

THE POP PAPER THAT DOESN'T LOOK LIKE ALL THE OTHERS!

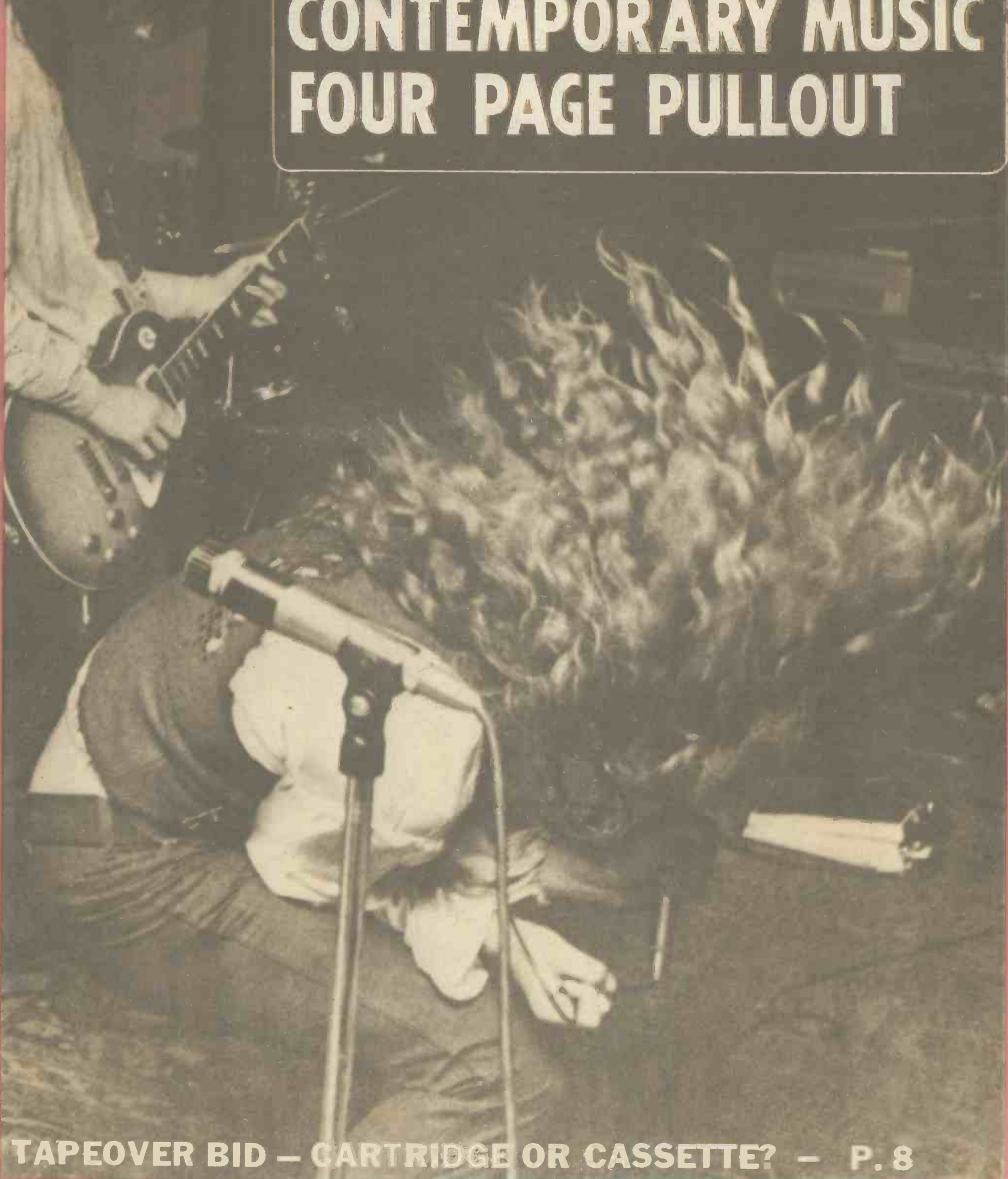
A Billboard Publication

# RECORD MIRROR

MAY 29, 1971

6p

**CONTEMPORARY MUSIC  
FOUR PAGE PULLOUT**



ZEP'S PLANT ON STAGE

**TAPEOVER BID — CARTRIDGE OR CASSETTE? — P. 8**





JOHN AND YOKO showed two of their newer films - "Apotheosis" and "The Fly" - at the Cannes Film Festival and took time out to give a "relaxed" Press Conference on the steps of the Festival Palace. Both were pleased at the response to their work.

