marc four months ago, and recorded soon after. He tries generally to record material as soon as it is practically possible, and when he is still excited about it. But his planned musical album 'Children Of Rarn' has yet to be recorded. I asked Marc if he would now record it in the style that is currently indicative of T. Rex.

"It will be done as we are now", he told me. "I think the only difference is

that our music has got simpler in its direction, but if you listen with cans to 'Get It On' it's not as simple as it might seem."

Marc Bolan still spends time to justify his actions — though he so obviously enjoys doing what he is doing, that no justification seems necessary.

"The papers seem to pick out the bummer letters about us", explained Marc. "Although this week there were some good ones. The first week it upset me, but the gigs were so incredible, I just knew that wasn't real. Not one person there said that they didn't like what we were doing."

But for those who still miss the whimsical Marc Bolan, and the images of 'bopping imps', as opposed to the obviously intelligent, sensitive and friendly person that he is, then Marc has words of comfort.

"If they can see the poetry that I write then they would see that it is just like the old songs. At that point I was trying to give people pictures, but communication is more important to me at the moment."

Marc's last poetry book sold ten thousand copies, which is phenomenally good for poetry — particularly a first volume. In fact this was only beaten by Mary Wilson with her works, and as Marc says: "I didn't even have any reviews."

Another important project on the way is the making of a science fiction movie, which Marc has written.

"It's going to be a very Hollywood type of production", he smiled. "It has a big budget and a big star acting in it. I wrote the part with him in mind — but I can't say yet who it is. I did read

a lot of science fiction and I've learnt a lot about it. I think it can happen and has happened. Yes, things go round in circles. It's a very futuristic film with a sort of Cosmic Messiah."

Marc plans to be present to work on the production of the film, and his lack of time is the only thing that is holding work up.

I asked Marc if he understood the technical details of film-making.

"Not at all", he replied honestly. "But I know what I want to see. It's the same with making a record, even the engineers don't really know what you want, you go to them and try to tell them."

We could even yet see a chair with the words Marc Bolan printed across the back, in true film tradition! But it could be some time away yet, as a tour of Germany, Scandinavia and France is already set for the group. And there is the possibility of a further American tour in August.

"I really enjoyed our recent American tour", Marc told me. "We did all the biggies out there, but it would take a year to hit every place. The first time we went I was unhappy with it, but I had just broken up with Steve Took and we only reformed to do the tour."

Now T. Rex seem to be a much happier unit with Steve Currie on bass, Bill Legend, drums, Micky Finn, congas, and of course Marc, vocals and guitar.

In October, Marc revealed that there will be a lot of changes coming for T. Rex — but not on a musical level. 'Get It On' has proved that their musical position should be stable for some time to come.

ECHOES

MOTOWN moved out of Detroit recently, but soul fans hardly noticed. Through the sixties when Berry Gordy was establishing his empire, he found odd labels popping up in Detroit in competition, and quite often, in imitation, of his Detroit sound.

Sometimes they faded (D-Town, Groovesville) and sometimes he simply absorbed them (Ric-Tic, Revilot). But in the last year or so, while Motown were eyeing Hollywood as their new base and thinking of the glossy film world as well as the new Marvin Gaye or Originals session, Invictus, and now Westbound, have been catching up on them.

Westbound have made inroads into first the U.S. soul and now the pop charts, but have learnt from their predecessors and not attempted to copy the sounds of Motown, but allowed their artists to develop their own identity, sometimes recording acts and styles far from the motor city. They have good distribution by New York's Janus group and though it's doubtful, and not particularly desirable, that they'll develop a sound so stylised or so instantly recognisable as Motown, they seem likely to continue their progression. In fact, they are in an enviable position, together with New Jersey's Stang/All Platinum group, in that they're selling black music in pop markets without having to seemingly compromise to the demands of white audiences.

The two big acts on Westbound are Funkadelic and the Detroit Emeralds. As prophesied, the Funkadelic with their fusion of progressive soul and visual incredibility created a major impact on the tired British music scene during their recent tour. On record, they have been criticised, but perhaps by those who heard only their two released albums on which their indulgences may seem unnecessary but are, in fact, mostly valid extensions of their mainly unreleased singles. So the crisp, controlled force of 'I Bet

Detroit — after Motown moved out



THE DETROIT EMERALDS (LEFT), AND BOBY FRANKLIN'S INSANITY

You', the relentless shuddering Sly-inspired 'I Wanna Know If It's Good To You', or the hypnotic, building 'I Gotta Thing, You Gotta Thing' is how to hear, and understand, the mind and music of leader George Clinton.

The Detroit Emeralds are three young men who were probably as surprised as the industry that a million people went and bought 'Do Me Right' (released here on Pye International), but although a first hearing will only reveal their lilting harmony, part Temptations Detroit style, part Impressions Chicago style, part Delfonics Philadelphia style, etc. etc. across a choppy, clonk clonk beat, the atmosphere is irresistible, and with the strings dancing merrily behind isn't far removed from the kind of pop soul sounds that occasionally sell in England — if issued on Tamla Motown. Their earlier 'I Can't See Myself Doing Without You' (161) is worth importing in its own right, and one hopes that the LP

will finally find its way onto an English label's release sheet.

A group who are fairly big soul at the moment are the Fabulous Counts. The big R&B hit 'Rhythm Changes' (173) is excellent of its gurgling, wah-wahing psycho-soul/type, and if the vocalist is at times buried in the urgent rhythm of the band, the effect is the required dance one. But even more exciting is a record whose failure in the States is inexplicable. The gloriously named Bobby Franklin Insanity gave us 'Don't Lose What You've Got (Trying To Get Back What You Had)' (169) and those who import it will possess a fine sound based vaguely on Temptations/Sly funk but with an original arrangement and haunting interplay between Bobby and group, only slightly spoiled by an unsatisfactory chorus.

Some of the black close-harmony groups currently recording have the histories to possess old fifties style names while others,

recently formed, come up with names which could have been used a decade before. Whatever variety Westbound's Magictones are, their name truly reflects their sound — a clear beautiful falsetto with tenor and bass back-up. 'I'll Make It Up To You' (152) is lovely, though unoriginal, stuff while 'Till You Decide To Come Home' (164) has the lead dropping a key so he can climb and soar acrobatically on a mid-tempo love song like the ghost of Bobby Lester. The New Holidays (the old ones had Edwin Starr as lead on Golden World) made some noise with 'Maybe So, Maybe No' (157) and the haunting off-beat intricacies of the song — written by 'Popcorn' Wylie and Tony Hester — deserved the understanding gentle treatment it received by the group.

Denise Lasalle, whose records are produced by the Crajon group — who hit big with Bill Coday — had a pleasant, but stereotyped, 'Hung Up, Strung Up' (162), although her flits between

Chicago, Detroit and Memphis (Willie Mitchell arranged this record) have yet to result in her finding exactly the right song to set off her sad, bitter-sweet, voice. So for now, the flip, a weeping ballad 'Heartbreaker Of The Year' will do. Another 'name', to the hip English if not the U.S. soul fan, is Bill Moss ('Soccket To 'Em Soul Brothers' from Bell sold a lot here on Pama). His 'Everything Is Going To Be Alright' (168) is an assortment of mid-tempo clichés which the intensity and fervour of the straight gospel reverse 'One Hundred And Forty-Four Thousand' only partially nullified. Perhaps his two Westbound albums, or his new label, Capsoul, will show more promise.

Alvin Cash has got away with murder in past soul charts with an endless succession of ludicrous dance songs/instrumentals, usually containing the immortal words 'weeeeeoooh!'. Alvin's right-hand man as composer/producer has been

Gene Anderson, so it's hardly surprising that his Westbound record 'The Devil Made Me Do It' (165) is so chillingly predictable, although the other side 'Funky Beethoven' is a curiosity. But the success of Westbound has so far been groups, and another unknown one, again extravagantly named, 'The Mighty Elegant', promise much with clever harmony on 'I Find Myself Falling In Love With You' (166).

Westbound are established. Another Detroit label attempting the same is Grand Function records, owned by Marvin Figgins. Their three releases so far have shown real imagination, the best being 'Red Moon' (Parts 1 and 2) (1000) by Fuji, real name F. Jordan — the part-composer of the 'I'd Rather Go Blind' classic. The incredible lolling rhythm of 'Moon' surpasses his previous 'Revelations' (Parts 1 and 2) (released as 'Fuji' on Cadet 5665) a similar hypnotic semi-instrumental. Little Rena Scott is gutsy and solidly convincing on 'I Just Can't Forget That Boy' (1002) though the guitar introduction is almost identical to 100 Proof Aged in Soul's 'Someone's Been Sleeping'. The record has since appeared on Black Rock 2000 — picked up for major distribution? And finally, there's the male Gaslight 'I Can't Tell A Lie' (1001) with another trip into the falsetto world of group harmony. The clever lyric makes it stand out and in fact regional sales could be the start of big things. The group has been taken up by United Artists.

In the English music world where the mass public shows determination to avoid the majority of non-Motown Detroit sounds, British hits for Westbound and Grand Function records seems a wild pipe dream, but then there once was a BBC who'd never heard of the Delfonics...

Tony Cummings

INSIDE STRAIGHT

DADDY'S HOME: Hail the return of one of the heavy soul kings — James Carr. He's now on Atlantic but Charlie Gillett who's heard his new cuts, sadly reports that they've tried to make him into another King Floyd and have not succeeded. Come back Quinton Claunch.

TRIBUTE TO A KING: Recently RCA pushed out a 'greatest hits' kind of compilation of Sam Cooke. It got precious little publicity, but then he doesn't sell like Elvis... Fans should welcome 'This Is Sam Cooke'

— RCA DPS 2007. The set shows exactly how it was

once for a black singer who wanted to do more than top the R&B charts and tour the endless ghetto clubs. He played the white man's game either wholly — Nat King Cole — or partly — Sam Cooke — and mixed an R&B style with a pop one. But Sam was much more than a black singer with business acumen who made a fortune on the pop charts and supper club circuits, he was the possessor of a golden voice of warmth and purity which became one of the major influences in the development of soul music.

He sang as if he meant it; as if he was still with the

Soul Stirrers proclaiming his faith, and even though he often now had to sing that 'she was only sixteen but I love her so' or 'if you love me too what a wonderful world this will be' black audiences as well as white found themselves believing. Twenty songs for just under three pounds is good value, and if one could quibble that twenty-four wouldn't have made much difference to RCA's expenses, the record set still gives another opportunity to remember how good 'Cupid' sounded with its lilting, flowing feel — that even Johnny Nash's own pure voice couldn't better,

how 'Twisting The Night Away' was the best ever twist record — because it wasn't really a twist record, how Sam took an old, old blues 'Little Red Rooster' and polished it, changing a sexual battle into a sad introspective ballad.

He could evoke an era of teenage good times perfectly on 'Having A Party' and teenage love on 'Wonderful World'. Sure the backings were often inappropriate — purposely coy on 'World', childish theatrical on 'Cham Gang' but they were occasionally perfect as on 'Bring It On Home To Me' (with Lou Rawls giving us

those immortal 'yeahs!'). He could sing a song written in the Ink Spots era 'For Sentimental Reasons' and make us see again its poignancy, hardly noticing that he had made it 'You Send Me No. 2'. When he died, such albums as 'Cooke's Tour' and 'At The Copa' soon died with him and now his fans remember these, his hits, which pleased his own people, as well as the night clubs. It's a shame his greatest 'A Change Is Gonna Come' isn't included, and we still have to endure 'Everybody Loves To Cha Cha Cha' but the majority of the sides still show why his songs

and his voice are remembered.

IT WILL STAND: Victor Davis of the Breakaways Fan Club, Rotherham, goes for:

1. "Blue Angel," by Roy Orbison (Monument).
2. "Save The Last Dance For Me," by the Drifters (Atlantic).
3. "Because They're Young," by Duane Eddy (London).
4. "That's All You Gotta Do," by Brenda Lee (Brunswick).
5. "Good Timin'" by Jimmy Jones (MGM).

NEWS, ENQUIRY, OPINION

Ansel Collins needs sex day and night

ANSEL was 45 minutes late for my appointment at the record company. Dave didn't even turn up to my knowledge, although there was a rumour that he showed about two hours late and decided to go home again.

When he did arrive, the Ansel half of the Dave and Ansel Collins duo was rushed off upstairs for a telephone interview with Radio Veronica. By this time I was beginning to wonder if it was all worth it as the local would soon be closed and who wants to conduct an interview in a stuffy office.

Without Dave we made it to the pub.

Hey Ansel! How far have you got with the girls here?

"Ahaw ahaw"

"Well", I said.

"I'm not really after the girls in England as I don't want to end up shot by a jealous husband. The girls are stouter here and ooh those hot pants are beautiful and boy I like those thigh boots but I'm going home to Jamaica next week to unload myself.

"I need sex day and night.

"I go after girls aged about 20 or 21 but Dave is just interested in them being fat. He's crazy man."

Until a year ago Dave and Ansel Collins were Dave Barker and Ansel Collins two separate acts in the West Indies. Between them they've got through quite a few bands. Tommy Cook and the Supersonics, The Invincibles, The Upsetters and The Techniques to name just a few. And Ansel has also done session work for Desmond Dekker, the Maytals and the Pioneers.

It was only a year ago that they both met producer Winston Riley and it was out of their first session together that they produced 'Double Barrel', 'Monkey Spanner', the follow-up, was recorded last November before they came to England ten weeks ago.

"Hey man the English music is really great. I just love that record at the moment called 'Mari' or something. It's like that Welsh guy."

Utter confusion reigned for the next ten minutes while us knowledgeable music people discussed the possibility of the record actually existing. After downing several pints and naming most records that have entered the charts in the past two months, a shout was heard.

"I Did What I Did For Maria' by Tony Christie. Is that it Ansel."

"Ahaw hey yeah that's it man. Yeah a really fantastic record. That's it 'What I Did For Maria' and I remember who he sounds like: Tom Jones another fantastic singer man. Oooh and Engelbert Humperdinck, his voice I like, great voice."

'Double Barrel' reached number one and the follow-up 'Monkey Spanner' is not moving so fast.

"I'm going to take it easy", explained Ansel "I'm not worried about the follow-up to 'Monkey Spanner', besides our type of music is gaining popularity in Britain at the moment. There's quite a few reggae records in the British charts right now and a few weeks ago we had two of them up there."

By this time the conversation had drifted to the subject of strip clubs in London and Ansel suddenly seemed very eager to leave. After strolling back to the record company directions were given to Ansel so he could get to the nearest strip club and we never saw him again.

Simon Burnett



ANSEL: ONE FOR THE GIRLS?



TREMELOES: 'WE GOT MISQUOTED'

"IN a way, we are our own worst enemies", said Alan Blaikley of the Tremeloes, who are back in the chart this week for the umpteenth time with their new single, 'Hello Buddy'.

He seemed in excellent spirits in spite of having to spend part of a gorgeous afternoon going through the ritual pop interview in the ritual Soho pub with an interviewer struggling to scribble notes and down the delights of the house, accepted with a decent reluctance.

