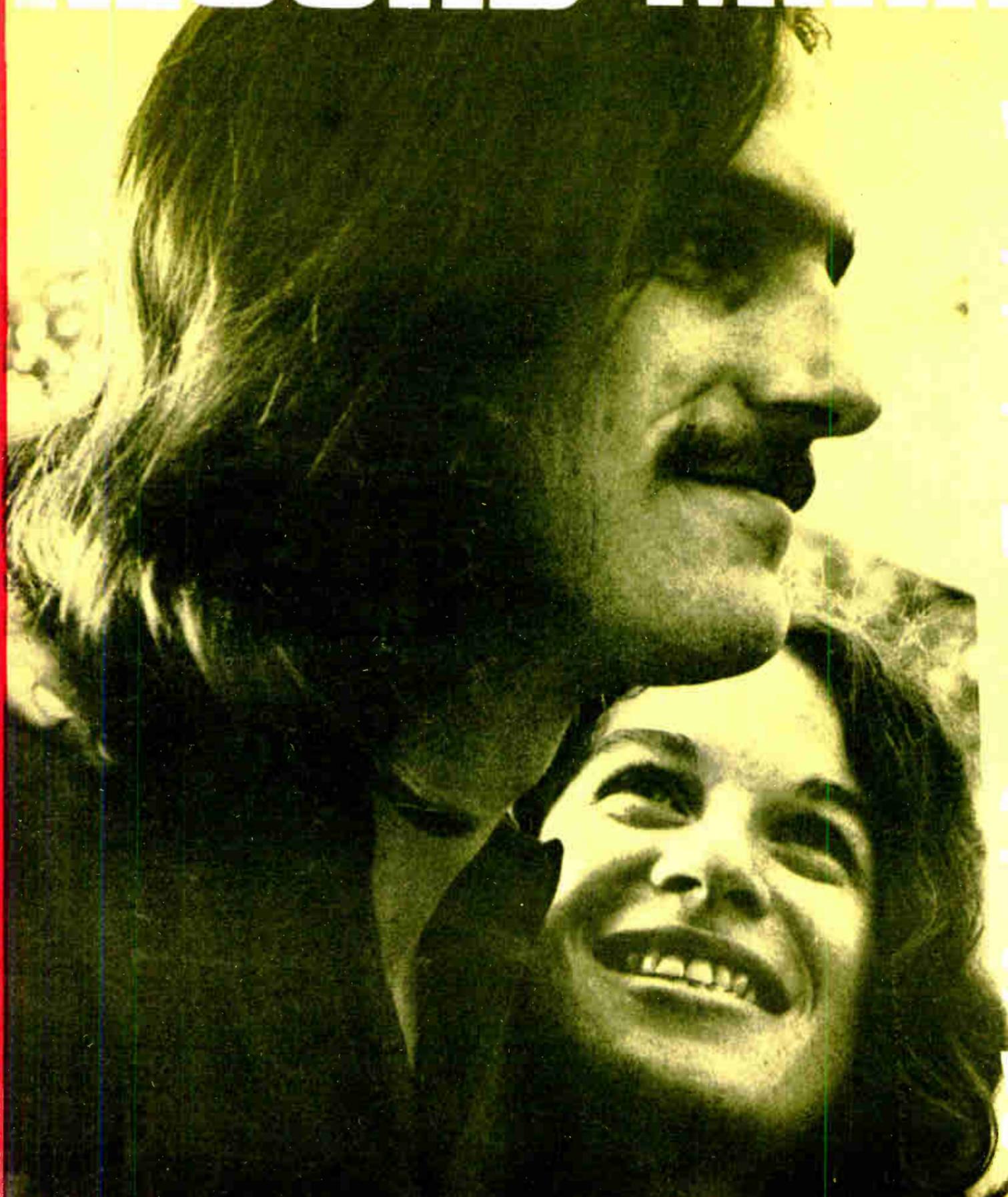


A Billboard Publication

RECORD MIRROR

JULY 17, 1971

6p



WHAT
JAMES
TAYLOR
TOLD
US

4-PAGE
TAPE
SPECIAL
WITH HI-FI
OFFERS

JAMES TAYLOR WITH CAROLE KING (pic John McKenzie)

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Kinney Record Group

World Radio History

Mirrormail



Write to VAL.

Record Mirror.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

another number one hit.

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

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

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

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

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

'Aretha Franklin at the Fillmore.'

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

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

What happened to Humble Pie?

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

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

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

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



STEVE MARRIOTT OF HUMBLE PIE

RNI: readers attack Noel

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

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



NOEL EDMONDS

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

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

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

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

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

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

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

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

'NO INTERVIEWS WITH JAMES!'

said his manager, Peter Asher . . .

THE GENTLE, studious and youthful figure of Peter Asher blinking through the bygone years of that four-headed hydra 'Beatles with muscles' Waller (the Julie Andrews of the duo), was always something of a paradox in pop. One always held the sneaking suspicion that he would be far happier playing with his chemistry set or buried in abstruse works of fact.

As the management for the world's latest and most unwilling 'Superstar' - James Taylor - Peter strikes as delightfully an incongruous figure as a rock mogul as he did a pop star. Last week at Kinney records he was holding 'fifth' to conduct the council for the defence in view of his artists backward attitude in coming forward to meet us nice reporters.

He was casually dressed for the role without any pretension to being hip except that his hair which still sits on top of his head like a great orange do of candy floss and curls angelically about his face. For a while he became embroiled with booking hotel rooms, signing bits of paper and attempting to persuade Derek Taylor to come on the tour with James.

We displaced a friendly 'Kinney' executive - I've yet to meet an unfriendly one - from his office and Peter literally sunk into a low armchair so that I could just about see his face above the level of the desk from my side. Opening for the prosecution I demanded an explanation as to why James was refusing to submit to any personal interviews.

"Because he doesn't like doing them!" said Peter. I objected on the grounds that this was immaterial and irrelevant as James had done interviews in the past when he apparently needed us.

"We never twisted anyone's arms to come and interview James", said Peter. "People came and interviewed him because they wanted to and I told him I thought it was necessary. He just doesn't like interviews or photo sessions and I could not in all conscience tell him I thought it was essential on this trip."

Overruled!

GRATEFUL

But what about those journalists who are in particular sympathy with James and have helped in the past as friends and admirers - were they due some small consideration?

"If we said yes to a few it would make the antagonisms worse over all", said Peter. "It's just not what James is about - he's here to sing. That's what he is about and he will sing for a long time. I know it's a cliché but what he has to say he says through his music."

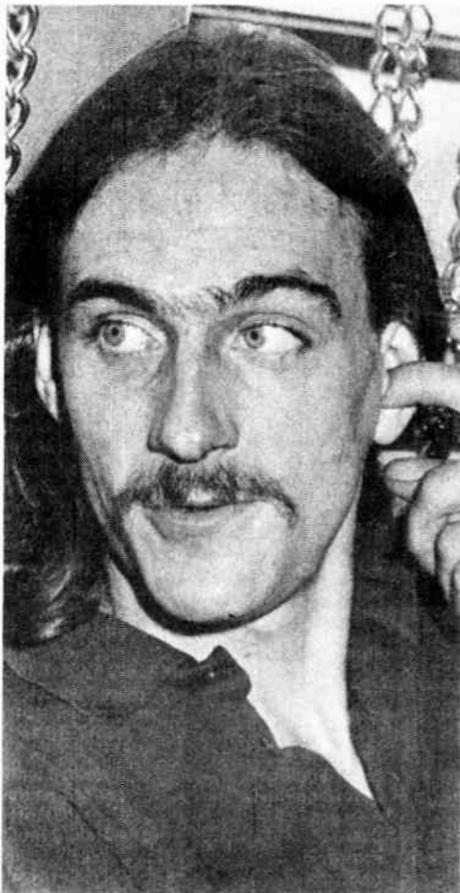
"Of course the Press helped in the beginning and we were grateful and still are - particularly for the reviews which helped more than the features. But now everywhere you go there are people trying to see James for something - you either say no to everyone or yes."

What about Time magazine I objected. "That was an admitted example of prejudice", smiled Peter. "You say these things but there are always exceptions. We just felt unable to turn that down."

Sustained!

It is of course no secret that in the American press at present is 'open season' on James and that having risen so high the Press have adopted the time-honoured tradition of reverting to the maxim what goes up must come down - and we are just the boys to do it. Has this brought down the Press barrier and why has it happened.

"It has not helped the situation but it has not precipitated it", said Peter. "It's simply the usual reaction amongst those hip writers who always consider anything really popular cannot be hip and that maybe they were too hasty in thinking him a genius. It hasn't appeared to affect the public or the people who buy his records."



Why, if James does not wish to speak to the Press, should he attend a press reception for that purpose - where he gets pilloried behind a desk like some astronaut at a conference? Surely the way to arouse antagonism would be on this - 'you can see him but not talk to him' basis.

"We really are not trying to be nasty about this", said Peter almost desperately. "We are not doing a 'we don't want or need you snotty plebby press' - if we were ungrateful we wouldn't even bother to come here. It's because of all the kind things that have been said about James that we are here at all. We are literally going to lose money on this tour."

"We are doing a press reception because we thought it would be nice to say 'Hello and thank you' at a kind of party. If the press go there in the hope of getting a scoop they are going to be disappointed. We are doing what we think is necessary."

POTENTIAL

James has been referred to as the first of the 'low-key' rock stars and he is in many respects the exact antithesis of someone like Presley and to a large extent the early Beatles phenomenon. Is he in fact the new rock Messiah - the legendary next in line?

"It's the kiss of death to say of anyone that they are the next Beatles", said Peter. "He is as unique as Elvis or the Beatles were in their way and I like to think of myself as an exact antithesis of Colonel Tom Parker."

"It's not my intention to create 'hugeness' we are not contemplating on playing Wembley or Shea Stadium. People are ringing up all the time and asking James to play things like Las Vegas and telling me 'that's just what Jimmy needs' - the people who don't know what they are talking about somehow always start out by calling him 'Jimmy'. There is a kind of American who will do that. What James does not need is Las Vegas!"

Peter found James or perhaps it would be truer to say that James found Peter through a mutual friend called Danny Kootch who was an ex-member of the Flying Machine in which

Taylor worked. It was just prior to Peter's involvement with Apple.

"I think I realised the enormous potential of his songs the first time he played them to me on tape", said Peter. "I don't think I was able to contemplate just how big he could become but I knew there was great potential."

The first James Taylor album on Apple was of course a little less than successful - its rather elaborate orchestration and occasional electronic bursts failed to get through to the general public although people in the business took notice.

"A first album is seldom successful with a new artist", said Peter. "We were just laying the ground - it spread the word which is what we wanted. Perhaps I was over anxious with the orchestrations but we spent a lot of time and a lot of money doing it the way we felt best. Working with James later in LA we found ourselves with musicians more in personal sympathy with him."

Along with a number of other major artists James has been a subject of the bootleggers!

"It's wicked", said Peter giving one the impression that is about as vitriolic as he gets

but lo: "the composer gets no money the session musicians gets no royalties - and they can use it - all the people who put a lot of hard work into the album get no returns but some berk with a portable cassette makes a fortune."

"We don't begrudge the money. We have enough. But I do begrudge it to a totally non-creative person who is making off someone else's work."

"In America there is another extremely profitable scene which is just as bad being run by those people making copy tapes of the record company cassettes and selling them cut price. For example it is estimated that we sold 400,000 tapes of 'Sweet Baby James' and another 200,000 bootleg tapes."

Do I really care that James Taylor has refused an interview - do I hell. I got me free tickets to the show which is luckier than a few million others, and I can listen to his music on my stereo. The prosecution rests - case dismissed.

Keith Altham

but here's what JAMES TAYLOR said to US . . .

WHAT'S he gonna look like? Is he huge and bigger than life? Think his hair's down to his waist? If it is and he don't show up, you know we'll have to use last year's picture. Maybe he doesn't like doing interviews, but he won't mind talking to you, will he. All these are the thoughts going through my head as I wait rocking on the Thames restaurant boat for the appearance of James Taylor.

Entourage after entourage of people arrive - but no, nothing that looks like Mud Slide Slim. Then the word zips through the crowd . . . he's coming up the ramp. Where? I don't see anything. Hold on - not that tall skinny guy in the jeans with a loose patch on the rear? Yep - that's him and there's Carole King too, looking not a day older than me.

When the smoke and flashbulbs cleared, James looked very fragile and quite overwrought, sitting inconspicuously in a corner. Scared could be the word for what massive notoriety does to delicate songwriters of the best quality. I venture forward and he looks up with a tired frown in his eyes. You look like you feel this is a zoo and you're in the cage, I said.

"Music is my living", he replied with a warmer smile, "I like selling it. The thing I don't like is being sold myself. Photographers and newspapers have got to sell themselves too, I guess, but they're after me, not my music. There's always this dichotomy of what I am and what I read that I'm supposed to be, but I guess I don't know exactly what I am anyway. I'm not really shy, though - only when I'm doing something I don't like doing. On stage, it's different, I love singing and playing."

Looks like you might be a little bitter over the way you were received in England a few years ago - before it all started to happen, I said.

"Not at all. I really liked the old times. I might even go back to it if I could. Things really

started getting out of control when I read that I was a superstar. I'm not stereotypically what I figure a superstar ought to be - it's a box. I'd just like to see a lot of this confusing bullshit go away."

James is donating £1,000 from his sellout concert at London's Festival Hall to the Release Organisation - Peter Asher, his manager, explained this to James. "That's nice", came the reply. I asked him about three albums and how they were made.

"I took a lot of time off to make the first album. Time to write it and arrangements were done for orchestra parts and so on. The second was nailed right down - it was all ready to go when recording time came and I knew every part of it. The third one was squeezed into a small time slot between engagements. I had to write half of it in the studio and it was like pulling teeth."

By this time, the boat was oozing with persons and waterfalls of sweat poured from his forehead as everyone tried to ask 'what do you think of your monster success story'. Wrapping it all up into a statement, James concluded, "It's funny - you want people to hear your songs - you want to play them and sell them so everyone listens to them. Then, when you get popular and sell a lot and everybody wants to hear them, your success offends them."

And so he went as he came - quietly and unobtrusively. Journalists stubbed out their dog ends and withdrew their pencils. Photographers packed up their cameras. Taylor is a beautifully smooth guitarist with an easy, lazy drawl to his voice that can really relax you, I thought. Some very gentle music comes out of that head - I hope he can keep that quality intact, because the pressure, a sideline of fame, is not going to let up.

Lon Goddard

NOEL EDMONDS



Love's young dream

CONFESSONAL time is here again! I must admit that I've plastered you with some pretty peculiar articles over the past few weeks, but nothing will ever compare with this one.

By the time that Record Mirror once again reluctantly clutches this literary perambulation to her heaving bosom, I will have been removed from the "wanted" list and be in the firing line for hen-pecked domestic serfdom.

Indeed, not only will Noel-nuptials be a thing of the past — a ceremony of such magnitude and splendour as to make Agincourt appear like a bar brawl — but I won't even be here.

SUPPLICATION

By that I mean that because of post-expositional vacationals the next couple of columns have been compiled at one and the same time and I'm not here at all. (If that's not clear then suffice it to say that the whole show was pre-recorded in order to avoid a blank page while I'm on holiday.)

Lately I have received such a volume of mail all relating to the same tender supplication — "tell us of the one who melts into the mists of time with your hand in hers and vows garlanding the acres of love."

So I have hired ace reporter "Humphrey Times and you'll remember the words" (there's a joke there if you say it fast enough) to interview Bones at our country estate adjoining the Grand Duchy of Gidea Park. The words to follow are those of Dear Humphrey in conversation with my better half: "Hello Bones, may I call you Bones?"

Well actually my name is Gill but Bones will do if you promise not to rib me about it." (Enter Patella Fitzgerald on a McGuinness Splint.)

"What made you first notice Noel?"

UNCONSCIOUS

"He was lying unconscious in a gutter outside the Rampant Dog, Stepney."

"Do you think it was fate that drew you together?"

"No, I fell over a mild crate and before I knew it, there I was."

"Can you remember the first words that Noel said to you?"

"Yes, he said he could get me into movies, or if not that a Radio One Club, or failing that he could sell me Tony Blackburn's autograph."

"Did these promises move you with compassion?"

"No, they moved with Fred — the fella next door."

"When did you next see Noel?"

'DIRTY HABIT'

"At St Hilda's Convent, Isle of Sheppey, where he was trying to get out of a dirty habit."

"Was this the moment when you first saw the horror of his upbringing?"

"Yes, he must have been drinking too much again."

"When did he ask the divine question?"

"After three days — and after three weeks he asked me to marry him."

"Have you ever had any rows?"

"Only one — at the very beginning . . ."

"Oh, that's good."

"No, that's bad — it's still going on."

"Well, finally have you any words of advice for a girl wishing to marry a disc jockey?"

"Yes, ring Gidea Park 54632 and we'll arrange when he can be collected."

So saying, she put his collar and chain on — and dragged him back to the basement for another show.

WHO'S ON WHERE

JULY 15-22

THURSDAY

Bull's Head Barnes Bridge, London SW13
TONY LEE SPIKE HEATLEY DUO

Leek Blues Club, Red Lion Hotel, Market Place, Leek
THIN LIZZY

Greyhound, 175 Fulham Palace Road, W6

Winning Post, Gt. Chertsey Arterial Road, Twickenham

Red Lion, Kiddlington, Oxford
JELLYBREAD

Friars Watford Town Hall
KING CRIMSON AND HOOKFOOT

FRIDAY

Van Dike, Exmouth Road, Plymouth
RORY GALLAGHER

Bull's Head, Barnes Bridge, London SW13
GEORGE KISH AND DON RANDELL

Cheltenham Town Hall
FAIRPORT CONVENTION AND RENAISSANCE

Marquay, Torquay Town Hall
MEDICINE HEAD

Lewisham Concert Hall, Catford SE6
STEELEYE SPAN AND LINDISFARNE

Kinetic Circus, Mayfair, Birmingham
GROUNDHOGS

SATURDAY

Bull's Head Barnes Bridge, London SW13
RONNIE ROSS

Van Dike, Exmouth Road, Plymouth
MICHAEL CHAPMAN BAND

The Addington, Croydon
JELLYBREAD

Central Hall, Chatham
OSIBISA AND REQUIEM

SUNDAY

Bull's Head Barnes Bridge, London SW13
 Lunch time **ALAN BRANSCOMBE**
 Evening: **JIMMY HASTINGS WITH TONY CARR ON BONGOS**

Victoria Hall, Hanley, Stoke-On-Trent
CARAVAN AND GARY WRIGHT

MONDAY

Bull's Head Barnes Bridge, London SW13
IF

TUESDAY

Bull's Head Barnes Bridge, London SW13
SPIKE HEATLEY-TONY LEE DUO

Merryhills Country Music Club, N14 (Nr. Oakwood Station) 7.30
SADDLETRAMPS

Battersea Park Concert Pavilion
CHRIS BARBER'S JAZZ BAND

Fox at Starlight, High St., Crawley
VAN DER GRAAF GENERATOR

Country Club, 210a Haverstock Hill, NW3
NEWS

WEDNESDAY

Bull's Head Barnes Bridge, London SW13
SPIKE HEATLEY-TONY LEE DUO

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

Marquay, Torquay Town Hall
GROUNDHOGS

Fox at Winning Post, Gt. Chertsey Arterial Road, Twickenham
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Will Roger be Tommy?



