

RECORD MIRROR

6p

JULY 10, 1971



ELVIS FROM HIS NEW MOVIE 'CHARRO'

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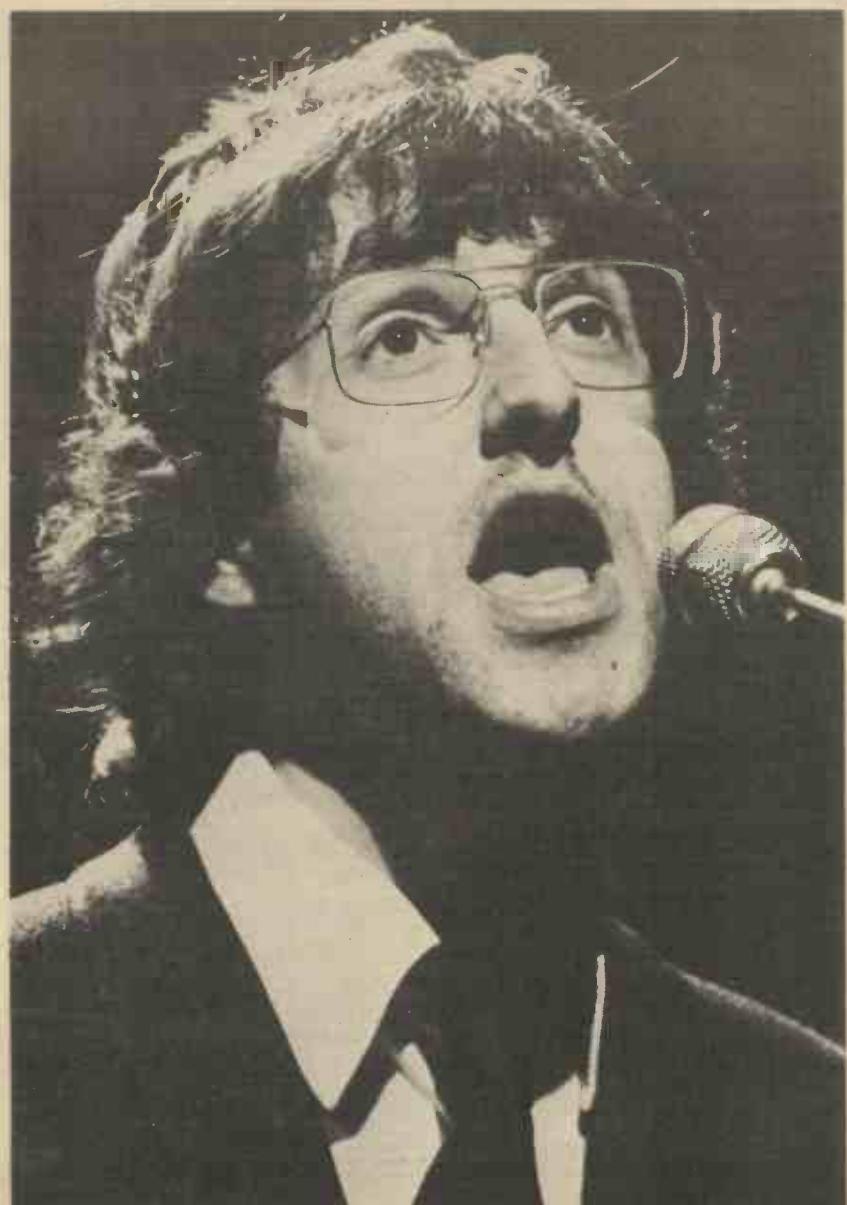


Write to VAL.

Record Mirror.

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JONATHAN KING: VERY ORIGINAL, SAYS A READER

I READ with great interest the article written by Lon Goddard, about Paul Brett's Sage.

Not detracting from the article, I think he is the only writer I know who can mention Simon and Garfunkel - in any article - without detracting from the context.

I am now convinced that part of Lon Goddard died when Simon and Garfunkel split, and he's still living in their aftermath.

Still he has Paul Simon's solo LP to look forward to when it is finally released. — ANDREW EGLETON, 93 Twyford Road, West Harrow, Middx. HA2 0SJ.

VAL: Lon was just about fading away, Andrew, until he heard from CBS Records that Simon and Garfunkel should be recording again together.

TO ALL country fans I must recommend 'From Nashville With Music'. The story is not much, but then who goes to see these films for the story?

It contains the cream of country with such names as the great Marty Robbins, Merle Haggard, and Charley Pride. Enough to make any true son of the country, water at the mouth. Need I say more? — JIM THORNTON, 35 Pembroke Road, Glengormley, N. Ireland.



MARC BOLAN

Don't knock Marc!

IT IS TIME that unfair criticism is not given nationwide publicity. I refer to Paul Brown's letter (Record—Mirror 19th June 1971) and many others that appear about Marc Bolan and T. Rex.

Marc has advanced in his own way which is more than can be said about many groups and writers. Their so-called 'progression' is just a leap onto the proverbial band wagon, to prevent being left behind. This is where Marc Bolan and Mickey Finn are outstanding in their originality and always will stay that way.

So let's hear a bit less knocking and a bit more,

praise for the people that we like to hear. — P. J. MOORE, 23 Annandale Road, East Greenwich, London SE10.

I WAS going to write this letter half an hour ago. Typewriter in hand I prepared to whip off a blistering missile aimed at Noel Edmonds. But I couldn't do it, something somewhere was wrong, out of place. I racked my brains to find what, surely (perish forbid) I didn't agree with him?

So I re-read his article, then I read it again, and now I know what stopped me. I'd missed the lad's point. He actually LIKES Nordsee.

So why am I now writing this letter? 'Cos I believe in justice and credit where credit is due. You'll probably get lots of letters like the one I was going to write so this'll even things out a bit. Fair's fair chaps. Our Noel may be a cruddy DJ, but he's got his head screwed on right.

He does his lousy radio show, he writes his occasional "I support Auntie" articles, and in his spare time he listens to good ole RNI just like everybody South East of Manchester. — DEKE ROBERTS, 13 Temple Road, Cowley, Oxford, OX4 2ET.

VAL: I certainly have had a lot of letters Deke! Maybe more for print next week.

JONATHAN KING has done it again. This time entering the charts under the name of St. Cecilia. He now has three records in the charts, only one of which is under his own name — the other being Sakkarin.

He also records under two other names, the Weathermen and Jenny One Shot, and the only reason I can see that he does this for is to get more records in the charts. He wouldn't stand such a good chance if he recorded them all under his name.

Still I must admit Jonathan has a good musical talent and is very original in his ideas. — BRIAN WALKER, 4 Westfield Cottages, Askham Bryan, York, YO23PR.

VAL: Some confusion seems to have arisen here, Brian, so to clear the record. Jonathan King is not St. Cecilia; they are an existing group. In fact Jonathan only produced their record. Another recent production of his is the Bay City Rollers with 'Keep On Dancing'. In his own right he does record under the other names you mention.

THE pop fans of this country are being conned by a sudden cult which is appearing all over the country. I am talking about the cult where to be 'with it' or a real hairy you have to be able to dig absolute trash and drivel that is churned out by groups like Soft Machine, Egg and all the other unmusical bands that are being pushed upon us.

I wish someone would tell me what is wrong with groups like Ten Years After, T. Rex, Jethro Tull and all the other real great groups. And another thing I don't like is the way all the pop snobs that turn up to concerts and manage to sit through a real good bop-along gig, stare down with contempt if you actually get out of your seat and bop along too. Please pop-fans of Britain come back to reality and enjoy pop like it should be.

— ANDREAS GILES, 74 Warwick Road, Thornton Heath, Surrey CR4 7NE.

WHY does everybody talk as if RNI and Radio One are the only radio stations. Hasn't anybody heard of a station called Luxembourg. There have been remarks about RNI sounding amateurish, but you can't get more professional than Luxembourg is.

You can receive Luxy much better than RNI — they have lively disc jockeys who play a varied type of music and Kid Jensen's Dimensions out does any Sounds of the Seventies programme.

At the time of the RM poll every Luxy DJ got into the top forty, and Tony Prince who had left four months previously came eleventh. — PETER PICKETT, 32 Cherry Tree Avenue, Staines, Middx.

As Britain is in the Common Market and

Radio Nordsee's popularity increasing surely the record companies must wake up to the demands of the public and release records here simultaneously with those of the Continent. If they look at public demand and release what the public want the bootleg industry would die overnight. — STEPHEN BEDDARD, 16 Stannells Close, Stratford-on-Avon, Warwickshire.

VAL: I would have thought, that the leaping on the bandwagon that you mention was what most complaints were about?

WITH reference to Jean Kerr's letter (June 19th) saying that she doesn't hear her favourite singers, for example Val Doonican I must point out that Val was guest artist on the Tony Brandon show between the 7th and 11th June, and was record artist of the week, 14th to 18th June on the Charlie Chester Show.

Peter Murray on Open House is constantly playing Val's records, so at least she has an advantage. All Jim Reeve's fans can rely on is Pat Campbell on 'Country Style' every week. So Miss Kerr should count herself lucky. — DIANE HILL, 3 Delamere Road, Tedstone Delamere, Bromyard, Herefordshire.

NOEL EDMONDS, the man who insults our intelligence for two hours every Saturday on the BBC's weak attempt to copy 'pirate' radio, has really done it this time.

Firstly the jamming was not "good fun", it was an undemocratic act to suppress the enjoyment of the millions of young people who listened to this station. Secondly, RNI did not ask to be bombed, and I therefore cannot see how they can possibly be blamed for that. His 'Lordship' Noel obviously does not like the station. Well that's his prerogative, but if he would care to listen to RNI for a few hours he would realise that although reception is far worse than Radio One, and though RNI basically broadcasts for the Dutch, many English people listen.

Finally if RNI becomes a subscription station and asks for 60p per year, I will be the first to send the money. — DAVID ACOCK, 37 Agnes Road, Acton, London W3 7AF.

A King by any other name...

Early Byrds session men



THE BYRDS: THE ORIGINAL 1965 LINE-UP (LEFT TO RIGHT) — GENE CLARKE, JIM MCGUINN, CHRIS HILLMANN, DAVID CROSBY AND MIKE CLARK

FOLLOWING Keith Altham's article on the Byrds, it should be pointed out that they did in fact play on their first album. It was on the single 'Mr. Tambourine Man' and its B side 'I Knew I'd Want You' that the substitution of the session men took place. McGuinn was the only Byrd who played on these two tracks.

The substitution of the sessionmen, who included such luminaries as Hal Blaine, Joe Osborne and Leon Russell, was due to a CBS time restriction on

the length of studio time allocated to the Byrds for the recording of the single. The group's manager Jim Dickson substituted the session players, in order to complete the single in the time allotted, something which the then inexperienced Byrds couldn't have done.

With a hit single behind them, however, they could record their album in comparative leisure — the result of these sessions being the 'Mr. Tambourine Man' LP on which, with the exception of the above mentioned tracks, the five Byrds played. — JOHN DOWLER, 37 Cavendish Road, Kilburn, London NW6.



IAN PAICE: PLAYS FOR THE PEOPLE

'The Stones are out of date' — Ian

DEEP Purple are the band who made it in spite of the critics, the press and most of the mass media and, for that alone, they should command more respect than resentment.

But the establishment tends to object to those who make it without their helping hand. Ask Led Zeppelin. Purple are where they are by popular request and acclamation, plus some shrewd promotional moves which made them news when they were not.

Their original intention was to play good rock and Jon Lord's excursions into classical composition were regarded as more the whims of one man until 'Mixed Media' suddenly became magic words for a few months in the trade press and the Nice amongst others indulged themselves with massive orchestra accompaniment. 'The Book Of Taliesyn' was a bastardised success for them but proved a petard with which they all but hoisted themselves.

As a contemporary 'live' band they had to climb out from under the augmented musicians and establish themselves for what they were and the Lord was not to be their shepherd — Ritchie Blackmore emerged a more obvious and realistic pied piper and Jon settled in to doing his 'thing' within the context of hard rock.

The band and nothing but the band were 'Deep Purple In Rock' which found itself firmly lodged in the Top Twenty best selling albums for over 50 weeks in Britain and was consolidated by the enormously popular live gigs they worked up and down Britain — you name it, Purple played it in that period. At this point they committed the unpardonable sin of attracting a younger audience than was deemed perceptive enough to really know a good thing when they heard it. One assumes the previous generation didn't really know what they were doing when they flocked to hear the Beatles, the Stones or the Who!

Purple have become in the minds of the pedant — 'the boppers rock band' — and that is about as unfair as you can get. I asked drummer Ian Paice about the label over a beer in a London pub.

"We don't play for the critics," said Ian, "We play for the people and if 5,000 people enjoy what we do and one critic does not it won't worry us. The papers never helped to make us and they won't break us. We made it through a whole cloud of bad publicity to become the highest paid working band in Europe."

"I know as a musician that it is a good band and that our standards are high. We are specialists at our work and if one reporter out of an audience who have thoroughly enjoyed themselves — one reporter who has probably never played a musical instrument in his life — goes away

by Keith Altham

and writes that we are rubbish I couldn't care less. What does he know? We play for the people who come to see us."

What about the group's tendency to divide amongst themselves — Jon Lord had that morning in the well respected 'Guardian' voiced his intentions of reverting to the legitimate classical as soon as possible — Ian Gillian took time out for things like Super Star...

"Being able to work out their individual trips is what keeps us together," said Ian. "As for Jon — he's not as young as he used to be and you can't expect him to want to be a rock and roll organist for the rest of his life. His outside work never detracts from the group so we don't worry."

Jon is a ripe old 30 — Ian is a tender 22 and his uncompromising attitude to other drummers marks a certain youthful impetuosity.

"Ginger Baker hasn't progressed one bit from his days with the Cream," says Ian. "That's why his new bands are not working out — Airforce was terrible — all over the place. He's never had a great technique but he used 'feel' in the Cream and now he sounds like he is not even using that."

"Keith Moon is great in the Who but he'd be hopeless anywhere else — Keith is a showman not a drummer. Whenever I hear him with someone else he never — maybe that's unfair it could have been drink! The most underrated guy in the Who is Entwistle — he's an incredible musician and no one realises it."

"Buddy Rich makes you sick because he can do more with one hand than most of us can do with two. He's so magnificently arrogant. I saw him at Ronnie Scott's and he was coming out with things like — 'I don't know how Ginger Baker has deluded himself into thinking he was a drummer for so long' — he can get away with things like that because he is the best."

"I like drummers like Pete York who has flair and adaptability. He's getting together a band with three drummers in it which should be interesting. I've done a few things with him at Bumpers which were fun — he was good even in those early Spencer Davis records."

"Charlie Watts and Bill Wyman are what holds the Rolling Stones together. You listen to Charlie that off beat never falters — he appears to be doing sod all but if it were not for him and Wyman there would be no Stones. That's the best rock rhythm section in the world. Mick Taylor is much better than he is allowed to be and Keith Richard is hardly used."

"The Stones are really showbiz now thanks to Jagger. They draw the curious rather than the genuinely enthusiastic. We played Green's Playhouse in Scotland three days prior to their appearance and we killed it stone dead for them. They smashed up the arena when we were there but the Stones reaction was no where near as good — they're a bit out of date if the truth is told."

"The Beatles were more together as a live band than the Stones ever were — they were pure musical excitement. McCartney screaming his head off on 'Helter Skelter' is one of the most uninhibited things I've ever heard."

When Mr. Paice lays it down — it stays down.

RECORD MIRROR GOOD BUY SCHEME

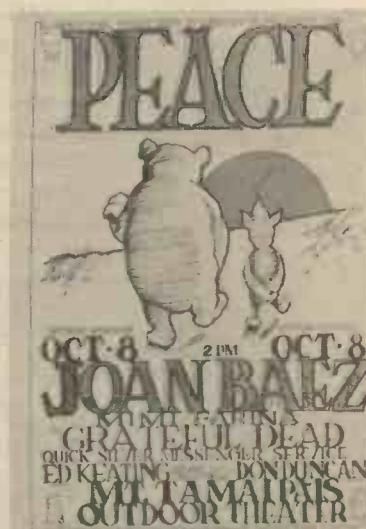
SUPERB WEST COAST EVENT POSTER OFFER

BRIGHT, colourful and now a part of history — that's the set of "event" posters imported straight from San Francisco.

