

A Billboard Publication

RECORD MIRROR

NOVEMBER 20, 1971

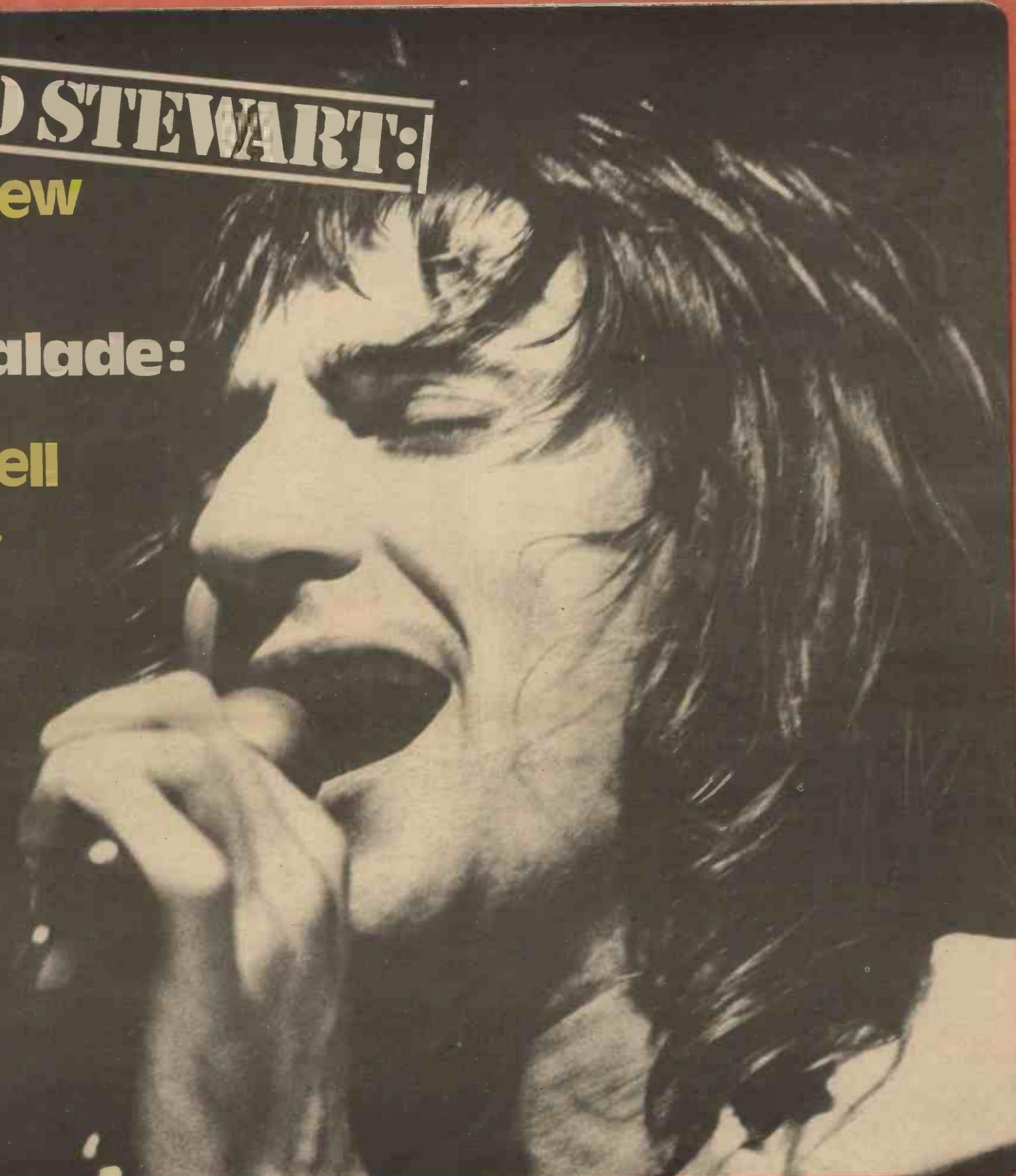
6p

ROD STEWART:

Great new series.

Marmalade:
Junior Campbell speaks.

Britain says 'Yes.'

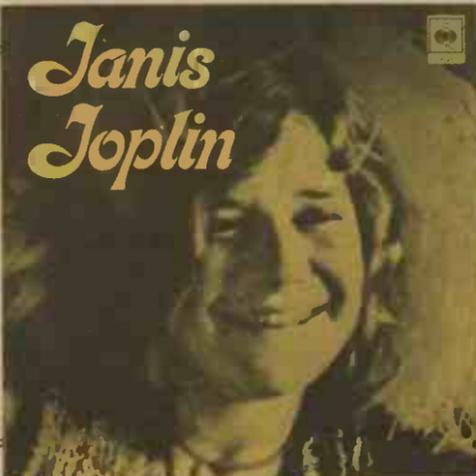


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Rocker's dream come true

JERRY LEE Lewis, Little Richard, Chuck Berry and Bo Diddley together in one gigantic Rock 'n' Roll Festival!

Sounds like a rock fan's dream, and yet it's a dream come true. These four great original Rock 'n' roll stars appeared at the 1969 Toronto Rock 'n' roll revival show, which was captured on film by Pennebaker who also made 'Monterey Pop' and other pop festival films.

Tragedy

The late great Gene Vincent also appeared at the Festival but unfortunately does not appear in the film — a tragedy in view of Gene's untimely death a few weeks ago. However the film is reported to show lengthy sequences from the acts of the other four great rock stars — Jerry Lee's act is reported as a complete riot with him ending up atop his piano combing his hair — and the film concentrates solely on the performers, their music and the audience reaction.

It is only fair to warn rock fans that John and Yoko Lennon, who organised the festival, also appear in the film along with Eric Clapton and one or two other pop acts.

Unique

'Sweet Toronto' is to get a showing in this country at the National Film Theatre (NFT 1 8.45, November 22nd and 11.15 November 26th). Let all who can get to these performances and let all rock 'n' roll fans clamour for this film to get at least a limited release on the circuits. This film is unique in Rock 'n' roll history — it deserves more than to end up unshown and forgotten on the shelf. — SHAKIN' TONY PAPPARD, 'Rockville', 22 Bradford Court, Hawley Road, London NW11.



BO DIDDLEY:
ALSO TO BE SEEN
IN 'SWEET TORONTO'

Why?

CAN ANYONE tell me why a record company should delete any particular record? I recently tried to obtain some old singles, some of which have been deleted. In the recent article on Beach Boy Brian Wilson, (October 30th) we learn that all but one, the last, of their twenty-six singles, along with all EPs and four LPs have been deleted. This is a great shame as I'm sure that many others like their work.

Surely also 'Heroes and Villains' was a single back in 1966? It wasn't mentioned as one. — PHILIP HOOLE, 32 Elm Grove Rd., Barnes, London SW 13.

VAL: A record is deleted from the company's catalogue when the demand for it is no longer sufficient to warrant a reasonable pressing — that is it would be impractical to press one record at a time, for expense alone, and so the Company must be sure that the run of records will eventually leave their shelves. 'Heroes and Villains' was a single in 1967 with the B side 'You're Welcome' (CL15510), and is now deleted. Sorry that we missed it out.

Dull

ENTHRALLING! Eating your cornflakes and trying to guess Noel Edmond's weight. I ask you, how much more ludicrous can these Radio One competitions become? If we must continue this dull line of guessing games, can't we have some more exciting vital statistics to ponder over, like those of Helen Shapiro, Clodagh Rodgers or Polly Brown? — HARRY MORRISON, 131 Salisbury Avenue, Barking, Essex.

Tame

ALL THOSE disappointed with the tame pop presentation of Peter Powell on Saturdays must be at the point of despair with the new talent spot for DJs on Radio One.

Original talent such as Les Reed and John Henry of Radio Birmingham



Allan stands out

HOW delighted I was to read that Allan Clarke is leaving the Hollies. He's been submerged much too long; a voice without a name in a group without direction, but now at last his individual talents will be recognised and appreciated as they should be. He can't fail to make it, he's a brilliant singer and a gifted, creative writer, and how the Hollies will miss him. I suppose they realise they've thrown their famous sound away?

Allan's decision to leave shows great courage, I think, and I wish him every success in his new career. He deserves it. — M. FAULKNER, 75 Tivoli Rd, Margate, Kent.

should be given a break. They play a varied record format and their presentation is muck akin to that of Kenny Everett.

What a pity Auntie Beeb isn't prepared to experiment and give us licence payers value for our money. — STEVE KIRKHAM, 36 Orchard Meadow Walk, Castle Vale, Birmingham 35.

Wrong

ONCE AGAIN an artist has been wrongly criticised by the musical press, this time it is Glen Campbell for his supposed "hackneyed choice of material" (30th October), on his latest album,

Songs like 'Rose Garden' and 'Love Story' have been recorded by a large number of artists but never with that

unmistakable style and expression which makes a song 'belong' to him alone.

The title track 'The Last Time I Saw Her' is probably the most sensitive vocal piece ever recorded, but does not get a specific mention in your review and the same applies to 'Today Is Mine'. One really has to listen to this particular album more than once to appreciate the classic that it is, and I can only hope that the public are not influenced by first opinions. — JOHN COX, 49 London Rd, Great Glen, Nr. Leicester, LE8 0FL.

Sick

I QUITE agree with Peter Freestone's letter (6th November) saying that

Radio One plug records so much that we get sick to death with them — but they're playing the wrong records too much.

All I hear on just about every programme is: 'Tweedle Dee Tweedle Dum', 'Freedom Come Freedom Go', 'Butterfly', 'Mamy Blue', 'My Little Girl', 'Lady Love Bug' etc. Why didn't Mungo Jerry's 'Lady Rose' and 'You Don't Have To Be In The Army', Deep Purple's 'Black Night' and 'Strange Kind Of Woman', Move's 'When Alice Comes Back To The Farm' and 'Tonight' and Jethro Tull's 'Life Is A Long Song' get to number one? They're all brilliant productions and they deserved to get to the top, but they didn't. Why? Because Radio One hardly ever played them at all.

Listen to Rod

I REALLY lost my temper reading Colin Brinton's letter last week, "Rod Stewart — is he a big hype?"

Rod Stewart himself admits that he moulded himself round Jagger, and what's good for Jagger is good for Rod.

But to add that there are shades of R. Daltrey, I thoroughly disagree, because you can't compare Daltrey with Rod they have entirely different showmanship. He should watch and listen to Rod Stewart more carefully. — DOROTHY PEGLEY, 36 Bridge House, Shepherds Lane, Homerton, London E9.

Typical

COLIN Brinton's letter (October 30th) is just typical of the ignorance of some people.

Is he aware that Mr Stewart has been performing in top name bands and on his own for a number of years equalling that of the Stones and the Who, gathering an international following, and as far as I recollect, looning on stage as ever the same. — IAN STEDMAN BROWN, Three Gables, Kings Sattern Road, Lymington, Hants.

Plays

Going back to the current charts, I don't think I've heard the current number one 'Maggie May' played for at least a week. Radio One might at least have the courtesy to play it once a day! Also I have hardly heard 'Riders On The Storm', 'Sultana', 'I Will Return', 'Coz I Love You' or 'Let's See Action' played on Radio One. They should all be big hits. — MISS J. L. ASBURY, 18 Gwynne Road, Parkstone, Poole, Dorset, BH12 2AS.

Pen-pal

I WOULD like to correspond with Tony Burrows fans from all over the world. — URSULA COLLINS, Lavenders, West Malling, Kent.

RECORD MIRROR

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How it came to pass

AT last, Charlie Gillett's acclaimed history of rock is available in Britain.

'Sound Of The City' is THE definitive account of the rhythm and the beat and the people who created rock 'n' roll from the slums of New York, the tenements of Detroit and the countless other roots that stretched from musical spawning grounds around the world.

Probably unaware he would someday document it all, Charlie began acquiring technical information and forming opinions about popular music at an early age. The intrigue that lies behind every chain of events that led to a successful writing or recording team has been written down chronologically so the reader can discover the various families that were associated behind the scenes of the industry.

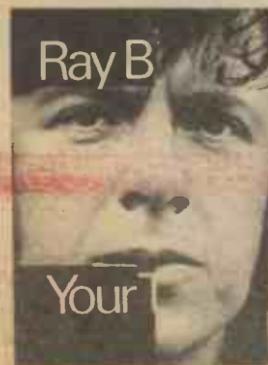
'Sound' traces everyone from one event to the next. It begins by discussing why rock 'n' roll was a success and what the components of the music were, then moves into the elements of its creation, then on to what resulted from the whole saga.

Everything from juke box sales to TV and radio to music publications and to the hit records and who made them. The music publishers, record companies and radio networks played a heavy part in shaping public tastes and Charlie explains how.

For instance, prior to 1956, there were rarely more than two or three black singers in the hit parade. After that year, nearly a quarter of the charts were records by black vocalists. In that period, they began to sing their own styles, rather than white crooning.

It's all here — who did it, how, why, when and where. The most extensive accurate report on pop's coming of age than can be written — a guide to the musical past so amazingly inclusive, the people involved may well refer to it themselves in the years to come.

Lon Goddard



Peter Noone's doing so well solo he tells us that ...

FOR the public it's been something of a gentle weaning period.

First the voice of Herman cried out to be recognised as Peter Noone, saying that he now had a different identity. And that's been pretty much accepted. But the next step was bound to come, it's just been a matter of time. So it wasn't much of a surprise to hear that Peter Noone and the Hermits had finally split — more of a surprise to find that the knot hadn't been severed before.

"The thing is that we've both got our own records out now," explained Peter. "And Peter Cowap, who in fact is a friend of mine, has joined the Hermits as vocalist. It gets boring to keep doing the same things with the same guys, and you get to a stage where you feel you need other people on stage. With a new guy in the band you can tell all the old jokes to him again, and everybody talks to him!"

Peter's last live gig with the Hermits was marked down in history with the distribution among the audience of all the remaining fan club badges and photos. Something of the end of an era, though Peter hated to recognise it as such when the 'goodbye friend' moment came around. "It's stupid," he cringed. "We'll all be seeing each other again. The boys 'phone me up and we're still friendly."

However with the Hermits "She's A Lady" single released the same week as Peter's double A side "Walnut Whirl" and "Right On Mother," competition in business is bound to be strong.

"These two numbers are the best I've done yet," said Peter emphatically. "Right On Mother" is another David Bowie song, and I thought it wasn't a good idea to bring it out as a follow up to 'Oh You Pretty Things' because they would say oh it's Peter Noone doing another David Bowie song! But now I think sufficient time has passed, and as the single is a double A side people can choose for themselves which one they like."

Peter admits to having a favourite track, but refuses to bias anyone by saying which it is. In the meantime he is democratically featuring both numbers on every television show he appears on — and having fun observing which DJs favour which track.

"I figured that Jimmy Young would play 'Walnut Whirl', but he played 'Right On Mother' today," Peter admitted. "But one side will definitely emerge, and if it ever comes to 'Top Of The Pops' the public will have decided. With the Beatles even if they didn't call their singles double A sides they were like that. I figured 'Strawberry Fields' as favourite, but it was 'Penny Lane' that was the hit. I think a double A side single is better value than having a maxi single with one good song and the others bad."

The obvious problem, though, is finding two numbers that are worthy of being an A side, for every one single. But that problem rests with ace producer, Mickie Most, who seems to have the happy knack of putting the right material with the right people.

"He's very good at that," agreed Peter. "Though there have been times when I've thought that I wish he'd given a number to me when Lulu's recorded it. But then a few weeks later he's given me something like 'A Kind

Of Hush', and I've said thank God I didn't do the other song! Julie Felix has got a John Carter song, 'San Andreas Fort', which she wasn't very happy about at first, but which she and Mickie are very excited about now. But if it doesn't work out then I might try it."

The problems of arranging a new stage act, and a group of musicians to work with, are not too immediate for Peter, since he is due to spend fourteen weeks in pantomime at Bristol. He's playing the part of Dick Whittington, and will be with the production through to March.

"It's quite good because I shall be trying out new bands, and I can use the theatre every day," he told me. "I'm looking for a piano, guitar and bass line up, but I would like to have my own string section — but not the kind with their little dickie bows! I can't stand all those trumpets anymore because everything has to be so loud that the people hate it."

"The kind of guys that I want to work with are mostly in good bands. If they're that good they're already working and they don't need me that much, and I don't just want guys from Coventry, Manchester and Birmingham who have been working in little groups, I figure they'd be somewhere if they're any good. I don't want an ordinary group, that would be going back to square one, to be Peter Noone and the Froglegs or something. I want a group of musician type musicians!"

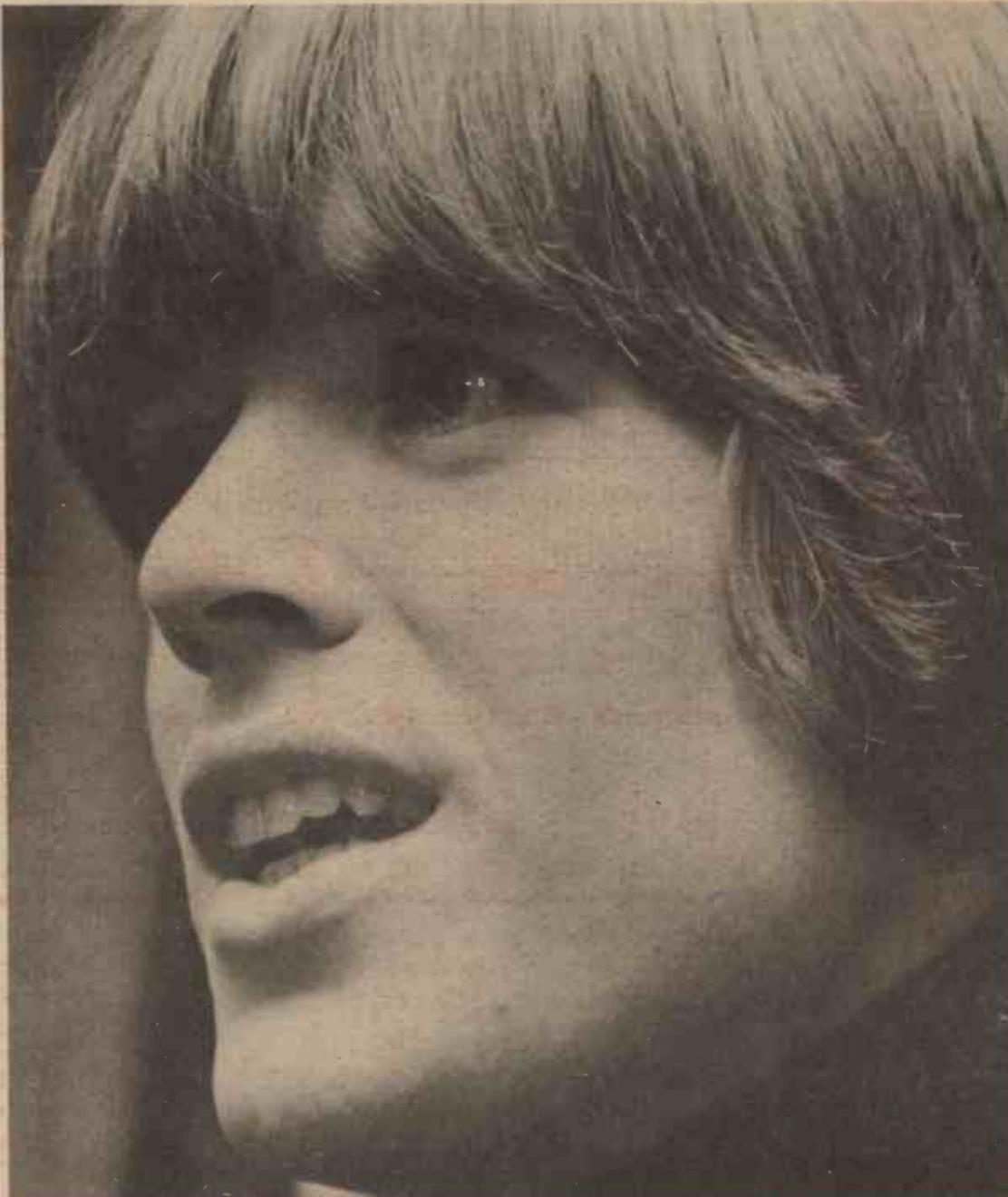
BY VALERIE MABBS

Peter admits to having a terror of old things, and even hides away the gold records that he and the Hermits received.

"I want one now, those are for something else say four years ago," he explained. "I change very quickly, even over the people I like. I look at my old friends sometimes, always at the local, and I think how could I like them. It's because you get different needs."

As a group the Hermits had twenty-one hits in the top thirty, and Peter still remembers many with affection, though he admits some were "not really me." He says he still likes to be "obnoxious" and likes pleasing the people working in cabaret.

"But I'm not slick. I went through all that fish and chips, and trumpet



... NOW HE WANTS A SUPER GROUP

players bit, and they tried to get me reading a script on stage. But the audiences came to see me making my mistakes, they didn't want me all rehearsed! It's like Mary Hopkin, I figured she was fantastic just sitting on a stool strumming her guitar, and she could have done that for years. But they tried to change her."

Peter considers himself primarily to be a working act, and as the collective Herman and the Hermits hits album has been selling particularly well, he is not worried about releasing an album of his own yet.