STEVE ELLIS, LON GODDARD AND ROGER AT THE OLD FISHING HOLE.

ROGER Daltrey isn't too tall — a very unassuming guy if you met him on a busy street (which you wouldn't, because he isn't fond of cities at all).

On stage, he is gigantic. Overpowering. The colossal front man behind the huge vibration of the Who.

Roger likes to sweat, probably because he seems to enjoy nothing better than hard work. Whether it's a wild, vigorous set with the band or ploughing the old north forty — he can be seen soaking up exercise like an athlete in training.



That's why we chose a day at the old fishing hole to have a chat and maybe get a bite. It was nice and hot for tanning, the water was calm and there were plenty of horseflies to provide exercise scratching.

"I think I'm allergic to these things", he exclaimed, grabbing his shoulder and casting his worm at the same time. "Watch it — there's one hanging on your shirt". I flipped it off. "I think there's nothing but Orfes in this pond and they've all pissed orfe, as well. This is the life", he said, "I don't see how people can live in the city. They look really strained in the towns and I tell you it's really frightening. How often do you see somebody smile?"

PRETTY

"I just don't dig crowds when people are all tense and not enjoying it. You don't see many enjoying Oxford Street, do you? The worst part of it is that London is really a beautiful city — if you could see it. You have to get on top of a double-decker bus to do that. There are just rows and rows of cars that should all be removed. It's disgraceful.

London is really pretty. Take Los Angeles — if you took all the cars out of that place, it wouldn't make any difference. New York — can you imagine New York without millions of cars? You'd be like a flea in a graveyard — it's frightening. At least they could outlaw cars in London."

Needless to say, Rog stays in the country most of the time. The other members of the Who have completely different concepts of how life should be lived. I doubt if there is another group in existence with more varied ideas about enjoying life.

"Man, do I itch", Roger said, standing up and scraping his arm with fingernails. "They got flies as big as saucepan lids around here. Yeah, the others all have different ways of surviving. I think our secret is that none of us are alike.

"Similar to a little government with a lot of ideas coming in from all

sides. We have our arguments and fights, but we never become like a load of sheep and we always manage to come up with something. Pete really digs city life — the hustle of a lot of people moving.

"John stays in London for other reasons — his family lives there and so on. Keith could live out in the country if there was a pub at the end of his driveway and the Speakeasy was in his back garden.

"As for me, I just love the country England has. I'd never move anywhere else, no matter what people say about the taxes and the expense. I've never seen St Tropez and I never want to — this is my country and I like it.

"I wouldn't mind Ireland — Southern Ireland. I can't figure out the North. Religious wars in 1971 . . . it's incredible."

You got a bite out there, I said, looking at the float drifting in the breeze. "No, it's just the wind", he replied. "Look, here comes Daisy —". "Daisy" was in fact, Steve Ellis, who'd come along for a laugh and maybe a fish. "Daisy, that is not the way you put the worm on the hook", said Roger, chastising, "if you do it that way, the fish will get everything but the hook."

Between the incalculable number of bites, I reminded Roger that a Who album was long overdue and that the planned maxi-single containing the new number "Water", heard as long ago as the last Isle of Wight Festival, was also a little late.

As most people know, this is not due to laziness on the group's part, for there aren't many who work as hard or as much. Rog belted another mosquito and Steve slung his worm into another corner of the pond.

STRAIN

"The maxi-single never came off, because there just wasn't enough room for the material we wanted to put on it — still, a single is finally out now. As for the next album, it's going to be great. It's the only one we've done that I was really into — there weren't any hassles or hold-ups — it just breezed right along.

"Tommy" breezed right along until about halfway through and then began to be a strain. We thought about the follow-up being a concept album and so on, but decided against it, so it's just a straight album. We're fighting to get it released quickly here and in the States before we go there on the 24th of this month.

"I'd like it to be there before us so people won't ask us to do 'Tommy' again. You know there's a film of 'Tommy' in the pipeline and it's about 95 per cent certain. I've been asked to play the part of Tommy, but I haven't quite decided yet.

"We'll be doing the music, whether we appear in it or not — they're just sorting out the script right now. We also have another album in the can, so we're well up on work. Still doing gigs once or twice a week, there's no time to be lazy. I think the Who are just starting up the ladder about now."

We sat around, chewed a few weeds and swore at the fish who never showed, then packed up the worms and headed back through the fields — keeping an eye out for adders. The only bites received were from insects, but the weather was great and for the most part, the world couldn't be better.

I couldn't wait to get home and flake out on the sofa. As for Roger — he couldn't wait to get behind a lawn mower or a paintbrush or just anything that means work. That's how a guy keeps the flab off, I thought to myself — I should try it.

Lon Goddard

ACTION REPLAY

MEANS NEVER HAVING TO MISS A HIT

Sam The Sham and The Pharaohs

Wooly Bully
Li'l Red Ridin' Hood

Johnny Tillotson

Poetry In Motion
Send Me The Pillow That
You Dream On

Tommy Edwards

It's All In The Game
Mr. Music Man



MGM

Don Covay

Seesaw
Mercy Mercy

Aretha Franklin

I Say A Little Prayer
Think
(I Can't Get No) Satisfaction



MARKETED BY POLYDOR



Jim Morrison

IT WAS announced in Los Angeles last week that 26-year-old Jim Morrison, lead singer with the Doors had died.

Rumours were rife that Morrison, famous for his black leather sexuality on stage, was ill weeks before the tragic news of his death. It was said that a singer called Kevin Coyne Iromsiren had been standing in for him for some weeks. The Doors are without a label at present, having not renewed their contract with Elektra, but a spokesman for the label said: "Jim had gone to Paris to write and was staying with a girlfriend. He complained of feeling sick after a bath and when she found him unconscious later, the police and a doctor were summoned — but it was too late. He died in Paris of a heart attack and was buried at Pere Lachaise Cemetery there."

Morrison was a revered image — vibrant and even insolent. He was arrested for exposure in Miami Florida at one time. As a singer, his voice was technically very good and the Doors enjoyed wide popularity with their organ-rock fronted by the grinding hips of Jim Morrison. He was an underground cult-figure even before the age of the Doors. He has all the credentials needed to join the likes of Jimi Hendrix, Brian Jones, Janis Joplin and other unfortunate stars who died young on the memory list of names not to forget easily. Like them, he will remain legendary in the field of rock. On top of it all, Morrison off stage was a quiet, well-mannered man — courteous and perhaps even shy; qualities that intensify the pop world's loss. If he had to split, he had to split... but it was a hell of a good scene having him around and he will be missed.

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MOTT BANNED — RAH CRACKS UP

MOTT the Hoople, following a riotous sell-out Albert Hall concert last week, have been banned from further appearances at the venue.

Reason given by the Hall's management was that they could not allow "the riotous actions of the audience in the boxes" to be repeated. Some of the crowd in various boxes stomped so hard during Mott's frenzied set that the floors, made of solid concrete, began to crack and split. Two boxes actually collapsed in the end.

The group were told of the ban when they immediately applied for a re-booking of the Hall for December after the concert. The return to the venue was to have been part of their tentative winter British tour.

Meanwhile Mott's current tour has been extended. Dates already scheduled and still to come are: (July 24) Town Hall, Truro; (25) Guildhall, Plymouth; (30) Town Hall, Cheltenham; (31) Dome, Brighton. Further dates are: (August 7) Town Hall, Torquay; (13) Mayfair Ballroom, Newcastle; (28) Belfry, Sutton Coldfield; (30) Open Air Festival, Hereford Football Stadium.

Savoy Brown at Carnegie

SAVOY Brown and Chicken Shack are to appear at the Carnegie Hall in September when both groups tour America. Chicken Shack appear at the Marquee, London (13th July); Barnstaple (16); Blackpool (21); Wimbledon (23); Stevenage (25); Crawley (27); Bournemouth (29); Leytonstowe (30) and Felixstowe (31).

New label for Rooster

B&C Records launches a new label with the release of Atomic Rooster's follow-up album to "Death Walks Behind You."

The new label is called Pegasus and has been launched to cater for 'heavy' product that would normally be issued on B&C. Rooster LP is titled "On Hearing Of."

Other releases on the label are: "First Wind," by



Tracks 'n' Grooves

MEMBERS of well-known groups were at the opening of a new record shop opened by Island Records man John Ford. John is part owner of the shop which is called Tracks 'N' Grooves.

In the picture from left to right: Martin Carthy (Steeleye Span), Dave Swarbrick and Dave Pegg (Fairport Convention), John Ford, Andy Wheeler (Flying Hat Band) and Bev Beven (The Move).

Ricotti and Albuquerque, "A Third Of A Lifetime" by Third Man Army and "Bluebell Wood" by Big Sleep.

Ben E. King — two week tour

BEN E. KING has signed to CBS Records in the UK and the American singing star arrives in Britain this week for a two week tour of clubs.

The deal with CBS is for all territories except the United States and the first release as a result of it is a single "White Moon" which is rushed out here this Friday. An album release is also lined-up.

Dates for Ben E. King are: RAF, Greenham Common, Newbury and Cue Club, Paddington (July 16), St. Albans Civic Hall and North Park, Kettering (17), USAF, Upper Heyford (18),

Rebecca's and Barbarella's club, Birmingham (19-24), Up The Junction, Crewe and Cedars Club, Birmingham (25), Quintways, Chester and Pink Elephant, Wolverhampton (26), Droitwich Winter Gardens and Count Down Club, London (27), Mardi-Gras Club, Liverpool and Victoriana, Liverpool (30), Tin Hat Club, Kettering and Bumpers, London (31), Roundhouse, London (August 1).

LIVE!

James Taylor

FESTIVAL HALL: James Taylor's Festival Hall concert was amazing for a whole list of reasons. It was amazing before it even occurred, because the anticipation was enough to drive most people wild; such is the degree of popularity this man has attained. It was amazing, because we've waited many years to see Carole King perform both her new and old hits; her legend is already spread widely. It was amazing, because she was a good six months pregnant as well.

The least moving segment was the first act, Jo Mama, who had several bad points to their line-up. Abigale Haness, the lead girl, had only one tone and a rubbery vibrato to her voice that really pierced. Besides that, the harmony voices from the boys were all lower than her lead — a bad combination. Danny 'Kootoch' is a great player, but can't sing.

Carole King is beautiful. A cheerful, light-hearted and unpretentious girl who looks no less than 22, she looks too delicate for what can be a rough business. Her marvellously emotional voice created very personal versions of her hits like 'Up On The Roof' and 'Will You Still Love Me Tomorrow' as well as current songs like 'Far Away' and her U.S. number one 'It's Too Late'. When Jo Mama came back to help her, the sound was terrific.

It didn't look like James Taylor was going to get to



play, for the applause on his entrance seemed to have no end. A big-boned man, the guitar looked like a child's toy in his hands as he broke into 'Sweet Baby James'. Taylor is a good speaker, but his songs tend to get samey after a bit — however, the re-appearance of Carole, Jo Mama and the entrance of James' backing musicians Russ Kunkel and Lee Sklar made the sound bigger and more varied.

'Love Has Brought Me Round' with Carole was great. The finale, 'Goin' Down To Louisiana', featured a gigantic line-up; two drummers, two bassists, two guitars, two girls and an organ — a monster sound that helped overcome Taylor's vocal limitations. Now don't get me wrong — he has a nice, easy drawl that's pleasant for a time and his songs are the same — but both can lose intensity after awhile. L.G.

'One Inch Rock was a better, with the balance sounding better — and dancers on their feet. Before singing 'Girl' from his forthcoming album Marc explained how "people are troubled by the direction I've taken" but how he understood. Sitting cross-legged on stage Marc produced some lovely vocals — his strongest feature throughout the set — on 'Deborah', which had everyone clapping along, and squealing with glee when he arose to reveal a large gash down his trouser leg seam!

T Rex

LEWISHAM ODEON: It's really heartening to see a T.

After the hour long set — which flew by — the four musicians were brought back for an exciting encore in 'Summertime Blues'. They're a good instrumental unit and Marc's notable vocals added power throughout.

V.M.

Mott the Hoople

ROYAL ALBERT HALL: It wasn't a night for vocalists at the Albert Hall last Thursday, but instrumentally it was a pretty good session, when Mott the Hoople took the stage. Their vocalist Ian Hunter left much to be desired, but the very essence of the group is their stage performance — and performance it was! Even before they had played four bars the audience were on their feet gyrating to the music. The group played along with it all, opening with some good bass and percussion sounds on 'Whiskey Women' and going into the Crosby, Stills number 'Ohio'.

The vocals were disastrous, and even the band mentioned later that they had no idea what the general balance was like. But there were moments when they got the balance and feel in their music going perfectly with organist Verden Allen making a notable contribution. 'Walking In The Mountain' with two guitarists overhanging the stage, whipped the audience into a frenzy, and a medley of

Stones' numbers culminated this.

The audience seemed to know exactly what was expected of them, and when Ian Hunter left them to sing the chorus line of 'Jumping Jack Flash', they continued impeccably stretched to breaking point before he leapt back to continue the wild vocal. 'Like A Rolling Stone' was again well presented instrumentally, but the shouted vocal was more akin to Jagger than Dylan.

But that is what Mott the Hoople are all about — they know just how far they have their audience with them, and they cavort and present a show that they know will outrage and excite them enough. With their single 'Midnight Lady' came the announcement that Tony Blackburn promised to shoot himself if it made the charts — which predictably was greeted by cheers.

Cracks appeared in the ceiling above us where dancers leapt about trying even the foundations of the Albert Hall — and it was a wonder that the group were allowed to leave after a further encore and medley of good old rock 'n' roll. But then they did run over by half an hour!

Support group Heads, Hands and Feet presented some excellent numbers, notably Albert Lee's 'Country Boy', with his exceptional guitar work, and drummer Pete Gavin's solo spot on 'Pete Might Spook The Horses'. Sadly the rest of the set was not up to their usual standard, with singer Tony Colton over-exerting himself physically, but not vocally. V.M.

COUNTRY COLUMN

RINGO, LEON AND GEORGE IN SUPER BAND

A SUPERBAND with George Harrison, Ringo Starr, Leon Russell and Klaus Voorman — that's the line-up for a charity concert next month.

COUNTRY music followers can start saving up for a big, new festival which will be held for the first time next year. The problem is that it's in America but the event is aimed at complimenting the famous Nashville convention held every year in October. Although this is mainly a business event, many British country music fans go to it every year.

Now, as exclusively reported in Record Mirror last April, the American music industry has finally decided to go ahead with a special festival for fans.

It's called the First Annual International Country Music Fan Fair and will be held over a four-day period from April 12 to 15 at Nashville's Municipal Auditorium and Opryland. The event is being sponsored by record companies, the CMA and radio station network WSM.

Among the artists who have already agreed to take part are Johnny Cash, Bill Anderson, Jan Howard, Chet Atkins, Marty Robbins, Loretta Lynn, Conway Twitty, Sonny James, Merle Haggard, Lynn Anderson, Porter Wagoner, Dolly Parton, and Buck Owens.

Nobody has actually admitted it, but it's almost certain the Americans were influenced by the success of Mervyn Conn's highly-successful country music festivals at Wembley.

And with transatlantic airfares, particularly on charter flights, getting cheaper every week, the cost of attending this spectacular event should be well worthwhile.

There will be live afternoon shows followed by live album recordings and syndicated show tapings in the evenings. There will be business meetings for the fan club organisations and others which will be followed by more live shows.

On the Friday there will be more live shows and on the Saturday there will be a bluegrass special featuring such artists as Lester Flatt, Earl Scruggs and the Osbornes.

Many other events are planned to give visitors a choice of activities.

The festival takes place about two weeks before the official opening of Opryland, a new complex which is costing almost £15 million. **MIKE CLARE**

LIVE!

Sha Na Na

ROUNDHOUSE: Da joint wuz rockin' like nuttin' else dis Sunday when SShanana, doze twelve wonderful guy sfrom da streets of New York belted out da best of da fifties rock 'n' roll like dey wuz da last band on oith. You ain't lived till yuh see Jacko an da Potato an all de uddahs slammin' out 'Great Balls Of Fire' an 'Whole Lotta Shakin' Goin' On' — but better'n dat is when dey cools down an does alla dem great slowies like 'Lovers Never Say Goodbye' an 'Teenager In Love'. Yuh kin hold yer girl real close an mebbe get a feel, cept that it's about 200 degrees in da Roundhouse an yuh don' wanna feel nobody anyway.

Yer sweatin' like a pig an thinin' dem rockers wit da long drapers gotta be nutz boppin' in dis heat, but ya don't care — wotta beat. Da whole dozen of 'em spinnin an sneerin' an workin dem choreographies out like dey just had Wheaties for breakfast. 'Blue Moon', 'I Wonder Why', 'Why Do Fools Fall In Love' an millions more had da guys droolin' for more an rippin' out da seats when dere weren't no seats ta rip out. Zowie — after da thaid encore, dey done anudder one! When, alas, we knew dye wasn't comin' back, I grabbed my floosie an my four cylinder Chevy Biscayne an lit out fer da woods ta make-out. All da time, my girl kept complainin' dat I wasn't really dere — an she wuz right. In my mind, she wuz Dion an da Belmonts. **LUCK-OUT LOUIE**

The band is being formed for a concert in New York on August 1, in aid of the Bangla-Desh Fund and is thought to be the idea of George Harrison. At the moment Ringo Starr is in Spain shooting for his latest film "Blindman" but he will be flying to America on July 25 for rehearsals with the band which might, according to Ringo, have more members than those already known.

The New Madison Square Gardens is the venue for the concert and expenses will be paid by Alan Klien's company A.B.K.C.O.

Medicine at Albert Hall

MEDICINE HEAD and Tony Joe White are to share the same bill at an Albert Hall concert in September.

American singer Tony Joe White flies into Britain on September 17 to share the bill with Medicine Head, whose single, "(And The) Pictures In The Sky" is currently heading up the RM charts. But the performance is not part of a tour.

At presstime the Albert Hall venue was the only confirmed one for White, though there may be TV appearances. Medicine Head have the following dates upcoming: (July 16) Marquay, Torquay; (17) Hydrospace, Watford; (18) Museum Gardens, York; (20) Fox At Starlight, Crawley; (22) Town House, Wellington; (23) St. Woolas Hall, Newport; (24) Paget Rooms, Penarth.

Deep Purple — a major British tour set

DEEP Purple, currently on tour in America, will undertake a mammoth major tour here in September to co-incide with the release of "Fireball", the album to follow their "Deep Purple In Rock" success which has been in the charts for the past year.

The tour, organised by Peter Bowyer, starts on September 13 and includes a London venue but, according to Bowyer, this cannot yet be named due to certain difficulties.

Full itinerary to date though is: (September 13) Guildhall, Portsmouth; (19) De Montfort Hall, Leicester; (22) Free Trade Hall, Manchester; (23) Philharmonic, Liverpool; (24) Green's Playhouse, Glasgow; (25) Empire Theatre, Edinburgh; (26) City Hall, Newcastle; (29) Winter Gardens,

RINGO, LEON AND GEORGE IN SUPER BAND



PETE FRENCH

Rooster sack hit song writing guitarist

ATOMIC Rooster guitarist John Cann, writer of the group's current hit single, "Devil's Answer", has been sacked from the group "because he would not conform to musical policy." and drummer Paul Hammond has left Rooster to help Cann form a new band.

