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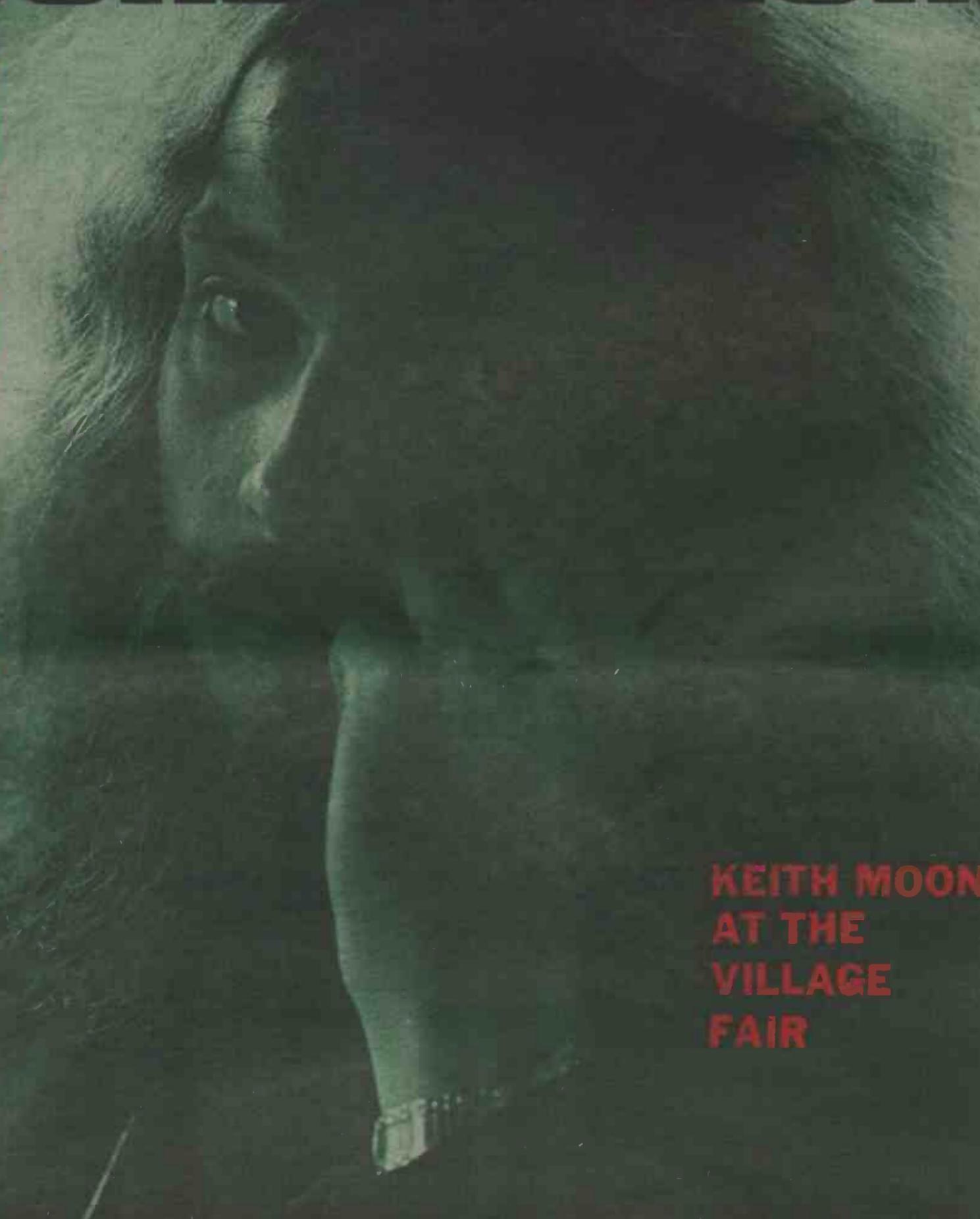


**SMOKEY
ROBINSON
IS THIS
WEEK'S
GREAT ONE**

**ME AND
MY FELLA
BY SONJA
KRISTINA**

**THE MAN
FROM
FOLSOM
PRISON**

**KEITH MOON
AT THE
VILLAGE
FAIR**



COVER PIC: IAN ANDERSON OF JETHRO TULL
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They helped El get back on top

SWEEPING generalisations are always misleading, and I was surprised to see Bill Millar class the work of American song writers Jerome 'Doc' Pomus and Mort Shuman as "Teen-Pan-Alley pap" (Echoes August 14th).

Their songs, it is true, were both teen-orientated and highly-commercial, and by the mid-sixties the partnership had accumulated over ten million single discs of their works.

They were the authors of Dion's 1949 million-selling 'A Teenager In Love', Presley's 'It's A Long Lovely Highway', 'Viva Las Vegas' and Andy Williams' 'Can't Get Used To Losing You'. One of their songs, Presley's 'Surrender' (adapted from the Italian) topped the five million sales mark and provided Presley with an emphatic 32nd golden award.

Commercial and lucrative as the foregoing have proved to be, it was their association with the legendary Leiber-Stoller team, the Drifters, and Presley which revealed their true roots and talent. They penned amongst others, 'True Love, True Love' and 'Sweets For My Sweet' - beautifully revived by the Searchers in 1963 - and in 1960 composed one of the finest rock records of all time - the Drifters' timeless classic 'Save The Last Dance For Me'.

For me the true worth and importance of the Pomus-Shuman association was revealed in three of their songs - 'Mess Of

ELVIS: A READER EXHORTS BILL MILLAR NOT TO 'KNOCK THE DOC', SEE LEAD.

Blues', 'Little Sister' and 'His Latest Flame' - all recorded by Presley and all exceeding the magical million sales figure. They were pure driving rock 'n' roll, excellently produced and through them Presley recaptured the fire and power of the best of his pre-Army recordings.

Pap indeed!! - L. J. SCOTT, 81 Eden Street, Silloth, Carlisle, Cumberland.

AFTER six weeks of breakfast time nausea with Noel Edmonds it's a positive pleasure to have Tony Blackburn back again! Here at least is a DJ whose regularly enforced stints on the Jimmy Young Show (where he invited unpopularity by singing!) have instilled in him a sense of humility, and the knowledge that he can be replaced!

Not so with Edmonds. He treated the six week period as a relentless ego-boosting exercise, and his arrogance and sheer contempt for the listener were rarely disguised. It was either him or a load of double-Dutch, and he knew it!

Why couldn't they have given the job to ace

breakfast DJ Roger 'Twiggy' Day? - STEPHEN ROBINSON, 45 Charminster Road, Worcester Park, Surrey.

WE ARE writing on behalf of all the Scott Engel appreciators who literally travelled hundreds of miles up to Batley Variety Club to see an

hear the only real talent in Britain.

We were appalled by the majority of the audience's lack of manners and respect for Scott's voice. They were as apathetic as a brick wall!

WHATEVER happened to Vanity Fare's latest record 'Better By Far'? It has

received hardly any plays, yet it is the best record they have made - and certainly one of the finest records of 1971. And it was a record of the week!

Come on all you DJs, don't you know a good group and good music when you hear it? - ROY NEWMAN, 51 Grasmere Rd., London SE25.

Faithful to Faithfull

NOEL Edmonds may have been joking (RM W/e September 4th), but I seriously believe the return of Marianne Faithfull to the record scene would be a joyous event.

As a first step, Decca could release a maxi-single of some of Marianne's old hits - why not 'Is this What I Get for Loving You' backed by 'As Tears Go By' and 'Yesterday'? I'm sure many younger record buyers would

welcome a chance of becoming familiar with Marianne's work.

'Something Better'/'Sister Morphine' (released in 1969 and still available) shows Marianne still has a valid contribution to make and a renewal of interest might perhaps lead to her recording some new material. - ANTONY GOODERHAM, White Lodge, Broomhill Park Road, Southborough, Tunbridge Wells, Kent.

Sixties stars still on top

ALMOST every week in the columns of Mirrormail another performer is being hailed as a Superstar.

Neil Diamond, Gordon Lightfoot, James Taylor, Rod Stewart, Carly Simon and Sandy Denny have all been hailed as leaders of the Seventies.

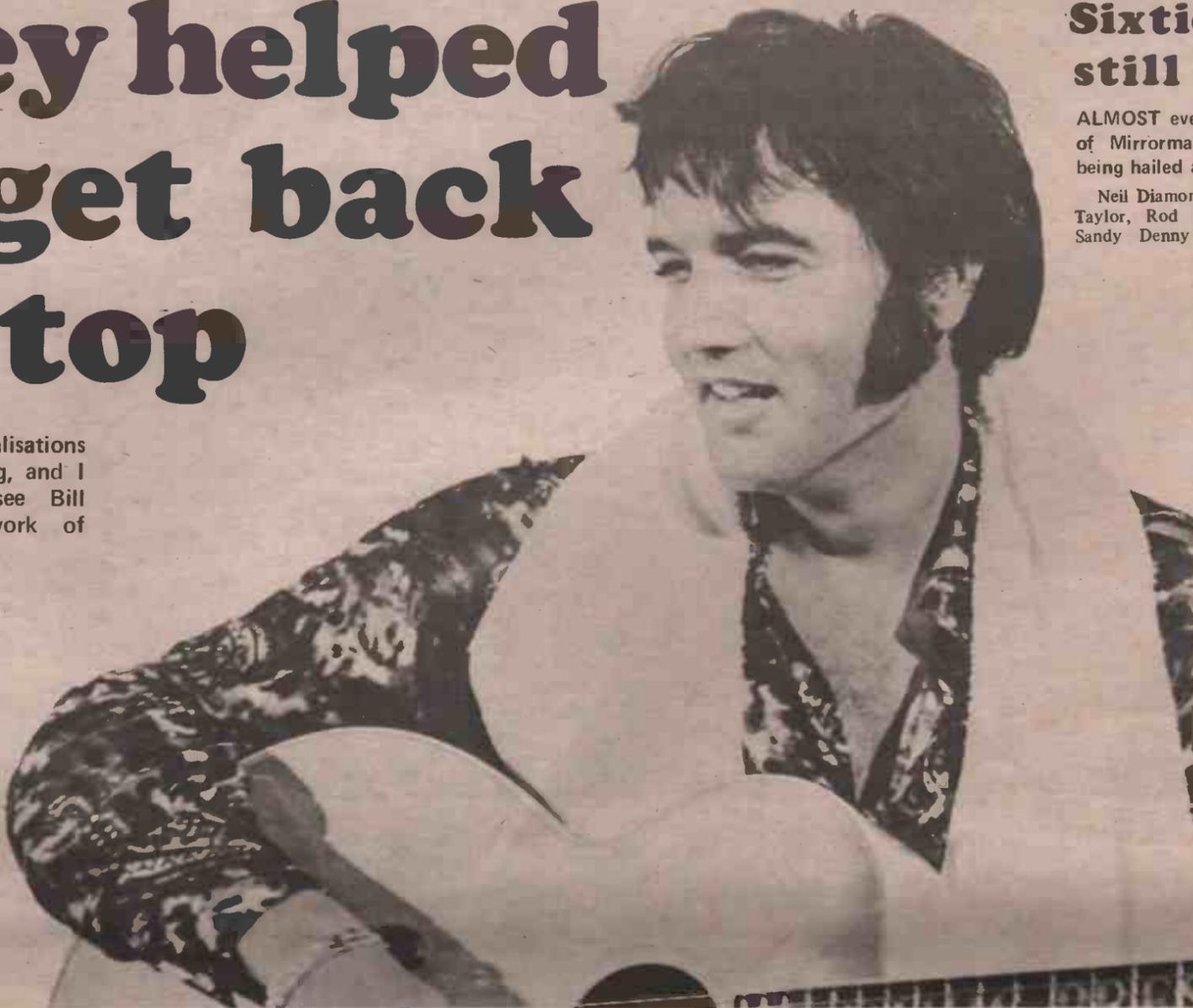
Stars such as Paul McCartney, Mick Jagger and Jim Morrison are slowly fading away, and some like Ringo Starr seem to have dropped out of the race altogether.

Taking another example, Leon Russell's name appeared in nearly every music paper's columns for about four weeks. It seemed as if we had found our Superstar, but if that was so why isn't the brilliant album 'Leon Russell And The Shelter People' topping the album charts? Could it be that all those so called Russell fans just wanted to see their names in print? Will the same happen to Carly Simon and the others, as it has already to Neil Diamond and Gordon Lightfoot?

It would seem that the well-worn stars still hold the revered titles of 'superstar' although with a somewhat weakened following. Simon and Garfunkel, even after the supposed split are still way up in the chart with 'Bridge' and Paul McCartney with 'Ram' is with them.

George Harrison and of course the inevitable name of Dylan appear quite regularly and John Lennon, more because of his political views I suspect, than for his music, is always being portrayed as the figurehead of youth.

So, even with such new faces as Rod Stewart and James Taylor on the scene, both very good musicians, it would seem that the Stars of the Sixties are still on the throne. Let them reign over the Seventies too until someone good enough to take their crown emerges. I suspect that there's a long, long time to go yet before it happens. - PAUL R. COLE, 51 Windemere Rd., High Lane, Nr. Stockport, Cheshire, SK6 8AJ.



MARIANNE HAVING A SMOKE AND A CHAT WITH ALAIN DELON IN A SCENE FROM 'GIRL ON A MOTORCYCLE'.

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Deep Purple think they may be the best hard rock band in the world and they told RM's Bill McAllister . . .



IAN GILLAN RUSHING OFF STAGE AT PORTSMOUTH GUILD HALL.

PORTSMOUTH is a bustling, crowded town. The approach roads from London in the early evening reveal its sprawl and untidy silhouette.

The shore and land outcrops, which take mild buffettings from the Channel year in and out, support huge warehouses, commerce buildings and dockside cranes. From the higher hills behind the town, the cranes jut out of the wispy sea mist like beckoning fingers.

The Guildhall is situated amongst the hurried business of the town's centre. It stands as the mark of the town's industry over the years, an impressively solid if not overly beautiful building, that now serves as a concert hall. It is commerce's offering to The Arts.

Bluster

The men who conceived the Guildhall would, in all probability, bluster and storm, were they alive today, to view Deep Purple and their teenage fans filling the hall's historical vastness with their noisy electrically-amplified music and screaming.

The hysteria of DP's music, which is only a reflection of today's hysterical life-pace, may not have received official acceptance as a part of The Arts, and may never receive that acceptance, but what they give to thousands of youngsters up and down the country makes The Arts so much nonsense.

By the same token, those who consider themselves "intellectuals" in rock music have managed, over the past couple of years, to consistently barrage Deep Purple and their fans with a tirade of abuse, most of it meaningless hypothetical drivel and all of it ill-conceived unthought.

Resource

If you had been at Portsmouth's Guildhall the other night when Deep Purple opened their British tour with a brand new act, you would know that here is a band that, having seen the difficulties involved in being part of the "heavy" field, have brought their every musical resource (considerable) to bear upon a field that is ultimately sparse for those with little imagination (many).

Black Sabbath are gross musically and Deep Purple are not. Sabbath's

WE HATE BEING IGNORED



JON LORD: COMPOSING PROWESS

distorted view of "heavy" music, one principally dictated by the dollar and scream, is not the be-all and end-all of DP's approach.

They are all, it is true, wealthy young men. Not fabulously wealthy, but with bank balances considerable enough to provide them with relaxed, stable lives. Their wealth, it is also true, has come from the music they play. But the money was not the catalyst for the music to take shape. The shape came from the necessity to be heard.

Deep Purple were, in the words of bassist Roger Glover, "very angry at being ignored. A musician hates to be ignored."

They reckoned, in their usual intelligent fashion, that the reason for their being ignored was that

they were not giving their best, and their best would ultimately get through to audiences. "We talked about it and decided that what we would be best at musically was to be a very, very good hard rock band. And we are a good hard rock band," said Roger Glover before the Portsmouth show. "Maybe we're the best in the world."

It is not an idle boast. Purple's musical ability in terms of technical proficiency and "feel" for what they play is way above the rest of the competition. As a band they gell more firmly than, say, Led Zeppelin, who are also magnificent technically, but have more problems personality-wise.

Ability

It is, perhaps, also Purple's ability to reduce this musicality to the lowest common denominator that determines their wide appeal. It's not often in rock music that you get to tap your feet to what your head is appreciating. This two-level set of values makes them extraordinarily effective.

The Deep Purple now on tour isn't so much different from the group you have seen before, but according to Glover, "the next album is coming along really nicely. We haven't recorded anything yet, but we've written five songs in the last week.

"We just finished one on the coach trip down tonight. We're calling it 'Highway Star'. I think it's going to be the opening number."

It was nice, I observed, as we stood backstage, waiting for the support group, Bullett, to open the show, that Purple's lyrics were coming on a storm. Lots of vivid imagery these days and none of that essential power missing, so needed to match the music.

"Well, that's because I'm helping

with the words now," Roger joked. "No, it's all much more relaxed this time. I never felt really comfortable with either 'In Rock' or 'Fireball'. There was too much pressure with both of them. The new one will be given as much time as it needs, it's not coming out until we are completely and totally satisfied with it."

This perfectionist morality invades their stage act, too. At Portsmouth they took the stage calmly amid cheers, whistles and shouts that whipped around the tight-packed hall like a crazy wind. But once the opening bars had exploded they ripped into the act with unabashed enthusiasm, for it is essential that they become every bit as much as involved as their audience.

There is, too a distinct impression of them having made their point — "We want to be a very, very good hard rock band." — and now are moving into another area where their musical abilities will be put further to the test.

Prowess

On two past occasions either the whole band, or part of it, has been called upon to undertake what might at first sight have seemed just too much of a task. "Concerto For Group And Orchestra", however, came off with a slight plus. Jon Lord's composing prowess was acknowledged, but with the tempered response that he was lacking in maturity and needed more experience. He had, however, enough experience and talent for the BBC to commission him to write "The Gemini Suite", which was broadcast last year and is released next month on Purple Records. It's own-up time when it comes down to that kind of recognition. I'm still waiting for Black Sabbath and Grand Funk to compose their first Concertos.

But, to each his own, and I've never been one to deny anyone the right to do what makes them happiest. Hard rock music is, in the main, for younger teenage fans, it's today's equivalent, in a strange way, of the Stones and Pretty Things in their early stages, the music to react against if you feel in any way slightly unsophisticated.

Folk music, the contemporary Neil Young-James Taylor-Joni Mitchell brand I love so much, has that ethnic quality that hard rock lacks. But, in turn, when bands like Deep Purple are around, there is the opportunity to throw away all those silly inhibitions, let your hair down (if that's possible) and have, in the words of the world's happiest and funkiest band, The Faces, "... real good time."

SHOUT OUT THE MESSAGE

THE Third World War could be over before it's even started. If record critics and the BBC get their own way, that is.

"All the underground press have raved about the band," said Terry Stamp, who is fat and writes the group's fiery, reactionary lyrics. "But the BBC just refuse to play our records, or let us have one 'What's New' play and then absentmindedly forget our singles and album have been released. And TV just doesn't want to know."

All rather strange in view of the fact that Third World War are in hot demand on the Continent. "German TV sent over a nine-man team to film a TV special on us," Terry said, cocking an inward snoot at BBC and the commercial channels.

It's not hard to see why Third World War are so consistently snubbed, however, if you listen closely to the music. It's violent, harsh, blues-based rock, shouted out at gut-level. The lyrics condemn and laugh at every existing wrongful convention. Third World War, in the words of Cat Stevens, are no "fancy dancers" . . . they just barge straight ahead.

Which is not to say the five-man band are musically unskilled. They have, for instance, as fine a pianist as any in John Hawkens, formerly with Renaissance, a classically-trained musician now equally at home with sweaty rock'n'roll.

Catalysts

Third World War claim they have no political aspirations for themselves, they merely want to be catalysts for an awareness movement among Britons as to the stupidity of our economic, social and political positions.

"Unfortunately, the music is not getting through because the establishment is preventing the people from hearing it," Terry claims. "In Paris they play our first single 'Ascension Day' immediately after 'Power To The People' and our other single, 'Working Class Man', along with another Lennon song, 'Working Class Hero'."

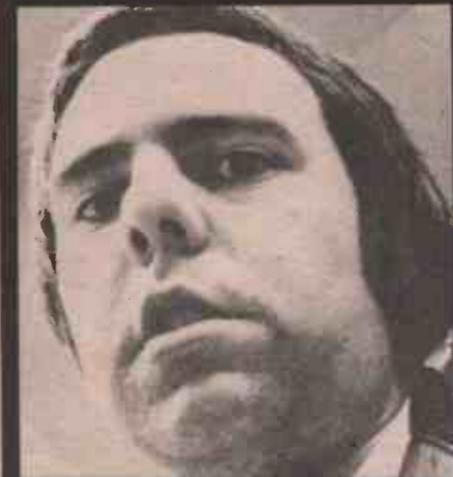
Even in America, where the new single received a Hot Tip rating on the influential Gavin Report (prepared to help radio programmers), they feel they'll run into trouble with a newer song — probably for their second album — entitled, "I'd Rather Cut Cane For Castro".

Third World War's inability and unwillingness to compromise is leading them up against a blank wall as long and high as can be made.

Their gigs here have been, to say the least, infrequent, though, and this lack of direct contact with the public has not helped. "We'll be playing a lot more dates in future," was Terry's hopeful news. "The Oz Benefit we played some time ago was only our second-ever gig and a little later we played a concert that was slammed mercilessly by someone from another music paper as being the worst music he had heard in years."

To prove that nothing of the sort is true Terry then played a tape of the band's gig following the slamming. "Yobbo" was full-blooded and powerful, sparing no effort in its searing vitality, but the music in there was indeniably good. Well-played, well-conceived stuff. Another number from that same gig, "Cosh An Old Lady Blues", proved equally effective.

Bill Matthews



TERRY STAMP

ECHOES ECHOES ECHOES

WHAT EVER happened to Brenton Wood?

Soul fans, like any other sort of music lovers have their blind spots and prejudices, in fact a collector of R&B records is usually as open-minded as a Klu Klux Klan president — though in rather a different way.

One of the most evident peculiarities of British soul enthusiasts is their total acceptance of some artists, styles and record labels while others are investigated in only occasional moments of rashness.

Say Double-Shot to the average soul fan and he'll probably either ask what you're muttering about or exclaim "oh, that pop outfit — they had some Brenton Wood records didn't they?"

Any label who hit with Count Five's "Psychotic Reaction" can hardly be considered an organisation sworn to the sole furtherment of American Negro music though a study of the label will reveal that of the 70 to 80 releases on Double Shot and Whiz Records at least half are by black singers and much, much, more relevant — a high proportion are good — which is more than some black-only labels can say.

Double Shot/Whiz is run from Los Angeles by Hal Winn and Joe Hooven who appeared on the scene in the early sixties as writers and producers of some pretty rotten pop stuff (remember Sonny Parker?... "Us kids have gotta make up our minds what dance we're gonna do") and some pretty obscure R&B, the Doctones and later the Quotations (not the Italian "Imagination" ones).

The leader of both groups was Alfred Smith who came from blues-country, Shreveport, Louisiana, but who sang in a style evolved directly from the 'birds groups' of New York and the other cities — a tender, pure tenor which jerked into little flurries of falsetto.