"I don't think it's selling to the kids who were around when the singles were hits, but to a new market," Peter told me. "Like I bought a Lonnie Donegan album recently, although I didn't buy the records when he was really popular. But if it wasn't for Lonnie Donegan my group wouldn't exist, nor would the Beatles. He really started it all off."

Looking back on any artist's career and attempting to assess his influences and the important moments is always difficult. Peter noticed this

particularly when he was chosen to be featured on "This Is Your Life."

"It's quite genuine that you don't know anything about it, I was really surprised when it got me!", Peter told me. "In fact if they have the idea that you know about the programme then they cancel it altogether. And I know that happens because a friend of mine was supposed to do the show, but his publicity office let him know, and when the television people found out, that was it."

"I think they tend to miss out the best things on the programme, though it was very nice to be featured. But they brought on people we didn't really know, and they try to show all the good things. The classic for me was when Bobbie Charlton cried when they showed a picture of the Manchester United players who were killed, because that was really genuine. For mine I think they should have shown some clips from the films we made."

Whether that would have been a good or bad memory for Peter it's hard to say. But lots of memories he and the public certainly have. Now he has to work on building a few more!

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WINGS ARE TALKING TO RM'S MIKE HENNESSEY (far left). THEY ARE (left to right) PAUL McCARTNEY, LINDA McCARTNEY, DENNY LAINE AND DENNY SEIWELL

WINGS

**'Aggressive simplicity'
is how Mike Hennessey
describes the new LP by
Paul McCartney's group**

"WINGS" is unquestionably Paul McCartney's best solo album to date and while it is largely a basic, uncluttered and straightforward album of aggressive simplicity, there are two tracks on it 'Tomorrow' and 'Dear Friend' which are classic, vintage McCartney, sharply bringing into focus his flair for melody and harmony.

There is considerable use of the extended coda device but very little overdubbing and I understand that most of the tracks were laid down after only one or two takes.

The eight tracks — plus two fragments — are almost exclusively the work of the quartet — Paul & Linda, drummer Denny Seiwell and guitarist Denny Laine. Paul and Denny Laine alternate on bass and lead guitar.

Apart from the Ringo albums and 'Maggie Mae' on 'Let It Be' this is the first Beatle record since 'Beatles For Sale' in December 1965 to have a non-Beatle song included — the Everly's 'Love Is Strange'.

Most of McCartney's tunes are riffs rather than complete songs in themselves and occasionally there are moments which sound extremely Lennonish ("Well when you're around that long together, some rubs off," says Paul.)

There will possibly be speculation as to whether 'Some People Never Know' is a reply to John's 'How Do You Sleep?', but knowing Paul's extreme dislike of what he calls "verbal tennis matches" I doubt if there is any connection, despite the line "Some people can sleep at night time".

Equally on 'Wild Life' Paul's voice sometimes seems like a strident send-up of Lennon but again I doubt if this was intended.

All in all the album is good but it still falls a long way short of the masterpiece Paul has the capacity to produce. It's there waiting to come out, and maybe when the final echoes of Beatle antagonism die, we shall see this masterpiece emerge.

Meanwhile here's a track-by-track look at the album:

MUMBO: This is a two-chord rocker with strong drum and organ backing, some old-time Beatle-type "ooooos", a wild falsetto vocal and a straightforward fade-out ending. George Harrison would have enjoyed playing on this one.

BIP BOP: is coy McCartney, a really camp little riff that reaches you ultimately on the basis of sheer repetition. The theme mostly plays around the notes of G, G flat and E but there is an unusual middle section which ascends through G, A, B, C and D, back to E.

LOVE IS STRANGE: has a reggae feel ("because I like reggae") and a long instrumental section before Paul's vocal comes in. The song has yeah-yeahs and la la las at the end and the simple three-chord tune finishes with a nice sustained vocal chord.

WILD LIFE: opens with "the word love applies to the words you and me" and then goes on to make a raucous plea presumably for conservation... 'Wild Life' what's going to happen to, Wild Life, animals in the zoo...?"

It has a similar rhythmic underpinning to that in 'When A Man Loves A Woman' — a slow four with triplets on each beat. Again the theme has basically three chords — C minor, B flat and F seventh — and is a repeated eight-bar phrase. The wild vocal has nice harmonic backing and there is a long, long coda before the fade-out ending.

SOME PEOPLE NEVER KNOW: is an attractive slow tune with a nice guitar and piano intro and some appealing harmony. The middle section is richly chorded. Again the repeated coda a la 'Hey Jude' is in evidence and the extended ending fades into a harmonized vocal reprise and then congas and maracas and a little light Dalek music. I AM YOUR SINGER: is a short piece with attractive harmony and has Linda and Paul singing to each other "You are my love, you are my song, linger on, You are my song I am your singer..." Recorders on this track are played by the talented Dolmetsch family.

There follows a guitar fragment, probably played by Paul, which seems largely to be on the chord of 'Bip Bop'. Then comes...

TOMORROW: an excellent song with rich harmony and good support from the eight-in-a-bar piano chord backing. It has a great middle section with strong chord changes and is one of the best songs on the album.

DEAR FRIEND: This is the highspot for me, a beautiful simple minor-key ballad with a fine string arrangement by Richard Hewson and an appealing oboe obligato. Paul sings solo on this one to a background of piano chords on the beat, his voice soaring up to a haunting high note in the seventh bar which is sustained for two bars. There's more rich vocal harmony and the piece ends simply with the piano chording out the last nine beats.

TOPS KEEP ON DANCING

PERHAPS IT'S not so surprising that the Four Tops currently have a hit with a Mike Pinder composition, as they openly admit to missing the songwriting talents of Holland-Dozier-Holland.

But it certainly is an indication of the widening of their musical boundaries, and the acceptance of the ability of younger British talent, from within the massive Motown Corporation.

It was just a year ago that the Tops first met up with the Moody Blues producer, Tony Clarke, and heard the demo of 'Simple Game'. Straight away they went into the studio and recorded their first single in Britain; which shows not a little enthusiasm! An enthusiasm which has been repaid.

The Four Tops arrival in Britain had originally been planned so that they would have at least one day to rest before commencing their live appearances. However, muddles in arrangements had led to them arriving literally hours before they were due on stage.

"When we got to the hotel we didn't have the right rooms booked either," Abdul (Duke) Fakir told me. "And we weren't too pleased about that. I guess by the time we got on stage the tiredness was showing on our faces. But once we get into the act we begin to feel better and the audience responds."

The Tops have consciously spent some time rearranging their stage act, and though the familiar dance routines are still used to some extent, they have been modified.

"I don't think we'll ever get completely away from the dancing because it's expected of us," Duke explained.

Abdul Fakir talks to Val Mabbs

"But the whole act isn't based on it - I think you must have noticed we've cut it down a lot. Usually during the course of the years as we release tunes and albums we fit them in to the act. We do it as we go and gradually change to keep pace with the records coming out."

The group handle many of their intricate vocal arrangements themselves - notably on 'McArthur Park', which has done well for them as an American single.

"Lawrence Payton did the vocal arrangements," Duke explained. "And Gil Askin, the Supremes conductor handled the instrumental."

The Four Tops connection with the Supremes is probably becoming stronger both



ABDUL: NO PSYCHEDELICS

in the studio and outside, and their combined 'Return Of The Magnificent Seven' album is now available in Britain.

"We've been very good friends all the time at Motown, Brothers and Sisters so to speak, and we've always wanted to work together from the beginning," Duke told me. "In fact we worked this way before, some years ago when we were both just coming up. But this time we went into the recording studios before we worked live again together."

As the Supremes have also been recording with the Temptations I wondered if we might see an alliance of the three groups eventually.

"That could happen," was the reply. In which case I queried might the Four Tops become more involved in 'psychedelics' as the Temptations have been inclined to do since their 'Psychedelic Shack' album?

"I would think our music would continue to go where it is with things like 'McArthur Park'," Duke said. "But I don't think we'll go too far into other things,

we want to keep it so that we can sing any type of music, and keep a selection. Psychedelics would basically not be quite our thing."

On their next album 'Nature Planned It', which has no release date set here, the Four

Tops have recorded many of their own compositions. Duke is doing a lot of writing on his own, and Obi and Lawrence write a lot of material together. At the same time their old hits continue to delight a large audience, and their first

collective hits album sold particularly well. A second volume is now available, including the current hit 'Simple Game'.

As well as making fairly regular visits to Britain the Four Tops continue to work frequently in America.

"We're more selective now," explained Duke. "We work a lot of weekends, but then have mid-week off, so we manage to be at home for a while. I'll be very frank with you and admit that I like to work college dates, but then all dates have a different thing to them. Rock concerts are quick in and quick out, but they give me some kind of feeling."

When time allows the Four Tops still like to visit schools, notably in the poorer ghetto areas of America.

"We like to try and give the kids in those areas an incentive," he told me. "Though we haven't been able to get there so much this year."

Are the ghetto areas as bad as they were, I queried. "In some cases they maybe worse, like in Harlem," was the serious reply.



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GERRY RAFFERTY has an extremely attractive singing voice and a natural aptitude for melodic songwriting.

Quite a number of other people have these qualifications, but most of them lack that unidentifiable magic that separates winner from loser; Gerry also has that magic. Finesse isn't generally acquired over night - it takes work and a large amount of natural ability to turn out an album as beautiful as his solo 'Can I Have My Money Back' and the story of the Scottish writer is not a short one.

"I started playing rock at 17", he said in a barely audible Paisley accent, "in local groups til I was 22. Then I met Billy Connolly. Neither of us were doing much, so we paired up, purely by chance, and it moved toward folk music. This was the Humblebums and I had to write material within the scope of the duo.

"We didn't consider ourselves as a folk act - real folk music is traditional; we were more contemporary. Of course, if you play an acoustic guitar, it's called folk, now - but a lot of bands have taken much from the Irish and Scottish traditional heritage. I've tried to avoid this and write from my own head."

The Humblebums were a successful group and had two quality albums on Transatlantic Records - but nothing lasts forever and Gerry eventually became a solo artist.

"The Humblebums split, because what we had to offer individually needed to come out. Billy is a great comedian - a real entertainer. He was torn between



Money for the business

being a musician and being a real stage entertainer, while to me, it was only the music. Billy is still doing the one-man show in Glasgow.

"It was a good thing and we had some terrific times; we learnt from each other and gained valuable experience - but working in a group became to limited and I was getting tired of playing only the acoustic guitar. I was writing songs for orchestration and I needed the scope to do them.

"I had a budget set for the album and I began to put the songs down - then ran over budget, so I started doing a few simple ones that didn't require any big backings. The title track was one of them that I just wrote out at home during the weeks of recording. 'Mary Skeffington' was another.

"It was a surprise when 'Money' became a single, but I've nothing against singles as long as they're good. People don't take them seriously anymore - not like they used to in the Beatles or Phil Spector period. In commercial terms, I'd agree with Transatlantic's choice of that single. The song isn't totally representative of my work, but it is a part.

"I like music of all forms and I draw influences from many people. I got a lot from McCartney and many technical influences from people like the Everlys, Buddy Holly and one of the best in the world - Randy Newman.

"I listen to individuals more than groups and mostly for their attitudes to things. Money still seems to be the criteria in the music industry, but good people appear to be coming to the fore despite it all. I want to get across to as wide an audience as possible and pop music is the way. I'm part of it and I work within it.

"'Money' is a departure from my usual style; it's the first good-time, Spoonful type number I've done. I've written others that call for weird, heavy backings - but all the while, the melody is still there, because that is very important. I'll continue to keep an acoustic spot in the act as well, when I get my band - Stealer's Wheel - on the road."

A man besieged by boundless inspiration, Gerry is also blessed with an abnormal amount of musical taste; nothing is ever overdone and each song receives just the right backing feel.

Lon Goddard

LIVE! International**Mountain**

RAINBOW THEATRE: The long awaited concert appearance of superman Felix Pappalardi and his heavyweight guitarist, Leslie West. Leslie, whose incredible size made the guitar look like a toy ukelele, proved an adequate guitarist; making up in flair what he lacked in musical style. The prospect of a giant, both in height and width, stomping across the stage like a dinosaur in outside trappings, is enough to keep you glued to the stage regardless. Strongest point of the band was bassist Felix; he displayed good reason for the legend that surrounds him. His musicianship is phenomenal and the method he uses — holding and playing the bass like an ordinary acoustic guitar — is baffling. The best numbers of the evening were two of the loudest, yet the most intricate; 'Nantucket Sleighride', title of their latest album and 'Crossroads', title track from the next. The band isn't quite as amazing as its components, but well worth the ticket price.

Andy Powell struck a point for England by playing some of the best guitar of the night with Wishbone Ash. The group can tend to run on during their impressionistic jazz/rock numbers, but Powell's guitar is always attractive and clever. I'm afraid he has the edge on Leslie, though Mr West's big toe is probably bigger than Andy and his guitar. L.G.

Sonny and Cher

ROW GROVE, LOS ANGELES: About three years ago, Sonny and Cher decided their career would be safer if they turned themselves into a supper club act rather than trying to keep regular tenure on the pop charts. Their first appearances in the big showrooms were a strange kind of George Burns and Gracie Allen rock, but the pair persevered and their



MOUNTAIN

strategy seems to have paid off. The 'Sonny and Cher Show' was this summer's surprise TV hit and apparently a sure bet for mid-season replacement. 'All I Ever Need Is You' is climbing the Hot 100 chart with a bullet and Cher's 'Gypsies, Tramps and Thieves' has just won the number one position. However, they didn't sing either one of their new hits at the Row Grove on opening night. As a matter of fact, they sang no more than seven or eight songs during more than an hour onstage. By now, Sonny and Cher have honed their stage personalities down to near-mythic elements, instead of Jack Benny's stinginess we have Sonny's loud-mouthed insecurity and Cher's impersonation of a glibly spaced-out flower child. They're performing these roles with more dash than ever, and their exposure to TV's comedy-writing pros has given them lines to work with like Cher's deadpan "Sure, Sonny, you might steal the show tonight if you come out naked and in flames." They have obviously chosen to trade off their original youth audience for a broader market appeal and trust to fate for occasional hit records. Who's to say they shouldn't have done it? Anyhow, no show with somebody as beautiful as Cher to look at could be all that bad.

NAT FREEDLAND

DO IT YOURSELF
Info for instrumentalists

HERE we go on a new column designed to keep you instrumentalists up to date on who's playing what, where to buy it and what's new in the instrument world... If you've got any queries on who plays what etc just write and ask — it may not do you any good, but I collect the stamps.

At the Audio Fair the other week, Dubreq were giving their first airing to the PianoMate which is an organ that can be played using the keyboard of the old joanna in the front parlour. All it is is an amplifier and two little boxes that sit at the back of the keyboard. The PianoMate will be on sale in January for £69 — pretty cheap for an organ. Dubreq is offering a free demo in your own home. You can contact them through your local dealer.

Also seen at the Audio Fair — in among the busy birds — Dag Fellner showing off the JBL speakers to the hi-fi enthusiasts. Expensive gear this but it is the best. Something for the young group to aim for... Hardin and York have now taken on sessions drummer Gordon Williamson to form a percussion band. The percussion is Beverley.

Writes Michael Cowan, director of Rosetti: "Here are a few hints to help you in your choice of folk guitar. The neck is the most important feature — it must be comfortable to play with a smooth action. A slightly dished and neatly fretted neck is also desirable. Next check the body for distortion and cracks. In fact examine the whole instrument to your satisfaction. Make sure the instrument is in tune with

REX ANDERSON

MASSIVE COHEN TOUR

LEONARD COHEN arrives in Britain for an extensive European tour in March/April. The tour is one of the biggest and longest in the singer/songwriter/poet's history and the dates are as follows: March 13th, Watford Town Hall; 15th, Sheffield University; 16th, Liverpool University; 17th, Lancaster University; 18th, Festival Hall, London; 19th, Southampton University; 21st, Leeds University; 22nd, Newcastle Town Hall; 24th, Green's Playhouse, Glasgow; 26th, Colston Hall, Bristol; 27th, Town Hall, Birmingham; 29th, Brighton (date to be fixed); 31st, Lanchester University; April 3rd, Copenhagen; 4th, Stockholm; 5th, Hamburg; 6th, Frankfurt; 7th, Dusseldorf; 8th, Munich; 9th, Vienna; 11th, Rome; 12th, Milan; 14th, Geneva; 15th, Rotterdam;

16th, Brussels; 18th, Olympia, Paris; 19th-20th, Tel Aviv; 22nd, Manchester University; 27th, DeMontfort Hall, Leicester; 28th, Goldsmith College, London; 29th, Exeter University; 30th, East Anglia University, Norwich

Sabbath tour off

BLACK SABBATH's planned tour has now been definitely cancelled due to the present condition of Bill Ward, who has been ordered to rest by his doctor. He has been suffering from mental and physical exhaustion, and though slightly improved, he has been advised not to appear on tour.

The group will commence live work again on December 3rd in Rotterdam, continuing on to Amsterdam and Copenhagen. They are hoping to make appearances at all of the tour venues, as soon as possible in the new year, but no definite dates have been set. Black Sabbath are also hoping to begin recording on their fourth album as soon as possible.

New World panto debut

NEW WORLD make their pantomime debut on Christmas Eve when they start a 13-week season in 'Robinson Crusoe' at the Alexandra Theatre, Birmingham. Their current RAK single is 'Kara Kara' produced by Mickie Most.

Britain neglects Europop

TOP British acts such as Mungo Jerry and Sweet will be featured in a new television series called 'Europop' which goes into production next month. But at present there is no prospect of British viewers seeing the show!

It is being produced by a company called Video Supplement, which is a partnership between hit songwriters Ken Howard and Alan Blaikley, film producer Mark Edwards, and New Zealander Royce Sutcliffe. They plan a weekly 30-minute show starring top acts playing their hits and also album tracks and offbeat material, and hope to extend the scope of the programme to

Zappa 'Motels' preview, tour

FRANK ZAPPA's film '200 Motels' will be previewed at the London Pavilion cinema, Piccadilly Circus tonight (Wednesday) and will move to the Classic, Piccadilly after 'Drive, He Said' finishes. Frank and the Mothers Of Invention appear at London's Rainbow Theatre December 10th and 11th. Other dates for December are: 13th, Bristol; 15th, Birmingham; 16th, Newcastle; 17th, Glasgow; 20th, Manchester; 21st, Sheffield and the group return to America on the 22nd.

Redbone dates

REDBONE arrived in Britain this week for a British tour. The group, who had a number one single with 'Witch Queen Of New Orleans', have released an album of the same name to coincide with the tour. The dates are: November 18th, Top Rank, Reading; 19th, Top Rank, Doncaster; 20th, City Hall, St. Albans; 21st, Top Rank, Bristol; 26th, Civic Hall, Guildford; 27th, Village Roundhouse, Dagenham; December 1st, Royal Albert Hall; 3rd, Bath University; 4th, Stadium, Liverpool; 5th, Jazz Club, Redcar; 8th, Flintshire College; 9th, Glenn Ballroom, Llanelli; 10th, Manchester University; 11th, Leicester University.

Conrad and Dana panto

DANA and Jess Conrad are to star together in the pantomime Dick Whittington at the Wimbledon Theatre, Wimbledon, beginning Christmas Eve and running for seven weeks. Jess plays Dick and Dana will play Alice. Jess has a new single on President Records next week, entitled 'Here She Comes Again' and he hopes to include the song in the play.

Kinks leave

THE KINKS left for a three-week tour of the eastern states of America today (Wednesday) finishing at Hobart College in New York on December 5. They are due back in Britain on December 9, and a new album is set for release soon.

cover all kinds of pop in an extended time slot later. 'Europop' is being taken by TV stations in France, Germany, Belgium, Spain, Scandinavia, Austria and Switzerland, but Ken Howard told RM that so far neither the BBC or any of the ITV companies had signified interest in the show.

"The series resulted from the 30-minute Slam Hefty show we did earlier this year with Stephen Stills, Joe Cocker, McGuinness Flint, Curved Air and others," Howard said. "We showed it to the TV companies, but I think that they think they should do their own pop shows in view of all the studio space

and facilities they have." Video Supplement intends to amalgamate the 'Europop' shows at monthly intervals into a 100-minute film for showing in American campus movie clubs and in a chain of Californian late-night cinemas.

The same company has inaugurated what it calls a Video Browser idea whereby you will be able to watch groups in action on a screen in your local record shop. The pilot show for this system features RCA Neon acts Dando Shaft, Raw Material and Shape Of The Rain, and was demonstrated in the Chappell record store in London last week.



T. REX: MARC AND MICKEY SING TO A JOYFUL AUDIENCE DURING THEIR RECENT TOUR.

BROWN FILM SCORE

ARTHUR BROWN has been signed to write the soundtrack music for a film tentatively called 'Deep Freeze' which will go before the cameras in the New Year. Brown and his group will also play his score for the soundtrack.

His representative Tito Burns told RM that the film would have a heavy music background to its plot, and Brown's music will fulfil a major part of its story. No starring names having yet been announced.

Another heavy British group, Jade Warrior, are featured on the soundtrack of a forthcoming western entitled 'Bad Man's River', and their recording of the title song will be released by Philips.

Elliott's first LP

KINNEY'S new singer-songwriter, David Elliott has his first album, since his signing with the company, released in February. Elliott makes his debut appearance at the Roundhouse Implosion concert on November 21st and at the Marquee, London on the 23rd.