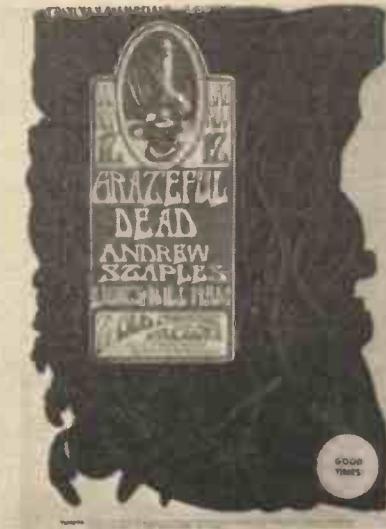
The posters date back to the Golden Era of flower power and depict concerts that had the fans scrambling for tickets to see stars like Joan Baez, the Grateful Dead, Jefferson Airplane and Country Joe and the Fish.

Haight-Ashbury happenings are reflected in every line of these brilliant posters, which at the time of issue were ripped from San Francisco walls by collectors, and have been in demand ever since.

Now a limited number of unused originals are available in Britain thanks to the Stateside director of poster company Grandflair, who stepped in quickly to buy them up for British fans and Record Mirror readers.



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ECHOES

IN previous articles I have bemoaned the lack of readily available country rock, and its honky tonk and hillbilly origins, in British record shops. However, if the potential buyer of such music is thorough enough, or lucky enough, various examples can be found.

One way, of course, is to look for deleted discs. Often discs in these styles were little promoted, and occasionally albums turn up which few collectors knew existed. Such was the case in their early years with Ember and Music For Pleasure. An Ember album of Frankie Miller contains tracks recorded in the early sixties, but with a definite honky tonk, hillbilly sound to them. A similarly obscure album is Skeets McDonald's MFP album, 'Goin' Steady With The Blues'.

Strangely titled, because it contains mid fifties Capitol country and country rock tracks. Perhaps because four of the twelve titles have the word 'blues' in them the EMI distributors failed to notice that the songs are sung in a 'country' style, with the almost ideal country rock backing of bass, guitar, piano and drums. McDonald, from Arkansas, was strictly a country singer, and this album includes excellent versions of 'Lost Highway' and 'I'll Sail My Ship Alone'.

For slightly earlier, hillbilly and honky tonk music, the King label of Cincinnati was very valuable

Country rock from deleted stock

but has had only spasmodic British outlets. A long deleted Encore album includes some marvellous performances by the Delmore Brothers and Wayne Raney, the latter featuring fine harmonica playing and the former some classic acoustic boogie music. Slightly easier to obtain are Polydor's similar 'Hillbilly Jamboree' collection of King material, featuring the hillbilly piano king, Moon Mullican, as did the Encore album. Quite easily found too is the Fontana collection of Hilltop recordings, FJL 307, featuring Buck Owens and Faron Young. As well as some mid fifties hillbilly, two attempts at a country rock sound are to be found on Owens' 'Hog Dog' and 'Rhythm And Booze', which have rocking piano and guitar solos.

Turning to currently released material, some of the best fifties hillbilly and rocking honky tonk performances — apart from the Sun releases — are to be found in the budget price Hallmark series. Three albums stand out particularly. HM 516, 'The Exciting Stonewall Jackson', is a good example of late fifties and early sixties Williams' style hillbilly which all country fans should find listenable. The absence of drums, and the perfect blending of Jackson's voice with the steel guitar and fiddle gives a more pleasant



MICKEY GILLEY

effect than the whining steel guitar style of recent times. Also a bargain is HM 588, 'Little Jimmy Dickens' Best', for that is just what this is. Dickens' voice gives an old time feel to the recordings, while many of the tracks typify the honky tonk transition into country rock.

These Columbia recordings span the years 1949 to 1955, ranging from fiddle and steel led songs with a 'neighbourly' and 'down home' feel such as 'Cornbread And Buttermilk', which has a string bass rhythm only, to songs like 'Hillbilly Fever' or 'Jambalaya' which features

drums and harmonica also, and on to out and out country rock and roll such as 'Hole In My Pocket.'

Perhaps the best album of the three is SHM 634, 'The Unforgettable Johnny Horton'. Famous for recordings such as the 'Battle Of New Orleans', Horton treats us to some '57 vintage honky tonk hillbilly which often verges on rockabilly. The early rock 'n' roll atmosphere created by the bass and rhythm guitar, led by a pulsating piano and that peculiar bass effect on the lead guitar on 'Honky Tonk Hardwood Floor' has to be heard to be believed.

In the current singles list can be found Nat Stuckey's 'Cut Across Shorty' on RCA 1890. Stuckey is a modern country singer, but on this one occasion he managed to create a very rare commodity — a good sixties rock 'n' roll record. Despite the drawback of an electric rather than a string bass, the vocal, guitar and piano styles make this comparable to Eddie Cochran's original.

Another of the few people to make good rock, or for that matter, country, records in the sixties is Mickey Gilley. A cousin to Jerry Lee Lewis both in blood and musical style Gilley has never had any releases over here. However, his album on Paula 2195 has often been imported, both by large

record shops and by mail order record dealers. This album, along with his earlier, rarer discs, and his more recent American country releases, are all of interest to both rock and country fans. The non-release of Gilley material is little short of crime, or stupidity, on the behalf of British companies with rights to this material.

This brings up the point of postal auctions, which are often the only means of obtaining further discs in the styles mentioned above. In fact, the Smalltalk ads in this paper are a good place for details of such auctions. Greenwood record sales of 38 Guycroft, Otley, Yorks can supply country imports. Numerous lists of hillbilly, honky tonk, rockabilly and rock 'n' roll are advertised, and those which include set price sales are especially valuable for the buyer then knows exactly where he stands. But for obscure discs, often originally discovered by him, Breathless Dan's lists are best, for he sells very few 'duds' and the quality of the actual discs is normally 'mint'.

But, as I said in an earlier article, the situation can only really be eased by British releases of the best in hillbilly and country rock. It is possible that the boom in commercial country music could do some good in this way, just as the blues boom of the early sixties stimulated release of good, but obscure, blues discs.

Martin Hawkins

INSIDE STRAIGHT

FOLLOW THE LEADER: Tribute records about deceased R&B artists are as old as the music: from Linda Hayes' "Johnny's Last Letter" (Johnny Ace) to the Dixie Drifter's "Soul Heaven" (Sam Cooke, Nat Cole, Dinah Washington) through to William Bell's "Tribute To A King" (Otis Redding), records have been released to remind us of the lengths record companies will go to sell a few discs. Latest to hit the States is Bobby Conner's "A Whole Lot Of Soul Is Gone" (Duke 463) a kind of potted history of departed friends as well as Cooke and Redding he mentions Billy Stewart, Tammi Terrell and Joe Hinton. The cliched dance tune and arrangement should stop sales though. The flip "Little Girls Go Home" is equally spoilt by bad arrangement (Willie Mitchell indeed!) which is a shame as the anti-drug lyrics is interesting. Now if Willie would slow it right down and give it to O. V. Wright....

YOU DON'T LOVE ME (YOU DON'T CARE): A discussion between several notable collectors recently was on the odd topic of which is the most unknown

soul/R&B record, released in Britain in the last 10 years. For unknown read 'NOBODY bought it,' and the R&B flop of the decade probably is J. W. King's "I'm So Afraid/I Don't Have To Worry (Not Anymore)" on Stateside. Although I've got it on U.S. Skyscraper nobody I know bought it (new) on Stateside. Did any reader? Sad thing, it's a beautiful record. Is there no justice?...

TALK TO ME, TALK TO ME: Veteran R&B producer/label owner Lelan Rogers (Lennox, Silver Fox, House Of The Fox) has a taped interview of several hours length with Lightnin' Hopkins which he's promised to dig out for the UK blues buffs to publish (listening Blues Unlimited?). And for rock fans he has in his possession the tape of Elvis's first ever radio interview with a Memphis DJ. — vintage 1953. Rock fans should send their right arms to Mr. L. Rogers, House Of The Fox Records....

GOIN' CRAZY OVER TV: Still no signs of Transatlantic's "Blacks, Whites and Blues" film getting TV showing here. It's

a good film with everybody from Muddy Waters, Jack Dupree and Marshall Hooks to Fleetwood Mac, Chicken Shack and John Mayall. BBC turned it down — "Chicago Blues" was their blues quota for the year. Write to the BBC, Film Purchases Dept. and ask for its showing or you'll never see film of some of the best Muddy ever.

THE WAY IT WAS BEFORE: Talking of funky films, if you're into old R&B and doo-wops you may have junkshopped an old Top Rank EP called "Music From Sweet Beat" featuring tracks by the Five Satins (their classic "(I Remember) In The Still Of The Night") Lee Allen, the Mello-Kings (Italian but you'd never guess) and an awful Connie Francis tape popster. "Sweet Beat" was a film made in 1959 by Flamingo Film Productions and as well as the above Herald/Ember artists included Billy Myles singing his hit "The Joker." Sounds great? Well, believe it or not it was produced by UK Ember boss Jeff Kruger. It never got shown here and someone should ask Mr. Kruger if a print could be dug up for

today's rock fans.

SOUL POWER: And still on movies, Paramount have the UK rights to the Isley Brothers produced "It's Your Thing" feature. Let's hope we don't have to wait too long to see 102 minutes of Patty Austin, Five Stairsteps, Edwin Hawkins Singers, Moms Mabley, Ike and Tina Turner, Judy White ... and the Isleys!

LET IT ROCK: Jewel Aiken mentioned recently may have his legendary sides he cut for Jerry Caphart's Silver label, duetting with Eddie Cochran as Jewel and Eddie, released here on a Cochran album on United Artists. Legal hassles are holding things up at the moment so we wait with bated breath.

I'LL SAIL MY SHIP ALONE: Martin Hawkins thanks Dan Coffey for his comments on Moon Mullican and Jerry Lee, and does not deny the validity of the points made. "Sure, Jerry was influenced by church music, and maybe I should have stressed this to balance the comments made about the influence on him of Mullican. However, the article was on Mullican and not Lewis, so I

was only concerned with the relationship between the two of them. On this score, Lewis has quoted Moon as an influence, and implies it for all to hear on his second album of the 'Greatest Live Show On Earth'. I've explained to you before how I believe that such articles can benefit rock fans, but as probably the best authority on rock facts, I also understand your right to think otherwise. The articles have created interest, and that's what concerns me."

JUST KEEP IT UP (AND SEE WHAT HAPPENS): Barry Lazell has recently taken over the editorship of the SMG magazine from Terry Waghorne who is now running the Rockpile mag. SMG is best described as a non-specialist specialist magazine. Although it has the 'specialist look' (printed on a duplicator) there's little material to appeal to the hard core pop/rock/R&B/soul fan but will be dug by those who want lists of British releases instead of session discographies. The format is clearer than the old ones and those who want to see if Barry can improve the

contents as well should send 15p. to SMG, 48 Gifford Road, Northfleet, Kent, Essex.

JUST A LITTLE BIT OF SOUL: Black tots warbling their way into soul history isn't a recent innovation regardless of what the Jackson Five and Motown tell us. The Five Stairsteps had Cubie (aged four) on some sessions while Little Dion (aged six at the time) had several records on RCA in the late sixties. And now of course we have Chee Chee and Pepy on Buddah carrying on the tradition.

IT WILL STAND: John Kelly, of Kendal, Westmoreland, believes in:

1. "Come On," by the Rolling Stones (Decca).
2. "Be My Baby," by the Ronettes (to be reissued on Apple).
3. "Stay With Me," by Lorraine Ellison (Warner Brothers).
4. "The Locomotion," by Little Eva (London, deleted).
5. "My Girl," by the Rolling Stones (Decca).

Tony Cummings

TWO MANY COOKS?



TONY ASHTON: COMPETING WITH TOM JONES

MUCH to the delight of Tony Ashton's wallet, Tom Jones has recently included his hit, 'Resurrection Shuffle' on his latest album but it is with mixed feelings that he has received the news that the Super Star has released the number as a single.

"Our single has just moved into the American hit parade by our group Ashton, Gardner and Dyke," said Tony, "But with Tom as direct competition we have really got our work cut out. Naturally I am delighted from a composer's point of view but it doesn't help the group and I don't think Tom needs a hit that badly."

Tony swigged back a tumbler of scotch and ginger ale to steady his nerves — any excuse — and looked a trifle psychoid about the situation as well he might. The group's second single was a resounding thud and they are looking towards America as a major consolation prize.

"I'm not really holding it against Tom," said Tony, "It probably wasn't his decision to release that particular track anyway — it's probably all down to good old Gordon 'Factory' but it's a bit hard to get covered by someone of his status when you're struggling to establish a band."

"I remember back in the old days of the Remo Four we were playing up at High Wycombe and we heard

about a group called Tom Jones and the Squires so we decided to go over and have a laugh at him after our set — I mean he had to be funny with a name like that!"

"When we caught him coming on stage with a bow in his hair and the band in those frilly shirts we nearly fell over ourselves. Then he opened up his mouth and went into 'Bama Lama Bama Loo' and we stood there with our faces hanging out. What a voice! When we met him later we were even more impressed because he is such a straight guy. All this was before 'It's Not Unusual' of course."

"When things were not so good for me a few years later he remembered me from those very early days and even offered me a job so you won't hear me knock Tom Jones — he's all right."

The group's problem at present is that they are in danger of being shoved quite unfairly — in view of their work rate and excellent live reputation — into the one hit wonder syndrome!

"It's a completely new position for me to find myself in," admitted Tony. "You suddenly find yourself in a situation where journalists and other people in the position are looking at you saying knowingly, 'well what happened to your new

who are prepared to help him out. Hence the inclusion of the famous George and the equally famous Eric — no surnames no contract problems — on his last album. But there is always the possibility two many cooks can spoil the broth?"

"It's possible we lost a little identity on the last album by including a few guest celebrities," admitted Tony, "But who in their right mind turns down that kind of support?"

Perhaps surprisingly Tony admits that Ashton, Gardner and Dyke are a band in debt and that it was only the happy accident of 'Shuffle' which looks like being able to clear up those outstanding bills. He does however point with pride to managers Tony Edwards and John Colletti as men with enough conviction to speculate.

"It was their gamble on Jon Lord's orchestral venture which got Deep Purple off and away," said Tony, "And it cost them a fortune but these days unless you take big risks you do not get big rewards. For any band to establish anything new and worthwhile a manager has got to be prepared to speculate something like £10,000 today!"

Sounds like gloomy news for the new and aspiring talent about but realities are harsh and competition in the group world is getting stiffer all the time. Once there was only one guitarist with musical integrity and conviction: Eric Clapton, and because he was the first he is rightly honoured today but there are a whole string of men who now match him in ability and potential if not reputation and image.

There are very few short cuts to success today without considerable financial aid — ask Tony Ashton after ten hard years now 84 with a bullet in the U.S. and breaking out in Moose Band and Trapper Falls. Britain is the launch pad — America is the destination.

"Playing in New York was like a breath of fresh air" says Tony as he looks forward to a return later this year. An unfortunate analogy but significant.

Keith Altham talks to TONY ASHTON

'single' then? We honestly don't give a shit.

"Resurrection Shuffle" was a freaky sort of hit anyway. It was something I recorded in one take at a studio for a B side and someone in the record company spotted its commercial potential. It's been useful to us for business reasons and helped boost the band's popularity, but it's got nothing to do with what we have always been trying to do — just play good music.