Double Shot's secret soul



BRENTON WOOD: SOUL FANS THOUGHT HIM WISHY WASHY.

In 1963 Smith quit the Quotations and started out solo as Brenton Wood. He cut a stream of obscure records on obscure New York labels which will keep discographers happy but didn't do a thing sales-wise, and didn't deserve to — the dreadful mush backing of Brent records and such songs as "Molly Malone" are best forgotten.

During a period when black styles were being smothered by over-production, Brenton was positively asphyxiated.

In 1967 Hooven and Winn were getting it together in L.A. and with staff producer Maurice Rodgers and promotion man Irwen Zucker, Double Shot was born. Brenton Wood was signed, recorded a piece of sheer nonsense "The Oogum Boogum Song" and bam! Double Shot's first R&B hit. It also made the Pop Charts

because the infectiousness was apparent to all.

The follow up was a song Brenton wrote in 1963 called "Gimme A Little Sign" and then things really started to happen — tours, TV spots, the whole pop-star thing — which was right because "Oogum" and "Sign" were pop records. But here's the crunch, they were good. Contrived and banal but also lilting and kind of mellow and his "Oogum Boogum" LP ("Gimme A Little Sign" here) is more of the same — all very cute, some would say sickly, but the gentle poignancy of his voice beautifully captured a haunting, sadness on "I Think You've Got Your Fools Mixed Up", "Best Thing I Ever Had", or "I Like The Way You Love Me".

For a time Brenton Wood continued to play pop-star, "Baby You Got It" was

another deserved smash and then the white audience tired of his catchiness.

There was nothing from Double Shot released here other than Count Five, a Shirley & Alfred (Shirley Goodman & Alfred Smith) and Brenton Wood and when even Wood wasn't big pop here, nobody tried to make him big R&B. As in the States, fans considered his style too wishy-washy, too neatly contrived, to be considered real soul. They were wrong, his style was and is one of involvement — not the intense screaming of a James Carr, but the mature inflectiveness of a Johnny Nash.

His unreleased singles bear investigation, particularly "A Change Is Gonna Come" (DS 137) a song sounding like it was wrenched from the era of doo-wops with authentic falsetto wee-ooh's, and his latest "Boogaloo Louisiana" (DS 150) a funkier Wood, trying to get a down-home feel to capture a needed hit and coming up with a "swamps come to the city" sound of predictable catchiness.

If the hits can't be found again and he drifts into obscurity, they ought to push out a last LP "The Misunderstood Brenton Wood". He is.

With no releases here Double Shot's other black artists can only be bought as imports in collector's auctions and import shops. As most didn't sell in the States the latter won't be easy but some of the following may turn up in 'job-lot' R&B parcels currently the rage with the specialist soul shops here.

Brenton Wood has used both Kent & The Candidates

and the Senor Soul groups to back him on U.S. tours but neither's solo records are much good save for Senor Soul's "Don't Lay Your Funky Trip On Me" (Whiz 620) which sounds like a Al Toussaint N.O. funkier — tight, hard, exciting drive.

The group's other records (including 2 LPs) are instrumental and boring indeed, though no worse than Kent & The Candidates' ordinary vocals.

Bobby Freeman is remembered by rock'n rollers as the "Do You Wanna Dance" man and Lancashire soulies as the "C'mon and Swim" man, but his Double Shot sides are better than both. His high tenor soars nicely on "Put Another Dime In The Parking Meter" (DS 148) — romantic soul-group type stuff, while "Four Piece Funky Nitty Junky Band" (DS 144) although nonsense, is beautifully arranged. But his best is "Society For The Prevention Of Cruelty To People In Love"/"Do You Wanna Dance 1970" (152) — the titles say all.

The Bagdads have had several records released but only proved really interesting on "Bring Back Those Doo-Wopps" (DS 133), hilarious lyric and great fun spotting how many golden oldie group tracks they can mention in one record.

A better lead voice is heard on the Invincibles' "Keen On Trying" (DS 131) a stratospheric falsetto recalling Rondalis Tandy of the Van Dykes. The group had a bit of R&B action on Warner Bros. and this beautiful ballad should have sold too.

Foxy are in fact a girl group whose "Call Me Later/I Like The Way You Love Me"

(DS 145) was good and "Trouble" (DS 153) better — crashing modern dance-soul. Two other artists who didn't make such good sounds but worth mentioning are Maurice Rodgers — interesting because he produced just about every Double Shot record, and the Georgia Prophets — interesting because, despite their name and soul sound, they're white.

Now we come to the label's real "Great Unknown". If "It Took A Little Church Girl" by the Real Thing (Whiz 613) suggests a good sound its evocation is an accurate one. Although mid-tempo dance beat stuff it possesses a real scorching, screaming vocal.

But for sheer inventiveness, a true R&B classic emerges on the group's other record "What Is Soul" (Whiz 618), (yes, it is the Ben E. King oldie, despite Stu Gardner getting on the composer credit). For the artist credit the label shows "The Real Thing with 18 everyday people" and that's exactly what you get. Members of the public asked what soul is and their taped answers spliced with uncanny skill into the framework of the song which is given a so-tricky drum-base arrangement and all-hell-let-loose vocal. The record has reduced Charlie Gillett and everyone else hearing it to hysterics making its rarity (sales failure) incomprehensible.

Perhaps Double Shot doesn't play the R&B radio payola game, perhaps the ghetto audience couldn't take the soul lesson from a two white — two black group, perhaps... Write to all the major UK record labels (anyone could conceivably pick up a Double Shot master here) or search and search again for a REALLY original soul record.

You might be told over and over again that the Detroit sound is the best, that Muscle Shoals is boss but remember, Paul Humphries might have been thinking of little ol' Double Shot records when he cut "Funky L.A."

Tony Cummings

INSIDE STRAIGHT

SWEET SOUL MUSIC: If any 'Inside Straight' freak actually followed our advice and imported the Victones' "I Need You So" they'll be round at Record Corner or Contempo now ordering their new one, "Two Sides To Love" (Front Page 2302). Beautiful, falsetto stuff even if the flip is a complete pinch of the Delfonics — style and song. Interesting that both sides are written by Milton Howard (a member of the group?) who a couple of years ago had a record on Sound Stage 7 as far away from sweet soul as you could get — called "Funky Shingaling".

THEM CHANGES: Can the Sheppards on Mirwood who had the extremely awful "How Do You Like It" oldie issued here recently on Jay Boy 30 really be related to the beautiful doo-woppers, led once by Bunky Sheppard (producer/writer/manager now of the Esquires) on Vee Jay and Constellation.

NEW ORLEANS: Despite rumours of his death, Willie Tee is alive, and well and working the New Orleans clubs. His last record on Capitol some time ago sunk without trace. He forsook the clipped N.O. funkiness of his successes "Teasin' You" and "Walking Up A One Way

Street" for a complex David Axelrod (Lou Rawls' right hand man) production and although his version of "Reach Out For Me" (Capitol 2892) manages to sound original he didn't seem at home away from the down-home beat. Let's hope he records again soon, this time with an accompaniment by the likes of Allen Toussaint or the Meters — then he'll get the big hit he needs.

STAR-DUST: During the late fifties early sixties records by black singers were released here in very limited quantities. These pioneering issues have obviously now

become collectors' items — London American is the most famed label for its vintage R&B/Rock — but one label never mentioned by collectors is STARLITE, the Esquire subsidiary.

The reason may be either the issues' great rarity — no pop success of any Starlite issues, or an assumption that the material released was all of Jamaican origin. True, most of the releases were either Jamaican pre-bluebeat music (though a blind date would fool collectors into guessing American R&B origin for Higgs & Wilson or the Blues Blasters) or country and western, but the Blues

got out on Starlite too.

Perhaps junkshops can still reveal an occasional copy of Jimmy Lee's "All My Life" — intense Chicago style, Clent Gant's "I Need You So" — relaxed club blues, Bobby Davis' "Hype You Into Sellin' Your Head" — raunchy city shouting and Dusty Brown's "Well You Know" — Reed-style down home stuff. But rock as well as blues/R&B lovers should search for Sonny Thompson's "Screamin' Boogie" — one of the wildest instrumentals of all time.

YOU BEAT ME TO THE PUNCH: Blues & Soul called the Joe Frazier/Vivian Reed

tour "disastrous". True, though it's a shame that they made no attempt to write up the artists prior to or during the tour and only SHOUT interviewed the band.

IT WILL STAND: From reader, William W. Williams, Penarth:

1. Hey Little Girl (Del Shannon).
2. Remember Diane (Paul Anka).
3. Start Movin' (Terry Dene).
4. Honey Don't (Carl Perkins).
5. Be Bop A Lula (Gene Vincent).

Tony Cummings

NEWS, ENQUIRIES, OPINION

Keith Altham takes a trip to 'Moon Towers' and sees the pop scene's lovable looner



Pitch and bowl for a pig!

THERE WAS a Moon landing in Lyne, Surrey last week when the Who's very own 'lunar-tick' did his bit for his new community by putting in a personal appearance at the local agricultural, 'Chertsey Show' where he bowled for a pig and a bail of hay pitched him all of three feet into the air!

A select party of immediate friends gathered inside Mr. Moon's palatial asylum in the early afternoon where they were rewarded some fifteen minutes later by the arrival of their host, dressed in chauffeur's uniform and sitting in the back of his new Mercedes.

Going into his amazing impression of "Super-kid" Keith then prepared to trot out his toys and play us a few tunes - hot and cold running stereo in every room - but first donned his latest at home ensemble in the shape of a horrendous gold lame smoking jacket.

CON

"I bought it in Smart Weston's," he exclaimed proudly, camping about the room. "It was necessary as I had nothing to wear and wanted to con a 'grand' out of our managers - you can't go in and ask for a grand in yer jeans and tee shirt can you? So I donned this lot with me shades, a three foot cigarette holder and a pair of Oxford bags - then I went into me Noel Coward routine with Stamp at Track Records.

'Dear boy, we seem to find ourselves a bit financially embarrassed and I was wondering whether you could see your way clear - I would of course let you have the Rolls for collateral - anyway dear boy...

Mr. Stamp's reactions is not on record but as I understand he has a fine command of Anglo Saxon invective, I have no doubt it was to the point.

We were next treated to a quick run down on the new security system at 'Moon Towers' and all I can

say is that I feel sorry for anyone trying to break into that house. Amongst the surprise items include an incredible set of alarms involving acoustics microphones which set off sirens at the breaking of glass and invisible rays which when broken start up an alarm system in the house and at the local police station.

AMAZED

I am assured that this is on a reciprocal arrangement basis and should the police station be broken into Mr. Moon will be straight round there - 'Loaded' of course and pointing in the general direction of the intruders. A sight to curdle the blood and often does!

After a few more liberal doses of scotch and coke, a ride around the grounds on Keith's mini-honda equipped with beautiful leather saddle bags courtesy of his friend American satirist Murry Roman we left for the show.

On the gate of the show we found the usual formidable and seemingly impassable 'wheresyerpas-andwhoareyou' but Mr.

Moon speaking at approximately 250 words a minute managed to get us through the entrance leaving man with mouth agape.

"Er yes... quite right the Who thank you. guests of organiser Mr. Boyd know him absolutely no trouble all the passes are with him so we will just reverse by going forward and not coming back if thats all right with you thank you very much goodbye."

I congratulated him on his 'gobbledegook' as we sped to our ring side seats.

"Oh yes," said Keith. "Well when you've done Madison Gardens and a few places you learn to speak the 'normal' fluently."

There is a story concerning the Who and crash-arrivals at the Cow Palace in San Francisco which bears repetition.

'LOADED'

Apparently as their motorcade drew near the auditorium Townshend spotted some hippies giving out pamphlets. Winding down a window of the Lincoln Caddillac he took one and was amazed to discover a slam about those

well known capitalistic pigs - the Who.

"What's all this about?" quoth Pete.

"It's about you," said the hippie. "Driving to gigs in luxury limousines and ripping us off."

"Oh it's the car that bothers you, is it?" quoth Pete and directed the driver to crash it into the nearest wall - which he did. The Who walked from that spot leaving much amazed hippie in their wake. The World's most un-super group!

On arrival at the main reception area Mr. Moon was beset by 'Nobbies' and 'Freddies' and 'Harries' all stewarding their way about and found himself involved with cart horses, pigs and pitching bails of hay to the great delight of the local press and photographers.

Returning to the beer tent - the natural base of operations he struck up an immediate rapport with the local Hells Angels and went into a lengthy chat. Coming out of the assembly some few minutes later he apparently felt somewhat confused.

"I can't help feeling I may have made a mistake," he said. "I told them the first thing we had to do was improve their image so we don't get this dreadful 'motor-bike and black leathers' equals 'thug' image."

So? "So the Walton on Thames Chapter is meeting round my house on Sundays," said Keith shaking his head and was last seen careering off into the sunset on a mini-mode proclaiming the delights of the local sky-diving club!

PICK OF THE HOT U.S. RELEASES

THE NITE-LITERS: K-Jee; Tang A Boo Gonk (RCA). Winning no prizes for literacy and self-expression in their choice of titles, the Nite-Liters win all the prizes in the book for playing the most incredibly good leaping jumping happy chattering great instrumental R&B imagineable - think of Hugh Masekela's "Grazin' In The Grass," speed it up, tighten it up ("Hi everybody! I'm Archie Bell...") Shut up, you fool!, string it out, fill it with stuttering rhythm guitar, throaty brass, incessant rhythm, wailing lead guitar, tripping drums, blasting sax, and you'll still have to hear the record to know what it's all about.

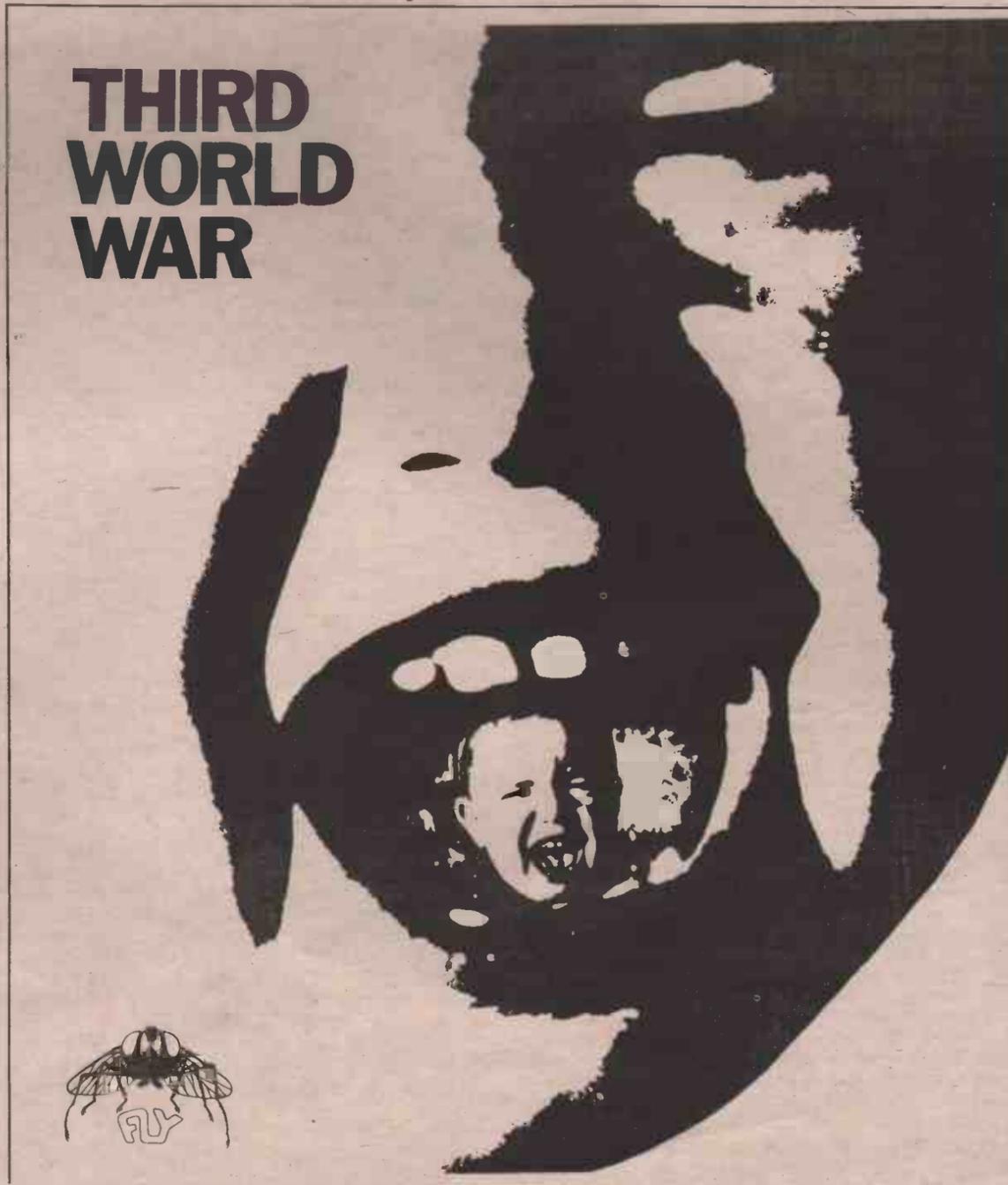
The legendary Harvey Fuqua (Moonglows, Harvey label, Motown productions) not only writes and produces for the band, but he formed them as part of a vast great group called the New Birth, comprised of groups, solo singers, and the Nite-Liters as the backing musicians. It's good to see that "K-Jee," from the "Morning, Noon And Nite-Liters" album, is huge Pop/R&B and is even going Middle Of The Road in America.

JAMES BROWN: Make It Funky, Parts 1 and 2 (Polydor). Sceptics can be sceptical if they must, but, truth to tell,

surprising thought it may appear, and all that, every new James Brown record does seem to be better than the last, usually... and this sure ain't no exception!

His first recording for Polydor (the record label bears his portrait), it's a simple repetitive dance riff with a very effective brass phrase, solid bass, doodling organ, scat chat between JB and Bobby Byrd, girlie group chanting, and the usual "Take it to the bridge" bit. The ingredients may not be too unusual, but it's how he mixes 'em that matters.

THE ORIGINALS: Keep Me (Soul). "Keep Me" by Berry Gordy, Jr.? That seems familiar... click click, whirr whirr... yeah - Liz Lands! So, down into the vaults, creak open the heavy dust-covered door marked "L," rummage about, and there it is - "Keep Me," Liz Lands, vocal accompaniment by the Temptations, produced/penned by Berry Gordy, Jr. either 1963 or early '64, on the Gordy label. It was done very much in the style of "Anyone Who Had A Heart" then, but now, produced by Joe Hinton and arranged by Paul Riser, it throbs wails and soars in the mellifluous throats of that "Baby I'm For Real" gang of fame, the Originals.



LIVE!**International****Who, Faces**

THE OVAL, LONDON: Bangla Desh, Bangla Desh. — George and Bob, I'm sure, would have been more than happy to have been there. "Rock At The Oval, 1971" was a success. A good day to give a lot of people a lot of good rock music.

The fact that this was all in aid of the people of Bangla Desh was, of course, completely by the way. We were there to see The Who, The Faces, Cochise and Mott the Hoople.

Cochise's late morning start kicked off things nicely and with a few more major appearances like this they'll have quite a few mouths eating from their exceptionally musical palms. The Grease Band were entirely capable and also entirely unexceptional. Lindisfarne followed with a rousing, jumping set, full of harmonies and sharp, definite music. Quintessence contrived to be hypnotic and interesting and were neither, if only by virtue of the fact that their ideals are too far above practicality.

Nothin' But The Real Thing — Those wild, hairy purveyors of modern rock 'n' roll, Mott the Hoople, had a few feet tapping and the odd head shaking and would have been excellent show-closers were The Who and Faces not still to follow. America, quieter and more studied in their approach, were fine, but somehow limited and Eugene Wallis (who will no doubt be launched album-wise quite shortly) was good without being over-exciting.

Atomic Rooster had flown specially back from the States to make the gig... it was worth it. They played their hits, as they have every right to do, and some other things which were quite beaty, too, and much more interesting musically. Well received, well liked.

Next To The Big Thing — Usually, around this time folks, I start to rave about the Faces. But this time I'm going to qualify my fanatical love of them with some ifs, buts and doubts. Point No. 1. Why is Rod Stewart singing out of tune these days? Point No. 2. Why are the Faces not playing very well? Point No. 3. Have the Faces been blinded by the sudden flood of glowing praise that has lately come their way?

The third point actually answers the first two because yes, the Faces are a little blind these days. "Well", said Rod when they trotted back on stage for their set of encores, "we got off to a shaky start, but I think we're alright now." They weren't. It was messy, utterly selfish and often very enjoyable. Knowing what the Faces are capable of I will settle for nothing less than their best and the last two under-par performances convinces me that we all ought to let them know how far they have slipped.

The Big Thing — By contrast, The Who were amazing. I didn't enjoy them as much as the Faces, but they had all the punch and fire and sheer professionalism that Faces lack. Pete smashed his guitar right at the end — just like the good old days



JOHNNY CASH WITH HIS WIFE JUNE AT THE FESTIVAL HALL

— and everyone went berserk. Lots of hits, just the right proportion of everything.

A P.S. — I've supported the Faces since '65 and they're still my favourite group, so if anyone is going to do any knocking it's me. All I'm asking is for a little commonsense from the lads and a little more attention to the quality of the music. They you can loon as much as you want. BILL McALLISTER.

Johnny Cash

ROYAL FESTIVAL HALL: The Johnny Cash package is one of the few that remains intact from year to year. It's a great show every time, so you go knowing what you'll see and knowing you'll like it right down the line; Saturday night at the Royal Festival Hall was no exception.

Carl Perkins opened, looking not a day older than 'Blue Suede Shoes' and zipping out rock and roll as it was conceived in the beginning. Backed by the granite faced Tennessee Three and their steady rhythmic perfection, the king displayed relaxed ease as he pounded out memorable riffs to the beaters and great subtlety in slowies like 'Turn Around'. After a short set, the Carter Family (without June) entered with their soaring harmony vocals.

A kind of magnificence surrounded Helen, Anita and Mama Maybelle as their sweet voices gave us famous originals that became standards over the years: 'Sunny Side Of Life', 'Little Brown Church In The Dale', 'Cottonfields' and more. Even if you never cared for the material, they have the image, the aura and the background that can't fail to move you. They are the roots.

Following them, the Statler Brothers cool western harmonies gave us 'Memphis', 'Bed Of Roses' and an old time toe-tapper, 'The Old House' that had the hall rocking. The amazing thing about the quartet is their range from way DOWN there to way UP there, they cover the scales with polish.

The entire second half featured the great (a little heftier and a little healthier) Johnny Cash. Dressed in black, he confidently did 'Man In Black', Kristofferson's 'Sunday Morning Coming Down', 'Me and Bobby McGhee',

'Old 97' and more before reintroducing Carl, the Carters and the Statlers. There was also a brief bow from 'Cheyenne' Clint Walker in the audience. The Cash sound is good, but when he backed by seven voices, the Tennessee Three and Carl Perkins, the sound is bigger than the biggest gospel choir imaginable. Add his wife June and it's simply unbelievable.