RECORD MIRROR BRINGS YOU THE BIG NAMES... AND THE AUTHORITATIVE WRITERS. NEXT WEEK: A PAUL McCARTNEY INTERVIEW BY MIKE HENNESSEY; AND PART TWO OF THE ROD STEWART STORY BY BILL McALLISTER.



(Left to right), Jerry Moss, President of A&M Records, Mike D'Abo and Barry Krost, D'Abo's Manager seen together after the signing of a recording contract between A&M Records and performer/composer Mike D'Abo.

Hardin and York 'Magpie'

THE title theme of the Thames TV children's series 'Magpie' has been recorded by Eddie Hardin, Pete York, Ray Fenwick and two girl singers under the collective name of The Murgatroyd Band. Decca is releasing it on December 10, and the group will be seen performing the number in the 'Magpie' show the previous day.

Hardin and Fenwick collaborated with Spencer Davis two and a half years ago in writing the theme. Hardin's first solo single 'Driving' is released by Decca this Friday (19).

Rhodes in UK

EMITT RHODES, who made an impact with his first album 'Emitt Rhodes', arrived in Britain for Radio and TV dates and appearances, on November 12th. He will appear at London's Speakeasy Club tonight (Wednesday) at 1.00 am and play the Roundhouse on the 21st. Emitt does BBC-1's 'Old Grey Whistle Test' on the 19th.



STEVIE WONDER DATES AND LP

STEVIE WONDER'S own revue, including his own orchestra, chorus and support acts, will invade the UK in mid-January for a series of major concert and cabaret appearances.

To coincide with his New Year visit, Tamla will release 'Stevie Wonder's Greatest Hits Vol 2' and possibly his current American single, 'If You Really Love Me'. TV dates are also being negotiated.

Four London dates have already been confirmed. They are the opening venue, 'Hammersmith Odeon, on January 14, Streatham Odeon on January 21,

Lewisham Odeon on January 23 and Fairfield Halls on January 28. Other concerts are: (January 15) Birmingham Odeon; (16) Liverpool Empire; (17) Brighton Dome; (18) Colston Hall, Bristol; (22) Cardiff Capitol; (29) Winter Gardens, Bournemouth; (February 2) Manchester Odeon.

Cabaret venues are: (Jan 24/25) Sheffield Fiesta Club, and (31) Wakefield Theatre Club.

Cliff tour dates

CLIFF RICHARD'S British concert tour, which began at Bristol's Colston Hall this Tuesday (Nov 16), continues with the following dates: (Nov 17) ABC Theatre, Gloucester; (18) Capitol Theatre, Cardiff; (19) Gaumont, Hanley; (20) Odeon, Derby; (22) Dome, Brighton; (24) Winter Gardens, Bournemouth; (26) Empire Theatre, Liverpool; (29) Fairfield Hall, Croydon; (30) Guildhall, Portsmouth.

Extending into December the itinerary also covers (Dec 1) ABC Theatre, Exeter; (2) Gaumont, Wolverhampton, and (3) Odeon, Birmingham. The tour, which includes Marvin, Welch and Farrar and Olivia Newton-John, follows Cliff's recent successful Palladium season.

New Elvis

A NEW Elvis single is being rushed-released in time for the Christmas market. Titled 'I Just Can't Help Believing', the track is from his 'That's The Way It Is' album. Flipside is a Dave Most/Clive Estlake song, 'How The Web Was Woven'.

... and Mary

NEW single from Mary Hopkin is taken from her current 'Earth Song, Ocean Song' album. Titled 'Water, Paper And Clay' it features Mary on harmonium and Apple have made telephone facilities on 01-247-4052 for the public to dial and hear it.



HEEP SUITE

Stonebridge shoulder

PALADIN's Lou Stonebridge dislocated his shoulder during a gig last week, but the injury will not affect the band's appearances. They start rehearsals for their new album, tentatively titled 'Charge!', next week and play one gig, on November 19 at Scarborough's Penthouse Club. Paladin will record 'Charge!' at Apple's new studios and the set is scheduled for early '72.

URIAH HEEP, currently in the charts with their new album 'Look At Yourself', may combine with German classical composer Gunter Krempel to help in the production of a suite he is composing based around the 'Salisbury' theme from the group's second album.

Krempel, apparently, saw the group at a Hamburg gig and approached them. Heep are presently considering the offer. Meanwhile, the band have two singles in the German chart, 'Look At Yourself' and 'Lady In Black', in addition to the album. Current British dates are: (Nov 19) Waltham Technical College; (20) Durham University; (21) Greyhound, Croydon; (22) Poole College.



NEW YORK NOTES

THE average American teenage girl owns 65 singles and 30 albums, according to a recent market survey. What's more they spend a total of 375 million dollars a year on records which they play on the nine million record players that they collectively own.

Listening to all these singles and albums takes up around 95 million hours a week... that's a lot of listening.

Also the whole teenage population spends 21 billion dollars a year on making itself an integral part of the affluent society in America and imposes its taste on parents to the tune of another 15 billion a .ars.

People looking into the future reckon that this set of figures will be doubled by 1980.

Nice to see some industry co-operation. ABC/Dunhill and Atlantic Records are the two companies for whom Ray Charles has recorded. Ray is now celebrating his 25th year in what is loosely called show business (disregard the fact that a lot of that time was spent playing beer joints, bars and suchlike in tank towns and dumps — the showbizglam all came later). So Atlantic and ABC have got together and come out with a two album set of Ray's biggest successes. Being on the same album makes for good listening, tracing the line of Ray's development from rhythm and blues to blues and country to 'Eleanor Rigby'.



RAY CHARLES

ABC sell the set in America and Atlantic get to sell it around the world.

Donovan surfaced in New York and Jeff Beck surfaced in California (New York later).

Donovan has shed the flowing-ropes-and-guru image and is talking about being a pop singer again because he reckons that pop is "people music." And getting a No.1 hit is nothing to be ashamed of, he says, squashing all those heavy musicians who think that if you get into the Top 20 you lose your audience and touch with things serious. Good to see such a commercial statement coming from Donovan, whose songs apparently haven't suffered in this transition.

Video taping groups in performance is starting to happen — B.B. King was videotaped at a recent radio station concert he gave, Ten Years After and Jethro Tull have been taped although these were rehearsed jobs done for their record companies. There's a studio video of Jimi Hendrix and Miles Davis jamming together, completely unrehearsed and the Beach Boys have had video tapes of their various gigs made over the last year.

Everybody sees the video tapes as an insurance for the future when everybody has their own videotape cassette.

PIE'S UK GIG

HUMBLE PIE's first British tour for over two years will hit the road next February... and the group's only British appearance until that time will be a special Roundhouse concert on November 28.

The Implosion event, which also features American keyboard man Lee Michaels, is Pie's first British concert since May this year.

The British tour, which will also include special attractions, is being set by Ian Warnock of NEMS and includes 23 engagements. Starting on February 2 it carries through until March 4. Pie's new album, a double set entitled 'Performance - Rockin' At The Fillmore', is set for Top Ten entry in the States and looks like making the charts here.

Bown changes

TWO changes have been made in the line-up of Alan Bown, the first in four years. Guitarist, Tony Catchpole has left the band and is to be replaced by Jim Laney, formerly with Scottish band, Hate. And bass guitarist Andy Brown is suffering from a serious skin complaint and is likely to be out of action for at least eight weeks. His position is to be taken by 20-year-old Doug Thomson. The band start work on their third Island album towards the end of December.

Colpix Mini Monster

PYE RECORDS issue a "Colpix Mini Monster" on November 26, probably the first maxi-single to feature four artists. Included are four of the Colpix label's biggest hits, "Swinging" On A Star" by Big D. Irwin, "Blue Moon" by the Marcells, "I'm Into Something Good" by Earl Jean and "Goodbye Cruel World" by James Darren.

Strawbs' show for February

THE STRAWBS begin an experimental tour next February based on "social and environmental awareness" following the successful completion of two trial concerts at London's Shaw Theatre.

The production, which will take the form of a two-hour non-stop show, will feature the Strawbs prominently, but also integrates singer-songwriter Jonathon Kelly, mime artist Tony Crerar and ballet dancer Natascha Tustin. Illustrative films and projections will also be used.

The tour is believed to be the first of its kind and venues booked so far include both colleges and concert halls. Full dates are: (Feb 5) Royal Festival Hall, London; (11) Floral Hall, Southport; (12) St. George's Hall, Liverpool; (14) Woodville Hall, Gravesend; (15) Birmingham Town Hall; (19) Winter Gardens, Weston-Super-Mare; (20) Civic Hall, Dagenham; (21) Colston Hall, Bristol; (22) Guildhall, Southampton; (24) City Hall, Newcastle; (25) City Hall, Hull; (26) London University College; (27) Wyvern Theatre, Swindon; (29) Town Hall, Oxford.

Released this week is the first Strawbs' single for over 18 months, a Dave Cousins number titled 'Benedictus'.

Paxton shows

TOM Paxton is making his first British club appearance for many years at Inn Cognito, Westbourne Grove on Monday 24 November. His protege, John Denver, who composed 'Leaving On A Jet Plane' and 'Carolina On My Mind' will be appearing with him on the 24th, and in his own right on 25th.

Kieran quits Steamhammer

LEAD singer and guitarist with Steamhammer, Kieran White, has left the group but they are to go ahead with their current British college tour as an instrumental trio.

The tour, on which Steamhammer will be accompanied by Gringo and singer/writer Andy Fernbach, will play the following dates until the end of this month: Rumney Tech, Cardiff (20), Caius College, Cambridge (22), Leicester College (24), Boston College (29).

Osibisa on Marty TV show

OSIBISA make a guest appearance on Marty Feldman's London Weekend TV show on November 26. Live dates set here following their Norwegian visit include two days at London's Rainbow Theatre on November 19 and 20.

M.O.R. SINGLE PLUGS

MASSIVE TV promotion has been lined up to coincide with Middle of the Road's new single, 'Soley Soley', a release which follows the pattern of their two British hits by already being a Continental smash.

The group will appear on Top Of The Pops either in

late November or early December, and have been booked to appear on Top Of The Pops 'Xmas Show' on December 20. Other shows booked include recording of 'We Want To Sing' on November 29, screening of 'Generation Game' on November 30,

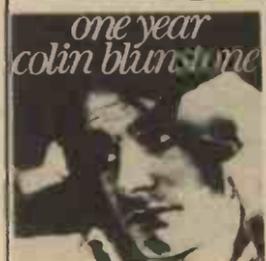
recording of 'Lift Off' on December 2.

Live appearances forthcoming are: (Nov 26) Scene 2, Halifax; (Nov 28-Dec 4) Garrick, Leigh/Shakespeare Theatre Club, Liverpool (doubling); (Dec 6-12) Fiesta Club, Stockton.

We have no pretty graphics

...we have no clever words

...we have Colin Blunstone's new album 'One Year'



...who needs more?



64557

WHO'S ON WHERE

NOVEMBER 18 - 24

THURSDAY

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TONY LEE TRIO

The Greyhound, 175 Fulham Palace Road, London W6
HELP YOURSELF

Alpha Two, Southend
THE PEPPER TREE

New Sounds Club, Blackpool
YOUNG & RENSHAW

Fox at the Toby Jug, 1 Hook Rise South Tolworth
MICK ABRAHAMS

Underworld, White Hart, Uxbridge Road, Southall
GENTLE GIANT

Top Rank Suite, Reading
REDBONE

Cleopatras, 72 London Road, Derby
ARTHUR BROWN'S KINGDOM COME & PUGMAHO

FRIDAY

Van Dike, Exmouth Road, Plymouth
JOHN MARTYN

Bull's Head, Barnes Bridge, London SW13
BRIAN SMITH, RAY WALEY AND THE BILL LE SAGE TRIO

Birmingham Town Hall
FAIRPORT CONVENTION

SATURDAY

Bull's Head, Barnes Bridge, London SW13
DANNY MOSS

Manchester Free Trade Hall
FAIRPORT CONVENTION

Sports Centre, Bagshot Road, Bracknell
RALPH McTELL

Starlight Rooms, Boston
SLADE & McKENDREE SPRING

Carib Club, Blond Hall, Queens Road, Manchester 8
THE MARVELS, ALTA ELLIS, THE CINMARONS

Neros, Ramsgate
FLYING MACHINE

Van Dike, Exmouth Road, Plymouth
BRIAN AUGER

SUNDAY

Bull's Head, Barnes Bridge, London SW13
BE-BOP PRESERVATION SOCIETY

City Hall, Newcastle
FAIRPORT CONVENTION

Horn Hotel, Braintree
RENIA

Torrington, 4 Lodge Lane, North Finchley, N12
GYPSY

Fox at Greyhound, Park Lane, Croydon
URIAH HEEP

Top Rank Suite, Bristol
REDBONE

ABC, Stockton
FAMILY

MONDAY

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

Fairfield Hall, Croydon
RALPH McTELL

Gravesend Civic
RENIA

Watford Town Hall
JACK BRUCE BAND, LOUDON WAINWRIGHT III, JONATHAN KELLY

TUESDAY

Bull's Head, Barnes Bridge, London SW13
TONY LEE TRIO

Guildhall, Portsmouth
FAIRPORT CONVENTION

Free Trade Hall, Manchester
FAMILY

WEDNESDAY

Bull's Head, Barnes Bridge, London SW13
TONY LEE TRIO

The Dome, Brighton
FAIRPORT CONVENTION

Lyceum, Wellington Street, London WC2
LINDISFARNE

Rainbow Room, Manor House, N4
PICKETTYWITCH

Stadium, Liverpool
FAMILY

COLLEGE EVENTS

NOVEMBER 18
St. Clare's, Oxford University
STEAMHAMMER, GRINGO

NOVEMBER 20
Rumney College, Cardiff
STEAMHAMMER, GRINGO

NOVEMBER 19
Philippa Fawcett College
RENIA

NOVEMBER 22
Calds College, Cambridge
STEAMHAMMER, GRINGO

Doncaster College
REDBONE

NOVEMBER 23
University College London, Central Collegiate Theatre, Gordon St. WC1
AL STEWART

Goldsmiths College, Newcross
JACK BRUCE, KEEP HARTLEY BAND & FRIENDS

NOVEMBER 24
Leicester City College
STEAMHAMMER, GRINGO

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sat 20 Nov. **BRIAN AUGER**
thur 25 Nov. **FAIRPORT CONVENTION**
fri 26 Nov. **SKID ROW**
sat 27 Nov. **RHADA KHRISNA TEMPLE**

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sat, Nov 27

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TAPE AND HI-FI INFO

Living with stereo (8)

MORE SYSTEMS FROM AUDIO '71



THE EKCO NETWORK 800

THIS year we have seen an abundance of stereo and Hi-Fi systems of all shapes and sizes and prices.

The larger and more well known radio and TV manufacturers have all made great efforts to produce layouts to suit a moderate budget. With the big-spending time of Christmas only seven weeks away stereo systems of compact proportions with that pleasing to the eye appearance, easy to install and operate, are being manufactured at an alarming rate in an endeavour to fulfil the existing and future demands of the record playing public.

One notable layout of component units is the Systemised Audio 3 unit from Grundig at a recommended price of £159.55. This system is what is sometimes called wall-to-wall Hi-Fi. You position the four units as you wish, to obtain the best stereo effect with the confidence that Grundig have pre-matched, electronically and aesthetically-speaking, the individual components, with none of the inter-connection problems that plague some Hi-Fi enthusiasts.

The RTV 500 tuner/amplifier handles stereo broadcasts automatically with its own built-in stereo decoder. Press button selection of SW, MW, LW or VHF and there are slider controls for tone balance, stereo balance and volume, plus an illuminated meter to help you tune with greater accuracy. Sockets for pick-up, AM aerial and earth, VHF dipole and of course the two speakers. Plus a socket for a tape recorder. The four-speed record changer can be operated manually or automatically and the diamond and sapphire styli can be positioned on any track you require, by use of the gentle micro lift. Two LS 22/P



PYE'S MODEL 1551

with 12 ft. of connecting lead and each contains one bass/mid-range speaker plus two treble speakers.

All these components are finished in natural matt walnut with matching grain — and there is a smoke coloured transparent cover to protect the record changer.

Ekco now proudly announce no more mixing and matching with their new Network 800 at a realistic price of £106.00. A true audio separates system comprising the 800T AM/FM tuner with stereo decoder; 800A stereo amplifier; 800D micro-mini record deck; and twin speakers in matching enclosures. All the individual units are finished in simulated teak woodgrain veneer. The Network 800 has been designed for those who enjoy a true separates system which matches, both in performance and appearance. The 800T AM/FM tuner with long and medium wavebands with

FM stereo decoder has stereo beacon indicator — an automatic frequency control on FM and a built-in AM aerial.

The 800D micro-mini record deck has a manual cueing device and auto and single play facilities. Two loudspeakers in matching woodgrain finish and 7 in. dual cone drive units have a 10-watt power rating.

From Uplimited Sound a new audio compact layout entitled Model 103 Stereo System. They introduced this system being the first of its kind at this price to contain a fully protected amplifier with many other features not usually found in other budget priced stereo systems. The complete package sells for £59.95. The amplifier has a power rating of 12 watts (6 watts per channel RMS) and contains a circuit protection device for complete reliability.



GRUNDIG'S SYSTEMISED AUDIO 3

If a speaker output is short circuited the amplifier on that side turns its output transistors off. The amplifier is then protected from damage. The system must then be turned off at the mains for at least 15 seconds before the amplifier switches the output transistors back on again. There are no fuses to blow.

A cueing device is fitted to the latest model BSR turntable and enables you to select individual tracks from your records. Full range loudspeakers are provided with extra ceramic magnets for higher sound output without distortion. All cabinetwork is finished in solid teak.

Lastly from Pye, their stereo record player model 1551 at £41.51. This beautiful stereo record player comes complete with matching 7 in. dual cone speakers. The cabinet and speaker enclosures have a simulated walnut woodgrain finish with silver coloured trim, and the cabinet has a smart transparent dust cover. Special features are a cueing device and separate bass and treble controls — a great improvement on those stereo players with a tone control only. High quality — low price.

The record player unit is the Philips GC 005 semi-automatic 3-speed single player with a GP.200 diamond stylus, a counter balance tubular pick-up arm has a calibrated stylus pressure dial and a damped cueing device.

Two loudspeakers are provided with 7 in. dual cone 8 ohm units housed in matching enclosures.

The amplifier delivers 10 watts music power (5 watts per channel) and the controls include volume, bass/treble and balance, an on/off switch, pick-up arm lift and lower control speed selector switch and an illuminated pilot light.

In my opinion all these units featured represent good value for money. If you should require more details and specifications on any of these systems a letter or card to me will ensure a reply from each of the manufacturers concerned.

Barry O'Keef



Chicks own

AS the man said, it's a sure sign you're getting older when you begin to notice that the pop singers are getting younger.

Which brings me to Kim Jones, who is only twelve, is not related to me but does live in the same county, Essex. She's at Parsloes Comprehensive School in Dagenham right now, but has recorded "Follow Me, Follow Me" for RCA — it's a Cooke-Greenaway-Rae song.

She's certainly got style and confidence. She could make it if only people would stop saying she looks like Shirley Temple and sounds like Shirley Bassey.

But surely pop singers ARE getting younger. I mean, seriously. Heintje, on the continent. Michael Jackson, of the famous 5. Dommie Osmond. And fairly recent history has thrown up Frankie Lyman, Jackie Dennis, Helen Shapiro, Laurie London, and umpteen more.

Mind you, there are always the cynics. I remember the rumour put about that the then very-young Brenda Lee was in fact a 35-year-old midget. For ages I believed it.

Oxy morons

IN the dictionary, they're listed as oxymorons. Others call them Swiftys after an American schoolboy hero — but whatever they are known as, they're catching on fast.

It's a figure of speech in which contradictory ideas are closely associated. Like: "I've given up smoking" he fumed. Or: "You won't break me", he snapped.

Or, to give it a pop-topical touch: "Our band's gone heavy", he said lightly.

That's the idea. The basic idea only, because obviously this can reach the upper levels of an art form.

Point is: How about UOU trying to think some up and pass them on to me. I'll use them in this column. A prize? Surely the sheer glory of a name-check is enough.

Ray Brooks

Lend Me Some of Your Time

Polystar

MARKETED BY POLYDOR

McCartney: case

NATURALLY, when Paul McCartney broke his long silence to talk to the music press, the leading question was about his reaction to the pretty acid attack made on him in John Lennon's 'How Do You Sleep?'

It was exactly the question he expected, but not one he was particularly inclined to answer because he has no time for this kind of slanging match.

He admits he doesn't have the ability to "manipulate the media" like John has and is not a natural verbal communicator — although after so long a silence he was pretty expansive when he talked to us.

"John is so quick in interviews", he said, "but I tend to be lost for words and I'm afraid that if I held a press conference on my own I'd dry up."

Paul didn't want to be drawn into perpetuating the "You stab my back, I'll stab yours" situation, except to say about 'How Do You Sleep' and the piggy send-up of Ram: "If John had really wanted to get at me, I would have thought he'd have done a much better job than that. It really doesn't bother me too much. I thought the photograph of John and the pig was a nice picture".

And was Paul's tongue still in his cheek when he told me that the idea of having a ball to launch his new album had been in his mind ever since he heard deejay and Record Mirror contributor Stuart Henry say, after playing 'Hey Jude': "Well either you like it or you don't".