"If anything the single turned off a few 'heavies' which is daft because it was a pure accident that you happen to record something which fits into that category of being a commercial single. We've even found ourselves stuck into venues with groups like the Mixtures and there couldn't be a greater contrast in style of musical intent."

It has been suggested that someone like Tony who not only writes, plays, sings and produces his own music cannot have an overall objectivity and he is aware of the problem.

"The same argument applies in reverse," said Tony. "If you bring in independent musicians, producers or writers who are not in sympathy with the musical ideals of the band you get a totally untogether result. My way we do it our way. There is no one more completely aware of what we are trying to do than us."

"How many good producers are there anyway," said Tony. "You can count them on the fingers of one hand, Phil Spector, Bob Johnston, George Harrison and Jimmy Miller. It's like Harrison said to me — 'if you have an idea you do it'."

Probably because Tony is one of those nice, agreeable people that one stumbles over down the years of pop journalism he has collected more than just a few talented and agreeable friends

'People forget' says Sharon Tandy

IT'S been played quite a few times on radio recently — "Two Can Make It Together." By Tony and Tandy. Sharon Tandy, that is, and Tony Head.

Though it was first released in 1969, it still has a potential hit sound to it. Good swinging arrangement and some feelingful singing from the duo.

It's been reactivated, as they say, because Sharon Tandy is now back among us. The tragedy of this girl is reflected in the fact that many people simply don't know that she's been away.

Sharon Tandy — she was the first white non-American girl to record for Stax. That was in 1966, when she flew over to Memphis and recorded nine tracks with Booker T. and the MGs, an experience which she still raves about. From that series of sessions came "Toe Hold," a Sam and Dave number which was a minor hit round the world.

Afterwards, Sharon joined up with Fleur-de-Lys in Britain as vocalist. Later singer Tony Head was added. From that partnership came the aforementioned "Two Can Make

It Together."

After that, silence. Literally.

Sharon, on the run-in for that first really big hit, developed a growth on her throat. It looked very bad. For months she thought it was the end of her career.

She said: "I got so fed up just moping around London unable to work that I went back home to South Africa. I figured that my own folks were the best to look after me, specially as I was feeling so sorry for myself."

"For three months, I wasn't even allowed to speak. I got used to typing out anything I wanted to say — even going to the chemists to get my prescriptions, I had to hand over a little note. In the end I became very proficient in miming ... maybe that'll come in useful in the music business one day."

"But it was a very long period of recovery. Now it's all okay. I've just got to make up for lost time — about two years in all."

"Obviously I've got to get back in the record-making side of things. But it's strange. It was a radio listener who suggested that 'Two Can Make It Together' could be a hit this time round, mainly I suppose because it's a summer sort of sound. That's why Atlantic brought it out again. Certainly

some of the disc-jockeys have been very nice about it, so it could be that at last it'll stand a chance of breaking through."

Though not directly connected with the Memphis folk right now, Sharon obviously made an impression on the musicians there. Don "Duck" Dunn, of the MGs, made a special visit to cheer up Sharon when she was ill in London.

"It's just like one big family," she said. "If those guys like you, they like you for life."

During her spell of silence, Sharon kept in touch with music via records of favourites like Stephen Stills, James Taylor, Santana — and anything which featured Eric Clapton.

The girl, who sang with a top-name big band in South Africa at the age of fifteen, and came to London back in 1964, has had her fair share of ups and downs.

But she has a very distinctive voice and a feeling for soul stuff that should enable her finally to break through.

For the moment, though, she's prepared to progress slowly. "People forget," she said sadly. "It takes time to remind them."

**Peter
Jones**



SHARON TANDY: RECORDED WITH THE STAX SESSION MEN...

**ONLY IN
RECORD MIRROR
NOEL EDMONDS
AND
WAXIE MAXIE**

LIVE!**International****Grand Funk**

WITH sixty-five thousand people attracted to Grand Funk Railroad's free concert in London's Hyde Park on Saturday it is probably safe to assume that the group is about to become as big a phenomenon in Britain as it has become in the United States.

The reasons for Grand Funk's success remain a little mysterious. Judging by Saturday's performance, much of the criticism levelled against the group during the past year has been justified. The group is cliched, severely limited, extremely loud and often unintentionally comical; hardly the qualities one would expect from a group which sells millions of albums.

The answer probably lies with the age group Grand Funk attracts. A significant proportion of Saturday's audience were younger than the typical concert and festival-goer and, in fact many older rock fans were seen streaming away from Hyde Park long before Grand Funk's performance was finished.

Grand Funk is an extremely young group whose music has been described as 'teenybopper Cream', almost a heavy bubblegum group. To a younger audience presumably the music has greater attractions than the more sophisticated tastes of their older brothers and sisters.

Grand Funk's music included a great deal of

hoarse shouting from the vocalist, which, within the context of *I Want To Take You Higher*, however, came off very badly compared with Sly and the Family Stones's original.

The drummer laid down a constant and very heavy beat, occasionally indulging in vast solos which sounded similar to amplified machine-gun fire.

Perhaps the best number was Grand Funk's version of the Rolling Stones' *'Gimme Shelter'*, the group's parting number which proved it has sufficient talent to evolve into a much more positive musical unit.

Also on the bill were Heads, Hands and Feet and Humble Pie, two excellent British groups which operate without an overdose of wattage.

R.P.

Bert Jansch

FESTIVAL HALL: Not very many people know what Bert Jansch really looks like. They know OF him and they've seen a skinny frame with an explosion of unkempt black hair sitting among the members of Pentangle which must be him. With Bert, a word is worth a million pictures — the man is introverted, very withdrawn; something that often accompanies brilliance and casually compliments it.

Bert is father of his own guitar style, his influences from other musicians have either been erased or obscured by a lifting, but potent mixture of classical,

jazz and a very odd interpretation of folk. At the Festival Hall, he played only the second half of his solo concert and it was a very short half — but delightful.

There were intricate instrumentals, complex versions of traditional and oddly beautiful originals that easily captured listeners with their sweet flow of melody. Everything about Bert's musical side is strange. He doesn't sing like anyone else, his fingering on the guitar is unbelievably weird, his chords are there for the ear, but non-existent for the viewer.

The most amazing thing of all is his total approach to melody — whether it's his own song or someone else's, the structure simply defies convention. You could freely believe he'd grown up without ever hearing another guitarist.

Both Bert and John Renbourne are cornerstones in the field of accomplished musicianship. To get either one alone for a solo concert is a damn treat, I'm telling you.

L.G.

Carole King

CARNEGIE HALL, NEW YORK: If James Taylor be the king of soft rock, then Carole King be the queen. But that's as much as the two are related as writers-singers. We already know Miss King to be a superb songwriter. As a singer at Carnegie Hall June 18 she lends her soulful melodies the kind of

definitive style which can only be called greatness. Her voice is strong and clear, her enunciation perfect, her presence warm and friendly. And about those songs of hers...

Most of them are about love and longing as a wife and as a mother: "I Feel The Earth Move," "Child Of Mine," "Beautiful," "Way Over Yonder," and "Will You Love Me Tomorrow." Her piano is rich, packed with chords and interesting motives that relate to the meanings of the songs and provide harmonically tight counter-point to her voice and sometimes is as important as her vocal prowess. The finest quality about her accompaniments is that they are always varied, never too enclosed. She gives the impression of wonderful musical freedom.

After several solos (probably her best efforts), she brought out her string quartet, which she called the Troubadour Four. There was a slight delay due to violinist David Campbell's lateness. Danny Kootch played some acoustic guitar, Charley Lasher some bass. A highlight for the audience was the appearance of veteran James Taylor, who sang, among others, "You've Got A Friend" with Miss King. Besides his being there, which is always welcome, he didn't add too much to what was happening musically. In fact, his singing sounded a bit unrehearsed. But the concert was one not to be forgotten.

CHRIS GARTEN

"WELL you see officer we were just having a sit down weren't we?" Steve Upton and Martin Turner needn't have worried though. After the formal 'Allo Allo Allos' by the policeman on the right the conversation went something like this. "Are you members of Wishbone Ash?" "Yes" the two on the left replied. "Great! Can I have your autographs, please. I've got a seat booked for tonight's concert."

The picture was taken on the banks of the River Trent before Wishbone's concert in Nottingham.

C.C.R. FOR BRITAIN

CREEDENCE Clearwater Revival are coming to Britain this September:

And a new single by the group is released on July 16 with a possible album release from CCR lined-up to coincide with the tour.

The group will play at the Royal Albert Hall on September 27 and 28 and a major provincial hall during their stay. After playing in Britain, Creedence

Taylor and Dion dates this month

JAMES TAYLOR arrives in Britain on July 8th for his tour commencing on the 9th at London's Festival Hall. Further dates for the tour are Colston Hall, Bristol, 10th; Free Trade Hall, Manchester (two shows) 11th; City Hall, Glasgow, 13th; City Hall, Newcastle-on-Tyne, 14th; BBC Television special recording, 15th; Fairfield Halls, Croydon, 16th.

Following this James Taylor visits Germany returning to England for the Lincoln Festival on 24th July. Fellow American artist, Dion, is also set to appear, and he has a double A side single released on 23rd July. Titles are 'Peaceful Place'/Sunny Land'.

Pie riot

LAST Wednesday evening in Milan during an appearance by Humble Pie, a riot broke out in the audience. Policeman lined eight deep found it impossible to control the crowds, and finally tear gas was used.

Jerry Shirley was temporarily blinded by the gas and all the members of the group had medical treatment, after their performance. They returned to the stage after the riot broke out in an attempt to calm the crowd.

Young LP delayed

NEIL YOUNG'S Harvest album which was scheduled for release on July 9th, has now been put back indefinitely. It is understood that an occurrence of his slipped disc trouble has caused the delay in recording.

Head Band**free show**

THE NATIONAL HEAD BAND are to play a free concert in Bromley, Kent on July 24. The concert is in aid of L.E.P.R.A. and is preceded by one at St. Albans Civic Hall in aid of Oxfam, in which NHB will also star. The band have just taped their third John Peel "Sunday Concert" show for transmission soon.

Sleeve trouble hits the Sha Na Na disc

SHA NA NA whose second album, *Sha Na Na* was due to be released this week has been delayed because of technical difficulties.

The trouble lies not with the record but with the cover, which is said to be inferior to the American

inferior product."

Because of the delay Buddah Records have imported 2,000 copies of the LP from America.

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HURRICANE FOR CABARET ONLY

Donovan double album

DONOVAN'S new double album, 'HMS Donovan' will be available in the shops from next week. The album, which is to be released through Dawn, and includes twenty-eight tracks, will sell at £3.99. Precision are also set to issue the album in tape, cassette and cartridge form.

Many of the tracks feature poetry by many famous poets and writers, including Yeats, Edward Lear and Lewis Carroll, set to music by Donovan. Two of these tracks are 'Walrus And The Carpenter' by Carroll and 'The Owl And The Pussycat' by Lear. Donovan's 'own' tracks include 'Celia Of The Seals' and 'Go Ye Dance'.

THERE'S GOLD IN THEM THAR OLDIES!

Some of the most popular sounds of today are the sounds of YESTERDAY.

All the major record companies are getting a tremendous response to the reissue of golden oldies from the past.

That's why RECORD MIRROR is combining with its sister paper, RECORD AND TAPE RETAILER, to produce a special PAST MASTERS supplement - an action replay section written by the features staff of both papers which will spotlight the success of those golden oldies.

DON'T MISS THIS GREAT SUPPLEMENT WHICH WILL RUN IN THE JULY 31 ISSUE OF BOTH RECORD MIRROR AND RECORD AND TAPE RETAILER.

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THERE'S GOLD IN THEM THAR OLDIES!

BY SIMON BURNETT

THERE will be no one nighters for Hurricane Smith who has a surprise top ten smash with "Don't Let It Die."

Instead of one nighters the singer, real name Norman Smith, will be playing in cabaret from August until October. And he plans to bring his daughter Dee into his act as well as a ten-piece band which he has formed this week.

"I don't think I've got very much to offer who got to one nighters and I've decided on a variety act," said Smith on Monday. Included in the act is expected to be rock and roll numbers as well as other brands of music.

Dates already announced are Excell Bowl, Middlesborough (August 9 for one week) and Barbarellas and Rebecca's Birmingham (August 23, one week).

Sweet's charity cocoa

CADBURY-SCHWEPPES have issued a cocoa challenge to the Sweet, whose record "Co-Co" is already a top ten hit. The company has offered to give the Sweet's total weight in cocoa to a charity of the group's choice if their record reaches number one by July 13.

If "Co-Co" reaches number two, Cadbury's will donate half the group's weight in cocoa to charity and so on to one-fifth of the group's weight at number five. Sweet will be weighing in at the Speakeasy Club, London July 14.

THREE of the Bee Gees are pictured here leaving London for their eight concert tour of Australia. They will be accompanied on the tour by a full orchestra conducted by Bill Shepard. The three Bee Gees pictured here are Barry and Robin Gibb and new member Geoff Bridgeford.

Family lose John Weider

FAMILY violinist, Johnny Weider has left the group. His last appearance with them was on "Top of the Pops" last week.

Weider is leaving the group on an amicable basis, because he is tired of moving about so much. He will now concentrate on session work.

Meanwhile, Family are looking for a new bassist player to replace Weider to join the band in time for



CHICKEN SHACK have not had an album released for eleven months since their departure from Blue Horizon records, but their debut album under the new five figure, three year contract with Decca Records is set for release in September to coincide with their second American tour.

George to work with the Beach Boys

GEORGE Harrison has won the Ivor Novello award for his composition 'Something' and will be recording with the Beach Boys this year.

The Ivor Novello Award — for the best song, musically and lyrically — was presented at the Connaught Rooms in London on Monday. The song, 'Something', from the Beatles' 'Abbey Road' album, has been recorded by a number of artists, including Shirley Bassey, Andy Williams, Frank Sinatra, Tony Bennett and Perry Como. The award was accepted by Apple's Tony

King for George, who is in America.

In the States, Harrison dropped in on recording for a Beach Boys television special and from that meeting came the news that

he will record with them and may possibly tour with them, plus added guest Keith Moon. The Beach Boys next tour will be in November with no supporting acts on the 2½ hour programme. Their next

album, 'Surf's Up', which was written five years ago for a Leonard Bernstein TV special on them, now being recorded for September release.

It is now thought that the Beach Boys' injured drummer, Dennis Wilson may be out of service for a year after having severed the nerves in his hand while replacing a window pane. Meanwhile, the group will double-up to replace him.

Radio One Club is axed

THE BBC is to drop "Radio One Club" this autumn in a major reshuffle of programmes. "Radio One Club" will be off the air until next year.

Said a spokesman for Radio One, "Radio One Club" has a listenership of four million people and has 250,000 members and we feel that the programme needs to be revamped. The only way we can do this is to take it off the air for a while."

Other Radio One changes, still to be confirmed include a

re-scheduling of the "Jimmy Young Show" which would start an hour earlier at 9 am and the moving of Johnny Walker from 9 am to a two-hour lunchtime show.

FOOTNOTE: Also expected in the new autumn schedules is confirmation of a progressive rock music programme on Radio Three. No details have been finalised but it is believed the BBC will start the programmes — in stereo — at the end of this year.

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TAPE AND HI-FI INFO

A FEW brief words on the availability of taped music.

On my travels around the countryside I am delighted to see the numbers of record shops now stocking a fairly good range of tape equipment and pre-recorded music both 8-track and cassette.

With the extensive library available it would be wishful thinking to expect these stockists to have an immense selection but with their record experience most of the larger and more progressive dealers do show a good range from pop to classics.

Owing to their size, cassettes and cartridges do not take up the storage and display area normally required for record browsers, etc. and although there is a much larger theft hazard I still find many retailers showing a good waist-high display of tapes, etc.

For music on four wheels the London Car Radio Centre recently opened by Hamilton Radio Services, offers the most comprehensive facilities in the UK and is devoted entirely to in-car entertainment systems.