Songs like 'Jackson', 'Daddy Sang Bass' and 'Will The Circle Be Unbroken' literally carried the listeners to an old Southern plantation in sweet vocal chariots. The absolute highlight came with the rolling melody of 'Peach In The Valley'. A beautifully professional, yet intimate programme that improves with every performance. L.G.

Procol Harum

QUEEN ELIZABETH HALL: Seeing Procol Harum at the top of a concert bill in London is so rare that audiences here might be excused for wondering if the group is still in circulation.

Yet they still have enough name power to pack the Queen Elizabeth-Hall, as they did on Friday, and in spite of continual line-up changes, there is still a majestic sweep to their music which is original and powerful.

Friday was another debut for them. As the group's leader, Gary Brooker said, "Every time we play here, it's a debut". Because of that it was not surprising that it took time to find the right blend — new guitarist David Ball began by drowning out even Brooker.

But as the evening wore on, things fell more and more into place with Brooker very much in charge of things. Both vocally and visually, he is not unlike a smoother version of Joe Cocker, and I can't help feeling that if the band's career had taken a few different turns, Brooker Power could have been a major influence in pop too.

Instead they are forever saddled with the success of a record which must now seem like something that occurred way back in the past when the group was just a child prodigy. The music still throws up echoes of the old whiter shade, but it has gained authority.

JOE MITCHELL

WHO'S NEXT — AUTUMN TOUR

by BILL McALLISTER

WHO Who are off on tour! After the success of their Oval appearance last weekend their first British tour for 18 months is now set and includes venues at most major provincial cities.

The London venue has yet to be confirmed, but RM understands that the group will finish off their itinerary with a concert or concerts at a "new" North London venue.

Full itinerary is: (October 2) Reading University; (9) Surrey University; (10) Kent University; (18) Guildhall, Southampton; (20) Odeon, Birmingham; (21) Green's Playhouse, Glasgow; (22) Opera House, Blackpool; (23) Liverpool University; (24) Trentham Gardens, Stoke; (28) Odeon, Manchester; (29) ABC, Hull; (30) Odeon, Newcastle.

During the last year and a half The Who have made occasional appearances in the UK, but this new tour is their first major series of dates excluding American visits. The group are scheduled to return to America in November following the tour.

Stoneground

to tour

UK in

October

STONEGROUND are to tour here during October and November. The American group arrive here on September 29 and commence dates on October 2 at South Bank College.

Two other London dates are set — the Roundhouse on October 3 (with Brinsley Schwarz), and Chelsea College on October 23. Other dates are: (October 8) Town Hall, Oxford; (9) Kent University; (13) Dorothy Ballroom, Cambridge; (22) Brunel University; (28) Kinetic Circus, Birmingham; (29) University, Guildford; (11) Swansea University; (12) Great Hall, Aberystwyth; (13) Reading University.

A November double album is set for the States, but only a single from it will be released here to coincide with the tour. Release of the double is not expected until the New Year.

Twenty-five day tour for the Tams

THE Tams arrive in Britain on October 5 for a visit lasting until October 30. Dates for the American quintet currently enjoying success with the re-released "Hey Girl Don't Bother Me" are: Doncaster Top Rank Suite and Hull Malcolm's (October 8), Northwich Memorial Hall and Darwin Uncle Tom's Cabin (9), Middlesbrough Excel Bowl (13), Wigan Casino and Liverpool Mardi Gras (15), Portsmouth Locarno and Southampton Adam and Eve (21), Halifax Scene 3 and 4 (22), Dunstable California Ballroom (23), Purley

Span's new maxi

STEELEYE Span's single, their unaccompanied version of the old Buddy Holly hit, "Rave On," is now a maxi-single.

In addition to the title track they have added a set of reels and jigs entitled "Ten Pound Float," and another called "Female Drummer."

Their next album, to follow the success of "Please To See The King," is titled "Pen Man Mop Or Mr. Reservoir Butler Rides Again." Radio dates for Span are the John Peel Show on Sunday coming and Sounds Of The Seventies the following week.

Jackie and Tony

JACKIE Trent and Tony Hatch are to begin a British cabaret tour with a week at the Double Diamond Club, Caerphilly commencing on September 26. Other dates confirmed are Manchester Talk Of The North (October 4 week), Batley Variety Club (October 24) and Webbington Country Club (November 7 week).

Two writ row over Equals label

PRESIDENT Records boss, Ed Kassner, has served a writ on CBS Records and The Equals. And according to Eddie Grant, leader of the Equals, his group has issued a writ on President. The Equals signed to CBS last week but Ed Kassner claims that they are contracted to his company



SHORTLY due to sweep the country is Mal Gray's Hurricane, a brand new combo led by that fiery singer Mal Gray, ex of the Wild Angels. Accompanying the rock 'n' roller are, left to right, Carlo Little (drums), Mal, Dave Wendels (guitar), Freddie 'Fingers' Lee (piano) and Stu Colman (bass).

Last chance to see the Move live

THE Move, who abandoned 'live' work over a year ago in order to develop the Electric Light Orchestra, are making a one-date only come-back in mid-October.

They headline at The Swah, Yardley, Birmingham, on October 13, supported by other Birmingham acts, Raymond Froggatt and Idle Race. The show is in aid of the testimonial for Birmingham City footballer, Ray Martin.

"But," stressed a group spokesman, "this is definitely not the start of a series of dates by The Move. The Electric Light Orchestra will be under way by the end of the year." The Move will, he said, play their well-known hits and also material from their forthcoming album, due in October.

for recording, publishing and management until October 1973.

Says Eddie Grant: "President Records have been no good to us financially and otherwise and we have served them with a writ."

And CBS managing director, Richard Robinson

commented: "We have received a writ from Ed Kassner but we are not aware of any writ having been served on the Equals. That is between themselves and President Records."

"As far as we were aware at the time of signing the contracts with the Equals, they were free. This is one of the stipulations of all our contracts."

President Records this week issued a new single by the Equals called "Help Me Simone" on which the group does not intend to do any promotion work.

First disc with CBS, according to Eddie Grant, will be released next month and is titled "Stand Up And Be Counted."

Orchid Ballroom (28), Scunthorpe Baths Hall (30). Bournemouth Chelsea Village (29), and of the Pops on October 7.

The Tams appear on Top

of the Pops on October 7.

Want To Know Who The NEXT Great One Is?
THEN LISTEN TO RADIO LUXEMBOURG
(208 METRES ON YOUR DIAL)
NEXT TUESDAY BETWEEN 8-9 pm.
YOU'LL FIND OUT

BECAUSE of an error in copy transmission, the address of Pace International, manufacturers of the Bob Dylan posters as advertised in Record Mirror last week, was left out of the return coupon. It should have been: Pace International, 1-3, Bromley Place, Conway Street, London, W1.



First picture of Bullet: (l to r) John Cann, Johnny Gustaffson, Al Shaw and Paul Hammond. (See story top right).

Ex-Rooster Cann on new 'I quit' storm

EX-ATOMIC Rooster lead guitarist, John Cann, writer of the group's biggest hit, "Devil's Answer," blew up a storm over his controversial dismissal earlier this year when he claimed this week that he and drummer Paul Hammond quit the group because they thought leader Vincent Crane's ideas were rubbish.

"Paul and I are fed up," declared an angry Cann, "with his suggestions that we were sacked for not conforming. The truth is we split because we thought his ideas were rubbish. I quit and Paul followed me."

Cann and Hammond have subsequently formed the four-piece Bullet, currently touring with Deep Purple here, and will record an album of Cann's material soon.

Cann also claimed that Bullet (see picture, left), have more right to the Atomic Rooster name than the band that Crane leads. "At least I'd say that's the score morally and musically, if not legally," said Cann. "After all I wrote Atomic Rooster's biggest hit and contributed a lot of material towards their album. Bullet is going to get together a few of the things Atomic Rooster couldn't."

In addition to Cann and Hammond, Bullet features ex-Quatermass bassist Johnny Gustaffson and vocalist Al Shaw.

Hawk's loss

BASSIST Dave Anderson has left Hawkwind and is forming his own band, Amon Din, along with ex-Hawkwind guitarist Hugh Lloyd-Langton.

Anderson, with Hawkwind for the last eight months and before that with the German band Amon Duul II, had already begun Amon Din some months ago as a part-time activity.

Hawkwind's second album, "Xin Search Of Space" has already accumulated large advance orders and is released on October 8.

FRAMPTON QUILTS

BY BILL McALLISTER

PETER FRAMPTON has quit Humble Pie. Lead guitarist with the group since its formation in early '69, Frampton will pursue a solo career for the present, with an album featuring himself and "friends" as the first consideration.

Remaining Pie-men, Steve Marriott, Greg Ridley and Jerry Shirley, have already approached two leading American guitarists and, according to a group spokesman, "their contractual obligations are being looked into."

Steve Marriott commented of Frampton's decision to go out on his own: "Everybody is well pleased all round. Each has got something to gain by going their own ways."

Bassist Greg Ridley said: "Peter wasn't getting into what we are doing with all his heart, not lately at least. He'll be happier, we'll just rock on."

"It's time I found out if people are prepared to listen to what I can do for myself," said Frampton. "After I've recorded the album during October I'll think about getting another band together."

Frampton plans to start work on his solo album as soon as possible and will stay with Pie manager Dee Anthony and also with A&M Records. Name: already being rumoured as sessionmen for the album are Beatles George Harrison and Ringo Starr. Frampton has had a passing acquaintance with them for some time.

A proposed Albert Hall headlining date for the band has had to be dropped, but their scheduled European itinerary, from November 1 to 21, will go ahead.

A double album titled "Performance - Rockin' At The Fillmore" is released in the States at the end of this month, but A&M here will not issue the set until November. Recorded at the Fillmore East shortly before its close, the album was engineered by Eddie Kramer of New York's Electric Ladyland studios.

HUMBLE PIE



PETER FRAMPTON.

New boss man Danny

RENAISSANCE, the group originally formed by ex-Yarbird Keith Relf, have been joined by former Animals bassist, Danny McCulloch.

McCulloch, whose recent solo album, "Wings Of A Man," reached No. 5 in the American charts earning him a Gold Disc, will appear with the band at Queen's Hall, Bradford, on September 24, Renaissance's first gig for some weeks.

McCulloch has recently been working on sessions with Family Dogs Steve Rowlands. Further Renaissance dates are: (25) Builders Club, Huddersfield; (26) UCS Benefit, Bumpers, London; (28) Nightingale, Wood Green; (30) Marquee, London.

Shirley to Brazil

SHIRLEY Bassey - currently high in RM's charts with "For All We Know" - leaves for Brazil this week. She will act as a judge in the two-week long Rio Song Festival and will appear as an artist on the final night.

Miss Bassey's first British dates are not until November 21 when she appears at Batley Variety Club until December 11. Prior to that she has a season booked at New York's Waldorf from October 11 to 31 before leaving for the Casino in Swaziland for some appearances.



TONY ORLANDO WITH THE GIRLS.

The Dawn trio here now

DAWN, featuring Tony Orlando, arrived in Britain this week to start their short tour. The trio - which also includes Joyce Vincent and Telma Hopkins - arrived from Majorca.

A major London venue is currently being arranged and should be announced shortly, but only venues so far finalised are: (Sept 24) Scene 3, Halifax; (25) Scene 2, Scarborough; (27) Locarno Ballroom, Stevenage; (Oct 8) Top Hat Club, Spennymore; (9) Gliderdome, Boston, Lincs.; (11-17) Fiesta, Stockton.

Dawn also record for Top Of The Pops on October 6 and will be shooting a sequence for the bonanza Christmas edition.

THE last two Lyceum Sunday concerts on September 26 and October 3 feature If and Wishbone Ash respectively. Appearing with If on the 26th are Armada, Accrington Stanley and Titanic, and on October 3 with Wishbone are Renaissance, Armada and Burnt Oak.

Osibisa show

OSIBISA have been booked for a two-hour long TV special. The show, directed by Stanley Dorfman, will be recorded prior to the band's visit to the States and will be shown in the New Year. Osibisa are to guest on the three Marty Feldman Shows the first of which goes out on October 4.

Sarstedt LP

TITLE of Peter Sarstedt's forthcoming album, for release in late October, has been changed from "November Release" to "Every Word You Say Is Written Down." "November Release," said a UA Records spokesman, "is just a bit too confusing a title for an October-released album!"

Win yourself a Smokey LP

SMOKEY Robinson is this week's Great One and YOU can win one of his albums.

It's easy enough to win, providing you know something of what makes Smokey, along with the Miracles, of such outstanding importance to pop music.

All you have to do is answer the questions alongside. Write them in the space provided, tack on your name and address, get your entry to us by Monday, October 4.

That's all. The first twelve correct entries received will earn a Smokey and Miracles album of YOUR choice.

Send your entry to: Record Mirror (Smokey Comp), 7 Carnaby Street, London, W1V 1PG.

1 Give the Correct first name of: (a) "Smokey" Robinson; (b) "Bobby" Rogers; (c) "Pete" Moore; (d) "Ronnie" White.

2 Complete (six words) the line: "Son, you're growing up now..."

3 Name the Smokey penned/produced: (a) Miracles' hit which the Beatles "covered" on their second (British) LP; (b) Film title song which, while an American B-side by the Miracles, unaccountably was never issued in Britain.

4 Name the artists who, produced by Smokey, were first to sing his delightful words about: (a) "A Split Personality"; (b) "My Smile Is Just A Frown Turned Upside Down"; (c) "Your Mother's Only Daughter."

5 The Essex had a big U.S. hit with "Easier Said Than Done" - name the current Tamla-Motown artist who sang Smokey's song with the same title.

6 Early in their career the Miracles recorded two different songs with the same famous title: (a) Name the title; (b) Name the label on which the less famous song originally appeared; (c) Name the co-writer common to both.

ANSWERS

1.....
 2.....
 3.....
 4.....
 5.....
 6.....

Name.....
 Address.....

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KEEPING UP WITH JONES?

The world of Radio

I COULD FILL a book with your criticisms of Radio One. But let's take one of the more popular cries: "Why does the network concentrate on established names instead of giving a better chance to new talent?"

Well, the pop network is a monopoly so it must cater for the masses and give the public what it wants. And the public wants, roughly speaking, what it now gets from the BBC — Messrs Blackburn, Young, Savile, Wogan etc.

But new talent does get a fair deal out of the BBC and several new names have emerged in the last couple of years. Perhaps they have been the lucky ones — other would-be broadcasters who have been banging their heads on the wall of Broadcasting House for the past four years would certainly think so.

Although Dave Lee Travis was a big name back in the days of the floating pop stations, I would regard him as someone the BBC has moulded into a national name. He has graduated from the Sunday morning programme and "Radio One Club" to the new 11 a.m. — 1 p.m. daily spot.

"He deserves this show — I've watched him improving for a long time now". That's the view of one top disc jockey of another. Tony Brandon on Dave Lee Travis. Although reluctant to speak to RM at first ("I don't like telephone interviews as I often get misquoted") Simon Burnett did manage to get a few words out of Dave about the new show.

FACELIFT

"I think that all radio stations need a new approach now and again for the sake of changing. It's only possible to go on for so long with one format before a facelift is needed — and it's possible for a disc jockey to go stale if he has the same show for a long time. Besides, it's always a good thing for a DJ to have a crack at a new audience.

"As for my new show, I want it to be something pleasant to listen to. A bit of fun and no messages.

Number two in a series by RODNEY COLLINS

It's got to be different to the Sunday show because the Sunday audiences are captive whereas the weekday audiences are active.

"I'm really happy now for the first time in eight years. I've got what I wanted".

Before joining Radio Caroline, Dave worked on a few jobs with stations in the States and, as Tony Brandon says, DLT has consistently improved during his three years with Radio One.

Dave Eager is another new name. He first appeared on "Radio One Club" but most listeners will remember his seven week stint on the Blackburn show this spring. With the temporary demise of the Club programmes, Dave is left without a regular spot for at least the next three months.

"It's a shame that

'Radio One Club' is coming off because any show that goes out of the confines of a BBC studio and actually meets its audience must be a good thing. It's marvellous to get into the car, drive off to some town you've never been to before and meet the people.

"Whenever I've seen a 'Radio One Club' there's been a terrific turnout, and they're always a great crowd to get involved with. This is a big part of the job for me... involvement. That is why I still run my Saturday night discos in Manchester and why I live in my home city rather than London. In Manchester I can keep my feet on the ground, whereas in London I only seem to meet other-DJs and radio people.

"When I was doing the breakfast show a DJ kindly invited me to a



PICTURED AT ONE OF HIS RADIO ONE CLUB SESSIONS IN LONDON — DJ DAVE EAGER.

"Saturday night, everybody will be there" party. When I told him I wouldn't be going, he was surprised and said: 'London's where it's happening. If you keep dashing back to Manchester, how can you possibly keep in touch?' He didn't realise that this was the very reason I was going back — to keep in touch with the kids.

"People hear you on the radio and you've got to reach everyone individually, not as a mass audience," Dave told me. "Recently Jimmy Savile walked from John O'Groats to Lands End meeting the people who listen to his radio shows. I've been friends with Jim for years and I know he is a sincere guy. We both

believe in keeping our feet on the ground and getting to know the listener. That's what makes radio more personal."

Dave Eager is now 23 and at the beginning of what must surely be a very successful career. He is learning that art of communication which keeps Tony Blackburn and Jimmy Young at the top. With his talents channelled in the right direction, I sincerely believe he could be one of the BBC's biggest names in the run-up to commercial radio.

LUCKY

Alan Black and Bob Harris, who present "Sounds Of The Seventies" shows on Radio One, are among the DJs who get more airtime at the beginning of next month.

Alan Black joined the network after working on the pirates. He did fill in jobs for other DJs before he captured one of the progressive spots. "The 'Sounds Of The Seventies' show suits me well. We are lucky on our programme in that we are not forced to pander to ratings in any way. The move to late evenings and VHF will give us better reception and should allow more people to listen to our kind of music. It's such a shame if poor reception spoils a session that a band has worked really hard on, and you know the BBC's facilities are getting better and better all the time.

"I don't think I could ever go back to the mass audience shows, especially on a commercial station where the people are pre-occupied with getting top ratings and bowing to commercial pressures. "People talk about commercial radio being free, but that's hardly

true. Radio One doesn't have pressure from advertisers and is able to do programmes like 'Sounds Of The Seventies' without worrying necessarily about how many listeners it will get.

"I think Radio One does a good job overall. It has to cater for the masses and so it has this sort of bright up-tempo sound which means you can switch the radio on any time during the day and get pop. My only criticism is that I would like to see more of a choice offered to the listener — more of a musical choice. Perhaps there should be a fifth network, but that would obviously cost a lot of money to set up.

"Also I'd really like to see more of our type of music played during the day on Radio One", says Alan.

Bob Harris replaced David Symons in the "Sounds Of The Seventies" series and in a fairly short space of time has deservedly built up a strong loyal following of listeners.

AIRPLAY

"I feel that the music we play should have more airplay if the record is one that could appeal to a wider audience. For instance, I think the recent single by Dave Mason and the Doors' "Love Her Madly" could have made the Top 20 if they had got more airplay.

"On the one hand I feel that 'heavy' music should be featured on the mass audience shows, rather than put into a compartment by itself, but on the other hand "Sound Of The Seventies" is a valuable programme for bands and artists who probably wouldn't get too much exposure on Radio One if, say, you had groups like the Middle Of The Road followed by

Bridget St John."

How does Bob feel about the restricted needle time on Radio One? (he can only feature 20 minutes of discs per day in his one hour show) "I think the needletime problem hits Radio Two far more than it does us. I enjoy working with live bands, and new groups who don't make many records — or perhaps have never made records — get a chance to put their music across to the listener. I don't regard my show purely as a record programme. I think one of my most important duties is to give information about the music I'm playing. Our music has such well defined and positive roots that we are able to talk about the material at some length.

NEW

"I wouldn't be able to do that with the more commercial pop. If I did one of the strip shows and played the new single by, say, Gerry Monroe, well, what could I say about it apart from the fact that it is his new record?"

"That's one reason why I enjoy my programme so much. From next month Alan and I will be introducing a new record review programme each Friday evening.

"I don't think I'd really enjoy life on the strip shows too much. I just cannot see myself as a disc jockey churning out pop all day. I regard myself as more of a presenter of music and try and communicate with my listeners.

"We get a lot of letters for 'Sounds Of The Seventies' and while we've been in this early evening spot, we've sometimes caught a few listeners at random, who perhaps have never listened to the type of music we play and have found out that they enjoy



ONE OF THE NEWER BREED OF RADIO ONE DEE-JAYS: SOUNDS OF THE SEVENTIES MAN BOB HARRIS IN THE STUDIO.

This week: new talent, and the people who run our pop network

it. It's nice to think that perhaps we have brought our bands and records to new people, rather than say, merely preaching to the converted."

Does Bob find there are many restrictions working for the BBC?

"Certainly not. There are restrictions in that there are certain things you cannot say on the radio, but that's commonsense to me anyway. For instance, I've never wanted to tell everyone to go off and smoke pot or anything like that.

"The only time I would come up against a problem would be if there was a record I particularly wanted to play on the show and I was not allowed to feature it. But that isn't likely to happen as we all work very closely with our producers and we can always make suggestions over who is featured in the programmes.

FAULTS

"The BBC has its faults, but I am allowed much more freedom here than I would get, say, with a commercial station. It's a better atmosphere as well. In our unit of 'Sounds Of The Seventies' the producers and presenters are really in touch with what is happening and take some trouble with the programmes they put out."

Bob lists John Peel, Johnnie Walker and Terry Wogan among the broadcasters he most admires and says that Tony Blackburn "is technically brilliant. If you listen to him he always chooses the right jingles for the right records and that's what pop radio is all about. He probably is about the best DJ on the air."

Perhaps Tony Blackburn and Co will be the last crop of DJs to emerge and that the future will give us presenters with more accent on the music than format and style of presentation. If this is the case, then Alan Black and Bob Harris could well be the Jimmy Youngs of tomorrow... if you see what I mean.

The other side of Radio 1

FIVE PEOPLE, basically, run Radio One. They are Douglas Muggerridge, Mark White and three executive producers - Derek Chinnery, Doreen Davies and Teddy Warrick. Douglas and Mark are together responsible for the future planning of Radio One. They have already made startling changes and succeeded in lifting the network out of



THE CONTROLLER OF BBC RADIOS ONE AND TWO - DOUGLAS MUGGERIDGE.

the usual BBC image and establishing its own identity.

Next month sees a number of changes on the network, and Douglas Muggerridge talks about them: "I've taken 'Radio One Club' off for a year because I'm anxious the programme should not get stale. It is coming off when it is attracting the highest audience figures ever. I want to re-think the show and perhaps bring it back in the early evening, which would be a better time slot. I want 'Radio One Club' to be one of our weapons against commercial radio.

"The new pattern of daily shows has come about because the end of the club shows left an island in the middle of the day around which we had to plan, so programmes were reorganised.

"At weekends, Stuart Henry has the Saturday morning programme because he did so well in that spor during the summer holidays. Frankly, his success was irresistible. Noel Edmonds then moves over to Sundays, but it's not in any way a demotion for him.