Said Paul, "I thought that wasn't much of a recommendation and I got a bit worried. So I thought the best thing to do was to give the disc jockeys a good time and invite them all to a ball".

One thing's certain, whatever the disc jockeys think of the Wings album, it is going to be a fantastic worldwide seller.

TO Alexis Korner and charming wife: a new kitten. Actually, Alexis (like model Celia Hammond and others) is appalled by the way pets are sometimes treated

and gets particularly upset as the number of "new born babies" which are drowned or "otherwise eliminated". When he heard that this kitten had to be found a home within two days, or else be destroyed, he took it in.

At the latest count, Alexis now has ten cats. For CCS read: Cat Collection Society.

Amerika

JON Hiseman's Colosseum drove straight into an attack of genuine American social paranoia while in the States recently.

The band pulled into the roadside of a small mid-Western town to ask directions — and the citizen on the pavement drew back from their big American car with gestures of obvious alarm. Clearly he expected violent attack from the carload of lost musicians.

But when they explained they were English and not a gang of blood-lusting heavies, the citizen went completely the other way. He told them where to go, all right, showing substantial adjectival ability.

As Jon says: "You just can't win!"

MY latest excruciatingly boring link between pop music and soccer is that Jeff Astle, of West Bromwich Albion and England, has made a record for RCA Victor. Ex-Move singer Carl Wayne is to praise (or possibly blame) for the emergence of 'Sweet Water', written by Guy Fletcher and Doug Flatt. That much is fact. But one wonders what

for the defence

Manchester United's Willie Morgan was doing in the B&C offices recently. And what would happen if George Best decided to make a single? Incidentally, the latter bit is included on the grounds of very strong rumour.



On with a show

SO Rupert Hine and David MacIver have an album out — it's called 'Pick Up A Bone'. Produced by Deep Purple's Roger Glover. Rupert writes the music and David is the lyric-writer and phantom voice.

Well, so far, so good. Now the boys want to put out a stage show based on the album; making it a

visual musical entertainment. A sort of extension to light shows, using live performers, puppets, back projection and circus acts.

So far, so better. Now they want to include a few of their mates in the act. For instance, Jon Lord of Deep Purple does a fantastic drunken piano-player routine.

Peter Robinson, of Quatermass fame, does a shades-o-Liberace pianist routine, complete with impersonations and plastic grin. Roger Glover does a racing car imitation — a sort of one-man Monaco Grand Prix performance.

Rupert and David are looking for others. Specially that guy who has been on television and singing 'Mule Train', the while belabouring his head with a tin tray! Enquiries, please, to the Peter Jones theatrical agency.

QUOTE from Roger Whittaker: "People keep asking me if I've dried up as a writer twelve songs in six weeks.

I'd love to do original material, but when a song like 'Mammy Blue' comes along... well,

Keeping up with

JONES

you have to do that. An international number one.

"Must say I've been working very hard lately — maybe too hard. There's a kind of madness to this profession that keeps you on the move. I've been to New Zealand, Canada, Finland, done television shows, a 26-week radio show and I'm now off to Australia and Japan."

I understand Ladbrokes are offering generous odds against Roger getting a holiday before the turn of the century.

the Hair score. A first European performance, no less.

Gang hut

SAID the group leader, to a chorus of groans: "We're going to a place in the country so that we can get it together!" It's so hackneyed a concept, that we all laugh about it.

Scottish group Nazareth also laughed. Now they've sampled London living — and they have decided the laughter is over. Says Dan McCafferty, lead singer: "How the hell can anyone really find the peace of mind to think and write songs in London?"

The distractions were too much. So now they've hired a "gang hut" in Scotland — a couple of rooms in a former Government Naval Stores building. When at home, they spend seven hours a day there. And so far they've managed to put down at least forty numbers.

St. Hair

YOU may take this item as absolutely true. The Dean and Chapter of St Paul's Cathedral, London, have agreed to the request of the cast of 'Hair' to take part in the service of Communion on December 12, celebrating the third anniversary of the show in London.

The music will be the 'Setting In F' by Galt McDermott, who composed

NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....NEWS FLASH....

FROM:..Pye Records (Sales)Ltd.,
A.T.V. House,
Great Cumberland Place,
London W.1.



REF:....Great New Singles
Released 19th November 1971.

FRANKIE HOWERD: "Up je t'aime"
7N 45061

TABERNACLE:....."Rejoice"
7N 45109

KENNY BALL & HIS JAZZMEN: "When I See An Elephant Fly"
7N 45107

JOHN SCHROEDER ORCHESTRA :...."One Way Glass"
7N 45108.



GIRLS-OF-THE-WEEK department: If your surname is Chanter, stands to reason you've got to sing for your living. Irene and Doreen Chanter, of Fulham (which is also famous for being near Chelsea Football Club), record as Birds Of A Feather. In a sense, a musical sense, they're in the family way. Two of their seven brothers, Charlie and Alec, play permanently in their group. At some "home" matches, the whole Chanter tribe turns up. The Chanters' new DJM disc is 'For Better Or Worse'. For better, say I.

ON THE BOXES

HELLO again, and straight down to business...

TUNE IN AND TURN ON: For week beginning Monday November 22nd 1971.

RADIO ONE: The following artists are booked to appear:

JIMMY YOUNG SHOW — Pickettywitch, Johnny Johnson and the Bandwagon.

DLT — Four Tops, Roy Orbison, Gene Pitney, White Plains and Peter Noone.

JOHNNIE WALKER — Slade, Fame and Price, Hot Chocolate, The Hollies, CCS, The Move, Gilbert O'Sullivan, Tremeloes, Sweet, Cat Stevens, The Searchers.

TERRY WOGAN — Four Tops, Marmalade, Mixtures, Frankie Vaughan, Brotherhood of Man.

SOUNDS OF THE 70's

Monday — John Martyn

Tuesday — Stoneground, Mick Softley.

Wednesday — Soft Machine.

Thursday — Incredible String Band.

and apologies to our younger Radio One listeners for omitting Ed Stewart "Junior Choice" (Sat 8.30-9.55 am and Sun 9.0-10.0 am) from last week's regular spots feature. Sorry, Ed — I'll take fifty lines!!

RADIO TWO: As promised here is a look at some of the regular pop and jazz features on this channel —

TONY BRANDON SHOW (Mon-Fri 11.30 am-2.0 pm) artists booked to appear include Dana, Neville Dickie and Sid Phillips and his Band (RM understands that Tony is now pulling in some impressive listening figures for this new show — also more mail than is usual for Radio 2 progs.!).

AFTER SEVEN-music/chat programme (Mon-Fri 7.00-8.00 pm) is introduced by Mike Parkinson (Mon), David Jacobs (Tues), Alan Freeman (Wed), Ray Moore (Thurs), and Mike Aspel (Fri). Next week New World are featured each evening.

JAZZ CLUB (Introduced by Humphrey Lyttleton) — Sun 12.05-1.0 am — next week features the Mike Westbrook Band.

Other Regular Programmes: Country Meets Folk (Sat 6.30-7.30 pm); Folk On Two (Sun 10.0-11.0 pm); Peter Clayton's "Jazznotes" (Sun 11.0 pm to 12.0 midnight); Humphrey Lyttleton — Best Of Jazz On Record (Wed 9.30-10.0 pm); Brian Matthew — Album Time (Mon-Fri 6.0-6.50 pm); Night Ride (All week 12.0 midnight to 2.0 am, except Sun 1.0-2.0 am).

Finally, Don't forget Stereo Rock BBC Radio 3 every Saturday evening (5.30 to 6.0 pm) introduced by Manfred Mann.

LIKE LAST WEEK

"Old Grey Whistle Test" proving extremely interesting programme — last week saw appearances by Alice Cooper, Gordon Giltrap plus film clips of The Platters and The Preservation Hall Jazz Band — they say variety is the spice of life! — Rather inauspicious start to new Sunday evening ITV chat show "Freedom Roadshow," but some nice sounds from Quintessence, although their comments were rather pretentious.

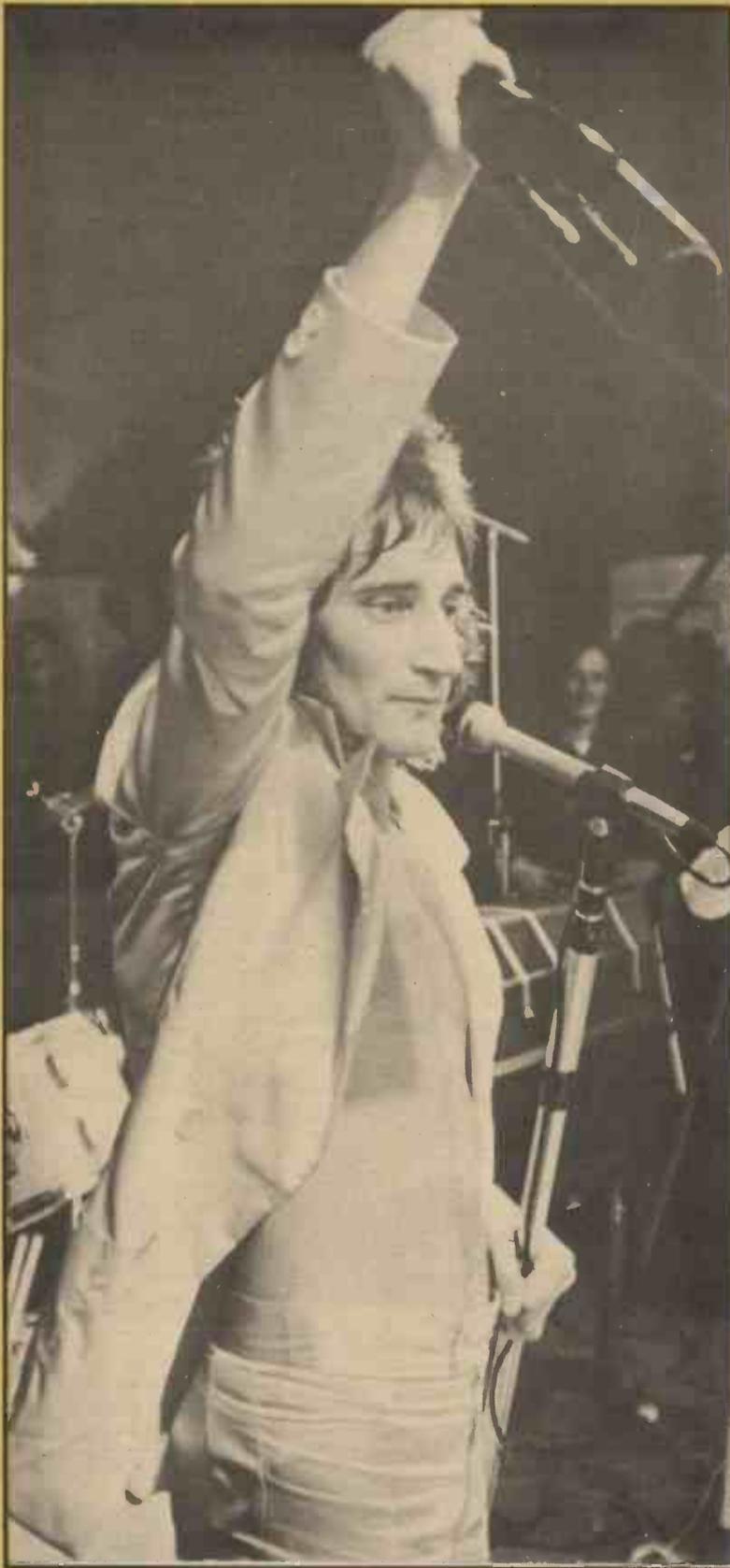
FURTHER HAPPENINGS: Redbone "Witch Queen Of New Orleans" group set for Sept 18th OTP — Elvis BBC Radio One series set for January 2nd start. It will replace "All Our Yesterdays" — Among artists to be featured in new BBC-2 series "Sounds For Saturday" produced by Stanley Dorfman will be The Faces, Fifth Dimension, Richie Stevens, Harry Nilsson and Osibisa — John Peel's new Radio Luxembourg show every Friday evening (6.30-7.30 pm) called "Stenhousemuir 2, Cowdenbeath 2" — New pirate station set for November 20 opening. Radio Sovereign (227m and VHF) will broadcast from a fort. DJs set include Roger Day, Andy Archer, Jason Wolf and Spangles Muldoon. Cliff Richard set for BBC-1 spectacular on Christmas Eve — Cilla Black to star in Christmas Day panto "Aladdin" also on BBC-1 — January 1st important date for Beatles fans on 208. More details soon. Jimmy Young show for November 22nd (Radio One) will come live from the living room of a Glasgow housewife! — RM understands that latest audience figures indicate good success by Jimmy Young and Sounds of the 70's at their new time slots — finally why no TV for Welsh newcomer Arwyn Davidson?

Bubbling under were: Anne Nightingale, Dave Cash, Tommy Vance, Hans Mondt, Roger Scott, Robbie Dale, Carl Mitchell, Don Allen, Rob Out, Jimmy Young, Keith Skues, etc, etc, etc.

CODA: Regret that pressure of space means that Radio London programme guide and feature will appear next week. See you all then...

ben cree

ROD'S LIFE



JANUARY 10, 1945, and November 6, 1971, have both been Rod Stewart Days. The first was his birthday and the second was 'Rod Stewart Day' in Amsterdam. On his birthday Roderick David Stewart came into the world, on 'Rod Stewart Day', courtesy of Five Gold Discs, a couple of Silver Discs and an Edison Award, all presented to him in the expected ostentatious manner, Rod Stewart came into showbusiness. Rod Stewart, rock singer, is now one of the greats.

He's been "discovered" in 1971 through one album, 'Every Picture Tells A Story' and a single taken from it, 'Maggie May'. Their worldwide success qualifies Rod Stewart for all manner of superlatives, for he's 'Red Hot Rod', big business. But it's the years behind that contribute towards superlatives for his work.

It is perhaps incorrect to write of Rod Stewart as a solo artist, for his solo career involves nothing more or less than gathering some friends together twice a year to make, usually in no more than a week, albums which bear his name. Rod Stewart is essentially a member of the Faces, it is in his nature to be in that particular band. But Stewart the man, a complex and interesting person is worth studying because he is an almost-perfect example of today's rock star, the artists who earn tags like "superstar." And it is because he is wholly typical of this syndrome that Rod Stewart will be the biggest.

For much of the latter part of his twenty-six years, home hasn't meant too much in practical terms for Stewart. If there are indeed globetrotters elsewhere than Harlem then he is a globetrotter. He has been a beantnik travelling the international roads of Europe with guitar slung across back and no thought but to gain "experience," that precious commodity which only becomes apparent when you look back over your shoulder seeing it disappear into the horizon. Lately, he's been the tornado rock star, ploughing back and forth across the Atlantic. So now he lives in a gracious North London house, decorated tastefully throughout where the Gold Discs lie in the loo. It is base from now on... home if you like.

It is typical of Stewart that amidst the flurry of his stardom he conducts estate negotiations and bank balances, keeping a firm grip on the reality of finance, a subject many "stars" imagine works itself out.

He never makes a bad bargain, and it's an ability which comes through in his music, born of the dead years when no-one would listen and no-one cared. Rod Stewart and the way he works — the Philips executives in Amsterdam for 'Rod Stewart Day' persistently referred to "the concept of the man" while helplessly pawing the air with outstretched arms, patently bewildered as to the meaning — is the way of the person who has an aim in

E AND HARD TIMES

ROD STEWART, Britain's No. 1 superstar, is a man of fiercely-held opinions with a shrewd eye for the limelight. He's the one-time travelling beatnik who often wished he'd been born black; a rock artist of immense vitality whose 'Gasoline Alley' was a musical landmark in the history of rock. Bill McAlister knows Stewart better than most music journalists and here he presents the first section of a three-part in-depth series on Stewart — an authoritative analysis of the man and his music.

life. His is sheer, undiluted vitality, positiveness itself. That's half the game.

The other half is his career, a mysterious thing he didn't appear to have until the world wanted to know where Rod Stewart had been all this time and why had it taken so long for him to break through, man? The answer being that Rod Stewart has one of the finest rock pedigrees around and even a rock pedigree can't get through too often the dull-headedness which is the norm in the fabulous world of showbiz, man.

Yet Rod Stewart has always been a star. It became apparent even during his teenage years that he was a character of the first order with fiercely-held opinions and an eye for the limelight.

During his beatnik period he lived with 20 others on a houseboat, derelict of course, at Shoreham. "The respectable folks in the area didn't like the idea of us not working so they got the police to drive us out with hoses of cold water," he recounts. "Then they towed the barge away and sank it so we wouldn't be able to go back, which was just as well as the boat filled up with water every time the tide came in!"

It made the front pages of the Daily Mirror and Daily Sketch. But it was only one of his beatnik episodes. He also attended Aldermaston marches, a part of the art school syndrome he followed for two years, attending the same school as Kink Ray Davies and even playing in the same football team.

And, most important, the long trek across Europe as a wandering minstrel. He had been working with his brother as a signwriter and had just quit art school. "I left London and went to Paris with Wizz Jones. We met up with Memphis Slim in a club there and I got playing with him."

Rod was later to play with Memphis at London's Marquee when the blues pianist made one of his too infrequent calls here.

"It was the first time I had to earn a living with my guitar." He had picked up guitar during his days in the Archway Road where his parents, Robert and Elsie, owned a newsagent shop. By the time of his continental expedition he had also added harmonica.

"I was totally a blues freak at the time," he recalls. I sincerely used to wish I had been born a Negro.

"I used to spend hours trying to imitate their sound. It used to drive my old lady mad and it hurt like hell at first.

"Now it comes naturally and, although it sounds like I've got a bad case of laryngitis, it's not at all painful."

He saw, he claims, much of France and Spain for £3. "Not bad going that." Typical of Stewart, though. France was the better of the two, the better-off are more easily accessible. "In Barcelona we used to sleep under the arches of the football stadium. But in St. Tropez, where they slept on the beaches, we could make 50 francs an hour."

The European tour ended when they were arrested for vagrancy by the authorities and deported — third class — by the British Consul.

Music was now as great a love as football, although his father was persistently urging him to "make a go of it" and become professional. He had up until this time played international schoolboy football and it was obvious he had a promising career should he wish to capitalise on it.

He started at Brentford F.C. as a semi-professional, simply to make ends meet with the £6 to £7. "I was only doing odd jobs, cleaning boots and things and I

soon got fed up with that lark, though."

Determined to make his way via music he joined Jimmy Powell and His Five Dimensions, playing harmonica . . . but no singing. "He wouldn't let me sing, you see, wanted it for himself." Rod, needless to say, struggled by on harp although he "couldn't play it much. I used to suck when I should have been blowing."

John Baldry, who has helped mould Rod into the artist he is, tells how he met Rod one day at the railway station near Eel Pie Island where regular 'blues' and R&B jams took place during its growing popularity among young London mods. Rod, in fact, was "Rod The Mod" by this time, a tousle-headed figure only too well known.

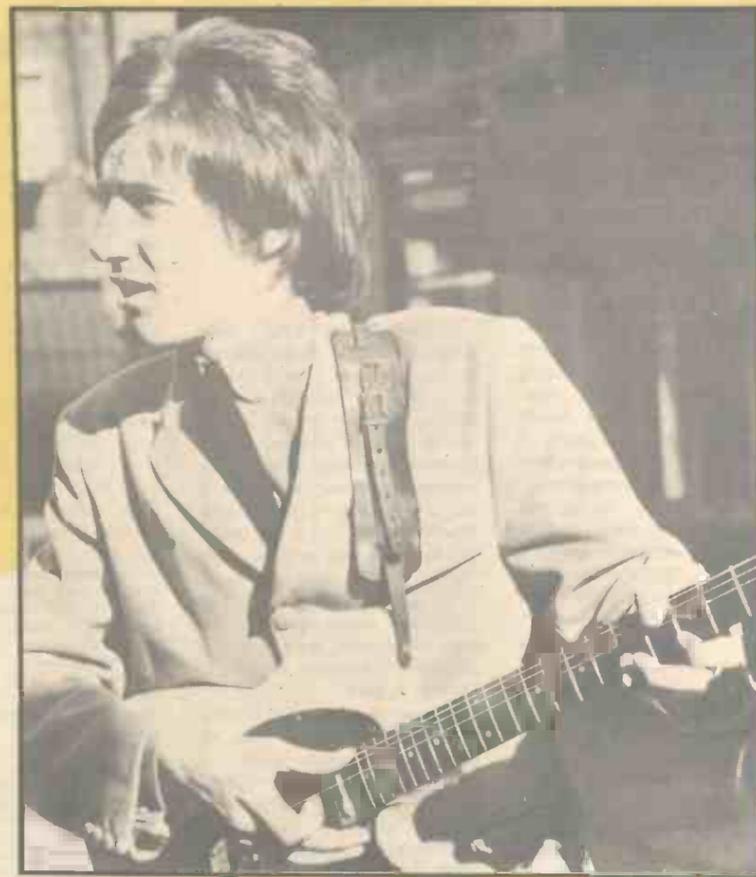
"He was singing on the platform," says Baldry, stretching his legs way out in front of him. "I had never heard him sing before but he was good. He had the makings of a great one."