# Yes won't work until November new act

NO MORE Yes dates in Britain until November. That's the decision the group made last week because they felt they "might get stale" here.

In the meantime - the final Yes date was at the Harrogate Opera House on Sunday - the band will tackle recording of their fourth album, will make their first tour of the States through June and July and will prepare a completely new stage act for a massive end-of-the-year European

tour of which their British November schedule is just a part.

A top American group will join Yes for the tour and it is planned to record some dates 'live' for a possible 'live' album in '72.

The European tour takes in seven countries and extends from October 1 until December 10. Dates are, Italy (Oct. 1-7); Switzerland (Oct. 8-10); Scandinavia (Oct. 18-25); Britain (Nov. 1-30); Holland

and Belgium (Dec. 1-7) and France (Dec. 7-10).

The group's U.S. tour will now begin on June 9 and will last just over a month. The album they are currently recording is set for August release.

## Club 208

CLUB 208, the Radio Luxembourg listeners club, is to have the first of its lunchtime gatherings at Bumpers in London on June 1. Appearing will be Lulu, Dana, Fame and Price, Marmalade, Hollies and Richard Barnes. Compering the event, which starts at mid-day and lasts for 2½ hours, will be Paul Burnett who is flying into Britain especially.

## Brenda for UK

BRENDA Lee is to make her first visit to Britain for several years in the coming autumn.

The singer has just reunited with producer Owen Bradley who was responsible for all her major hits between 1957 and '67. Brenda Lee's current album in Britain is "Memphis Portrait," released last month. A new single produced in Nashville, will be released on MCA in July.

## If in TV show

IF, currently touring Scotland, are to star in a Granada TV special centered around the band. Shooting takes place next month and screening is expected in July. Also set for If is an appearance at the Berlin Jazz Festival on November 4 and set for August issue is the band's first Liberty-UA album "If 3."

## Neil flies in

NEIL DIAMOND, who flew in this week to make his live debut at London's Royal Festival Hall on May 29, may record in London for his forthcoming album.

Diamond has spent the last few weeks laying down tracks for the album, which will in the main consist of other writers' material, but plans with arranger Lee Holdridge to take some studio time. Several tracks are already recorded for the album including Leonard Cohen's "Suzanne," a Roger Miller song and several old rock tracks.

## Hookfoot

AL Kooper is using Hookfoot musicians Caleb Quaye and Roger Pope for another album. After the success of the first with them - hailed in the States as Kooper's best "since the first BS&T album" - Kooper will use them on June sessions when he arrives here for dates. Hookfoot may also play at some venues.

# RECORD MIRROR 6p

7Carnaby St, London, W1V 1PG

01-437 8090



A BILLBOARD PUBLICATION U.S. OFFICES: 165 West 46th St. New York NY 10036

and 9000 Sunset Boulevard California, 90069 U.S.A.

PRESIDENT INTERNATIONAL OPERATIONS Mort Nasatir

PUBLISHING DIRECTOR Andre de Vekey

EDITORIAL DIRECTOR Mike Hennessey

EDITOR Peter Jones

PRODUCTION MANAGER Geoff Humphrey

PRODUCTION EDITOR Terry Chappell

NEWS EDITOR Bill McAllister

COUNTRY MUSIC EDITOR Mike Clare

STAFF WRITERS Lon Goddard Valerie Mabbs Simon Burnett

CONTRIBUTING EDITORS Rob Partridge Charlie Gillett Max Needham

PHOTOGRAPHER John Mackenzie

ADVERTISING MANAGER Anne Marie Barker

CLASSIFIEDS DEPT Jenni Frost

CIRCULATION MANAGER Ben Cree

U.S. CO-ORDINATOR Steve Lappin 9000 Sunset Boulevard California, 90069, U.S.A.