"I don't blame the public at all", but it is a fact that we are going to have to live down three years in which the Tremeloes have become firmly established as a Mickey Mouse group. We're the group that makes hit singles. Albums? No-one wants to know. I can put myself in an objective position looking at the group from outside, and know that I would probably feel the same way.

Forcing

"If I could drag someone up and sit him in front of my record player to listen to a Tremeloes LP, I think he might be quite impressed, but there is no way of forcing people to listen to one of our albums, and you can't live down three years of Tremeloes image overnight."

Of course the Tremeloes, Mickey Mouse or not, have done very well for themselves, and Alan is far from bitter, accepting the irony of the situation with quiet confidence that eventually there will be a bit more recognition for the group's music to go with the cheques.

"We used to dash into the

THEY CAN'T GIVE MICKEY THE SLIP

studio, get a bit of booze and create a party atmosphere, and the record would get made just like that. One take, no fuss. The first record where we really took a lot of care over the recording was 'I Shall Be Released', which was also our first flop, though it has sold over 100,000 in the long-term. The best two records we have made, in my opinion, were 'By The Way' and 'Right Wheel', which go down a bomb on stage. But on record? Great reviews and then nothing."

"Unfortunately, we got misquoted in an interview, and people thought we were aiming to go all heavy and underground. That's not really it at all, we are just trying to get a bit away from the old hit formula." The group has been quietly progressing in their own way: for a start, all the records since 'Call Me Number One' are compositions by Alan and Len Hawkes. 'Me And My Life' was the second of their self-written hits, and 'Hello Buddy' looks like being the third.

"I think we have hit on the

happy medium with this one", says Alan. "I think it is commercial, but on the other hand there is some very good playing on it if you listen to the banjo and steel guitar. Our lead guitarist, Rick West is particularly underrated. He is beginning to be noticed more in the business, and being used for sessions. The Jonn Kongos LP, for instance."

Lifeline

How to achieve the transition from a happy, smiling pop group to a band of musicians without going through a long spell either lying low or forfeiting popularity is a problem that has baffled many a bunch of hit paraders. One helpful lifeline, for the Tremeloes, and Alan and Len in particular could be through their various productions for other people, which has been taking up an increasing amount of time.

"There is a group called Jumbo, who are everything we want to be. We have been paying their wages for about 2½ years, and expect to have

an album out by them in about September. We're like fans of theirs.

"And we have also produced a first single by Buckley, who used to be Sean Buckley and the Breadcrumbs years ago. He's a really incredible guy who is going to put a bit of excitement back into this business when he is properly unleashed on the public."

So Alan has plenty to be proud of at the moment. Not least of which is a magnificent statuette weighing considerably more than a pint of bitter and representing the Ivor Novello Award for 'Yellow River', achieved by their own company, Gale Music.

"Yes", he said, putting the coveted award back in his case and returning to something more thirst quenching. "It's a hard life in the pop business." I think he smiled as he said it, but it's difficult to be sure of an expression through the bottom of a beer mug.

James Craig

Elvis LP will include his clothes . . .

BRITISH Presley fans will be able to buy pieces of the singer's stage clothes in the next few weeks when a unique limited edition four-album boxed set entitled "Worldwide Gold Award Hits Vol. 2 - The Other Side", is released here.

RCA in Britain are importing specially 15,000 editions of the collector's set which originally was for American and Canadian release only. A total of 150,000 sets are being pressed in the States.

Retailing at £9.99 the set contains in addition to a piece of Presley clothing (approximately 4in x 2in), a lifesize poster of the artist.

Said an RCA spokesman: "Once the 15,000 sets are sold they will immediately increase in value." Advance orders already total more than 5,000.

But demand is likely to prove so intense for the set that RCA will probably be forced to bring out the four-album box in a fresh pressing, though it would seem unlikely that Presley has enough clothes in his wardrobe to cover this.

If single

IF are to release their first-ever single. The jazz-rock band have 'Far Beyond', written by member John Mealing and friend Trevor Preston, issued on August 6.



Major U.S. tour for Colosseum

COLOSSEUM, currently in States where "Colosseum the RM album charts with "Colosseum Live" will be out of Britain for possibly three months from mid-October when the group start their first major U.S. tour.

The tour schedule follows Colosseum's signing to Warner Brothers in the States where "Colosseum Live" is being rush-released due to massive exposure on FM radio there.

Prior to the States tour the band will visit Europe taking in France, Germany, Switzerland, Italy and Scandinavia. There will also be a series of British college and University dates.

I Should Cocoa!

SWEET, evidently, are the group worth their weight in cocoa! At least that's how it seemed when the combined weight of Sweet - 600lbs - meant that Cadbury's had to donate an equivalent amount of cocoa to the children at Great Ormond Street Children's Hospital. It was all due, of course, to the fact that Sweet have a hit single with "Co-Co," the title which inspired the idea.

Rolf at Youth Festival

ROLF Harris made an appearance at the first national Festival of Music for Youth at the Lyceum on Saturday to present the prizes in the creative music making category.

Rolf spent most of the time before the presentation, backstage, where he dispersed the nervousness of the youngsters about to perform by singing, and signing autographs.

He told them: "I wish I had had such an opportunity to make music in school when I was a kid. When I was at school all the music was rigid".

Although the music played was mostly classical, a love of pop was betrayed in the creative category where the children played loud and rhythmically.

The sponsors, musical instrument manufacturers and distributors, were impressed, and plan next year to hold a pop festival for amateur musicians as well as another Festival of Music for Youth.

AUTUMN TOUR FOR SEEKERS

THE NEW Seekers, who are in the charts with "Never Ending Song Of Love", are set for a major concert tour of England later this year.

At each of the concerts the New Seekers will be the only act appearing and the tour ends when the fivesome play London's Queen Elizabeth Hall on Saturday October 16.

Full dates are: Music Hall, Shrewsbury (September 29); Sports Centre Bracknell (29); Festival Theatre, Chichester (October 1); Assembly Hall, Tunbridge Wells (2); Woodville Theatre, Gravesend (3);

Colston Hall, Bristol (4); Civic Theatre, Barnsley (6); Fairfield Halls, Croydon (7); Congress Theatre, Eastbourne (8); Cliffs Pavilion, Southend (10); Civic Theatre, Darlington (11); Winter Gardens, Bournemouth (13); The Guildhall, Portsmouth (15) and the London date on October 16.

Aretha gold

ARETHA Franklin's 'Live At Fillmore West' LP, just released here, has been certified a gold record in the States, making her total of gold albums four in all. Her new single there, 'Spanish Harlem', not yet scheduled for Britain, is also on its way to being a gold.

Jackie's next singles planned

JACKIE LEE's new single is entitled "Johnny Said Come Over" and is released on August 6, and an album by the singer, "Jackie Lee's Junior Choice", featuring her hit "Rupert", is being issued to co-incide with ATV's screening of the "Rupert" series.

Also already planned is

Jackie's follow-up to "Johnny Said Come Over". It is "Peter Pan", written by Jackie's former husband Len Beadle and Ron Roker, and will be available on October 29. Jackie is to represent Britain at the Polish International Song Festival from August 22 to 29.

Marmalade

ATHENS: Imagine 45,000 people on their feet, cheering, clapping and setting up a united cry of "Bravo, Bravo". Imagine that night sky filled with thousands of seat cushions, caught in the spotlights and giving the effect of a multi-coloured snowstorm.

There's no doubt that when a Greek audience likes an act, they show their appreciation in a particularly demonstrative way - and that was the way they saluted Marmalade, after a tremendous performance by the British group, making its first appearance in Greece, as gala guests at the fourth Olympiad of Song.

It was an amazing sight and one which Marmalade is unlikely to forget for a long time. Their appearance was initially bugged by amplification problems, with the low-decibel sound from the group's own pa system totally inadequate to cope with the vastness of the Panathenean Stadium. The opening Da Doo Ron Ron didn't explode in the way it should have done, something which wouldn't have happened had the organisers agreed to mike up to the group's own speakers and relay the sound through the stadium. However, after adjustments the sound improved, although never to the level that existed at other times, throughout the three-day event. But the Greeks, who have little opportunity to hear British or American groups, became that much more attentive,



MARMALADE IN ATHENS

to catch the subtleties of Reflections and the Scarborough Fair-Sounds of Silence medley.

But it was when Marmalade, a heavier, gutsier band than many people take them for, cut loose with Cripple Creek, the audience went wild and nervous organisers turned on the floodlights in case of trouble. There was none, even though police at the front of the stage didn't look too happy, especially when vocalist Dean Ford snatched a small Greek flag from the jury desk and hurled it into the sky.

Sensing that the crowd wanted up-tempo material the group swept on into a driving "Who Needs You", which brought forth the salute of the flying seat cushions.

Marmalade were undoubtedly the hit of the Olympiad - even if they didn't respond to the audience shouts for Ob La Di Ob La Da.

By contrast, France's Johnny Hallyday proved to be an insensitive, bellowing rocker, albeit a commanding figure on stage with his black leather outfit and Presley gyrations. With an eight-piece band blowing at full volume throughout and the support of Madeline Bell, Doris Troy and Nanette as his backing group, Hallyday went on and on and on, for the best part of one hour. Rock, sung in French, doesn't sound right, especially when Hallyday attempted a palsied imitation of Joe Cocker on Delta Lady.

However, he had a big following among the Greeks, who reserved another remarkable tribute for his performance. Torches were made out of programmes and then bonfires were lit all around the marble stadium. At one point there were more than 30 blazing away.

The reaction of the Greek crowd to the rock

content of the galas, which didn't start until the conclusion of each night's 20 contest songs, should be a hint for next year's programme. Other guest appearances were made by Mireille Mathieu, Italy's Little Tony and Massimo Ranieri, who all obviously have local popularity. But in a country where conservative radio-programming allows for only modest exposure for British and American records, live contemporary music was what the audience wanted.

BRIAN MULLIGAN

Brotherhood of Breath

QUEEN ELIZABETH HALL: As far as the doorman at the Queen Elizabeth Hall was concerned, it was definitely a case of musical halitosis, the expression of

venomous incomprehension on his face left no doubt that he did not wish to be counted among the fans of Brotherhood of Breath.

But although the hall was half full, there was no lack of enthusiasm from the audience - an audience of sandals and shoulder bags carrying Tolkien under its arm and not wearing many bras.

Brotherhood of Breath is a vital, exciting band - full of guts and fire and steaming vitality. There are, of course, the required passages of instrumental anarchy masquerading as free expression, but Chris McGregor is too old a hand at the game to keep the music too introverted for too long.

The sounds are an exquisite amalgam of various forms and idioms - I even caught a fleeting moment of (would you believe?) Glenn Miller when the two tenors were playing in harmony with Mike Osborne's clarinet.

The brassy exuberance of the band and the wide range from which it draws musical inspiration ensure continuous interest in what's happening even though they tend to take a four bar riff and blow it into a state of nervous collapse.

There is also a happy amateurish sound - a little suspect pitching goes a long way to engender high life jubilation. At times, too, the voicing of the saxes is reminiscent of the old palais bands.

The band is certainly visually harmonious - the front-line pairings of the

two altos, two tenors and two trombones gives it a pleasing symmetry - although the musical balance was a little disturbed because of the absence of trumpeters Harry Beckett and Mark Charig. As a result trombonist Paul Nieman had to play the second trumpet part.

However the presence in the band of such vital spirits as Alan Skidmore, Dudu Pukwana, Nick Evans, Henry Lowther, Malcolm Griffiths and, of course, McGregor himself give it great solo strength.

Pukwana is a powerful, assertive individualist, playing as though he is standing on hot coals, using a rending, snarling sound full of sudden spurts and falls and distortions. His approach to the saxophone is sometimes like that of a bugler, blowing rather than fingering the notes.

McGregor uses call and response effects between the reeds and brass quite often, and also produces some heavy solo piano, his hands making a pink blur across the keyboard.

With such a heavy array of horns, bassist Harry Miller has to lash away too often unheard, which is a pity because he is a strong player. Drummer Louis Moholo seems limited in resourcefulness, but his time is good and the absence of clutter in his playing gives much needed clarity in a group with such a busy front line. He is also strong in redirecting the rhythmic pulse when there is a change of time signature or tempo.

Two of the real highlights came in

succession towards the end of the concert - the first a samba type piece with a theme involving what appeared to be five bars of four, then one of two beats, giving an overall 11 feel; the second was a great, loud, fast, surging, urgent eruption of a piece which had the band wailing so much that I actually saw the hairs turning white, one by one, on the doorman's head.

A rich and riotous performance.

MIKE HENNESSEY

Supertramp

SPEAKEASY: Supertramp's set last week proved an ideal showcase for an act which had built a strong reputation in 1970 and then seemed to fade from the scene. In fact, after sorting out some personnel problems the group have concentrated their efforts on the Campus circuits where they are now an established name. In addition, they completed their second album "Indelibly Stamped," now on release. Their performances at The Speak (and, later in the week, The Temple) has left no doubt in many people's minds that they are heading for major success.

Not only are they strong musicians individually, but ones who knit superbly as a unit, and the range of instruments they play adds scope and dimension to their music - all self-penned. The five create many moods in their music from Rock to haunting ballads to good-time atmospheric pieces, always with attention to strong melody.

FACES, SANDY DENNY DATES AT Q.E.H.

A WEEK-LONG "festival" of concerts at London's Queen Elizabeth Hall in early September already boasts such star names as Faces, East of Eden, Rory Gallagher and the concert debut of Sandy Denny ... and Peter Bowyer, promoter of the event, has promised at least one more big name.

The series of concerts follows Bowyer's previously successful promotions at the hall and begins on September 5 carrying through until September 11.

Opening act is the Faces on September 5 and supporting them will be Ricotti-Albuquerque. This is a two-house concert while the following evenings are all one-concert houses. On September 6 East of Eden top the bill supported by the Philip Goodhand-Tait Band and on September 7 is 'An Evening With Al Stewart'.

September 8 is the return to Britain of Rory Gallagher's new band following his successful concert debut tour, while September 9 marks Terry Reid's new band's first major appearance in this country supported by Gnidrolog.

September 10 is the concert debut of Sandy Denny, although the singer is also billed on the forthcoming Lincoln Festival. She is supported by John Martyn and Duncan Browne.

Bill for September 11 had not been fixed at presstime, but a major artist is promised and will be named next week.

Osibisa first

OSIBISA's first States tour, quickly arranged to coincide with their album's entry in the Hot 100, couples them with Three Dog Night. The band's itinerary begins on August 16 and takes in Los Angeles, San Francisco, Seattle and Portland.

They say if you go too far out you will arrive back at the beginning. Has this happened to rock?

SHAKIN' STEVENS
THE SUNSET
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the music people

AT Q.E.H.



Spyro's play music

SPYROGYRO have written the music for a new play written by author Richard Cragg....and will also perform it.

The band, whose debut album is entitled 'St Radigunds' and is released at the beginning of September, travel to Bolton for the opening of 'Home In The World', the play's title and also a track from the album. The play runs for a week from August 1 at Bolton's Octagon Theatre before transferring to London for a short season. No theatre in London has yet been fixed.

Producer of Spyrogyro's album is arranger Robert Kirby.