Stewart joined Baldry's band, the Hoochie Coochie Men, which John had organised after the death of his associate Cyril Davies, another of the leading lights in the fervent blues atmosphere that hung over London at the time. It was a time of mysterious influences, when your best friend would suddenly pop up with an album by an obscure artist like Lonesome Sundown and flatten you with his deadpan technique. So much more esoteric and rewarding than 'pop' music.

Rod was second vocalist and Baldry looked after his band with the concern of a loving mother. Around the same time as he cut a vocal on 'Up Above My Head', a wonderful belting number literally spitting out at you, which was the flipside of Baldry's then current single, Rod cut his first solo single for Decca, 'Good Morning Little Schoolgirl'. It was not a riotous success.

It was also around this time that ITV screened a documentary titled 'Rod The Mod', featuring yours truly. All this was from mid-'64 to late '65.

Baldry's Hoochie Coochie Men evolved into a more contemporary idea, Steampacket, which included Baldry, Stewart, Julie Driscoll and Brian Auger. "A great little band," Rod calls it, and remembers that they didn't record at all ("We were committed to individual recording contracts at the time."), but if they had would unquestionably have been a smash.



ROD: THE MOD

At the end of '65, still touring Britain with Steampacket, Rod made another solo single. This time it was blatant pop. 'The Day Will Come' was written by Barry Mason but failed to register. Rod Stewart was still searching for the right thing at the right time.

The split with Baldry came when John's career turned into the self-destructing cabaret, variety TV show circle that did not entirely unbecome Baldry, who can be as suave as Sinatra, but hardly did justice to his early attempts to establish blues in Britain.

Instead Rod became involved with Shotgun Express and, recording contracts having expired and taken care of, Rod, Beryl Marsden, Peter Green and Peter Bardens recorded a single, 'I Could Feel The Whole World Turn Round Underneath Me'.

If Steampacket was short-lived as a band, melting away into Brian Auger's Trinity and Julie Driscoll, then Shotgun Express lasted no time at all, leaving Rod to make his own way.

It was Jeff Beck who proved Rod's saviour, for he picked up on him, knitted him into a group that spearheaded the second English invasion of America, this time a 'heavy' onslaught, and by revealing him to the vast American market tightened Stewart's style up considerably.

'Truth' and 'Beck-Ola' for all their mushy, arrogant, mincing, strutting mistakes, are two helluva fine albums. Of them Rod says: "There was so much that I learned. Before we recorded 'Truth' I had never heard myself sing."

The Beck group toured the States to phenomenal response and it is a pity that English media at that point in time was particularly unprepared to accept reports of that success. Beck remained a mysterious, unfathomable talent to British ears. Rod Stewart was for the minority.

Still, Beck had given Rod his chance. While still in the group he made two more singles, although one of them (recorded with Pat Arnold) has never been released. The one which has, 'Little Miss Understood', on Andrew Oldham's Immediate label, is a classic. Written by Mike d'Abo, it's up to that time the most superb recorded work obtainable by Stewart. He wrenches his guts out, but you can feel him holding back, so that it's as intense as Otis Redding's 'I've Been Loving You Too Long', and doesn't lose its

natural ballad feel.

'Little Miss Understood', however, was the only solo single during his two years stay with Beck. The Beck band crumbled, in the end, because of Beck's outrages against Mick Waller, their one-time drummer and now regular session drummer for Rod, and the final stroke, against Ron Wood, who left indignantly and joined the Small Faces, minus Steve Marriott, who were also in a state.

Beck retired from the limelight after one disappointed attempt to get a new band together and Rod, who had already begun recording 'The Rod Stewart Album' for Mercury (we know it as 'An Old Raincoat Won't Ever Let You Down'), began to sit in on jams with Ron and the Small Faces, found himself wanting to join a band again. It is here the dilemma of his so-called solo career becomes most apparent. Rod may have wanted the freedom to record solo albums ("For a laugh really, at first," he remembers) but he needed the security of a band before he could get back in front of the public.

"I don't know if I could ever lead a band as such. I'm not the leader of the Faces by a long chalk, I'll own up to that."

He was, he says, embarrassed to ask about joining them. They were rehearsing at Wood's country cottage and Stewart would sit apart, impatient to join in. They, for their part, thought he perhaps didn't want to know about them. The Small Faces, it has to be said, have never had respect on their side.

It was not until drummer Kenny Jones finally asked Rod to join that the Faces finally came together as a unit. Following the release of 'The Rod Stewart Album', which did fairly well in the States purely on the strength of his Beck reputation, there came 'First Step' from the Faces, early in 1970. It is a good album, if a little precise, but paled in comparison to 'Gasoline Alley', which was received as one of the most articulate rock statements of the '70s. That description, if a little on the heavy-handed side is probably true, and the success of both the Faces' 'Long Player' album in the States and 'Every Picture Tells A Story' is only the black on white proof of Rod Stewart's current influence and authority.

He is now in a position to attempt whatever his heart may wish. And if he runs true to form Roderick David Stewart will keep coming up trumps.



SHOTGUN EXPRESS: (LEFT TO RIGHT) PETER BARDENS, BERYL MARSDEN AND ROD.

THERE'S more than just a little of the Scottish nature working behind the release of Junior Campbell's single 'Goodbye Baby Jane'.

Some time ago, when he finally left Marmalade, Junior had adamantly stated that he wouldn't be working as an artist again — and so it stood until he realised the economics of the situation.

GOOD

"I used Graham Knight and Billie Adamson, one of the Searchers when I recorded the number, and added about six vocal tracks and acoustic guitar," Junior told me. "It turned out quite good and when I played it to Peter Walsh and the people at Decca they were convinced it would be a smash hit. They thought maybe, just maybe, if I put it out as a ghost group it might die a death. But if my name was associated with it it could help in the reviewers' pile!"

"I had a production contract with Decca and I was doing six or seven arrangements a week and it was getting to be a pain in the arse. I worked on Tremeloes arrangements, did an album for Miller Anderson and some things for Matthews Southern Comfort, but I was also getting a lot of rubbish and for the return I'm getting I decided it would be better writing songs myself — me being a Scotsman!"

"I'm studying composition and orchestration, and I've found that things I've been doing in the past were right,

'Dean Ford? He's the best in Britain'

although you always find ricks in things."

I wondered if Junior felt that he might become too involved in technicalities, and possibly lose some of his inventiveness.

"I'm sure that can happen," he agreed. "But it doesn't affect me because I don't consider myself to be a musician. I can play guitar reasonably well — lots of people think I can play guitar better than I think I can — but I'd rather write. There are rules that you just never break because it doesn't sound right, but without trying to start a war how much of the Beatles music was actually theirs?"

CREDIT

"On 'In My Life', John Lennon's song with electric piano, there is a solo that is pure Mozart. Well it's George Martin playing piano, and I could never imagine John Lennon or Paul McCartney telling him how to play it. I think they should give George Martin a hell of a lot more credit than he gets — take 'Penny Lane' with the Bach D trumpet on it... The guys are both geniuses in their own way, but it was a joint thing between them and George Martin."

Junior says that he is now in a position to be able to pick and choose who he wants to work with; and one act that he is particularly pleased with is Fishbaugh, Fishbaugh and Zorn a trio from Los Angeles. He also

arranged the brass on Marmalade's 'Cousin Norman'.

"There's no Alan Whitehead relationship with the boys as far as I'm concerned," he added.

HARM

"I think sacking Alan was the best thing the group ever did. I know he's said snide things, he's still at it, and it could do some harm; personally, well I'm out of the group, but I don't think so. The whole thing is in solicitor's hands, so I can't say much about it, but I'm not interested. He's got nothing to mention, I'm not really bothered, but I'm a married man... So we were both there with the group and had seven or eight hits, but I'm away from it now and I don't think about it — but the obvious difference with him is that he was sacked. I've got no time for it."

I asked Junior if he felt that groups like the Bay City Rollers, for example, could claim the pop crown once held by the Hollies and Marmalade.

"I'd be very surprised if the Bay City Rollers last," he admitted. "Though I'll be happy if they do because they're Scots, and the rest of the guys in Marmalade and I used to get blotto with their manager Big Tam. But I'm not talking about one hit record, but half a dozen and a hit album, then o.k. But I don't think there's the same

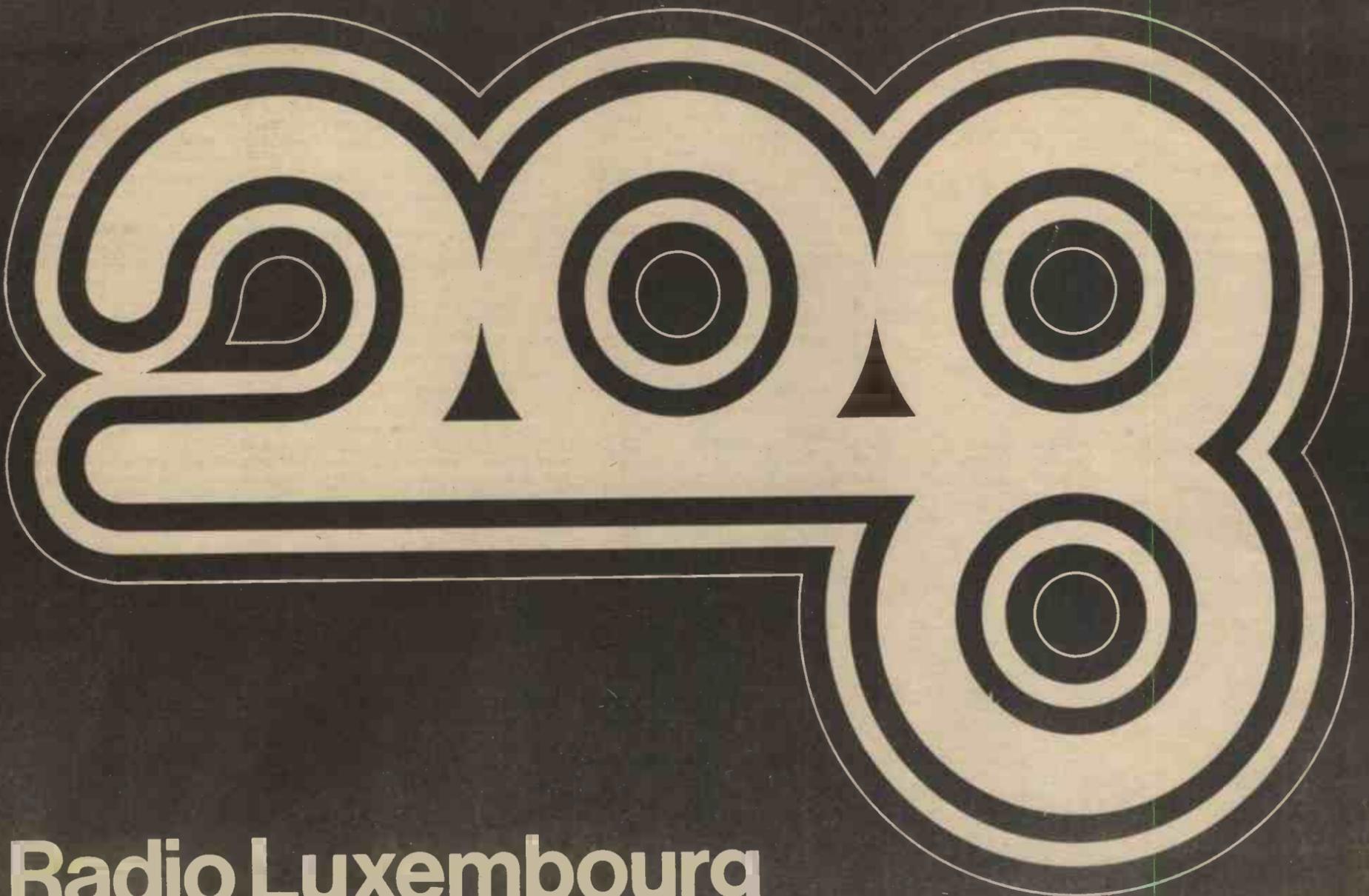
demand for that type of group any more. The sort of people who were screaming at Marmalade have now grown up and they're the same people who are digging Rod Stewart.

"Though Dean Ford and I don't see eye to eye I'd say he's probably the best lead singer in Britain. When he gets in the mood and really lets go he can sing anything. Marmalade are in a middle phase now, neither one way nor the other, but they've got enthusiasm and they'll get through easily, especially with the songs Hughie's writing."

Junior, himself, has written a few more songs he is particularly pleased with.

"I wouldn't give my own material to a group who can record it and if it's a hit they clean up — that's no use! So it's possible that I will record some more of my songs — it could be me singing with a clothes peg over my nose if a strange group's record arrives on your desk!"

Val Mabbs talks to Junior Campbell



Radio Luxembourg



ARGENT: THEY'VE HAD TO MAKE A SHORTENED VERSION OF 'HOLD YOUR HEAD UP'.

Trouble with generosity

NEAR to fifteen minutes of music for fifty-pence is something not to be sneered at, particularly at a time when one side of an album runs usually not much beyond that length.

But the problems of promoting a six and a half minute A side from such a mammoth maxi single have become apparent to Argent with 'Hold Your Head Up'.

"We've had to make a shortened version of that number for disc jockeys, say Tony Blackburn and people like that who wouldn't normally play such a long record," Rod Argent told me. "We've given the shortened version to the more poppy DJs, and we can give Bob Harris, for example, the full length one. Terry Wogan said on his programme that he couldn't play the A side of the record because it's too long, but then he plays two singles, which is only the same amount of music. The trouble is that we've had to cut out a solo which is about two minutes long and a couple of other small pieces, and it's definitely lost something."

The idea of producing a maxi-single first evolved when little inspiration was forthcoming for Argent's next album, and yet their long promotional tour of Britain was due to begin.

"It's just a question of that the material for an album wasn't coming together very quickly," said Rod. "We don't write all that quickly as a band and we weren't getting things that we were all that satisfied

with. It's not essential to all bands to use their own material, but it's always been a policy with us to exploit the writers. Russ (Ballard) and I do most of the writing along with Chris White, who is one of our producers."

Argent have their own record production company, which as well as handling their interests, is responsible for the production on Duffy Power - who is also working on the tour bill.

ARGENT tell Val Mabbs about their maxi-single

"We thought it would be a good idea to give him some coverage," Rod explained. "It's a nice plug and a good opportunity. He just plays guitar and harmonica and goes on stage alone. Basically, Climax Chicago, who are also on the bill are a blues band, so there's quite a difference. We didn't know them too well before we started the tour, but what we'd heard of them sounded good!"

Rod's production company is also handling Colin Blunstone, a one time fellow Zombie. In fact with Mike Hurst producing he recorded the Zombies' big hit 'She's Not There', under the name of Neil McArthur.

"Quite honestly it's very difficult finding good new talent," Rod told me. "What is good is normally snapped up so quickly. But I prefer to keep the company small, it suits the way we work."

Despite his still quite close connection with 'Zombie' friends, Rod does not like to keep the association as far as Argent are concerned. Since the Zombies had several big hits in America including 'Time Of The Season' and 'She's Not There', Rod had feared that their billing in America might give

major prominence to Zombie connections.

"I thought it would read Argent in small letters under mention of the Zombies," Rod admitted, "but the Zombies name was hardly mentioned, which is good. The reaction in America was good, anyway, but we don't want to go back until we get an album out. Our last album and single got into the charts there a few weeks after being released, but then somebody suggested 'Sweet Mary' was a drug song and that was it."

Argent's first album was in fact recorded before the group had made any live appearances, so there is little doubt in Rod's mind that people will be able to notice a considerable progression on this, their third album.

"Certainly the first one suffered because we hadn't worked together at all, but then I wouldn't have liked to have come on to the scene without any record behind us at all," said Rod. "But I think a hit single is a bad thing to have at first, because no-one knows who you are and you get put very much into one bag. I think in that respect it was a crying shame for McGuinness Flint, because I heard tracks from their album before they had a hit single with their first record, and they were so good. But then when they had a hit they ran into difficulties getting their album across to more people. I think that could have helped with their break-up."

"People will accept you so much easier with a hit album, even if it takes much longer to get an album off the ground, which is usually the case. Then if you have a hit single people know enough about you not to label you."

At the moment it's rather hard to predict when Argent's next album will be available, since extensive work on their British tour is liable to keep them away from the studios for some while. But the considerable following that has been building up for the group, noticeably over the last six months, shouldn't be disappointed with the finished product - at least it's nice to know that they're not just using any material to fill the album time!

'Someone suggested 'Sweet Mary' was a drug song, and that was it'

TALK OVER

This weeks D.J
Stuart Henry

The BIG secret

YOU know, when you look at ecology you have eventually to come to the realisation that modern man has only been able to create the incredible technological world in which we all live by poisoning, killing and destroying the natural world around him.

And, despite all we have been taught, the great God Science can never control nature. When the last otter in this country dies, that species is then extinct for all time. Science will not be able to bring them back.

The otter should be extinct in roughly seven years time. And after that will follow the birds, butterflies and frogs. They will not be able to exist if our world continues along its present course.

You have only to read 'The Doomsday Book' by Gordon Rattray Taylor (Thames & Hudson £2.10) or 'The Environment Handbook' edited by John Barr (Ballantine/Pan 40p) to discover the facts for yourself. I'm not talking about theories; I'm talking about facts.

The facts are there but they are difficult to discover. And no Government would admit that what the scientific experts said was actually true.

Every Government agency in the world is pledged to keeping the scientific facts concerning all the poisons - all the lead, DDT, Strontium-90, insecticides, asbestos, mercury we've poured into our world and present in the fatty tissues of each and every one of us - out of your eyes. They don't want you to see them.

It's very simple why it's not easy to get facts about pollution.

Neither industry nor government want people to know what's really going on. They don't want a scare to start.

They're much too worried that you would become rather agitated and panicky if you knew the truth of what is really ahead of you.

And should you doubt what I say is true. Phone up your local authority and ask what is the amount and nature of the chemical effluent (waste products) which local industry pours into the neighbouring rivers.

Phone up and see where you get with that innocent little question.

No need to lift the phone, I can tell you. Precisely nowhere, that's where you'll get.

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No Civil Servant is allowed to reveal such information to the public or the press. An Official Secrets Act, in fact.

About what? About the condition of the water in the streams and rivers of Britain which you and I daily wash in and drink.

But surely an Official



But surely, the radical voices cry, surely the British Government is fully aware of this problem. Surely our great leader (The Honourable Edward Heath) has with his usual perspicacity and wisdom seen right to the knub of the problem and created Mr Peter Walker and his 'Ministry of the Environment'.

Codswallup!

Balderdash!

Poppycock!

When tackling a problem the first thing to do is to make people aware that there is a real problem to tackle.

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ECHOES ECHOES ECHOES

Soul Civil

THE pop Press have suddenly wakened up to a situation that the specialist soul Press has been carrying on about for a long time now, that in the North clubs pack 'em in playing soul.

As explained in a previous 'Echoes', this doesn't knock out all Southern soul fans, the media may think the North is heavily into soul but a cynicism has crept into many a Southern soul fan's assessment of their boogalooing Northern counterparts —

"So a few dedicated soul freaks worry, not without cause, about the deceitful impression given to the massed pop-buyers of what soul is. Oddly enough, the type was originated and is now perpetuated, not by the accursed media, but by a portion of soul fans' (Record Mirror, 11th September 1971).

Do Northerners, or their self-confessed champions agree that their insistence on keeping the discotheques dancing to a never-ending thumpety thump Detroit beat is harming soul or that their liking for old stereotyped trivia has little to do with the passion, the beauty, or the involvement of soul? You must be joking! —

'Record Mirror also carried an article relating to the "up-North soul scene" which, although somewhat ambiguously written, amounted to an attack on the Northern scene in general, condemning it for shallowness and lack of true soul depth! In short, the article was a scurrilous blasphemy and its tone of dogmatic pedantry and doctrinaire authoritarianism was truly in keeping with the times in which we live' (Blues & Soul, 68).

When 'Black Hits - No Soul' appeared I expected, and got, a shoal of criticism. Much was irrelevant — all reviewing is of course a statement of personal opinion, such an obvious fact should not need clarification — but a little was well

founded — well, it was a long time since I'd journeyed 'up North'.

I knew the records played but possibly, just possibly, the music needed to be heard in the environment of a Northern club before the hidden depths of musical magic spilled out from the amplifiers blasting 'In Orbit' or 'Darkest Days'. So I, Clive Richardson and Roy Stanton of Shout, Lou McDermott of the London Blues Society and Mike Booth of Record Centre, hired a coach, filled it with R&B fans and set forth to the Blackpool Mecca. And the friendly, soulful North?

'I don't care how far you've bloody well come, you can't come in with long hair like that'.

The speaker was one, Mr Pye, the tight-lipped, dinner-jacketed Manager of the Blackpool Mecca. Mr Pye showed an amazing determination to re-enforce the possible prejudice and derision felt by the coach load towards the Northern soul scene without anyone getting near a Ric-Tic rarity.

Mecca establishments have the ties and suits hang-up so restrictions were checked out earlier on the 'phone — but hair length had mysteriously escaped mention. In an angry editorial in the latest Shout, Roy Stanton questions the morality of a situation where an establishment rejects long-hairs but turns a blind eye to pill pushers, who 'despite their Edwardian outlook capitalise so obscenely on their younger generation' and even hints at more sinister reasons for the snub. But the situation for Blackpool soul fans is less involved with such basic moral issues. To hear soul you must restrict your appearance to a carefully defined pattern and when entry is obtained, expect and get a similar restriction on the music played.