Remaining Rooster member, founder Vincent Crane, is rebuilding the group and intends making it a four-piece for the first time. He has already found

a lead vocalist, Pete French, formerly with Big Bertha and Black Cat Bones, and a new guitarist and drummer will be named next week.

French spent last week laying down vocals to complete Rooster's new album, "In Hearing Of", to be released at the end of the month to launch the new Pegasus label. The new line-up Rooster will complete a series of British dates before starting their first-ever American tour on August 6 for two months. Their albums, "Death Walks Behind You", is already in the U.S. charts.

Bournemouth; (30) Colston Hall, Bristol; (October 5) City Hall, Sheffield; (11) Guildhall, Southampton.

There may be several more dates added. Purple return from their American tour at the beginning of August and immediately take a holiday before returning for the tour. Their last tour here was in February.

Olivia, Cliff duet scores

A DUET by Olivia Newton-John and Cliff Richard on "Don't Move Away" was one of the highlights of the 8th Festival of the Rose d'Or at Antibes-Juan les Pins last week.

Olivia and Cliff, putting

across a delightful — if rather genteel — boy/girl-next-door image, evoked a warm response from the audience in the outdoor arena under the moonlit pines by the shores of the Mediterranean.

Earlier Cliff was presented by Festival organiser Claude Tabel with his Ivor Novello award for his outstanding services to British music.

Cliff and Olivia appeared as guests on all three nights of the contest and their participation was filmed by a BBC TV crew for an up-coming Cliff Richard TV special.

Also appearing from Britain was Roger Whittaker who scored a resounding success with the French

version of his "I Believe" song — "La Colomba" — despite a little initial trouble in mastering the complicated French lyric.

Aside from other guest stars like France's Alain Barriere, Italy's Sergio Endrigo and Patty Pravo and Germany's Peter Maffay and Mary Roos, the Festival, which ran from July 7 to 9, also featured a wonderful Dutch group, Focus, whose superb musicianship and creative drive won them the admiration of audience and artists alike.

The song contest, in which 13 young French singers participated, was jointly won by Marie, singing "Soleil" and Gerard Lenorman singing "Il".



JOHN KONGOS

Kongos' new single

A SONG co-written by John Kongos and Osibisa's Robert Bailey could be Kongos' follow-up to his top ten smash "He's Gonna Step On You Again." And the singer's new album, as yet untitled, is expected to be ready in time for mid-September release.

Trower quits Harum

GUITARIST, Robin Trower has left Procol Harum and two new members have joined the group.

Trower, who is to form a new group, is to be replaced by Dave Ball. Also new to Procol is Alan Cartwright who used to be with Every Which Way and is joining the group as a bassist. Formerly Procol member Chris Copping doubled on bass and organ but now wishes to concentrate on his organ-playing.

Matthew Fisher, who left Procol Harum after their hit "A Whiter Shade Of Pale", will now not re-join the group as intended.

Explained Procol's Keith Reid, "Matthew has taken on other commitments that made it impossible for him to be a permanent member and we felt it would be unfair on our audiences if we changed the line-up again within a few months."

Procol Harum return to the States at the end of this month for their eleventh tour there.

White Plains

WHITE Plains, currently in RM's Top Twenty with "When You Are A King," have the following cabaret dates set: (August 15-21) Doubling at the Top Hat, Spennymoor and the Sands, Whitley Bay; (25-28) Uncle Tom's Cabin, Darwin, Lancs.; (August 30-September 4) Shakespeare, Liverpool; (6-12) Excel Bowl, Middlesbrough.

Osibisa to U.S.

OSIBISA are to make a ten-day tour of the States before their major tour this Autumn. The tour will take place within the next three weeks and is taking place due to the band's album entering the U.S. charts.

No dates set

CONTRARY to our story of last week, which was based on usually reliable information, Hurricane Smith will not be playing cabaret dates at Birmingham and Middlesbrough — at least not immediately. He wants to set-up his act first and we apologise for any inconvenience caused to Hurricane's fans.

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PICK OF THE HOT U.S. RELEASES

Death of a Fillmore

THE EBONYS: You're The Reason Why (Philadelphia International). Although still unknown to the vast majority of record buyers in Britain, the extremely powerful Philadelphia based songwriting/record producing team of Kenny Gamble and Leon Huff are almost on a par with the old Holland-Dozier-Holland team in America. True, they have not had as many or such big hits as the H-D-H team, but in their own rather more specialised field they are without doubt the leaders.

Such Pop luminaries as Wilson Pickett and Dusty Springfield have had Gamble and Huff hits, although the most consistent successes of the team have been in the Soul, and specifically Soul Vocal Group, field. Jerry Butler, the Intruders, the O'Jays, Archie Bell and the Drells, and other names equally strange to the British chart, have had many American hits in both the R&B and Pop Charts thanks to Gamble and Huff.

The team's productions appear on many different labels as well as on their own Gamble and Neptune logos. Now, they have proved themselves to be so successful that the giant Columbia Broadcasting System (CBS) has joined Gamble and Huff in forming a new label for Gamble-Huff product, called Philadelphia International Records. Note the International part, because hopefully, with the resources of CBS behind them, Gamble and Huff's Philadelphia Soul Sound will at last achieve success outside America as well.

The new label's first hit (R&B and Pop) is this no-compromise atypical Soul Group sweet slowie, which starts with a big harmony and screaming build-up over stuttering beats before easing into a passionate voice-switching swaying melody with lots of falsetto wailing and screaming. In other words, it's within its form fairly predictable, and predictably good... which is what its audience expects and wants.

THE INTRUDERS: Pay For Me (Gamble). Kenny Gamble and Leon Huff keep on doin' it to ya! Dramatic introduction, some recitation, some acappella sweet wailing, and then the gentle slow rhythm begins and the melody gets wishy-washy, sugary and typical... and a delight for all half-dozen Soul Group

"THANK YOU and Farewell" ran the sign on the marquee outside the Fillmore East in New York — Bill Graham's last message. Not enough though for the patrons of the Fillmore — the kids who had crowded through its doors in their collective millions since the place opened in March 1968, making Mr Graham a millionaire in the process.

No, they were excluded from the very last night of the rock mecca. For this night Graham sent out invitations for the "friends of Fillmore" which included his staff and members of the music industry. Not all members of the music industry. Graham's press representative Pat Luce was complaining about the considerable bitterness from people who had NOT been invited. "Two years making press contacts and they are all blown in a single week," she said.

Miss Luce, like the rest of the staff of the Fillmore were thrown out of work by Graham's decision a couple of months ago to exit from the Fillmore scene.

For the last night, with the paying public fighting to get in via exit doors and windows (none succeeded)

Freaks. Not actually the very best from the 'Truders, but very nice as usual.

THE FUZZ: Like An Open Door; Leave It all Behind Me (Calla). "I Love You For All Seasons" was a stone bitch by these outasite chix. Their follow-up has the same wailing prettiness plus a little bit of camp talking in the middle ("Yes, I'm just your personal toy, someone you pick up and throw away — but baby, here I am, and here I'll stay"), but it lacks the mellow strength of their first one.

The flip is rather lush and rather mushier, while they're both much to my own sweet-tooth taste. Hopefully these girls, deep-rooted as they are in the femme-group tradition of the early '60s, will be with us and successful for a long time... they are really filling a gap.

THE BUOYS: Give Up Your Guns (Scepter). Maybe Tami Lynn's current hit deserves the title of the ultimate "sleeper", but the Buoy's "Timothy" is technically more deserving, in that this Bubblegum tale of cannibalism came out a year and a half before its slowly earned infamy

Graham laid a single red rose on every seat and provided booze beer, wine, yoghurt, biscuits and cigarettes for his guests. People danced in the aisles, at the back of the theatre, in their seats.

The Allman Brothers and J. Geils Blues Band were the originally scheduled acts billed. Then Albert King who played at the opening of the hall back in 1968 was added and "surprise guests" threatened. Heavy rumours before the event were that Mick Jagger and John Lennon would join in the jamming but these were unfounded, serving only to increase the fan frenzy outside.

Instead the Beach Boys, Mountain and Country Joe McDonald came to pay their respects, a musical, moveable feast that lasted until 5am. The Fillmore stage was draped with a banner reading "Graduation '71" and Graham introduced the start of the eight hour party.

Whither Fillmore East? Nobody is saying but it is obvious that rock music will continue there. Sid Bernstein heads the list of people supposed to be taking over at this writing. Bernstein is currently presenting Grand Funk Railroad at Shea Stadium which contrasts oddly with Graham's antipathy towards this kind of mammoth, arena-type presentation (The Fillmore East holds

spread on the grapevine and made it a million-plus hit in America, without it having to be reissued or anything. The boys in the Buoy's have followed it with a new prettily backed slowie about a guy who robbed a bank in Tampa and whose girlfriend wants him to give up his guns and face the law. Rather better than the dire 'Indiana Wants Me', too'

Although they are probably backed by session musicians, the group do come across as greatly improved in sound. The actual music is really good, especially on the extended instrumental last part, which flows along in the best Isaac Hayes-inspired style.

CHASE: Get It On (Epic). Made up from big band veterans (and one of those raucous vocalists who has heard David Clayton Thomas), this new brassy group try to and manage to make more noise than Blood, Sweat and Tears. They do play with plenty of commendable fire and vigour, though, and they do hit all the right notes. Decidedly NOT "easy listening", it is very energetic... and wouldn't be bad if it weren't for that vocalist.

2,600 — New York's Shea Stadium admits 55,000). The Fillmore West in San Francisco, the start of it all, has no problem — it's due for demolition.

Bill Graham said, apropos of the Fillmore East carrying on: "There are many people interested in us but not very many we're interested in. It's already beginning to cost us money to keep the building but we've built up something and we have to find the right person to sell it to. There are many promoters around but not many producers. Whether or not the name Fillmore East continues is up to us — we own it."

Graham himself is writing a book on the Fillmores and claims he has total recall of every day of all the years he has been involved.

Graham's decision to shut down and the reasons already well publicised, have met with antagonism. Not least is Terry Knight, manager and producer of Grand Funk Railroad, who

obviously believes in large arenas for his acts. He called Graham a "hypocrite" on television this week.

The rock festival scene worsens. The attempt to create a Festival of Life in Louisiana ended in confusion unfeeling and death with "ripoff" being the word of the moment. A promoter, John Grimes in Minneapolis has come up with some ideas about holding large open air rock festivals — "We should seek a term other than 'rock festivals'," he says. "It brings out a bad reaction from the establishment and promoters should consider holding events in country fairgrounds with the help of church organizations and other local organizations in furnishing sleeping quarters for the young people."

Ian Dove from New York

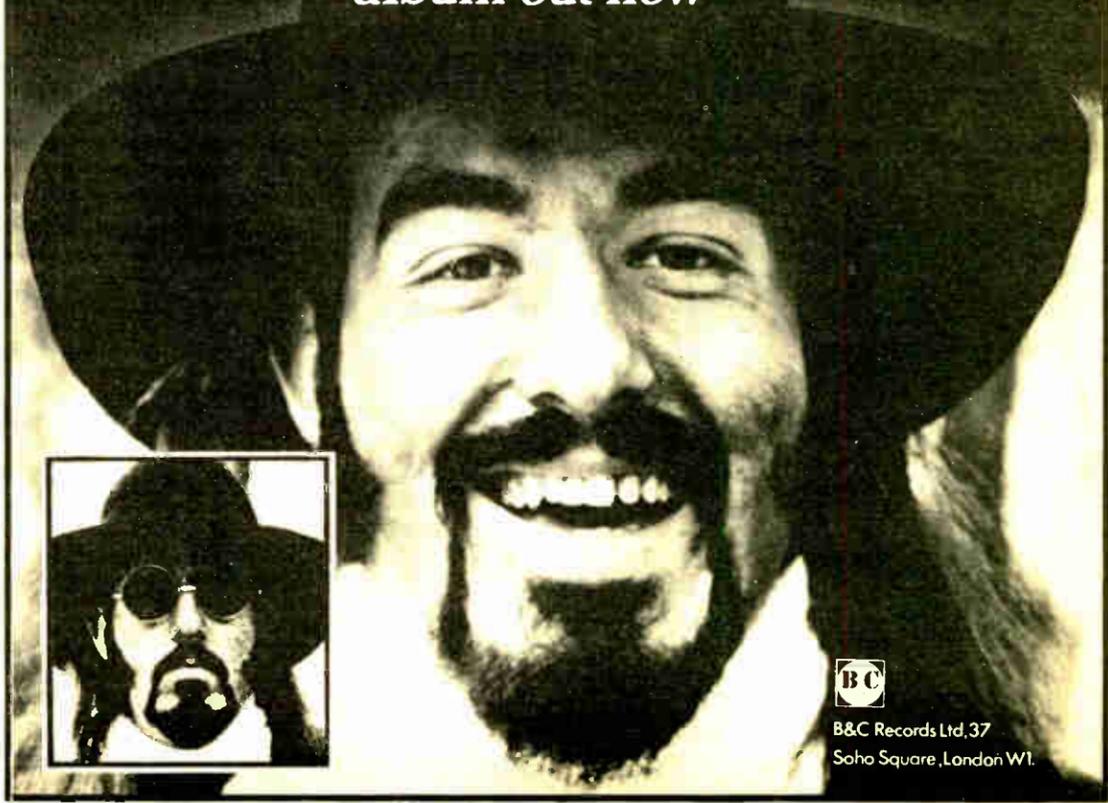


ALBERT KING: SURPRISE GUEST

Marc Ellington

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ECHOES

I WAS unprepared when I met Billy Stewart for the one and only time on a cold January night in 1969 outside a Soho club.

A fat man was expected from his photos and records, but the gigantic mountain of a man who grinned and shook and moved with such ease wasn't. He spoke that night as an artist who'd risen from obscurity in the fifties to success as a soul artist by 1962 — eventually a pop name in the mid-sixties but was now finding his popularity slumping.

A comeback was imminent he promised, he had some new ideas and songs which would restore him to the Hot 100, he would soon hit big again. He didn't — because a year later almost to the day, he was dead.

Billy Stewart was born in Washington, D.C. in March 1937. His father worked in a cleaners and his mother taught music in several Washington schools. It was his mother who taught him to play piano and she, Billy and three brothers sang locally in a gospel group, the Stewart Gospel Singers.

But by 1955 Billy was conscious that rock and roll was turning the U.S. music business upside down and that a possible chance of escape from the ghetto lay in the black vocal groups that were daily being recorded in the search for a fast hit and a fast dollar.

So Billy and some friends formed a group, called themselves the Rainbows, and caught a train to New York. One record with Bobby Robinson's Red Robin label made some noise but the royalties remained with Mr. Robinson, so, disillusioned,



BILLY STEWART: FROM OUT OF THE RAINBOWS

Remember a fat man?

the group returned home and disbanded.

But all the Rainbows had decided to make it in show business and, incredibly, all did; Chester Simmons as an executive with Chess/Checker, John Berry as a song writer, and Billy, Don Covay and Marvin Gaye as artists.

Billy went to see Bo Diddley at a Rhythm and Blues Caravan show and persuaded Bo to give him an audition as band pianist. He got the job and toured with Bo and played on a couple of Diddley record sessions.

In 1956 Billy cut "Billy Blues Pts. 1 & 2" for Chess

and in '57 "Billy's Heartaches" for Okeh, but they didn't sell and the one-nighters with Diddley continued to be his means to a regular meal ticket.

By 1962 he was ready to try recording again and this time he got a hit. "Reap What You Sow" on Chess

made the Hot 100 and Billy had evolved a unique vocal style. He called it 'doubling the words, but it didn't end there, he filled in by improvising gurgling repetition of key phrases until the meaning of the lyric was endangered but a peculiar rhythmic effect was created.

In 1965 he cut a haunting ballad, with the Dells doing back up, "I Do Love You", and it shot to 26 in the Hot 100. His first album followed. His finest sides were recorded during this period: "Fat Boy", "Strange Feeling", "A Fat Boy Can Cry", each uses a sad lilting melody with poignant words.

His best ever record "Sitting In The Park" hit big in the States but was savagely covered here by Georgie Fame.

It was a session produced by Gene Barge in 1966 which gave Billy his only British hit, "Summertime". The LP that followed, "Unbelievable", was similar peculiar treatments of standards performed mainly with a determined disregard for melody or lyric, any superficial excitement whipped up by the grunts, gurgles and other noises quickly dampened by an orchestra of Basic-type brass. The success of "Summertime" and "Secret Love" encouraged more of the same and "Billy Stewart Teaches Old Standards New Tricks" was issued in 1967.

But the public quickly tired of Billy's extremes and his singles in 1968 and 1969 "Cross My Heart" and "I'm In Love Oh Yes I Am" returned to the lilting beauty of "I Do Love You". His last single, in 1969 was "By The Time I Get To Phoenix" but now he handled a standard with a soft romanticism and a similar sort of arrangement to that used on the Intruders version.

His last LP, "Remembered", was issued posthumously. It is a 'greatest hits' album and is a beautiful record. Sadly, it wasn't released here and with no U.K. outlet now for Chess, probably won't be. Of his four albums, this one best displays his true talent.

His three visits to Britain, his first in 1966, showed the U.K. public a stage act of surprising agility. At the Flamingo in 1969 I remember him dancing onto the stage in an orange suit boogalooing at an amazing speed. He had his own echo unit on top of an amplifier which he continually flicked on and off to assist his vocal acrobatics.

The audience though loved best his showmanship, particularly his throwing away of the mike with one hand while the other jerked the lead, resulting in it moving in a perfect arc back into his hand. He took two encores that night and finally walked off stage with his arm around his bassist and friend, Jesse Tyler.

On January 17th, 1970, Billy and his band were travelling to a gig at Columbia, South Carolina. As Billy's car approached the bridge spanning the river Neuse in North Carolina it skidded, smashed through a bridge abutment and plunged into the river. Billy and three members of his band were killed.

The following week a two-inches square story in Billboard reported the deaths and except for a few tributes in the specialist soul magazines, little other comment was made to show that the name of his posthumous LP was accurate.

But to this writer, and to thousands more, I hope, he is and always will be remembered.

Tony Cummings

INSIDE STRAIGHT

REMEMBER THEN: The recent performances by Lovelace Watkins on television and 'The Talk Of The Town' makes it difficult to believe that Lovelace once laid down blues ballads a la Roy Hamilton for RCA's Groove subsidiary. Sooner or later SHOUT man will get to him and it'll be interesting to see how keen he is to talk about 'that shit rock and roll'. Even if he now sounds more like Harry Secombe than Wilson Pickett he's probably the nearest to R&B that'll ever get on 'Stars On Sunday'.

WE CAN WORK IT OUT: Lovelace Watkins cropped up on one of the answers in RM's R&B quiz/crossword held in 1966. The winner? Trevor Churchill, now with Rolling Stones records though R&B fans will remember him best for his Bell compilation LPs and his discographies in

the specialist journals. The runner up? Amongst others Bill Miller and Tony Cummings.

WHAT I DON'T KNOW WON'T HURT ME: John Anderson wonders whether Round Robin's "I'm The Wolf Man" (mentioned recently) is in fact by the singer. It sounds like a white vocalist and other records credited to Round Robin on Domain sound completely different (Black). Any further comments?