Of the 30,000 sq.ft they utilise over half is devoted to the working area for car installations which averages at present over 40 cars per day, and in the near future they plan to have a while-you-wait service.

Completing the service to the motorist is the 700 sq.ft music shop featuring an extremely wide range of pre-recorded cassettes and cartridges, there are also a number of consoles each carrying 400 tapes which customers can



LONDON CAR RADIO CENTRE

London tape centres

browse through at their leisure. For motorists who wish to enjoy their music collection at home the shop also has a range of home tape players from £40 to £120.

The London Car Radio Centre is situated at Taunton Place, London NW1 which is at the north end of Gloucester Place on the Baker Street one-way system.

There are several other tape retailers in this country that specialise in tape and one in particular the Precision Tape Shop in Dean Street, London, which has an enormous selection of equipment and pre-recorded tapes.

The cassette selection from classical to pop and also language courses is displayed over 32ft of waist-high shelving, six racks deep and the budget lines on separate stands. Similarly, the cartridges enjoy the same display area with that easy-to-spot showcase of shelving.

During the time I spent in the shop I

noticed the keenness and enthusiasm displayed by the staff who, incidentally, are surprisingly knowledgeable in this field.

I was informed that they have in stock practically every pre-recorded music tape available but if not, could get it quickly. One interesting fact I found, is that the shop sells roughly the same quantity of cassettes to cartridges.

The range of tape cartridge and cassette players on view is extensive and includes most of the well known makes - car equipment, amplifiers, cassette and cartridge decks, speakers for the home set-up are all featured and working. It will probably surprise you how popular tape has become since the introduction of the cassette and cartridge systems and how fast the business is growing. Next time you are in London find your way to Soho and look up the Precision Tape Shop, it's all there.

BARRY O'KEEF



PRECISION TAPE SHOP

See them at Implosion
The Roundhouse July 11th

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Kooper: back to simplicity

LOOK! Up in the sky — it's a bird; it's a plane ... it's Superstar! Yes, faster than a speeding finger, more powerful than a crazed impresario, able to leap tall pianos in a single bound — it's Superstar. And who, disguised as Al Kooper, a mild mannered Jewish boy from New York, fights a never ending battle for musical truth — the American way.

That's an intro from the past — there was a time when Al Kooper and Mike Bloomfield were THE superstars — the names on lips of every god-fearing stud on two legs. Their names have now been transferred to those respected halls of fame we keep polished and tucked away in our minds, for it is uncool to accuse them of superstardom. They have become revered musicians, a step beyond the typical idolised twanger.

NOTORIETY

Kooper gained notoriety as a guitarist/pianist and by organising and appearing with his own invention; Blood, Sweat And Tears — but he terminated relations with them, because ... "I have very strong ideas, I'm very ambitious and I believe in what I believe in," he said, matter-of-factly. "I have strong feelings about the way things should be done. I feel I have no reason for being up there in a group if I don't like it, and that's why I left Blood, Sweat And Tears. I liked the material we were doing, but they began bringing in things I didn't like and turning down things I did like. I listen to their stuff now, but I don't enjoy it as much."

Since that time, Kooper has remained solo, having no desire to get back into a group.

"What I do doesn't work out in a group. I intimidate other members too much. Under my own name, it's really the same as a group, because I'm working with friends but they don't feel threatened by the line-up; they can stay on or back out when they wish. Everybody at the concerts knows who they are



AL KOOPER ...

anyway. When people put a group together, they think of the music first. They put the best, most complementary musicians together. They find out about themselves as people last.

"What I'm doing now is my own songs and my own arrangements. In the States, I'm using only a bass and drums — the simplest thing I've ever done. This album, 'New York City', is the simplest album I've ever done. I did the small thing, then the big band thing and I've turned a full circle back again. I'm even doing a lot of things on acoustic guitar, as well as the electric and the piano. In fact, I'd like to do a whole concert of acoustic guitar stuff, but I'd have to get a lot better first."

As a solo artist, Al does some session work, but not much of it. He did a lot

with Bob Dylan and explains that the two of them worked very well together.

"I did the New Morning album and it was tremendous working with Bob. I bring something to his music and his music brings something to me. He had changed a lot since I last played with him, some years ago. He used to be very fast, quick and seemingly on top of it all. Now, he's mellowed a lot. He's very relaxed. What happens when we get together is a very nice thing

— also with Leon Russell, it's a very nice thing. I really like the stuff Bob does, but my least favourite was Nashville Skyline."

In Britain, Kooper will be backed on his dates by the British country rock band, Hookfoot. He'll also be recording his own

discovery, a singer-songwriter called 'Gately', for release later.

"I've been here before on holiday," he said, "but I've never played here. Back in the States, when I use the three piece band, it's amazing — they could follow me through anything. With each change of backing groups, there are a few things you can't do or things that one band does better than another. With Hookfoot, it will be a little restricted too, but they're a very good band and they pick up fast."

So there you have it — a living legend visits Britain. What will they be asking after the concerts? Who was that masked man with the silver bullet?

**Lon
Goddard**

PICK OF THE HOT U.S. RELEASES

JOHNNY CASH: Singing In Viet Nam Talking Blues (Columbia). I never thought that there could be a Johnny Cash record that would get me honestly raving about it — here it is though. Johnny and his wife, June Carter Cash, went to entertain the boys over there in Vietnam recently, and got sufficiently shook up as hell by their experiences to inspire this autobiographical account of them.

I am told that Tom Paxton has written similar songs: however, the story told here is obviously what really happened to the Cash's, and the talking blues style is indeed common property. The way in which this story unfolds, and the strength of the content, is truly attention-grabbing. Normally, Cash is one of my least favourite stylists, but this telling it like it is record has powerful magic for me. Play "I Feel Like I'm Fixin' To Die Rag" after it.

SUGARLOAF: Mother Nature's Wine; Medley: Bach Doors Man/Chest Fever (UA). This group, totally ignored here, do seem to have something about them that I really like — maybe it's a sense of subtlety allied with versatility and good musicianship. I must get their albums.

The A-side of this follow-up

to "Tongue In Cheek" is from their latest LP, but while good it is less noteworthy than the flip, taken from their first LP (available here).

At the Band's exceedingly dull Albert Hall show (where one might as well have been listening to their records with the treble turned up full), Garth Hudson delighted some and bored others with his over-long and over-flowed organ intro to "Chest Fever" — Sugarloaf's organist has done rather better, beginning in a mock Bach manner before the rest of the group fill in with several layers of guitar and bass, all at a tempo-less pace, before the organ eases into a very powerful start to the tune proper. Heard good and loud, it is great.

THE FOUR TOPS: In These Changing Times (Motown). Oh, wow. The Four Tops have a new record. You all know what Levi Stubbs sounds like, but you'll have to get the album by 100 Proof, Aged In Soul, to hear why so many discerning Soul fans have been raving about his brother Joe ever since he made "Alabama Bound" (on the "Apollo Saturday Night" LP) the most Soulful waxing in history. Joe was with the famous Falcons back then, and now he has grown too

big-headed (according to General Johnson) to stay in 100 Proof after experiencing real success for the first time in a long career. A shame. Anyway, listen to the 'Somebody's Been Sleeping In My Bed' album and pay close attention to his two tracks, the incredibly driving 'Backtrack' (presumably it's too late for this to be a single?) and the unbelievably sexy 'Ain't That Lovin' You' (on which he chats up a chick who is guaranteed to turn on every male listener that hears her).

Joe Stubbs must rank as one of the all time unknown greats of Soul. Levi Stubbs sure is popular.

DETROIT EMERALDS: Wear This Ring (With Love) (Westbound). "Do It Right" had all it took to be a hit in this country except for the Motown label — a shame it never happened here. Very successful in America, it has been followed-up by a contrasting slowie which exhibits the group's wailing vocalizing even more — the lead singer is especially tuff. However, the song, pretty though it is in its incidentals and accompaniment, is not a real goodie. If you're more into sound than form, though, you'll dig it.

How do you follow two hit singles?...

...with a hit L.P.

Tony Christie

I DID WHAT I DID
FOR MARIA
LAS VEGAS
HOME LOVIN' MAN
SMILE A LITTLE SMILE FOR ME
GOD IS ON MY SIDE
MY SWEET LORD
DIDN'T WE
AND OTHERS

MKPS 2016

'Man, she burns real good'



ARETHA: WANTS TO COME BACK TO LONDON

by Mike Hennessy

FOR A WOMAN who comes on so strong onstage with the sexually ecstatic, earthy intensity of soul music at its bluest and blackest, Aretha Franklin offstage is engagingly shy and slightly unsure of herself.

Notwithstanding a dozen gold records and an undisputed right to the Queen of Soul title, Aretha admits that she is withdrawn and a little uneasy in interviews, "but I'm starting to come out of that now."

The contrast between her stage self and her off-duty personality was strongly in evidence in Montreux when she appeared in the jazz festival there last month. In the Casino, where she stormed with immense vitality through a set which won her a thunderous ovation, she was letting it all hang out, rather too literally, in a startlingly open-fronted dress.

Yet in her hotel afterwards she was almost timorously polite and demure and anxious to keep the interview as short as would be consistent with not giving offence:

She admitted: "The thing about this business which really bugs me is when I overtax myself with dates and interviews. Fortunately I haven't had that problem for the last year and I don't intend to allow it to happen again."

On the European tour recently concluded, Britain missed out "because we couldn't get the Albert Hall this trip" — and was thus deprived of hearing live the dynamic combination of Aretha and the King Curtis band — a combination which has sent her Fillmore West album racing up into the U.S. Top Ten LP chart.

"I have no set date to come back to London but I very much want to," She said "We were there a year

and a half ago and it was beautiful. You can imagine, I looked up and saw Lou Rawls and Glen Campbell sitting out there. I'm looking forward to coming with King Curtis next time. With King I don't have to sing as hard — the guys work in the studio with me and they are more up on it. I think King's rhythm section is the best one around today."

Aretha has another complete album of new material in the can for Atlantic. It was studio-recorded but release was delayed when the Fillmore LP turned out so well. She was also recorded at Montreux and at the Newport Jazz Festival — probably for a live album which will feature highlights from both dates.

An expert soul food cook — "Man, she burns real good," says King Curtis with a gourmet gleam in his eye — Aretha also enjoys painting and listening to Oscar Peterson records.

She does not put down white soul — "it's not what you sing, or what race you are but the way it comes out" — and is deferential enough to a British interviewer to claim a liking for the works of Lulu, Dusty and Shirley Bassey. In common with Ike and Tina, she also very much digs Terry Reid.

Strongly influenced by Clara Ward, Aretha's powerful soul message owes not a little to her church background, and her four-octave range and remarkable breath control are tremendous assets in communicating the fierce emotion of the songs she sings. Anyone who can make "There's No Business Like Show Business" into a soul song has to be something exceptional.

So when Aretha comes back to Britain with the Sweethearts of Soul, and Messrs Curtis, Jemmott, Dupree and Purdie — you just better be there. She's the living definition of soul music and she is going to blow the roof off the Albert Hall.



MIDDLE OF THE ROAD: SALLY'S IGNORANCE PAID OFF

Marc: 'the first album st

MARC ELLINGTON strode into the room. "Hi, everybody!" At first it looked like Jose Ferrer as Cyrano De Bergerac, only without the nose — or maybe it was Guy Fawkes making his way to the cellar. Was it the laughing cavalier? D'Artagnan looking for a new blade? Zorro without his mask? Marc Ellington is a million characters souped up into one singer-songwriter with sparkle, gusto and serious feeling for his work. He's an American, now living and singing in England for the relaxed, inspiring way of life here. He's had one album released on Philips and the second just let loose on B&C and has strong feelings about both of them.

"I thought the first album stunk" he said. The white teeth shone

through that black whiskered enclosure like a piano buried in seaweed. "It was done under terrible conditions in about two days. I had no consideration or interest from the company — it was just a rush job to get me in and out of the studio fast. The arranger had no idea what I wanted. It was the old style recording scene and I got out of that contract just as fast as my little legs would carry me."

RESULT

The result of that session was a series of songs that, because they were treated roughly, fell flat in their effect. Marc could sing them better with just an acoustic guitar. It was time to find some people who could understand what



MARC: 'B&C WERE THE RIGHT PEOPLE'

the songs needed.

Time to find a label that understood how a writer and a singer functions and time to find some musicians who could see things the song's entity needed — not what a

businessman's pocket needed. He wasn't gambling on the songs hitting that trendy formula for instant success — but hoped they'd create a need for themselves by their relating qualities.

PLEASED

When I came back, I had enough good material for another album and I started looking for the right people to place it with. B&C were the right people. I got none of those hassles I had before and I'm pleased with the results.

I think some of the people who played on it played better than they have ever done; Sneaky Pete played a terrific steel guitar;

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Romance for Sally

Stott, gave us the song when we were just about starving in Italy. The three lads just couldn't see it as a potential hit, but I argued the toss with them. I thought it was very catchy. That's the thing, you see — I don't know anything about music, but they do. I like it because I thought it was commercial. You can say my ignorance paid off . . ."

REPUTATION

Which is now perfectly all right with the others, Ian Campbell Lewis, Ken Andrew and Eric Lewis.

Understandably, they were interested to hear Sally's views on the follow-up, which is 'Tweedle Dee, Tweedle Dum'. Said Sally, after due consideration: "Yes, I think it'll sell. A rather different kind of song, sort of more technical, but it'll be all right."

Middle of the Road come from Glasgow where, for a year or so, they built up a good reputation as a semi-professional team. Sally was a hairdresser; Ian a

unk'

Richard Thompson played amazing electric guitar and Ian Matthews sang better than he's ever sung. All of the people — Chriss Hillman, Dave Mattacks, Dave Pegg, Sandy Denny, Pat Donaldson, Gerry Conway, Gordon Huntley, Mark Griffiths, Ray Duffy, Mike Deagan, Rich Roberts . . . they all played with marvellous feeling and precision. The main thing is that they were all very interested in what they were doing."

So for Marc, son of an American DJ — Mark, from the school of Dylan, Tim Hardin and many more, true character has at last been captured on record and it's the beginning.

**Lon
Goddard**

**Peter
Jones**

surveyor; Eric, a company representative; Ken, a film producer. They'd make maybe £100 between them in Glasgow, so the semi-pro scene was worthwhile and had none of the full-timehang-ups.

As Los Caracas, the team worked on Hughie Green's 'Opportunity Knocks' series and won a couple of times. On April Fools' Day, 1970, they decided to become fully professional, moved south to London — and dropped the earlier Latin-American musical routine.

Enter, then, one of those fast-talking "I'll-make-you-stars" laddies. He proposed a world tour for the group, ending up in South America, going via Italy. Fine, except that he left them stranded on a camping site near Rome. Their daily menu consisted of corned beef, medium rare, and spuds.

What with scraping potatoes and scraping an existence, things looked bad. But in the end RCA Records got to hear of the band and got them in to do some demonstration records. And Lally Stott turned up with 'Chirpy'.

WINNER

And on to a number one record, and much toasting in champagne at RCA's London headquarters.

That chap in the corner wearing a big smile is one Dave Carey, general manager of Flamingo Music, who publish the song. He's on a definite winner — there are alternative versions by Lally Stott, the Others, House and Mac and Katie Kissoon. He, too, thought it was a very commercial song but was beginning to wonder if it would ever break through in Britain.

Middle of the Roader Eric was married a couple of weeks ago, so he was in the middle of a double celebration. The winsome Sally reckoned she didn't have any time these days for romance.

She said: "I honestly don't think I'll ever get over this feeling of sheer surprise — of being top of the charts. It's a bit like winning the football pools . . ."

She toyed with a little caviar on toast.

And noted that it was much more interesting than corned beef and spuds.

IS HURRICANE SMITH two different people? Is Norman Smith two different people? Do they know each other? Norman Smith, ace producer for EMI, sits at his desk, busily scribbling and scribbling and answering telephones.