Published by Cardfont Publishers Ltd., 7 Carnaby St., W.1. Distributed by The National Magazine Distributors Ltd., 22 Armoury Way, London, S.W.18. Printed by Pendragon Press Ltd., Old Tram Road, Pontllanfraith, Mon., and Celtic Press Ltd., Industrial Trading Estate, Dowlais, Merthyr Tydfil, Glamorgan.

# BBC 'LATE' BAN SHOCKS MUNGO

## WIN A RAM



### Paul and Linda McCartney's new LP

Just write, in not more than 30 words why you would like to own this LP and send your reasons to: Record Mirror (Ram), 7 Carnaby Street, London W1V 1PG.

Entries will be judged by Tony Bramwell of Apple; Tony Barrow, Paul's Press Representative, and Peter Jones, Editor of Record Mirror. The 12 lucky winners will be notified by post.

HURRY - Entries must be received by June 7th, 1971

MY REASON FOR WANTING "RAM" IS .....

.....

.....

.....

.....

.....

.....

NAME .....

ADDRESS .....

.....

THE BBC's decision to ban Mungo Jerry's "Lady Rose" maxi-single because of the lyric content of the second track, the old Huddie Leadbetter song "Have A Whiff On Me," has shocked the group and its managers since, they claim, "it has taken the BBC over a year to ban this track.

This number has been played by Mungo Jerry on most of their radio shows, including Jimmy Young, Dave Lee Travis and Rosko.

The BBC's moral objection to the song, however, has meant that Pye Records, who control the Dawn label, have replaced "Have A Whiff On Me" with "She Rowed" from the group's recently released "Electronically Tested" album.

Comment from an incredulous Ray Dorset on the situation was: "I can't believe it. No-one has complained before and we've been doing it onstage for ever."

## Severine

SEVERINE, currently in the British chart with 'Un Banc, Un Arbre, Une Rue' has been booked for one week's cabaret at Caesars Palace, Luton, commencing July 11th. This will be her only British appearance until the autumn.

Severine's first album featuring her hit single is to be rush released by Philips in mid-June. She is also set to appear on the 'Golden Shot' on June 18th.

## New to Young

THE Roy Young Band, who have recently signed a five year recording deal with MCA, have been joined by a new member. He is, Sax player, Ricky Dodd who used to be with New Formula.

Dodd replaces Howie Casey and will actively contribute to the group's songwriting.

## Osibisa chant for you

OSIBISA, whose album is climbing RM's charts, will introduce a specially written number for their four concerts next week. Titled "From The Beautiful Seven" it is described by leader Teddy Osei as "our version of community singing - a chant which we dedicate from us to the people."

The group make their TV debut tonight (Thursday) on Top Of The Pops, having already recorded a 30-minute TV special for Granada on 'Afro-rock.'

The concerts are: Newcastle City Hall (June 1); Guildford Civic Hall (June 2); Birmingham Town Hall (June 3) and Brighton Dome (June 4).

Osibisa have also accepted invitations to play at two major festivals this year. The first is Reading Festival on June 27 and the Berlin Jazz Festival in November.

## Paladin

BRONZE recording group Paladin left at the beginning of this week for a two week season at Rome's Piper Club. The group return on June 7 and on June 21 commence the Bronze tour with Uriah Heep and American guests Sha Na Na

# ECHOES

EDITED BY CHARLIE GILLETT

## Mines of information

**HANDS UP.** Who bought Johnny Winter's Columbia albums.

If you did chances are you didn't hear his stuff on Frolic, Jin (as Texas Guitar Slim), Todd, Atlantic or Pace-maker.

If you wanted to hear about that you should have been reading 'Blues Unlimited' who were on to Winter before he'd ever left Houston. After a similar 'discovery' by 'Rolling Stone' Roy Buchanan may be the next to be signed to a major label for 300,000 dollars - yet 'Rock 'n' Roll Collector' was talking about his singles on Swan and Bomarc over two years ago.