SHE'S NOT JUST ANOTHER WOMAN: Will Rick Winkley please stand up? Those of you who've been into pop/R&B/soul for years will remember Rick as the guy who had a 'thing' about a lot of singers (mainly girls) in the early and mid-sixties. As well as writing to and for the specialist rags he once drew a letter of

complaint to RM about the frequency of his letters in the RM letters page! I have letters vintage '63 and '64 raving in complete abandon about Carole King: "She may be forgotten now but, mark my words, one day she'll be one of the biggest acts ever." He was right! From an eccentric to a pop prophet overnight! And the strangest thing, he doesn't write letters about her (or anybody else) any more!

WHY DON'T YOU WRITE ME: Whilst the recent article, "Minds Of Information," was intended primarily to draw your attention to the availability of American R&B magazines, we received a few complaints to the effect that particular British magazines were omitted. Mention will be made of those in a future round-up and any organisation or fan-club who produce a magazine to which

he does not already subscribe are invited to send a specimen copy to Bill Miller, c/o Record Mirror, (Rock, R&B, blues and country only remember).

Meanwhile apologies to the Editors of "Rock 'n' Roll Collector" which we are led to believe, has not packed up and also to Hugh McCallum of "Haley News" the most recent, mammoth 180 page issue of which more than justifies any sort of wait for it. Finally, "Afro-Star" has folded. Any inconvenience to our readers is regretted.

LOVE AT FIRST SIGHT: A beautiful record to hit the U.S. soul charts recently was The VICTONES "I Need You So" on Front Page 1001. If you don't think you need another version of the Ivory Joe Hunter standard you should still run along to Contempo Records or Record Corner and hear a copy. The

beautiful falsetto and harmony will be worth 75p. Even the label is interesting. Bobby Robinson of Fire/Fury fame runs it and there are reviews of the songs on the label! Likely to be biased? And for those who collect labels (more than you'd think) recent U.S. issues on Lovelite and Mr. Chand have respectively pictures of the Lovelites and Gene Chandler on them.

EVERYBODY MAKES A MISTAKE: In our June 26th column we got the (in) famous Mr. Jeff King of Leicester mixed up with the famous Mr. F. L. Moore of Leighton Buzzard. Jeff King, as all BLUES AND SOUL readers will know by now, specialises in unauthorised white labels of scarce soul 45s and writing letters to SHOUT. Mr. Moore is the nice man you should send

£12.50 to get 100 R&B singles on American labels. Sorry Mr. Moore and thanks for such a good offer to collectors.

RUMBLE: Reader Patrick O'Dwyer in particular and rock fans in general are recommended ROLLING STONE 86 (July 8) which features a nice thing on Link Wray — the "Rumble" man. Also a beautiful Sir Douglas interview.

IT WILL STAND: Ken Thomas, of Yate, Bristol, takes these five:

1. "My Generation," by the Who (Brunswick).
2. "Waterloo Sunset," by the Kinks (Pye).
3. "Satisfaction," by the Rolling Stones (Decca).
4. "A Day In The Life," by the Beatles (Parlophone).
5. "Desolation Row," by Bob Dylan (CBS).



MANFRED MANN: L TO R CHRIS SLADE, MICK ROGERS, MANFRED AND COLIN PATTENDEN

OVER the past seven years or so, music has changed its course many times. As a result, very few of the 'names' from the sixties have managed to survive these changes.

There is, however, one notable exception — Manfred Mann. It's a tribute to Manfred himself that he and his personnel have always been in the forefront with a sound that has invariably been new and exciting.

To date, Manfred has fourteen hit records under his belt. And with the release last week of a new single, 'Living Without You', number fifteen is well on the way.

NEW

'Living Without You' marks another important chapter in the Manfred Mann story. Manfred has an entirely new line-up, a new sound complete with synthesiser and a deep desire to win the reputation for being a good live band.

With lead guitarist and singer Mick Rogers, drummer Chris Slade and bass guitarist Colin Pattenden, Manfred feels he now has the best rhythm section he's ever had. Which is quite a compliment when you consider the musicians who have been associated with him in the past such as Tom McGuinness, Mike Hugg, and Klaus Voorman.

The new band made their debut in Australia recently on that rather ill-fated tour with Deep Purple.

LIVE

On the tour John Lord remarked to Manfred: "This is the best band you've ever had".

"This live sound is the main emphasis of the new band", explains Manfred. "In a way I'm relying on this. Even if the single fails we will have the reputation as a good live band."

The choice of Mick Rogers is an interesting one because this is the first time the Manfred band has

Manfred on the road again

featured a singer/guitarist.

Mick has a strong and distinctive voice that is well-suited to the new Manfred Mann sound but ask him to choose between singing and playing the guitar and he'll pick the guitar every time.

One of Mick's real hates is putting music or people into categories.

TAGGED

"I certainly don't think music should be labelled. Or people. I suppose that now I'm singing with the band I'm going to be tagged as another Paul Jones or Mike D'Abo. And I suppose I'll just have to accept it until I'm accepted as myself" he says.

"But the main point about the band is that we're trying to create our own sound. People are saying that the band has gone back to straight commerciality whereas we see ourselves as somewhere in the middle — neither pop nor progressive" Mick adds.

"I don't want to be labelled — and nor does the band."

Although born in Essex, Mick went to Australia four years ago and formed a very successful band there called Procession. So when the new Manfred Mann band made that recent tour of Australia Mick felt completely at home.

"All my mates were there and the kids gave us a really nice reception", he recalls.

But the big test in Mick's

eyes is their forthcoming gig at the Roundhouse on July 11 with Sha Na Na.

"That's going to be the big one for me", says Mick.

Well, Mick, Chris and Colin are now very much part of the Manfred Mann legend — a legend that has survived many musical eras and come out on top. Now, as a hard-driving four piece-band, Manfred Mann is well and truly back on the road again.

James Craig

NOW SLADE LAUGH

THE boots and braces, brawn and bovver image, worked fine for a time, but now Slade are loath to talk about their Skinhead image. But not because it's something they feel they have left behind, simply that it's not of prime importance.

When we met, the group looked more like the Ambrose Slade of several years ago, who had presented a good, but somewhat uncertain set at Rasputin's.

Softer hair, velvet trousers, leather modern style boots, were sprinkled among them, as well as a good measure of confidence.

"The Skinhead scene was something that we got into gradually", Noddy told me. "And it's something that we've been getting out of gradually. Really we had to get out of it to be accepted by most people."

Despite natural improvements Slade didn't in fact change their original musical ideas, when they adapted their dress. But this was a point that they found hard to convince people of.

"We didn't want to change our musical approach", they assured me. "We have always used a variety of material on stage, from Dusty Springfield's 'Going Back' to a heavy Alvin Lee number. But people were just anti-Slade."

"When we got on stage they were astounded, they just didn't know what to think."

"Some people get encores automatically, but we had to work for them, and we knew if we got a better response we were going down well because of the music. The trouble was, that we didn't get the type of audience we wanted to at first, but now everybody seems to be booking us, and we get a lot of return bookings."

It was the good stage

reaction that made Slade decide to release 'Get Down And Get With It' as a single.

"We brought it out to get in the charts", said Jimmy. "It was fantastic on stage, we used to use it for an encore number. It's adapted from a Little Richard number, but the other two numbers on the single are our own."

"We use nearly all our own compositions on stage, but we still do 'Nights In White Satin' with the fiddle!"

Since their chart entry, a stack of demos have arrived for consideration by Slade, including several Randy Newman numbers.

"We've played through all of them", Noddy told me. "But we haven't found anything yet that we really like. We're looking for a follow-up single, but we want something very heavy for that."

"We're also halfway through our second album. We went in the studio with five numbers last week, and came out with three that might be good for singles. We just go along when we've got something good and go in and do it."

Slade now feel that they are breaking ground and entering into more work circuits. But with little help from those who might profess to be helpful to people.

"We're not doing any specific circuit", Noddy told me.

"But since Christmas we've been working more in colleges and universities. We've been wanting to do that for a long time, and some of the places gave us a chance — mainly in the Manchester area. As it turned out we went down very well, because we played the heavy stuff."

But what annoys me is

that it's often the people at the 'Heads' places that snub us, and they're supposed to have such an open mind."

"Some of the disc jockeys as well are a bit snobby", added Don. "But we've got round them, and we're having the last laugh already! And the places are going to be booking us in the end."

Which sounds like good fighting Skinhead words. "We may cut all our hair off again", laughed Noddy. "In fact in a while we probably will."

In the meantime the group are off to Holland where they are filming their own forty minute television show, and are set to appear at an open air festival."

"In our early days we couldn't see the point of playing at the Rasputin all the time with Chas (Chandler — their manager) bringing people down to see us. We thought it was a drag because we couldn't play as loud as we wanted", Don told me.

"At that time when Chas said he thought we had potential we didn't think we were ever going to be any different, we were just a group. But Chas has influenced us, and groups we've worked with. Then you tend to look for a sound that is your own."

"Surely it's a sign of success", added Noddy. "When people start copying you."

And has that happened to Slade?

"In a small way it has happened", was the reply. "We find some groups using the same sort of numbers that we do, and using our compositions on stage and on the radio. It makes you feel good."

Val Mabbs



SLADE: SKINHEAD IMAGE

'There's so much bad music

CONTINUUM are the sort of band that can be compared to little else. Their forthcoming album contains works by Patrick Stanford and rearrangements of ancient English tunes, including a Purcell passage, all with a veering away from the acoustic based sound that Continuum were working on for their last album.

In fact when the 'Autumn Grass' album was recorded the new Continuum line-up had been in existence for only two weeks. Newly added was Tim Rice (not of Superstar) a previous student of the Royal College, on keyboards; and the line up is completed with Peter Billam, Harvey Troupe

and guitarist; and in this case spokesman, Yoel Schwarzc.

"When I looked for people for Continuum I looked for professional musicians and it took me about four years originally to find them. We can all read music, which makes it easier to adapt", York told me. His concept for Continuum was to use an entirely instrumental group — he sees no need for vocals.

"What does a vocal do?" he asked. "It's a very limited thing, show me a vocalist who can sing on three or four octaves. I find words in music very unimportant, instruments can do much better they are very flexible things. If you go to most pop

concerts anyway, you can't hear the lyrics. But Soft Machine do manage to use the voice as an extension of the music."

Although he wouldn't dream of adding vocals to Continuum, and considers most typical pop music to be uninspiring, Yoel does have certain likes within this field of music.

"I believe there is so much bad music going on. It's called progressive, but basically they tend to play anything from the blues era, playing twelve bar blues in 4/4! I think the only people playing something different are Soft Machine, ELP, King Crimson and us."

"It's not so much that I dislike all other groups, but generally they don't

do much for me.

"I like Zappa and the Fugs, and United States of America are a very good band. At first I was very impressed by Alvin Lee because he was so fast, but then when I found out what he was playing it just bored me."

"I do like the Stones very much, I think they're more important to pop music than the Beatles. After the Shadows, but in a better context, they were the first to introduce instrumentals to pop music."

"And Mick Jagger is about the best stageman I have seen in my life, and that's a very important thing."

Yoel admits to disliking Continuum's

own first album, and puts this down to the lack of time, money and experience involved. This the second album he is more pleased with, but feels that the third will be better.

"On the next album we are going to do some adaptations of classical music", Yoel explained. Before we have relied doing the musical production ourselves. Before we have relied heavily on other people."

On 'Autumn Grass' the group have used added studio tracking and effects, but only in parts, much of the work is as it would be performed live.

"On stage you have the added excitement of seeing the band", Yoel

supplement ★ ★ ★ tape supplement ★ ★ ★ tape supplement ★ ★ ★ tape s

ALTHOUGH record sales were higher than ever last year, a new medium for recorded music has been developed which could eventually make the LP obsolete. It is the cassette which, with the alternative 8-track cartridge will be outselling discs within ten years, according to the record companies.

TEN YEARS LEFT FOR THE RECORD?

The first albums record companies started releasing on cassette and cartridge were mainly by established middle-of-the-road artists such as Mantovani, Frank Sinatra, Ray Conniff and Andy Williams. When the two tape systems were launched in this country around five years ago, hardware sales were almost totally confined to people in the over 30 age bracket, who, theoretically, were the only people who could afford what was then a very expensive alternative to a new hi-fi!

Dramatic

But with more and more young people buying cassette and cartridge players, there has been a dramatic switch in tape buying habits over the past twelve months which has bought tape sales far more in line with those of LPs.

No longer is it only easy-listening music that is selling on tape. Much against record companies' predictions, it is now the Stones, Moody Blues, Led Zeppelin and Creedence Clearwater Revival that are way up in the charts.

Today, about 50 per cent of all LPs released each month are also out simultaneously on cassette and/or cartridge and the tape enthusiast is able to buy albums of any type of music he wants, from progressive rock to, if he's that way inclined, the classics. Even specialist markets such as folk and jazz are catered for by the tape divisions of the record companies.

Future

Some firms have also started exploiting the educational potential of the cassette and cartridge. Philips will shortly be releasing a series of sports tuition tapes comprising talks by sporting personalities while Precision has marketed an unusual line of tapes for the tourists market describing major cities and places of historical interest.

Pricewise, tapes tend to fall into three different price categories like the record market — full price: £2.60 (cartridge) and £2.50 (cassette); mid-price: £1.75; low-price: £1.50.

At the moment, tape sales only represent about seven per cent of annual record sales but there can be no doubt that cassettes and cartridges are the sound carriers of the future.

Richard Robson

Potential

The advantages of the tape systems lie in their compactness, ease of operation and, perhaps more particularly, their potential as a music system for the car as well as the home.

Technical restrictions owing to size limited the reproduction quality of car record players but motorists are now able to buy stereo tape equipment which is as good as many domestic hi-fi systems. Unlike car radio, tape offers the motorist the opportunity to select his favourite album and just sit back and listen — and he gets the music without the jokes and recipes.

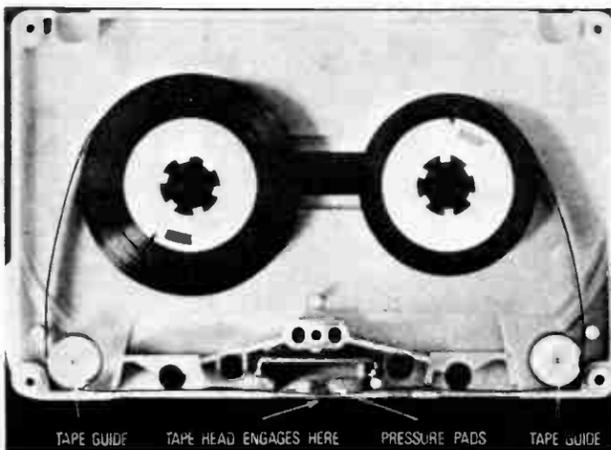
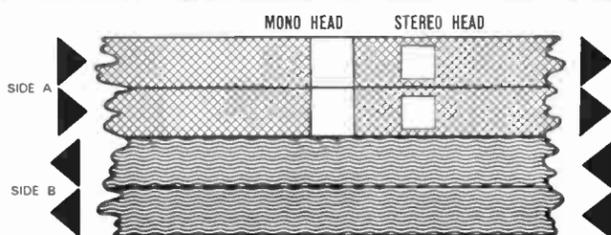
Although they basically do the same job, the cassette systems differ technically from each other and to some extent appeal to different types of user.

Advantages

Based on the conventional reel-to-reel principle, the cassette was developed in 1962 by the Dutch electrical group Philips Phonographic Industries who were trying to simplify the basic tape recorder. When the system was launched in Europe four years later, the company deliberately didn't patent the idea, preferring to offer it to any manufacturer — particularly Japanese — prepared to produce cassettes to a standard laid down by Philips.

The cassette's main advantage over 8-track is that the system can be used to record one's own programmes and although it is technically illegal to tape music from a record or the radio, blank cassettes now outsell pre-recorded almost four to one.

The recording facility, coupled with the ability to fast



The above diagram shows how a cassette tape is completely compatible with either mono or stereo playback systems. Diagram courtesy of United Artists.

wind tapes, has made the cassette more of a system for the home than the car.

The 8-track cartridge format was developed in the United States by RCA and was launched in Europe in 1962. It uses a continuous loop tape which plays non-stop — like listening to both sides of an LP, then starting from the beginning again without turning the record over. Consequently, the cartridge is far more attractive to the motorist than the cassette and a high percentage of the cartridge players now in use in the country are installed in cars.

Although several hardware manufacturers have had a good try, there are few cassette or cartridge systems that can yet match the reproduction quality

of a good hi-fi set-up, which has to date virtually precluded tape from being a sound system for real music enthusiasts.

While the reproduction quality of cartridge is generally regarded to be slightly better than that of cassette, primarily because of its faster tape running speed — 3 3/4 ips compared with cassette's 1 7/8 ips — companies are extremely conscious of the sound limitations of the two systems.

One of the biggest disadvantages of the cassette is the inherent high level of tape 'hiss' — again due to the slow tape running speed — which can prove very distracting when trying to listen to classical or spoken word tapes or other cassettes which contain quiet



THE inside of an 8-track cartridge showing the continuous loop tape. Diagram courtesy of United Artists.

passages.

Several firms, including Philips themselves, have been trying hard to eradicate this hiss with the use of special tapes, more sophisticated playback equipment and noise reduction filters incorporated in the cassette deck.

But undoubtedly, the most successful efforts to date have been those of Dolby laboratories, developers of a noise reduction circuit which not only virtually eliminates the background noise on a cassette but also improves the general reproduction quality of the tape.

The circuit again has to be integrated into the playback system but an ever-growing

number of hardware manufacturers are starting to make use of the Dolby B which adds about £20 to the price of a high quality cassette deck.

It is also now possible to buy Dolby add-on 'black boxes' for use in conjunction with existing cassette systems.

However, for the circuit to be fully effective, it has to be used with tapes that have been specially treated during manufacture with another Dolby process that 'prepares' them for use with Dolbyised players. And unfortunately, Decca and Precision are the only two companies now making regular releases of Dolbyised cassettes.

musitapes
for slimline 8-track car units
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for cartridge recorder units
musitapes
for all things 8-track from

musitapes
for mains & portable equipment
musitapes
for all tapes and accessories
musitapes
49 Hertford St W1 7TE 01-499 8157

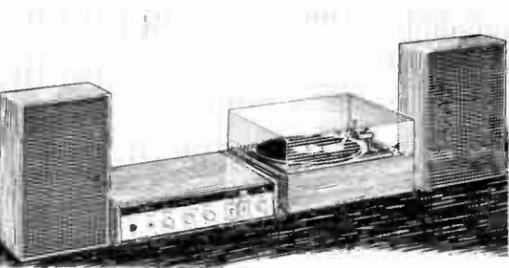
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This is the famous GARRARD SP 25 4-speed single record deck, as used in many of the systems described in this article.



Environmental set-up for the COUNTDOWN system, offered to RM readers by J. J. Francis. It's fully described in this article as SYSTEM VI.



Artist's reproduction of RM System No. 1, available from Nu-Sound.

YOUR BARGAIN

Record Mirror has arranged to offer readers 10 audio systems

IN the following paragraphs I am going to attempt to show that fairly good Hi-fi Systems in stereo can be purchased at very reasonable prices providing one chooses the compatible components of the system with great care.