These restrictions were obvious to Mike Booth, the only one from the party who entered Mecca's hallowed gates though 'You're not with those London troublemakers?' from the man at the door hardly spelt welcome. He was pleased that at least a few non-mid-period Detroit records were played, Paul Humphries and The Cool Aid Chemists and instrumental James Brown, and the deejay was a very nice guy, indeed he pleaded with the management in vain

War!

... the feud that rages between North and South

for the lifting of the hair-bar, but monotony could not be avoided as record after record was played with the arrangement, mood and style lifted exactly from the previous one.

Mike met the eccentrics that evening, a guy who has Ric Tic tattooed on his arm, guys who service the deejays with totally unknown mediocrity (do they realise what a come down it is to London fans when they eventually get hold of Mel Hueston's 'Searchin'' and find out how mundane it is?) and guys who dismiss every slow record as non-soulful. Mike's confusion on coming back to

the Rolling Stones, etc. so surely it is better to realise our minority position and not let the small differences of opinion that exist become magnified out of all proportion into gigantic issues? It's a storm in a teacup. You like soul funky? Great. You like it up-tempo? Great. You like it heavy? Great. You like it teeny-bopperish? Great. You like it mean, moody and magnificent? Great. But remember, it's *soul music that you like*'. (Blues & Soul, 70).

Tony Cummings reports

the coach is understandable: "the Mecca was like being in a crowd of lunatics all telling you how mad you are." The saddest part though of the North vs. South affair happened before the turning away of the multitude.

For several meanandering columns Blues and Soul's Dave Godin wrote with unbelievable optimism about how the Ric-Tic groovers are helping service the cause of soul. They are, in fact, damaging the cause of *real* soul and could conceivably eventually destroy it, as far as British releases go. After mountains of total irrelevancies (and pages still to come no doubt) about purist outlooks and 'setting ourselves up' (seen any good Dave Godin Seal's Of Approval recently?) he ends with a plea for total soul unity —

'It is unlikely in my opinion that soul music will ever be an overwhelming popular commodity in Britain, like say, the Beatles,

The obvious inference, of course, be glad that any soul hits. In fact, people who *really* care about rhythm and blues music seldom are as stupid as this and realise that good pop records are better than bad pop-soul records and that a succession of dancing-string irrelevancies ultimately harms the image of soul, and must affect what sort of black records get released in the UK.

Be joyful that the Tams and Al Green hit, they deserve to, not because they're by black singers but because they're good. Let's hope 'Barefootin' in China Town' or 'It Ain't Necessary' never make the charts, their contribution to Northern dancer's egos may be immense, but their contribution to soul is nil.

'How can you call "monotonously, insiduously ordinary" such-in-demand records as 'I Feel An Urge Coming On' by Joe Armstead, 'Hit And Run' by Rose Battiste,



CHUCK JACKSON

'A Mighty Good Way' by Robert Banks, 'It Ain't Necessary' by Mamie Galore, 'Little Queenie' by Bill Black's Combo, 'The Next In Line' by Hoagy Lands, 'Feels Good' by Bobby Wilson or 'Every Beat Of My Heart' by the Du-Ettes'. — (Ian Levine, Blackpool, letter September '71).

And in the twilight world of Northern soul rarities records are dropped from club's playlists once the audience get the record as well as the deejays.

'You prove how ill-informed you are by imagining that "Chains Of Love" by Chuck Jackson, "What's Wrong With Me Baby" by the Invitations and "I Got A Feeling" by Barbara Randolph are in-demand oldies. The first two lost their popularity over a year ago. The third lost its popularity 2½ years ago'. — (Ian Levine).

And what of soul in the South? Is a distorted soul scene better than no scene at all? When soul ceased to have the right sort of image London, and all points further South, dropped its soul clubs in favour of progressive pop. Now the only London haunts you can hear R&B blasting from a deejay's sound system are few and far between.

In the West End there's the Roaring Twenties, the Cue Club or further out obscurer places like the Railway, Harrow or Mr Bee's, Peckham, but beautiful clubs though they undoubtedly are, the majority of their clientele want the black underground —

reggae. If you want more than the occasional James Brown between the latest Jamaican pre-releases, London doesn't have a soul discotheque... or does it?

Until a couple of weeks ago, what you had to do was come out of Mile End tube station, turn left for a quarter of a mile and there's a pub, the Fountain. Every Thursday, a deejay, Terry Davis, played the sort of records which persuaded soul fans to journey 10 or 15 or more miles to sit or stand, grabbing the sounds. There were hangups — no dancing; it's a pub, so youngsters were kept out; and it wasn't particularly large; but at least it showed that R&B fans do exist in London.

The non-dancing thing oddly proved the Fountain's greatest advantage. What Terry loses in atmosphere he makes up for in not being restricted to a continual dance beat and played a much larger cross-section of what soul is, and should be made to appear. The Motown oldies, the Jerry-o's and James Brown's blasted forth but also Ralfi Pagan's "Make It With You," the Dramatics' "What You See Is What You Get," George Perkins' "Crying In The Streets," even, incredibly, the Showmen's "It Will Stand" and Etta James' "Roll With Me Henry."

London badly needs some soul discotheques but at least there were Thursday's at the Fountain — until recently. Terry has been sacked, the management decided to turn Thursday's over to semi-progressive schlock like the the nights. As they said "We'll get a bigger crowd with long-hair music."

INSIDE STRAIGHT

I LIKE WHAT YOU GIVE: If Brenton Wood has faded in the States his style lives on. Nolan (full name Nolan Frederick Parker) has a soul hit with "I Like What You Give" (Lizard 1008). The backing is funkier and tighter but the voice is pure Wood with the same warble, the same falsetto. Search it out.

SOUL TOWN: As a result of huge interest Roy Stanton, Lou McDermott and I are arranging a 'Soul Crusade' to the Blackpool Mecca. We'll be hiring a coach and any 'Echoes' reader who wants to come should phone me (769-3181) or write (108 Greyhound Lane, SW16) for details. But hurry, we plan to go the end of this month.

NASHVILLE CATS: There's a white guy who records soul for Dial in the States. Interesting you might say, but not unique. But this guy is REALLY into soul. He's called Dutch Ross. Never heard of him? Well, does Carolyn Varga ring a bell? You might remember her as the girl who had the composer credits on the

heavy soul beauty "When She Touches Me (Nothing Else Matters)" for Rodge Martin and later Percy Sledge and Peaches and Herb. Carolyn is Dutch Ross's wife and doesn't write herself, Dutch uses her name as a pseudonym.

If that song was good and a hit (though tragically Rodge Martin has subsequently died)

an even better one was given to Jarvis Jackson on Sims 291. It was called "Something I Never Had." As the record bombed in the States it seems a little pointless to tell everybody to rush out and buy it, but if you do see it in an auction snap it up.

LOOKA... PYE... PYE: Still with Pye, the Curley

Moore, House Of The Fox, single will now be released in January together with Maceo and All The King's Men "Got To Getcha" with both parts of "Thank You" on the flip — good value, even if the wait isn't.

Tony Cummings

NEWS, ENQUIRIES, OPINION

Mirrorpick



PETER JONES
ON THE
NEW
SINGLES

Gilbert's languid voice

GILBERT O' SULLIVAN: No Matter How I Try; If I Don't Get You (Back Again) (MAM 53).

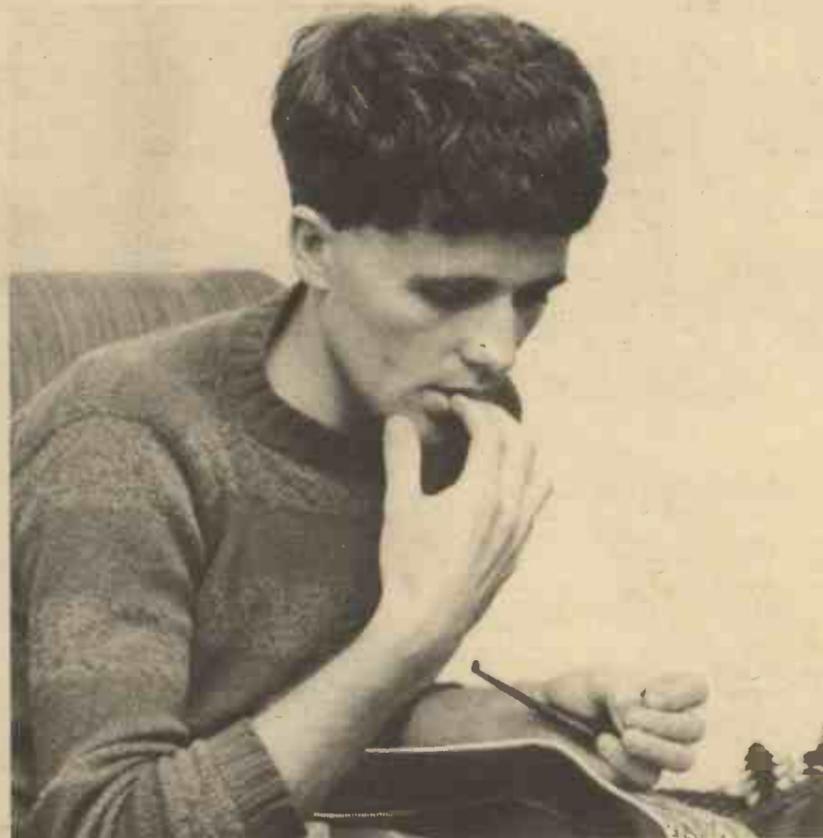
Johnnie Spence arrangement, which helps. But mostly it's all down to that unique talent of Gilbert... as writer and somewhat languid singer. It's a mid-tempo semi-beater, delivered with a semi-vaudevillian style. The lyrics are, as ever, quite superb and also complex. Good guitar figures. — CHART CERT.

KEN DODD: This Is Our Dance; There Are Secrets (Columbia DB 8840). All rather surprisingly polished, not to mention commercial. A Les Reed-Geoff Stephens' song for the Great Man — early on, it doesn't sound instantly recognisable, but the accent and style shows through later on. An easy-on-the-ear chorus, which will be sung at parties for years to come. Dead, spot-on, galloping commercialism. — CHART CERT.

CHRIS NEAL: Blame It All On Eve; All The Time In The World (Fly Bug 15). Though an out-of-the-blue name, Chris Neal could make it first time out. It's a song of merit, with a good chorus hook (strings added to piano and rhythm) and he semi-growls it in a most engaging way. And angled directly at the basic commercial market. I'll tip it all the way, even to the extent of... CHART CERT.

TIGER SUE: Burn, Burn, Burn; Tease Me (Maple Annie MA 101). Sounds like a debut hit for the new Phil Wainman label — it's Tiger, of the Paper Dolls, belabouring the song with chunky enthusiasm. A very catchy arrangement, with some kind of double-tracking on the voice. Though nothing particularly surprising happens, it just keeps pushing along. Choral arrangement develops well. Its just... well, catchy is the word to sum it up. — CHART CERT.

SAKKARIN: Silver Canyon; Silver Story (RCA Victor 2138). Mr Jonathan King again. He dreams up these groups and allows them to go off in all sorts of directions. This is a lavish string arrangement for orchestra — the composer credit is down to "Pachelbel" — arranged Jonathan King. No comparison with other Sakkarin items... but a pretty lavish bit of melodic sounds which is another. — CHART CHANCE.



GILBERT: ANOTHER SELF-PENNEDED SMASH?

Marmalade in the news

MARMALADE: Back On The Road; Love Is Hard To Re-Arrange (Decca F13251).

Gawd knows what effect being spread all over the News of the Gutter will have on Marmalade, but we're judging this purely on pop content. And, for sure, it has a strong commercial appeal — a shuffling back-beat, some direct and pacy lyrics and a nice tight feel to the whole thing. Almost a sing-along but in the superior class of that ilk. Should do very well if not as big as "Cousin Norman". — CHART CERT.

TONY ASHTON: You, Me And A Friend Of Mine; I'm Dying For You (Capitol CL 15702). Taken from the 'Last Rebel' movie, this is a very well sung piece, with sturdy piano pointing the melody line. A sort of drawly, almost crawly, build-up with fair charm and substantial emotion. Needs a couple of plays, maybe, but is certainly in there with big chances. — CHART CHANCE.

MUMMA BEAR: Pasadena; Sally Anne (Parlophone R 5926). A good performing group, with a fast-growing following — this is a chunky mid-tempo piece of work which doesn't make any undue demands. The vocal set-up is at least competent, and the basic arrangement works well within various simplified limits. Straightforward pop music. — CHART CHANCE.



JON KING

King's week

NEMO: The Sun Has Got His Hat On; Bernie's Song (Parlophone R 5927). An excruciating, but catchy, song from the year dot, or even earlier. And Jonathan King, using all his skill at disguising the truth, works into a 1920's arrangement, replete with whining saxophones. The actual lyrics are nigh on unbelievable. Mr King is (a) enjoying himself and (b) sending a lot of things skyhigh. — CHART CHANCE.

JOHNNY JOHNSON AND HIS BANDWAGON: Sally Put Your Red Shoes On; Gasoline Alley Bred (Bell BLL 1185). Macaulay and Cook song with that direct, commercial basic hook — the Johnson sound doesn't change much, and has in-and-out success, but this one is certainly on the right lines. A sort of

determined dedication to infectious selling. — CHART CHANCE.

ARRIVAL: Family Tree; Part Of My Dream (CBS S 7617). Long time off the chart scene, but the distinctive blend of voices is still there... in fact, it seems fuller than ever right now. Lovely girl lead, a thundering piano, careful deliberation on the build-up — I think it's the best single of the week. Lovely moments of what sounds like anguish. — CHART CHANCE.

ANNA MCGOLDRICK: Don't Stop The Music (Polydor). What a very good voice. A perky, smiling sort of voice that cuts through this chunky arrangement with decisive style. Given air support, this could do very well indeed.

LUIS ALBERTO DEL PARANA Y LOS PARAGUAYOS: Un Rayo De Sol (Philips). That perishing Spanish-type theme again — conjures up holidays on the Costa Whatsit.

PORTRAIT: Hey Ruth (Pye). Organ-bass booms into this one, a chattering sort of build-up. The vocal is lively, if delayed, and builds on a series of short, sharp bursts.

RUSS CONWAY: How Small We Are, How Little We Know (Pye). Just missed a tip, but Russ is always likely to make the charts — he has a massive fan following. This is smooth piano, plus choral effects and a very charming melody line.

RICHARD HENRY: Keep A Tight Rein On Your Woman (Decca). Brisk, brassy setting and philosophic vocal mutterings which, you know, make sense. Quite lively, but not outstanding.

MARTHA REEVES & THE VANDELLAS: Bless You (Tama Motown TMG 794). For a change, this is brand new material... although it doesn't sound it. Consequently, it's full of life, zest, zing, bouncy Motown beat and all the other qualities that spell H-I-T.

RITA WRIGHT: I Can't Give Back The Love I Feel For You (Tama Motown TMG 791). Mrs Syreeta Wonder's 1968 Holland & Dozier-produced Ashford-Simpson-Holland-penned Diana Ross-like noisy keening stop-and-start slowie has been resurrected to combat the new and lush version by VIKKI CARR (CBS 7583).

HOOKY: Too Much Time (RCA Victor). Another promising new group — very promising, in fact. This one may not be a hit, but there's a very musicianly and well-developed sound about the lead voice and the back-up.

MOSAIC: Bluebird (Parlophone). Staccato back-beat on this one, but there's more endeavour than fulfilment, if you get the gist.

BOB ANDY: One Woman (Trojan). Of the Bob and Marcia team, a heavenly-chorused reggae piece — picked out from the general run in this field because it's both well-performed and of commercial interest. One to watch.

BROKEN TOYS: Broken Toys (Polydor). A jerky sort of production, on a rather sad sort of song. Okay, but nothing special on view.

ON THE reggae side, the TWINKLE BROTHERS tackle 'You Took Me By Surprise' (Big Shot) with a languid sort of style, with good percussion, too. THE ETHIOPIANS on 'Lot Wife' (Song Bird) has substantial spirit, and a pacy tempo — could do well, this one.

From RAD BRYAN: 'My Best Girl' (Big Shot) — a lively-enough song, but a rather predictable production. But 'Power For The People' by CLANCY ECCLES (Clan Disc) is trumpet-led and packs a lot of actual power — nice record.

THE DYNAMITES on 'Hello Mother' (Clan Disc) go percussively into a somewhat tough theme — comes from the comedy discs of Allan Sherman, of course. THE CHOSEN FEW tackle 'Shaft' (Song Bird) with echo-y, bubbly effects but it drags on a bit.

Another version, in reggae time, of 'Oh Mammy Blue' (Down Town), by THE

AMERICAN RELEASES



by JAMES
HAMILTON

Syreeta's original and its label credits mark an interesting transitional period of Motown's history and will obviously appeal to label freaks, but may be too piercingly shrill for even Diana Ross fans, who will possibly prefer Vikki.

JAMES BROWN: Hey America!; Brother Rapp — Part 1 (Mojo 2093006). First sound of Brown on Mojo is his last year's Christmas hit, a good leaping J.B. dancer that bears as much relation to traditional Xmas fare as... you name it, I'll claim it! Full of messages of brotherly love and inter-racial understanding, and that inimitable rhythm.

Mojo were originally planning to put it out with its original backing-track B-side, but have relented only to give us part of his great though already available 'Sex Machine' album track. His other year-old Xmas hit, the slow 'Santa Claus Is Definitely Here To Stay' (right on!), would have been doing us a bigger favour.

FREDA PAYNE: You've Got To Love Somebody (Let It Be Me) (Invictus INV 518). While Freda storms up the Yankee Charts with her best outing for ages, 'You Brought The Joy', British Invictus unleashes for our delectation a torpid, uninspired, predictable, monotonous and above all DULL mid-tempo slab of mediocrity. For heaven's sake, why? The equally dull flip is a sort of answer version to 'Patches'.

THE PERSUADERS: Thin Line Between Love & Hate (Atlantic 2091164). Deservedly (and ain't it nice to see it?) a huge U.S. hit, this ultra-slow and ultra-Soulful group goodie is absolutely superb, and should not on any account be missed — certainly not by all paid-up Soul Group Freaks, although its appeal should be much wider than that.

The lead singer, who predominates while the group accentuate key phrases in the background, has a voice that is so full of emotion and individuality that he must be destined for enduring greatness. Hear the record, assimilate the storyline, and let the beauty seep into you.

THE SUPREMES & FOUR TOPS: You Gotta Have Love In Your Heart; I'm Glad About It (Tama Motown TMG 793). Out for quite a while in America this slightly-out-of-the-rut chanted wailing vocal interplay chugging beater looked to me an unlikely British release thanks to the delay. Thankfully, it is out, and it's well worth investigation by those who want more than a disco stomping beat of their record. The intricate slow and beautiful flip is especially fine.

JOE TEX: Give The Baby Anything The Baby Wants; Takin' A Chance (Mercury 6052111). Mmmm-huh! Joe Tex has gone funky! Actually, he's been listening to the Malaco Funk of King Floyd, but as it's Joe and not King singing the result is still nice and fresh. Lots of choppy rhythm, funky pauses and overall tightness, making it very good (and a welcome departure for Joe). The slow flip is much more typical, even with hoarse gentle whoops and semi-recitation delivery.

OTIS LEAVILL: There's Nothing Better; I'm So Jealous (Atlantic 2091160). Willie Henderson has produced and Eugene (Chi-Lites) Record has penned yet another stone bitch of a light and plopping beat beauty for the uncrowned King of Chicago Soul (Interpretive Class), Otis Leavill.

OK, well the record may not top the charts, nor win any BMI citations for songwriting success, but judged for its spiritual rather than commercial qualities it is the good good relaxed feeling it imparts that makes it a winner.

On the flip, after a deceptive start, the effect is decidedly weird if not truly polyrhythmic, while everything seems to be struggling to play at a different tempo.

Mirrorpick/LPs

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

Tams best?

THE TAMS: The Best Of (Probe SPB 1044).

The best thing on this LP is "Go Away Little Girl." But played at 45 rpm. Play it at 33 and it sounds quite chronic. Play it at 45 and it sounds almost as beautiful as Donny Osmond's recent cover and U.S. chart topper. As there are 14 tracks here, the LP gives good value. One of the better out of the fourteen is "The Letter" which is the record which was a hit for the Box Tops. Might prove disappointing for those who bought "Hey Girl" which this record of course includes, and the quality is diabolical.

SAVOY BROWN

Street Corner Talking (Decca TXS 104). Blues in typically clean Savoy fashion. Piano, bass, and guitar lines that add a somewhat country flavour to the largely 12-bar format of the songs. The ease of the presentation and the never over-ambitious lines add their own character to the sound while the unstrained vocals keep the pace down with taste. Savoy never go beyond their own limits and therefore, turn out good music every time. L.G.

HAMILTON, JOE FRANK AND REYNOLDS

Hamilton, Joe Frank And Reynolds (Probe SPB 1040). Sounds like Probe's answer to Three Dog Night, except that Three Dog Night are also on Probe - The vocals are tight and professional over backings carefully devised and executed. Perfect harmonies and perfect solos. The songs are light R & B with various alterations, but the whole concept is a success, because the people involved all do their parts well. Good album. L.G.