He strolls over to the piano, always ready in his office, hums a tune, plunks a chord and dashes downstairs to the studio. Zap! Norman Smith becomes Hurricane Smith with typhoon velocity! The music expands, the lyrics appear and a hit record is born.

Back in his office, I spoke to the Norman Smith side of this one-man duo. There was a definite twinkle in his eyes as he denied any schizophrenic tendencies. "No, I'm not schizophrenic. Maybe if I was a weirdo I would be. I'm very businesslike as Norman and I can make the transition to Hurricane very easily."

They usually name violent storms after girls — like Hurricane Emily, Hurricane Zelda and so on — but where did Hurricane Smith blow from? To get that, we have to go back to the Norman Smith Story.

"I was a pro-musician in the beginning", he said. "When I was very broke, I decided those days were over, so I made up mind to produce records. Through an ad in The Times, I got a boy's job as assistant in the EMI studios, but soon graduated into balance and control; mixing. Soon after that, four lads from Liverpool came along to be tested and to tell you the truth, it wasn't very impressive. They sang a Spanish song, 'Besame Mucho' and we could only stand about twenty minutes of it. Then they came up into the control room and we talked for about two hours — they had amazing personalities.

CHARACTER

Right then, I thought these fellows have to make it just on the strength of their incredibly entertaining characters. I guess we signed the Beatles on those grounds and we weren't far wrong. Soon after that, we recorded 'Love Me Do' and they were on their way. I worked with them till the end of 'Rubber Soul' when George Martin left to start AIR (London) studios.

I filled the gap he left at EMI and my interest in electronic sounds drifted me into the 'underground' world. I started doing the Pink Floyd and their first single, 'Arnold Layne', was much like the Beatles sound. We decided later that they weren't really a singles act, so we did many successful albums. Then I signed the Pretty Things and did two good albums. That's one ambition I've never fulfilled — putting that group back on top where they belong. We had some happy times together.

Next was Barclay James Harvest and we're just starting to get them off the ground. That made three underground groups

and I was one hundred per cent occupied with them. Because of this, I suppose I began to get a little tired of that kind of music — I had always wanted to write pop songs, but I was writing mostly for myself. When I really got the bug, 'Don't Let It Die' was only the second song I wrote and it almost didn't get written!

"We have a studio with an engineer downstairs here. I was going down one evening to put some tambourine on a tape we'd already done. The engineer wasn't quite ready for me, so I went into the small studio next door and sat down at the piano. Soon I was knocking out a rhythm that was used on 'Don't' in the end.

I really liked it, so I started again from the top

and began humming a tune. I started the top and began humming a tune. I started throwing some words in and I haven't changed a thing since the first time through, except I was using two lines; 'don't let it sign' and 'don't let it die'. I don't know why those lines came to me, but they did. Anyway, by this time, I had lost interest in the tambourine. I played it for my engineer and he liked it, so I went upstairs and finished the lyrics. Now, if he'd have been ready for that tambourine, it would never have come out at all.

"Thinking about the line 'Don't let it die', I figured it was a piece of my thoughts that just came about — for the more I thought about it,

AIRWAVES

FOLLOWING the Noel Edmonds column of a fortnight ago, in which Noel compered Radio Nordsee International to 'Monty Python's Flying Circus' and said it was getting too silly, the DJs of RNI were asked by myself to give a full 1000 word reply to it. Unfortunately the executives of the station have decided that they do not want to get involved in the affair.

However printed below is

a short reply from one of RNI's DJs, Mike Ross.

"With regard to Noel Edmonds' article in RM: We are sorry that he has taken the attitude that he has and we would like to point out that we have millions of listeners on the Continent and we are essentially oriented in that direction. We are maintaining our audience figures and slowly improving them so we feel that the way we are broadcasting, at the

moment, is in general, what the people want to hear. From the mail response from the UK it is obvious that the English people like the stations too. Thank you for the opportunity to reply."

My opinion is that 'Monty Python's Flying Circus' is the most original programme on television.

**Simon
Burnett**

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HURRICANE SMITH: 'I HOPE MELODY NEVER DIES'

they do alike. We could learn from their advice while enjoying their music.

Following the success of his first single, Norman plans to keep Hurricane going — but his next will be different.

"I shall get off the ecology as material now, but I'll keep going with another song — in fact, it's practically finished now. I have feelings about individualism — opening the mind to common sense and tolerance. It's in a similar melodic vein — I hope Hurricane will continue and I'm looking forward to doing the song on Top Of The Pops (tonight: Thursday). I hope the public won't find the face behind the hideous voice too unacceptable — but that's up to them."

It's obviously an attractive voice and as for the face — far from unsightly. It reflects the genuine intentions of the songs better than anyone else could, because above all, Hurricane is sincere.

**Lon
Goddard**



NOEL EDMONDS



Well! - some people!

AND there she stood — 5ft. 6in. (or 40 np's) in her wet-look brotel-creepers, peroxide curls and chi-chi eyes — "It mast bi ubsolootely fuboolust bing famoos loik what you is. Ye mast bi wurf ahbit of bread, ain't ya?"

I had met my Waterloo — my adoring public stood before me on Nuneaton Station. Here was all the adoration and public acclaim that I had once been told would be mine. Sinatra, watch out! — I'm coming for you. Oh, you've retired....

The particular phrase that grated was the large slice of "bread," which I took to mean "more than adequate financial resources." Well, it's true that I earn more than a teacher of five years' experience but shop stewards at Hailwood beat my basic and those dockers are in a class of their own.

By the time I've found the Building Society that isn't frightened to bankruptcy by my occupation, I'm lucky to get a 70 per cent mortgage. Add to that a 50 per cent load to my car insurance because my occupation is as dicey as scrap-metal dealers, gypsies and woodcutters (no joke, I've seen the lists) and life starts getting very expensive.

Anyway, I'm not writing all this to plead poverty, although if the income tax people subscribe to Record Mirror then let my pleas stand. I'm trying to reveal just how peculiar some people's ideas are.

STAGGERING

I suppose there will always be the letters from listeners who think the recording artists are with you in the studio and it's quite staggering the number of people who think Radio One is all pre-recorded. I suppose I should feel sympathy for those who write to Radio One c/o Television Centre, but Noel Edmonds c/o Radio Times leaves me stunned.

I think that I've almost completely recovered from the letters that state: "Dear Dave Edmunds, we all listen to your show every week so please say hello etc . . ." but I must confess to a slight shiver at the sight of Admonds, Camonds, Imens, Edams, Noelle, Nowl and Nail — it's not the inaccuracy that hurts, it's the bit about being avid listeners every Saturday. When 2,000 letters fall through your letter box every week, it's difficult to treat the "SAE for the time when you'll play my request" with seriousness, and the plea for help in acquiring some ancient Jimmy Young record now out of stock ties me in knots of compassion.

The four-page letter for one wedding request always "bites the bin" and the requests for Tito Gobbi singing "Ave Maria" suffer a similar fate.

COMPLAINT

Last week I had a classic letter admonishing me for talking over records. The words were strong and very Anglo-Saxon, but I took the point and made a mental note to check possible over-enthusiasm the following week.

However when this writer stated his complaint stemmed from his wish to tape the records I played, a practice which is illegal and carries quite heavy fines, I lost interest! I like letters of comment on programming points, but let's be constructive.

I must admit these are poor letter-writing days. There's been quite a lull since I admitted subscribing to the theory that Elvis Presley was over-rated and thereby unleashed a torrent of abuse. Half of Northern England is not safe to me if I take the threats seriously.

However the nicest letters are those short notes that seek no favours but convey simple thought. The Elvis fan who apologises for the belligerent few — the couple who are grateful for the request that made their wedding day "extra" special — and the old lady for whom the youthful world of Radio One is her sole companion.

Whether I receive your letters via the Television Centre, Radio Veronica, the Meccano Magazine or Readers' Digest, keep 'em coming. After all, I'm just an old-fashioned masochist at heart.

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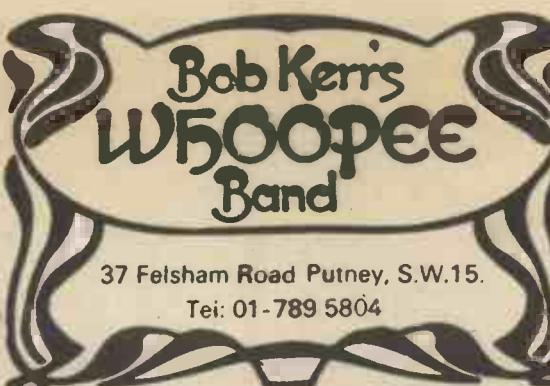
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CARAVAN AND GARY
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QUIVER

Bull's Head, Barnes Bridge,
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TOMMY WHITTLE AND
GUEST WITH THE BILL
LE SAGE TRIO

SUNDAY

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ISIS

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MONDAY

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JOHN COX SEVEN

TUESDAY

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Crawley
VAN DER GRAAF
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OSIBISA'S BLACK COMMITMENT

WHAT could be more natural than Osibisa, the black band loved by black — and white — audiences, touring Africa, South America and the West Indies?

Nothing at all, of course, except that it is the kind of ambitious project, servicing areas where popular music is never catered for too seriously, that many bands in the past could have undertaken had they not been waylaid by the trappings of success and, dare I say it, superstardom.

I don't recall Led Zeppelin's tour of Algeria and Barbados, do you? Or Tom Jones cabaret season in Hong Kong? Which is not to put those artists down, they have every right to pick and choose where they appear. But from the other end of the scale the starving audiences pick at every crust, stale or not, so short of music are they. And inevitably it boils down to late-released records and old TV spectaculars and films.

Osibisa feel a commitment to black audiences, without that necessitating the omission of attention to whites, that will drive them to make a world tour of the African and South American continents by sometime next year. And it will involve the loss of money.

"We'll have done two American tours and British and European dates by the end of this year," organist Robert Bailey explained, "and despite the fact that it will probably turn out after those that will be the time when we can start to make some money for ourselves, we'll see this tour of Africa and the West Indies through."

"Osibisa wants to play for the whole world, not just for Britain, not just for America, not just for white people. I think we'll make it all over the world and we'll be a band which appeals to all age-groups. You know that even now the older people are buying the album, people you would think had never heard of us."

Osibisa's confidence is one tempered with complete faith in the band as a working unit. "We're all playing the music we feel, it's so totally honest," Robert commented. "It doesn't matter where we are, if we are playing together then this thing starts that you can't resist."

Some would call it energy, but most of

**Bill McAllister
talks to organist
Robert Bailey**

all it just summed up by the word "talent." Osibisa's stunning stage appearances have been matched by the rich-textured polish, not too polished though, of their first album which, in addition to being a solid chart entry here, has just hit in the States.

"From the way that gigs were going we thought the album would be successful," Robert said. "We knew we had something new on our hands and every so often you get this feeling that something different just has to be the thing which will break into the charts."

And, he mentioned, the band felt they couldn't have done the first album any better. "We just laid down what was our best music at that time. There's hardly any overdubbing on that album, most of it is taken straight down as it was made."

But plans for the second album are still in the air. "We're just gathering material now. There will be a single. There are two or three tracks about that are possible. One of them is written by our drummer and is maybe the strongest. You just won't believe it when you hear it, you won't understand it."

Their third album, however, seems likely to be a 'live' album. For Osibisa are looking ahead all the time while never confining themselves in direction. "This band can tackle anything," Robert said, "we can do reggae or even folk music. We all have different musical tastes, we all write and write differently and we all have open minds as to what can influence us."

The one problem that did seem to crop up regularly in Osibisa's otherwise smooth-running career, Robert mentioned, was the small stages they often encountered.

"It's difficult when there are seven in the band and we all play several instruments," said Robert, "to fit on comfortably. Often we have to not use some of our equipment. It will be different in the States where most of the stages are enormous and the sound systems are really great."

Closing point was how Osibisa, undoubtedly leaders in their field, would affect those following. "I think that both white and black musicians will learn from us. What a lot of white bands lack is the knowledge that every person in a band has an equally important role to play. As soon as everyone realises that then there is no tension, you can give your very best. In time people will see what Osibisa is all about, what Osibisa really feels about music and life."

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RECORD MIRROR

RECORD MIRROR — man, I must tell you that in the office, Norman Joplin (wearing ink-stained jeans and Dolcis sandals) is reading the knockout July edition of Rock and Roll Scene, Simon Burnett (with fashionable Jesus hair and tatty plimsolls) is gobbling a ham sandwich and listening to Dutch disc jockey Peter Holland on RNI.

Lon Goddard (a 1957 copy of Curvaceous — a collection of figure studies by Rosalinda — poking out of his trouser pocket) is pouring Castrol into his typewriter and fancying RM's Ann-Marie Barker. Terry Chappell (prone to unstoppable bouts of imaginary tenor sax playing in public places) is crouching behind the coffee machine, where he had gone to read a "sex pills and loss of virile tone vitamin tablet" ad in an imported "Iron Boys" magazine. And staff writer Bill McAllister (his mouth foaming) is stroking an Elton John LP cover — eeech! *

Me? I'm into writing about rhythm and blues rock 'n' roller Charles (Chuck) Edward Berry, nicknamed "Crazy Legs," "Chess Master," and the "Poet Of The Rock And Roll Age." It reads like this: Chuck Berry — a real Blast From The Past — was born in St. Louis on October 18, 1931; his mother was Martha Berry; his father Henry Berry, both members of the Antioch Baptist Church Choir, St. Louis. Chuck, with his three sisters — Lucy Ann, Thelma, and Martha, attended Simmons Grade School, Summer High, and later Poro College, St. Louis.

In 1952, Chuck — who was later to collect an impressive collection of Gold Discs, including "Maybellene," "Rock And Roll Music," "Sweet Little Sixteen," "Johnny B. Goode," "Roll Over Beethoven," and appear in films like Rock, Rock, Rock, Mr. Rock And Roll, Go Johnny, Go, and Jazz On A Summer's Day — formed his first combo and soon his throaty voice with full-bodied tone (aided by thunderous musical accompaniment) catapulted the band into local night clubs like the Moonlight Bar, Huff Garden



Poet of the rock and roll age

Club, and All Cranks Lounge, East St. Louis.

His unmuted booms of vocal thunder and superb guitar playing — bumping and thumping back to the roots — is loaded with undiluted 1950s rock protein — oh yes! Chuck's style of combining the blues, country music, and jazz, has the aura of authenticity which he endorses with character, sincerity, and feeling.

His powerful vocal phrasing is alive and tremendously exciting without ever being overdriven: on his Gibson guitar, he is no less impressive; his ethnic songs bring his blues roots to the fore, as exemplified by records like "Drifting Heart," "St. Louis Blues," "Things I Used To Do," "Havana Moon," and "Deep Feeling."

His off-stage manner is unassuming, natural, and boyish when you meet him. His music was explained by Richard Noblett in Rock And Roll Scene (1, Baldwyn Gardens, Acton, London, W.3) of October 1970: "Berry had an ability to write songs which expressed the feelings not only of his own racial group but universally of the adolescence of his time.

Songs such as "Roll Over Beethoven", "Sweet Little Sixteen", "Carol", and "School Days" summarised the major preoccupations of the generation of the 1950s, and apparently, in view of his recurrent popularity, of subsequent generations."

The Chuck Berry Story tells it like it is — all the "ins" and "outs" of rock 'n' roll — from that Long Long Ago day when Muddy Waters, who Chuck was acquainted with, told Leonard Chess of Chess Records, and he was signed to start making records immediately.

The pioneer rhythm-and-blues rock guitarist-singer's initial recordings of

"Maybellene," "Wee Wee Hours," "Together (We Will Always Be)," and "Thirty Days" (with Chuck Berry, vocals and guitar; Johnny Johnson, piano; Willie Dixon, bass; Leonard Chess, maracas; Jasper Thomas, drums; and recorded in Chicago, May 1955) certainly justified Muddy Waters' faith in the former barber, since they proved immensely successful.