One must bear in mind that the basic audio system receives a great deal of use and the addition of tape cassette on 8-track cartridge and or radio tuners, etc. increases the use of the basic set-up even more, as all three systems plus your record player use the main amplifiers and speakers. It is wise, therefore, if you are not well informed in Hi-fi technicalities to seek advice from experts. With the enormous range of hardware available today, it can be a nightmarish operation choosing the correct basic essentials for your Hi-fi.

With this in mind I have approached six organisations

in this country whose professional expertise and know-how is widely respected throughout the industry. These companies have designed specifically for RM readers several basic audio systems, all at special discount prices. The components they have suggested are of the best quality available for the money and all have the facilities that any basic units should contain, for the addition of the alternative sound systems.

Record Mirror System I

This set-up was designed by Nu-Sound and is available from their branch at 25 Oxford Street, W1. The system comprises the very latest TELETON SA Q206 Stereo Amplifier. The Garrard SP25 Mk III 4-speed single record player with the NM 77 stereo Magnetic Cartridge. The excellent results produced by the combination of the Teleton amplifier and the NM77 cartridge are fed into two Allard SS3 Hi-fi Speaker Enclosures housing a perfectly matched 3-way speaker system (10in x 17½in high) in teak finish, combining elegant appearance with excellent Hi-fi reproduction. Recommended price £104.90. Save £35.40 with Record Mirror's offer at £69.50.

Record Mirror System II

Designed for us by Henry's Radio Ltd, of 354 Edgware Road, London W2. This system utilises the Teleton F2000 Stereo Tuner/Amplifier fitted stereo phones socket. Pair of DJ 12 3-way 10 watt Bookshelf Speaker Systems. Garrard Automatic play 2025 TC with stereo ceramic cartridge, plinth and cover plus all leads. Recommended price £91.00. SAVE £26.50 with the special RM offer, two in one set-up, stereo FM Radio and Record Player, £64.50, Carriage £2.

The addition of a tape system with the Philips N2503 cassette deck and special leads would add

All the RM systems hold a manufacturers' guarantee and all are complete, i.e. with plugs, sockets and wiring, etc. in fact, ready-to-use.

As the majority of readers have already an extensive record collection, I feel it essential to include a record player in the basic set-up, but as an attractive supplement or alternative, the experts have included cassette or 8-track decks, which are compatible to the "Special Offer" basic equipment.



The Philips N 2503 stereo cassette tape deck, extra for RM system IV from Bedford Audio Visual Co.

£47.75 to the basic equipment but give you a 3-in-one stereo set-up.

Record Mirror System III

From Radio & TV Components (Action) Ltd, 21 High Street, W3.

This combines a unique Amplifier the Viscount RT100 with the Garrard SP25 Mk III with Ceramic Cartridge, take plinth and cover, two Duo Type II speakers in teak, all leads, plugs and sockets, etc. at the RM special offer price of £49.00; an incredible saving for a system which produces such a good stereo sound.

Record Mirror System IV

Was designed for use by Bedford Audio supplies, the mail order specialists at 11 High Street, Great Barford, Beds. This unit contains the Alba UA700 amplifier, Garrard SP25/3 turntable, plinth and cover, Goldring G850 magnetic cartridge and two Wharfedale Denton bookshelf loudspeakers in teak. Recommended price £105.74. Save over £26 with the RM special price £79.55. Carriage and insurance £1.50 extra. Optional extra: Philips N2503 Stereo Cassette Tape Deck £44.75 inc. carriage.

Record Mirror System V

By R.E.W. Audio Visual Co. of 266-268 Upper Tooting Road, London SW17. This system carefully thought out and well proved to produce an excellent sound comprises the MetroSound ST20 Amplifier £36.00 Garrard SP25 Mk III fitted with Teak plinth and perspex cover £24.31, Goldring G800H Magnetic cartridge £10.69, 2 Philips RH481 Teak Bookshelf Speakers £22.00 Recommended price £93.00 REW Special Price to Record Mirror Readers £75.50. Saving £13.00.

This equipment is also available on interest free hire purchase terms over one year.

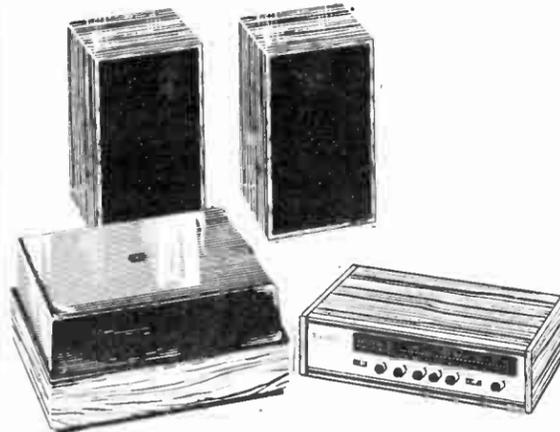
Deposit: £26.70 down with 12 monthly payments of £4.40.

Record Mirror System VI

Comes to us from J. J. Francis (Wood Green) Ltd, at 121/125a Alexandra Road, London N8. This system, entitled 'The Countdown', uses the Alpha F212 monaural/stereo amplifiers containing pick-ups for radio receiver tape recorders and headphones, etc. and provides 2 x 10 watts power output.

The Garrard SP25 Mk II turntable in teak finish, with NM22 magnetic cartridge with diamond stylus. The Countdown speakers, specially designed and manufactured for this unit in solid teak cabinets produce real quality sound reproduction, a great asset to this well designed system.

All leads, plugs and sockets are provided including 24 feet of speaker cable.



RM system 11, designed by, and available from Henry's Radio Ltd.



The Viscount RT 100 Amplifier, as used in RM system 111, from Radio & TV components.



The Sony TC 122 Cassette deck, available through RM System X from REW Audio Visual Co.

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Recommended Retail Prices
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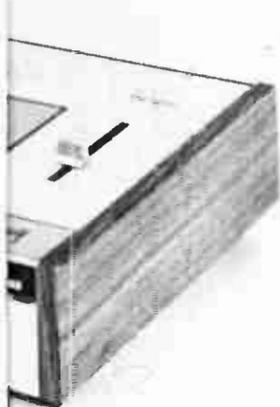
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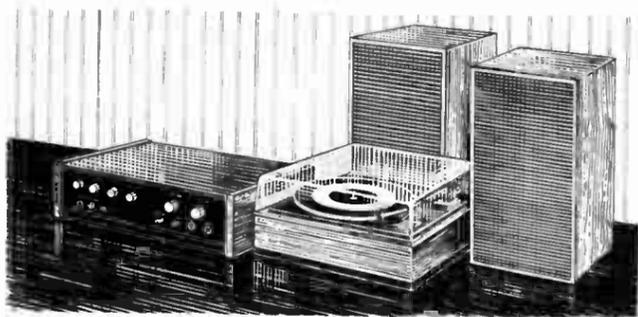


deck, available as an optional Audio Supplies.

Recommended price £105 a saving with the RM offer at £1.04.

Another point to note is that J. Francis offer a 3-month conditional guarantee and promise to effect any repair within 30 minutes of receipt of any faulty component.

Record Mirror System VII Another winner from Nu-Sound, 24 Oxford Street, W1. This system offers the world famous SANSUI AU101 50-watt



Artists' reproduction of RM system VII, available from Nu-Sound.

stereo Amp. with a host of other features including tape monitoring, loudness control, speaker muting switch, etc, etc, usually only found in amplifiers twice the price! Coupled with the latest Garrard SP25 Mk III fitted with top quality Goldring G800 Stereo Cartridge together with the Super Deltone Speakers you have a system that at under £95 is truly outstanding both in value and performance.

Recommended price £120.92. RM price £94.50 at a saving of £26.42. Excellent value.

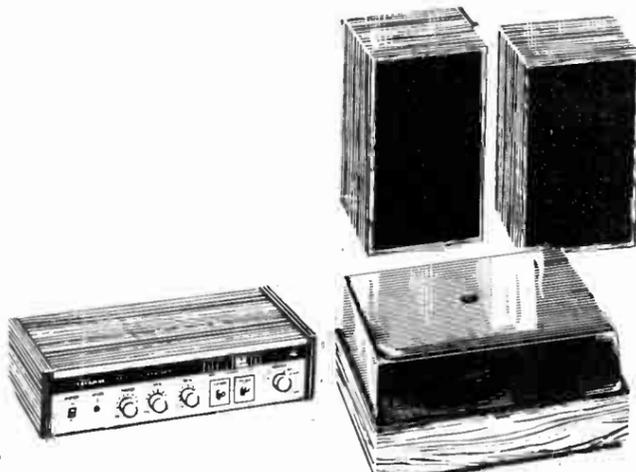
Record Mirror System VIII Once again Bedford Audio Supplies, 11 High Street, Great Barford, Beds, have designed a superb system using high quality equipment for those who require

that little extra in performance. The Pioneer SA500 amplifier, Pioneer PL12AC transcription turntable, Goldring G800 cartridge and two Celestion Ditton 15 loudspeakers, makes up this system. Recommended price £188.85. RM price £129.95 (or with Ditton 120 bookshelf loudspeakers \$117.10). Carriage and insurance £3.00 extra. Optional extra: Pioneer H82 Stereo 8-track cartridge player £43.00 inc. carriage.

The system is reay wired and Bedford Audio Supplies offer a money back guarantee if not satisfied, or goods will be exchanged free of charge if faulty on receipt, subject to availability. Manufacturers' guarantees cover parts up to 12 months from purchase.

Record Mirror System IX Henry's Radio Ltd, 354 Edgware Road, London W2, offers Record Mirror readers a second system with extra performance plus extra quality.

The new Teleton, SAQ206 Stereo amplifier 6+6 has every facility, silver and wood finish, modern styling. Fitted stereo phones socket. Pair of DJ12 3-way 10 watt Bookshelf speaker Systems. Garrard SP25 Mk III with G800H magnetic stereo cartridge, plinth and cover plus all leads. Recommended price £81.00. With RM's special price, save £21.55, at £59.45, carriage £2.00.



System IX, available from Henry's Radio Ltd.

Let, but by no means least.

Record Mirror System X

From REW Audio Visual Co, 266-268 Upper Tooting Road, London SW17. A Sansui AU101 Stereo Amplifier £40.00, with the Garrard SP25 Mk III turntable, plus teak plinth and perspex cover £24.31, including Goldring G800H Magnetic cartridge £10.69, 2 Goodmans Marimba Speakers \$48.00, complete this system. All wiring, plugs and sockets provided. Recommended list price £123.00. REW special price to Record Mirror readers £102.00, saving £21.00. Fully guaranteed.

This system is also available on Interest Free terms over 12 months. Deposit £34.80 down

with 12 monthly payments of £5.60. The cassette tape decks we would recommend to use with the above equipment are as follows: The Philips N2503 or the Sony TC122 Cassette deck both available on interest free HP terms.

There are many companies operating in Audio and Hi-fi equipment throughout the country, these few were chosen for the following reasons:

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3. Hire Purchase facilities are offered by all.

4. Demonstrations of these systems are available to all callers.

5. For their overall co-operation and friendliness.

6. For their unquestionable knowledge in the world of Hi-fi.

For demonstrations or answers to any queries, details of specifications, etc. I suggest you contact the companies, direct, quoting the RM system No. However, any enquiries to me at Record Mirror will be answered and passed to the relevant specialists.

Barry O'Keef

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NOW YOU CAN GET IT

ONE of the biggest criticisms made against tape in the past was the small range of material available on both cassettes and cartridges.

A problem which the tape industry today believes it has largely solved.

As recently as eighteen months ago blank cassettes were outselling music cassettes by an overwhelming percentage of nine to one. The reasons for this dramatic blank cassette preference were twofold: the idea of music on tape was still a comparatively novel innovation and, secondly, people were taping, albeit illegally, from their record players in frustration at the limited repertoire they could buy on tape.

During the past year however, the tape industry has made great strides in rectifying the problem. Today the selling odds between blank and music cassettes have narrowed to two to one, due, in the main, to the much wider choice of material which can be bought on tape.

As a result of the effort by the tape manufacturers you can just occasionally buy the tape version of a recording before the actual album.

For instance Precision, one of the leading tape companies, earlier this year brought out the cassette version of the Rolling Stones' 'Sticky Fingers' before the album's release. And before that the company had released a cassette by the Carpenters a whole month before the album version was available.



ELTON JOHN: HE'S ON PRECISION TAPES

Ampex is another company which has occasionally beaten the albums releases, most notably last year when Ampex brought out the cassette version of Creedence Clearwater Revival's 'Cosmo's Factory' seven days before the album release.

Ampex is also in a position to bring out cassettes of albums not released in Britain. The company is owned by the American Ampex company which has its own label with no outlet in Britain. The British Ampex company, therefore, can release a cassette of a Gil Evans album, for instance, which is not available in any other form.

There are 3000 album

titles available on tape, covering a wide and eclectic range of material. All the best-selling albums are, naturally, also released in tape form, but there is also a growing tape market for such collectors items as the Ember label's Rock Explosion album, featuring such oldies as 'Well Now Dig This' by the Jodimars and 'Gettin' Plenty Lovin'' by Esquerita which was released earlier this year by Precision.

Tape manufacturers are making special efforts to ensure that their product is released virtually simultaneously with the albums. In the past there has often been an annoying timelag between album and tape releases,

which was caused by the record companies taking precedence with the master tapes. Today the system has been tightened up and simultaneous releases have become a practical proposition.

The Precision catalogue includes material from A&M, the bulk of which is Herb Alpert. DJM with Elton John, Ember, Island, which includes all of the label's big acts such as Traffic, Free, Fairport

Convention and Emerson, Lake and Palmer, Pye and the Kinney Group, a recent acquisition which gives Precision the rights to Frank Sinatra, James Taylor, the Rolling Stones, Neil Young, the Grateful Dead and a host of other major artists.

Precision was also the first company to introduce, in October last year, a full range of cheap price tapes selling at £1.50 for cassettes and £1.75 for cartridges; a move which, like the budget album market during the past few years, practically standard throughout the industry.

Precision has the Marble Arch material available on tape, including 'Universal Soldier' and 'The World Of Donovan', both available on cassettes or cartridges. Other cheap titles include 'Well Respected Kinks', 'Kinda Kinks' and 'The Golden Hits Of Sandie Shaw',



NEIL YOUNG: PRECISION HAS HIM TAPED TOO

again all available in both tape forms.

Philips' catalogue includes a wide selection from the company's album catalogue as well as material on the affiliated Fontana, Vertigo and Mercury labels. The material ranges from such easy listening music as Paul Mauriat, who has two cassettes on release, to Rod Stewart and Black Sabbath on Vertigo. Philips also has the rights to the Transatlantic label with cassettes of the Pentangle, Bert Jansch and Storyteller.

EMI is a little behind with its tape releases, this month releasing 'Motown Chartbusters Volume Five' and 'The Magnificent

Seven' by the Supremes and Four Tops, a though also included in this month's release, is 'Ram' by Paul and Linda McCartney, which is only a month after the album's release.

The tape manufacturers' attitude was summed up by Walter Woyda, general manager of Precision: "Today everybody is pushing out material as fast as they can. The tape market today has answered any criticism about lack of material." Whatever your taste, you're likely to find it on tape.

Rob Partridge

... AND HERE'S WHERE

UNLIKE records, tapes can be bought at an amazing variety of outlets. While the majority of records are sold through established High Street disc stores, cassettes and cartridges can be found in garages, supermarkets, electrical stores and even chemists.

Not that you can't also buy them in some record shops but on the whole, disc dealers have tended to shy away from tapes as there is not so much profit in them as records. So companies have been forced to find alternative retail outlets through which to sell their products.

But for those that still find buying tapes a bit

pricey, there's always the Wilson Stereo Library in South Norwood which hires out cassettes for as little as 3p per day. Membership of the library currently totals about 250 and anyone wishing to join has to pay an annual subscription of \$2.50. There is no restriction on the length of time a cassette is kept although there is a minimum hire period of six days.

William Wilson, director of the library, has also devised a scheme which enables members to buy cassettes that they hire. Each tape is sent out with a card indicating the number of times it has been loaned. If it is brand new, a member pays full list price, if it has been loaned once, the cost is list price less 40p while for each successive hiring, the price is reduced a further 10p.

At present, the library carries a stock of about 500 titles covering all

types of music from progressive to classical but within 12 months, Wilson aims to increase this figure to 1,200 to 1,500 titles. Most of the cassettes are new releases.

The library also runs a cut-price mail order cassette business. Again subscribers pay an annual fee of £2.50 for which they are able to buy brand new tapes at list price plus a small handling charge.

Another tape library — handling both cassettes and cartridges — is operated from The Tape Shop at Leicester. Membership has now topped the 400 mark and the library is open to anyone buying a minimum of four tapes from the store. There is no enrolment fee but the exchange rate for tapes is 50p per album — and there is no minimum or maximum hire period.

The library has been operating for 18 months and carries a stock of around 1,400 cassettes and 750 cartridges.

The Tape Shop is also running an 8-track repair service which is open to anyone who has a cartridge requiring maintenance. The service costs 75p including postage and packing, irrespective of the amount of work done, although the store says that usually all that is required is adjustment to the tape tension, lubrication of the tape and a general clean-up.

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WE CAN LAST



GRADUALLY DROPPED

Bob, Marcia and reggae politics

BOB and Marcia are back in the charts after a year's absence.

'Young Gifted And Black' was their big hit in 1970 and the follow-up to that did nothing.

The Bob half of the duo, Bob Andy drives a Chevrolet Camaro car, which to say the least is far from a mini. He enjoys the music of the Four Tops, the Beatles and Gladys Knight and the Pips. When he left school he became lead singer with the Paragons, who were very popular in Jamaica at that time.

HAPPY

Marcia Griffiths has appeared at night clubs in Nassau, Miami and the Continent. And she says that she is only happy when everyone else is happy.

They are now both raving about their current success 'Pied Piper'.

The music of the two has been described by some as sophisticated reggae but Bob Andy prefers not to call it reggae at all.

"I don't think that there is a real classification to put our music into. I suppose it could be called sunshine music. Jamaican music is crying for social and economic freedom and for justice and it all involves politics. That's not because music is involved with politics but because politics are involved with everything.

Bob Dylan brings politics into his writing, as well as Ritchie Havens, to name a few. It just has to be brought in and some pop writers are not afraid to say what they think.

FINE?

"I'm a great believer in soul power myself. Soul power is a freedom of true expression but I don't want to talk about British politics. On the surface of all countries everything is fine apart from general problems, but I've not really been in Britain long enough to pass an opinion."

In the West Indies Bob Andy had several number one hits as a solo artist and then decided to come to England in search of more success.



Sunshine music

"I felt that I couldn't get any further with my career at home, so I came to England where I teamed-up with Marcia."

"We have the same musical taste but we do sometimes have arguments over which numbers we are to record and which ones we are to play", said Marcia.

Bob Andy is quite a writer as well. He wrote the duo's first single 'Always Together' which wasn't a hit. However he has written several number one hits for artists in Jamaica.

Although Bob hasn't had much luck with numbers he has written for the duo, both Bob and Marcia are pleased. Not all singers can be out of the charts for a year and then come back with a big hit record. Perhaps, after the success of 'Pied Piper', the follow-up will also hit the charts and Bob and Marcia will become established chart names.

Simon Burnett

What are we called today then?