Back in '65 Wild Little Willie dedicated 'The Camel Walk' to Atlantic's great white hope Ronnie Hawkins. So if you want to be hip to 'in people' long before they're 'in' you're advised to subscribe to specialist magazines.

Charlie Gillett examined about sixteen in these columns not very long ago. But some packed up ('Earshot', 'Rock 'n' Roll Collector') and others are forced to restrict the frequency of their appearances ('Blues World', 'Haley News'). Charlie's list didn't contain more than a couple of American 'fanzines' mainly because they didn't exist.

Until now the archaeologists of rock 'n' roll have been exclusively European. Not any more. There are now so many U.S. periodicals devoted to r&b it's difficult to know which



THE RAINBOW LABEL - GLOSSY OR DULL? BEN E. KING PICTURED RIGHT SANG WITH THE FIVE CROWNS

to get. Here's a quick guide. Indisputably the best is 'Record Exchanger' but sadly they know it only too well and are fond of proclaiming they are the first and foremost publication of their kind. Amongst their many ideas is a 'distillation of all the pertinent information relating to r'n'r and r and b' from a particular month's back issues of 'Billboard'.

Maybe January 1950 of June 1956. It might not sound too brilliant but they don't miss a trick and unless they left out the spaces between words they could not get any more in. The biography/interviews - mainly of or with groups like The Moonglows, The Fire Keys, The Capris - are the most detailed I have ever seen.

Occasionally, they become almost absurd. I mean - do you really want to know whether the label of a particular record had a dull, glossy or semi-gloss finish? Well, maybe you might. If you had paid 50 dollars for an original copy of 'A Star' by the The Five Crowns on Rainbow only to learn that the original label had a dull finish and that your glossy one from a later pressing plant was only worth ten cents.

If one could see through labels by holding the record up

to the light, 'Record Exchanger' would have got around to watermarks!

Literature is not a commodity which specialist magazines often try to supply but 'R & B Magazine' and 'Stormy Weather' have managed to combine the role of the uncritical admirer with an analytical approach. 'Stormy Weather' is the brainchild of Lenny Goldberg, who ran 'Blues Train' alias 'The Big Beat' for fourteen issues during the mid-sixties.

Some incongruous coverage of underground artists crept into the first three issues but Lenny's head, so he informs us, is strictly filled with New York group sounds and, doubtless, he'll straighten things out. His tastes are particularly dear to my heart and 'Stormy Weather' has provided many tear-provoking interviews with guys I thought were dead. The newspaper style means a huge amount of small print plus photos and it cannot be recommended too highly.

A combination of 'Quartette' (operated by Dick Horlick) and 'R & B Collector' (run by Claude McKee, Richard Hite and Bob 'Canned Heat' Hite) resulted in 'R & B Magazine'.



After one mammoth 60 page issue it now seems that that Horlick - group researcher extraordinary - has split and that future issues will be handled entirely by Richard Hite.

Sad news after an auspicious start but a Californian location affords fine opportunities for research into the activities of many neglected but historically important West Coast performers - Jimmy Liggins, Roy Milton, the late Jesse Belvin - and 'R & B Magazine' should still be worth getting.

Aside from oldies, an essential item for the Blues Shelf is 'Living Blues' which sets out to prove that the blues is, indeed, a living tradition. Despite numerous obituaries in its first four issues it succeeds admirably. 'The Living Blues Interview' (Buddy Guy, Howlin' Wolf, Bobo Jenkins) deserves to be as famous as 'The Rolling Stone Interview' and although based, appropriately enough, in Chicago, the Detroit blues, St Louis blues, Jackson and Wisconsin have all been spoken for.

The production is first class and, whilst space precludes a mention for all eight editors, they have certainly come up with the only serious competition to 'Blues

Unlimited' as far as the post-war scene is concerned.