Other good examples of his "Chess" label recordings are perhaps "Down Bound Train," "Havana Moon," "Down The Road A Piece," "I Want To Be Your Drive," "Too Pooped To Pop," "Jamaica Farewell," "Orangutang," and "Right Off Rampart Street." He later made numerous recordings for other American labels, including Roulette, Argo, Checker, Atlantic, End, Mercury, and returned home to Chess Records last year.

You can find out more about Chuck's global popularity by soaking up tracks from LPs like "Berry Is On Top," "Chuck Berry's Golden Decade," and others for the famous Chess label — he has made albums for several other American labels, including Argo, ("The Blues, Volume 1") Roulette, ("Golden Goodies, Volume 9") Checker, ("Two Great Guitars") and Mercury ("Chuck Berry In Memphis").

Of all Chuck Berry albums available in this country, "Chuck Berry's Greatest Hits," is an outstanding example of the wares the "Poet Of The Rock And Roll Age" has to offer.

It is Tuesday morning. Twenty to twelve. Val Mabbs (she listens to Bill Haley records in her bath and rocks from side to side, sending great swaths of steam and water up the walls) is throwing an empty stout bottle towards promotions manager Ben Cree. The flying beer bottle bounces into his

body, and sends him spinning, all arms and legs, into the nearby Gestetner machine.

Bill McAllister is still sitting at his Ryman desk, holding the Elton John LP, hypnotized by the feel of the shiny cover.

Rob Partridge (he drinks Ovaltine without sugar) keeps saying: "Ann-Marie, can I kiss you behind the filing cabinet?" But she is busy reading out loud, tracts of unbelievable filth from White Thighs — experiments in Free Radio perversion by Simon Burnett, author of Lust In The Bust, and The Girl Upstairs — On Company Time.

It is now after lunch and I'm still asleep in the broom cupboard situated by the Xerox machine, but Peter Jones wakes me — sob, sob, sob! Peter, who sometimes behaves rather like Charlie Endell in the "Budgie" TV series, picks up the Chuck Berry piece I'd been working on before my "boobs and booze" dream started. He reads out loud the few paragraphs typed on white flimsy paper: "Chuck once told a group of reporters," Peter announces, hoarsely. "I



CHUCK: RIOT AT THE SAVILLE (OF COURSE A PERIOD PIC)

shall never hang up my guitar. Mebbe I'll get so feeble that I'll have to lean on it a little. But I reckon we'll both go over together!"

A little bundle of oomph from the Billboard Wages Department falls into Peter's lap and starts to nibble on one ear and then the other, saying, "Man, you're a cuddly editor!" Finally, she leans over and I'm sure says to me: "You looking for some sport, man?" I smile, shake my pointed head, and turn my attention towards typing the rest of the Chuck Berry Story.

Playing stop-go guitar stumps and rolling up tempo pieces, with a natural gift for swinging that has no equals, Berry is a rock 'n' roller to the core. His rhythmic guitar playing has ferocious energy and is highly danceable. To go with the guitar work, Chuck belts vocals — singing

about automobiles, monkey business, and brown-eyed handsome men etc — that rock as hard as Little Richard — and his sensational "duck-walk" stage routine always brings the house down — yeah, man!

In 1967, Chuck Berry caused a riot at London's Saville Theatre, when the safety curtain was dropped towards the end of his thrilling performance, and hundreds of ham-thighed, hip-wriggling rock fans rioted — dismantling seats and tearing down fittings. What made Chuck Berry special was that his rock 'em-sock 'em music, as the best always does, stood on its own. It was true then; it still is.

Thanx for listening, pals — but now I gotta scram. See ya around.

*I knew they'd cut out the bit about Peter Jones!

P.S. Here's some more fanmail. I featured some letters in my column two weeks back. Here's another — which probably isn't genuine because it doesn't lavish praise on me.

DEAR SIR,

I am a rock 'n' roll fan who is grateful for any printed matter on this subject giving facts etc but I am really fed up with the stupid pornographic rubbish that is written by your so called Waxie Maxie. Here is a person with the power of a full page in one of the leading national musical papers to really give the true rock 'n' roll groups that are doing a good service to us.

The scribbles of this man is an insult to many of us, if there are those who wish to read this kind of rubbish then why don't they subscribe to potno publication and let the real fans who are generally interested in the music have a writer who can treat both his music and fans with a bit of respect. All Needham's page consists of is a boost to the underwear business plus hypes for the Rock 'n' Roll All Stars ... has he heard of the Angels, Shaking Stevens, or is he so frustrated at not knowing anything about rock 'n' roll that he has to cater for sex crazed idiots.

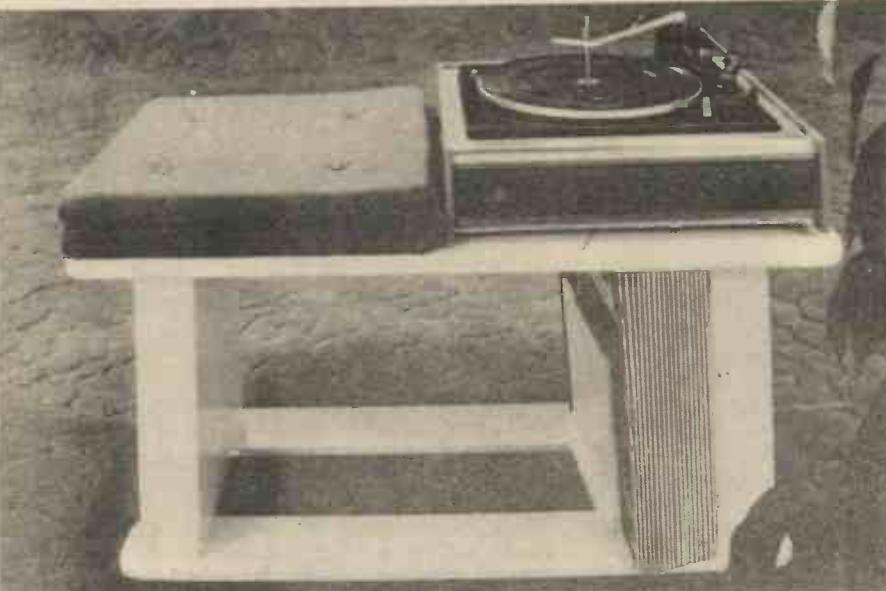
The rest of Record Mirror gives information on the pop scene so why on earth when you give us a slice of rock 'n' roll do you have to present it in this manner, and as for the last Needham page just how many of those letters were genuine?

As the only paper to have a page devoted to rock 'n' roll I would think that you would have treated it with a bit more professionalism.

TONY CAPALDI, 34 Hall Farm Road, Benfleet, Essex.

I'll reply to that next time round. Meanwhile what do YOU think? Is Waxie's World pornographic? Write and tell me. You'll get a rock album of your choice if your letter is published.

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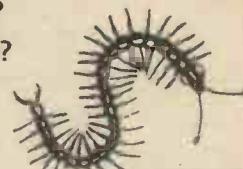
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Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

BOB DYLAN: Watching The River Flow; Spanish Is The Loving Tongue (CBS 7329). Bottleneck blues start to a whomping stomping driving beater that is powerful dance material, propelled by Leon Russell and the Tulsa Tops (Leon, piano; Jesse Davis and Don Preston, guitars; Carl Radle, bass; Jim Keltner, drums). Moving surprisingly slowly up the US Chart, let's hope it's a smash here. Wandering dead slow piano-backed flip. Oh, yea ... Zimmerman sings.

STEVIE WONDER: Never Dreamed You'd Leave In Summer; If You Really Love Me (Tamla Motown TMG 779). Sophisticated slow top, which started out as the U.S. flip to 'Work It Out' and is from his adventurous new LP. I personally think, however, that we are going to get split sales with this new coupling, since the lovely tempo-changing bouncy-then-slow, etc flip is really catchy and hitworthy.

THE 8TH DAY: She's Not Just Another Woman (Invictus INV 514). Huge hit U.S.-side, this big but slow and tricky beat modern R&B will probably be too complex for Britain's years-behind stick-in-the-mud thick unadventurous R&B fans(?) cum Disco dancers (shee, how I hate all that is connoted by that abbreviation). Could be a smash in five years' time.

DORIS DUKE: To The Other Woman; I Don't Care Anymore (Mojo 2092005). Rumour has it that Mojo are actually signing the Stang/All Platinum catalogue for Britain. They have already put out Doris Duke's Canyon album, so that all in all maybe a few hit reissues don't hurt! Truce declared. This here, two slowies to which you really have to listen closely to appreciate the stark hard-done-by female lyrics, is the epitome of depressing Soul. Particularly good flip. Not for the frivolous majority, so be first on your block to dig Doris!

THE DRIFTERS: When My Little Girl Is Smiling Sweets For My Sweet (Atlantic 209101). Decade-old Dawn-inspiring classics, with 'Sweets' (which the Searchers covered) making a stomping good follow-up to 'Knock Three Times'.

RAY CHARLES: Booty Butt (Tangerine 6121001). Get this superb subtly funky instrumental and ram some class up your lug'oles!

THE TAMS: Hey Girl Don't Bother Me. Take Away (Probe PRO 532). From 1964, this undated ('cos always unique sounding) hoarsely-led R&B group's light beater is a classic favourite of all old Soul fans, and stands a good chance of success now. Great flip (not the original) which I haven't heard before.

THE BEGINNING OF THE END: Funky Nassau, Parts 1 and 2 (Atlantic 2091097). Calypso-ish Rhythm and Funk, fabulous fun and a natural Summer Sound. Sorta Modern 'Cool Jerk'. They're unfortunately right when they say 'London town is doggone cold', so make this a hit and we'll all keep warm dancing to it.

THE PLATTERS: Sweet, Sweet Lovin' (Pye Int 7N 25559). Bang bang bang fast beater from 1967, recently bootlegged up North ... so watch the charts.

FREDA PAYNE: Bring The Boys Home (Invictus INV 515) ... from Vietnam, natch. Some funky fellas helps out with interjections on this indeterminate beater.

BOBBI LYNN: Earthquake (Bell BLL 1168). Has this pseudo-Motown stomp stuff been in demand Up North, or is the singer's name sufficiently similar to Tami's to warrant release for this 1968 record now? Jolly, but unremarkable. Who knows, these days, though?

SONNY ROSS: Alakazam (Mojo 2093001). Promising intro build-up to a then OK tho' unexceptional mid-tempo femme-supported Soul hollerer.

CHEE-CHEE AND PEPPI: I Know I'm In Love (Buddah 2011083). Squeaky sub-teen Rhythm and Bubblegum guff, aimed at tiny tots.

HAMILTON, JOE FRANK AND REYNOLDS: Don't Pull Your Love (Probe PRO 530). Awful blatantly common Radio One filth, amazingly British sounding, which I hope will fail here but fear will succeed all too easily.



GILBERT O'SULLIVAN: NOT AS CATCHY

Instant hit from T. Rex

T. REX: Get It On; There Was A Time/Raw Ramp (Fly BUG 10).

This is an absolute cert for the top — it would be even if T. Rex changed their name to protect the innocent. It's just instantly commercial, with an excellent sense of rhythm and power and an insistent basic riff which clicks even after a couple of bars. Good guitar figures worked into the patchwork rock and roll setting. No point getting detailed about it — it's instant and it's a giant hit. — CHART CERT.

LABI SIFFRE: Get To The Country; A Feeling I Got (Pye Int 25560). One of the best saleable songs in Labi's repertoire. He punches away with a absolute ease of technique. Very gentle guitar figures and a summery sort of theme which is helped out by a la-la session as a sort of bridge passage. He's bound to get a hit soon — and this could easily be the one. — CHART CHANCE.

TIMON: And How She Says She's Young (Threshold). Very classy production, with some excellent vocal work. Song is hard to define, in terms of commerciality, but there's always that musically approach.

TERRY LAWRENCE: Medicine Man (Pye Int). Lovely biting brass on a sort of "answering" formula. Fast hand-clapping tempo and an arrangement that holds the interest. Good outside bet.

SHILLINGFORD MILL: Frightened (MAM). Another one that catches the ear. Light-edged vocal harmonic build-up with some chattering guitar. But it's rather short on a commercial melodic hook.

STRANGE FRUIT: Cut Across Shorty (The Village Thing). Acoustic guitar introduction, harmonica, story-line lyrics — it's a high-spirited sound sort of folksey-country, but not notably in a hit category.

ROCK CANDY: Remember (MCA). Sha-la-la opening, based on a Spanish-based theme (I think), and a basic chorus that seems pretty catchy. Bit short on ambition, though.

THE TREETOPS: Without The One You Love (Columbia). Big-building Holland-Dozier-Holland song of obvious impact. Strong solo (girl) voice, and a rat-a-tat sort of approach, including strings. Very well done; and possibly a chart prospect.

DAWN BARRY: My World Keeps Getting Smaller Every Day (Phoenix). Debut disc for a professional-sounding girl — curve, too, judging from the picture. It's a slowish ballad, sentimental, with a pretty dramatic build-up. Expressive singing.

COOLWATER: Paddle In Your Canoe (Decca). Languid sort of style, almost apathetic to be honest, but there is also an offbeat approach which makes it that shade different.

JAM: Pigeon (Penny Farthing). Quite promising sound, albeit in a middle-of-the-road style. Determined little beat ballad, moving along well. Just lacks that vital something, though.

JOE REED: Ain't That A Shame (Dawn). Worthwhile revival of the Pat Boone oldie — it really is a good number and Joe attacks with relish.

THE GLASS BOTTLE: Mama, Don't You Wait Up For Me (Wonderwheel) (Avco Embassy). Theme from the film "The People Next Door." It's okay, without doing anything much different.

KEITH MANSFIELD ORCHESTRA: Love Means Never Having To Say You're Sorry (CBS). A much-used phrase these days. This is a typically Mansfield-type choral and orchestra touch of splendour.

EASTWOOD: Orphan (CBS). Echo-y and sob-filled song. It's okay if you like that kind of thing, i.e. nostalgic sentimentality. Lives up excellently later on.

NICOL WILLIAMSON: Help Me Make It Through The Night (CBS). Top actor on a top Kristofferson song. Delivered not just as an actor singing, but as a singer singing. Which helps. Nice guitar.

SUSAN CHASE: I Didn't Really Think It Mattered (Polydor). Shuffle rhythm and pacey. The instrumental intro gives it just the right touch. Susan sings well. Confidently and well.

BLACK SWAN: Belong Belong (Ember). A shuffling sort of backsound here. Not entirely by style, with its intense selling, the la-la-la bits and so on. But a couple of spins gives it increased status.

KES WYNDHAM: Honey Call Me Home (Pye). Stevens-Seago song. Piano intro into a reasonably commercial song. The chorus is very good in a neatly romantic way. Not predictably a hit, but quite strong.

Gilbert: power and naivety

GILBERT O'SULIVAN: We Will; I Didn't Know What To Do (MAM 30).

It's unmistakeably Gilbert, with that mixture of naivety and power. There's an earnest approach — not as instantly catchy as "Nothing Rhymed," being rather slower and less infectious. But this is a clear-defined talent and I hope he has better luck this time out. At least he offers something different. — CHART CERT.

FAITH BROWN: Any Way That You Want Me; City Wine (Penny Farthing PEN 766). This chick sort of shoulders away. Song is good, of course, and the arrangement builds to moments of sheer drama. To be honest, I'm not sure about its hit chances, but it is certainly good enough. Faith really does put a lot into it all. — CHART CHANCE.

CHRIS KELLY: Red Bird; Sweet Albuquerque (CBS 7331). Chris sounds pretty much at home on this Trevor Billmuss song. There's a folksy approach, with a distinctive voice — actually Lon Goddard thinks he sounds like Buffy Saint-Marie; believe it or not. A commercial song, in the main, but "haunting" is a better adjective. — CHART CHANCE.

TREVOR BILLMUSS: English Pastures (B and C). An easy performer, a sensitive writer — sepulchral piano fills in the gaps left by Trevor. The build-up is good, without suggesting hit status.