THE group in the charts with 'Black And White', known to you as Greyhound, are in a very strange situation.

One day they're known as the Rudies and the next as Greyhound. A fine old mix-up especially when even the group don't know what they're called.

And to add to all the confusion, three months ago they were known as Freddie Notes and the Rudies.

IDEAS

Drummer Danny Smith explains: "We were known as Freddie Notes and the Rudies until Freddie left a few months ago when we became just the Rudies. Freddie left because we had different ideas over our music and policy. After going out as the Rudies for a while we decided that the name was getting a bit stale and too reggaeish, so we changed again to Greyhound. At the moment we are still fulfilling dates as the Rudies although we are officially Greyhound now."

"A few months ago we had a go at some rock and roll at our gigs but it didn't really work. It was our manager's idea. Now we just



GREYHOUND

do reggae and soul and we're rehearsing some Deep Purple and Sly and the Family Stone numbers for a new act which we're getting together."

Greyhound are a five piece who were discovered by Trojan Records promotion manager Dave Bloxham. He thought that they had the right sound to record 'Black And White' which was written in 1955 by two Americans, David Arkin and Earl Robinson.

The group's initial employment was in the large immigrant areas but recently they have branched out to different areas of Britain as well as music. Two months ago, Greyhound, then believe it or not known as the Rudies, were asked to play at Mick Jagger's wedding. They obliged.

"Trojan Records received a phone call from France asking for a reggae band to play at the wedding. We

were the only one available so we took the next plane out. We played there for an hour and afterwards Mick Jagger thanked us and asked to play some more and we really enjoyed it, continued Danny.

CHANGE

"There was a change in audience reaction after the wedding. People began to think that we were not just another group and they had heard of us. Obviously since our record has gone into the charts they've heard of us anyway but the wedding was a start.

"You know if 'Black And White' reaches number one it'll be nice. I'll go and get stone drunk cause it would be really nice."

So if anyone sees a swaying Danny gent walking down the road in a few weeks, they'll know that 'Black And White' is number one.

...
d me. And if you have a bad note it goes so that it doesn't matter, on record it would get worse and worse as you listened to it, so I think it fair to use studio techniques.
"You can never ever get the kind of sound on record, and anybody who says you can is cheating. That was so you could put a tape in the middle of the room and that would be as good."
But that is certainly not what Continuum did with 'Autumn Grass', a very complex album.

Val Mabbs



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THE JAZZ GIANT

JAZZ will never fully recover from the tremendous loss it has sustained with the death last week of Louis 'Satchmo' Armstrong, at 71.

Beyond question, the greatest name in jazz, Louis was the music's supreme ambassador — a giant of a musician whose art transcended the confines of jazz and made his a hallowed and legendary name throughout the world.

He was a giant of a human being, too — a man who triumphed over the punishing adversity of a desperately hard childhood to become an international celebrity, a musician whose sunny personality and mile-wide smile did more for race relations than the pious platitudes of armchair moralisers.

We shall remember Louis for the vast treasure trove of recordings he left behind, for his indefatigable worldwide travelling in the cause of jazz and human happiness, for his unquenchable good spirits . . . even for his idiosyncratic endorsement of that Swiss Kriss laxative as an infallible panacea.

We shall remember Louis as an entertainer of great style and stamina against whose musical charm there was, to quote Duke Ellington, "no defence".

We shall remember Louis as a larger than life good humour man who, even days before his death, was talking of another comeback, about playing his horn for the people.

So long Louis; it's been great, Louis; and it's sad not to have you here where you belong.

But if you have taken your horn with you, as you always promised to do, it's certainly going to be jumpin' up there!

Your chance to hear Louis

FOLLOWING the death of Louis, there was immediate action from the recording companies who own most of his material.

First piece of good news for the fans is that Decca will re-release the album 'Hello Dolly', on the Coral label, at a budget price of 99p. This is an immediate step, but the company also has a great deal of Armstrong material and they are working to complete a memorial

album for release in the near future.

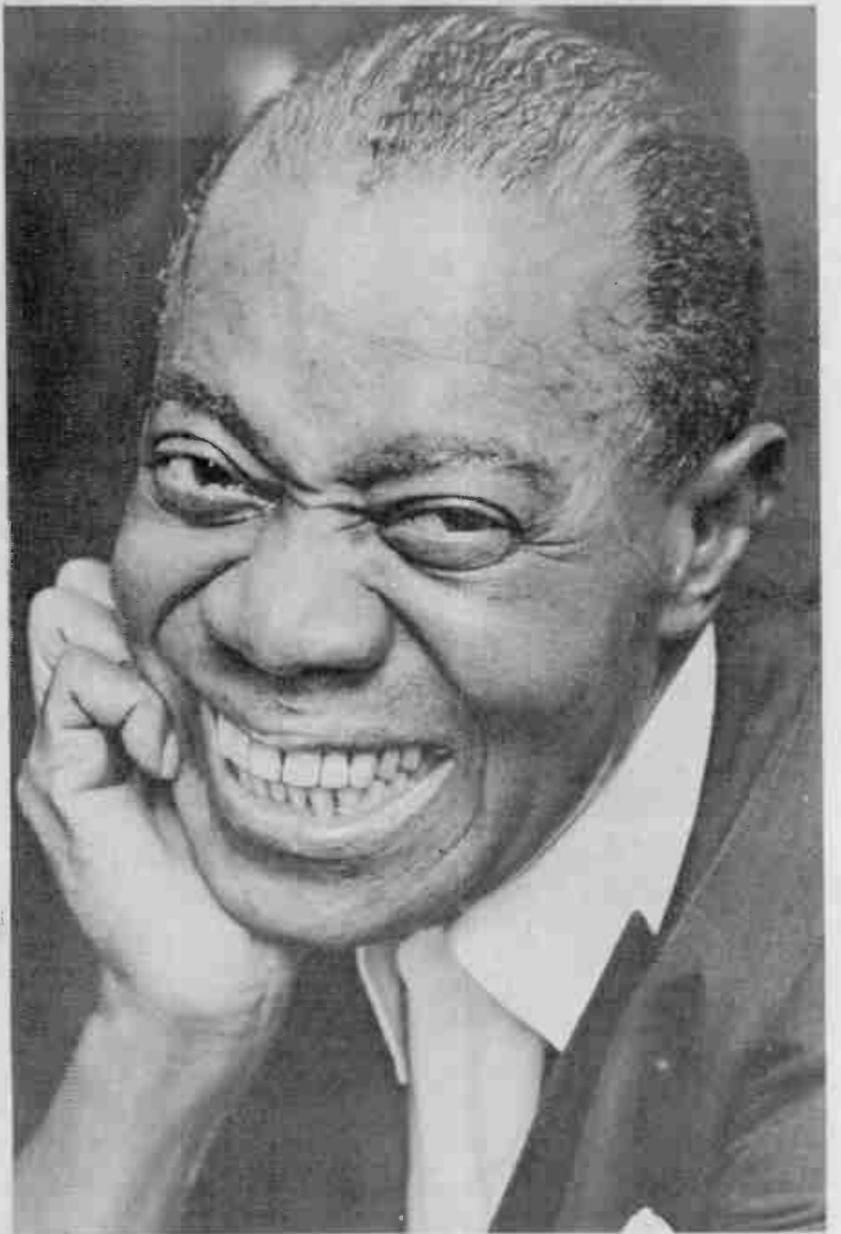
At EMI, there is also a large amount of material available, notably on Parlophone. There will be a lot of interest in the following albums: 'Satchmo — His Greatest Years, Volumes One To Four'; 'Satchmo Style'; 'Louis And The Big Bands 1928-30'; 'Louis In Los Angeles 1930', plus the budget

release on Starline 'What A Wonderful World'.

There is also the 'Singing Style Of Louis Armstrong' from the Verve catalogue.

This listing, of course, merely scratches at the surface of the total recording output of Louis Armstrong. He recorded approximately 10,000 numbers during his career.

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jazz
is
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**BUBBLING UNDER
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PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

GRASS ROOTS: Sooner Or Later (Probe PRO 531). Blatant Bubble guff, strong enough to give them their first British hit.

LEONARD COHEN: Joan Of Arc; Diamonds In The Mine (CBS 7292). Those more into words than music love Lenny. They'll love this lugubrious slow album track, too.

CLAUDINE LONGET: Electric Moon; Ain't No Mountain High Enough (CBS 7228). Lipping little-girl-voice tinkling treatment of Donny Leitch's gentle bouncer, with a really useful French language version of the Diana Ross flip which is great.

ISAAC HAYES: Never Can Say Goodbye; I Can't Help It (If I'm Still In Love With You) (Stax 2025029). Ike has been spearheading the new romantic movement in music for two years now (in America). Radi One probably have difficulty in categorising romantic blackmen, so that, regardless of how many people love him when they do manage to hear him, the British majority live in unfortunately blissful ignorance of the man's talent. Essentially an album artist, Ike has released this very beautiful treatment of the current Jackson 5 hit as a single before its inclusion on an LP. Will Radio One try and fit it in somewhere, please?

FATS DOMINO: Blue Monday; Don't You Know I Love You (UA UP 35220). To combat a British cover version before it's even successful, here's Antoine's all-time solid-as-a-rock 'The Girl Can't Help It'-featured slow stomping 1957 classic, just about the most powerful thing he ever waxed. Great words.

THE STYLISTICS: Stop, Look, Listen (To Your Heart) (AVCO Embassy) 6105004). It's Soul Group Freak time! From high in the US Charts, a lush and dreamy beauty that you'll all love, 'cos Thom Bell has done it all to it.

THE FORMATIONS: At The Top Of The Stairs (Mojo 202700). Somehow most Soul Group Freaks missed this Leon Huff produced Philly Beat when it snuck out on MGM in 1968; maybe because it had more Pop than R&B success Stateside they weren't hip to it. It still has a dance beat and a lovely sound.

THE VELVETTES: These Things Will Keep Me Loving You; Since You've Been Loving Me (Tamla Motown TMG 780). On Motown, you can dance to it, and it's old.

OSCAR WEATHERS: You Wants To Play; The spoiler (Mojo 2092006). From Canyon, a very nice old-fashioned (but recent) impassioned Soulful slowie that's sobbingly sung. Dull flip (the plug side here).

JACKIE LEE: Would You Believe (Jay Boy BOY 28). 1966 rhythm stuff from the 'Duck' fella.

THE SHEPPARDS: How Do You Like It (Jay Boy BOY 30). Muddy quality 1967 Soul Group, better flip.

CHUBBY CHECKER: Let's Go Down (London HLZ 10331). From Chalmac, Ernie Evans returns with a weird spiralling effect self-penned bouncer that reminds me of Labi Siffre. Equally "different" echoing slow flip. At least the lad's being adventurous, this time.

BRIAN HYLAND: So Lond Marianne (Uni UN 533). Brian, of 'Gypsy Woman' fame (let's be fair to the poor guy, and not hark back to memories best forgotten), presents us with Lenny Cohen's ditty done all plaintive and ploddingly slow with strident chix and Country sound. He's no Rick Nelson, but may appeal Pop.

JOHNNY TILLOTSON: Apple Bend (Buddah 2011076). Gay wide-open-American-spaces stuff.

DOUG McCLURE: Lighthouse; Mr and Mrs Untrue (Polydor 2066094). Top by, and sounding like, Lou Christie; flip has great words, but there are better versions.

JOY Next Year (Bashana Habana) (Kama Sutra 2013019). This Israeli airline's commercial sounds like, but isn't, 'Hair' sung in Yiddish.

ALIVE AND KICKING: Tighter, Tighter, Sunday Morning (Roulette 2097002). First out last year, this nervy beat boy/girl group slowie is very Tommy James (who produced) and very good. Do hear the chick's great early 60s New York sound on the excellent flip. I'm very glad these are available again.

James Hamilton



SAMANTHA SANG

Sing - along Sang

SAMANTHA SANG: Nothing In The World Like Love; Mia Bamba (Polydor 2058 127). One of the most commercial things Labi Siffre has written and it suits this dynamic young girl very well indeed. Once this gets played, I suspect it'll be sung-along-with-Sang and could easily make it. Soft when she has to be; powerful mid-way. Nice. CHART CHANCE.

VINCE HILL: Look Around (And You'll Find Me There); In Every Corner Of My World (Columbia DB 8804). Theme from the 'Love Story' movie. As ever, consummate performance by Vince, in that he is one of the best at getting to the heart of lyrics. It's not directly commercial at the start, sort of rambling romanticism, but there's a Continental feel to it and smoothes along. CHART CHANCE.

ROGER COOK: People I've Gotta Dream; Today I Killed A Man I Didn't Know (Columbia DB 8806). He of the Midas touch on a song from self and Mr Greenaway. It's a philosophic semi-shouter, based on a shuddering riff, with clangs and crashes behind. Hard to sing along with, but there is substantial impact, specially in the chorus. His dream is to be good to each other. Buy somebody this one. CHART CHANCE.

DOROTHY SQUIRES: I Can Live Again; I've Gotta Be Me (President PT 237). Two tracks from that excellent London Palladium album, both live and both rated 'A' sides. Since these songs are much requested during Dot's whistle stop tours, stands to reason they could get in. I prefer 'I Can Live Again' for its directness, but there's a lot of emotional excitement on the other side. CHART CHANCE.

MALCOLM ROBERTS: Weekend Millionaire; For All We Know (Columbia DB 8805). Malc wrote this for himself, so is responsible for the pace and rather lighter-than-usual style of it. That big voice is there, brass backed, but it swings along well too - away from that straight ballad routine. The la-la-lah bits give it a pretty strong commercial feel. Almost gimmicky. CHART CHANCE.

BUCKLEY: Billy Boy; The Higher, The Fewer (Bell BLL 1170). There's a fair old suggestiveness about this - an out-of-the-blue chart possible. Cockney-type and leering lead voice, with a slow-handclapping tempo and some full-blooded choral work. It's amusing, like a rugby club-type atmosphere. Could flop badly, but I've a hunch about it. CHART CHANCE.

THE STYLISTICS: Stop, Look Listen (To Your Heart) (AVCO Embassy). Pretty strong girl lead voice here on a deliberately jerky smoothie - okay, but nothing all that outstanding.



ROCK AND ROLL ALL-STARS

All-Stars belter

ROCK AND ROLL ALL STARS: Baby, Can You Feel It (Band C). Mysteriously omitted a week or so ago - but a fiery rock-boogie belter with a commercial melodic hook. Deep, resonant voice, persistent piano, taunting tenor... adds up to a really good stomper.

PENTHOUSE: 40 Days Of Rain (Penny Farthing). Group has promise. Whether this is the right song is pure opinion, but it builds well into a pretty commercial chorus. Could grow on you, given play.

BRENDA ARNAU: Children Outside (Philips). A Leonard Cohen song and for my money Brenda is one of the best, most sensitive, singers in the game. Maybe it rambles slightly, but it is one of the best-of-the-week.

Dave does a Domino again

DAVE EDMUNDS: Blue Monday; I'll Get Along (Regal-Zonophone RZ 3037).

Hard raw-edged rock, still in the 'I Hear You Knocking' style - but Dave hasn't had much luck since that chart-topper. This Bartholomew-Domino big belter fits in with Dave's uncomplicated sound made complicated by the echoing touches. Tough, strident guitar and a voice that hits the horizon. CHART CHANCE.

ROBERT YOUNG: Rosemary Blue (CBS). Sedaka-Greenfield song dressed up for a big-voiced "find". A melodic treatment, the type of single which could become a family fave. Bob is strong on talent.

THE SETTLERS: The Lightning Tree (York). It's a fast-paced song, in a splendid setting - quite exciting, really, and I think a change of basic style for the team.

THE SQUARE SET: That's What I Want (Decca). Nice semi-bluesy performance over an organ boosted backing. Just lacks that instant something, but there's a good feel to the workover.

SONNY KNOWLES does a convincing job on the ballad 'The World Is Such An Empty Place' (Rex). Nice commercial chorus line on 'Don't Say Goodbye', by ROY MARSDEN (Decca). 'Marjorie', by GOTHIC HORIZON (Argo), is a jangling, well-harmonised bit of good-time music.

Excellent pianist/writer ROGER WEBB conjures up a strong big-band atmosphere on 'Strange Report' (Columbia). With a name like PETE PANTECHNICON, allied to a Scott-Wilde song 'Jungle Jim' (Columbia) - well there must be a smatter of interest. And there's some excellent vocal work on 'Jose', by JOHN MILES (Decca), and briskly produced.

A splash of reggae: 'You Can't Win', by THE SLICKERS (Dynamic), with extra-strong dance beat. Some philosophic lyrics from ERNEST WILSON on 'Let Them Talk' (Jackpot), though it drags a bit. Two versions of 'Hold On Girl' by RANDY'S ALL-STARS (Explosion), words on one, instruments on the other.

Another splash of reggae: THE BLEACHERS tackle 'Put It Good' (Duke) with a tight-but-rippling sound and jumpy vocal lines. 'Behold', by HUGH ROY AND TOMMY MCCOOK (Treasure Isle), is a bit over-talkie, but well written stuff. But very good indeed is 'Shake A Hand' by JIMMY LONDON (Randy's), Jim operating with the impact All-Stars.

ROCK CANDY, produced by talented Zack Lawrence, get a good nostalgic, summery, commercial on 'Remember' (MCA)... well worth trying. 'Feeling Alright' by SIMPLISIDE (Decca) is a rather complex arrangement, but it fair bounces along - nice.

UNITY: We've Got To Get In To Get On (Decca). The basic chorus here is spot-on commercial, aided by a voice-mass and occasional brass. The sort of thing that could just creep in.

AYSHEA BROUGH: Master Jack (RCA Victor). Perhaps the best chance yet for the curvey telly-star to make it. Philosophic sort of song, economically presented.

GRINGO: I'm Another Man (MCA). Highly-rated team. Not entirely sure about the chances of this one, but there is a lot of spirit, fair melody and some excellent harmonising. Tried a couple of times, could click.

PALADIN: Anyway (Bronze). Church-y organ, plaintive voice, a well-presented item with good lyrics and a thudding great bass feeling. Starts not so well; ends excellently. Liked it a lot.

PIONEERS: Let Your Yeah Be Yeah (Trojan). Always in with a chance, this group - a lavish, string-filled arrangement with a sharply styled chorus line. Only a touch of the reggae, but commercial for sure.

HOLLINGWORTH: Jump Up On My Wagon (Columbia). Pedestrian sort of song, really. Vocal line is okay, but it seems to me to be second gear stuff. Sorry and all that.

TIM HOLLIER: The Circle Is Small (Philips). First on Philips for the talent. This Gordon Lightfoot song is romantic, punchy and with inevitable style. But not a sure-fire seller, alas.

ANGELA FARRELL: One Day Love (Rex). Irish Eurovision entry, sweetly sung - depending on what happens in the actual contest, could do well for sentimentalists.

EVERYONE: Trouble At The Mill (B & C). Andy Roberts' song - it sort of rolls along with repeated phrases and some very good orchestral touches towards the end. Swings.

ED HAMILTON: Emily's Eyes (Evolution). Confident Ed organised this session for himself - it's a straight commercial song, nicely backed - in fact, a very good overall sound and catchy.

GREAT EXPECTATIONS: Midnight Man (Philips). A right jerky little production - good bridging instrumental touches added to vocal over chattering drums.