"As far as Radio Two is concerned, we are moving slightly towards a younger image, by introducing new strip shows". (The new shows feature Tony Brandon from 11.30 a.m. - 2 p.m. and personalities such as David Jacobs and Michael Aspel between 7-8 p.m.). "Radio Two will now be virtually 'live' throughout the day, apart from a light entertainment band in the middle of the evening. This makes for better radio".

Mark White says of the changes: "We have tried to gauge what type of audience is listening at any particular time of the day and I think the new programmes will meet the demand from the audience. The new-styled 'Sounds Of The Seventies' shows, for instance, will be going out at a much more suitable time. I

think many progressive fans have been unable to hear the shows in the past, because of their early-evening timing.

Executive producer Teddy Warrick is particularly pleased about the new progressive music slot. "One hour shows are hardly ideal these days whether they feature commercial pop or progressive music. The two hour strip will enable us to feature more bands and, of course, the fact that we will also be going out on VHF is a big advantage as well."

POLICY

Teddy is responsible for a number of shows on the network. All the major programmes are divided between the three executive producers and then each show is allotted a producer. Derek, Doreen and Teddy are responsible for laying down the general policy of the programmes, whereas individual producers handle the day to day details. These three take the responsibility for what goes out on the air. Derek, for instance handles the new DLT show, plus Blackburn, Rosko and the Savile programmes, while Doreen watches over Junior Choice, Johnnie Walker and Jimmy Young. Teddy's responsibilities apart from the progressive show, also take in Terry Wogan, the record review programme and "Scene And Heard".

The pirates, you may recall, had no producers. Why, then, are they necessary for Radio One? Derek Chinnery replies: "A lot of planning goes into the shows on the network. For instance, our needletime situation means that many programmes have 'live' music and producers are responsible for lining up artists and supervising the recording of the acts. The producer then takes his 'live' material and selects the records to build up a

balanced show".

There are those who suggest that the network has no definite music policy; that it is a succession of shows rather than a unit of programmes; that there is not enough progressive music on the air, and that Radio One should work to a Top 40 format.

In answer to these criticisms, Douglas and Mark point out that if Jimmy Young played a large helping of 'heavy' music in his show roughly 75 per cent of his listeners would switch off for evermore. Progressive fans are not listening to the radio mid-mornings.

As far as the Top 40 format is concerned, they believe this could not work on Radio One. "Our network does the same job as four or five stations would do in the States," says Douglas. "We offer pop progressive, jazz, folk, country - the lot. But I think the various music forms marry in quite well into the general sound of the network. If we used a Top 40 format, we would not be able to cater for all these tastes in music.

DUTY

"Radio One has a duty to both the majority and minority audiences. Top 40 all day would not serve the listeners properly."

He adds: "I believe that Radio One is probably the finest network of its type anywhere in the world, I really do".

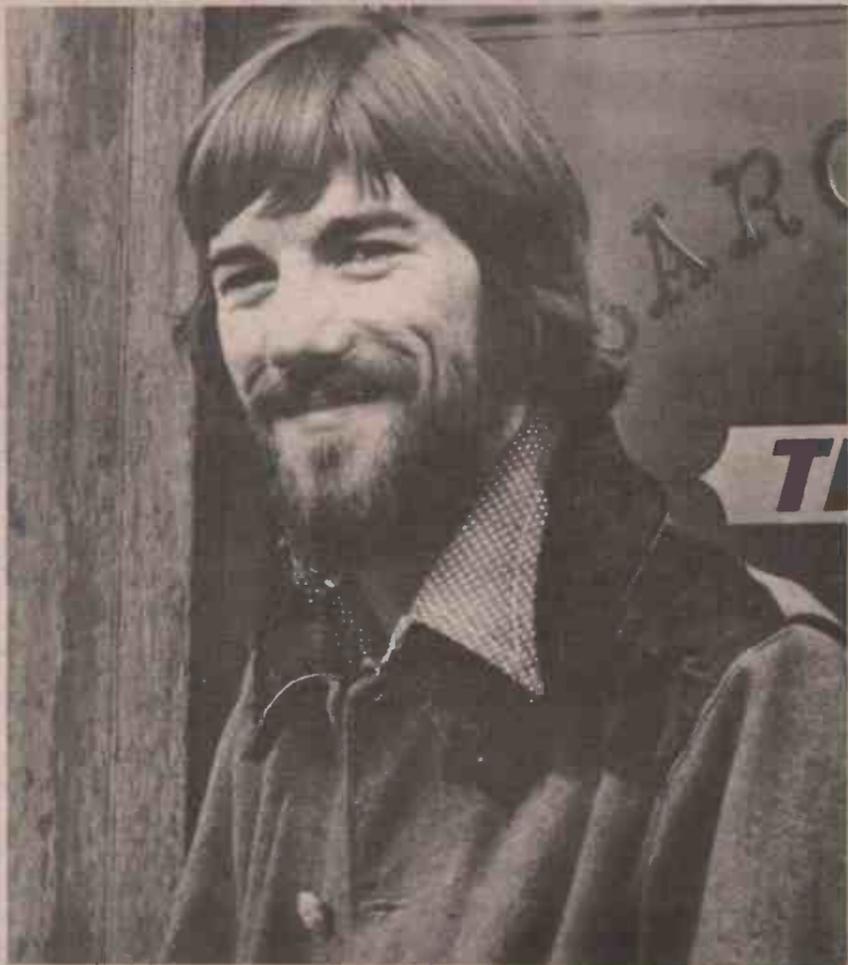
I'm inclined to agree with him... This, then, is your pop network and its plans for the immediate future. As I said last week, Radio One will continue to bring new people into the network and good broadcasters are emerging all the time. The tragedy of a pop monopoly is that whenever Radio One brings someone new in, an existing "name" is bound to suffer.

And if you get squeezed out of Radio One there are precious few places to go, unless you are prepared to throw everything up to live in Luxembourg or face the cruel waters of the North Sea.

Douglas Muggerridge and Mark White will fight to improve the network still further. But Radio One clearly IS working - and that at least is one in the eye for the BBC men who were convinced it would never be successful.

Our insurance as listeners is that, thankfully, Radio One cannot afford to become complacent. For the network cannot be sure what commercial radio will bring - when it eventually arrives.

NEXT WEEK: THE OFFSHORE PIRATES - A N D T H E I R FUTURE...



CHRIS YOULDEN

LIFE AND LAUGHS ON THE ROAD

CHRIS YOULDEN has been through the lean times and now has a future which is quite decidedly fat. As lead singer with Savoy Brown for three years he 'made it' in the States and has now embarked on a solo career.

He'll be auditioning for a band in late August, consisting of organ, guitar, bass and drums and will then go into the studios to cut an album which will be released to coincide with his Stateside tour next February.

Reminiscing about his hard times "I could write a complete guide to the motorway cafts of 1967", he talks about the days when he was looking for a break. "I came in contact with guys of all shapes and sizes who used to spin the yarns 'I'm well in with Radio Caroline.' 'I'm forming a big band', people like that.

Strangest

"The strangest band I ever came across was in East London. I was with another musician at the time and we got a call from someone who said he wanted to form a band and were we interested. We went to see him at his flat, somewhere in London. We knocked on the door and he told us 'I can't see you now I'm having a row with my wife, go out and sit in my car. So we sat in his Cortina and he joined us, showing us all sort of contracts.

"I've got a band who are going to split the country apart" he said. "I used to play harmonica, but my wind's gone, so I'm going to manage them." He told us the band would have a harmonica section and we sort of laughed, but went along with him. Then he took us to see the organist. He was a wizened old guy who must have been 70, if a day and his organ turned out to be a little pedal organ in his front room. He was so keen on being in the band it was almost heartbreaking. He'd never been in a band before. We played a couple of impromptu songs, but it was really weird. By this time we didn't know

Brenda Tarry talks to

CHRIS YOULDEN

whether to laugh or cry inside, so we just left."

Chris formed his first band when he was 19. "It was called The Downhome Blues Band. We had one very small 15 watt amp and no P.A. system and we were very nervous. We did a few local gigs in and around London and entered the heat of a rhythm and blues competition at the Marquee.

"We came third or something and Georgio Gomelski expressed a certain amount of interest. I called him and he put us on at the Marquee supporting the T Bones. We did some more gigs here and there but eventually broke up. I went through a variety of small bands, writing all my own material at the time, doing all sorts of strange gigs - weddings, yacht club dances, the lot.

"Then I met Dave Peverett and we sort of got a band together for a time and we even opened a club called The Stormy Monday Blues club in a pub in Norwood. That went along for a bit and then we had hard times. Savoy Brown were thinking of changing their line-up at the time and asked me if I would sing. I said yes and we went off on the road.

Courageous

"We had a small van and went up and down the M1 in the winter with no windows, no seats and the wind coming through the cracks. That was two years before our first American tour. We were doing England from top to bottom, side to side. At that time we met the most courageous promoter I know. He was very interested in jazz and blues and we were more or less playing Blues then. He put us in this vast hall in Connors Quay and there were only about 80 people there.

"After the show he gave us a reasonable fee and we found that he put all the money he made from successful concerts with pop groups, into subsidising weekly gigs for jazz and blues bands."

Chris left Savoy Brown last year and has been busily writing material. As a songwriter he is already established in America where a number of artists have recorded his songs.

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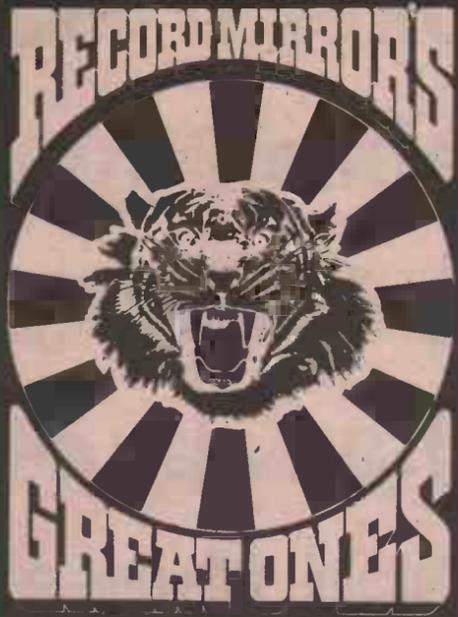
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Number Two SMOKEY ROBINSON

BY
CHARLIE GILLETT



CHARLIE GILLETT, one of the most respected and authoritative commentators on the rock and pop scene, is the author of the second article in Record Mirror's Great Ones series. As well as contributing a regular column to Record Mirror for several years, Charlie is also the author of "The Sound Of The City," a much-praised book which is now accepted as the finest yet written on the subject. It will be published in Britain later this year.



Smokey Robinson

ABOUT twelve years ago, Berry Gordy told Smokey Robinson how to write songs. "Every song should have an idea, tell a story, mean something." Smokey put aside his exercise book, full of painstakingly-written teen songs about being in love with his fifth-grade teacher and not wanting to go in the army, and started again. "Shop Around," "You Really Got A Hold On Me," "My Guy," and "I Second That Emotion" were among the songs he came up with to meet Berry Gordy's specifications.

In a list of the hundred best songs of the 1960s, at least ten written by Smokey Robinson would have to be included. "Tracks Of My Tears," "Since I Lost My Baby," "My Girl," "Ain't That Peculiar," "It's Growing," "The Love I Saw In You Was Just A Mirage." For anybody who has heard the songs a few times, the titles by themselves conjure a mood, a few intricately-rhyming lines, even a place where a vocal group comes in to harmonise.

And then there's his singing. If few people would argue with his importance as a song-writer, more would wince at the idea of including him in a list of all-time great singers. Most British record reviewers goofed at least once during the early sixties by referring to the female lead singer of the Miracles, and a lot of people still haven't got used to that pure high voice. But, although it doesn't suit all songs equally well, Smokey's style can establish innocence and devotion better than any other singer — and those are two of the most common and important moods in popular music.

He's been singing for as long as he can remember, and while he was still at high school in Detroit Smokey formed a vocal group with some friends: Bob Rogers, Pete Moore, Ronnie White — whose used to be the paper boy where Smokey lived — the guitarist Marv Tarplin, and Claudia, who's Smokey's wife. Marv became a session musician at Motown, and



Claudia stayed home to bring up a family, but the rest of the Miracles have stayed together. There's been pressure on Smokey to break away from his friends ever since they became professionals, as Smokey recalled in an interview when he was in London to tape a guest spot for the Tom Jones Show:

"Soon after 'Shop Around' made the charts, we were at the Apollo, and a man came up to me in the dressing room, just before we were due to go on, and said, 'Listen, Smokey, those guys in the Miracles are just riding on your back. You don't need them. If you drop them, I'll buy your contract from Gordy and I'll make you the biggest star in the country. By yourself'. I was very young, eighteen or nineteen, but somehow I knew that my best interests were where my loyalties were, with Berry and with the Miracles. But that was a terrible pressure to have, to go on stage and perform with something like that on your mind. When I came off, I told him, 'O.K. I'll sign with you; but only on condition that you make Berry Gordy president of whatever record company I record for, and that you sign the Miracles with me'. He wasn't interested."

Smokey had met Berry Gordy a couple of years earlier, at a music publisher's office in New York. The publisher hadn't been too impressed with Smokey's demos, but Berry was. He introduced himself, looked through Smokey's exercise book, suggested they work together, and advised Smokey to learn how to write effective songs, to make them mean something.

At that time Berry Gordy was a free lance writer and producer, providing songs for Jackie Wilson and producing records by Marv Johnson and Eddie Holland for United Artists. He licensed the first Miracles record, "Got A Job," to End (owned by George Goldner in New York) and the second, "Bad Girl," to Chess (owned by Leonard Chess in Chicago). If Berry Gordy had been properly paid for what he did, he might never have been driven to start his own company. But, frustrated with royalty cheques that were too low and too late — when they came at all — he decided to go on his own. Jackie Wilson was already signed to Brunswick and Marv Johnson to United Artists, but Eddie Holland and the Miracles were contracted to

Berry, and they formed the nucleus of his roster when he founded the Tammie, later Tamla, label.

Eddie Holland was a singer-composer with a vocal style very similar to Jackie Wilson's; when Berry wrote songs for Jackie, Eddie sang on the demo records that indicated the arrangement and melody for Jackie to follow. But although Eddie's "Jamie" was a moderate pop hit, he didn't establish himself as a major figure until he, his brother Brian and Lamont Dozier started working with the Supremes and the Four Tops in 1964, as the production-and-writing team of Holland-Dozier-Holland. Smokey Robinson made his impact much faster. "Shop Around" by the Miracles made number two on the *Billboard* chart in 1960, followed in the next two years by several Mary Wells hits, most of which Smokey wrote, and in 1962 by another Miracles hit, "You Really Got A Hold On Me." (The only other consistent hit-makers for Gordy's labels in that period were the Marvelettes and Marvin Gaye, working with writer-producers Brian Holland, Lamont Dozier, and William Stevenson).

From 1964 to 1966, Smokey was responsible for producing, and providing most of the material for, the Temptations, and in addition to keeping the Miracles going, he also contributed to some of Marvin Gaye's best records, and the odd thing for other acts including "Don't Mess With Bill" for the Marvelettes. Since 1967, when the group was officially retitled Smokey Robinson and the Miracles, there has been a decline in the quantity of studio work that Smokey has been involved in; curiously, this has coincided with a decline in the quality of his writing, suggesting either that he responds best to the pressure of writing a lot of material in a short time, or else that he is finding it harder to represent the anguish and ecstasy of love with the adolescent images and similes that once came so easily to him. Or maybe it is just that he has not concentrated on writing so much, since he became increasingly involved in the administration of the Motown organisation.

Originally signed to Berry Gordy on a management and production contract, Smokey outgrew that formal arrangement to such an extent that he was appointed as a vice president in 1967. Long before this, he had attended regular weekly meetings with the rest of the Motown production staff.

"It was like a family organisation then," he recalled. "About ten of us took all the decisions on a collective basis. Berry had the final say, of course, but we had a chance to make our contributions. It was all very informal, we knew all the secretaries and studio staff by their first names. But now there are more than 250 people employed there, and of course the whole organisation has moved from the houses where Berry started it.

"I'm in charge of the department that looks after the new artists that are signed to Motown, those that haven't had a hit yet. If and when they do get a hit, they move onto Artist Development, to learn choreography, stage presentation, that kind of thing."

In contrast to other companies such as Atlantic, Motown insists on firm control of its performers, especially

those under 21, paying them only a proportion of their royalties, banking the rest so that they can't spend it all at once.

"That's one of Motown's biggest headaches, trying to instil a responsible attitude towards money. You'd be surprised how hard it is to explain to a young star that he is going to have to pay taxes out of the money his record has earned. Atlantic doesn't take on all that responsibility, but that company doesn't have the same long-term success with performers that Motown has had with all of its top acts. One or two Motown singers have complained about the system and left the company, but they haven't been able to repeat their success — Mary Wells, Kim Weston. And Barrett Strong, who had a hit with "Money" and later left Motown, has come back to become a very successful session musician, writer, and now co-producer with Norman Whitfield."

Towards the end of the interview, Smokey talked enthusiastically about one of his proteges, Terry Johnson, a former member of the Flamingos, who had then recently joined Motown as a writer, assistant producer, and singer. It seemed clear that Smokey would get almost as much satisfaction out of any success that might come Terry's way as out of one more top ten hit for himself. Suitably grateful for any attention we may feel like giving him, he made no assumption that we should admire him; and it's that same modest understatement that is so irresistibly charming in his songs and in the way he sings them.

The difference between a good Smokey Robinson song and a good song by Tony Macauley or Greenaway-Cooke is that Smokey doesn't relax after he's thought of a good lyric-and-melody hook for the chorus. His songs do have an attractive chorus to draw attention and hum along to; but he fills the gaps between them with a succession of secondary rhymes and melodic diversions, so that the song is a pleasure not just to hear but to listen to and get to know. Listen to "I Second That Emotion," whose title alone would be enough for most writers — if they dared to risk so potentially corny a concept. Smokey surrounds it with words like "notion" and "devotion," so you accept the chorus as being just the right line in that situation.

But then Smokey goes on, and fills the song out:

*"Maybe you think that love was just for fools,
And so it makes you wise to break the rules."*

It's clever, but it's also so smoothly melodic that these two lines, rather than the repeated chorus, become the focus of the song. Or maybe you prefer some other rhyme; the point is, the songs have so much in them, there is a choice for each person to make. "I Second That Emotion" has, on top of everything else — or rather, underneath everything else — an amazing guitarist, who squeezes a succession of perfectly appropriate comments between and behind the vocal lines, as sensitive as King Curtis at his best, but at such a low volume you don't notice him unless you concentrate. Subliminal accompaniments, yet!

As Smokey would be the first to acknowledge, the exceptional ability of Motown's session men contribute



incalculably to every record that comes from the company, no matter how much the focus seems to be on the vocal. Those musicians were there right at the start, on "Shop Around," a record that betrays little evidence of having been made as long ago as 1960. Smokey and the Miracles might have found it much harder to generate such an infectious spirit without the sax player, and without the bass player who somehow manages to sound as if he was playing a stand-up string bass, with all that booming reverb some of us miss in these funky times.

The first records that Smokey wrote and produced for Mary Wells sound much more dated, although they were made after "Shop Around." Dee Dee Sharp and Little Eva were popular at the time, and one or two songs that might have sounded O.K. with a less familiar twist-beat accompaniment now sound like ordinary heartache songs of the period — "The One Who Really Loves You," "You Beat Me To The Punch."

But for "What's Easy For Two Is So Hard For One" and "My Guy," Smokey got an entirely different kind of musical setting — light drumming, finger-snapping — which seemed to free Mary's voice from the inhibiting conventions of the time, and she suddenly sounds real. So real, she even

Smokey's voice can establish innocence and devotion better than any other singer — and those are two of the most important moods in pop

gets away with that popworn cliché, "he may not be a movie star, but when it comes to being happy, we are" (borrowed, incidentally, from Berry Gordy's song for Marvin Johnson, "You Got What It Takes").

Mary's high, light voice could sound very similar to Smokey's at times, and people who are bothered by a man who sounds like a girl may prefer to hear a girl who sounds like a girl, singing his lyrics; Mary probably came

closer than anyone else to representing the innocence that America's media expects teenagers to have, and which Smokey's lyrics epitomise. (It was rumoured that when Mary Wells caught Motown off guard by leaving the company as soon as she became 21, thereby curtailing a successful partnership with Marvin Gaye, Smokey filled in on two or three sides before Kim Weston took over the role of Marvin's girl. On such rumours, the

mystique of Tamla Motown thrives).

Then again, for those who prefer men who sound like men, the Temptations may be the best introduction to Smokey Robinson's songs. Before the Temptations went psychedelic under Norman Whitfield's direction, they were probably the best harmony group in pop music, and a succession of songs by Smokey Robinson gave them every chance to relax and drift through lovely words and melodies, "Since I Lost My Baby," "It's Growing," "My Girl," "Get Ready." Lead singer David Ruffin had a gossamer rasp to his voice that enabled him to reach ears tuned to the new soul style of the Southern singers like Otis Redding and the remodelled James Brown, while the rest of the group hung onto the harmonies of groups like the Drifters.

At the same time as he was producing those smooth classics, Smokey also produced four frantic hits for Marvin Gaye, "Take This Heart, Of Mine," "One More Heartache," "Ain't That Peculiar," and "I'll Be Doggone." Or maybe frantic is not quite the right word, because Marvin sang with such precise control, he never loses himself to the frenzy of the accompaniment. But when people who never heard the music of the sixties at the time start listening to some of the hits, they may be surprised that so much attention was paid to the string of hits by the Stones, "Satisfaction," "Get Off My Cloud," and the rest, and so little to these four songs by Marvin Gaye, which arouse at least as much excitement and have the bonus of good singing. "Take This Heart Of

Mine" even has a slightly familiar lyric idea, reversed:

"If you need some good reaction, take this heart of mine,

If you need some satisfaction, take this heart of mine."

But in the end, people will probably forget that Smokey Robinson wrote songs that he didn't sing with the Miracles; they'll remember "My Girl" as the song by the Temptations, or Otis Redding (or the Rolling Stones), but they'll remember that Smokey Robinson wrote, as well as recorded, "The Tracks Of My Tears."

This song, more than any other, typified Smokey, as writer and singer. A guitar opens it, and then the Miracles, so important to him, sing together, "do-do-do do." It's a general mood sound, that could lead into almost anything. So when Smokey's voice emerges it's a surprise and a delight. That was his knack: to seem to be like others, but to establish his differences in a subtle way. Almost every line in "Tracks Of My Tears" is a bit like part of some other song, yet tell somebody a line as Smokey wrote it and he'll answer with the one that comes next.

"People say I'm the life of the party

'Cause I tell a joke or two;

Although I may be laughing loud and hearty,

Deep inside I'm blue.

So take a good look at my face

You'll see my smile looks out of place,

If you look closer it's easy to trace

The tracks of my tears."

This was a favourite theme of

REFLECTIONS ON SMOKEY

SMOKEY ROBINSON'S voice is amazing — so good and so effortless. I certainly attribute to him that piano riff from our hit "Bend Me, Shape Me." Actually I got it from a track called "More, More, More Of Your Love" on the "Away We A Go-Go" album, and it sure proved fruitful for Amen Corner as we were then. That was one of the first albums I had on coming to London from Wales.

ANDY FAIRWEATHER-LOW,
Fair Weather

SMOKEY ROBINSON, of the Miracles, is our greatest living poet.