NEIL DIAMOND

I'm A Believer (Joy JOYS 210). Obviously worthy of re-release - a set of 1967 songs performed by the man who finally broke through here. Produced with dedication by Jeff Barry and Ellie Greenwich, who project Neil well... though his vocal progress is interesting to note.

GEORGE HAMILTON IV

With The Hillsiders (RCA Victor LSA 3043). Sub-titled "Heritage," this has the country star reaching back to folk ages ago... to music that had contemporary messages. Try, for instance, "Streets Of London" and "Dirty Old Town," the last by Ewan McColl. George IV takes one side; the Hillsiders the other. Recorded in London. Nashville, in a sense, plus a form of Merseybeat.

MOONKYTE

Count Me Out (Mother SMOT 1). Aren't we all a little tired of albums that describe the 'never-never land of fantasy, illusions and lost dreams'? Records that 'You have to get involved with' and 'play two or three times' - poetry set to music, 'Sort of spaced out and floaty'? These sound like good prerequisites for a load of pretentious sounds that can't stand up as songs. Well, the album isn't that bad, but nearly. Typical melody lines that result from lack of inspiration - long 'moody' chants; I know it's their first effort and all, but... they should try to write SONGS, because they aren't poets. L.G.

ROCKIN' HORSE

Yes It Is (Philips 6308 075). A remarkable sound here - Beatles circa '64 - and the vocals manage to sound like Lennon more often than not. Yet strangely enough it doesn't seem THAT dated, perhaps because Rockin' Horse are a good group, instrumentally, at least. Vocally they fall short on a few numbers, like the painful "Baby Walk Out With Your Darlin' Man". But some of the songs are really tight, and then you can hear them at their best: "Biggest Gossip In Town", "Oh Carol I'm So Sad" and "Yes It Is" all demonstrate a vitality that's missing from a lot of product nowadays. J.K.

NINE DAYS WONDER

Nine Days Wonder (Harvest SHSP 4014). A motley assortment of very, very heavy riffs, psychotic vocals, electronics and stoned humour. Likeable - if only for the humorous sections - because of its frankness, it will not, I fear, stand up to repeated listenings. If, however, you do think that the idea of two English and three German musicians forming a little Common Muck-In of their own is whizzo, then don't be afraid to taste. B.M.

PAUL GONSALVES

And His All-Stars (RCA Victor 521 149). His star line-up includes Cat Anderson, Joe Benjamin, Pince Woodyard, but the Gonsalves tenor still emerges triumphant in terms of ideas. The material includes "I Cover The Waterfront" and "St. Louis Blues" and a rather amusing "Walkin'" which owed a lot to Dvorak. Six top jazzmen.

WALDO DE LOS RIOS

Mozart In The Seventies (A&M AMLS 68066). That "Mozart 40" was no once-off gimmick is proved by this album. The blend of yesterday with today looks like paying off for quite a while yet. Herein, an interesting "Magic Flute" variation, a vocal (by Maria Lalanne) on part of "Marriage Of Figaro" and a whole lot of very tasteful adaptations.

BLUES IMAGE

Red, White And Blues Image (Acto Super 2400 120). Superb instrumentation and vocals on good material. This album is lightly heavy, but the song construction has remained on an absorbing level - never overdone. This proves that relatively simple patterns become great when laced with a clever variety of instruments, good riffs and accurate vocals. One of the best blues-pop albums I've ever heard, it deserves much attention. L.G.

HANK WILLIAMS

Greatest Hits Vol. 1 (MGM Select 2535 073). Sixteen golden oldies that the C&W greats living still rely on. Memorable hits like "Your Cheatin' Heart," "My Bucket Got A Hole In It," "Lovesick Blues" and more make this yet another chance to compile all the originals by the original. L.G.



STEVE MARRIOTT AND PETER FRAMPTON

Frampton shines on Fillmore Pie



STEPPENWOLF

Steppenwolf: a fine organ

STEPPENWOLF: For Ladies Only (Probe SPBA 6260).

They aren't kidding about the title. The inside sleeve features a photo of the world's first Dickmobile - a penis on wheels. Musically, Step's standards haven't dropped an inch - tremendous guitar sound monopolises, while the bass plays detached but complimentary riffs and John Kay's rough vocals add grit. One of the finest points is the organ - the musical organ. Tasteful rock with full sound - never a lapse or a fake mood. L.G.

GREYHOUND

Black And White (Trojan TRLS 27). A stand-out track here is the lengthy "Yesterday's Love" - some fine lead singing and moments of harmony. Basically the group has reached a mixture of reggae and soul which is getting through fast on personal appearances. Not too specialist, though. Should sell well.

JOHN D. LOUDERMILK

Volume 1 - Elloree (Warner Brothers K 46124). Country singer-writer on a worthwhile summary of his talent. There's the off-beat philosophy of "Lord Have Mercy" and the evocative "Lament Of The Cherokee Reservation Indian" - small group backing including dobro and organ.

HUMBLE PIE: Performance - Rockin' The Fillmore (A&M AMLH 63506).

It may sound hackneyed, but Humble Pie are one of the tastiest bands around and if there's one thing that beats a new Humble Pie album it's a second helping in the form of this double set, recorded at the Fillmore, New York, earlier this year.

It is a brilliant, no-holds-barred rock extravaganza, a fitting tribute, unintentionally to the now departed Peter Frampton who provides some sparkling high-flying moments, especially on the extended "I Walk On Gilded Splinters," the Dr John masterpiece Humble Pie have made their own. Pie have an uncanny ability to come up with devastating riffs, too. You feel like a punch-bag after a session with "Stone Cold Fever" which has Mr Steve Marriott in ecstasies of screaming and torture. Greg Ridley on bass and Jerry Shirley on drums more than match all this and are so consistently there, but without intruding, that Pie's sound becomes akin to a raging torrent occasionally.

If you're after excitement, genuine excitement, in rock music, then it's been beautifully packaged and presented for you right here. B.M.

MARTIN CARTHY AND DAVE SWARBRICK

Selections (Pegasus PEG 6). A worthy re-release of selections from the old Carthy/Swarbrick albums. Craftsmen at arranging traditional songs, most of their best work is here and it is easy to see how Swarb's emotional fiddling has become so adaptable for his Fairport rock role. Carthy, at that time the more well-known, is too static to provide a match for Swarbrick's fire. For those in search of valuable history this album is in need of attention. B.M.

C.O.B.

Spirit Of Love (CBS 69010). Clive Palmer (ex Incredibles, Famous Jug Band) Original Band with quieter, acoustic music based on guitar picking and supported by cello, Indian hand organ and percussion. Slightly boring in part, when it nears an

Eastern flavour, but absorbing when it moves toward a traditional approach to original numbers like "Wade In The Water." Obviously experimental, a successful album that seems to mark a beginning. Produced by Ralph McTell for dear old Jo (Isle Of Man) Ltd. L.G.

PG&E

PG&E (CBS 64295). Pacific Gas and Electric changed their name to PG&E - was it because the Pacific Gas and Electric utilities company of California complained? Who knows. Whatever, this electric rock is a gas - lightly gospel at times, with snappy harmonies and heavily soul oriented with the usual choppy base runs. Not incredibly individualistic, but high quality product in a crowded field and recorded with skill. Power to the people - at enormous rates. L.G.

B.B.'s super session

B. B. KING: B. B. King In London (Probe SPB 1041).

The daddy of the blues recorded at Abbey, Road and supported by some of the greatest in English names; Ringo Starr, Alexis Korner, Gary Wright, Greg Ridley, Klaus Voorman, Duster Bennett, Steve Marriott and tons more, plus American Friends like Jim Price, Bobby Keyes and others. The backings have been kept light and simple, the personnel simply changes each track and a different feel is attained. Talk about guitarwork - just buy this and amaze yourself - especially 'Alexis' Boogie'. L.G.

WERNER MULLER

Songs Of Joy (Decca PFS 4228). Songs of joy from Mozart, Beethoven, Bach and others - splendidly dressed up in style by Muller. A really lavish slab of stereo listening.

PERRY COMO

No Other Love (RCA Int. 1316). Reprocessed material from Perry's past, and he works with Mitchell Ayres, the Ray Charles Singers and various permutations of orchestration. "Song Of Songs" and that kind of thing.

PICK OF THE HOT U.S. RELEASES

ISAAC HAYES: Theme From Shaft (Enterprise). Truly one of the hottest records of this or any other year, as well as the biggest success story of 1971, must be 'Shaft'. 'Shaft' is a movie about black private eye John Shaft, made by black director Gordon Parks unabashedly with an eye to pleasing the black audience in America, with incidental music penned and performed by the black superstar of Atmospheric Soul, Isaac Hayes.

Britain, but in America his last three LPs have been gold winning million sellers.

Although famous for his lengthened versions of contemporary standards that are enhanced by his mesmeric orchestral arrangements and croaky non-singing delivery, Ike's had room on this double album to reveal more facets of his talent and to expand on the funkier aspects of his music.

Ike's music has been released as a double album, plus the opening credit theme as this single, and taken as a whole it has broken all previous records in the American music trade charts. Record World's Charts present the most awe-inspiring placings, but Billboard and Cash Box have similar combinations that are almost impressive.

Can you dig it - Number One on the Pop Album Chart, the R&B Album Chart and the Jazz Album Chart, and on the Pop Single Chart and the R&B Single Chart (rising fast on the Easy Listening Single Chart)? All on the same week!

If you didn't realise it, apart from the C&W Charts (and there's not much chance of it scoring there!) and some small local Latin-American surveys, there's nothing else for it to top!

All this, and the success of the very realistic true-to-life Manhattan-set movie, are directly attributable to the cunning concerted promotional efforts of MGM and Stax Records (the movie's and Enterprise Records' parents respectively), who ensured that both media worked together to build demand for the whole package. And they had a good package.

Isaac Hayes may not be widely known in

For obvious reasons, most of the music is instrumental. Some is very pretty in a lightly jazzy, Bossa Nova-ish way, some is tough and dramatic in a menacingly Big Band-ish way, while the music called 'Do Your Thing' which accompanies the satisfyingly well-planned climactic attack on the Mob's gunmen is one of Ike's extended pieces, featuring wah-wah and acid guitar lines over an unremitting plodding foundation.

The single 'hit', 'Theme From Shaft', echoes (if something at the start of a film can echo the final climax) the wah-wah from this, but amongst a much more sprightly, ever-changing and thundering bass-accentuated arrangement. This almost perplexing instrumental pulse-quickening build-up only lurches unexpectedly into being the backing for Ike's mooring vocal about John Shaft after two or more minutes.

Scarcely a song, scarcely a conventional instrumental, and difficult to get into fully without the context of not only the album but also the movie, its exceptional success must only reflect on the power of Isaac Hayes' name in America (and the promotion). How long before he hits Britain?

the doctor

JAMES HAMILTON'S DISCOTHEQUE PICKS

- UNTRIED BUT GOOD
- JOE TEX: Give The Baby Anything The Baby Wants (Mercury 6052111) R&B
- JESSE DAVIS: Every Night Is Saturday Night (LP 'Jesse Davis' Atco 2400106) Mod
- TRIED AND TRUE
- JAMES BROWN: Hey America! (Mojo 2093006) R&B
- THE WHO: Won't Get Fooled Again (long version) (LP 'Who's Next' Track 2408102) Mod/Prog
- MARSHALL HOOKS & CO: Hookin' It, Part 1 (LP 'Marshall Hooks & Co' Blue Horizon 2431003) Mod/R&B
- BING CROSBY: White Christmas (MCA MU 1048) EL
- MRS MILLS: Knees Up Mother Brown (45 'Glad's Party' Parlophone R 5748) Rave
- PHIL TATE: The Conga; Hokey Cokey; Gay Gordond; Boomp-A-Daisy (EP 'Party Dances' CBS EP 6170) Rave

GET RM - THE PLUS POP PAPER - EVERY WEEK

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

- | | | | |
|----|----|--|----------------|
| 1 | 2 | THEME FROM 'SHAFT' Isaac Hayes | Enterprise/MGM |
| 2 | 1 | GYPSIES, TRAMPS AND THIEVES Cher | Kapp |
| 3 | 3 | IMAGINE John Lennon | Apple |
| 4 | 11 | BABY I'M - A WANT YOU Bread | Elektra |
| 5 | 8 | HAVE YOU SEEN HER Chi-Lites | Brunswick |
| 6 | 4 | MAGGIE MAY/REASON TO BELIEVE Rod Stewart | Mercury |
| 7 | 7 | PEACE TRAIN Cat Stevens | A&M |
| 8 | 21 | FAMILY AFFAIR Sly and the Family Stone | Epic |
| 9 | 13 | GOT TO BE THERE Michael Jackson | Motown |
| 10 | 6 | YO YO Osmonds | MGM |
| 11 | 5 | I'VE FOUND SOMEONE OF MY OWN Free Movement | Decca |
| 12 | 9 | INNER CITY BLUES (Make Me Wanna Holler) Marvin Gaye | Tamla |
| 13 | 15 | THE DESIDERATA Les Crane | Warner Bros |
| 14 | 16 | EVERBODY'S EVERYTHING Santana | Columbia |
| 15 | 22 | ROCK STEADY Aretha Franklin | Atlantic |
| 16 | 10 | SUPERSTAR/BLESS THE BEASTS AND CHILDREN Carpenters | A&M |
| 17 | 18 | EASY LOVING Freddie Hart | Capitol |
| 18 | 27 | TWO DIVIDED BY LOVE Grass Roots | Dunhill |
| 19 | 12 | NEVER MY LOVE Fifth Dimension | Bell |
| 20 | 17 | TIRED OF BEING ALONE Al Green | Hi |
| 21 | 31 | A NATURAL MAN Lou Rawls | MGM |
| 22 | 14 | DO YOU KNOW WHAT I MEAN Lee Michaels | A&M |
| 23 | 37 | RESPECT YOURSELF Staple Singers | Stax |
| 24 | 25 | QUESTIONS 67 AND 68/I'M A MAN Chicago | Columbia |
| 25 | 33 | ALL I EVER NEED IS YOU Sonny and Cher | Kapp |
| 26 | 26 | ABSOLUTELY RIGHT 5 Man Electrical Band | Lionel |
| 27 | 29 | ONE TIN SOLDIER Coven | Warner Bros |
| 28 | 19 | THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez | Vanguard |
| 29 | 40 | CHERISH David Cassidy | Bell |
| 30 | - | WHERE DID OUR LOVE GO Donnie Elbert | All Platinum |
| 31 | 43 | THEME FROM "SUMMER OF '42" Peter Nero | Columbia |
| 32 | - | SUPERSTAR (Remember How You Got Where You Are) Temptations | Gordy |
| 33 | 38 | SCORPIO Dennis Coffey and the Detroit Guitar Band | Sussex |
| 34 | 24 | ONE FINE MORNING Lighthouse | Evolution |
| 35 | 20 | ONLY YOU KNOW AND I KNOW Delaney and Bonnie | Atco |
| 36 | 41 | WILD NIGHT Van Morrison | Warner Bros |
| 37 | 28 | YOU'VE GOT TO CRAWL (Before You Walk) 8th Day | Invictus |
| 38 | 35 | TRAPPED BY A THING CALLED LOVE Denise LaSalle | Westbound |
| 39 | - | OLD FASHIONED LOVE SONG Three Dog Night | Dunhill |
| 40 | 42 | I'D LOVE TO CHANGE THE WORLD Ten Years After | Columbia |
| 41 | 45 | SHE'S ALL I GOT Freddie North | Mankind |
| 42 | 49 | LOVE Lettermen | Capitol |
| 43 | - | YOU ARE EVERYTHING Stylistics | Avco |
| 44 | 47 | IT'S A CRYING SHAME Gayle McCormick | Dunhill |
| 45 | 50 | TILL Tom Jones | Parrot |
| 46 | 36 | LONG AGO AND FAR AWAY James Taylor | Warner Bros |
| 47 | - | STONES Neil Diamond | Uni |
| 48 | - | I'M A GREEDY MAN (Part 1) James Brown | Polydor |
| 49 | 39 | WHAT ARE YOU DOING SUNDAY Dawn | Bell |
| 50 | 46 | CHARITY BALL Fanny | Reprise |

albums

- | | | | |
|----|----|--|----------------|
| 1 | 1 | SANTANA | Columbia |
| 2 | 2 | SHAFT Soundtrack/Isaac Hayes | Enterprise |
| 3 | 5 | TEASER AND THE FIRECAT Cat Stevens | A&M |
| 4 | 4 | IMAGINE John Lennon | Apple |
| 5 | 3 | EVERY PICTURE TELLS A STORY Rod Stewart | Mercury |
| 6 | 6 | TAPESTRY Carole King | Ode |
| 7 | 39 | THERE'S A RIOT GOIN' ON Sly and the Family Stone | Epic |
| 8 | 10 | HARMONY Three Dog Night | Dunhill |
| 9 | 43 | AT CARNegie HALL Chicago | Columbia |
| 10 | 7 | CARPENTERS | A&M |
| 11 | 8 | EVERY GOOD BOY DESERVES FAVOUR Moody Blues | Threshold |
| 12 | 14 | (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites | Brunswick |
| 13 | 38 | TO YOU WITH LOVE Donny Osmond | MGM |
| 14 | 15 | MASTER OF REALITY Black Sabbath | Warner Bros |
| 15 | 16 | RAINBOW BRIDGE Jimi Hendrix/Soundtrack | Reprise |
| 16 | 18 | GOIN' BACK TO INDIANA Jackson 5/TV Soundtrack | Motown |
| 17 | 17 | SOUND MAGAZINE Partridge Family | Bell |
| 18 | 22 | CHER | Kapp |
| 19 | 9 | RAM Paul and Linda McCartney | Apple |
| 20 | 20 | JESUS CHRIST, SUPERSTAR Various Artists | Decca |
| 21 | 21 | WHAT'S GOING ON Marvin Gaye | Tamla |
| 22 | 12 | WHO'S NEXT Who | Decca |
| 23 | 13 | BLESSED ARE... Joan Baez | Vanguard |
| 24 | 19 | BARK Jefferson Airplane | Grunt |
| 25 | 11 | BARBRA JOAN STREISAND | Columbia |
| 26 | 29 | PERFORMANCE: ROCKIN' THE FILLMORE Humble Pie | A&M |
| 27 | 28 | AQUALUNG Jethro Tull | Reprise |
| 28 | 24 | ARETHA'S GREATEST HITS Aretha Franklin | Atlantic |
| 29 | 23 | MUD SLIDE SLIM James Taylor | Warner Bros |
| 30 | 35 | TUPELO HONEY Van Morrison | Warner Bros |
| 31 | 25 | GRATEFUL DEAD | Warner Bros |
| 32 | - | STONES Neil Diamond | Uni |
| 33 | 34 | LIVE Fifth Dimension | Bell |
| 34 | 32 | TEA FOR THE TILLERMAN Cat Stevens | A&M |
| 35 | 26 | WELCOME TO THE CANTEN Traffic, etc | United Artists |
| 36 | - | MEATY BEATY BIG AND BOUNCY Who | Decca |
| 37 | 37 | CHICAGO TRANSIT AUTHORITY | Columbia |
| 38 | 30 | FIFTH Lee Michaels | A&M |
| 39 | 31 | THE SILVER TONGUED DEVIL AND I Kris Kristofferson | Monument |
| 40 | 36 | DONNY OSMOND ALBUM | MGM |
| 41 | 40 | A SPACE IN TIME Ten Years After | Columbia |
| 42 | 27 | CAHOOTS Band | Capitol |
| 43 | 33 | SURF'S UP Beach Boys | Reprise |
| 44 | 41 | STICKY FINGERS Rolling Stones | Rolling Stones |
| 45 | - | OTHER VOICES Doors | Elektra |
| 46 | 48 | CLOSE TO YOU Carpenters | A&M |
| 47 | 45 | AT FILLMORE EAST Allman Brothers Band | Capricorn |
| 48 | - | ROOTS Curtis Mayfield | Cortom |
| 49 | 44 | TRAFALGAR Bee Gees | Atco |
| 50 | 49 | POEMS, PRAYERS AND PROMISES John Denver | RCA |

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 likely to make the highest chart gains NEXT WEEK in the U.S.A. It's a well-in-advance guide to new hits, many of which will make it in Britain.



NEIL DIAMOND

- CHI-LITES: Have You Seen Her
- BREAD: Baby I'm-A Want You
- MICHAEL JACKSON: Got To Be There
- SLY AND THE FAMILY STONE: Family Affair
- ARETHA FRANKLIN: Rock Steady
- SONNY AND CHER: All I Ever Need Is You
- DAVID CASSIDY: Cherish

- STYLISTICS: You Are Her Everything
- JAMES BROWN: I'm A Greedy Man
- TEMPTATIONS: Superstar (Remember How You Got Where You Are)
- NEIL DIAMOND: Stones
- THREE DOG NIGHT: Old-Fashioned Love Song
- BULLET: White Lies Blue Eyes
- SWEATHOG: Hallelujah



SYLVESTER STEWART, ALIAS SLY STONE



ONLY three receptions at the same time last week — SUPREMES, RONNIE DYSON and MARMALADE. Record & Tape Retailer runs a reception diary to prevent this sort of problem — why aren't record companies phoning JANE to eliminate this confusion?BEACH BOYS and BS&T U.S. concerts to polling booths at their U.S. concerts to encourage voter registration among 18 year olds.....great to see 'Bread and Butter' group the NEWBEATS back on the crust of the wave.