FIREFLY: Home (Decca). Rather a lightweight sound in parts, but eventually well-harmonised. Nice song by producers Richard Kerr and Gary Osborne.

Mirrorpick/LPs

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

Eden's first crop

EAST OF EDEN: (Harvest SHVL 792).

After listening to this LP it's without doubt that East Of Eden are excellent musicians, and have carefully worked to produce a good variety of musical sounds for this their first Harvest album. And much of it is excellent, the most notable track being 'To Mrs V', which has Dave Arbus 'fiddling' well, and producing something akin to a sitar sound towards the end. All the tracks are vocalist and bassist Dave Jack's compositions — there are only seven in all, and I would have liked some to have been clipped, which would have served two purposes, one of reducing the ruts that this album falls into, as well as giving more coverage. 'Take What You Need' ends in a cacophony of sound which could well have been dropped. 'Crazy Daisy' is amusing, all about a lady who has no regular man "she gets it where she can." Has searing vocals and nice saxophone passages, which somehow are reminiscent of Family's early work. V.M.

Listenable

BRONCO: Ace Of Sunlight (Island ILPS 9161). Jess Roden's band have suffered numerous setbacks during their fairly short career, the latest of which, a serious road accident, will not help promotion of this commendable second album. Bronco have an easy-going sound which while not exceptional, is nevertheless thoroughly listenable. All the material is penned from within the band in various combinations and rates on the same level as the performance . . . professional, assured. Mott The Hoople's Ian Hunter and Mick Ralphs guest on the opening track, "Amber Moon," and the closing track, "Joys And Fears," is a solo setting for Roden's crackly voice. B.M.

IAN CARR: Solar Plexus (Vertigo 6360 039). This is to all intents and purposes a Nucleus album, but since Carr wrote this album-length piece last year on an Arts Council grant it's been credited to him as a solo album. It's an interesting work, full of soaring moods and some fine solos from, particularly, Jeff Clyne on double bass and Ian Carr on flugelhorn. But like many pieces of this kind it does tend to get over-indulgent and you may possibly lose interest after the first side unless free-form music is a firm favourite with you. B.M.



McGUINNESS FLINT: LOOSE COUNTRY SLUR

McGUINNESS FLINT: Happy Birthday Ruthy Baby — Happy Birthday Ruthy Baby; Conversation; When I'm Alone With You; Fixer; Faith And Glory; Klondike; Reader To Writer; Changes; Friends Of Mine; Piper Of Dreams; Jimmy's Song; Sparrow (Capitol ST 22794).

McGuinness Flint are to Britain what the Band is to Canada and the U.S. of A. There just ain't anybody that can put down that loose country slur like Gallagher, Lyle and the rest. Dead clean and beautifully rhythmic, this album has only one thing on the excellent one before it; the lyrics are even better. Especially on 'Conversation', which also displays softer, lighter-than-air harmonies that will make the best voices jealous. Same can be said of the harmonies on 'When I'm Alone With You'.

'Happy Birthday Ruthy Baby' looks like being the next single from all the airplay it's getting — and it's a sure winner. Bouncy, tight and melodic, it radiates quality. The more sophisticated songs are left to the album, but there is no separating any one number as better. Upbeat things like 'Fixer' come off just as well as slower numbers like 'Changes', which features only a lone guitar. Whatever your tastes, there is more than one number here to suit you. Absolutely marvellous record. L.G.

VARIOUS ARTISTS: Nothing But The Blues (CBS 66278). An excellent double album compiled to companion the recently published book of the same title.

A homegrown British Band

Featuring tracks by such greats as B.B. King, Otis Spann, Elmore James, Buddy Guy, Otis Rush, J.B. Lenoir and numerous others, it spans the blues in all its various forms. Everything from city to country, shouting to zedico. Essentially this is an introductory album and compilers Mike Leadbitter and Mike Vernon hope it will prove useful to those who may "have got lost on the way" searching for the "real blues." B.M.

Pleasing

STEVE TILSTON: An Acoustic Confusion (The Village Thing VTS 5). An accomplished acoustic guitarist, Steve limits his arrangements so they remain in that vein. His picking is rapid and inventive — possibly a little too complex for supreme effect, but nevertheless pleasing. Vocally, there is a slight Donovan essence, but nothing close to imitation. It's the non-pretentious conception and delivery that makes this a pleasant change from the usual.

CACTUS: One Way . . . Or Another (Atlantic Super 2400 114). Rough, throaty, gut-twisting rock on Cactus' second album pure sweaty riffs and beat with no claim anything else. Good memorable guitar and bass lines with grinding rhythm make this good in it's field — far better than something like Grand Funk. If you dig HEAVY rock and roll, here's some of the best. L.G.



JOSE FELICIANO

JOSE FELICIANO: Encore (RCA Victor SF8188). The album sleeve pronounces Jose Feliciano's finest performances, and the tracks here certainly are a good selection. Not that most of them appear to be live performances though, but studio produced. Includes 'Hi Heel Sneakers' and the notably lovely 'Rain' with the fine guitar work that Feliciano has become famous for. Also features an instrumental version of 'Wichita Lineman' — a standout track, and 'California Dreaming', and 'Light My Fire'. — V.M.

FOCUS: In And Out Of . . . (Polydor 2344 003 Select). Focus have a distinctly spiritual quality, despite the conception of the number. This seems to be due to the vocal methods in recording and the pronunciation of words by this Dutch group — plus the drone of a heavy organ. Very neatly arranged jumpy rock with some Wes Montgomery style guitar behind and Jethro style flute makes a commendable sound. Best on the album is the slow, durgé effect of the title track, 'Focus'. L.G.

Joni back to basics

JONI MITCHELL: Blue-All I Want; My Old Man; Little Green; Carey; Blue; California; This Flight Tonight; River; A Case For You; The Last Time I Saw Richard (Reprise K44128).

I've got to go on a bit about this, having no choice. No choice, because it's so good, a brief glimpse would be unfair to everybody. Joni's first album contained simpler patterns and less intricate vocal variations on her main themes. Later, her



JONI MITCHELL

melodies became largely vague, yet wistfully melodic in their own way. Now, she returns to more straightforward patterns with varying orchestration and the effect is simply marvellous.

Her piano, knowing no rules, fits perfectly to the reminiscent 'River'. The piano accompanies 'The Last Time I Saw Richard', 'My Old Man' and the title track, 'Blue' as well, but to less effect. Throughout the tracks it's used on. Joni's huge guitar sound is beautifully deep and inimitable.

The nicest arrangements there appear on 'A Case Of You' and 'All I Want', coupled with James Taylor's picking. But all credit shifts to the greatest musical unit on the whole record. 'Carey' features Steve Stills on Bass and guitar and the result is so magnetic, you have to keep playing it. A light Afro influence, jangling acoustic guitar and jumpy rhythm reminds you of 'Love The One You're With', but the melody is finer, the lyrics better and the background harmonies (sounds like Joni singing over herself) are truly amazing.

You know there's always one track that leaves you helpless; this is it. L.G.

Tuneful

J.J. BAND: J.J. Band (CBS 64396). Tuneful, melodic material from a big band complete with brass. The difference is the lack of pointless rave-ups. Garcia Morales lead voice is scratchy, but accurate and is tastefully backed up by the other seven members. In fact, it's so well put together, it sounds much like a solo singer backed by some tight session men recording a single. When Bands work together like this, it's worth maintaining that many musicians in a unit. L.G.

ROCK WORKSHOP: The Very Last Time (CBS 64394). Wild Chicagoesque big band arrangements with a touch of the Peddlers in the vocals. Workshop is about right, because these guys are really working hard. Everything is blaring in all directions, until 'rest period' when they do quieter numbers like the gospel-soul 'Going Home', with spiritual brass and southern church soul. Professionally done with real intensity. L.G.

AL KOOPER: New York City (You're A Woman) (CBS 64340). This album features a good collection of varied material from Kooper, aided by many notable musicians and vocalists. The opening title track is slow moving with mellotron backing and good use of organ, building to the bustle of the city noise. One of the standout tracks is 'John The Baptist', with a conglomeration of vocalists providing the suitably 'church' sound and Kooper adding intricate piano, with excellent percussion work from Bobbi Hall Porter.

In direct contrast is the strong use of steel guitar by Sneaky Pete on 'Ballad Of The Hard Rock Kid' a kind of send up Kooper composition. On the whole of this album Al Kooper provides soaring, gentle and interesting vocals, and the musicians speak for themselves. Personally I liked it very much, and on successive hearings more still should emerge. V.M.

Fetching

AMAZING BLONDEL: Fantasia Lindum (Island ILPS 9156). Blondel are a trio dealing in light-touch, acoustic music often finely textured in its medieval richness. 'Fantasia Lindum' is a Suite covering Side One, written by the group's John Gladwin, and consisting of various songs, dances and themes. It comes off well even if on occasions tending to overstretch its limits. The other side has five

numbers with much the same feel, but possibly better because their conciseness is immediately fetching. All in all, an excellent little LP worthy of folkies, and beyond, reckoning. B.M.

PRISCILLA: Gypsy Queen (A&M AMLS 64297). Rita Coolidge's sister takes the stand for an album of personal little numbers that move and groove along quite merrily without ever really getting anywhere, or proving anything in particular except that Priscilla has a fairly passable voice and writes with a good hand for chord changes. Leon Russell's "Hummingbird" is the nicest thing of the set, but otherwise if you like mild white funk this could just hit with you. B.M.

JUCY LUCY: Get A Whiff Of This (Bronze ILPS 9157). Juicy Lucy, it must be said, don't go in for what you might call "tasteful" sleeves. If their first album was horrendous in its depraved, excessive way then "Get A Whiff A This" is just sheer bad taste. The music is much like that, too. They are not a particularly good band because they don't feel right with each other. It's all too much like making music because it has to be made, instead of wanting to be made. The one particularly good song selected — Duane Allman's "Midnight Rider" — doesn't even come off too well. Not an outstanding contribution to music, I'm sorry to say. B.M.

Mayfield – music and business . . .

CURTIS MAYFIELD is the man responsible for some of the best and significant music to emerge from America during the past decade. He made a flying visit to England last week, but only did two gigs and one TV spot before returning to Chicago. I was fortunate enough to have an informative and relaxed interview with him before he left. It was a great opportunity to clear up some of the rumours and inaccuracies that have been published about Curtis and the Impressions.

He studied the collection of articles I have already written about him with a look of amazement, and I asked him to fill in some gaps in The Curtis Mayfield Story.

In the beginning you started with a group called the Alphas. Can you tell me about them – was Jerry Butler in the group?

No – the Alphas consisted of El Boyce, James Waine, a guy called Finease and another Dallas – I forget his last name, and myself. It was a long time ago.

VENUE

I met Jerry at the Travelling Souls Spiritualist Church, we sang together in the Northern Jubilee Singers whose line-up contained my cousins – Charles and Tommy Hawkins, a bass singer Buddy (Paddyfoot) we called him – he was always padding around to the tunes), Jerry and myself.

Did any of the other members continue in the musical world?

No – only Jerry and myself.

Design Records released two Impressions tracks in 1967 "Pretty Baby" and "My Baby Loves Me" – do you remember them?

Yes, they were some of the first recordings we ever made as the Roosters. The songs weren't mine – they were things other people thought we should be doing. I think Vi Musinski was trying to arrange something for us at the time. Those tunes were actually recorded in the basement of my house, and they sound like it, don't they!

Were the Bandera and Swirl records made before or after your VJ contract?

Oh – before.

You sang lead on "Shorty's Got To Go" (Bandera) – was it your song?

Not really – it was a song my mother taught me as a child and



CURTIS MAYFIELD: A TOUR IN OCTOBER

I just rearranged it and wrote some new lines. I don't know whose song it was originally.

When your VJ contract finished, did you go straight to ABC?

No – actually the group broke up for some months and I worked with Jerry at VJ writing and playing guitar on his sessions.

Is that when you wrote "He Will Break Your Heart" and "Find Another Girl" etc?

Right. I was writing for many other people at that time.

So really, it was your songwriting that pulled you through a difficult period?

Yes I suppose so, and when we got the Paramount contract I got the group together again and we made a hit with our first record "Gypsy Woman," a song I had written many years before.

Once the Impressions were well and truly established, you worked with other singers especially at Okeh Records where you wrote and produced records for Major Lance, Billy Butler and Walter Jackson. As Major records for Curtom now, is there any chance you might sign Walter or Billy in the near future – are you still in contact with them now?

I met Walter in New York a few weeks ago and he's got a few hang-ups with his career at the moment. It's such a pity as he has exceptional talent and ability

but in recent times he's had a bad deal.

Billy's working with Jerry on his own label Memphis at the moment. He deserves to do well because he's a very creative and talented artist – his songs are beautiful. We became very close when I worked with him at Okeh and I have a great respect for his ability.

The next step was to form your own labels "Windy C" and "Mayfield". Can you tell me some of the details about the artists who recorded there – like June Conquest.

June had just one single on Windy C "Take Care." She then suffered a period of bad health which lasted for quite a long time. We tried a duet with Donnie Hathaway and June together on Curtom but it didn't happen so we let her go.

FANTASTIC

The Stairsteps, of course, have had quite a success recently with Buddah. Didn't the Curtom arrangement suit them?

It did, but they are creative people and they have plans and desires of their own. Still, they are in the same company and we are in regular contact.

Leroy Hutson, the new Impression, was lead with the Mayfield Singers before – who were the others?

Well, Donnie Hathaway and Guy Draper, there were four others I think but I can't remember their names. They were all music majors from Howard University and were a very talented group of artists. Guy Draper had quite some success later producing the Unifics' records.

Tell me about the Fascinations – what was their personnel.

Ah, my Fascinations. They were a beautiful group but I can't remember

their names. Joanne – I don't know – me and my memory will have to get together. I'm very pleased by the success that they are having with "Girls Are Out To Get You" in your charts now.

Are they still together as a group? Somebody said Holly Maxwell was in that group . . .

No, they broke up a few years ago before we formed Curtom but we are trying to get them back together again. Holly was a solo singer and nothing to do with the group. She too has gone now.

What plans and ambitions have you got for Curtom?

We want to keep on building – trying new things. It's not enough for artists just to be able to sing well, America abounds with good singers. I want people at Curtom who can make positive contributions, creative people with ambition and direction. That's what will make the label stronger. The competition is fierce and we can't afford to coast along. We have such people, of course, but we need more of the same quality.

Did you record the Stridells and Freddy Waters records?

No they were masters we picked up in Chicago.

What of the future – is Leroy recording with the Impressions?

Yes the new Impressions single "Love Me" features Leroy. When I get back home I start work with them on their new album. Also scheduled is some new "Love Children" material – you've heard their "Soul Is Love" record? It's not out here yet.

Has Leroy completely settled down with the group now? It must have been quite a difficult task for him to replace you. How do Sam and Fred feel about it?

They are all completely happy with the situation. I was holding the group back with all the other things I had to do. So when I decided to come off the road it was a good thing

all round and gave us all more freedom.

As it worked out though, my first album took off in a big way so I had to get a group together and go back on the road myself. You never can tell what is going to happen.

Your group is here with you, I understand, can you tell me about them?

They are a great bunch of guys – Craig McMullen on guitar, "Lucky" Scott, bass, Tyrone McMullen, drums, and Henry Gibson, bongos and congas. The group has no name as yet. I plan to work with them in the studio later this year.

Has Eddie Thomas left Curtom now?

Not completely, he's no longer President but he handles all the promotional side of the business. He spends more time with his own label Thomas – he has some hits at the moment.

With Curtom, like other labels, the music is constantly changing – it's a natural process. The subjects and moods of my songs reflect what concerns me what I am currently thinking about. My songs attempt to break it down – communicate my theories to the people, but naturally.

You have revived the Mayfield label through Buddah. What plans have you in that direction?

We had one release "Sister Sadie" by Marvin Smith but he's left now. The label's still there though, but nothing's planned at the moment.

SUCCESS

It's been a great pleasure to interview you. I have been enjoying your music for what seems like an incredibly long time. Rumour has it that you have no great love of flying – is that true?

Yes quite true – that fact alone has stopped me coming to Europe before now. But I'm gradually coming to realise it's the only way I can travel if I want to pursue all my ambitions and plans.

I left Curtis to prepare for his second and final British gig in Ipswich. "The first gig was fantastic, at the Speakeasy" Mike Clifford, Polydor's press officer, told me. "I've never seen the place so packed and the audience there is so unpredictable, but they really warmed to Curtis, even more than we'd dared hope."

Polydor is behind Curtom: they have already released seven of the eight Curtom albums, the two newest being "The Baby Huey Story" (2365 001), which contains all Baby's Curtom records made before his recent untimely death. Rush-released is "Curtis/Live" the new double album (2659 004) which follows hot on the heels of his first solo album Curtis (2318 015) which is still selling very well both in America and here. Added to this Curtis's new British Maxi single "Move On Up/Give It Up/Beautiful Brother Of Mine" (2011 080) unavailable anywhere else in the world, is in the British shops now. In America his next single will probably be a new song called "We've Got To Have Peace."

Curtis Mayfield fans old and new alike must be feeling very happy with the situation as it is now, and for those who missed him this time don't worry. Curtis is set for a longer return tour in October this year, possibly with other Curtom acts. A prospect we can all look forward to.

Peter Burns

'Nobody is interested in pop albums' say White Plains

WITH the entry of their single "When You Are A King" into the charts a lot of changes have come for White Plains. Most noticeable, perhaps, is the change of songwriters. After three hits under the Cook-Greenaway banner, the group's latest hit has been written by two previously unknown songwriters.

HELPFUL

Roger and John Hill took their songs to group member Robin Shaw, who immediately passed the material to the Rogers Cook and Greenaway.

"Roger and John Hill had been signed to another Company and they hadn't been doing anything," Robin told me. "And when I played the material to Roger

by **VALERIE MABBS**

Greenaway he leapt up and down — but he didn't wave his knickers!"

Recognition of the material turned out to be a shrewd move for Robin; and the rest of the group, for "When You Are A King" was one of the previously ignored numbers.

"We weren't worried about recording somebody else's songs apart from Greenaway-Cook," vocalist Peter Nelson told me. "We don't look at the songwriter, we look at the song."

In fact Robin Shaw was a professional songwriter himself — penning "I'm Coming Home" for the Nashville Teens, a Norma Rowe hit, and several tracks on an Amen Corner album; and so had a 'head start' on recognising profitable numbers.

White Plains have recently begun writing their own material, and say that rather than embarrassing them, Rogers Cook and Greenaway are often very helpful. This month the group are recording three compositions, for a possible single follow-up, one written by Greenaway-Hammond, though none of their own are included.

"It takes a while to get songs ready for recording," said Brent Scott-Carter. "At least to arrange the basics of the number. But eventually we'll probably record some of our own songs."

A major change for White Plains has been the addition of Brent to the group, along with Tony Hill. Both were previous members of Geno Washington's band.

"We came from there at the same time," Tony, a tall and constantly humorous fellow, told me. "But I wouldn't say it was a waste of time being with Geno, he was a good drinker! But it was a bit of a traumatic experience."

"We now have a totally different approach to the audience," agreed saxophonist and flautist, Brent. "Musically what this group is doing matters a lot more than with Geno. Geno's was all a showmanship type of thing, purely the on stage performance."