Extremely useful if less specialist coverage of soul music is provided by a small number of mass circulation newspapers owned and operated by blacks for a black readership. The chief of these are 'Soul Sounds', 'Soul' and 'Afro-Star' and there is little to choose between the three. 'Soul Sounds' has the least information but poster size photographs, whilst 'Afro-Star' (formerly 'n' B World') is generally first with the hottest news.

The accent is primarily up to the minute, with little or no wish to relive the past. Hence oldies are out altogether and, apart from B. B. King, no one mentions the blues. But Motown gossip nears saturation point and, if you don't mind wading through adverts for Afro-wigs and recipes for soul food delicacies, one of the three is worth subscribing to if only for the coverage, including photos, of each new top 40 soul entrant.

Finally, aside from the blues and fan club publications, mention must be made of what now appear to be the only two regular English r and b magazines. In order to produce the much improved 'Blues and Soul' John Abbey must write

with both hands non-stop for a fortnight. Dave Gordon helps with stuff about things beginning with V - vaccination, vivisection, vegetarianism - but basically it's a one-man show.

Abbey's high overheads normally compel him to feature artists in whom interest is assured to it is all the more gratifying to find recent articles on Ivory Joe Hunter, Hank Ballard and others who are no longer hit-makers.

Nonetheless, that job is still best left to 'Shout' who are in the middle of a Hank Ballard discography now. Under various guises 'Shout' has been the foremost vehicle for discography, label listings and concentrated fact for over five years.

The guy who described a recent book on The Rolling Stones as having as much wit and sparkle as a weather report wouldn't dig it, but the herculean labours of editor Clive Richardson and discographers Kurt Mohr and Ray Topping, deserve their reward on a stable circulation.

HOW TO GET 'EM:

Record Exchanger - 3 dollars for 6 issues. Box 2144, Anaheim, California 92804.

R & B Magazine - 3 dollars for 6 issues. Box 1229, Santa Monica, California 90406.

Stormy Weather - 3 dollars for 6 issues. Apt. 5, 95 Moss Avenue, Oakland, California 94611.

Living Blues - 2 dollars for 4 issues. 917 W. Dakin Street, Chicago, Illinois 60613.

Soul Sounds - 5 dollars a year, 1133 Broadway, New York 10010.

Soul - 3 dollars a year. 8271 Melrose Avenue, Los Angeles, California 90046.

Afro-Star - 3 dollars a year, 35 W. 56th Street, New York 10019.

Blues and Soul - 12½p per issue or £3.25 a year. W. H. Smith or 42 Hanway Street, W1.

Shout - 13p or 75p per issue for 6 issues. 46 Slades Drive, Chislehurst, Kent, BR7 6JX.

**Bill Millar**

### INSIDE STRAIGHT

**SESSION BANDS AND STUDIOS:** The South is alive with the sound of men constructing recording studios wherever you look. In Memphis, where the boom in Southern recording started ten years ago The Stax and Atlantic studios continue to busy and have, among other competitors, the following: TMI, owned by Steve Cropper who continues to produce Eddie Floyd for Stax, but now also does independent productions (including Poco's next album for Epic and has his own TMI label distributed by CBS; Beautiful Sound, previously owned by Dan Penn (writer of 'Do Right Woman', 'Dark End Of The Street' and when he was 14, 'Is A Blue Bird Blue' for Conway Twitty) and now owned by a syndicate comprising Denny Cordell, Leon Russell, Duck Dunn and Al Jackson; American Recording, which Tommy Cogbill and Chips Moman have been running successfully for some years.

They now have a label, Entrance, distributed by CBS, whose first release, 'Rings', by Cinammon sounds like a future hit. Their second single is Steve Alaimo's 'When My Little Girl Is Smiling', the old Drifter number. Incidentally, Dawn's next for Bell will probably be another former Drifters song, 'I'll Take You Where The Music's Playing'; Fame, owned by Rick Hall of Mussel Shoals, supervised for him by Sonny Limbo. Currently, a girl guitarist called Shar is recording an album with Billy Cox (ex-Band of Gypsies).