JOHN HOLT: Let's Build Our Dreams (Treasure Isle). With Tommy McCook and the Supersonics, John at the middle of a mid-tempo reggae feature. Not all that strong on melody.

NIRVANA: Pentecost Hotel; Lazy Day Drift (Philips 6006 127). Here is a team that has pretty well everything going to make the grade. Musicianship, intelligent writing, an unragged aura of professionalism — with a girlie chorus adding a sort of church-y feeling to it. Really a lovely single and I just hope it does well. — CHART CHANCE.

JULIAN AND THE CHOSEN FEW: Joy To The World (High Note). The Gaytones are on this one, too. A high-pitched voice operating with fair enthusiasm, but doesn't sound too much like a hit.

BLACK ABBOTS: The Painter (Evolution). One of the better singles of the week. It drives along, holds the interest, has a strong vocal set-up. Strings hover; quite a lot happening.

FIREFLY: My Friend (Decca). Smooth little production, pretty and catchy little song — the basic chorus is the sort of thing that could do well. Trombone-y backing fills in the gaps.

DANIEL IN THE LIONS DEN: Dancing In The Sun (Trojan). Familiar theme — a holiday dance-song scene from the Spanish resorts — dressed up in a gentle reggae-type beat; very gentle, in fact. Catchy.

COUNT PRINCE MILLER: Mule Train (Trojan). Reggae version of the oldie, with whiplash effects et al. Once saw a man smash a metal tea-tray over his head while singing this. Strange.

DEMIS ROUSSOS: We Shall Dance (Philips). Very unusual voice here, over an organ-boosted backing. A smouldering sort of song — off-beat enough to get a lot of air-play attention.



LOVELACE WATKINS: Now You're Gone; You Made Me So Very Happy (York SYK 504). This guy is so highly-praised and so on that this debut single might well make it. He urges it on with a lot of emotion, but it's the sort of vibrato-filled scene that takes time to register. The early part is rather short on instant melody — it's more a performance job than anything else. But a most authoritative voice. — CHART CHANCE.

FRIDAY'S CHILD: Butterfly (United Artists). Gentle, almost rippling chorus song of fair impact. Nice vocal arrangement, but it does go on a bit.

BABY GRUNTING: Keep The Circle Turning (United Artists). One that could make it — a Gospel-tinged performance featuring, I believe, some of the best session names in the business. A very good single.

FAITH HOPE 'N' CHARITY: Country Girl (Chapter I). It bounces along on a chug-a-chug beat, mostly a straight chorus song, but it doesn't really take off, alas.

BLACK ABBOTS: The Painter (Evolution). One of the better singles of the week. It drives along, holds the interest, has a strong vocal set-up. Strings hover; quite a lot happening.

FIREFLY: My Friend (Decca). Smooth little production, pretty and catchy little song — the basic chorus is the sort of thing that could do well. Trombone-y backing fills in the gaps.

James
Hamilton

Mirrorpick/LPs

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



BREAD: NEVER TRITE

BREAD: Manna (Elektra EKX 74086).

Pop music need never be trite or inconsequential.....Bread are around to prove that. Their songwriting abilities - divided between David Gates and the team of James Griffin and Robb Royer - are so substantial as to make an album such as "Manna", which boils down to 12 short songs placed one after the other, as satisfying as the more ambitious type of project attempted by CSN&Y on "Deja Vu" or the Beatles on "Abbey Road".

And there is a parallel. For Bread's material never loses track of the listener; it lifts you gently with it right from the start and stays with you, neither controlling you nor slipping for an instant. Gates' songs tend to be more persuasive on the whole. He uses pop in its most basic, classical form - the love theme - and instills it with a charmingly pert touch, his own individual little craftsman's touches.

If he is cloying it's entirely bearable because the conviction behind lines like "You could be the answer to my lonely dream/It's my only dream/Dream it every night/It's about a girl who makes the waters still...." is so evident. "If" is an eminently graceful song, fleeting in its poetry. The Royer / Griffin compositions are slightly tougher, but not much, and still with much beauty. "Manna" simply flows, one mood into another, an entirely listenable, thoroughly good pop album. B.M.

HEAVEN: Brass Rock 1 (CBS 66293). A fabulously-presented album from a seven-piece with nothing much new to say in terms of jazz-rock, but nevertheless a good band for all that. The band compose their own material which is pleasant enough, but there aren't many memorable items in there.....and a double album is a lot to take from a new band. They're often dynamic though and the enthusiasm keeps an edge to everything that is pleasing. Heaven help us all if they produce another

Bread - the persuaders

double, though, for this could have been a tight little single debut. B.M.

SHAPE OF THE RAIN: Shape Of The Rain. (RCA Neon NE7). A newish four-piece group, nurtured by Tony Hall, gaining experience on the club circuit and waiting until the right time to debut on album. Two brothers, a cousin and a mate. The strength is in a clean-cut vocal sound, plus obvious writing ability. Nice mixture of the electric and the acoustic. "Rockfield Roll" is good and the "Broken Man" sequence a stand-out.

JIMMY CLIFF: Another Cycle (Island ILPS 9159). Recorded in Alabama and mostly written by Jimmy, in conjunction with Guilly Bright. Despite the urgent flexibility of Jimmy's voice, there is also a strident touch which can be wearing over album distance. However, he has his own brand of excitement as on "Take A Good Look At Yourself" and it's a pretty fair disc session.

CHEAT ATKINS AND JERRY REED: Me And Jerry. (RCA Victor LSA 3Q33). A couple of fair old down-south talents and some quite breathtaking guitar virtuosity - technically awe-inspiring in parts, though usually within hailing distance of excellent taste. "Cannonball Rag", "Old Man River" - try these for size.

SAMMI SMITH: Help Me Make It Through The Night. (RCA SF 8187). A first album from the blonde from California - a smoky, soulful voice set in arrangements of country-styled stark simplicity. Lots of steel guitar. Lots of style. But some of the songs really are samey in their lonely-hearts themes.

Fairport winner

FAIRPORT CONVENTION: Angel Delight (Island ILPS 9162). Fairport's best-ever. An even more fun-filled, joyous album than "Full House," Fairport set an irresistible pace from the chunky opening "Lord Marlborough" to the effectively subtle and more contemporary "Sickness And Diseases." In between there is jammed a whole wealth of superb, tight musicianship, fine original songs and lusty traditional material. Dave Swarbrick's fiddle leads the band through their jig-like postures and Simon Nicol seems to keep everything well in control. Dave Mattacks (drums) and Dave Pegg (bass) knit a gossingly throughout, making it unquestionably obvious that as a rhythm section they almost certainly have no peers in this country. Fairport are still a folk band, there's no doubt about that, but the feel they have ingrained into their music is now so personal that here you possibly have the "definitive" Fairport album... and that's a "must" for everyone. B.M.

from the 1964-65 era. The two-partner 21 Don't Know What You Got' is fiery stuff, and Richard does a fine job on the old 'Tain't Whata Do, It's The Way That You Do It.'

Plus a reminder of Little Richard's self-description.... "The Bronze Liberace!" A £1.30 bargain, this.

BRETT STEVENS: Morning Of The Year. (Chapter One LRS 5001). A ballad singer who also plays very good guitar. Orchestral backings help the overall picture - a sensitive sort of voice, here tackling traditional airs and new songs. Square, though.

WHISTLER: Ho-Hum. (Deram SML 1083). Three-piece group, no drums, though there are 'imported' specialists like Clem Cattini featured. A good, strong sound - surprisingly strong on the vocal side. Basically an adventurous album, though it's not easy to see a definable style emerging.

SILVERBIRD: Broken Treaties. (Capitol ST 650). Really a historic look at the American West - mixed voices, about seven of them, and fine string-based arrangements to counter the whooping style of some tracks. It's a saga of the reservation, with story-line and, in its own way, a very fine, meaningful production.

CAETANO VELOSO: Caetano Veloso. (Famous SFM 1002). Brazilian star, now living in London. In essence, the songs reflect both South American and British cultures - a mixture of the nostalgic and the joyous, glad-to-be-alive feel. Caetano reveals a gentle-swinging style. A considerable polish.

FREDDIE STARR: Starr Is Born. (A and M AMLS 68049). That this comedy-impressionist should sing well is no surprise - he used to run his own pop group. But on songs like Ray Stevens' "Mr Businessman", he does very well indeed. Quite an all-rounder is Fred.

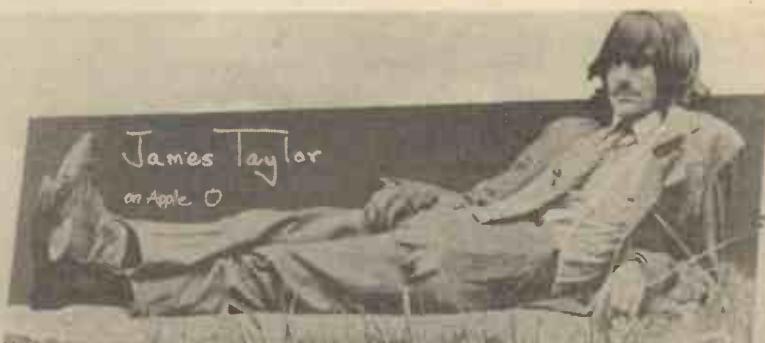
LITTLE JOHN: Little John (Epic 64421). Heavy, often shrieking brass, piano, bass, guitar - the lot on a fully backed concept. Most selections are tastefully done, notably Dave Mason's "Feelin' Alright", which contains meat for any person with a sense of beat. Vocals are extremely powerful - John 'Chicken' Greg has at least the power of David Clayton Thomas. The session helpers list is lengthy and it's all produced by S & G man Roy Halee. L.G.

TIR NA NOG: Tir Na Nog (Chrysalis ILPS 9153). Acoustic guitar concept, close to the Medieval minstrel category. Vocally, this duo leave something to be desired if viewed from a technical standpoint, but for the type of music, it's passable. Musically, the structures are weak, but the actual instrumenta-

tion, kept simple, is masterful. This simply lacks punch and body. It relies too heavily on what is said and that needs to be said better. L.G.

TIM HART & MADDY PRIOR: Summer Solstice (B & C CAS 1035). Traditional flavour to this very authentic record. Tim and Maddy have both had years of experience in the field and their professionalism is apparent here. Light, bouncy or sadly lamenting, this is full of fine vocals and beautiful guitar to relax the listener totally. One of the best albums in the field. L.G.

ELVIS PRESLEY: Golden Records Volume 2. - A Fool Such As I; I Need Your Love Tonight; Wear My Ring Around Your Neck; Doncha' Think It's Time; I Beg Of You; A Big Hunk O' Love; Don't My Wish Came True; One Night; I Got Stung; Loving You; Teddy Bear; Jailhouse Rock; Treat Me Nice. - (RCA Victor SF 8151). Barely any need to comment on this one - selections from the vast Elvis Presley repertoire around the 1959 mark. Maybe just worth saying once again that the gent is clearly ageless.



THE HUGE BILLBOARD APPLE USED TO PROMOTE JAMES TAYLOR

JAMES TAYLOR: James Taylor (Apple SAPCOR 3). The album (originally released in '68) many claim is Taylor's finest to date is given a timely push to coincide with his visit. And beyond all doubt it deserves to become a winner, for it has stood the test of time well, almost matching the magnificence of his current work.

What it lacks is the self-assurance Taylor now

has. "Sweet Baby James" and "Mud Slide Slim" are the works of a man who has found peace; "James Taylor" is a man on the way to finding peace. The music is enchantingly rich in some cases, starkly simple in others. "Blues Is Just A Bad Dream," for instance, is Taylor, guitar and vocal... everything hangs on those little touches of phrasing. "Carolina In My Mind," the song which should

have been a hit single for him if Apple had had the presence of mind to issue it, is more of a production job, but still a marvellously warm number. All the songs are full of depth, there's nothing missing lyrically or musically.

For those who didn't catch "James Taylor" first time around there can only be this advice... better late than never. B.M.



U.S. charts



ALL US CHARTS COURTESY OF BILLBOARD

soul albums

- 1 1 ARETHA LIVE AT FILLMORE WEST Aretha Franklin
 2 2 WHAT'S GOING ON Marvin Gaye
 3 3 MAYBE TOMORROW Jackson 5
 4 5 THE SKY'S THE LIMIT Temptations
 5 4 CURTIS LIVE Curtis Mayfield
 6 8 TOUCH Supremes
 7 7 CHAPTER TWO Roberta Flack
 8 6 IF I WERE YOUR WOMAN Gladys Knight and the Pips
 9 11 BEST OF WILSON PICKETT Vol II
 10 10 DONNY HATHAWAY
 11 13 BEST OF CLARENCE CARTER
 12 9 ALL BY MYSELF Eddie Kendricks
 13 15 DIANA TV Soundtrack/Diana Ross
 14 - SWEET SWEET-BACK'S BADASS SONG Soundtrack
 15 17 TO BE CONTINUED Isaac Hayes
 16 14 WHERE I'M COMING FROM Stevie Wonder
 17 - SWEET REPLIES Honey Cone
 18 18 THE RETURN OF THE MAGNIFICENT SEVEN Supremes and Four Tops
 19 - CONTACT Freda Payne
 20 20 JUST AS I AM Bill Withers

singles

- 1 1 IT'S TOO LATE/I FEEL THE EARTH MOVE Carole King Ode '70 Columbia
 2 2 INDIAN RESERVATION Raiders United Artists
 3 3 TREAT HER LIKE A LADY Cornelius Brothers and Sister Rose A&M
 4 4 RAINY DAYS AND MONDAYS Carpenters Dunhill
 5 5 DON'T PULL YOUR LOVE Hamilton, Joe Frank and Reynolds Warner Bros
 6 8 YOU'VE GOT A FRIEND James Taylor Stax
 7 12 MR BIG STUFF Jean Knight Hot Wax
 8 6 WANT ADS Honey Cone RCA
 9 9 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed Elektra
 10 16 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon Invictus
 11 11 SHE'S NOT JUST ANOTHER WOMAN 8th Day Apple
 12 10 IT DON'T COME EASY Ringo Starr Rolling Stones
 13 7 BROWN SUGAR Rolling Stones Roulette
 14 25 DRAGGIN' THE LINE Tommy James Dunhill
 15 24 SOONER OR LATER Grass Roots Bee Gees Atco
 16 39 HOW CAN YOU MEND A BROKEN HEART Bee Gees Alston
 17 17 FUNKY NASSAU Part I Beginning of the End Soul
 18 19 I DON'T WANT TO DO WRONG Gladys Knight and the Pips Capitol
 19 20 HERE COMES THAT RAINY DAY FEELING AGAIN Fortunes RCA
 20 30 TAKE ME HOME, COUNTRY ROAD John Denver with Fat City Invictus
 21 23 BRING THE BOYS HOME Freda Payne Atco
 22 27 NEVER ENDING SONG OF LOVE Delaney and Bonnie and Friends MGM
 23 14 DOUBLE LOVIN' Osmonds MGM
 24 13 SWEET AND INNOCENT Donny Osmond MGM
 25 28 HIGH TIME WE WENT/BLACK EYED BLUES Joe Cocker A&M
 26 15 DON'T KNOCK MY LOVE Wilson Pickett Atlantic
 27 18 NATHAN JONES Supremes Motown
 28 36 DOUBLE BARREL Dave and Ansel Collins Big Tree
 29 26 PUPPET MAN/RESURRECTION SHUFFLE Tom Jones Parrot
 30 34 GET IT ON Chase Epic
 31 22 NEVER CAN SAY GOODBYE Isaac Hayes Enterprise
 32 40 WILD HORSES Rolling Stones Rolling Stones
 33 44 SIGNS Five Man Electrical Band Lionel
 34 37 LOVE THE ONE YOU'RE WITH Isley Brothers T-Neck
 35 35 ESCAPE-ISM James Brown Atco
 36 38 YOU'VE GOT A FRIEND Columbia
 37 - BEGINNINGS/COLOUR MY WORLD Chicago Bell
 38 43 SUMMER SAND Dawn Atlantic
 39 41 CHICAGO Graham Nash A&M
 40 48 MOON SHADOW Cat Stevens Avco Embassy
 41 42 STOP, LOOK AND LISTEN (To Your Heart) RCA
 42 29 ALBERT FLASHER Guess Who Dore
 43 45 AJAX LIQUOR STORE Hudson and Landry Atlantic
 44 46 CHANGE PARTNERS Stephen Stills Entrance
 45 50 RINGS Cymarron Tamla
 46 - MERCY MERCY ME (The Ecology) Marvin Gaye Ranwood
 47 - LOVE MEANS (You Never Have To Say You're Sorry) Sounds of Sunshine Uni
 48 - IF NOT FOR YOU Olivia Newton-John King
 49 - HOT PANTS (She Got To Use What She Got To Get What She Wants) James Brown Capitol
 50 - RESURRECTION SHUFFLE Ashton, Gardner and Dyke