All of White Plains have been on the road for many years, but are still adamant that they enjoy live work. "We were too young to take it in before!" laughed Pete Nelson. "We still do three or four gigs on average a week, but we don't get fed up with it. We

work half cabaret and half ballrooms, and I quite like cabaret — but then again I like ballrooms."

"You're more on top of the bar though in cabaret," quipped Tony. "That must be best!"

Many dates in Britain are set for White Plains, as well as a tour of Scandinavia and a projected tour of S.E. Asia. Their "Baby Loves Lovin'" was a top ten hit in America, and an album release there is planned for later this year.

MARKET!

"Everybody likes to record albums," said Pete. "But nobody here is really interested in pop albums. But if we do put another LP out here, it will probably be the one we've made for America. I suppose there could be a possible market for it."

"South Harrow market," added — yes — Tony! White Plains have already recorded a Mama Cass Show for broadcasting in America, and hope that this might pave the way for their album there, and an eventual visit.

But before that time there is a lot of settling down to be done, because yet another change for the group has come via management. Well it certainly can't be said that they've been static in the last few months'



WHITE PLAINS: NOW WRITING SOME OF THEIR OWN MATERIAL

An invitation to record producers . . .



RADIO-TELE-LUXEMBOURG

3rd INTERNATIONAL GRAND PRIX 1971

Record Producers are invited to submit entries for R-T-L's Third International Grand Prix

The final will be held in Luxembourg on October 21st, 1971

This competition is open to all Producers in the principal listening countries to Radio Luxembourg

The 12 final Productions will receive massive exposure on all services of Radio Luxembourg, reaching 40,000,000 listeners

Closing date for British entries, to be sent to Alan Keen by 6 pm on Friday, September 10th, 1971

For Belgium (French Speaking) France & Switzerland (French Speaking)
M. Roger Kreicher
Radio-Tele-Luxembourg
22 Rue Baynard, Paris 8

For Belgium (Dutch Speaking) & Holland
De Heer H. J. M.
Ternegeen
Radio-Tele-Luxembourg
11 Ave. Lloyd
Georgelaan, Brussels 5

For Germany, Austria & Switzerland (German Speaking)
Helmut Stoldt
Radio-Tele-Luxembourg
B.P. 163, Luxembourg
G.D.

For Luxembourg
M Nic. Webber
Radio-Tele-Luxembourg
B.P. 163, Luxembourg
G.D.

For Great Britain & Ireland
Alan Keen
Radio Luxembourg (London) Ltd
38 Hertford Street, London W.1Y 8BA



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

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

singles

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

albums

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

soul singles

- 1 1 MR BIG STUFF Jean Knight
- 2 2 I DON'T WANT TO DO WRONG Gladys Knight and the Pips
- 3 4 BRING THE BOYS HOME Freda Payne
- 4 7 LOVE THE ONE YOU'RE WITH Isley Brothers
- 5 - MERCY MERCY ME (The Ecology) Marvin Gaye
- 6 8 STOP, LOOK AND LISTEN (To Your Heart) Stylistics
- 7 - HOT PANTS, Part I (She's Got To Use What She Got To Get What She Wants) James Brown
- 8 10 YOU'VE GOT A FRIEND Roberta Flack and Donny Hathaway
- 9 13 OVER AND OVER/HEY LOVE Delfonics
- 10 5 SHE'S NOT JUST ANOTHER WOMAN 8th Day
- 11 6 ESCAPE-ISM James Brown
- 12 14 YOU'RE THE REASON WHY Ebony
- 13 3 DON'T KNOCK MY LOVE Wilson Pickett
- 14 15 YOU'RE A LADY Gene Chandler
- 15 11 WANT ADS Honey Cone
- 16 - LIKE AN OPEN DOOR Fuzz
- 17 16 FUNKY NASSAU (Part I) Beginning of the End
- 18 17 I KNOW I'M IN LOVE Chee Chee and Peppy
- 19 9 BRIDGE OVER TROUBLED WATER/BRAND NEW ME Aretha Franklin
- 20 - TREAT HER LIKE A LADY Cornelius Brothers and Sister Rose

BILLBOARD'S BIG HIT PREDICTIONS



THE BEE GEES

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

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

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

This week's list:

- | | | |
|---|---|--|
| TOMMY JAMES, Draggin' The Line | FIVE MAN ELECTRIC BAND, Signs | ASHTON, GARDNER AND DYKE, Resurrection Shuffle |
| GRASS ROOTS, Sooner Or Later | CHICAGO, Beginnings/Colour My World | B. J. THOMAS, Mighty Clouds Of Joy |
| BEE GEES, How Can You Mend A Broken Heart? | CAT STEVENS, Moon Shadow | DOORS, Riders On The Storm |
| JOHN DENVER WITH FAT CITY, Take Me Home, Country Road | CYMARRON, Rings | THREE DOG NIGHT, Liar |
| | MARVIN GAYE, Mercy Mercy Me (The Ecology) | JACKSON 5, Maybe Tomorrow |



CAT STEVENS

PAINT YOUR FACE



CLAUDINE LONGET, ANDY WILLIAMS' French wife, stars as an innocent saloon lady (is there such a thing?) on July 19 episode of BBC-2's 'Alias Smith & Jones' series..... JULIE FELIX and the Hollies play dates in the bullfighting arena in Ibiza later this month.....new TOMMY JAMES record in the U.S. charts 'Draggin' The Line' much in the 'Spirit In The Sky' vein instrumentally.

At the 'Golden Orpheus' Grand Prix song contest in Bulgaria, the judges could not find a song worthy of first prize, so two second prizes were awarded.....ANTHONY NEWLEY has moved to MGM with a new album in America of original material..... MAMA CASS has signed with RCA..... P.F. SLOAN now recording at Paramount studios in the States.....the Gillette razor company is branching into sale of blank cassette tapes.

ANDY WILLIAMS has bought out everyone else and now owns all of Barnaby Records.....JOHN LENNON's 'Power To The People' is big in the Polish charts, believe it or not.....IKE AND TINA TURNER's 'River Deep Mountain High', number 16 in last week's chart was also in the top twenty five years ago.....NEIL DIAMOND's next could be a double album - he's thinking of doing a one-man show on Broadway as well.

JUDY COLLINS' 'Amazing Grace' rapidly becoming another 'My Way' with number of weeks in the charts.....RM's JAMES HAMILTON reports finding a bus and garage firm in Olney, Bucks, called Soul Brothers. It used to be called R. Soul you've heard of country rock - now THIRD WORLD WAR's next single will be 'Urban Rock'.....CAROLE KING four months pregnantthanks to MICHAEL MacMILLAN of Kirkintilloch, Glasgow for this week's face title.

TOM FOGERTY, who left CREEDENCE CLEARWATER, has recorded a solo single and album for release soon.....RAY DAVIES of the KINKS has to fly in a plane to do his best songwriting.....just to confuse the police, Angry Brigade badges now being worn by people in the street for JO LUSTIG: ANN BRIGGS and CLIVE PALMER's new band really filled well the first half of BERT JANSCH's solo concert.

First Hammerveld Jazz Festival in Holland on August 6-7-8 features, among other, STAN GETZ, VAN DER GRAAF GENERATOR, ARGENT, BROTHERHOOD OF BREATH and NUCLEUS..... TOMMY STEELE will star at the 1971 Birthday Show at the Coventry Theatre, opening October 6.....sincere condolences to TONY MACAULEY, whose parents were killed in a car crash recently.

Shouldn't LABI SIFFRE have recorded his 'Nothing In The World Like Love'? Sounds like a hit.....NORMAN SMITH (HURRICANE SMITH) is also CURTIS MASON (EMI, or course) - but PETE PAN-TECHNICON really lives (also EMI, of course).....BILL ELLIOT and the PLASTIC OZ BAND have recorded a single called 'God Save Us'/'Do The Oz', written by LENNON/ONO/SPECTOR and all the proceeds will go to help OZ in court.

All numbers on the forthcoming CHICKEN SHACK album written by STAN WEBB.....new lead singer in MAINHORSE has a chance of going into movies

the 50

RECORD MIRROR

THIS WEEK LAST WEEK IN CHART

THIS WEEK	LAST WEEK	IN CHART	Artist	Label
1	1	7	CHIRPY CHIRPY CHEEP CHEEP Middle Of The Road	RCA 2047
2	2	6	CO-CO The Sweet	RCA 2087
3	3	6	DON'T LET IT DIE Hurricane Smith	Columbia DB 8785
4	21	1	GET IT ON T. Rex	Fly BUG 10
5	14	5	ME AND YOU AND A DOG NAMED BOO Lobo	Philips 607 3801 Trojan TR 7820
6	9	4	BLACK AND WHITE Greyhound	Technique TE 914
7	17	4	MONKEY SPANNER Dave and Ansel Collins	Regal Zonophone RZ 3034
8	4	8	BANNER MAN Blue Mink	Fly BUG 8
9	5	9	HE'S GONNA STEP ON YOU AGAIN John Kongos	Fly BUG 8
10	6	9	I'M GONNA RUN AWAY FROM YOU Tami Lynn	Mojo 2092 001
11	8	9	JUST MY IMAGINATION Temptations	Tamla Motown TMG 773
12	18	3	TOM-TOM TURNAROUND New World	RAK 117
13	11	7	PIED PIPER Bob and Marcia	Trojan TR 7818
14	13	6	WHEN YOU ARE A KING White Plains	Deram DM 333
15	12	7	I DON'T BLAME YOU AT ALL Smokay Robinson & Miracles	Tamla Motown TMG 774
16	16	5	RIVER DEEP, MOUNTAIN HIGH Supremes/Four Tops	Tamla Motown TMG 777
17	10	8	LADY ROSE Mungo Jerry	Dawn DNX 2510
18	7	11	I DID WHAT I DID FOR MARIA Tony Christie	MCA MK 5064
19	25	3	TONIGHT The Move	Harvest HAR 5038
20	23	5	LEAP UP AND DOWN (Wave Your Knickers In The Air) St Cecilia	Polydor 2058 104 Bell BLL 1146
21	15	15	KNOCK THREE TIMES Dawn	Bell BLL 1146
22	22	4	(AND THE) PICTURES IN THE SKY Medicine Head	Dandelion K19002
23	24	3	STREET FIGHTING MAN Rolling Stones	Decca F 13195
24	29	1	LA-LA MEANS I LOVE YOU Delfonics	Bell BLL 1165 B&C CB 157
25	36	1	DEVIL'S ANSWER Atomic Rooster	B&C CB 157
26	49	1	NEVER ENDING SONG OF LOVE New Seekers	Philips 6006 125
27	41	1	WON'T GET FOOLED AGAIN The Who	Track 2094 009 RCA 2084
28	28	10	RAGS TO RICHES Elvis Presley	RCA 2084
29	32	5	GET DOWN AND GET WITH IT Slade	Polydor 2058112
30	33	5	IF YOU COULD READ MY MIND Gordon Lightfoot	Reprise K14069
31	20	12	HEAVEN MUST HAVE SENT YOU Elgins	Tamla Motown TMG 771
32	42	3	GIRLS ARE OUT TO GET YOU Fascinations	Mojo 2092 004 CBS 7294
33	48	1	HELLO BUDDY Tremeloes	CBS 7294
34	30	10	I THINK OF YOU Perry Como	RCA 2075
35	34	4	I LOVE YOU BECAUSE/HE'LL HAVE TO GO/ MOONLIGHT AND ROSES Jim Reeves	RCA Maximillion 2092 Reprise K 14090
36	-	-	IN MY OWN TIME Family	Reprise K 14090
37	47	1	WATCHING THE RIVER FLOW Bob Dylan	CBS 7329
38	27	9	JOY TO THE WORLD Three Dog Night	Probe PRO 523
39	26	9	OH YOU PRETTY THING/TOGETHER FOREVER Peter Noone	RAK 114 Reprise K14008
40	39	61	MY WAY Frank Sinatra	Reprise K14008
41	31	15	MOZART SYMPHONY No. 40 Waldo de los Rios	A&M AMS 836
42	19	11	I AM . . . I SAID Neil Diamond	Uni UN 532
43	-	-	NEVER CAN SAY GOODBYE Jackson 5	Tamla Motown TMG 778
44	50	1	WHEN LOVE COMES ROUND AGAIN Ken Dodd	Columbia DB 8796 Decca F 13177
45	37	8	LAZY BONES Jonathan King	Decca F 13177
46	38	14	BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones	Rolling Stones RS 19100 RCA 2081
47	-	-	SOLDIER BLUE Buffy Sainte-Marie	RCA 2081
48	-	-	FLYING MACHINE Cliff Richard	Columbia DB 8797
49	44	12	MALT AND BARLEY BLUES McGuinness Flint	Capitol CL 15682
50	-	-	HEARTBREAK HOTEL/HOUND DOG/DON'T BE CRUEL Elvis Presley	RCA Maximillion 2104

THIS WEEK	LAST WEEK	IN CHART	Artist	Label
1	1	64	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS 63699
2	5	5	TARKUS Emerson, Lake and Palmer	Island ILPS 9155
3	2	6	RAM Paul and Linda McCartney	Apple PAS 10003
4	4	11	STICKY FINGERS Rolling Stones	Rolling Stones COC 59100
5	3	14	MOTOWN CHARTBUSTERS Vol 5 Tamla Motown STML 11181	Tamla Motown STML 11181
6	7	4	FREE LIVE! Free	Island ILPS 9160
7	24	16	HOME LOVING MAN Andy Williams	CBS 64286
8	6	3	MAGNIFICENT 7 Supremes/Four Tops	Tamla Motown STML 11179
9	13	12	SYMPHONIES FOR THE SEVENTIES Waldo De Los Rios	A&M AMLS 2014
10	17	79	LED ZEPPELIN II	Atlantic 588 198
11	26	7	OSIBISA	MCA MDKS 8001
12	8	16	SPLIT Groundhogs	Liberty LBG 83401
13	11	12	OVER AND OVER Nana Mouskouri	Fontana STL 5511
14	22	4	SONGS FOR BEGINNERS Graham Nash	Atlantic 2401 011
15	15	8	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor	Warner Bros K 46085
16	23	2	PAINT YOUR WAGON Soundtrack	Paramount SPFL 257
17	9	65	ANDY WILLIAMS GREATEST HITS	CBS 63920
18	12	23	FRANK SINATRA'S GREATEST HITS Vol 2	Reprise K 44018
19	18	13	SONGS OF LOVE AND HATE Leonard Cohen	CBS 69004
20	16	3	SOUND OF MUSIC Soundtrack	RCA SB/RB 6616
21	36	11	DEJA VU Crosby, Stills, Nash and Young	Atlantic 2401 001
22	-	1	LET IT BE Beatles	Apple PCS 7069
23	27	16	THE YES ALBUM Yes	Atlantic 2400 101
24	14	7	SINATRA AND COMPANY	Reprise K 44115
25	32	9	FOUR WAY STREET Crosby, Stills, Nash and Young	Atlantic 2657 004
26	37	9	THAT'S THE WAY IT IS Elvis Presley	RCA SF 8162
27	29	13	AFTER THE GOLD RUSH Neil Young	Reprise K 44088
28	35	14	LED ZEPPELIN III	Atlantic 2401 002
29	21	4	TURN ON THE SUN Nana Mouskouri	Fontana 6312 008
30	39	3	ANGEL DELIGHT Fairport Convention	Island ILPS 9162
31	20	26	SWEET BABY JAMES James Taylor	Warner Bros WS/W 1843
32	40	5	EASY RIDER Soundtrack	Stateside SSL 5018
33	19	5	MOTOWN CHARTBUSTERS Vol 3 Tamla Motown STML 11121	Tamla Motown STML 11121
34	34	13	ABRAXAS Santana	CBS 64087
35	25	16	AQUALUNG Jethro Tull	Chrysalis ILPS 9145
36	44	8	GOOD BOOK Melanie	Buddah 2322 001
37	-	1	ELECTRONICALLY TESTED Mungo Jerry	Dawn DNLS 3020
38	47	16	PORTRAIT IN MUSIC Burt BacharachA&M AMLH 64304	A&M AMLH 64304
39	-	2	FROM THE WITCHWOOD Stawbs	Harvest SHVL 777
40	23	2	DEEP PURPLE IN ROCK	Harvest SHVL 777
41	30	2	SOUNDS OF SILENCE Simon and Garfunkel	CBS 62690
42	-	1	MY WAY Frank Sinatra	Reprise K 44015
43	-	1	PARSLEY, SAGE, ROSEMARY AND THYME Simon and Garfunkel	CBS 62860
44	-	1	FRANK SINATRA'S GREATEST HITS	Reprise RSLP 1032
45	45	4	COLOSSEUM LIVE	Bronze ICD 1
46	-	1	TAPROOT MANUSCRIPT Neil Diamond	Uni UNLS 117
47	-	1	CLOSE TO YOU Carpenters	A&M AMLS 998
48	10	2	LOVE STORY Soundtrack	Paramount SPFL 267
49	49	2	SHE'S A LADY Tom Jones	Decca SKL 5089
50	-	1	JIM REEVES WRITES YOU A RECORD Jim Reeves	RCA SF 8176

top producers 5 years ago 10 years ago

1	G. Tosti/I. Greco
2	Phil Wainman
3	Norman Smith
4	Tony Visconti
5	Phil Gernhard
6	David Blaxham
7	Winston Riley
8	Blue Mink
9	Gus Dudgeon
10	Bert Berns
11	Norman Whitfield
12	Mike Hurst
13	Bob Andy
14	Roger Greenaway
15	Robinson/Johnson
16	Ashford and Simpson
17	Barry Murray
18	M. Murray and P. Callander
19	R. Wood/Jeff Lynne
20	Jonathan King
21	Tokens/Dave Appell
22	Keith Relf
23	-
24	Stan and Bell
25	Atomic Rooster
26	Dave Mackay
27	-
28	-
29	Chas Chandler
30	Warenker/Joe Wissert

1	1	SUNNY AFTERNOON The Kinks
2	4	NOBODY NEEDS YOUR LOVE Gene Pitney
3	3	RIVER DEEP, MOUNTAIN HIGH Ike and Tina Turner
4	7	GET AWAY Georgie Fame
5	6	BUS STOP Hollies
6	5	STRANGERS IN THE NIGHT Frank Sinatra
7	2	PAPERBACK WRITER Beatles
8	-	I COUDN'T LIVE WITHOUT YOUR LOVE Petula Clark
9	-	OUT OF TIME Chris Farlowe
10	10	HIDEAWAY Dave Dee, Dozy, Beaky, Mick and Tich

1	1	TEMPTATIONS Everley Brothers
2	2	WELL I ASK YOU Eden Kane
3	5	H E L L O M A R Y LOU/TRAVELLIN' MAN Rick Nelson
4	4	RUNAWAY Del Shannon
5	6	HALFWAY TO PARADISE Billy Fury
6	3	A GIRL LIKE YOU Cliff Richard
7	8	YOU DON'T KNOW Helen Shapiro
8	7	PASADENA Temperance Seven
9	10	YOU ALWAYS HURT THE ONE YOU LOVE Clarence Frogman Henry
10	-	ROMEO Petula Clark



Every major country has a screw in its side, in England it's Oz. Oz is on trial for its life. John and Yoko have written and helped produce this record - the proceeds of which are going to Oz to help to pay their legal fees. The entire British underground is in trouble, it needs our help. Please listen - 'God Save Oz'.

Apple 36