53 hits and 70,000,000 records later, BARRY MANN has finally cut his own album.....ROLF HARRIS has published a book teaching children how to read music.....cert for the Irish top ten: DUANE EDDY's 'Guitarred 'n' Feathered' revived by AL 'TNT' BROGUES and the SINN FEIN SHOWBAND.....Memphis is soon to have its first TV special in America, featuring CARLA THOMAS, ISAAC HAYES, JEAN KNIGHT and the BAR-KAYS; how about a British bid for it?.....FANNY soon to cut their third album with the aid of RICK EMERICK, the engineer on 'Sgt Pepper' and 'Abbey Road'.....how would Diana Ross's 'Surrender' have fared as the follow-up to 'Ain't No Mountain High Enough'?

CINDY BIRDSONG is her real name — and the singer in the SUPREMES says it's an English name.....COLIN BLUNSTONE's pulling line included the attractive view of the GPO tower from his flat window. The view has since been marred by a certain explosion.....HERMITS not such soft guys — CARL GREEN races motorbikes as a sideline.....RM saddened to hear of DUANE ALLMAN's death.

STATUS QUO's MIKE ROSSI and BOB YOUNG both racing to become fathers in January.....DOVER PATROL (of 'We'll Meet Again' mutilation) unlikely for VERA LYNN's new TV series.....DION's next called 'Sanctuary'.....is MICK JAGGER throwing a party for ALICE COOPER in Paris?.....the COASTERS have recorded the old LEIBER-STOLLER hit 'Love Potion Number Nine', done in 1959 by the CLOVERS.....BBC-2's 'The Goodies' did a good sketch about kidnapped recording stars last week.

LITTLE RICHARD concert tour cancelled.....AL GREEN's producer, WILLIE MITCHELL, buys a mellotron this week.....DALLAS FRAZIER has released a single in the U.S. called 'The Common, Broke Elastic, Rotten Cotton, Hound Dog Snoopin', Ankle Droppin', Funky Fuzzin', White Sock Blues.

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 Spanish Harlem • Sultana • Brandy
 Butterfly • Keep On Dancing • Simple Game
 I'm Leaving • Mamy Blue
 And eight other great hits.
At all record shops NOW!

the 50

RECORD MIRROR

singles			albums			
This Week	Last Week	Weeks in Chart	This Week	Last Week	Weeks in Chart	
1	4	COZ I LUV YOU Slade Polydor 2058 155	1	1	16	EVERY PICTURE TELLS A STORY Rod Stewart Mercury 6338 063
2	4	TILL Tom Jones Decca F 13236	2	25	2	TOP OF THE POPS Vol 20 Various Hallmark SHM 755
3	7	3 JOHNNY REGGAE Piglets Bell BLL 1180	3	2	4	IMAGINE John Lennon/Plastic Ono Band Apple PAS 10004
4	2	12 MAGGIE MAY/REASON TO BELIEVE Rod Stewart Mercury 6052 097	4	5	7	ELECTRIC WARRIOR T.Rex Fly HIFLY 6
5	8	5 I WILL RETURN Springwater Polydor 2058 141	5	4	5	MOTOWN CHARTBUSTERS Vol 6. Various Tamla Motown STML 11191
6	11	5 BANKS OF THE OHIO Olivia Newton-John Pye 7N 25568	6	15	9	SANTANA III A&M/Ode AMLS 2025
7	16	3 GYPSYS TRAMPS AND THIEVES Cher MCA MU 1142	7	7	15	TAPESTRY Carole King A&M/Ode AMLS 2025
8	37	2 JEEPSTER T. Rex Fly BUG 16	8	6	16	BRIDGE OVER TROUBLED WATER Simon and Garfunkel CBS 63699
9	6	7 TIRED OF BEING ALONE Al Green London HL 10337	9	—	—	MEDDLER Pink Floyd Harvest SHVL 795
10	9	7 THE NIGHT THEY DROVE OLD DIXIE DOWN Joan Baez Vanguard VRS 35138	10	3	5	HOT HITS No. 7 Various MFP 5236
11	3	9 WITCH QUEEN OF NEW ORLEANS Redbone Epic EPC 7351	11	9	7	TEASER AND THE FIRECAT Cat Stevens Island ILPS 9154
12	5	9 SIMPLE GAME Four Tops Tamla Motown TMG 785	12	11	7	WORLD OF YOUR 100 BEST TUNES Decca S/PA 155
13	13	19 LOOK AROUND Vince Hill Columbia DB 8804	13	—	—	THIS IS POURCEL Franck Pourcel Studio Two STWO 7
14	20	5 RUN BABY RUN Newbeats London HL 10341	14	—	—	FEARLESS Family Reprise K 54003
15	10	9 SULTANA Titanic CBS 5365	15	10	6	THE WORLD OF YOUR 100 BEST TUNES Decca S/PA 112
16	12	7 BRANDY Scott English Horse Hoss 7	16	8	16	MUD SLIDE SLIM AND THE BLUE HORIZON James Taylor Warner Bros K 46085
17	29	2 ERNIE (The Fastest Milkman In The West) Benny Hill Columbia DB 8833	17	—	—	JIMI HENDRIX AT THE ISLE OF WIGHT Track 2302 016
18	22	4 SURRENDER Diana Ross Tamla Motown TMG 792	18	23	6	WORLD OF MANTOVANI Vol. 2 Decca S/PA 36
19	18	10 SUPERSTAR/FOR ALL WE KNOW Carpenters A&M AMS 864	19	37	16	BIG WAR MOVIE THEMES Geoff Love and His Orchestra MFP 5171
20	14	17 FOR ALL WE KNOW Shirley Bassey United Artists UP 35267	20	33	3	THIS IS MANUEL Studio Two STWO 5
21	17	10 KEEP ON DANCING Bay City Rollers Bell BLL 1164	21	13	11	WHO'S NEXT The Who Track 2408 102
22	15	9 TWEEDLE DEE TWEEDLE DUM Middle of the Road RCA 2110	22	14	14	JIM REEVES' GOLDEN RECORDS RCA International INTS 1070
23	26	5 CHINA TOWN Move Harvest HAR 5043	23	17	6	WORLD OF MANTOVANI Decca S/PA 1
24	27	5 LET'S SEE THE ACTION Who Track 2094 012	24	24	16	C'MON EVERYBODY Elvis Presley RCA International INTS 1286
25	19	11 FREEDOM COME, FREEDOM GO Fortunes Capitol CL 15693	25	18	7	YESTERDAY'S MEMORIES James Last and His Orchestra Contour 2870 117
26	21	8 SPANISH HARLEM Aretha Franklin Atlantic 2091 138	26	—	1	ANDY WILLIAMS GREATEST HITS CBS 63920
27	24	14 DID YOU EVER Nancy and Lee Reprise K 14093	27	16	7	PILGRIMAGE Wishbone Ash MCA MDKS 8004
28	—	— TOKOLOSHE MAN John Kongos Fly BUG 14	28	—	1	WORLD OF VAL DOONICAN Decca S/PA 3
29	45	2 SING A SONG OF FREEDOM Cliff Richard Columbia DB 8836	29	40	4	ALL TIME PARTY HITS Joe Loss MFP 5227
30	33	4 RIDERS ON THE STORM Doors Elektra K 12021	30	12	4	FOG ON THE TYNE Lindisfarne Charisma CAS 1050
31	23	13 YOU'VE GOT A FRIEND James Taylor Warner K 16085	31	27	16	EVERY GOOD BOY DESERVES FAVOUR Moody Blues Threshold THS 5
32	28	7 LADY LOVE BUG Clodagh Rodgers RCA 2117	32	31	4	THE CARPENTERS A&M AMLS 63502
33	25	10 BUTTERFLY Danyel Gerard CBS 7454	33	—	1	NON-STOP DANCING 12 James Last Polydor 2371 141
34	30	8 I'M LEAVIN' Elvis Presley RCA 2125	34	—	—	A GLASGOW NIGHT OUT Glen Daly Golden Guinea GGL 0479
35	34	11 ANOTHER TIME ANOTHER PLACE Engelbert Humperdinck Decca F 13212	35	22	9	FIREBALL Deep Purple Harvest SHVL 793
36	35	4 GYPSY EYES/REMEMBER Jimi Hendrix Track 2094 010	36	38	7	I'M STILL WAITING Diana Ross Tamla Motown STML 11193
37	50	2 BURUNDI BLACK Burundi Stephenson Black Barclay BAR 3	37	—	—	THE BIG ONES The Four Seasons Philips 6336 208
38	48	2 FIREBALL Deep Purple Harvest HAR 5405	38	32	13	MOTOWN CHARTBUSTERS Vol 5 Various Tamla Motown STML 11181
39	—	— SOMETHING TELLS ME (SOMETHING IS GONNA HAPPEN TONIGHT) Cilla Black Parlophone R 5924	39	—	1	BIG SPENDER Shirley Bassey Sunset SLS 50262
40	32	17 HEY GIRL DON'T, BOTHER ME Tams Probe PRO 532	40	—	1	CURVED AIR Warner K 46092
41	38	12 TAP TURNS ON THE WATER C.C.S. RAK 119	41	29	6	IF I RULED THE WORLD Harry Secombe Contour 6870 501
42	46	25 CHIRPY CHIRPY CHEEP CHEEP Middle of the Road RCA 2047	42	34	4	STUDIO TWO CLASSICS Various Studio Two STWO 6
43	36	8 MAMY BLUE Roger Whittaker Columbia DB 8822	43	—	1	THE INTIMATE JIM REEVES Jim Reeves RCA International INTS-1256
44	—	— IS THIS THE WAY TO AMARILLO Tony Christie MCA MKS 5073	44	19	7	TOP OF THE POPS Vol 19 Various Hallmark SHM 750
45	31	7 PUT YOURSELF IN MY PLACE Elgins Tamla Motown TMG 787	45	41	2	LOVE STORY Soundtrack Paramount SPFL 267
46	—	— YOU GOTTA HAVE LOVE IN YOUR HEART Supremes/Four Tops Tamla Motown TMG 793	46	43	2	JOHNNY CASH Hallmark SHM 739
47	40	15 DADDY DON'T YOU WALK SO FAST Daniel Boone Penny Farthing PEN 764	47	46	2	SOUND OF MUSIC Soundtrack RCA SB/RB 6616
48	—	— HOOKED ON A FEELING Jonathan King Decca F 13241	48	—	1	MASTER OF REALITY Black Sabbath Philips 6360 050
49	42	6 MY LITTLE GIRL Autumn Pye 7N 45090	49	—	1	BUDDY HOLLY'S GREATEST HITS Coral CP 8
50	—	— AMAZING GRACE Judy Collins Elektra 2101 020	50	48	3	BLUE Joni Mitchell Reprise K 44128

TOP 50 compiled for Record Mirror, BBC, Record & Tape Retailer and Billboard from a panel of 300 shops by the British Market Research Bureau.

top producers 5 years ago 10 years ago

- Charles Chandler
- Gordon Mills
- Jonathan King
- Rod Stewart
- Phil Cordell/Dave Williams
- Welch/Farrar
- Snuff Garrett
- Tony Visconti
- W. Mitchell/Al Green
- Jack Lothrop
- Pat and Lolly Vegas
- Tony Clarke
- Norman Newell
-
- H. Grundy/M. Clarke
- D. Bloxham
- Walter J. Riddley
- Ashford/V. Simpson
- Jack Daugherty
- Johnny Harris
- Jonathan King
- Giacomo Tosti
- R. Wood/J. Lynne
- Who/Glyn Johns
- Cook/Greenaway
- J. Wexler/T. Dowd/A. Mardin
- Lee Hazlewood/N. Sinatra
- Gus Dudgeon
- Norrie Paramor
- Bruce Botnick/Doors

- 5 GOOD VIBRATIONS Beach Boys
- 3 SEMI-DETACHED SUBURBAN MR JAMES Manfred Mann
- 1 REACH OUT I'LL BE THERE Four Tops
- 8 GIMME SOME LOVING Spencer Davis
- 4 HIGH TIME Paul Jones
- HOLY COW Lee Dorsey
- 2 STOP STOP STOP Hollies
- 6 I CAN'T CONTROL MYSELF The Troggs
- IF I WERE A CARPENTER Bobby Darin
- GREEN, GREEN GRASS OF HOME Tom Jones

- 3 TAKE GOOD CARE OF MY BABY Bobby Vee
- 1 HIS LATEST FLAME Elvis Presley
- 2 BIG BAD JOHN Jimmy Dean
- 4 TOWER OF STRENGTH Frankie Vaughan
- 6 MOON RIVER Danny Williams
- 5 THE TIME HAS COME Adam Faith
- 7 WALKIN' BACK TO HAPPINESS Helen Shapiro
- 8 TAKE FIVE Dave Brubeck
- 9 THE SAVAGE The Shadows
- I'LL GET BY Shirley Bassey

AFTER watching and listening to Yes there are many passages and musical experiences that remain in the mind, but not least of all the fascinating and confident guitar work of Steve Howe.

His acoustic spot featuring the popular "The Clap" and "Mood For A Day," proves to be a favourite with audiences, and it would be easy to assume that Steve is a classically trained guitarist. But, not so!

"It scares the hell out of me whether to make the decision to have lessons or not," Steve explained. "I think it can endanger you in some ways when you start to say now this dot means that — it starts a chain reaction. Bill (Bruford — drummer with the group) can read music, but he sometimes lacks a little confidence as far as he just doesn't let himself play, he tries quite hard. I wish I could give him as much confidence as he gives me, but he gets worried because he thinks he's not at page 103 in his book — but in practice he's way past it. But until he gets to page 103 he's not happy.

"I was never told I couldn't play something like that until I'd been playing ten years; and I kept on playing, and now I find people say it's funny you thought of playing something like that, but it's basically because people didn't say play it a certain way!"

Steve likes listening to people he feels are not run of the mill musicians, like Julian Bream, Zappa, and Crosby, Stills and Nash — and the things he considers to be out of his reach.

"I don't steal ideas from other records," he added. "I like classical music, but it's so far ahead of me. I think one day I could be sitting at the Festival Hall playing a concert on my own — it's good for the ego! I'd like to think I could be like a John Williams or Julian Bream, they have such feeling for the music. It's relative to the kind of music you're playing, I feel all kinds, but my ability puts me into a position that I play the kind of music I'm playing now. But as I get older and have time to concentrate I could extend my ability."

The addition of Rick Wakeman on numerous keyboards has obviously added a further dimension to Yes, as well as involving considerable reorganisation.

"We spent a week rehearsing with Rick in Devon before the British tour opened, and it was putting a weight on his shoulders," Steve told me. "We didn't know if our manager put too much on us at one time, because you so quickly forget the magic of being on stage, but it was marvellous to get

Now Britain says Yes

BY VALERIE MABBS

that feeling once again. For the first couple of gigs you need to get warmed up, but by the time we got to the Festival Hall we had settled down and the whole show started to run smoothly. Most places the audience latch on to Rick, especially in places he's played before."

Yes also take considerable care to create the right atmosphere before they step on stage, building an expectancy with the dramatic Firebird music, and timing their appearance on stage with infinite care. Another interesting feature is their own series of taped music that they play in the interval.

"John (Anderson — vocalist) put our current tape together. We have Joni Mitchell singing and that puts everyone in a passive mood, then comes the Firebird piece," explained Steve. "I'm hoping to put the next cassette together, it's just a shame that they don't record

particularly well. But we like to set our own mood, and we were rather annoyed when a DJ turned up and started playing records at the Wolverhampton Civic Hall, because we consider it's the Yes tour and we should be able to use what we want. The Yes road managers were rushing about saying 'get him off', but he put "Ram" on then, thank God!

Yes are constantly striving for new ideas and passages to add to their act, and are exceptionally aware of the need for contrasts. Even their movements on stage — though not intentionally rehearsed — reflect this, one member taking up a new position as another moves forward. Harmony in sound and presentation — yet there is always an underlying element of dissatisfaction within the group, no matter how successful their

performance. And it's this factor that keeps the group alive and far from static. One trap that they are aware they must avoid is delving too far into technicalities at the loss of atmosphere.

"We felt very cautious of this when we started off on the new album," Steve admitted. "We knew we could complicate things by playing around with arrangements, but John and I wrote 'Roundabout' which has an audience participation feeling, it's easy, you can accept it straight away — there's not too much going on there. If we are going to play complicated music we realise it has to have emotion.

"We're trying to find a happy medium between all pop music, strong vocals and strong instrumental and very good arrangements, trying to get a little Sly and the Family Stone in it too. Roger

Daltrey said 'fifty per cent of rock is having a good time' — and that's what drives a musician through.

"We're not music freaks, but Yes has always been a reasonably free group. We do want to progress, but not to the point where we can just play and not feel them. Ritchie Blackmore is always going on about how he could blow any guitarist off the stage, but he's never played anything that's impressed me or any of Yes. I had great hope for Purple when they started, but they've gone way off their track somewhere and got into a rut, along with groups like Black Sabbath — as far as I'm concerned — who decide to hammer their guitars about and play three chords."

King Crimson and ELP Steve considers to be covering reasonable ground, taking thought and precision in their acts. But he feels that the Beatles could be the greatest

live act if they reformed now — and considers that their withdrawal from live appearances constituted a big factor in their eventual split. "Now they could play 'Lucy In The Sky With Diamonds' on stage with the instruments we use, but before it was getting too complicated for them."

Correct use of equipment is vital to Yes, and they always make a point of rehearsing at venues before their live appearances. It's a measure considered to be essential in America, with their large concert halls, and America is of great interest to Yes.

"In a way England is feeling like a warm-up for America," Steve told me. "We did a six week tour there in June with Jethro Tull, and everybody said 'great', but we said 'wait till next time'. It's more of a psychological strain, the speed of everything, but more exciting than England in a way. Here you have to be warm and sensitive, it's the feeling that you know everyone, but in America it's more a test of your music."

Yes are currently touring America, appearing for one week with Ten Years After, and for some time with the Beach Boys, as well as playing for five days at the Whisky A Go-Go in Los Angeles, which they're not so happy about, but which contractual options made necessary. They also expect to return to the States in February. To avoid bootlegging of their album in America — where it would be no exaggeration to expect a demand — Yes' album release was in fact delayed until this month.

It is difficult for someone outside of the group to visualise which direction Yes will be moving in next, but on consideration their own ideas seem to be the obvious extension.

"Somebody once summed us up as being the group who do all the things people shouldn't do together!" laughed Steve. "And the next stage we're moving into — it's unanimous amongst us — is drawing more out of one piece of music, and finding different ways of playing it. It's this thing about mood, let's find a piece of music we like and play it in different ways, getting more orchestral possibly."

"John and I would also like to do more acoustic songs, and we're hoping to draw more out of the individual musicians in the band. We've always tried to do things on our own and to give soloists a chance to do what they want. In fact if something forced Yes to break up you would have five new groups on your hands — but if you get five talents together, you can do better things than five talents apart."

Which is a feeling I hope the group will maintain for some time to come.



SLIM WHITMAN

YES Otis Dewey Whitman owes it all to the Navy!

During his war service between 1943 and 1946 he entertained his shipmates — "battle-weary" his biography calls them — with some versatile guitar pickin' and the odd yodel. And very fruitful, too. Otis acquired the nickname "Slim," became an important attraction on board ship (so much so that his captain refused to have him transferred) and got the taste for showbusiness,

He owes it to the Navy

folks, albeit the insular world of Country and Western music.

And Slim Whitman, of course, became famous for "Rose Marie" (which still holds the record here as the longest-ever No. 1 single, from July 23 to October 1, 1955), "Indian Love Call" (that famous yodel), "I'll Take You Home Kathleen" (a touch of the Irish there and that always wins them over) and naturally the utterly evocative "Cattle Call," so realistic in its imagery.

Slim Whitman today,

16 years on in showbusiness and still not a wrinkle on that big-jawed, slightly handsome black-crowned head, can look back on a career that has seen him sell millions of records from his nearly forty albums and hundred singles, and still look to the future with a bright eye.

"I'm bigger than ever in Britain," said Slim from Dublin where he was in the middle of a tour. "All the auditoriums are sold out. This is going to be an even bigger tour than back

in the early '50's."

Slim's material is a little more contemporary these days, for he likes to "keep pace with the times," but he claims that on the whole there isn't much difference in Country music these days. "Only now it's bigger than it's ever been," he laughed. "It is now known in Britain, Holland, Germany, Africa, everywhere, where it wasn't heard of at all before. It seems to be at its peak now here in Ireland."

One can well imagine

the adulation Ireland has for Slim. His vocal style is so much in their romantic tradition, carrying with it the even more romantic image of the lonesome cowboy, astride his faithful Palomino, guitar ringing in the Arizona valleys, that the formula couldn't fail to work.

And: "The last three records I have made in the States since I left last year have all hit Top Ten."

It is his romantic image that has taken him out of the world of Country and Western into the larger world of showbiz. As a Country artist he has expanded the music's audience command and still retains a good deal of

pride about his being the first Country and Western artist to play the London Palladium.

Although today he is not regarded so much as an ethnic Country artist as, say, Johnny Cash — "I played with Johnny on the Louisiana Hayride in 1955..." — he says his "style of Country music hasn't changed very much. I sing basically the same, but just have different backgrounds."

And that, perhaps, is the key to his success, his ability to adapt.

Bill McAllister