BOB DYLAN

HE'S POSSIBLY the greatest writer of love ballads in our time. Always guaranteed to stir the old heartstrings is Smokey. Can't say I've listened to much of his recent stuff, but his old albums are always on the player. When we were over in the States I caught him at the Hollywood Bowl and it was really incredible, just amazing. He ripped the place apart.

ROD STEWART

SMOKEY ROBINSON? Well he's really three people in one isn't he? I know he's a brilliant composer and as a singer and producer with the Miracles there's no one to touch him. I think he is brilliant and to think that he's Vice President of Motown as well it just goes to prove that some times talent and brains do go together!

I really can't imagine where he gets the time or the energy to do all he does. Speaking as a fan of Smokey's I love his songs and I feel that "Tears Of A Clown" is an all-time classic. I also love singing his songs myself and it's a dream of mine that one day we will meet and I can persuade him to write a song specially for me — that would be really fantastic!

CILLA BLACK

I'VE ALWAYS thought of Smokey Robinson as one of the major powers behind Tamla. He's very important in ways other than just making hit records and he's also a very good writer, of course. I've also been conscious of his backing work on so many of the singles — and his arrangements.

While everyone thinks so much of him, he's not been a big star in the way that some Tamla names have been. The Miracles have always been a good group and I don't know why they emerge now and then with a hit — but not as strongly as the other groups. Smokey has this very smooth voice in the upper register. The smoothness is so noticeable and if you hear his voice through a very thick wall, you'd think it was a girl sometimes. He's really a tremendously controlled singer."

ALEXIS KORNER,
British blues giant, C.C.S.



Smokey's, to describe physical appearances and then to reveal the reality behind them. And he often alluded to the way we use our faces as masks; his most famous song with this theme, now, is "Tears Of A Clown," originally a throw-away track on an LP the Miracles made in 1967, *Make It Happen*. Throw-away? Probably, because he borrowed a couplet from one of his earlier songs, which he surely wouldn't have done for a song he really cared about. In 1962, Carolyn Crawford recorded his song "My Smile Is Just A Frown Turned Upside Down," which included the rhyme:

*"Just like Pagliacci did,
I keep my sadness hid,"*

which comes in at the end of "Tears Of A Clown." (Or maybe it was the Carolyn Crawford song that was a throw-away; Smokey might have forgotten he'd ever written it). Anyway, this idea was one that Smokey used quite often, but surely never more effectively than in "Tracks Of My Tears."

"Tracks Of My Tears" was recorded in 1965, probably the peak period for the Miracles, who also recorded "Ooo Baby, Baby," "Fork In The Road," and "Going To A-Go-Go" that year. "Ooo Baby" was possibly the purest song they ever did, relying almost entirely on Smokey's expressiveness and scarcely having any words beyond the title and a sighed "I'm crying." It is futile to describe how he sings it; but it's the kind of song that causes you to stop whatever you are doing and close your eyes. A very concentrated trip.

"Going To A-Go-Go" is the opposite kind of mood song, open and carefree, but again has only a few words (the best line is "most every taxi that you flag is going to a-go-go."). Smokey confirms his amazing ability to abandon himself to a song; he doesn't overstate the lyric, but stretches its implications as far as they'll go. On "Going To A-Go-Go," that isn't very far; on "Fork In The Road," he really does "make you think."

If 1965 was this peak year, Smokey still make some great records later, just not so often. "I Second That Emotion" was a 1967 record, and so were "The Love I Saw In You Was Just A Mirage" and "More Love." "More Love" was another mood song with not many words but a memorable extended line, "It'll take a hundred lifetimes to live it down, wear it down, tear it down," where each "down" seems to be the least word in the sentence, but is followed by another phrase. That's a trick Smokey uses quite often, and I was planning to cite another example on the last Miracles LP, "Don't Take It So Hard," but the song was written by Johnson, Schofield, and Johnson, which proves that other people are learning the Robinson craft. "The Love I Saw In You" had a similar effect, where Smokey seemed to use a standard cliché about lipstick traces but then made the line ring true to him by adding a specific definition: "all that's left are lipstick traces of kisses you pretended to feel." In most songs, the thing about lipstick traces is they never get washed off; in this one, you imagine the singer running to the bathroom to find a flannel.

We recently went through a period

in popular music when innovators were expected to make their inventiveness self-evident, by using some outrageous device. Writers crammed their songs with words, as if that was song-writing; guitarists let their amplifying systems make noises for them, as if that was playing guitar; and singers growled and talked and imitated other people, as if that was singing. Small wonder that Smokey Robinson seemed to lose his nerve, that he tried to make his songs

and arrangements seem mature (too often, they seemed only pretentious), and that he reached in desperation for those songs that did seem to be well-written, "Bridge Over Troubled Water," "Wichita Lineman," "Hey Jude." If the young pop music audience has gone crazy, maybe the best thing to do is please the parents. Maybe, but I don't think so. We're coming out of the period where everybody was looking for something

"new," and are acknowledging that there were some good people in pop music before the Beatles. One of them was Carole King, and it will be interesting to see if her success inspires another of them, Smokey Robinson, to go for the same audience that bought her LP; not only is he a better singer, he's a better writer too. But, whether he does or not, there is already enough material in the Motown catalogue to place him among the great ones.

SMOKEY ROBINSON

DISCOGRAPHY

THE RECORDS

Smokey Robinson and the Miracles. *Greatest Hits*. Tamla Motown STML 11072.

"Going To A Go Go," "Beauty Is Only Skin Deep," "From Head To Toe," "My Girl Has Gone," "You Really Got A Hold On Me," "More Love," "Shop Around," "Ooo Baby Baby," "I Second That Emotion," "Come On And Do The Jerk," "The Love I Saw In You Was Just A Mirage," "The Tracks Of My Tears," "What's So Good About Goodbye," "That's What Love Is Made Of," "Mickey's Monkey," "(Come Round Here) I'm The One You Need."

Start with this, and then work backwards and forwards. Smokey wrote or co-wrote all but three of the tracks, which span the period 1960-67.

Most of the LPs that were issued before *Greatest Hits*, have been deleted, but we'll list them, for the benefit of the curious and the second-hand record hunters.

Hi - We're The Miracles. Oriole PS 40044.

Partially reissued on *From The Beginning*, see below.

The Fabulous Miracles. Stateside SL 10099.

Issued in 1964, this had "The Man In You," "Such Is Love, Such Is Life," and "I've Been Good To You," and several more good performances.

Going To A Go-Go. Tamla STML 11024.

"Tracks Of My Tears," "Going To A Go-Go," "Ooo Baby Baby," "My Girl Has Gone," "In Case You Need Love," "Choosey Beggar," "Since You Won My Heart," "From Head To Toe," "All That's Good," "My Baby Changes Like The Weather," "Get Me Some," "Fork In The Road."

Five of the tracks on this remarkable LP are also on *Greatest Hits*, but "Fork In The Road" is not available elsewhere, except on the flip of the original 45 issue of "Tracks Of My Tears."

The Miracles From The Beginning. TML 11031.

This collected some of the best material from the period before EMI took over distribution of Motown's labels, and although four of the tracks reappeared on *Greatest Hits*, the LP is still



worth having for "Bad Girl," "Way Over There" (The Miracles first record for Tamla), "A Love She Can Count On," and other songs.

Away We A-Go-Go. STML 11044.

Possibly the weakest Miracles LP so far, this had some uncertain versions of songs Smokey had no part in writing, but still had at least two beautiful tracks, "Swept For You Baby" and "More, More, More Of Your Love."

Make It Happen. Tamla STML 11067.

"The Soulful Shack," "The Love I Saw In You Was Just A Mirage," "My Love For You," "I'm On The Outside Looking In," "Don't Think It's Me," "My Love Is Your Love (Forever)," "Move Love," "After You Put Back The Pieces (I'll Still Have A Broken Heart)," "It's A Good Feeling," "You Must Be Love," "Dancing's Alright," "Tears Of A Clown."

Two of the strongest tracks, "The Love I Saw In You Was Just A Mirage" and "More Love" are also on *Greatest Hits*; another two became the celebrated reissue hit, "Tears Of A Clown"/"You Must Be Love." But there's still at least one more great track there, "After You Put Back The Pieces (I'll Still Have A Broken Heart)."

Special Occasion. Tamla STML 11089.

"Yesterday," "If You Can Want," "Special Occasion," "Everybody Needs Love," "Just Losing You," "Give Her Up," "I Heard It Through The Grapevine," "Yesterday," "Your Mother's

Only Daughter," "Much Better Off," "You Only Build Me Up To Tear Me Down."

Uneven, but four songs stand out, "You Only Build Me Up To Tear Me Down," "Special Occasion," "If You Can Want," and the wistful "Yesterday."

Live. Tamla STML 11107.

"Once In A Lifetime," "You And The Night And The Music," "I Second That Emotion," "Tracks Of My Tears," "Poinciana," "Up Up And Away," "Theme From Valley Of The Dolls," "Yesterday," "Walk On By," "Yesterday," "If You Can Want," "Mickey's Monkey," "Ooo Baby Baby," "Going To A Go-Go."

Not recommended, except to the management of "The Talk Of The Town."

Time Out. STML 11129.

"Doggone Right," "Baby Don't Cry," "My Girl," "The Hurt Is Over," "You Neglect Me," "Abraham, Martin And John," "For Once In My Life," "Once I Got To Know You (Couldn't Help But Love You)," "Wichita Lineman," "The Composer," "Here I Go Again," "I'll Take You Any Way That You Come."

Includes "Baby, Baby Don't Cry" and "The Composer," but suffers from Smokey's uncertainty about what kind of arrangements to use, and from his awkward interpretations of other people's hits, including "Wichita Lineman" and "For Once In My Life."

Four In Blue. Tamla STML 11151.

"You Send Me (With Your Good Lovin')," "Dreams, Dreams," "Tomorrow Is Another Day," "Hey Jude," "California Soul," "A Legend In Its Own Time," "You've Lost That Lovin' Feeling," "We Can Make It We Can," "When Nobody Cares," "Don't Say You Love Me," "Wish I Knew," "My World Is Empty Without You."

"Dreams, Dreams" has a commercial arrangement and "Legend In Its Own Time" a clever idea, but it's a weak LP overall.

Smokey Robinson And The Miracles. Tamla STML 11172.

"Flower Girl," "Who's Gonna Take The Blame," "Darling Dear," "You've Got The Love I Need," "Get Ready," "Bridge Over Troubled Water," "Tears Of

A Clown," "Come Round Here (I'm The One You Need)," "Something,"

"Something," "Something You Got," "Point It Out," "Don't Take It So Hard," "Backfire," "The Reel Of Time," "Wishful Thinking."

Even without the bonus addition of his two British "reissue hits," "Tears Of A Clown" and "(Come Round Here) I'm The One You Need," this was a vast improvement over the previous three LPs. "Bridge Over Troubled Water" was unnecessary, but "Who's Gonna Take The Blame," an Ashford-Simpson song, brought one of Smokey's best vocal performances, and "Flower Girl," "Point It Out," and "Don't Take It So Hard" are all effective.

The Temptations. *Greatest Hits*. STML 11042.

This picked up the first three titles mentioned above, but had six more songs by Smokey, including "Get Ready," "Since I Lost My Baby," and "Girl (Why Do You Wanna Make Me Blue)." Featuring David Ruffin and Eddie Kendricks as lead singers, the LP contains some of the best music of the era.

Marvin Gaye. *Greatest Hits*. STML 11065.

Only four of the songs are by Smokey, but the rest of the LP is good, and anyway those four are incredible, some of the most exciting records Motown made: "Take This Heart Of Mine," "One More Heartache," "Ain't That Peculiar," and "I'll Be Doggone."

But maybe the best way to hear Smokey's songs is as he wrote them, and as they were heard at the time, in among records by other singers and other writers. Five compilation albums are worth looking for with this in mind.

Motown Magic. TML 11030.

Six Smokey songs. Two by the Miracles, "Going To A Go-Go" and "My Girl Has Gone." Two by Marvin Gaye, "Ain't That Peculiar" and "One More Heartache." "My Baby" by the Temptations; and "Don't Mess With Bill" by the Marvelettes, whose *Greatest Hits* LP, with "You're My Remedy" and "As Long As I Know He's Mine" on it, has never been issued here.

A Collection Of 16 Original Big Hits, Volume 4. TML 11043.

It has five Smokey songs, including the Contours', "First I Look At The Purse." Also Marvin's "I'll Be Doggone," the Miracles' "Tracks Of My Tears," and two by the Temptations, "My Girl" and "It's Growing."

A Collection Of Tamla Motown Hits. TML 11001.

Six. The Miracles' "I Like It Like That" and "The Man In You," Mary Wells' "What's Easy For Two" and "My Guy," the Temptations' "Why You Wanna Make Me Blue" and the Marvelettes' "You're My Remedy."

Hitsville USA. TML 11019.

Four, including Marvin's "I'll Be Doggone" again, the Temptations' "It's Growing" (again) and "Since I Lost My Baby," and the Miracles' "Ooo Baby Baby."

Motown Memories Volume 2. TML 11077.

Only two, but one of them is Carolyn Crawford's "My Smile Is Just A Frown Turned Upside Down." The other is the Miracles' "I'll Try Something New."

Other Motown Performers

The following records include a substantial proportion of Smokey's songs:

Mary Wells. *My Guy*. Starline SRS 5040.

Eight of the 12 songs were written by Smokey and many of them showed his ingenuity at its best: "Two Lovers," "What Love Has Joined Together," "You Beat Me To The Punch," "My Guy."

The Temptations. *Sing Smokey*. TML 11016.

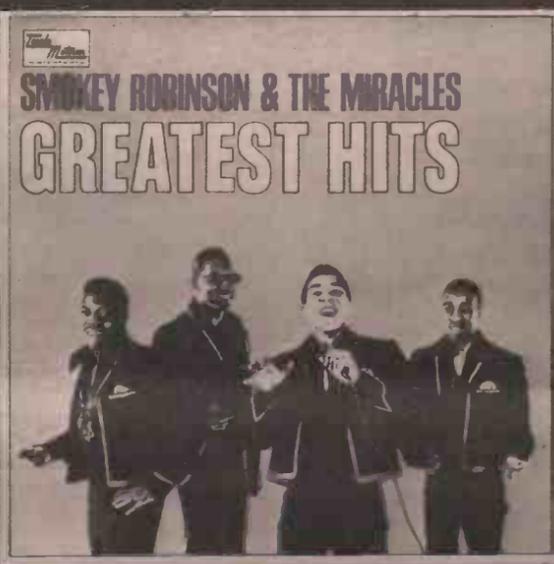
In addition to the classic "My Girl," "It's Growing," and "The Way You Do The Things You Do," the LP also showed some of Smokey's influences and early experiments. "Baby, Baby I Need You" could be any of the many vocal groups of the period; "You'll Lose A Precious Love" suggests the blues tones of Southern singers like Barbara Lynn or William Bell.



from Smokey Robinson & the Miracles



Smokey Robinson & The Miracles
 Tamla Motown STML III72



'Greatest Hits'
 Tamla Motown STML II072



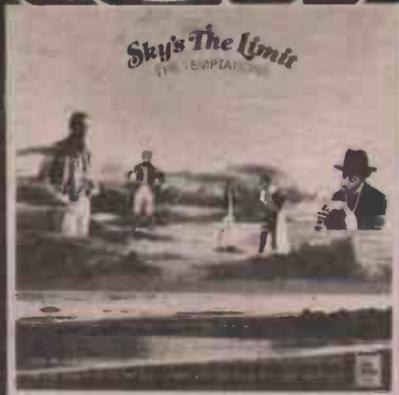
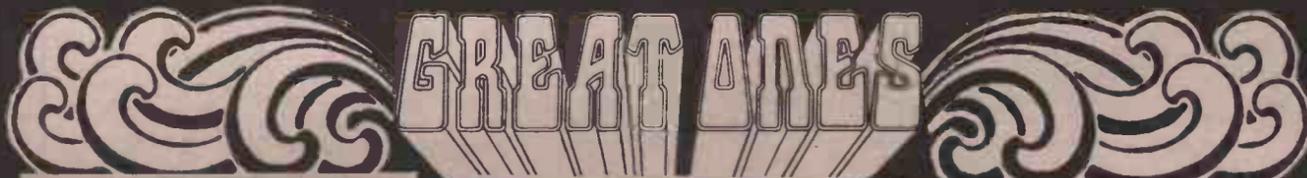
Four in Blue
 Tamla Motown STML III51



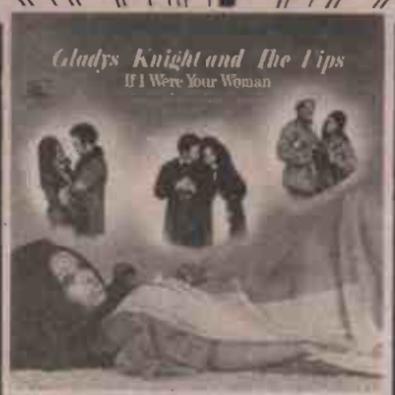
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The Temptations
 Skys the limit
 Tamla Motown III84



Gladys Knight and the Pips
 If I were your woman
 Tamla Motown III87



The Supremes
 Touch
 Tamla Motown STML III89

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 sat. 25 Sept **FAMILY + Curtiss Maldoon**
 fri. 1 Oct **BLACK WIDOW**
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SEPTEMBER 23-29

THURSDAY

Royal Albert Hall
TRAFFIC

Apollo Club, 375 High Road, Willesden, NW10
TAMS

New Lord's Club, Civic Centre, Gravesend
KEITH CHRISTMAS

Town Hall, High Street, Kensington, London SW8
GENESIS AND SATTVA

Torrington, 4 Lodge Lane, North Finchley, N12
BE BOP PRESERVATION SOCIETY

Fox at Wallington Public Hall, Stafford Road, Wallington
STATUS QUO

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

Leek Blues Club, Red Lion Hotel, Market Place, Leek.
GUEST GROUP

FRIDAY

Odeon, Manchester
MARVIN WELCH AND FARRAR

Brick House, Hull
AUDIENCE

Wallingford Masonic, Twickenham
BELL 'N' ARC

Royal Albert Hall, London
CARPENTERS AND LABI SIFFRE

Two J's, Braintree
ARMADA

Marquee, 90 Oxford Street, London W1
HARDIN AND YORK

Park Hall Ballroom, Wormelaw, Hereford
HOT CHOCOLATE

Windsor Hall, Blackburn
MAGNA CARTA

Torquay Town Hall
FAMILY

Hobbits Garden, 267 The Broadway, Wimbledon
HAWKWIND

Van Dike, Exmouth Road, Plymouth
STATUS QUO

Bull's Head, Barnes Bridge, London SW13
SAM ROBINSON AND THE BILL LE SAGE TRIO

SATURDAY

Odeon, Wolverhampton
MARVIN WELCH AND FARRAR

Clarence's Halifax
LINDISFARNE

Clarence Pavilion, Portsmouth
STRIFE FERNHILL, BEGGARS DEATH

Liverpool Stadium
TRAFFIC

Park Hall Ballroom, Wormelaw, Hereford
RAY McVAY AND HIS BAND

Temple, Wardour Street, London W1
MR. MOSES AND SCHOOLBAND

London Apollo Club, 375 High Road, Willesden, London NW10
OSCAR TONEY JNR.

Starlight Rooms, Boston
CURVED AIR

Village, Roundhouse, Lodge Avenue, Dagenham
MOTT THE HOOPLE

Van Dike, Exmouth Road, Plymouth
FAMILY AND CURTISS MALDOON

Bull's Head, Barnes Bridge, London SW13
BE BOP PRESERVATION SOCIETY FEATURING HANK SHAW AND PETE KING

SUNDAY

Empire, Liverpool
MARVIN, WELCH AND FARRAR

Free Trade Hall, Manchester
TEN YEARS AFTER, SUPERTRAMP, KEITH CHRISTMAS

Mister Bee Club, 43 Peckham High Street, London SE15
OSCAR TONEY JNR.

Lyceum, Strand
ARMADA, IF, ACCRINGTON STANLEY AND TITANIC

Coliseum, London
CAT STEVENS

Civic Theatre, Gravesend
ROGER WHITTAKER

Torrington, 4 Lodge Lane, North Finchley, London N12
STACKRIDGE

Fox at Greyhound, Park Lane, Croydon
WISHBONE ASH AND BURN OAK

Bull's Head, Barnes Bridge, London SW13
Morning: **RONNIE ROSS AND THE BILL LEE SAGE TRIO**

Evening: **BRIAN SMITH AND THE BILL LE SAGE TRIO**

MONDAY

Civic Hall, Wolverhampton
TEARGAS

Quaintways, Chester
IF AND GENTLE GIANT

Bull's Head, Barnes Bridge, London SW13
DICK SUDHAULTER QUINTET

TUESDAY

Colston Hall, Bristol
MARVIN, WELCH AND FARRAR

City Hall, Sheffield
TEN YEARS AFTER, SUPERTRAMP AND KEITH CHRISTMAS

100 Club, Oxford Street, London W1
ARMADA

Royal Albert Hall, London
CREEDENCE CLEARWATER REVIVAL

Fox at Starlight, High Street, Crawley
STATUS QUO

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

WEDNESDAY

Chelsea Village, Bournemouth
TAMS

Winning Post, Gt. Chersey Arterial Road, Twickenham
STATUS QUO

Bull's Head, Barnes Bridge, London SW13
ALAN HAVEN

COLLEGE EVENTS

SEPTEMBER 23
Kent University
STRIFE FERNHILL, BEGGARS DEATH

SEPTEMBER 24
University Union, Cardiff
STACKRIDGE

Bedford College of Education
BELL 'N' ARC

SEPTEMBER 25
Bishops Otter College, Chichester
STACKRIDGE

Keswick College, Norwich
AUDIENCE

TAPE AND HI-FI INFO

The amazing world of sound

Part 3: Car Cassette Systems

MUSIC ON 4 wheels in its early days was represented by the car radio, and at the time this proved a fairly reliable source of travelling entertainment.

The radio has a somewhat limited choice of programmes, and if you, like me, get a little tired of the old recipes and slimming exercises which seem to infiltrate into many of the DJ programmes, and find it a little frustrating and also impossible to reduce weight or bake a cake whilst travelling at any speed, tape is the thing.

The 8-track cartridge and the cassette have at last given the opportunity of listening to music that one wants to hear, pop, jazz, classics, and opera, etc. wherever and whenever you please.

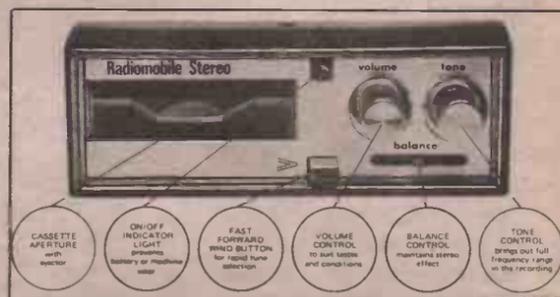
I chose the stereo cassette system for my car in preference to the 8-track cartridge for two main reasons. One, I had already a pretty good selection of music cassettes for my home tape deck and two, my storage space; always limited in a car, could contain a great deal more cassettes as they are so much smaller than the equivalent cartridge.