Barry and Gary

ON the right is Barry Green and on the left is Gary Warren and in the middle is Alexander the Greatest. A strange situation indeed. Gary takes the lead part in the ATV show 'Alexander The Greatest' and Barry has released a record on the Decca label which is the theme to the show. Title of the disc of course 'Alexander The Greatest' out this Friday.

Second for Britain at Knokke

BRITAIN tied for second place with their old rivals Spain at the annual Knokke Song Contest, held at Knokke's Casino, Belgium, last week.

First place went to Rumania, entering for the first time.

A larger entry than ever before took part, with nine countries competing - Belgium, France, Spain, Germany, Holland, Italy, Denmark, Rumania and Britain.

Teams were made-up of three singers from each country, instead of the usual five.

Representing Britain were Susan Maughan, 30-year-old Bobby Sansom (Decca) and 28-year-old Robert Young (CBS).

With Britain gaining the same number of points as France, the organisers agreed to allow four teams to compete in the final. It is normally only three. But both France and Britain would not agree to either team being dropped from the final by the toss of a coin - as suggested by the organisers.

And so into the final went Rumania, Spain, Britain and France.

RECORD PRICES DOWN

MOST RECORD COMPANIES ARE REDUCING THEIR RECOMMENDED RETAIL PRICES AS A RESULT OF THE GOVERNMENT'S TEN PER CENT CUT IN THE PURCHASE TAX ON LUXURY GOODS. THE ANNOUNCEMENT ON MONDAY CAUGHT RECORD COMPANIES ON THE HOP SINCE MOST WERE PLANNING A TEN PER CENT PRICE INCREASE ON RECORDS IN SEPTEMBER.

PRICES OF RECORDS IN THE SHOPS ARE NOT LIKELY TO CHANGE IMMEDIATELY BECAUSE TAX AT THE PREVIOUS RATE HAS ALREADY BEEN PAID ON EXISTING STOCK. NEW EMI PRICES WILL BE 47½p FOR A SINGLE, £2.05 FOR A POP ALBUM, £2.24 FOR A CLASSICAL ALBUM AND £1.10 FOR THE STARLINE SERIES. POLYDOR KEEP SINGLES AT 50p BUT WILL PRICE THEIR STANDARD ALBUMS AT £1.45. THE PURCHASE TAX CUTS ALSO AFFECT ITEMS OFFERED UNDER RECORD MIRROR'S GOOD BUY SCHEME AND ALL REDUCTIONS WILL BE PASSED ON TO READERS PARTICIPATING IN THE SCHEME.

52 PALADIN---

PALADIN, whose German tour was cancelled due to unrest among fans after the Grand Funk debacle there, will now play three dates there. They are at Dortmund, Heidelberg and Frankfurt and while in Frankfurt the group will tape their own TV show.

English dates are (July 22) York, (23) Southend, (25) Pontefract.

Atomic Rooster name their new ones

ATOMIC Rooster named their new members this week ... and announced that replacement drummer for Paul Hammond is Rick Parnall, a former member of the band and son of orchestra leader Jack Parnell.

Following the departure

last week of guitarist John Cann and, subsequently, drummer Paul Hammond - both of whom will form a new group - organist and Rooster founder member

Vincent Crane has taken on Manchester guitarist Steve Bolton and Parnell.

Rooster will definitely leave for their August

American tour and will spend most of this month rehearsing together. They will probably play only two or three dates here prior to this.

EIREMAIL

Sammy Davis concert for Dublin soon?

DUBLIN: There's talk of a Sammy Davis Jr-Elmer Bernstein concert, possibly at the Royal Dublin Society concert hall in October. Bernstein, who appeared here a few months ago at the Gaiety Theatre with Henry Mancini, and is a fairly frequent visitor to Ireland, was in for a few days earlier this month.....The Sons Of Erin, who are based in Canada, played a week at the Embankment, Tallaght.....Victor Sylvester and his ballroom orchestra are on their 22nd Irish tour. They started at Dublin's Television Club and will be here for 13 days altogether.....Newry's Hilton showband are now a nine-piece unit.

'Poor Little Orphan Boy' is likely to be taken from Big Tom and Mainliners' third LP, 'The Image Of You' - the band's first album for Johnny McCauley's Denver label - and issued as a single.....Tina, formerly of the Mexicans, has decided to try the solo life in cabaret.....The Irish Royers, who were home recently, will have such guest artists as Stanley Holloway, Andy Stewart, Lonnie Donegan, Frankle Vaughan, Roger Whittaker, Rolf Harris and Kenneth McKellar for the CBC-TV series.

Two new Rex singles feature material by 'All Kinds Of Everything' writers Derry Lindsay and Jackie Smith. They're Judy Woodworth's 'Who Knows Tomorrow'/'Silent Spring' and the Memories' 'She'/'Wish And Want And Wonder'.

Palace hot air comfort

NO matter the weather at the second Crystal Palace 'Garden Party' on July 31, fans will sit in complete comfort. The gig's promoters say that the dome of 4,000 balloons planned to cover the whole spectator area will not only be "extremely decorative", but will provide a protective covering in the event of rain. The gig is also being advertised on TV and stars Elton John.

GERRY Monroe's follow up to 'It's A Sin To Tell A Lie' is released this Friday and is titled 'Little Drops Of Silver'.

RECORD MIRROR

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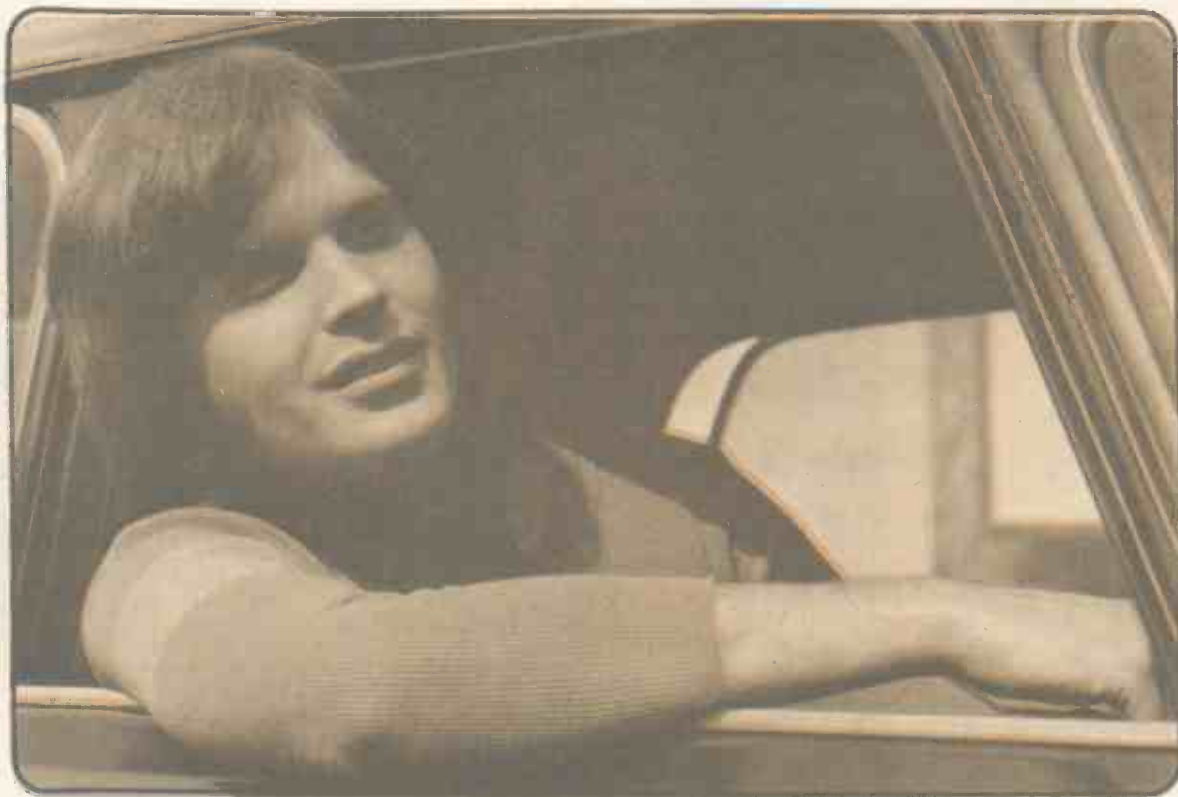
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Other Billboard Music Magazines -

- Billboard (U.S.A.)
- Discografia Internazionale (Ita)
- Music Labo (Japan)
- Record & Tape Retailer (U.K.)

EVERYTHING IS SO MUCH MORE RICHARD NOW



RICHARD: A NEW DIRECTION

THINGS tend to never quite turn out the way they're planned, so it came as no surprise to Richard Barnes when he went into the studios to record his new single — a tasty Neil Diamond song titled "And The Grass Won't Pay No Mind" — and came out with a different Diamond composition as the winner . . . the beautiful "Coldwater Morning."

But that's something that's not entirely strange these days in Mr. Barnes' recording life. According to him: "We just record as we find material. There's never any panic about what the next single should be, it's all allowed to come in its own time."

Richard had heard "Coldwater Morning" some time before he got round to recording it because originally it was intended for Gene Pitney, who is also handled by Richard's producer, Gerry Bron.

"Gerry asked me if I thought it was right for Gene and I agreed. I loved it right from the start and I'm mad about most of Neil Diamond's material. Then when I heard it a few more times I started thinking to myself that it might not be a bad idea to record it for me as a single. So we went ahead and did it one night and it turned out fine."

It is, of course, his first single for the newly-launched Bronze label and this choice has surprised a few people since the company's product, apart from Richard, is solely centred on groups like Colossus, Paladin

BY BILL McALLISTER

and Uriah Heep. But it is not something which embarrasses Richard.

"I suppose I'm just not as label conscious as most people. I think the job of a record company is to give people what they want and that is Bronze's attitude, too. The product on the label will have a wide range, it won't be at all restricted. If you get too selective then it won't work, there's nothing like keeping an open mind. The whole point is that no matter what kind of product you're putting out then it should be the best."

And he's perfectly happy working with a progressive company like Island — who distribute Bronze — because "there's no substitute for young, enthusiastic people. Their taste in music may not be the same as mine but we're both agreed on the point of getting the singles and albums out on time and to the right places."

The new single and label choice, however, do not indicate a different "image" for Richard so much as a surety of direction.

"At one time," he explained, "it was a question of me against the music business. There I was trying my best and not getting anywhere. Well, I've managed to get my foot in the door now with a couple of small hits and now it's up to me to find the direction."

And what did he think that would be? "I just want to pick mature, beautiful songs. I consider myself a mature artist, although that doesn't mean I still haven't a lot to learn. This new album, for instance, will be completely different from the last one."

"This new one will feel like an album. Before it was me having to quickly go into the studios and get an album together for Philips. Songs

had to be picked and there was no time to consider what fitted in where.

"All we do now is record as and when we need to. For instance, I've recorded Elton John's 'Skyline Pigeon' which I've always loved, that's the kind of thing I mean. Everything is so much more me now."

So far as working live is concerned Richard considers it a fairly important part of his career. "I really don't do the regular sort of work that groups get into I suppose, but what I do take on I enjoy thoroughly," he said. "I've started doing discotheques, which was a bit weird for me at the beginning because I really didn't know what kind of reaction I would get."

"I'm not exactly a raving soul singer or anything. But I found that most of the kids are prepared to either stand or sit and listen to what I'm doing. And they've shown great appreciation. It quite shocked me."

"I use a four-piece backing band but because of finances I can't afford to have them on permanent beck and call. They work on freelance things mostly but whenever all four can get together for one of my dates then it works very well. I couldn't get back into being a member of a group again, though, those days are over for once and all."

Finally, as a singer of no little talent, and one who intends concentrating on good contemporary material, did Richard think he would ever venture into songwriting himself? "No, I doubt it. There isn't that thing inside me which would make me get up at five in the morning to write lyrics. Instead I'm very conscious of the way that people sing songs, of their approach to them. I tend to be very critical and think to myself that I would have done it another way. I usually pick holes in most people's versions of songs I like. You've always got to be sensitive to what the songwriter meant in the first place."

And with an attitude like that it is to be hoped that everyone will be equally sensitive and appreciative of what Richard Barnes is trying to do.

TAPE AND HI-FI INFO

WITH the ever increasing supply of prerecorded tape music it soon became evident that the production and marketing of tape albums would in many ways follow the pattern of its now well established predecessor The Disc.

It was inevitable, therefore, that low priced or budget tapes would soon enter the field and swell the already extensive library of music on tape.

In the record disc industry the budget line records represent on the whole good value for money by offering good all round background music or a selection from the Top 20 hits all on one record, etc. In reality of course the majority of artists are not those responsible for the original hits nor is the quality of recording quite up to the standard of their full priced counterparts but generally speaking they fulfill a genuine demand for reasonably good quality low priced music.

To indicate the actual extent of the budget market in records the volume sales figures on low priced records in 1970 were in excess of 20,000,000 when compared with figures of 65,000,000 total record sales, it represents almost a third in volume sales.

One of the big problems faced by the budget line promoters is in maintaining a good supply of satisfying material. With spiralling costs and inflation, etc. it is not easy to maintain good quality recordings of commercial material on a low price structure, and remain in business as a profitable concern.

In prerecorded tapes these problems are just as applicable. Great care must be taken in producing a good sound quality and it is a pity that in a new and exciting media such as this, one can always find certain recordings that are pretty terrible both in material content and sound reproduction — a bad emmissary for the majority of excellent material being produced.

Philip's on their Sonic

Best buy budget

label, show a very good range of medium priced music for example:

Cassette 7176009 Harry Secombe sings the favourite songs of Richard Tauber.

Cassette 7176007 Best Of Bassey. Shirley Bassey singing many of her greatest hits.

Cassette 7175014 Sounds Like Bert Kaempfert an excellent recording of Kaempfert style music. Price £1.75.

Phillips Sun label also at £1.75 provides us with yet another range of medium priced music. Two examples, Johnny Cash original golden hits, Vol. 1. 7182002 and Jerry Lee Lewis with his original golden hits 7182006.

From Pye; Precision Tapes with the old favourite Marble Arch label have produced some excellent low priced tape albums at £1.10 amongst which:-

Kenny Ball & His Jazzmen at the jazz band ball, Cassette ZCMA 1293. Cartridge Y8MA 1293.

Acker Bilk with the Leon Young String Chorale, "Themes from the Great Movies."

Dorothy Squires, Reflections, ZCMA 1211.

Donovan — Universal Soldier, Cassette ZCMA 718. Cartridge Y8MA 718.

Donovan — The World of Donovan, Cassette ZCMA 1168. Cartridge Y8MA 1168.

The Kinks — Kinda Kinks, Cassette ZCMA 1100. Cartridge Y8MA 1100, and many other superb recordings. Other budget labels from Precision are, Conquest

with such recordings as: Presenting the Seekers with Bobby Richards and his orchestra, "Hide & Seekers" Cassette ZCCOB 443. Cartridge Y8COB 443.

West Side Story & Paint Your Wagon, Cassette ZCCOB 177. Cartridge Y8COB 177. All at £1.10.

A & M Mayfair label with Music makes the

ZCAM 1012. Cartridge Y8AMB 1012. An excellent tape album contains famous film themes including top artists and bands, etc. Ike and Tina Turner, River Deep — Mountain High, Cassette ZCAMB 102, Cassette ZCAMB 1021, represent excellent value at £1.10.