albums

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

soul singles

- 1 1 MR. BIG STUFF Jean Knight
 2 2 I DON'T WANT TO DO WRONG Gladys Knight and the Pips
 3 3 DON'T KNOCK MY LOVE Wilson Pickett
 4 6 BRING THE BOYS HOME Freda Payne
 5 5 SHE'S NOT JUST ANOTHER WOMAN 8th Day James Brown
 6 7 ESCAPE-ISM James Brown
 7 11 LOVE THE ONE YOU'RE WITH Isley Brothers
 8 9 STOP, LOOK AND LISTEN (To Your Heart) Stylistics
 9 4 BRIDGE OVER TROUBLED WATER/BRAND NEW ME Aretha Franklin
 10 12 YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway
 11 10 WANT ADS Honey Cone
 12 8 NEVER CAN SAY GOODBYE Isaac Hayes
 13 17 OVER AND OVER/HEY LOVE Delfonics
 14 14 YOU'RE THE REASON WHY Ebony
 15 19 YOU'RE A LADY Gene Chandler
 16 16 FUNKY NASSAU (Part, I) Beginning of the End James Brown
 17 15 I KNOW I'M IN LOVE Chee Chee and Peppy
 18 13 NATHAN JONES Supremes
 19 20 DAY BY DAY (Every Minute of the Hour) Continental Four
 20 - I'VE FOUND SOMEONE Free Movement

NEXT WEEK - TAPE SUPPLEMENT



HAVE THE SOUNDS OF PEGASUS GOT TO YOU YET?
 FREE SAMPLE Record from your local record store

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:

- JAMES TAYLOR, You've Got A Friend
 8TH DAY, She's Not Just Another Woman
 JEAN KNIGHT, Mr Big Stuff
 GLADYS KNIGHT AND THE PIPS, I Don't Wanna Do Wrong
 FREDA PAYNE, Bring The Boys Home
 GRASS ROOTS, Sooner Or Later
 TOMMY JAMES, Draggin' The Line
 DELANEY AND BONNIE AND FRIENDS, Never Ending Song Of Love

- JOHN DENVER, Take Me Home, Country Roads
 CHASE, Get It On
 DAVE AND ANSEL COLLINS, Double Barrel
 BEE GEES, How Can You Mend A Broken Heart
 ROLLING STONES, Wild Horses
 DAWN, Summer Sand
 FIVE MAN ELECTRICAL BAND, Signs
 STEPHEN STILLS, Change Partners



DAVE AND ANSEL COLLINS



TONY JOE WHITE arrives in Britain Friday, September 17th. He'll be doing the Albert Hall and a number of other dates to be announced. The rumour that COLONEL SANDERS is to bring his chickens for an Albert Hall fry has been denied.....for those with very long memories, this week's episode of 'Hawaii Five-O' (LWT, Friday at 8.00) stars SAL MINEO.....incredible as it may seem, there could soon be no less than three 'Opportunity Knocks' discoveries in our Top Twenty.....when writing away for record sales lists, do rampant rockers include a 'stamped addressed envelope'?

Sonet has signed a new Australian group called 'TERRY DACTYL AND THE DINOSAURS', whose first single will be 'Seaside Shuffle'.....BRET MARVIN AND THE THUNDERBOLTS appear for PRINCE PHILIP at Salford University on July 15th.....BUFFY ST. MARIE to do the Lincoln Festival.....TIM HARDIN coming to Britain for the Berkeley Festival, June 24th. His next on CBS will be a new album titled 'Bird On A Wire' (a LEONARD COHEN song).....RNI DJ ALAN WEST married a young lady from a biscuit factory this week-end. Her name was NOT Cookie.....ravings about Britain folk outfit POLLY FLOSSKIN.

Former IRON BUTTERFLY lead guitarist BRIK BRAUN now recording a solo album.....KAREN CARPENTER of the CARPENTERS has been appointed National Youth Chairman of the American Cancer Society.....Mojo label now making money for JAMES BROWN.....Radio Luxembourg's press officer JIMMY PARSONS spotted digging a copy of OZ on the tube.....are ENGELBERT and TOM missing PETER (SULLIVAN)?.....an old lady kindly sent RNI £2.50 toward helping them stay on the air. The OAP did not sign her name or enclose an address, so the money has been given by RNI to a Dutch charity.

New transmitter aboard the Mebo II reported in last week's RM has not been used since the war and is only on board for spares.....RICHARD NIXON plays the piano. Probably badly.....Stones bassist BILL WYMAN has recorded a group called TUCKY BUZZARD.....LEONARD COHEN will do the music for the new ROBERT ALTMAN movie, 'McCabe and Mrs. Miller' with WARREN BEATTY and JULIE CHRISTIE.....a new label called Black Jazz Records has been started in the States and will be run by and feature only blacks.

July is CSN&Y month at Kinney.....next B.B. KING album will feature RINGO STARR, KLAUS VOORMAN, PETER GREEN, DAVE MASON, STEVIE WINWOOD, BOBBY KEYES, JIM GORDON, JIM PRICE AND JIM LELTNER, among others.....new BYRDS album 'Byrdmaniax' soon.....American firms having difficulties deciding how to place speakers for a quadraphonic sound set-up and how to mix down the tapes for it.....SAM AND DAVE have come back together again.....AL KOOPER plays London's Speakeasy tonight (Thursday).....what do you get when you cross a tiger with a load of vegetables? - a salad that eats you.

Thanks to reader DAVID ROBERTS of St. Albans for this week's Face title.

the 50 RECORD MIRROR

singles

albums

THIS WEEK
LAST WEEK
WEEKS IN
CHART

1	1	63	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
2	5	5	RAM Paul and Linda McCartney	Apple PAS 10003	
3	2	5	MOTOWN CHARTBUSTERS Vol 5	Tamla Motown STML 11181	
4	3	7	TARKUS Emerson, Lake and Palmer	Island ILPS 9155	
5	4	8	MAGNIFICENT 7	Supremes/Four Tops	Tamla Motown STML 11179
6	7	8	STICKY FINGERS	Rolling Stones	Rolling Stones COC 59100
7	6	10	TALKUS Emerson, Lake and Palmer	Island ILPS 9160	
8	10	8	MAGNIFICENT 7	Supremes/Four Tops	Tamla Motown STML 11179
9	19	3	FREE LIVE! Free	Rolling Stones	Rolling Stones COC 59100
10	8	7	SPLIT Groundhogs	Liberty LBG 83401	
11	12	6	ANDY WILLIAMS GREATEST HITS	CBS 63920	
12	11	6	LOVE STORY Soundtrack	Paramount SPFL 267	
13	16	5	OVER AND OVER Nana Mouskouri	Fontana STL 5511	
14	18	4	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise RSLP 1032	
15	9	14	KNOCK THREE TIMES Dawn	Bell BLL 1146	
16	22	4	RIVER DEEP, MOUNTAIN HIGH	Supremes/Four Tops	Supremes/Four Tops Tamla Motown STML 11179
17	17	3	MONKEY SPANNER	Dave and Ansel Collins	Technique TE 914
18	26	2	TOM-TOM TURNAROUND New World	Rolling Stones	RAK 117
19	14	10	I AM... I SAID Neil Diamond	Elgins	Uni UN 532
20	15	11	HEAVEN MUST HAVE SENT YOU	Elgins	Tamla Motown TMG 771
21	-	-	GET IT ON T. Rex	Slade	Fly BUG 10
22	23	3	(AND THE) PICTURES IN THE SKY	Medicine Head	Dandelion K19002
23	29	4	LEAP UP AND DOWN (Wave Your Knickers)	In The Air) St Cecilia	Polydor 2058 104
24	47	2	STREET FIGHTING MAN	Rolling Stones	Decca F 13195
25	42	2	TONIGHT The Move	Rolling Stones	Harvest HAR 5038
26	13	8	OH YOU PRETTY THING/TOGETHER FOREVER	Peter Noone	RAK 114
27	25	8	JOY TO THE WORLD Three Dog Night	Three Dog Night	Probe PRO 523
28	20	9	RAGS TO RICHES Elvis Presley	Elvis Presley	RCA 2084
29	-	-	LA-LA MEANS I LOVE YOU	Delfonics	Bell BLL 1165
30	24	9	I THINK OF YOU Perry Como	Waldo de los Rios	RCA 2075
31	28	14	MOZART SYMPHONY No. 40	Waldo de los Rios	A&M AMS 836
32	32	4	GET DOWN AND GET WITH IT	Slade	Polydor 2058112
33	37	4	IF YOU COULD READ MY MIND	Gordon Lightfoot	Reprise K14069
34	40	3	I LOVE YOU BECAUSE/HE'LL HAVE TO GO/	Jim Reeves	RCA 2092
35	21	15	MOONLIGHT AND ROSES Jim Reeves	Jim Reeves	RCA 2092
36	-	-	INDIANA WANTS ME	R. Dean Taylor	Tamla Motown TMG 763
37	30	7	DEVIL'S ANSWER Atomic Rooster	Atomic Rooster	B&C CB 157
38	31	13	LAZY BONES Johnathan King	Johnathan King	Decca F 13177
39	36	60	BROWN SUGAR/BITCH/LET IT ROCK	Rolling Stones	Rolling Stones RS 19100
40	27	11	MY WAY Frank Sinatra	Frank Sinatra	Reprise K14008
41	-	-	MY BROTHER JAKE Free	Free	Island WIP 6100
42	45	2	WON'T GET FOOLED AGAIN	The Who	Track 2094 009
43	39	17	GIRLS ARE OUT TO GET YOU	Fascinations	Mojo 2092 004
44	34	11	(WHERE DO I BEGIN) LOVE STORY	Andy Williams	CBS 7020
45	49	30	MALT AND BARLEY BLUES	McGuinness Flint	Capitol CL 15682
46	41	11	AMAZING GRACE Judy Collins	Judy Collins	Elektra 2101 020
47	-	-	RAIN Bruce Ruffin	Bruce Ruffin	Trojan TR 7814
48	-	-	WATCHING THE RIVER FLOW	Bob Dylan	CBS 7329
49	-	-	HELLO BUDDY Tremeloes	Tremeloes	CBS 7294
50	-	-	NEVER ENDING SONG OF LOVE	New Seekers	Philips 6006 125
	-	-	WHEN LOVE COMES ROUND AGAIN	Ken Dodd	Columbia DB 8796

top producers

- 1 G. Tosti/L. Greco
- 2 Phil Wainman
- 3 Norman Smith
- 4 Blue Mink
- 5 Gus Dudgeon
- 6 Bert Berns
- 7 M. Murray & P. Callander
- 8 Norman Whitfield
- 9 David Bloxham
- 10 Barry Murray
- 11 Bob Andy
- 12 Robinson/Jackson
- 13 Roger Greenaway
- 14 Phil Gernhard
- 15 Tokens/Dave Appell
- 16 Ashford & Simpson
- 17 Winston Riley
- 18 Mike Hurst
- 19 Tom Catalano
- 20 -
- 21 Tony Visconti
- 22 Keith Relf
- 23 Jonathan King
- 24 -
- 25 R. Wood/Jeff Lynne
- 26 Mickie Most
- 27 Richard Podolet
- 28 -
- 29 Stan & Bell
- 30 Don Costa

5 years ago

- 1 3 SUNNY AFTERNOON The Kinks
- 2 1 PAPERBACK WRITER Beatles
- 3 4 RIVER DEEP, MOUNTAIN HIGH Ike and Tina Turner
- 4 5 NOBODY NEEDS YOUR LOVE Gene Pitney
- 5 2 STRANGERS IN THE NIGHT Frank Sinatra
- 6 9 BUS STOP Hollies
- 7 - GET AWAY Georgie Fame
- 8 6 DON'T ANSWER ME Cilla Black
- 9 7 WHEN A MAN LOVES A WOMAN Percy Sledge
- 10 10 HIDEAWAY Dave Dee, Dozy, Beaky, Mick and Tich

10 years ago

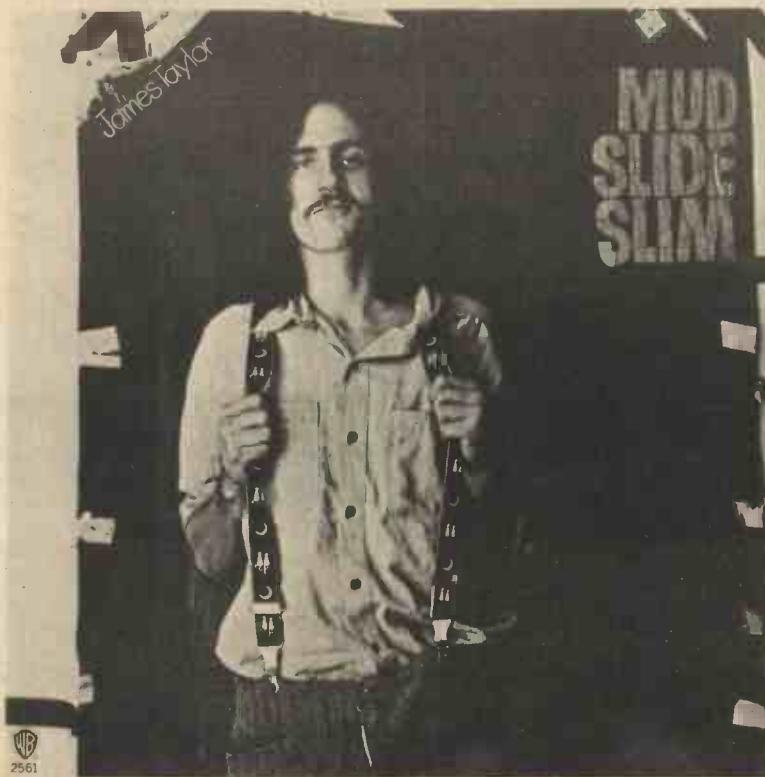
- 1 1 TEMPTATION Everly Brothers
- 2 5 WELL I ASK YOU Eden Kane
- 3 3 GIRL LIKE YOU Cliff Richard
- 4 2 RUNAWAY Del Shannon
- 5 4 HELLO MARY LOU/TRAVEL-LIN' MAN Ricky Nelson
- 6 6 HALFWAY TO PARADISE Billy Fury
- 7 7 PASSEDENA Temperance Seven
- 8 10 YOU DON'T KNOW Helen Shapiro
- 9 8 SURRENDER Elvis Presley
- 10 - YOU ALWAYS HURT THE ONE YOU LOVE Clarence Frogman Henry

It's a

ZADHON ZADHON

to one chance
 you could have got tickets for the concerts

but you've every chance of buying his latest album



JAMES TAYLOR
MUD SLIDE SLIM
 on Warner Bros K46085

Kinney Record Group

Stop Press!
 James Taylor is also
 appearing at the
 Lincoln Folk Concert,
 Tupholme Manor Park,
 near Lincoln. Saturday July 24th