Every one of the major record companies now issue prerecorded cassettes and this represents a very extensive library of music well over 2,000 LP records.

The 8-track system, we know, is a continuous loop system and will go on playing ad-infinitum until you get tired of that LP, but the new double play cassettes playing 1 hour each side is equally as good. Two of these C120 cassettes for example, will cover a journey from London to Manchester four hours of music of your own choice, and what's more, in stereo.

Stereo in a car really has to be heard to be appreciated. I am told the best method of hearing music in stereo is through headphones as, one does not suffer with sound distortion from echo reflected on, absorbed sound. Background noise which although almost impossible to eliminate in the car can be greatly reduced, the stereo reproduction in the limited confines of the car is truly wonderful.

Radiomobile, the well



RADIOMOBILE 301CS

known car radio specialists have just introduced the stereo cassette car tape player, model 301CS into their range. This well designed package has twin volume and tone controls, speaker balance control, illuminated warning light and fast forward wind button are just a few of the advanced features of this unit.

The compact, functional 'easy on the eye' design

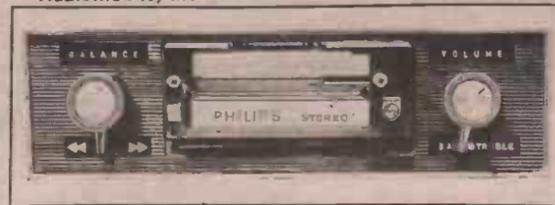


THE HITACHI CST213 WITH SPEAKERS

allows it to be simply fitted in most cars. Just two screws through the Mounting Lugs at the top and a piece of perforated strip (supplied) attached to a wing nut fixing at the rear and the unit is safely in position. The two speakers supplied, each with their own handsome black moulded grilles, are equally easy to fit and complete, simple to follow, illustrated instructions are provided.

The Radiomobile 301CS comes ready for 12 volt negative earth cars, but can be easily converted to positive earth if necessary. It has a recommended retail price of £46.00 complete with speakers.

Hitachi with their stereo cassette player have included an AM radio tuner. The model CST213 has easy, accurate operation even while driving, thanks to the



PHILIPS N2602



PHILIPS RN312

cassette slide-in system. Cassette tape auto-eject button and One-touch selection of cassette or radio.

Dynamic, rich sounds of large seven watt power output, with tone and balance controls and device for connecting to ariel. It is possible to change to radio even while the cassette is being played.

Dimensions: Width 11 1/4 in. x 2 1/2 in x depth 6 1/4 in. Recommended retail price £54.95 which does not include speakers. These can easily be included with the Hitachi SB330 setup for a further £6.95.

Philips with their new RN312 cassette car radio again give the best of both worlds. A product of Philips miniaturisation technique, this under-the-dashboard-mounted model combines good looks with high reliability.

The silicone transistorised car radio operates on Long and Medium wave bands and the cassette player section takes all the cassettes — you just slot them in. Rewinding is fast and easy — even when you're driving. And there's an automatic stop at the end of the tape.

To heighten your stereo, there's a stereo balance control and a powerful 6 watts per channel output for brilliant stereo reproduction.

The RN312 costs £65.00 and is supplied with 2 loud speakers.

Another Philips stereo cassette player, the N2602 is worthy of mention. Costing £48.00 this neat model has its own built-in amplifiers. When it's connected to two loud speakers supplied with the unit you get the complete stereo play back system inside the car.

You can load the N2602 simply whilst you drive, just slip the cassette lengthwise into the letter box slot. A touch operated bar semi-ejects the cassette for easy removal and the control for fast wind and rewind can be operated whilst the cassette is playing. The stereo cassette player has a black impact resistance polystyrene outer casing with an all-metal screened case inside.

There's an illuminated on-off indicator, stereo balance, volume/On-Off controls and a 3-position tone switch with an automatic end-of-tape stop. The N2602 is supplied with two loudspeaker enclosures and costs £48.00.

Barry O'Keefe

STUART HENRY WRITES HIS FIRST RM COLUMN

The air we breathe

JUST FOUND TIME to sit down in my dressingroom and drop you a line from lovely Harrogate. How shall I start? Well, let's say "having a wonderful time. Food good, weather fine. Wish you were here."

So why am I here? Playing the part of "Alfie" in Bill Naughton's play of that name. And I must say how good and exciting it is to be back on the stage again after six years.

However, it's been only a month away from the old disc-jockery. We end here on Saturday, then it's back for the start of my new Saturday morning series on October 2 - it runs from 10-12.

But I've certainly grown to love good old "Alfie". In disc-jockery, if you're running out of words you can just put on a record. But here, it's on stage at 7.30 and you don't leave for three hours.

What amazed me is that somebody worked out that in actual wordage, "Alfie" is the second longest part in the English language. The longest is... "Hamlet". From Shakespeare to Bill Naughton is quite a step.

For weeks before I came up to Harrogate, I'd wander across Hampstead Heath, trying to get inside all my lines. It's been hard work, but I've really enjoyed it very much.

Mind you, "Alfie" is basically a Cockney, while yours truly is a Scot. I could have tried my Cockney accent, but this is essentially a truthful play in every way - so I thought it wrong to try playing the part in a phoney style. Hence, my "Alfie" is turned into a Scotsman.

Some time ago, when Noel Edmonds took over the Tony Blackburn show and I took over from Noel, I got pretty deeply into the ecology-pollution scene. I pointed out a few things that are upsetting our environment and asked for facts and figures from listeners.

It was only a short part of the programme, which I introduced by playing a few sharp blasts of "Save Our Planet", which is on the "Edgar Winter's White Trash" album. But my rather frightening statements about what is really happening to our space-ship called "Earth" really caught on.

So I'll be revealing more facts in the new series.

Like this "gem". Since the Clean Air Act of 1956, it's true that the question of air pollution has improved... that is, less soot and less smog. But the actual air we breathe is in a terrible state, with colourless, odourless, tasteless and deadly gases.



STUART HENRY.

Sixty per cent of it comes from our old friend the internal combustion engine. Petrol with lead added to it - anti-knock, you know - is the cause. Now... one MILLION tons of this lead is pumped into the air in the United States every year. It's called tetra-ethyl, and it attacks the lungs, skin and brain. Specially the brains of children, and it can cause madness.

Frightening, isn't it? And we're using up the earth's oxygen, which we have to breathe, faster than it's being produced. That's a fact. A 707 jet uses up 35 tons of oxygen every time it crosses the Atlantic... and there are 3,000 of these air liners in the air at any one time. And we're killing off the very source of the supply of oxygen, such as the di-atoms, the plankton, in the sea.

Take Japan. There are oxygen units set up at ten major traffic intersections in Tokyo so that the traffic cops can take an "oxygen break" every so often just to combat the exhaust fumes that are thrown out of cars.

In Los Angeles, there is a respiratory centre where the inhabitants can go into a sealed building and breathe fresh air for a while.

They think more deeply about these terrible problems in the States - but we're gradually becoming more and more aware. Scientists in America, for instance, have predicted that every man, woman and child in the hemisphere will have to wear breathing helmets even to survive in the streets of the main cities.

So... I'll be hammering home any new information I get via my new series. And, like it or not, the fact is that we are all DOOMED the way things are going. No exaggeration.

So listen to that "Save Our Planet" track by White Trash - the album came out a few months ago. Listen and take notice because it's good that pop music is lining itself up in the ecology scene.



BUDGIE: (LEFT TO RIGHT) RAY PHILIPS, BURKE SHELLEY AND TONY BOURGE.

It's advisable to remove domestic birds before playing Budgie's LP

BUDGIE: five sweet lads with a flair for delicate, pretty melodies that float through the breeze like the tiniest spring fowl? WRONG! Three men from Wales who slam, pummel and pound, sweating the beat out of rock with great grinding thrust.

It's enough to make the feathers fall out of your budgie, so it is advisable to remove domestic birds before playing their MCA album - a record that is delightful, but not in a docile way.

Discovered by Black Sabbath producer Rodger Bain, Budgie have been writing their own material for about 18 months and various influences have led up to their characteristic gut rock sound. The members, Burke Shelley, Tony Bourge and Ray Philips, had wandered down from Cardiff for the day for a fast burger at the Hard Rock Cafe. We take you there...

"We were messing around with names", said Burke, "when I made the suggestion we call it Budgie - taking the piss out of ourselves. I figured people would laugh at the name,

"We never had any real ideas about getting anywhere - just earning some bread", explained Tony. "There was a fourth member with us about 18 months ago, a rhythm guitarist, but he was really holding us back. When he left, we continued on as a trio. When we saw a little popularity and found some fans, our outlook began to change."

Burke never visualised it any other way - he knew they had to make it. "I've always had a feeling we would; I was determined.

I used to sing in bed till I went to sleep as a kid. I'd sing out the windows to hip teenagers to impress them; stand up and sing in buses. When I was six, I had memorized a lot of

complete numbers. I'd rather fall than give up.

"During school, I wrote songs consistently. Eventually, I gave up school for quantity surveying, but it held no interest for me and I would rather have been at home playing the guitar. Then I met Brian, the rhythm guitarist who left us, found Ray through a music shop and Tony joined us six months later. We practised in a hall, sleeping and eating there for weeks, then began to gig. We played mostly other people's stuff, but slowly began writing and moving forward. Brian didn't. We would never jam - he wanted to practice 'Yummy Yummy' or his own songs on that wavelength. When he left, we decided to play

only our own stuff; we'd make it on that or bust.

"First there was a melody, then a bass riff, then the heaviness came. It had to be gutsy, because that's what the songs required. Some people might say we're jumping on a bandwagon - that there are similarities between us and other bands, but it's playing what you want to play that counts. Sure, there are similarities; we figured we might be put down, but it would be false if we didn't do it. The similarities don't bother us - we think we know what those other bands were aiming at and we think we have a better grasp of it and will do better at it. It is simply ourselves speaking."

Sure, there are similarities between Budgie, Led Zeppelin, Black Sabbath and so on. The main similarity is that they will all three probably blow your head to bits in a desirable fashion. Don't be the last on your block to lose your mind...

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COUNTRYstyle

THE Johnny Cash show is here, but sad to say Glen Sherley isn't with them.

Glen is an integral part of the show in the United States, but there is one thing that prevents his making the trip abroad: he is a paroled convict, who cannot leave these shores.

Sherley makes no bones about it. Most of his life he was in trouble, and now he's doing his utmost to stay out of it. A troublemaker even in prison at times. Then Johnny Cash came into his life, albeit inadvertently.

Quirks of fate often determine the destiny of a man. Sherley has had many of them. There were the ironic developments in the poverty days which led him toward disaster. There were the kinder happenings later in life, which brought him back to usefulness and something meaningful.

One of these was a tape left on the dashboard of a rental car; another was the faith of one man which somehow spread like a chain reaction.

The beginning, 35 years ago in this case, was not a happy one. Glen Sherley was born to a family of itinerant vegetable pickers, who toured the fields of California, Oregon and Arizona, and eked out a bare existence in the sweltering heat of the irrigated valleys.

Fighting became a way of life with the young man, not only for his life, but for what he felt the world was depriving him of, a chance to break away from this miserable life.

Since the chances did not materialise, Sherley drifted into trouble. Suffice to say that the troubles, as time went on, were compounded by bitterness and despair, and ultimately Sherley became a full-time felon, a man who was paying his various debts to society in the California prisons.

When he became engaged in fights in the prison, he found solace in the solitary retreat of putting his thoughts first into verse, and then into music. Actually, he had written a little as a youngster, but never disclosed this to anyone because it was considered to be something less than manly.

HOPES

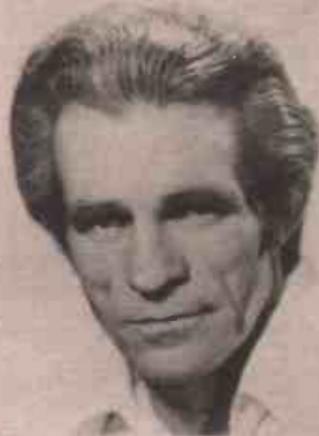
With him in prison was a man named Earl Green, a fellow serving time for murder. Fortunately, there are those who don't foresake even the long-term offenders, and Green had a friend named Reverend Floyd Gressett, of Ventura, California, 150 miles from where Folsom Prison is located.

Ventura also is the home of the original family of Johnny Cash, and the Columbia artist is a frequent visitor to that city, where he calls on his daughters by his previous marriage. In the course of time, Cash came to know the Reverend Gressett.

Prisoner Green was aware that Cash knew Gressett, and aware, too, that Glen Sherley had written many songs. One of them, in particular, he felt was commercial. Green talked Sherley into passing this song on

You won't see
Glen Sherley with
Johnny Cash this
year — he's
on parole

The man from
Folsom Prison



GLEN SHERLEY

to the minister, in hopes it might one day reach Cash.

Sherley had high hopes, which vanished rapidly as time went by. After three months, convinced that Cash would never hear the song, Sherley asked for it back.

"I felt that it probably wasn't very good anyway," Sherley told Record Mirror. "And if Cash never heard it, at least he couldn't turn it down. That way I could always think it was good."

Fortunately for all, the Reverend Gressett ignored Sherley's letter, and kept trying to get the song to Johnny Cash. Two more months went by, and still nothing, and again Sherley asked for the song. Again Gressett ignored him.

It was in February — eight months after the song was given to the man of the cloth — when Johnny Cash came to Ventura. He was on his way to Folsom Prison to record his famous live album. It was here that the Reverend Gressett and Johnny Cash got together.

Actually, the tape was given to June Carter Cash to give to her husband to hear, and she performed her duty. Johnny was to proceed on to a motel near

Folsom, and listen to it there.

Then, one of the facts of fate. At the airport, Johnny remembered that he had left the tape on the dashboard of a rental car in Ventura. Although feeling badly about it, there was a plane to catch. The Reverend Gressett, however, was not going to let it go at that. He raced to the agency, found the tape still on the dashboard, and sped back to the plane in time to get it to Cash. Johnny tucked it in his pocket, and carried it on with him.

In the quiet of the motel room, June played the tape for him. The song was "Greystone Chapel," and Cash liked what he heard. In the next hour or so he memorized the song.

It was the next day when Cash, appearing in the confines of Folsom, when Johnny looked down at the prisoner in the front row and said: "And now, Glen Sherley, here's your song. I hope we do it justice."

Needless to say, he did. Sherley cried like a baby.

The shaken prisoner returned to his cell, and did what came most naturally. He devoted all of his thinking hours to writing songs, and he turned out three or four hundred of them.

And he corresponded regularly with Cash, who answered his letters, and with Larry Lee, who heads the publishing division of the House of Cash. He also corresponded with Jim Malloy, producer for such artists as Sammi Smith of Mega and Eddy Arnold of RCA. Malloy, too, had faith in Sherley's ability, and he took one of his songs for Arnold to record. That was "Portrait Of My Woman."

Malloy then arranged, after a three month effort, to go to the California prison and let Sherley record for himself. Taking along Nashville session musicians, he recorded Glen Sherley in a live album, in the prison gymnasium.

This was the first time Sherley had ever appeared before a live audience. He did so well, the fellow prisoners had him do the whole show over again. It was after his eventual release from prison, some time later, that he was signed by Mega, and his album was released.

Getting Sherley out, however, was a major undertaking. Before it was finalised, many steps had to be taken. Prison officials, convinced Sherley not only was rehabilitated, but now could be a strong force in society, concurred in his parole after intercession by such people as Gressett, Cash, Malloy, Lee, the Reverend Billy Graham, and perhaps others.

Cash offered him a residence, a contract as a writer for the House of Cash, and a role in his travelling show. He already had the Mega contract.

A proven writer, Sherley now has come along strong as a performing and recording artist. Faron Young has recently recorded one of his songs.

Sherley has either written all of his songs, or co-written them with Harlan Sanders, another prisoner still behind bars at Folsom. One of these was "Look For Me," sung by Johnny Cash and June Carter Cash in their album.

The one-time vegetable picker now, in moving around with Cash, has seen more of the U.S. than he had ever seen in his life. The day will come when he will be able to see all the world.

It is a long period of parole because Sherley had led a long life of crime, but the day will come.

Meanwhile, the Johnny Cash show will have all of its other regular features, including the Carters, the Tennessee Three, the Statler Brothers and more when they reach England. A part of Glen Sherley will be there, too.

Bill Williams

**Big
man,
sweet
voice**

BRENDAN SHINE was a ceili band singer by way of being a farmer. In addition he was a winner of the Hohner All-Ireland Accordion Championship and with these two talents he became known at every wake, wedding and funeral in the Irish Midlands.

Shine is a big man, standing six feet or more. He still has the healthy complexion of a farmer, but it is slowly giving way to ballroom pallor. His work rate has increased hundred per cent and a continual string of hits has made his one of the most popular bands in Ireland.

SUCCESS

Success has made serious inroads on Shine's relaxed way of life to the extent that he only gets to the fields for the odd few hours anymore.

"I kind of miss it. I'm so busy that I don't have time to think about it. It is still my first love, but when things are going well, I might as well make the most of it.

"In the days of my first band, we only played around home, which is outside Athlone, at weddings and things and it left me plenty of time for the farming and just enjoying myself. It's hard to believe, but I still do weddings with my brother Owen, who is also in the band."

His first big hit was "A Bunch Of Violets Blue," one of those stories of love and war and somehow he got away with changing style for his next song "Sailor Boy" which wasn't quite as successful. But his latest effort has been his biggest to date.

"O'Brien Has Nowhere To Go" is one of those Irish/American humorous songs, born in the bowels of the Bronx. A clever publicity campaign and the catchy inoffensiveness of the song made it number one and packed the halls for Brendan Shine and his band.

Despite all his success, Brendan Shine is still basically shy and off stage is just a good natured country lad who likes a few drinks and a bit of pleasant chat. If the good times were to go, he wouldn't worry but while it lasts, he may as well make hay, while Brendan shines.

**NEXT WEEK IN RECORD MIRROR
NANCY AND LEE**

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

FOUR TOPS: Simple Game; You Stole My Love (Tamla Motown TMG 785). Both British productions from last year, the top is a Topped up churning version of a Moody Blues song by Mike Pinder, while the flip belts along. Their current U.S. hit is their even older "MacArthur Park."

ELVIS PRESLEY: I'm Leavin'; Heart Of Rome (RCA 2125). A lovely lalalala-ing slightly Neil Diamondish lilter, probably too pretty for his hammy emotion-loving public... although I hope I'm wrong. What I do hope is that the anonymous sender of a "rare" Elvis single some months ago will get in contact again.

GENE PITNEY: Run Run Roadrunner; Rainmaker Girl (Pye Int 7N 25564). Produced by Charlie Foxx (Inez's brother), who produced Gene's great "She's A Heartbreaker" R&B record, this heavy slowie is by Jerry Williams — yes, Swamp Dogg! What's more, Gene's vocal is awfully like Little Jerry's old "You're My Everything" (the Walker Bros covered it). It's been remixed for British consumption, and could click. Gay flip.

RAY STEVENS: All My Trials; Have A Little Talk With Myself (CBS 7443). Presumably multi-tracked by Ray himself, this gentle semi-inspirational harmony group (?) soaring slowie is rather nice — good toon, and wailing Carpenters' "Close To You"-like harmonies. Re-issued very powerful flipside jogger, again done all by himself. Recommended.

BOBBY RUSSELL: Saturday Morning Confusion (UA UP 35283). Bobby's responsible, with Bobby Goldsboro, for all those awful mawkish sentimental American everyday housewife records. Here, he's speeded up the clever lyrics (I'll admit he writes 'em well always), until the song is reminiscent of Ray Stevens' old "Mr. Businessman." Radio One seems to love it already, and indeed it's quite fun.

LAYNG MARTINE: Rub It In (CBS 7470). And, produced by Ray Stevens, this fella has a really amusing, somewhat unseasonal now, ditty about rubbing in suntan

lotion. Nice Coasters touches, and general awareness of America's rich Pop music heritage set this apart, although most people will just hear Bubblegum. Some of you nostalgics will dig.

by JAMES
HAMILTON

STEPHEN STILL: Marianne; Nothin' To Do But Today (Atlantic 2091141). Wheee! From his latest album, a glorious romping slipping and sliding fast happy beater, c/w a Jimi Hendrix in structure but not sound, choppy rhythm jumper. Nice one!

CANNED HEAT: Long Way From L.A.; Hill's Stomp (UA UP 35279). Good get it on and don't forget to boogie-type stomping noises from Heat, with some powerful guitar jangling. Yeah! Joel Scott Hill streaks along othe very fast Blues instrumental flip.

THE DOORS: Riders On The Storm (Elektra K 12021). This rainfall-backed sinister word but lulling easy-paced beauty is even better in its full 7:14 album version, and indeed this and the 7:49 choogling "L.A. Woman" title track are just two of many good reasons for getting the LP. Go get it, y'hear?

WAR: All Day Music; Get Down (UA UP 35281). Mmmm, huh! Relaxing gentle rhythms, a swaying melody, gorgeous harmonies, and a bitch of a great record that should appeal across the board to Soul, Progressive, Easy Listening, Jazz and... well, American audiences in general, 'cos I don't think Britain is up to it. Prove me wrong, please. Funkier flip. What a good group they are, now.

CHARLES LEONARD: Funky Driver On A Funky Bus, Parts 1 and 2 (Jay Boy BOY 39). From Loadstone Records, this recent ultra-funky R&B dancer is almost definition of what good ole Funk should be about. A real but goodie! This might restore the confidence of old Soul Freaks, and put some wiggle in their ass.

TYRONE DAVIS: One Way Ticket; We Got A Love (Atlantic 2091131). Why don't the British disco dancers go for bouncy instead of bang bang

bang beats? Until they get hip a whole section of modern R&B will continue to be ignored here. However, rumour has it that the Brunswick catalogue is going to Mojo, so then maybe we'll see some smoke!

JACKIE MOORE: Dear John; Here I Am (Jay Boy BOY 35). Well done again to President, for finding this 1968 waxing by the "Precious, Precious" lady. A version of "Amen" with secular lyrics, humming/screaming female Gospel support, and rattling drumming, it's pretty darn nice. Good disco-type flip.

CLODAGH RODGERS: Lady Love Bug; Stand By Your Man (RCA Victor 2117).

Despite losing direction a bit, chart-wise, Clodagh is always likely to break through. This is a wispy, easy-on-the-ear sing-along job... with banjo and string giving it a somewhat Thirty-ish feel. Should get people clapping along with her — and it certainly should get the air plays.—CHART CHANCE.

FREEDOM: Thanks Miss Little Louise (Vertigo 6059 051). Piano opens this one, then a very stylish voice. Gradually there's a build-up on overall sound — all boosting very good lyrics. Trouble is: all this takes time to register and it's not until mid-way that things are in full swing. However, it is a listenable effort and could add a touch of class to the charts.—CHART CHANCE.

C.M.J.: La La La (Mother). Can't get much simpler than this — I meantsay, anyone can sing along with a la-la-la. For that reason, it could just catch on.



LESLEY DUNCAN.

LESLEY DUNCAN: Sing Children Sing (CBS). The excellent lady on one of her excellent songs. Lots of lyric content, a very simple and pleasing arrangement. And with just about the right amount of sing-along content, too.