Certain Ember recordings such as Blind Sonny Terry, ZCEB 136, Cisco Houston, ZCEB 135, Patsy Clive, Walking after Midnight, ZCEB 134, Sandford Clark, They Call me Country, ZCEB 131, 4 kings of country music. Buck Owens, Jimmy Dean, Roger Miller, George Jones, ZCEB 128, also at £1.10 gives some indication of the growing popularity of low cost tapes.

A low priced Sampler at £1.50 from EMI has just been released to introduce 12 new tapes in their latest package system, which at first glance looks similar to an LP record sleeve. Secured to the back in a separate outer is a flip top box akin to the cigarette packet making an ideally strong and dust proof container for the cassette.

These latest releases at £2.50 are:-

Everything is Everything, Diana Ross, STML 11178.

Steppenwolf Gold, Steppenwolf, SPB 1033. Magnificent 7, Supremes and Four Tops, STML 11179.

Chartbusters Vol. 5, Various Artists, STML 11181

Swingin' Lovers, Frank Sinatra, SLCT 6106.

Unforgettable, Nat King Cole, SW 20664.

Carnival, Manuel, TWO 337.

Irving Berlin Songbook, Black & White Minstrels, SCX 6267.

Tequila Cocktail, Pepe Jaramillo, TWO 332.

Cliff's Hit Album, Cliff Richard, SCX, 1512.

Barry O'Keefe



GOD BLESS AMERICA

WELL, Grand Funk Railroad's manager and producer Terry Knight is at it again. Back in New York for their Shea Stadium gig and just off a European tour that wasn't without problems, Mr Knight spouts forth his usual amazing array of facts and figures and statistics about Grand Funk.

Ask about the security of the forthcoming Shea Stadium concerts where Grand Funk face a 55,000 plus audience, Terry tells you of the "36 black belt karate instructors" that he's employed because of their "high level of discipline" to look after the group. Discipline because he's found that karate instructors are less likely to be provoked than the Demon Fuzz. "Give the kids a chance to police themselves," he thinks and then adds that every police patrol car in Tokio and 5,000 policemen have been mobilized to take care of Grand Funk's appearance in that city.

Even the Shea Stadium stage is special - designed with an apron around it by Chip Monck to stop people climbing on to it. Even the paint on the stage is special - light reflecting, it accents the people on stage.

If Grand Funk people get onto the baseball field and trash the grass, it will cost Terry Knight \$25,000 which is the amount of the bond he's put up to protect it. All in all, Terry reckons that making the field and the group secure costs around \$35,000 and it costs nearly \$200,000 to put the concert on, special paint and all.

Now Grand Funk in Europe. They were tear gassed on stage in Milan by the police (1,000 of them) who were battling with the ticketless, free music, radical fans. Mark Farner went off stage, retched and came back to finish his number. Police even fired rifles over the heads of the crowd which scared Mr Knight and the Funk quite properly.

In Frankfurt the crowd tore the doors off the concert hall when the police somehow refused to show for the second Funk concert. Rome was also a trouble spot.

But on the other hand London, Rotterdam, Paris and Schweinfurt were not. Good concerts, good crowds, good vibes, said Terry. The Schweinfurt (Pig's Path) gig was done free for the American military, in Germany. Previously they had turned down an offer from Terry but something turned them on to America's most misunderstood group.

They built the stage on ammunition trucks, the



TERRY KNIGHT

Karate guard for Funk at Shea



GRAND FUNK ON STAGE AT HYDE PARK

sound on troop carriers, Signal Corp and the spotlights were one million candlepower sniper lights from tanks.

"Man, that's the greatest use of Army tanks I've seen," Mark told the audience of 10,000.

Grand Funk Railroad (who make, Terry claims, more money than any group apart from the Beatles) were called capitalist pigs by the Communist Party in Italy and Germany. Terry retorted by stating that the Funk charged 12 German marks for their concert when the Rolling Stones charged 20. "We charge less for tickets than Ten Years After or Deep Purple or any of those groups. We have cashed in on our success like that - we've never raised our ticket prices. It's always been \$6, \$5, \$4 with us. Not like Creedence Clearwater or Sly. We make more money because more people come to see us and more people buy our records."

Ian Dove from New York

A SHOT IN THE ARM: ROCK MUSIC IN THE

THEATRE by PETER BURTON

THEATRE has always been the poor relation Art L with less money and frequently, less imagination. Maybe that's not quite true - the imagination's there - it just surfaces in theatre much slower than anywhere else. Hence playwrights are now just discovering techniques that novelists and film-makers have been using for years.

Theatre's a bit like this with rock. Rock's been around for more than a decade, yet it has taken until the last two or three years for it to get into a theatre. Movies have had rock, utilised pop music in all its various forms - even the novel has not escaped from rock - there's definitely a school of rock novels now (like Nik Cohn's 'I Am Still The Greatest Says Johnny Angelo') With theatre it started, really and of course, with 'Hair'. And even that we had to wait for - until the Lord Chamberlain was deposed from his idiotic position as theatre censor.

Naturally rock musicals started in America - no one in this country seemed

to have the vision to mount a native product and, in many ways, still haven't done so. We were all used to pop stars making a weird sort of transition into the theatre - but that was usually by way of pantomime. In some cases, naturally, singers' particular talents were called into play in a musical - Joe Brown or Gerry Marsden - for example - in 'Charlie Girl'. But that's neither here nor there - rock musicals just did not happen until 'Hair' opened in New York, and then London, and then - well, just about everywhere else.

It's strange that it all took so long. Rock music has a tendency, anyway, to be very theatrical - just look at The Who. And there's always The Faces - it must be a pretty close tie between Keith Moon and Rod Stewart for position as the most entertaining musical star on either a musical or on a theatrical level. Anyway - with rock's obvious theatricality - it was inevitable that eventually it would make it in the theatre.

And what a breath of fresh air 'Hair' was, after all those computerised musicals with those glamorous matrons forever standing at

the top of some shimmering staircase being serenaded by some banal - usually title - song. 'Hair' was packed with a stunning assortment of songs - and already numbers like 'Let The Sunshine In' and 'Aquarius' have become standards. A few months after the London opening of 'Hair' another rock musical was imported from the States. 'Your Own Thing' was a smaller show than 'Hair' - but with a fair array of songs. It flopped - probably because no one knew about it and none of the numbers ever - or have ever - been heard anywhere. Why on earth hasn't anyone done anything with songs from this show - two at least are worth anyone's time to record - the ballads 'What Do I Know' - surely ideal for Dusty Springfield - and 'The Middle Years'.

The next major rock musical was 'Catch My Soul' - the rock 'Othello' - incidentally, due shortly to be filmed. Here again was all the vigour excitement and sheer gutsy drive of rock - plonk - on a London stage - and this time a success. Not only was the score good, but the visuals were too - though, and maybe this is a personal

thing, sometimes the show didn't seem quite liberated enough.

Naturally with these good rock musicals there had to be some bad ones. 'Isabel's A Jezebel' was one. 'Funnily enough one of the 'Hair' team was connected with it, composer Galt McDermot. The show failed primarily because the play sections were so banal, the music was good - especially Maria's 'Sand' number - and it's a pity there hasn't been a full album of it. Then there's always the recent sorry example of 'Maybe That's Your Problem' - not strictly a rock musical but trying hard enough for it to fall into context of this piece. This particular show represents all that can go wrong with using pop music in theatre - and not knowing who or what you're aiming for. So what's the finished product? A miscarriage.

There have also been the two major rock operas - so far really only seen - if the word can be used - on record. 'Tommy' may be used as the basis for a ballet in America and the Webber/Rice 'Jesus Christ, Superstar' is scheduled for American staging later this year. If the stage

production can capture all of the incredible impact of the disc it should be really something.

The latest American rock musical success is the award winning 'The Me Nobody Knows'. This show is based on a collection of writings by eight to eighteen year old ghetto children and musically has more jazz and impact, for me, at least, than 'Hair'. 'The Me Nobody Knows' is a social document and a definite statement about a section of society too many people ignore, 'Hair' was involved with a dream. 'The Me Nobody Knows' has a very powerful score - Fifth Dimension already have one of the numbers 'Light Sings', in the American charts, and it's almost certain that it won't be long before other artists cover songs like 'Sounds' - perfect Jackson Five material - 'If I Had A Million Dollars', 'Let Me Come In', and 'Something Beautiful'. In fact, with 'The Me Nobody Knows', rock proves its theatrical worth and firmly consolidates its position in the theatre.

What it would be really nice to see now is a British rock musical. We've got 'The Me Nobody Knows' opening here in the Autumn - but that will be another American musical and rock musical triumph. Isn't it time we tried for ourselves?

A Rolling Stone gets the Bird!

IF YOU happened to take your holidays on the Continent some time during the last year you might have been lucky enough to catch a performance by Tucky Buzzard a five-piece British rock outfit who have been working their way steadily through Switzerland, France, Germany and Spain.

Now back in Britain they have just released their first disc here, a self-penned single called "She's A Striker," which they recorded for Rolling Stone Bill Wyman's production company and which is released through Capitol as the group have recently signed a contract with the label's parent company in America.

LORRY

I met the group's vocalist Jimmy Henderson recently across a comfortable cup of coffee in an office high above Regent Street. He told me: "Although the band has only been together just over a year, we've known Bill Wyman for much longer.

"He heard us playing at a gig one night and suggested that he should record us. Which naturally made us very happy. We've now completed one LP with him which has just been released in The States and which should be out here in a few weeks' time.

"We used the Stones mobile recording unit too about last March which really is fantastic. A complete recording studio inside this huge lorry. It has a great sound too.

"At the end of July we're off to France to record a second album with Bill. This time we'll be in a grand old chateau just outside Paris which is fitted out like a hotel with a recording studio on the premises.

"Apparently it has a swimming pool too and food laid on so we'll be able to work in a really relaxed atmosphere. No traipsing from home to studios and back again, no worries about lugging the equipment about. We'll be able to work all hours of the day without worrying about studio time running out."

The other four members of Tucky Buzzard are guitarist Terry Taylor, pianist Nicky Graham, bassist Dave Brown and Chris Johnson on drums. The group writes all its own material though Terry and vocalist Jimmy do tend, perhaps, to contribute the most. "We seem to write the kind of things the group plays," said Jimmy. "You could say Terry and I are



TUCKY BUZZARD: L TO R JIMMY HENDERSON, DAVE BROWN, NICKY GRAHAM, CHRIS JOHNSON AND TERRY TAYLOR.

the heavy guys in the band! I usually write most of the lyrics and Terry the music though we do swap around occasionally. Everyone contributes something in the end."

The single, "She's A Striker," was in fact made after the album had been completed. It was written by Terry and Jimmy and produced by the group themselves with manager Alan David. It has a nice free rolling sound, mainly rock, marginally blues.

BUCK

Tucky Buzzard really came into existence some twelve months back when all five members who were then playing with various groups wanted a change. They had all known each other for several years, all struggling along trying to make a quick buck and bumping into each other all over Europe as their different groups ended up in the same town or on the same gig.

"In the end," said Jimmy, "we decided that we were five people who liked each other, thought musically together so why not play together!"

All five musicians are currently holed up in Epsom a couple of miles from the race course, a somewhat less hazardous place than driving the length and breadth of the Continent where there are too many mountain ranges to drag their equipment over, too many rivers to cross - in fact they didn't cross one because their van landed upside down in it!

"We also had to wait five weeks in Ibiza last summer for the hotel we were booked to play in to be built. Then we'd only played six gigs there and they decided the hotel was a flying hazard as it was next to the airport and blew it up! You probably read about it in the newspapers."

Ah me! The perils of groupmanship!

James Craig

AIRWAVES



MILKMAN BILL RENNELES ON THE LEFT, WITH STOCK CAR DRIVER AND TWO RNK DOLLIES SITTING ON THE BANGER AND STAFF MEMBER PETER OPWARD ON THE RIGHT.

RADIO M.I.L.K.O.

A MILKMAN running a radio station - who ever heard of such rubbish. But that's the plan of 38-year-old Bill Renneles, an Express Dairy milkman from Beckenham, Kent.

"I don't want to see all the big combines gaining the licences to run the commercial stations," says Bill, "we've already formed a company under the name of 'Radio North Kent', which is the area that we hope to broadcast to and we are starting to promote ourselves locally to get the public behind us so that we stand more chance of getting a licence."

The project has hit the headlines in several local newspapers in South London and North Kent and this all what Bill refers to as gaining public support. Other campaigns being run for R.N.K. include the sponsoring of stock cars in local races, the printing of 5,000 stickers for use in local shops and stands in local trade shows.

"If we manage to get

the public totally behind us," explained Bill "I think we stand more chance of getting the licence once the bill for commercial radio has gone through parliament."

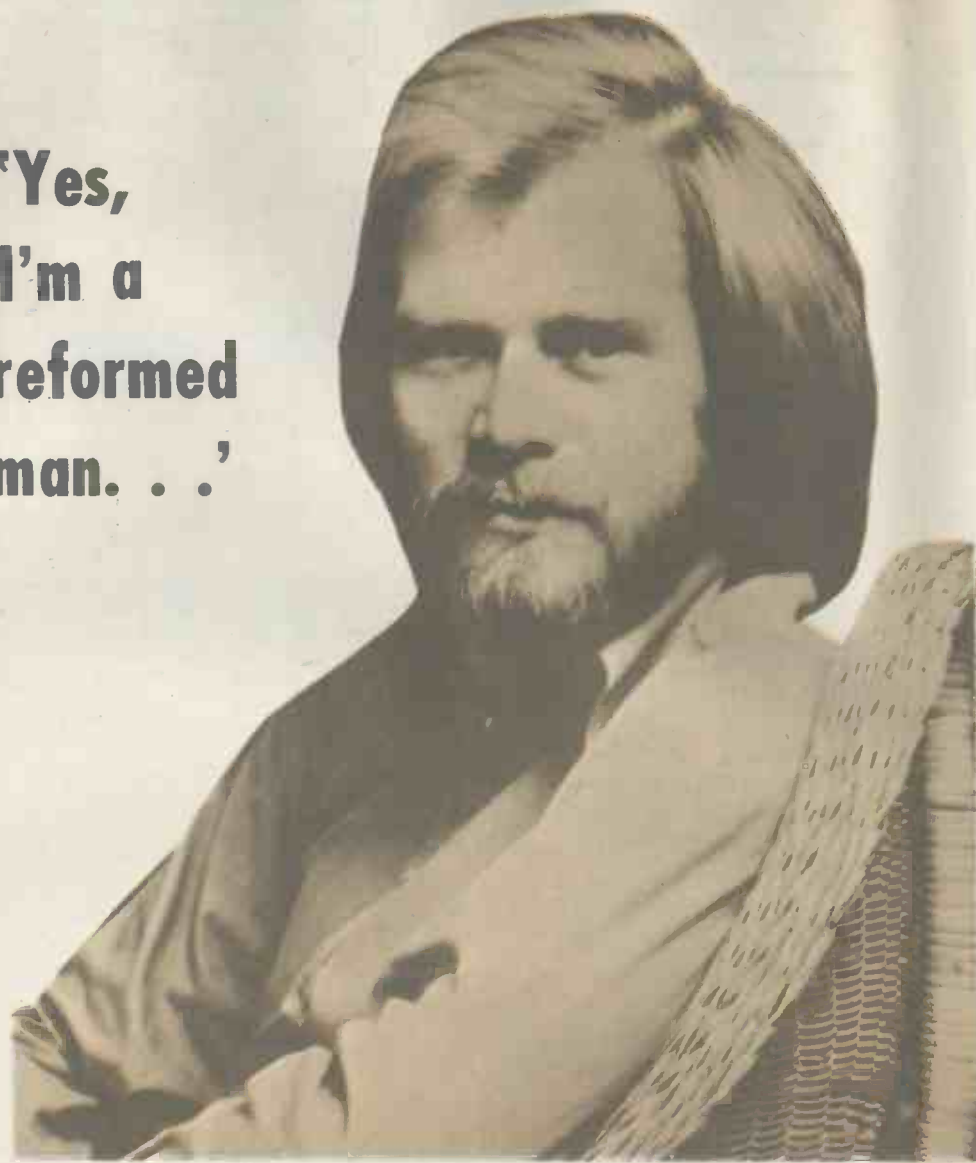
The five people involved with the station all come from different walks of life, and include a toy salesman, a temporary clerk, a retired 'greaser' who looks as though he fell out of the fifties and of course Bill 'The Milk'.

"I hope that our station can be on the air in about two years time. I'm not interested in making a lot of money although I would have to live off the station. My main objective is to provide a good competitive radio service with good quality programmes plus a variety. The studios I would hope could be in the High Street of one of North Kent's main towns, perhaps Bromley. This is so that the general public will be able to feel involved with RNK and maybe even join in."

And so until the Tories plan for commercial radio is put before parliament it's just one Bill waiting for another bill.

Simon Burnett

'Yes, I'm a reformed man. . .'



JOHN BALDRY: NO MORE 'LONG'

It's the end of the supper clubs for John

by Bill McAllister

"WE'LL knock you all out when we come back to England, you wait and see, my boy," John Baldry laughed over the transatlantic line. His usual affable self - apart from various asides about how much his toe hurt him, following "an unfortunate collision between myself and Sam's steel guitar" - Mr. Baldry was referring to his new band, currently touring the States to promote the album, "It Ain't Easy," which has changed Long John into just plain John.

"Yes, I'm a reformed man," he expounded. "The bad old days are behind me. The album is selling very well, they tell me, and they've taken a single from it, "Don't Try To Lay No Boogie Woogie On The King Of Rock 'n' Roll," but I don't know if they've taken off my spoken guff at the beginning cos I haven't heard it. I'm not likely to either."

'POP'

The American visit looks like establishing John as a major artist there, a new experience for him since all past recognition has been confined to Britain and has been principally through such 'pop' hits as "Let The Heartaches Begin" and "Mexico." It's those 'pop' hits and the kind of career that evolves from them - the supper clubs, the usual TV dates and cabaret seasons - that Baldry has abandoned. His musical policy is much freer now, stretches back towards his blues and R&B

roots and yet is still very much in touch with contemporary music. Contrasting tracks on the album, for instance, are "Black Girl," an old Leadbelly song featuring an electrifying duet from John and Maggie Bell and "Rock Me When He's Gone," an Elton John/Bernie Taupin song, produced by Elton (and which he says he'll never record now because John has made such a good job of), very much in the idiom of some "Tumbleweed" tracks.

This span, incorporating as it does John's 15 years experience as a performer, the tastes and utter suitability of his material and the excellence of the musicians he has chosen for his band, means that Baldry today is very much a different kettle of fish from the warm-voiced balladeer most of us are familiar with.

"America doesn't know about my pop records, of course," John said. "And when they talk to me about my past and pop comes up they don't seem to pay very much attention. They're most interested in the early days, when Jagger and the Stones were just starting and the times when I took Roddy (Stewart) on as a vocalist in my band. His big break that was."

And it has been John's break that Rod Stewart and Elton John agreed to produce one side of each of "It Ain't Easy." Both men, now giants in contemporary music, felt it was their debt to Baldry for the schooling he had provided them with in their early days. Stewart worked for some time as vocalist in John's

Hoochie Coochie Men while Elton, then known as Reg Dwight, played organ in Bluesology, Baldry's back-up band for a period.

"The album's very nice, it's a good start," John commented. "I think the team will work again, at least for one more time. I feel a lot happier now than I have for some time. I feel committed again, I've got an aim. I gave up quite a steady income when I stopped doing cabaret, you know. They don't pay peanuts in those places. And this whole new thing could have been a flop. But I've never been one not to do what I really want to, I just charge into it."

When they return John reckons the band will be pretty tight, ready for any gig in Britain. "They're good lads, you know, good lads." The good lads consist of Ian Armitt, a pianist approaching middle age in extremely good humour and who was with John during the Hoochie Coochie Men days; Sam Mitchell, guitar and steel guitar, who will prove another find of the calibre of Rod Stewart or Elton John proportions; Micky Waller, once drummer with Jeff Beck and subsequently an in-demand session man (he's on all Rod Stewart's solo albums); and Pete Sears on bass, also an excellent keyboard man, whose session work is also fairly prominent.

"We'll be fully into it by the time we get home," John thought, and added that they weren't "flogging ourselves to death over here, we're just taking it easy. A few clubs, some halls. We'll be fresh for you."

The Black Sheep of the Family

70s SOUND

Harry Simmonds, manager of Savoy Brown & Chicken Shack

THE three acts managed by Harry Simmonds — Chicken Shack, Savoy Brown and Chris Youlden — have established themselves quite solidly during the past few years. Harry now believes that the British scene has changed and that newer acts will find the situation far more difficult than in the past.

"I believe that concerts are killing the clubs. Everyone seems to be setting up a Concert Tour as soon as they've had a hit album. The result is that new groups who have an album out have few opportunities to promote it — hardly anyone sees them because there are so few places for them to be seen. So many of the small clubs have closed because they have been unable to book the big names.

"I think that managers and agents should only take on the really first class new groups. They should then work them round the country for between six months and a year before they have an album out. When the LP is released they will at least have ensured that as many people as possible had seen them.

"Appearing in public is so important — how many brand new bands have actually made the charts with their first or second albums? The Groundhogs are a group who have been around for years and years and they have only just hit with their last two LPs.

"The American scene has changed as well. Now, just because you're English you're not necessarily booked. How many new British bands have been successful in the U.S. during the past year? Apart from ELP and Black Sabbath, hardly any. There are far too many groups being rushed.

"You have the situation now where there are more groups than there are clubs. The scene has been saturated by group after group. Getting a big record advance doesn't make a group. Record companies are beginning to realise this fact. To an extent it's their fault because they have been giving advances to groups who haven't proved themselves.

"It is that, together with the record and TV scene in this country, which is ludicrous. What we need is 10 John Peel's, 10 Mike Raven's, 10 Rosko's and the hierarchy of the BBC to open their eyes every now and then.

"Look at the illogical situations with the BBC, for example. They've just banned Mungo Jerry's 'Have A Whiff On Me' — yet they played Lee Dorsey's 'Ride Your Pony' to death — and that must be one of the filthiest songs ever written. But then, I don't think anyone at the BBC understood what it meant."



HARRY SIMMONDS

IT SEEMED quite natural to be chatting to Family during a break from rehearsals for "Top Of The Pops." You'd think they had been acknowledged as one of Britain's top bands too long to be strangers to our main pop showcase. You'd be wrong.

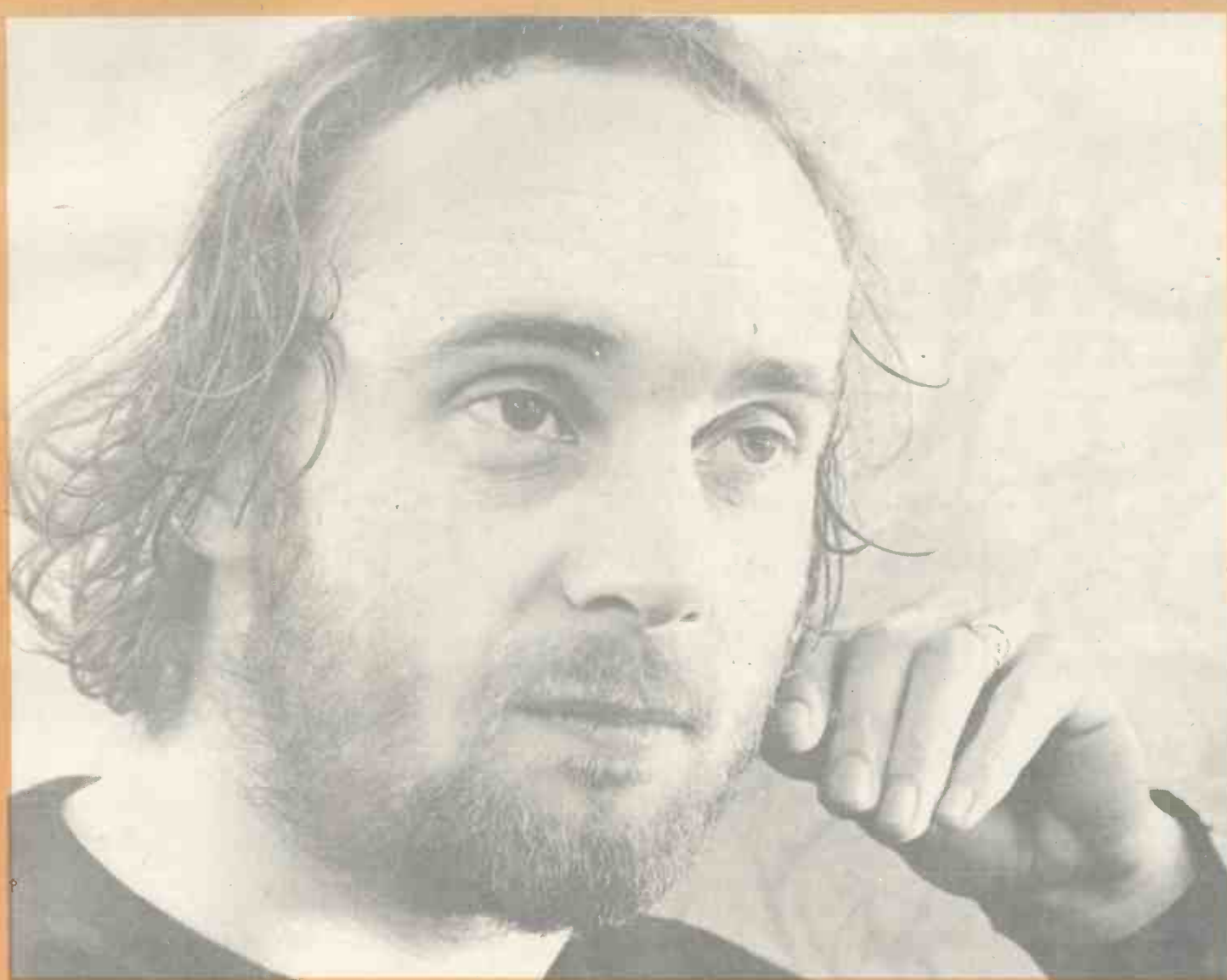
Last week's appearance wasn't quite their first ever on the show — they did get on to the programme once before, when their three-track single, "Strange Band"/"Hung Up Down"/"The Weaver's Answer" was already in the hit parade.

DOUBLE

But last Thursday was the occasion of a notable double for Family: their first promotional spot on TOTP, for "In My Own Time," the new single; and a record contract for the U.S. and Canada with United Artists, signed on the same day.

Both events have been far too long coming. In Europe, they have recently been filmed at the Rotterdam Pop Festival and their appearance at the Paris Olympia was shown on TV. Ask Roger Chapman, the band's singer, about important television dates here and he scratches his head. "We've done 'Disco-2' and, oh yes, we did have one 45-minute live show about a year ago. But it was only shown in Manchester."

The record situation in America has been an even worse waste of possibilities: the last



ROGER: "DON'T TREAT US AS LONG HAURED YOBOS."

record released there was "Song For Me." But the "Anyway" album will definitely be their first release on United Artists (they remain on the Reprise label here).

The success of "In My Own Time" should put the seal on a very productive spell for the band. It is a typical Whitney-Chapman song, but it doesn't quite fit into either of the two typical styles for past Family singles: the high-energy raver building to controlled chaos like "Strange Band" and "Hung Up Down," or the more introspective melodic number typified by the highly underrated "Today."

Says Roger, "It's a funky one without being very speedy. It's got a lot of balls." Once again, Family have come up with something new without deviating vastly from their accepted style. Which is very much the way the group has developed. As drummer Rob Townsend

Joe Mitchell talks to Roger Chapman

puts it, "Our music has changed gradually in a natural way. We don't suddenly go bang! — we're a country band now, but we've slowly worked in new aspects, like Poli Palmer's vibes for example. I feel very pleased with the general progress of the group over the years."

HOME

Family has always kept close to home and to their roots, and it is no coincidence that the November tour starts in their home town, Leicester, at De Montford Hall on the first day of the month. I asked Roger whether kicking off at home gave the band a nice ego boost. "No, we don't really need that now, it's just a case of this time we are making sure that we play at the gigs we like

that size, that means a lot of people are not getting any value for their money. I went to see Delaney and Bonnie, and it was so farcical, I walked out well before the end. My idea of a good hall? I saw Basie and Ella Fitzgerald at The Victoria Hall recently and that seemed a great place. From personal experience, we have always found Fairfield Halls, Croydon the top. You are near to people and the feeling there is right.

"Another really fine live date we had recently was the Glastonbury Festival. The attitude and the vibes about the place were perfect. It was quiet but happy. Even the food was good, and for once, no hassles. I'm sure it will be the best of this year's festivals. We will probably be doing one more, at Harrogate."

In spite of having spent a long, tiring day in the environs of BBC's Studio 8, which is potentially a good deal more baffling than Hampton Court Maze, Roger was in a sunny frame of mind. Not

without good reason, he will be on holiday in Corfu as you read this.

Interviewing Roger in a staid BBC canteen can be a strange experience for anyone used only to the stage Chapman. It takes a while before you convince yourself that he's really not going to suddenly hurl knife, fork and spoon over his shoulder and lurch distractedly from the room. The private Chapman is quiet, patient and friendly, and so different that the other one seems like some deranged twin: the black sheep of The Family.

Roger came to the fore in 1967 as one of a trio of great originals in British rock. Like Joe Cocker and Ian Anderson, he provided visual as well as vocal animation against a fine original band. It is mainly the bad luck which has dogged the band's ventures in the U.S. which has kept him and the group from achieving the same sort of superstardom. But I can't help feeling Britain's better off for it. How often do we see Cocker or Jethro Tull?

NOEL EDMONDS



A ring won't stop me!

THERE ARE many things in life that I find difficult to come to terms with and probably the most baffling one is the effect that the word "wedding" has on some people.

Those who enjoy a majority of female hormones tend to go starry-eyed and rather goey (how on earth do you spell that?), while the more masculine element snort and breath loud exclamations of liberty and independence.