CLODAGH: LIKELY TO BREAK THROUGH.

Clodagh's clap along song

ED WELCH: Clowns; The Bird Song (United Artists UP 35284). Almost a classical feel at the start here — Ed is a new talent highly rated by Tom Paxton. The haunting sort of atmosphere carries — it's a song of substantial imagery and maybe a bit disjointed, in style, to make it big in the charts. It develops into a very full and well-rounded production. Nice.—CHART CHANCE.

JANE RELF: Without A Song From You (Decca). Absolutely splendid performance by Jane. Through the verse she hovers, crystal clear, and into a very good basic chorus. A haunting voice, this. A very good single.

JOHN BARRY: Theme from "The Persuaders"—CBS 7469. Highly dramatic orchestration of the main Tony Curtis-Roger Moore telly-series theme. Could easily break through on souvenir value apart from musicianship.

THE BROTHERHOOD OF MAN: California Sunday Morning; Do Your Thing (Deram DM 341). Girl-inspired vocal line-up on a gentle, wispy, wistful little song. Melodically, it seems strong enough for the charts, even if short on pow-type impact. Slow-ish but it registered immediately on my mind. How about yours? —CHART CHANCE.

THE CATS: One Way Wind (Columbia). Continental production with appropriate instrumental sounds. A rather sad sort of lyrical scene. Not really for me. But well sung.

TIFFANY: One In A Million (Pye). Tiffany is a lady singer. She has a warmth and style that comes across immediately. This is a near-blatantly commercial song, well-produced and well-written by the Arnold, Morrow and Martin team.

CHOPPER: Don't You Believe It (United Artists). Jonathan Kelly song which drives quite a bit. A rocker out of the Little Richard days-gone-by sort of field. Fairly exciting.

ANGEL: Hey Lordy Li (Pye). Fits well into the hand-clapper area, fair enough at this level, but not quite into a chart-happy sort of sound. The chorus bit is very catchy, though.

LEONARD RUSK; Nobody Needs You More (DJM). A Goodhand-Tait and Cokell number. Which means a strong melodic chorus line and a resolute set of lyrics. But not notably a hit in this form.

RO RO: Here I Go Again; What You Gonna Do (Parlophone R5920). A new team. Which could tend to hold this excellent single back. There's some rambling violin work — facile and good — and a shuffling percussive-bass back-beat. The main chorus is very much "on" and there's a sort of country-rock-hoedown feel to it all. Quite outstanding this one. Honest.—CHART CHANCE.

MIKE COOPER: Country Water (Dawn). Sort of hill-billy theme, drawled out and with occasional flashes of real spirit. But not really a big-selling approach. Not here.

BOB RICH: Filthy Rich (Mother). Strange juxtaposition of name and title, but a rather clever performance. Hard to see chart chances, but it moves along very well indeed.

DOCTOR MUSIC: One More Mountain To Climb (Bell). Rather patchy early on, but into the main chorus and it takes on a very commercial, if rather stereotyped, sound. A fair amount of saleable spirit here.

CANDLEWICK: Caribbean (Decca). Something very nice about this. A well-rounded vocal sound, on a bouncy mid-tempo song — by a group new to me. Like a lot of it, but it may just miss out.

RANSOME HEAD; Sing (York). Fairly heavy-handed sound here. A spirit of enthusiasm, but it's somewhat up-and-down in terms of actual impact. A so-so piece, in register.

Reggae Reviews

A VERY full list of reggae material, starting with THE ETHIOPIANS on "What A Pain" (Song Bird), a rather basic helping with some of that languid, almost couldn't-care-less vocal treatment.

LIZZIE AND DELROY WILSON handle "Double Attack" (Jackpot) with some electric moments that really make it stand out — a bit talkie but in with fair chances. BOY FRIDAY sings the old Bill Justis "El Raunchy" (Downtown), delivering with the odd cliches, but mostly accent on the melody line.

And THE OBSERVERS on "Keep Pushing" (Bi Shot), keep things moving at a briskish pace, with organ working overtime. Quite a fair old specialist sound. "Jamaica" by HONEY BOY (Trojan) has a certain charm — nothing exceptional, just that vocal charm.

CARL DAWKINS on his own song "Make It Great" (Expulsion) does a fair job, and in parts creates considerable excitement. Produced by Rupie Edwards, "Girl You Are Too Young" (Big), by THE DIAMONDS, fairly lilts along, but it's a trifle on the twee side. "More Axe" by BOB MARLEY, and the Wailers, is on Upsetter and has a somewhat strained air to it all, despite some good lyrics.

From DANNY RAYMOND: "Sister Big Stuff" (Big Shot), a patchily impactful sort of number... though with possible sales chances. One of the most likely reggae singles: THE MAYTALS on "It's You" (Summit), a very clever (though straightforward) vocal arrangement.

MILLER JAMES: Changes (Decca). Fair voice, on some rather uneven material. There is power, but also a slightly rambling air which doesn't click so well. Cat Stevens' revival.

MIKE LYNCH: Brother Love Your Fellow Man (MAM). One of those gospelly things, with exhortations to listen, please listen. Okay on the basic power, but not exceptional.

MOGUL: I Love You Very Amor (Columbia). Commercial production with a teeny-bopper sort of approach: i.e. direct choral hook and nothing too much happening on the vocal side.

PETER E. BENNETT: The Ballad of Galdwain. (RCA SF 8190). Young writing-singing talent, who tasted single success with a song about a seagull. But here there is more imagination, especially in the use of recorders, flute, country fiddle and good old-fashioned string bass. It's an off-beat, sometimes casual voice. It deserves to be heard.

Mirrorpick/LPs

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

Traffic's

Welcome To The Canteen (Island ILPS 9166).

Recorded live at the Oz Benefit concert and the Fairfield Halls Croydon with the four original Traffic members, plus Rick Grech, Jim Gordon and 'Reebop' Kwaku Baah. The recording is a little distant when Dave Mason sings the quiet 'Sad And Deep As You' and it's sometimes shallow on the orchestrated ones, but others like '40,000 Headmen' are superb in quality and performance. A giant ten minute version of 'Dear Mr. Fantasy' is good and better is the huge atmosphere of the eight minute 'Gimme Some Lovin'', which is vocally a bit distant, but the whole event is really captured nicely. Great to hear them together and a very fine sleeve. L.G.

jam plus three

EMITT RHODES

The American Dream (A&M AMLS 64254). Nothing to say, but it's O.K. Emmitt's second LP is as good as his first - he rhymes nicely, writes pertinent songs and sounds very comfortable. Too comfortable by half. He's good looking, very talented, but there's a lack of intensity that could be remedied by a stretch of solitary with bread and water. After a few days, let him out and take him to a studio. Nothing to do, Emmitt, it's up to you. N.J.

SANDY DENNY

The North Star Grassman And The Ravens (Island ILPS 9165). A great singer backed by great musicians. 'Black Waterside' is particularly beautiful with Richard Thompson's amazing electric guitar. Others helping out are Jerry Donahue, Pat Donaldson, Gerry Conway, Trevor Lucas, Ian Whiteman, Barry and Robin Dransfield, Royston Wood and Buddy Emmons. Altogether, it's velvet smooth, slow backing, full of invention and clever highlights and held amply together by Sandy's fine voice. There is an indescribable feel here that says this is the best there is. L.G.

THE FLAMIN' GROOVIES

Flamin' Groovies (Kama Sutra 2683 003 select). Wow! Plenty of misplaced energy here. Instead of setting the world to rights, the Flamin' Groovies come up with an album which doesn't feature a single SERIOUS cut. Even their name indicates a lack of concern about the situation. The two-LP set is a special British presentation comprising their two U.S. LPs "Fleming" and "Teenage Head." The latter title just about sums the whole thing up. It's sheer rock 'n' roll throughout, good clean instrumentation with inspired slide guitar work and vocals that take off especially when apeing a well-known pop figure (e.g. Lennon, Presley, Randy Newman etc). Sounds a little like the Rolling Stones of five years back, except the Groovies don't take their influences seriously. Probably one of the few types of music around that goes well with any state of mind, except, maybe, a headache. N.J.

LONDON POPS ORCHESTRA

Hits Philharmonic Volume 4 (Pye NSPL 41011). Fact that this is the fourth volume shows the popularity of the idea - lyric-less hits like "It's Impossible" and "Rose Garden," and the emphasis on pure melody isn't wasted. Nice listening.

O. C. SMITH

Help Me Make It Through The Night (CBS 64549). The O. C. Smith Story reaches a new glossy low. After "Hicory Holler" and the under-rated "Main Street Mission," he's been moulded into an American Lovelace Watkins - much more sophisticated, of course, with more than a hint of those blues roots among a pack of songs that wouldn't be too heavy for Bobby Goldsboro.

This country boy really swings, with Dorsey Burnette's "Tall Oak Tree" and our own favourite "Watchin' Scotty Grow." It's rather like Aretha Franklin in her pre-Atlantic days. Very classy indeed, but watch out for when O.C.'s contract is up... maybe Jerry Wexler'll have a few ideas. N.J.

FLEETWOOD MAC

Future Games (Reprise K44153). Not as strong as their fantastic last album, but very nice. The recording and production are perfect and all members are well up to par in writing and performance. The lack of Pete Green and Jeremy Spencer is evident if you examine the finesse and musical wit, but there is no incompetence here and some very pretty instrumentation - especially on 'Sometimes'. Christine Perfect McVie's first official appearances are of harmony benefit and add much scope. L.G.



WINWOOD: GIMME SOME MORE LOVIN'. SEE LEAD.

ELVIS PRESLEY

His Hand In Mine (RCA Victor SF 8207). Church music still appeals deeply to Elvis and this hymnal collection includes the spiritual-type "Joshua Fit The Battle" and the straight church-y, more restrained, "Jesus Knows What I Need". A huge-seller first time round. And could do it all over again.

CLIFF BENNETT

Rebellion (CBS 64487). Rebellion, Cliff's latest (and could be, best) group - a five-piecer with Cliff doing his usual all-action set of vocals. Three of the boys were originally known as Spiggy Topes - and guitarist Robert Smith, clearly a talent, adds further strength. That Clapton-Russell slice of "Blues Power" is really a stand-out track, but "Better World" is also very much worth hearing. An album full of drama.

VARIOUS ARTISTS

Summit Meeting (Joy JOYS 205). Dating from 1960, top jazz men in a variety of permutations. Excellent, both historically and in terms of style. Featured: Eddie Harris, Cannonball, Yusef Lateef, Tommy Flanagan etc. Off-beat "Bye Bye Blackbird" from Bill Henderson.

PEARL BAILEY

Pearl's Pearls (RCA Victor 8193). She's 53 now, but a truly distinctive talent. Hard to assess this one in comparison with her past output, but it sure swings along with the Louis Bellson orchestra. Four arrangers kick in their talents and Pearl meanders good-humoredly through strong songs. A stand-out.

STEF MEEDER

What Now My Love (Gemini GM 2011). Produced in Holland - Hammond organist - well-varied themes, with bass, guitar and drums in attendance. But samey.

NINA

Nina Alone (Pye NSPL 18368). Really it's another career for Nina now that she has separated, vocally, from Frederik. On this tasteful, well-produced album, she shows sheer nerve in "covering" such as "Bridge Over Troubled" and "Time I Get To Phoenix", but still manages to find something different to revive the lyrics. Her main ingredient is sheer warmth. Sheer vocal warmth.

MOVIE SCORE

Death In Venice (RCA VICS 1552). The original music from the film, the score of Mahler and Beethoven, played by the Boston Symphony Orchestra with guest artists.

MANTOVANI

With Love (Decca SKL 5092). Plenty of string-mad arrangers have tried to emulate the whispery Mantovani sound - but he's the one who sells all over the world. Fairly predictable set of songs, with "My Prayer" outstanding. Lushly orchestral.

TED HEATH

100th London Palladium Sunday Concert (Eclipse ECS 2091). An historic big-band landmark - the days when the Heath band was tops and packed the Palladium every weekend. This re-release includes "How High The Moon", "Mood Indigo" etc... that great bunch of star sidemen.

Some sound value

ANOTHER batch of the value-for-money DJM Silverline albums shows just how varied is the music available - five wide-ranged LPs following on the initial release pile some months back.

SENTIMENTAL STRING CHORALE: Sentimental Stereo (DJSL 013). Top session men gathered just for this album - which features familiar tear-jerkers arranged by Des Champ.

GUNTER NORIS: Thoroughly Modern Mozart (DJSL 015). Harpsichord arrangements of Mozartian sonatas, plus "Magic Flute" interventions, but done in a distinctly up-dated style.

LARRY PAGE: Larry Page Orchestra (DJSL 012). The LPO has built a world-wide following for neat arrangements of standard songs. Worthwhile easy listening material.

PANCHO GONZALES: Feel Like A Mardi Gras? (DJSL 014). Mexican-styled music with lively swinging arrangements. A slice of atmospheric orchestration - nice "Bonnie And Clyde."

ALAN RANDALL: Plays Hit Songs Of George Formby (DJSL 011). Multi-instrumentalist who specialises in recapturing the good humour and style of the late movie-star comedian.



ALAN RANDALL

TONY KOSINEC: Bad Girl Songs (CBS 64540). Produced by Peter Asher this is very much in the Taylor vein. Kosinec has a light, pretty voice which, some years ago, would have been ideal for Bobby Vee type material. Nowadays, of course, everyone writes their own songs and Mr. Kosinec is no exception. So his performance, despite his youth, is fairly mature if a little mixed in delivery. The guitar work on some tracks is straight out of "Sweet Baby James," and songs like "Bad Girls" are fine efforts. Asher's production too is delicate and suitable. A very commendable album to which a listen would not go amiss. B.M.

Dazzling Danes



DAY OF PHOENIX

Wide Open N-Way (Greenwich Gramophone Co. GSLP-R 1002).

This is nothing more or less than a brilliant album by a brilliant band. Phoenix are Danish, but cannot be compared with their better-known countrymen, Burnin' Red Ivanhoe. Burnin' Red's jovial down-to-earthness is a far sight from the more spaced approach of Phoenix, whose writing is mainly a vehicle for stunning lead guitarist Karsten Lyng.

The songs, mostly Prehn-Lyng compositions, although Ole Prehn does write two by himself, can be disregarded as songs with the exception of the opening "Cellophane No. 1." Prehn and Lyng's writing concentrates on sustaining and changing moods and has little time for common ideas of melody and theme. To this end it might have been better not to print the lyrics which are of the kind that should come from out of the music to be savoured for their sound and not their sense. Danish lyric writing being what it is in English (well, just you try to write a few Danish songs) it might be wise to employ a British lyricist next time. But overall a dazzling performance from an incredibly musical band. B.M.



U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

soul albums

- 1 2 SHAFT Sound-track/Isaac Hayes
- 2 1 WHAT'S GOING ON Marvin Gaye
- 3 3 ARETHA LIVE AT THE FILL-MORE WEST Aretha Franklin
- 4 4 FREEDOM MEANS... Dells
- 5 8 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites

- 6 6 HOT PANTS James Brown
- 7 5 JUST AS I AM Bill Withers
- 8 9 MR BIG STUFF Jean Knight
- 9 10 LIVE AT FILL-MORE WEST King Curtis
- 10 11 UNDISPUTED TRUTH

- 11 7 THE SKY'S THE LIMIT Temptations
- 12 13 IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 13 12 CHAPTER TWO Robert Flack
- 14 16 SURRENDER Diana Ross
- 15 15 TRUTH IS ON ITS WAY Nikki Giovanni and the New York Community Choir

- 16 19 BREAKOUT Johnny Hammond
- 17 18 MAGGOT BRAIN Funkadelic
- 18 14 CURTIS LIVE Curtis Mayfield
- 19 17 RAINBOW FUNK Jr. Walker and the All Stars
- 20 20 WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike and Tina Turner

singles

- 1 1 GO AWAY LITTLE GIRL Donny Osmond MGM
- 2 4 MAGGIE MAY/REASON TO BELIEVE Rod Stewart Mercury
- 3 3 AIN'T NO SUNSHINE Bill Withers Sussex
- 4 8 THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez Vanguard
- 5 2 SPANISH HARLEM Aretha Franklin Atlantic
- 6 5 UNCLE ALBERT/ADMIRAL HALSEY Paul and Linda McCartney Apple
- 7 6 SMILING FACES SOMETIMES Undisputed Truth Soul
- 8 12 SUPERSTAR Carpenters A&M
- 9 10 WHATCHA SEE IS WHATCHA GET Dramatics Volt
- 10 7 I JUST WANT TO CELEBRATE Rare Earth Rare Earth
- 11 11 STICK UP Honey Cone Hot Wax
- 12 16 DO YOU KNOW WHAT I MEAN Lee Michaels A&M
- 13 14 I WOKE UP IN LOVE THIS MORNING Partridge Family Bell
- 14 20 IF YOU REALLY LOVE ME Stevie Wonder Tamla
- 15 15 WON'T GET FOOLED AGAIN Who Decca
- 16 19 TIRED OF BEING ALONE Al Green Hi
- 17 9 HOW CAN YOU MEND A BROKEN HEART Bee Gees Atco
- 18 21 SWEET CITY WOMAN Stampeders Bell
- 19 40 YO-YO Osmonds MGM
- 20 25 SO FAR AWAY/SMACKWATER JACK Carole King Ode
- 21 22 CHIRPY CHIRPY CHIRPY CHEEP CHEEP Mac and Katie Kissoon ABC
- 22 18 SIGNS Five Man Electrical Band Lionel
- 23 27 MAKE IF FUNNY Pt 1 James Brown Polydor
- 24 24 STORY IN YOUR EYES Moody Blues Threshold
- 25 29 RAIN DANCE Guess Who RCA
- 26 13 TAKE ME HOME, COUNTRY ROADS John Denver with Fat City RCA
- 27 35 THIN LINE BETWEEN LOVE AND HATE Persuaders Atco
- 28 30 SATURDAY MORNING CONFUSION Bobby Russell United Artists
- 29 17 LIAR Three Dog Night Dunhill
- 30 39 I'VE FOUND SOMEONE OF MY OWN Free Movement Decca
- 31 23 BANGLA DESH/DEEP BLUE George Harrison Apple
- 32 33 WEDDING SONG (There Is Love) Paul Stookey Warner Bros
- 33 34 BREAKDOWN Rufus Thomas Stax
- 34 36 THE LOVE WE HAD (Stays On My Mind) Dells Cadet
- 35 42 TRAPPED BY A THING CALLED LOVE Denise LaSalle Westbound
- 36 37 I AIN'T GOT TIME ANYMORE Glass Bottle Avco
- 37 45 STAGGER LEE Tommy Roe ABC
- 38 38 SURRENDER Diana Ross Motown
- 39 41 ALL DAY MUSIC War United Artists
- 40 49 EASY LOVING Freddie Hart Capitol
- 41 48 LOVING HER WAS EASIER (Than Anything I'll Ever Do Again) Kris Kristofferson Monument
- 42 43 MARIANNE Stephen Stills Atlantic
- 43 - MacARTHUR PARK Four Tops Motown
- 44 50 ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck Parrot
- 45 46 WHERE EVIL GROWS Poppy Family London
- 46 - BIRDS OF A FEATHER Raiders Columbia
- 47 47 STOP, LOOK LISTEN (To Your Heart) Stylistics Avco
- 48 - ONE FINE MORNING Lighthouse Evolution
- 49 - K-JEE Nite-Lites RCA
- 50 - ANNABELLA Hamilton, Joe Frank and Reynolds Dunhill

albums

- 1 1 TAPESTRY Carole King Ode
- 2 3 EVERY PICTURE TELLS A STORY Rod Stewart Mercury
- 3 2 EVERY GOOD BOY DESERVES FAVOUR Moody Blues Threshold
- 4 5 RAM Paul and Linda McCartney Apple
- 5 4 WHO'S NEXT Who Decca
- 6 8 SHAFT Soundtrack/Isaac Hayes Enterprise
- 7 6 CARPENTERS A&M
- 8 9 MASTER OF REALITY Black Sabbath Warner Bros
- 9 11 SOUND MAGAZINE Partridge Family Bell
- 10 7 MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Bros

- 11 12 AQUALUNG Jethro Tull Reprise
- 12 13 JESUS CHRIST, SUPERSTAR Various Artists Decca
- 13 14 DONNY OSMOND MGM
- 14 10 WHAT'S GOING ON Marvin Gaye Tamla
- 15 15 POEMS PRAYERS AND PROMISES John Denver RCA Victor
- 16 18 ARETHA FRANKLIN LIVE AT FILLMORE WEST Aretha Franklin Atlantic
- 17 26 BARK JEFFERSON Airplane Grunt
- 18 16 STICKY FINGERS Rolling Stones Rolling Stones
- 19 21 FIFTH Lee Michaels A&M
- 20 20 A SPACE IN TIME Ten Years After Columbia

- 21 24 THE SILVER TONGUED DEVIL AND I Kris Kristofferson Monument
- 22 17 AT FILLMORE EAST Allman Brothers Band Capricorn
- 23 39 HOT PANTS James Brown Polydor
- 24 43 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites Brunswick
- 25 19 FOUR WAY STREET Crosby, Stills, Nash and Young Atlantic
- 26 25 TEA FOR THE TILLERMAN Cat Stevens A&M
- 27 34 ANOTHER TIME, ANOTHER PLACE Engelbert Humperdinck Parrot
- 28 44 LIVE IN CONCERT James Gang ABC
- 29 23 L.A. WOMAN Doors Elektra
- 30 22 BLUE Joni Mitchell Reprise

- 31 30 WHAT YOU HEAR IS WHAT YOU GET/LIVE AT CARNEGIE HALL Ike and Tina Turner United Artists
- 32 27 PARANOID Black Sabbath Warner Bros
- 33 35 GOLDEN BISQUITS Three Dog Night Dunhill
- 34 28 ONE WORLD Rare Earth Rare Earth
- 35 - BARBRA JOAN STREISAND Columbia
- 36 31 CHICAGO TRANSIT AUTHORITY Columbia
- 37 33 BS&T 4 Blood, Sweat and Tears Columbia
- 38 41 BEST OF Guess Who RCA Victor
- 39 42 JUST AS I AM Bill Withers Sussex
- 40 37 CLOSE TO YOU Carpenters A&M

- 41 36 SURVIVAL Grand Funk Railroad Capitol
- 42 29 TARKUS Emerson, Lake and Palmer Cotillion
- 43 45 UNDISPUTED TRUTH Gordy
- 44 32 FIREBALL Deep Purple Warner Bros
- 45 - BLESSED ARE... Joan Baez Vanguard
- 46 46 UP TO DATE Partridge Family Bell
- 47 - ME AND BOBBY McGEE Kris Kristofferson Monument
- 48 40 STEPHEN STILLS II Atlantic
- 49 49 ABRAXAS Santana Columbia
- 50 - MAYBE TOMORROW Jackson 5 Motown

soul singles

- 1 1 STICK-UP Honey Cone
- 2 4 MAKE IT FUNKY Pt 1 James Brown
- 3 3 SPANISH HARLEM Aretha Franklin
- 4 2 BREAKDOWN Pt 1 Rufus Thomas
- 5 5 IF YOU REALLY LOVE ME Stevie Wonder

- 6 10 THIN LINE BETWEEN LOVE AND HATE Persuaders
- 7 7 TIRED OF BEING ALONE Al Green
- 8 8 THE LOVE WE HAD (Stays On My Mind) Dells
- 9 6 AIN'T NO SUNSHINE Bill Withers
- 10 11 HIJACKIN' LOVE Johnnie Taylor

- 11 12 TRAPPED BY A THING CALLED LOVE Denise LaSalle
- 12 13 CALL MY NAME, I'LL BE THERE Wilson Pickett
- 13 9 SMILING FACES SOMETIMES Undisputed Truth
- 14 14 A PART OF YOU Brenda and the Tabulations
- 15 16 WOMEN'S LOVE RIGHTS Laura Lee

- 16 18 SURRENDER Diana Ross
- 17 15 WHATCHA SEE IS WHATCHA GET Dramatics
- 18 19 TAKE ME GIRL, I'M READY Jr. Walker and the All Stars
- 19 20 SHE'S ALL I'VE GOT Freddie North
- 20 - A NICKEL AND A NAIL O. V. Wright

BILLBOARD'S BIG HIT PREDICTIONS

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

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

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

This week's list:

JOAN BAEZ, The Night They Drove Old Dixie Down

CARPENTERS, Superstar

STEVIE WONDER, If You Really Love Me

STAMPEDERS, Sweet City Woman

CAROLE KING, So Far Away/Smackwater Jack

GUESS WHO, Rain Dance

OSMONDS, Yo-Yo

FIFTH DIMENSION, Never My Love

GAYLE McCORMICK, It's A Cryin' Shame



STEVIE WONDER



FIFTH DIMENSION



THE FACE should have known **TERRY WOGAN** would never make a blunder like the one reported last week — it was a deliberate error in a competition (what do we win?).....tonight (Thursday) at 10.10 p.m. on BBC-2, get out your razors for **ROMAN POLANSKI**'s 'Repulsion' in which **CATHERINE DANEUVE** does it in the hall with the candlestick (but it ain't Cluedo).