Another group of border-line males just wink knowingly and mince off to the "dilly," while on the other bench broadshouldered he-women spit out lines about Women's Lib and bra-burning. (I've never been able to ascertain whether or not the grapefruit holders are burned in situ!).

However, returning to the hard-skinned male element who regard marriage as the haven of the weak and puny, I am constantly amazed by the number of men who will go out of their way to explain exactly why the nuptial eurhythmics are a confession of female worship or, worse still, a declaration of intent to abdicate from the kingdom of male power.

Having over the years acquired a reputation for outrageous jokes and humorous displays of a more practical nature, it is not surprising that the most frequent comment aimed at me is — "No more fun with the lads then? The little lady won't like it, will she!"

Well, true there have been good times — like the "murders" in Luxembourg — the police-car chase through Brussels and the time that a Frenchman bought Radio Luxembourg and only rumbled the hoax when he tried refurbishing the German studios.

Last New Year was pretty good as well. At about 1 a.m. we managed to collect some road signs from a builders' yard and divert traffic on the main A12 road to the East Coast.

We didn't stay to witness the chaos but the following morning tyre-marks in the snow told the amazing story. I must admit it was quite a thrill to hear our "diversion" on the BBC road traffic report.

I suppose that once I've been completely drowned by the pressures of wedlock, there'll be no more episodes in the local Chinese restaurant. Three months ago we managed to get it closed for a week while the Health Officer compiled a report. The whole thing was sparked off by dog-food tins being found in the dustbin — I wonder where they came from?

Oh, in case anyone from the Council reads Record Mirror, I had nothing to do with the soap flakes in the fountain when the civic centre was opened by the Mayor, and I also deny all knowledge of the traffic light with three red bulbs. I'm also pretty sure that the horse in Woolworths was a trick of the light.

I suppose all that has passed forever.

Hang on a minute — after all, "Bones" was there when the Fairy liquid came out of the Guinness tap at a pub where the landlord hated young people — and she loaned us the phone when we placed an order for three Concordes on behalf of Sheik Rattleunroll of Kuwait.

Yes, come to think of it, maybe married life won't be so dull after all — at least the lads will have somewhere to lie low when the heat is on!

WHO'S ON WHERE

JULY 22-28

THURSDAY

Bull's Head, Barnes Bridge, London S.W.13
TONY LEE & SPIKE HEADLY TRIO

Leek Blues Club, Red Lion Hotel, Market Place, Leek.
ORIGIN

Greyhound, 175 Fulham Palace Road, W6.
Winning Post: Gt Chertsey Arterial Road, Whitton, Twickenham.

BOB KERR'S WHOOPEE BAND

Starkers, Royal Ballrooms, Bournemouth

EDGAR BROUGHTON

Ind Coope Ltd, Forest Gate
EAGLE & CHILD

Barry Memorial Hall
A U D I E N C E R E N A I S S A N C E

FRIDAY

Van Dike, Exmouth Road, Plymouth
HOOKFOOT

Bull's Head, Barnes Bridge, London S.W.13
BABLAU THOMPSON & ART THEMAN with the BILL LE SAGE TRIO

Friars, Town Hall, Birmingham.
QUINTESSENCE.

Maidstone Art College
EGYPT

Ind Coope Ltd, Welwyn Garden City
PEAR TREE

Manchester Free Trade Hall
A U D I E N C E R E N A I S S A N C E

SATURDAY

Bull's Head, Barnes Bridge, London S.W.13
DUNCAN LAMONT

Van Dike, Exmouth Road, Plymouth
TREES

Resurrection, Hermitage Ballroom, Hermitage Road, Hitchin, Herts
OSIBISA

Ind Coope, Croydon
THE ADDINGTON

Pioneer Club, St Albans
EGYPT

SUNDAY

Guildhall, Plymouth.
MOTT THE HOOPLE

Bull's Head, Barnes Bridge, London S.W.13
ALAN COMBE, KATHY STOBART

Pied Bull, Islington
EGYPT

Ind Coope Ltd, Kiddlington, Oxford.
RED LION

Hull City Hall
A U D I E N C E R E N A I S S A N C E

MONDAY

Bull's Head, Barnes Bridge, London S.W.13
JOHNNY HAWKSWORTH, FREE DESIGN.

TUESDAY

Bull's Head, Barnes Bridge, London S.W.13.
TONY LEE & SPIKE HEADLY TRIO

Merryhills Country Music Club, N14 (Nr. Oakwood Station) 7.30
EDDIE EDWARDS & THE ALAMO

Norwich St Andrew's Hall
A U D I E N C E R E N A I S S A N C E

WEDNESDAY

Lincoln Drill Hall
AUDIENCE RENAISSANCE

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

Bull's Head, Barnes Bridge, London SW13
TONY LEE & SPIKE HEADLY TRIO.

Why yearn to play when you can learn to play?

Don't just envy your mates who can play a musical instrument, join 'em.

Don't stay on the outside listening in, get yourself an instrument and play man play.

Guitar? Clarinet? Trumpet? Organ? Flute? Drums?

With a little help from somebody who knows how, most musical instruments are fun and easy to play even if you don't aim to become a star.

Discover the joy of making music, two thousand musical instrument shops throughout the country are ready and eager to give you free advice and the benefits of their experience.

Drop in to your local music shop today. Stop that yearning. Start that learning. MAYBE soon you might start earning.

Musical Instruments Promotion Association

LEEK BLUES CLUB
Red Lion Hotel
Market Place, Leek
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IT'S CALLED 'Charro!', and it's the film that Elvis fans have been waiting for close on two years to see. Now, the long wait is over ... the movie will be shown across the country and fans will be able to see Elvis succeed in one of the most demanding acting roles of his career.

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The man who stops Elvis from visiting Britain

WE KNOW quite a lot of things about what Elvis Presley is NOT doing in the near future. He is NOT to be involved in a movie based on the history of rock and roll. He is NOT making another television special. And he is NOT lending his support to an alleged "authorised" biography.

But IS he at least thinking about making appearances in Britain and on the Continent? It's a hoary old rumour, but there's extra substance this time in that British MP Jeffrey Archer has been to America to talk terms — and Elvis has also been invited, by royalty, to lend support to charity concerts for the World Wildlife Fund.

Not strong enough evidence, granted, to turn the question into a statement: Elvis IS coming. But at least it's one uneasy pace forward ...

Elvis has reportedly told visitors that he'd like to visit Britain and other parts of the world.

But first he has to get the agreement of Colonel Tom Parker, a stumbling-block of a manager who is one of the most powerful men in show business. But who, exactly, IS this man Parker?

Well, it happened this way ...

The colonel was wandering through the streets of Memphis and suddenly stopped in his tracks. Sounds emanated from a juke box. Interesting sounds. The colonel put in another

coin — and that nickel made him a multi-millionaire.

Thomas Andrew Parker, born in a travelling circus and orphaned at an early age, had heard his first chorus from Elvis Aaron Presley.

The colonel had long travelled the country with his uncle, plus the Great Parker Pony Circus. Then he became a city dog-catcher, then a hot-dog seller. Then a spell as "medicine man" for the Hoadacol cure-all ... well, it cured everything except your financial problems. He joined the U.S. Army in 1931, leaving with an injured back and a small pension.

Selling was his game. Politically he "sold" the talents of the Governors of Louisiana and Tennessee — and was rewarded with the honorary title of "Colonel". Then he promoted country singers ...

He brought Tom Mix, the movie Western star, to London — booked

him into the Savoy Hotel and Mr Mix turned up in the foyer, along with dozens of photographers. And his horse!

Then the colonel managed singers like Hank Snow, Gene Autry and Eddy Arnold. He set up a flourishing showbiz agency.

And finally he heard the strains of 'That's Alright Mama' from that Memphis juke box. Eventually he got Elvis a gig on WSM's famous 'Grand Ole Opry' show, some eight weeks after the release of his first Sun record. The then 'Hillbilly Cat' took off, no trouble at all.

Mind you, there was a lot of griping from the pure country fans, because Elvis sang rock and roll and resolutely refused to wear fancy cowboy clothes.

Since then the colonel has triggered off many a story. He was asked if Elvis would appear at

Wembley Stadium — in front of 100,000 fans. He'd appear in a sort of goldfish bowl, which would magnify Elvis some ten times real life size, so the folk at the back could see.

"Good idea", said the colonel. "We shall of course ask ten times his normal fee ..."

And the offer of 50,000 dollars for Elvis to appear in one concert in Europe. "Fine", said the colonel. "That takes care of my management fee — now shall we talk about Elvis' fee?"

No matter how much Elvis might like to come to Britain or the Continent, fact is that agreement has to come from the colonel.

And the colonel's head shakes much more often than it nods.

Peter Jones

smalltalk

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LOOK HERE, Y'AWL
— If you think I'm gonna get myself embroiled in any sort of Rock v Sex fracas, forget it mateys.

I get a kick out of your chummy letters — written in racing, literate jivetalk lingo — with a page or two of medal-pinning comment on this bi-weekly gabfest. For that I can only be grateful; such haircurling letters, lumped together, go to make up what I call the Average WW Reader.

It is also a good idea if a reader like say, Tony Capaldi is to have an opportunity to insinuate what, if anything, he thinks should be done to spruce-up this page. This is my reply to the writer (signed Tony Capaldi) in the July 10 issue.

Mr Capaldi sounds like someone who has been deep-frozen for 12 years. He is unknown to me. He is also unknown to Benfleet Urban Council who told me he is not on the Electoral Register.

In his mildly amusing letter — containing some snotty digs at the man (me) who plugs rock and roll year after year, dammit — he writes: "I am a rock and roll fan who is grateful for any printed matter on this subject giving facts etc". Okay, Mr Capaldi! I like, first, "grateful for any printed matter"; and second, "giving facts, etc".

I love that kind of century-old opening with the usual obligatory remarks. Having so far established, to his own satisfaction at least, his credentials as a True Believer (although, truth to tell, I'm probably old enough to be his father) the enthusiastic Benfleet scribbler continues with his argument, which appears to be: many nostalgics don't like mixing rock and roll with a bit of slap and tickle — oh brother!

No one who has read me at all regularly will be in any doubt that I service devotees with plenty of facts, figures, and biographical date, (depending on the artist in profile) and I dare say, far better than Mr Capaldi. My addiction to all kinds of rock and roll is only too well appreciated.

Now for his 'amateur night' comment about — "stupid pornographic rubbish" — I can only say that whatever his cockeyed notions for not accepting the honest to gawd documentary realism that my blue-jeaned fans want to read, he should not make such disparaging and slanderous noises — trying to boot my reputation in the you-know,



GENE VINCENT ADMIRES WAXIE MAXIE'S DRAPE

Maybe he just doesn't understand. He should, however, get his hands on one or two books published by the Olympia Press in Paris — books with titles like *Bedroom Philosophers* (D. A. F. de Sade); *The Black Diaries of Roger Casement* (Aubrey Beardsley); *Bottoms Up* (Jock Carroll) — and get the complete lowdown on what constitutes genuine erotic writing.

I appreciate Mr Capaldi's apprehension concerning what and what-not RM readers should read. But in the case of

the salacious humour in Waxie's World we have a situation where the pop fan (unlike radio and TV listeners) has a free choice — he needn't buy the RM or read my page if he prefers to ignore it.

I haven't been so upset since I heard that Donald Duck has quit Disneyland to become a staff writer for the *East Village Other*. Aside from the fact that "an insult to many of us" would itself seem to be a mistaken judgement, the current rock scene would certainly be a

dull place if "rock 'n' roll" must be communicated only through the rehashing of green mildew stories and sheets of dust-laden matrix numbers.

If it were not for efficient British groups like the Wild Angels, Rock Of All Ages, Shakin' Stevens and the Sunsets, Rock and Roll All-stars, Crazy Cavan and the Rhythm Rockers, and others — there would be very few new rock and roll performances to watch or write about.

Mr Capaldi is not finished

yet. He goes so far as to suggest I have not heard of the Angels, Shakin' Stevens, etc. (Are you sure you've been reading my stuff, Mr Capaldi?) To this I can only reply that as he is doubtless aware, I have, over the last few years written (in various publications) articles on these and other home-grown groups.

Waxie's World is devoted — although there is the occasional trip into the mists of time — to the British side of rock and roll. No statistics are available, but my personal

mail indicates that interest from the old school — ye olden day rock gentry — is being maintained, and I am now reaching out for the young would-be rock and roll audience, one that is not necessarily completely turned on to rock and roll as yet.

And centring future articles around rock and roll clubs, disc jockeys, groups, bike boys, and other subjects worthy of investigation. There — that'll give diehard Mr Capaldi something to think about, huh?

No authority on boosts for underwear firms and hypes, I — but I did devote one of my first three RM columns to the Rock and Roll All-stars, under the impressive title of 'Hardrock Wayout In Wandsworth' — and as to the contents and my writing, I think there can be no better word than SUPERB!

There wasn't a dull moment in the XX Certificate piece, for as Hardrock Harry would say: "With that fabulous chick Randy Mandy trying to swallow me up, how could RM readers get bored?"

I do not think any protection needs to be applied to rock 'n' roll fans to safeguard them from their own weaknesses — birds, booze, and bop! I mean, let's face it, lads, the first thing a guy notices at a dance is what the broads are like, and the second thing he notices is the band. Right? Right, you agree. Right, right, right on!

But from Mr Capaldi's claptrap (reading his letter is like being fed intravenously with sour grapes) you might, if you had not fallen asleep, have noticed that he thinks you are all sex-crazed idiots. I concede my light-hearted puff pieces, based on genuine rocker material, deal with such loose and evil matters as drinking, necking; and, best of all, the charms of big-breasted chicks with nicknames like "Yum Yum O'Grady", "Fat Freda" and "Rough-house Rita". But they are not a deliberate attempt to shock and titillate.

I'll not dwell on this matter except to assert that Waxie's World keeps the rock 'n' roll scene on it's feet and moving effectively as I've ever seen it done elsewhere.

I have no wish to become one of those comfortable fixtures on the fanzine scene who sticks to writing up the old standbys — Haley, Holly, Cochran, etc — while overlooking the more aggressive personalities — Mal Gray, Biff Kane, Bob O'Connor, Raving Rupert, Shakin' Stevens — who monopolize the rock and roll scene in this country today.

I have but one final comment, best said in the immortal words of Battersea's "Battling Bill Williams", "If I'm able to inspire, in just one single heart, a greater appreciation for any of today's fashionable rock and roll groups — Wild Angels, Raving Rupert, Rock and Roll All-stars, Rock Rebellion, etc — I just wouldn't trade places with anyone else".

As a last thought, I offer the 86-Proof solution — that the best way to show the local groups that we're right behind them is a full page feature in Waxie's World. Excuse haste, fellas, but I gotta grab myself some wheels and skid over to Harry Holland's Oh Boy Club — it's the grooviest place ever! See y'awl next go-round, huh?



**If you don't
dig it, don't
read it....**

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

Help out the underground

ANDY WILLIAMS: You've Got A Friend (CBS 7378). Andy can sure pick 'em — this time, Carole King's beautiful song. Don't expect any subtlety from this version tho': for that, hear those by Carole, James Taylor or Roberta Flack and Donny Hathaway. Strict-tempo flip.

FRANK SINATRA: Lady Day; What Now My Love (Reprise K 14098). Bob Gaudio and Jake Holmes' lovely slow tribute to Billie Holliday may not be general enough in its message to rival "My Way," but the melody should appeal. Brisk flip.

JODY MILLER: He's So Fine (Epic EPC 7375). The U.S. ads for this lively Country treatment of the Chiffons' classic seemed proud of the fact that the "doolang doolang" chant has been left out. Huh? So similar to "My Sweet Lord," good easy listening, could click.

CHUCK MANGIONE: Hill Where The Lord Hides (Mercury 6052089). What Chuck or soloist Gerry Niewood play I have no idea. This vaguely Spanish-cum-symphonic instrumental, recorded live at "A Chuck Mangione Concert," whatever the heavy significance of that may be, is unusual and rather catchy. Hey, old Gerry may just have taken a slightly jazzy clarinet solo ... or was that Chuck?

THE DELFONICS: He Don't Really Love You; Without You (Mojo 2092007). Their Moonshot single, recorded before Philly Groove but a U.S. hit on the tail-end of "La La I Love You" 's success, is an obtrusively arranged sweet wailing slowie (what else?!), produced by Thom Bell, and of course it is lovely. Very good tricky waltz-tempo flip.

WILSON PICKETT: Don't Knock My Love, Pts 1 and 2 (Atlantic 2091124). Leaping funk, lots of life, which earned Mrs. Pickett's little boy his second Gold, U.S.-side. Good freakier instrumental flip.

JEAN KNIGHT: Mr Big Stuff (Stax 2025049). More Malaco funk 'n' grunt, by a chick this time. If King Floyd's "Groove Me" acclimated enough of you, this sparse beat U.S. R&B/Pop smash might have a chance.

THE J.B.s: The Grunt, Pts 1 & 2 (Mojo 2027002).

Great screaming sax spearheads this instrumental rhythm workout by James Brown's band.

VERNON BROWN: I'm a Lover (Mojo 2093002). From spring, nicely propelled by a buoyant beat, this chugging R&B is unassumingly danceable.

BOOKER T. AND THE MGs: Melting Pot; Kinda Easy Like (Stax 2025026). Cleverly edited from the album tracks, but as the album is their best since "Soul Dressing," and their most mature ever, get it instead.

CANDI STATON: Stand By Your Man (CL 15658). Reissue of Candi's R&B treatment of Tammy Wynette's Country classic, presumably to cash in on the song's "Five Easy Pieces" appearance. Tammy's original (which is the one you hear in the film) is much, much better and deserves to hit.

LOVE'S CHILDREN: Soul Is Love (Buddah 2011085). Curtis Mayfield penned/produced this messy, quite frankly bad, Jackson 5-type noise. The Stairsteps-type cool slow flip is the good side.

THE GUESS WHO: Albert Flasher; Broken (RCA 2100). The Canadians are doing steady double-sided hit business in America with this happy rollocking beater/ponderous slowie coupling. Albert is fun.

GRAND FUNK RAILROAD: I Can Feel Him In The Morning; Are You Ready; Mean Mistreater (Capitol CL 15689). If you want to help swell Terry Knight's coffers, get this 33 1/3 maxi made up of LP trax ... and then really please him by getting the albums. "Mistreater" isn't bad.

TONY BENNETT: More And More; I Want To Be Happy (CBS 7342). Blanketing strings and a mellow Tony on Sacha Distel's smooth and old fashioned slowie. Noisy brass and noisy Tony on the intro to the plonking bass-led flipside stomper.

AL KOOPER: John The Baptist (Holy John); Back On My Feet (CBS 7376). From Al's new album, a cross between the Beach Boys and Band sounds makes a distinctively good but uncommercial though jolly top. Lively flip.

ALEX TAYLOR: Baby Ruth; All In Line

BILL ELLIOT AND THE ELASTIC OZ BAND: God Save Us; Do The Oz (Apple 36). Fund-raiser for the in-jeopardy publication — and a helluva lot of talent exhibited.

Produced by John, Yoko, Phil Spector and Mal Evans — and it's anybody's guess who actually does what on the record. But it's an instantly catchy song, John clearly prominent, and some funky sax work honking in the rear. Neat bass runs and powerful drumming — the lot. Sort of revised 'Give Peace A Chance'. And a very big seller. CHART CERT.

LALLY STOTT: Jakaranda; Love Is Free; Love Is Blind (Philips 6025 029). The drumming makes this one, early on at any rate — Lally is the gent who wrote 'Chirpy Chirpy Cheep' and here he bases everything on a deliberate foot-tapper of a riff. Sort of Afro, yet not exactly that. Short on words, but easy to hum along with if one feels the urge. CHART CHANCE.

JAMES CHAMBERS: Bongo Man (Summit). Slow-burning reggae which takes a long time to get into full stride.

(Atlantic 2091125). Hugh's big brother turns in a good and convincing performance on these two Country-Folk-Rock sides, which he did not write. Lazily rhythmic top, more energetic flip, neither of which seem forced or hurried.

THE DOOBIE BROTHERS: Nobody (Warner Brothers K 16083). The Brothers from Brothers make nervy strumming and humming rhythmic noises behind the hurried though clipped lead singer on this goodie. 'Tis good, too.

MOTHER EARTH: Temptation Took Control Of Me And I Fell; I'll Be Long Gone (Reprise K 14089). Tracy Nelson is a very good singer who can veer from sounding Soul to Country, but here sounds strident on a dull chant and sparse beat-backed mid-tempo. The



SHIRLEY BASSEY: NO HOOK

LUAN PETERS: This Love Of Mine (Polydor). Martin-Coultter song for a girl who could well make it — she looks great, sounds very confident, sings a simple little commercial opus with style. Neat arrangement ... in fact, everything fits into place. If this gets the plays, it'll score. That's a guarantee.

infinitely better, recommended, dead slow flip shows off her Soul sound well.

MARY TRAVERS: Follow Me (Warner Bros K 16080). The ex-member of Peter, Paul and Mary (she's the blonde, beardless one) has done this John Denver song in a pretty speed-gaining way that's likely to appeal to the Judy Collins/Joni Mitchell crowd.

ANNE MURRAY: Sing High — Sing Low (Capitol CL 15690). "Snowbird" was a lovely smash by this Canadian, who has yet to equal its success, even in America. This Julie Felix-ish light lilter hung about in the C&W Charts for a long time, though.

James
Hamilton

SAKKARIN: Hang On Sloopy; What You Think Is Just A Joke (Is America Today), RCA Victor 2107. Simple guitar riff, voice barely projected, but a Jonathan King-type commercialism all the way though. The formula, really as before, with some somewhat astonishing phrasing of the title words. And J. King owns up, on the label, to being the performer(s). I was rather impressed with the flip, too. CHART CERT.

MANDARIN KRAZE: Blink Bonny Bluabara (President). Almost classical use of strings early on, then into a fairly routine group vocal job. Okay middle-of-the-road stuff.

THE MELODIANS AND HUGH ROY: Everybody Bawling (Treasure Isle). This one comes off well because of the vocal dialogue set-up, off-hand utterances delivered with a great deal of spirit. The basic theme is okay, but it is the personality that counts.

THE RED SOX: I'm Gonna Knock On Your Door (DJM). Group of session-men together on a pretty commercial treatment of the old Eddie Hodges' hit from way back. Nice easy tempo; energetic lead voice.

RAY OWEN'S MOON: Try: My Love (Polydor). An album track with an ultra violent lead voice straining at the leash. It swings a bit, but in parts very contrived.

THE LOLLIPOPS: Nothing's Gonna Stop Our Love (Atlantic). Good song, good girl group performance — it's one of those insistent arrangements that gets through. Nothing all that outstanding, just a fair-old sound.

PALK SALAD: Let Him Go Home (Philips). There's a sort of Afro-Gospel feel to this. I liked it a lot, even if it is hard to properly categorise. There's spirit, through, with persuasive percussion. Worthy trying.

MUMMA BEAR: The Banana Boat Song (Parlophone). Calypso-styled song, very familiar — umpteen people have recorded it. But this promising group do an infectious job on it.

KEITH: Down By The Riverside (Randy's). The traditional song dressed up in reggae style, instrumentation from the Impact All-Stars and pretty danceable.

ERROL DUNKLEY: O Lord (Explosion). Rather strident guitar-shaped reggae. A plaintive little tune — but really rather routine stuff.

SHIRLEY BASSEY: For All We Know, What's Done Is Done (United Artists UP 35267). Shirley within the setting of a Johnny Harris arrangement.

It's not, as a song, quite as direct as some of her earlier stuff, but it's a romantic ballad emoted at only a shade under full power. Lovely use of strings. Should make it, though there is a shortage of that instant melodic hook. CHART CHANCE.

MAGIC BUS: Finders Keepers (CBS). Brass-backed, with a catchy basic lyrical hook. The vocal arrangement is rather clever, but not pretentious — very much an outsider, but could just make it.

JELLYBREAD: Creepin' Crawlin' (Blue Horizon). Good blues effort — a value-for-money maxi-single. Worth a listen, and 'Clergyman's Daughter' is a good 'B' side bonus.

TONY GREGORY: Bouncing All Over The World (Horse). Latin-y beat, Tony conjuring up a cabaret-type voice. Girl group helps out. A bouncer, specially on the main chorus.

THE DINGLES: You Don't Know (Dynamic). Gentle reggae, rather a plaintive set of lyrics and a slightly complex melodic line — not really distinctive enough to suggest big sales.

GARY CHARLES: You've Been Away Too Long (B&C). Rather a grand sounding production — Gary's new to me, but he does a fair enough job on a pacey beat-ballad. But it's not specially different.

SANDRA AND ANDRES: Give It Up (Philips). Likeable sort of duo, with piano (sometimes a bit too much piano) pushing it along. Performance rather stronger than the material, though it is commercially slanted.

JIGSAW: Jesu Joy Of Man's Desiring (Philips). From the 'Letherslade Farm' album — it's a very musicianly job, instrumental — an unusual theme, maybe, in this field, but very well worth hearing. Technically excellent.

Mirrorpick/LPs

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

Donovan's regal image



JOHN SEBASTIAN: VERY PERSONAL

Real romps

JOHN SEBASTIAN: *Doors: LA Woman* (Elektra K 42090). More heavy organ rock with dripping sex from the cultured voice of the late Jimmy Morrison. The strong point about the Doors' music has always been that they never stray from the effective simplicity of rock. They know that if you become individually egotistical, you detract from the group power. Steady drumming, tasteful lead guitar, complimentary bass lines and sheer guts from Morrison's vocals. From quiet blues like 'Cars Hiss By My Window' to the bounce of 'LA Woman' and on to the really heaviness of 'Changeling', they maintain their own atmosphere. L.G.

JAMES GANG: *Thirds* (Probe SPB 1038). Powerful rock supported by accomplished harmonies. The James Gang are one of the few groups still doing it that can successfully use fuzz and myriad electronic devices without losing quality. Aside from their well known rock abilities, listen to the beautiful subtlety of 'Yadig'. Soft vibes and a restrained lead guitar create a haunting melody that proves they don't rely on noise. Above all, this is very creative. L.G.

Standard

MAINHORSE: *Mainhorse* (Polydor Super 2383 049). Oboz can these guys do it. All the electric solo lead guitar you need to help your hair flop, plus those wonderful standard off-jazz heavy beats involving two or less chords. Actually, I shouldn't be so hard on them - but how can this stuff sell? Some fair studio effects, etc. L.G.

LUCIFER'S FRIEND: *Lucifer's Friend* (Philips 6305068). A German band that's achieved a very frantic sound and that heavy bass effect and high vocals that Zeppelin have. Musically sound, this is a direct copy - but a good one. Later in the album, they move outside the Zeppelin boundaries and it gets more original, but less effective. Weird cover. L.G.

DOORS: *LA Woman* (Elektra K 42090). More heavy organ rock with dripping sex from the cultured voice of the late Jimmy Morrison. The strong point about the Doors' music has always been that they never stray from the effective simplicity of rock. They know that if you become individually egotistical, you detract from the group power. Steady drumming, tasteful lead guitar, complimentary bass lines and sheer guts from Morrison's vocals. From quiet blues like 'Cars Hiss By My Window' to the bounce of 'LA Woman' and on to the really heaviness of 'Changeling', they maintain their own atmosphere. L.G.

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Subtlety

CURTIS MAYFIELD: *Curtis Live* (2 record set - Buddah 2659 004). Restrained soul with quieter tendencies and sparks of subtlety, rather than a bang-out noise session. Curtis has a four-man backing and it's all that's needed. Jazz-influenced songs, all written by Curtis except 'We've Only Just Begun'. Special attraction is 'Gypsy Woman', with its melody pushed into an odd beat and the lyric lines relocated in the melody. Not the greatest production in the world, but for collectors, a dream come true.

DONOVAN: *HMS Donovan* (Double Album Set Dawn DNLD 4001). I used to think Donovan would bite the dust without Mickie Most's fine production talents. When I heard his 'Open Road' effort, I was convinced his days were numbered... I was wrong. That album might have been a dud, but he's returned with one of the best collections ever recorded.

There are only two heavily orchestrated tracks out of 28 songs - the ill fated single 'Celia Of The Seals' and a poor Mickie Most co-production, 'Homesickness' - the rest are beautiful acoustic guitar melodies, simple and precise. Over seventy minutes of superb guitar work and easy vocals. Several lyrics are taken from child poets like Lewis Carroll, Eugene Field, William Yeats and others, to which Don has added music. He angles heavily on Scottish pronunciation throughout the album, creating a regal image to the songs. There are children's tunes like the twee 'Pee Song', country rambles like 'Lord Of The Dance' and poetic themes like 'Wynken Blynken And Nod'.

It's a whole atmosphere - a non-stop concert, very personal and delicately woven. For me, the best feature is his version of the traditional Scottish ballad 'Henry Martin'. Hundreds of folk singers have recorded this and it has seen nearly every folk club in the world - but nobody has ever done it with such originality and class. The fingerpicking pattern he uses is simple but absolutely unique. Just listen to over five minutes of perfect timing while he uses amazing vocal efforts to enhance the purity of the chords. Simply a marvellous set which I'll never cease recommending. L.G.

Professional

MATTHEW ELLIS: *Matthew Ellis* (Regal Zonophone SRZA 8051). A pretty album with a stage musical effect in parts and a strong folk influence. From light orchestrations and acoustic guitar to full orchestra and the Barry Ryan touch, it's professionally done. Not in line with his voice, but with the nice backings, the overall picture is good. L.G.



DONOVAN: ONLY TWO TRACKS PRODUCED BY MICKIE MOST

BUDGIE: *Budgie* (MCA MKPS 2018). Extremely heavy sounds recorded at Rockfield Studios in Wales. Budgie manages to achieve a bass/drum combination that weighs tons; deeper and more concentrated than rival rock bands. A grinding, nerve-twining force that doesn't lure you into the music - it drags you in by the guts (also the title of a track). By no means a placid experience, this album is meant to rattle you and it does. There is often beauty in controlled confusion, hammering away at your mind and this is a good example. L.G.