The **STONES** States tour for November has been delayed till February or March when a possible new album will tie in.....did you know dept.: that C.C.S. is also the name of an advertising agency specializing in album covers?.....**BILL GRAHAM**, owner of the late **Fillmores**, has issued a pamphlet containing music by a series of the artists who performed there over the years, including: **CROSBY, STILLS, NASH AND YOUNG, ELTON JOHN, ARETHA FRANKLIN, JOE COCKER, LEON RUSSELL** and the Band. He's also writing a book on the two ballrooms.

What wouldn't **TAMI LYNN**'s UK label give to get hold of her recent U.S. Hit 'Mojo Hannah'?.....**ELVIS** does his final '71 tour of the U.S. with a 12 city junket beginning Nov. 5th.....who's **RODNEY BURBECK**'s favourite journalist?**SMOKEY ROBINSON** has finally explained why his wife **CLAUDETTE** quit the **MIRACLES** years ago: the strain of the work had caused six miscarriages.

RM stud star **BILL McALLISTER** heard backing **JACKIE 'Rupert' LEE** on 'Blue Morning Haze' his lovely vocal chords**CLIFF RICHARD** wants to do a self-penned album.....a guy we know isn't too impressed with 'Nathan Jones' — he says his radio always sounds like that.....**GREG RIDLEY** moving to Epping soon, where all of **HUMBLE PIE** will be together.

Will songs cut for the Red Light label be published by **PERVIS STAPLES**' Pervis Music Company?.....mixed feelings dept.: **NEWBEATS** state musically 'I Am My Brother's Keeper', while the **FLAMING EMBERS** insist 'I Am Not My Brother's Keeper'.....bad news dept.: **Radio One Club** will be back.....rumours that **ANDREW OLDHAM** will start another label soon.

SANDY BULL currently re-emerging with another Vanguard album.....Criteria Studios of Miami celebrating three gold records cut there: **ARETHA**'s 'Spanish Harlem', **CLAPTON**'s 'Layla' and **STEVE STILLS**' 'Stephen Stills II'.....for this week's anagram, change **TONY BLACKBURN** into **TEDDY THE PICNIC BEAR** in two easy chops.

Ex-Monkees **MICKEY DOLENZ** and **DAVY JONES** suing a feast of companies including: Columbia Pictures, Screen Gems-Columbia Music, Colgems Music, Screen Gems, Colpix Records, Colgems Records and Raybert Productions. They allege money was withheld from the TV series, records, personal appearances and merchandising tie-ins and claim \$20 million from the lot.....despite a series of hit records, the U.S. Underground Press still snubs Canadian groups.....pick of the current re-releases — **IRMA FRANKLIN**'s 'Piece Of My Heart'.....the **TAMS** tour Britain soon.

the 50

RECORD MIRROR

THIS WEEK
LAST WEEK
WEEKS IN
CHART

singles

albums

1	1	9	HEY DON'T BOTHER ME	Tams	Probe PRO 532
2	3	6	DID YOU EVER	Nancy and Lee	Reprise K 14093
3	11	4	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart	Mercury 6052 097
4	16	4	TWEEDLE DEE TWEEDLE DUM	Middle of the Road	RCA 2110
5	5	6	NATHAN JONES	Supremes	Tamla Motown TMG 782
6	18	4	TAP TURNS ON THE WATER	C.C.S.	RAK 119
7	17	4	COUSIN NORMAN	Mamalade	Decca F 13214
8	8	5	I BELIEVE (IN LOVE)	Hot Chocolate	RAK 118
9	12	5	YOU'VE GOT A FRIEND	James Taylor	Warner K 16085
10	2	9	I'M STILL WAITING	Diana Ross	Tamla Motown TMG 7
11	4	8	BACK STREET LUV	Curved Air	Warner Bros K 16092
12	9	11	SOLDIER BLUE	Buffy Sainte-Marie	RCA 2081
13	15	6	FOR ALL WE KNOW	Shirley Bassey	United Artists UP 35267
14	7	12	NEVER ENDING SONG OF LOVE	New Seekers	Philips 6006 125
15	6	8	IT'S TOO LATE	Carole King	A&M AMS 849
16	10	9	WHAT ARE YOU DOING SUNDAY	Dawn	Bell BLL 1169
17	21	7	DADDY DON'T YOU WALK SO FAST	Daniel Boone	Penny Farthing PEN 764
18	13	9	LET YOUR YEAH BE YEAH	Pioneers	Trojan TR 7825
19	25	2	LIFE IS A LONG SONG/UP THE POOL	Jethro Tull	Chrysalis WIP 6106
20	14	11	IN MY OWN TIME	Family	Reprise K 14090
21	32	3	FREEDOM COME FREEDOM GO	Fortunes	Capitol CL 15693
22	19	12	WHEN LOVE COMES ROUND AGAIN	Kenn Dodd	Columbia DB 8796
23	33	3	ANOTHER TIME ANOTHER PLACE	Engelbert Humperdinck	Decca F 13212
24	29	17	CHIRPY CHIRPY CHEEP CHEEP	Middle of the Road	RCA 2047
25	48	2	YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR	Mungo Jerry	Dawn DNX 2513
26	27	13	TOM-TOM TURNAROUND	New World	RAK 117
27	34	5	MOON SHADOW	Cat Stevens	Island WIP 6092
28	31	7	AT THE TOP OF THE STAIRS	Formations	Mojo 2027 001
29	22	7	BANGLA DESH	George Harrison	Apple R 5912
30	49	2	BUTTERFLY	Danyel Gerrard	CBS 7453
31	30	9	MOVE ON UP	Curtis Mayfield	Buddah 2011 080
32	35	5	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites	MCA MU 1138
33	23	12	DEVIL'S ANSWER	Atomic Rooster	B&C CB 157
34	24	15	LEAP UP AND DOWN	St Cecilia	Polydor 2058 104
35	20	10	WE WILL GILBERT O'SULLIVAN		MAM 30
36	26	11	HEARTBREAK HOTEL	Elvis Presley	RCA Maximillion 2104
37	39	6	LITTLE DROPS OF SILVER	Gerry Monroe	Chapter One CH 152
38	28	11	GET IT ON T, Rex		Fly BUG 10
39	38	3	REMEMBER	Rock Candy	MCA MK 5069
40	37	2	KEEP ON DANCING	Bay City Rollers	Bell BLL 1164
41	41	4	AMAZING GRACE	Judy Collins	Elektra 2101 020
42	36	12	WON'T GET FOOLED AGAIN	The Who	Track 2094 009
43	42	4	MY WAY	Frank Sinatra	Reprise K 14008
44	47	2	SUPERSTAR/FOR ALL WE KNOW	Carpenters	A&M AMS 864
45	45	5	BACK SEAT OF MY CAR	Paul and Linda McCartney	Apple R 5914
46	-	-	WITCH QUEEN OF NEW ORLEANS	Redbone	Epic EPC 7351
47	-	-	LOOK AROUND	Vince Hill	Columbia DB 8804
48	40	25	KNOCK THREE TIMES	Dawn	Bell BLL 1146
49	-	-	SIMPLE GAME	Four Tops	Tamla Motown TMG 785
50	-	-	SULTANA	Titanic	CBS 5365

1	5	1	FIREBALL	Deep Purple	Harvest SHVL 793
2	3	8	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury 6338 063
3	1	3	WHO'S NEXT	The Who	Track 2408 102
4	2	8	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
5	4	8	EVERY GOOD BOY DESERVES FAVOUR	The Moody Blues	Threshold THS 5
6	6	8	TOP OF THE POPS Vol 18		Hallmark SHM 745
7	8	7	TAPESTRY	Carole King	A&M AMLS 2025
8	9	8	SWEET BABY JAMES	James Taylor	Warner Bros K 46043
9	19	5	MOTOWN CHARTBUSTERS Vol 5	Various	Tamla Motown STML 11181
10	30	6	JIM REEVES' GOLDEN RECORDS		RCA International INTS 1070
11	15	8	C'OMON EVERYBODY	Elvis Presley	RCA International INTS 1286
12	11	10	RAM	Paul and Linda McCartney	Apple PAS 10003
13	7	8	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor	Warner Bros K 46085
14	24	8	THE WORLD OF YOUR 100 BEST TUNES		Decca SPA 112
15	-	-	THE MOST OF LULU		MFP 5215
16	13	6	MASTER OF REALITY	Black Sabbath	Philips 6360 050
17	20	7	THE INTIMATE JIM REEVES	Jim Reeves	RCA International INTS 1256
18	-	-	THE MOST OF THE ANIMALS		MFP 5218
19	38	1	GIMME SHELTER	Rolling Stones	Decca SKL 5101
20	33	8	BIG WAR MOVIE THEMES	Geoff Love and His Orchestra	MFP 5171
21	14	8	BLUE	Joni Mitchell	Reprise K 44128
22	42	8	THIS IS MANUEL		EMI STWO 5
23	-	-	THE MOST OF HERMAN'S HERMITS		MFP 5216
24	12	8	ANDY WILLIAMS GREATEST HITS		CBS 63920
25	18	8	LOVE STORY	Andy Williams	CBS 64467
26	-	1	WORLD OF MANTOVANI		Decca S/PA 1
27	45	6	WORLD OF MANTOVANI Vol 2		Decca S/PA 36
28	46	8	THE SPINNERS LIVE PERFORMANCE	The Spinners	Contour 6870 502
29	41	8	IF I RULED THE WORLD	Harry Secombe	Contour 6870 501
30	25	1	MAN IN BLACK	Johnny Cash	CBS 64331
31	-	1	EVERYTHING IS EVERYTHING	Diana Ross	STML 11178
32	-	1	BUDDY HOLLY'S GREATEST HITS		Coral CP 8
33	16	8	STICKY FINGERS	Rolling Stones	COC 59100
34	26	8	EXPERIENCE	Jimi Hendrix	Ember NT 5057
35	-	1	SONGS OF LOVE AND HATE	Leonard Cohen	CBS 69004
36	35	2	WORLD OF VAL DOONICAN		Decca SPA/PA 3
37	-	1	LED ZEPPELIN II		Atlantic 588 198
38	10	5	LOVE STORY	Original Soundtrack	Paramount SPFL 267
39	-	1	ALMOST IN LOVE	Elvis Presley	RCA INTS 1206
40	-	-	TOUCH	The Supremes	Tamla Motown STML 11189
41	-	1	NEIL DIAMOND 'GOLD'		Uni UNLS 116
42	-	-	NANCY AND LEE	Nancy Sinatra and Lee Hazelwood	Reprise K 44126
43	29	3	PAINT YOUR WAGON	Soundtrack	Paramount SPFL 257
44	-	-	GILBERT O'SULLIVAN HIMSELF		MAM 501
45	40	2	GIRLS I HAVE KNOWN	Jim Reeves	RCA International INTS 1140
46	-	1	THE WORLD OF THE BACHELORS		Decca S/PA 2
47	43	5	SYMPHONIES FOR THE SEVENTIES	Waldo De Los Rios	A&M AMLS 2014
48	-	1	JOHNNY CASH AT SAN QUENTIN		CBS 63629
49	28	4	DEEP PURPLE IN ROCK		Harvest SHVL 777
50	31	3	OVER AND OVER	Nana Mouskouri	Fontana STL 5511

The Top 50 album chart as used in Record Mirror has been enlarged to include all price categories from full-price to budget lines. As it is effectively a new chart, we have had to start from scratch with the "number of weeks" in chart column.

top producers

5 years ago

10 years ago

- 1 -
- 2 L. Hazelwood/N. Sinatra
- 3 Rod Stewart
- 4 Giacomo Tosti
- 5 Frank Wilson
- 6 Mickie Most
- 7 Marmalade
- 8 Mickie Most
- 9 Peter Asher
- 10 Deke Richards/Hal Davis
- 11 Curved Air
- 12 B.St.M/Jack Nitzsche
- 13 Johnny Harris
- 14 David Mackay
- 15 Lou Adler
- 16 The Tokens/Dave Appell
- 17 Larry Page/Tic Toc
- 18 J. Cliff/S. Crooks
- 19 Ian Anderson
- 20 Family
- 21 Cooke/Greenaway
- 22 John Burgess
- 23 Gordon Mills
- 24 G. Tosti/I. Greco
- 25 Barry Murray
- 26 Mickie Most
- 27 Paul Samwell-Smith
- 28 Leon Huff
- 29 George Harrison/Phil Spector
- 30 -

- 1 2 DISTANT DRUMS Jim Reeves
- 2 1 ALL OR NOTHING The Small Faces
- 3 4 TOO SOON TO KNOW Roy Orbison
- 4 - I'M A BOY The Who
- 5 3 YELLOW- SUBMARINE/ELEANOR RIGBY Beatles
- 6 - LITTLE MAN Sonny and Cher
- 7 - YOU CAN'T HURRY LOVE Supremes
- 8 5 GOD ONLY KNOWS Beach Boys
- 9 6 GOT TO GET YOU INTO MY LIFE Cliff Bennett
- 10 8 WORKING IN THE COAL-MINE Lee Dorsey

- 1 4 MICHAEL Highwaymen
- 2 3 WILD IN THE COUNTRY/I FEEL SO BAD Elvis Presley
- 3 - WALKIN' BACK TO HAPPINESS Helen Shapiro
- 4 1 KON-TIKI Shadows
- 5 2 JOHNNY REMEMBER ME John Leyton
- 6 6 JEALOUSY Billy Fury
- 7 - YOU'LL ANSWER TO ME Cleo Laine
- 8 - WILD WIND John Leyton
- 9 - SUCU SUCU Laurie Johnson
- 10 5 YOU DON'T KNOW Helen Shapiro

Curved Air's Sonja Kristina is a changed girl — now she's less butch and soon it will be...

SONJA KRISTINA is the lone-girl among four men in Curved Air and the lone female among five at their Hampstead house, for the group's manager lives there too.

Curved Air have a communal approach to their affairs - some girls might find that delicious, some might find it awkward and so some it might be threatening - to Sonja, it represents something entirely different.

She's a carefree bird by nature; bound only by the laws of circumstance, her own initiative and an inborn feeling for people. Her responsibilities are her own decision and the only obstacle that occasionally confounds her is trying to do too much for too many.

HARD

"We've always stayed together", she says, "except in the times there wasn't enough room - but now we have a bigger place and everyone has their own room."

"It's really hard to find a big enough place in London with nice neighbours, but we have to stay near town. We don't get tired of one another - in fact, it works the other way and takes a lot of the pressures off."

"If we were apart, each person would have different problems and everyone else would be unaware of them - we'd be growing apart. As it is, we have ups and downs, but it's generally pretty happy."

"I was never used to being looked after, being fairly independent. I had a short marriage some years ago, which ended while I was pregnant and left me defiantly independent."

DIFFERENT

"I gave the baby to my parents to care for. Things were a lot different then than they are now. I was in Hair for a while and they were a free band of people. I was the type of girl Hair was all about - I was more person than a lady; I was probably a lot more butch and defensive, too. I was living in an unreal world - I had to keep moving."

"It was a community feeling, I had a lot of friends and I had to see everybody. We used to do ludicrous things and sit up talking all night. Everybody was on equal standing; I had a lot of friends who were chicks and a lot of fellas, who I didn't

'Just me and my fella...'

necessarily sleep with. I'm just beginning to straighten out, though that feeling is still there and seems to exist without me.

"When you get attached to someone, like I am now, you meet new people and begin seeing less of the others - not because you don't want to see them, but because you're so busy. When you go to bed, you

go there to sleep and that's good - I need sleep. Things change a lot.

"Now I'm engaged to Mal, our manager, and we'll be married next month. I'm just lucky I found someone who's involved in the same business and can understand it. I will be focusing attention on Mal, the band and my baby."

"I won't be getting him back from my parents - it wouldn't be right unless I could look after him all the time and give him the same kind of security they can. What if I should have to go the States or do a gig every night?"

This won't be a conventional marriage where we buy a house and I cook all the food; I've got to let the band run its course -

experiment. Of course, patterns change all the time - this is all speculation. I love my son very much and the bond is still there, but he's with a family and to take him would be wrong.

"Distribution of attention gets to be less and less of a problem every day. When affairs are unsure, it's a problem, but right now, with the single doing well and the new album coming out, things look good. When it's organised, I am more relaxed. Sometimes, I've had to hold my breath a bit."

STABLE

"In the beginning of Curved Air, there was just me and the band. Now, there's Mal and I, then the band. Me and my fella. I'm less worried about impressions and I'm becoming more stable, for my social life used to be quite hectic."

"Sometimes I miss doing those odd things and talking all night. I used to sometimes feel obligated to stay up and talk to people all night. There was always someone to be put up or someone using the flat - but it was fun."

"I owe all those people a lot and I hope to see them all again soon. Now there's more order to my life. I used to be happy go lucky - now I'm just happy."

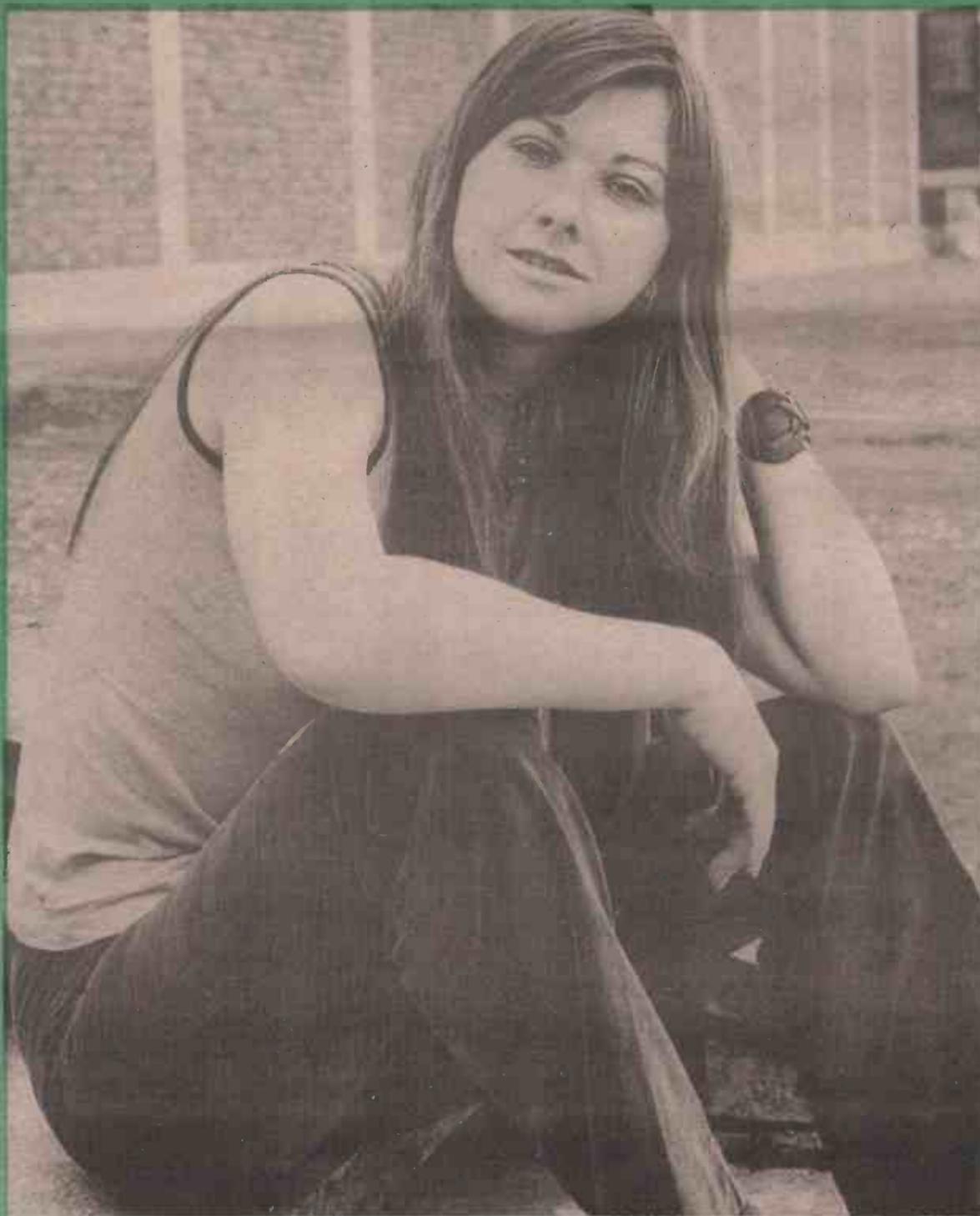
And she looks at ease with herself. Apart from that, Curved Air release their second album on September 24th - one of the events that keeps a smile on Sonja's dimpled cheeks. She feels the record is better than the first and just as important in another way.

IMPORTANT

"The first album is always very important, but this one is just as significant, because we have now realised studio potential. There was a lot of experimentation on the first one and we couldn't relax. Now we have greater knowledge of recording as well as knowledge of each other, so the feel is much improved."

"It was also done during a creative period. Some were recorded before we went to America completely re-mixed on returning. There are gentle ones and brisk rock ones - we're very pleased with it."

Listen to it and feel the mood - maybe now you know a little more about Curved Air.



SONJA: 'I USED TO BE HAPPY GO LUCKY - NOW I'M JUST HAPPY'.

**Lon
Goddard**

WHO IS NEXT WEEK'S GREAT ONE?