Cathedral

LEE MICHAELS: *5th* (A&M AMLS 64302). Lee Michaels' fifth album. A rough-voiced character with a reasonable amount of white soul to support his choice of R&B material. Merry Clayton guests on 'Keep The Circle Turning', adding a gospel effect. Best thing is the strong organ that backs a lot of it - especially on 'Ya Ya', where the sound reaches cathedral proportions. There is a lot of beat here and it shows promise. L.G.

TOM PAXTON: *How Come The Sun* (Reprise K 44129). Another strong album from one of the best writers and performers around. Paxton's lyrics are superbly powerful,

whether soft and hypnotic or raw and reprimanding or even satirical. 'General Custer' rips apart the hero legend of the bumbling glory-seeker who took a whole regiment to that great fort in the sky through a foolish error at the Little Big Horn. 'She's Far Away' is creamy and reminiscent, sending you into a velvet world of memories. An album of colourful emotion that can't fail to extract feeling from the listener. L.G.

PETER HAMMILL: *Fools Mate* (Charisma CAS 1037). Lightly pretentious album and somewhat fey. The backings are good for what they are, but the material is very weak and can't really stand on sound value either. It's mostly acoustic guitar with electric help, but Peter Hammill isn't such a hot singer. Too pixilated and without substance. L.G.

SHA NA NA: *Sha Na Na* (Kama Sutra 2319007). Here it is - what you've all been waiting for - the greatest rock and roll show on the road. Hear 'I Wonder Why' (Dion and the Belmonts), 'Jailhouse Rock' (Presley), 'Great Balls of Fire' (Jerry Lee Lewis) and more - all by Sha Na Na, done with authenticity and 50s flair. Greasy, beaty and loaded with ooh-wahs. Slightly sloppier, because it's live, but the atmosphere is real - you've got to see

them, anyway. Side two is self-penned in a studio format and it displays more precisely their command of harmonies and myriad vocal patterns. There's 12 of them and the sound is amazing - buy it or dey'll wipe da street up whicha. L.G.

Precise

MAR-KEYS: *Dam If I Know* (Stax 2363 008). A healthy re-release from some masters of rhythm. A Stax house band (Booker T and the MGs plus the Memphis Horns) that really knows its business. The line-up pattern for this instrumental album is largely the same - sax lead, horn arrangements and organ for the basic continuity. Very tightly laid down and you can bet, precisely written out. Good off-hand listening. L.G.

BEACH BOYS: *Beach Boys* (Starline SRS 5074). Great old tracks containing all those hip phrases we used to use in school. Easy to see why their fantastic harmony arrangements are perfect now - they were streets ahead then. This brings it all back - 'Little Old Lady From Pasadena', 'When I Grow Up To Be A Man' - you can still get up and bop or hold your girl closer at the high school hop when they play those candy-sweet waltzes like 'In My Room'. Learn about hot-rods with

'Shut Down', hang ten over the falls with 'Miserlou', shoot the curl with 'Surfin' USA'. They're going to have to carry me away after this... L.G.

TURLY RICHARDS: *Expressions* (Warner Bros K 46086). Blind singer Turly Richards has a beautifully rough voice with a lot of feeling in it and he's at last found the right backing to offset it. By rough, I mean the slight coarseness of tone, for by technical standards, his voice is as smooth as silk - perfect for gospel-flavoured numbers like 'Stones On Love' or Dylan's 'It's All Over Baby Blue'. Far superior to the stuff he released a couple of years ago when he visited Britain. Well worth hearing. L.G.

Delicate

LINDA LEWIS: *Say No More* (Reprise K 44130). Linda sounds a shade like Pickettywitch's Polly Brown, but more soulful. Her voice is not extremely powerful - one of those that are clear and clean with the aid of a mike. The songs are hers, with a nice, delicate production by Ian Samwell (and a piece of co-writing as well) and there is some funky picking on 'The Same Song'. In all, it isn't laden with originality, but easy listening and quietly colourful. L.G.

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 2 WHAT'S GOING ON Marvin Gaye
- 2 1 ARETHA LIVE AT FILLMORE WEST Aretha Franklin
- 3 3 THE SKY'S THE LIMIT Temptations
- 4 5 MAYBE TOMORROW Jackson 5
- 5 7 IF I WERE YOUR WOMAN Gladys Knight & the Pips
- 6 10 D O N N Y HATHAWAY
- 7 4 CURTIS LIVE Curtis Mayfield
- 8 6 TOUCH Supremes
- 9 15 WHERE I'M COMING FROM Stevie Wonder
- 10 12 JUST AS I AM Bill Withers
- 11 8 CHAPTER TWO Roberta Flack
- 12 9 BEST OF WILSON PICKETT, VOL 2 Freda Payne
- 13 13 CONTACT Freda Payne
- 14 11 BEST OF CLARENCE CARTER
- 15 16 ALL BY MYSELF Eddie Kendricks
- 16 17 SWEET REPLIES Honey Cone
- 17 - WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike & Tina Turner
- 18 20 SECOND MOVEMENT Eddie Harris & Les McCann
- 19 - THEM CHANGES Buddy Miles
- 20 - VOLCANIC ACTION OF MY SOUL Ray Charles

singles

- 1 2 INDIAN RESERVATION Raiders Columbia
- 2 1 IT'S TOO LATE/I FEEL THE EARTH MOVE Carole King Ode '70
- 3 3 YOU'VE GOT A FRIEND James Taylor Warner Bros
- 4 4 DON'T PULL YOUR LOVE Hamilton, Joe Frank & Reynolds Dunhill
- 5 6 MR BIG STUFF Jean Knight Stax
- 6 5 TREAT HER LIKE A LADY Cornelius Brothers & Sister Rose United Artists
- 7 8 DRAGGIN' THE LINE Tommy James Roulette
- 8 9 HOW CAN YOU MEND A BROKEN HEART Bee Gees Atco
- 9 12 TAKE ME HOME, COUNTRY ROADS John Denver with Fat City RCA
- 10 13 SOONER OR LATER Grass Roots Dunhill
- 11 7 RAINY DAYS & MONDAYS Carpenters A&M
- 12 10 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon Elektra
- 13 18 NEVER ENDING SONG OF LOVE Delaney & Bonnie & Friends Atco
- 14 11 SHE'S NOT JUST ANOTHER WOMAN 8th Day Invictus
- 15 26 MERCY MERCY ME (The Ecology) Marvin Gaye Tamla
- 16 16 HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes Capitol
- 17 17 I DON'T WANT TO DO WRONG Gladys Knight & the Pips Soul
- 18 19 BRING THE BOYS HOME Freda Payne Invictus
- 19 23 BEGINNINGS/COLOUR MY WORLD Chicago Columbia
- 20 27 HOT PANTS (She Got To Use What She Got To Get What She Wants) James Brown People
- 21 21 SIGNS Five Man Electrical Band Lionel
- 22 14 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed RCA
- 23 24 DOUBLE BARREL Dave & Ansel Collins Big Tree
- 24 29 LOVE THE ONE YOU'RE WITH Isley Brothers T-Neck
- 25 25 GET IT ON Chase Epic
- 26 49 WHAT THE WORLD NEEDS NOW IS LOVE/ABRAHAM, MARTIN & JOHN Tom Clay Mowest
- 27 15 FUNKY NASSAU Beginning of the End Alston
- 28 30 WILD HORSES Rolling Stones Rolling Stones
- 29 33 RINGS Cymarron Entrance
- 30 22 HIGH TIME WE WENT/BLACK EYED BLUES Joe Cocker A&M
- 31 40 LIAR Three Dog Night Dunhill
- 32 32 YOU'VE GOT A FRIEND Roberta Flack & Donny Hathaway Atco
- 33 35 MOON SHADOW Cat Stevens A&M
- 34 34 SUMMER SAND Dawn Bell
- 35 36 CHICAGO Graham Nash Atlantic
- 36 37 IF NOT FOR YOU Olivia Newton-John Uni
- 37 - SWEET HITCH-HIKER Creedence Clearwater Revival Fantasy
- 38 20 WANT ADS Honey Cone Hot Wax
- 39 50 RIDERS ON THE STORM Doors Elektra
- 40 45 LOVE MEANS (You Never Have To Say You're Sorry) Sounds of Sunshine Ranwood
- 41 42 RESURRECTION SHUFFLE Ashton, Gardner & Dyke Capitol
- 42 46 MAYBE TOMORROW Jackson 5 Motown
- 43 44 CHANGE PARTNERS Stephen Stills Atlantic
- 44 47 WATCHING THE RIVER FLOW Bob Dylan Columbia
- 45 - SMILING FACES SOMETIMES Undisputed Truth Soul
- 46 - MIGHTY CLOUDS OF JOY B. J. Thomas Scepter
- 47 38 RESURRECTION SHUFFLE Tom Jones Parrot
- 48 48 SHE DIDN'T DO MAGIC/I'M THE ONLY ONE Lobo Big Tree
- 49 39 STOP, LOOK LISTEN (To Your Heart) Stylistics Avco Embassy
- 50 - WHATCHA SEE IS WHATCHA GET Dramatics Volt

albums

- 1 1 TAPESTRY Carole King Ode '70
- 2 6 MUD SLIDE SLIM & THE BLUE HORIZON James Taylor Warner Bros
- 3 2 STICKY FINGERS Rolling Stones Rolling Stones
- 4 3 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 5 5 RAM Paul & Linda McCartney Apple
- 6 4 CARPENTERS A&M
- 7 8 WHAT'S GOING ON Marvin Gaye Tamla
- 8 7 AQUALUNG Jethro Tull Reprise
- 9 9 TARKUS Emerson, Lake & Palmer Cotillion
- 10 10 4 WAY STREET Crosby, Stills, Nash & Young Atlantic
- 11 12 EVERY PICTURE TELLS A STORY Rod Stewart Mercury
- 12 11 ARETHA LIVE AT FILLMORE WEST Aretha Franklin Atlantic
- 13 14 BS&T 4 Blood Sweat & Tears Columbia
- 14 - STEPHEN STILLS II Atlantic
- 15 15 SONGS FOR BEGINNERS Graham Nash Atlantic
- 16 19 BLUE Joni Mitchell Reprise
- 17 16 SURVIVAL Grand Funk Railroad Capitol
- 18 18 CLOSE TO YOU/ONE LESS BELL TO ANSWER Burt Bacharach A&M
- 19 20 POEMS, PRAYERS & PROMISES John Denver RCA Victor
- 20 21 GOLDEN BISQUITS Three Dog Night Dunhill
- 21 22 INDIAN RESERVATION Raiders Columbia
- 22 13 UP TO DATE Partridge Family Bell
- 23 23 TEA FOR THE TILLERMAN Cat Stevens A&M
- 24 24 HOMEMADE Osmonds MGM
- 25 17 LEON RUSSELL & THE SHELTER PEOPLE Shelter
- 26 25 CLOSE TO YOU Carpenters A&M
- 27 27 BEST OF Guess Who RCA Victor
- 28 28 11-17-70 Elton John Uni
- 29 29 CHASE Epic
- 30 32 THE SKY' THE LIMIT Temptations Gordy
- 31 31 MAYBE TOMORROW Jackson 5 Motown
- 32 34 CARLY SIMON Elektra
- 33 36 L.A. WOMAN Doors Elektra
- 34 30 NATURALLY Three Dog Night Dunhill
- 35 35 PARANOID Black Sabbath Warner Bros
- 36 37 THIRDS James Gang ABC/Dunhill
- 37 45 DONNY OSMOND ALBUM MGM
- 38 26 CURTIS LIVE Curtis Mayfield Curtom
- 39 39 TOM JONES SINGS SHE'S A LADY Parrot
- 40 33 LOVE LETTERS FROM ELVIS Elvis Presley RCA Victor
- 41 41 SWEET BABY JAMES James Taylor Warner Bros
- 42 38 THE PARTRIDGE FAMILY ALBUM Bell
- 43 46 FIRST PULL UP THEN PULL DOWN Electric Hot Tuna RCA Victor
- 44 42 ABRAXAS Santana Columbia
- 45 44 CHICAGO II Columbia
- 46 47 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed RCA Victor
- 47 43 CHAPTER TWO Roberta Flack Atlantic
- 48 50 HANGING IN THERE Hudson & Landry Dore
- 49 48 EMERSON, LAKE & PALMER Cotillion
- 50 - IF I WERE YOUR WOMAN Gladys Knight & the Pips Soul

soul singles

- 1 1 MR. BIG STUFF Jean Knight
- 2 2 I DON'T WANT TO DO WRONG Gladys Knight & the Pips
- 3 4 LOVE THE ONE YOU'RE WITH Isley Brothers
- 4 5 MERCY MERCY ME (The Ecology) Marvin Gaye
- 5 3 BRING THE BOYS HOME Freda Payne
- 6 7 HOT PANTS Pt 1 (She Got To Use What She Got To Get What She Wants) James Brown
- 7 - WHATCHA SEE IS WHATCHA GET Dramatics
- 8 8 YOU'VE GOT A FRIEND Roberta Flack & Donny Hathaway
- 9 9 O V E R & O V E R / H E Y LOVE Delfonics
- 10 6 STOP, LOOK & LISTEN (To Your Heart) Stylistics
- 11 11 ESCAPE - I S M James Brown
- 12 12 YOU'RE THE REASON WHY Ebonys
- 13 - SMILING FACES SOMETIMES Undisputed Truth
- 14 16 LIKE AN OPEN DOOR, Fuzz
- 15 - YOU'VE GOT TO EARN IT Staple Singers
- 16 - MAYBE TOMORROW Jackson 5
- 17 17 FUNKY NASSAU (Part 1) Beginning of the End
- 18 10 SHE'S NOT JUST ANOTHER WOMAN 8th Day
- 19 - I LIKES TO DO IT People's Choice
- 20 - O N E - W A Y TICKET Tyrone Davis

BILLBOARD'S BIG HIT PREDICTIONS

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:

TOMMY JAMES, Draggin' The Line	JAMES BROWN Hot Pants, Pt 1 (She Got To Use What She Got To Get What She Wants)	Love/Abraham, Martin & John
BEE GEES, How Can You Mend A Broken Heart	5 MAN ELECTRICAL BAND, Signs	ELVIS PRESLEY, I'm Leaving
CHICAGO, Beginnings/Colour My World	MARVIN GAYE, Mercy Mercy Me (The Ecology)	CREEDENCE CLEARWATER REVIVAL, Sweet Hitch-hiker
		BREAD, Mother Freedom
		WHO, You Won't Get Fooled Again



JAMES BROWN



CREEDENCE CLEARWATER REVIVAL

Going for a song[★]



[★]we can't give you the Mona Lisa
but with every one of the July Kinney Collection albums you receive a free poster of the artiste

The Kinney Collection

Joni Mitchell Blue ℓ
John Sebastian Real live John Sebastian ℓ
Tom Paxton How come the sun ℓ
Doors L.A. Woman Ⓜ
John Baldry It aint easy Ⓜ
Stoneground Stoneground Ⓜ
Linda Lewis Say no more Ⓜ
Turley Richards Expressions Ⓜ
The Doobie Brothers The Doobie Brothers Ⓜ
Quiver Quiver Ⓜ

The Kinney Collection

Claim your free poster at shops displaying this sign