Meanwhile, Mussel Shoals flourishes. Rick Hall has expanded his pioneering Fame studio by adding a second studio equipped with 16-track equipment. He has produced an album by the Osmonds which may be one of the finest pop albums ever made, comparable with Motown, but lacking the vocal quality. Travis Wammack is the studio's lead guitarist.

Mussel Shoals sound, formed by Rick's breakaway session musicians, Jimmy Johnson and Roger Hawkins, has probably the best 16-track equipment in the South - custom built by Dan Fleckinger. The studio musicians and the producers certainly worked wonders for Wilson Pickett, whose 'Don't Knock My Love' is the best thing he's done since those great Stax-produced 1965 things like 'Midnight Hour'. The studio has its own label, Mussel Shoals Sound, whose distribution hasn't been fixed yet.

Over in Macon, Georgia, the Capricorn Studios flourish under the care of Phil Walden - mainly with self-contained rock groups, rather than with the house band, who will be used to accompany Arthur Alexander, due to make a comeback on the label.

The man whose custom enabled most of these studios to get going, Jerry Wexler, continues to provide and find

enough work to keep the Criteria Studios in Miami working regularly.

The session band there has recently been supplemented by Mac Rebennack, whose piano playing is such an influence on Leon Russell's style. Mac is also working on his own album - the same one he was working on in England last year. He was mystified to hear that Lee Allen and Ted Tules, veteran saxophonists from the rock and roll era, had been reported to have died. He has seen both men recently, so where did those rumours start?

King Curtis, through all this, continues to record in New York, where he has what must be one of the most remarkable rhythm sections ever collected together: Cornell Dupree on guitar, Jerry Jemott on bass, Bernard 'Pretty' Purdie on drums and Billy Preston on piano or organ. Curtis also quelled a death rumour: Jesse Stone, alias Charles Calhoun

(former Atlantic arranger and composer of 'Money Honey' and 'Shake, Rattle And Roll') is alive and playing the piano nightly in New Jersey.

Marty Croft, who has been president of many companies in his time (Bruce, Melba, MGM, Warwick, 20th Century Fox), revealed one fact that may disconcert fans of Johnny and the Hurricanes: all their records were done by session musicians. Johnny and the Hurricanes just did the live tours. Their manager, Harry Bolik, now manager of Rare Earth.

**UP ON THE ROOF:** A club just opened in Memphis called 'Losers', on the 15th floor of an office building, featuring some of the big acts of the fifties. The Drifters were there recently and put on a great, professional show.

Johnny Moore and Bill Fredericks handled most of the lead singing and were equally impressive on past Drifters hits and a medley of around 20

assorted rock 'n' roll pop songs, most of which sounded better than the original records.

Will somebody please pass the word to the management of Talk Of The Town?

**IT WILL STAND:** L. J. Rose of South West London nominates a relatively modern list of records that will never die.

1. 'The Times They Are A-Changin'' by Bob Dylan (CBS).

2. 'The Eve Of Destruction' by Barry McGuire (RCA).

3. 'Down River' by David Ackles (Elektra).

4. 'Hey, That's No Way To Say Goodbye' by Leonard Cohen (CBS).

5. 'I Heard It Through The Grapevine' by Marvin Gaye (Motown).

### NEWS, ENQUIRY, OPINION

## Have you seen the Ruffin man?



BRUCE

BRUCE Ruffin was just another Reggae artist to have a single released on the Trojan label. But like Dave and Ansell Collins, Bruce Ruffin has made it. And that's why we're writing about him, folks.

Bruce is a typical friendly, 24-year-old, West Indian guy really pleased to be over in the Mother country and what's more with a hit record.

"I thought I had a chance with 'Rain'. The arrangement, especially the strings are very good. It wasn't really my idea to record it though. My backing band, back home were extremely enthusiastic about 'Rain' and it was only through them that I recorded it," said Bruce.

Among Bruce's hits back home have been "Free The People," "Bitterness Of Life" and "Long About Now" and he's even recorded a version of Dawn's "Candida" so perhaps as a follow-up to "Rain" the British public might be treated to it. So the whole of Brixton might if they're lucky have that to look forward to. In Jamaica all the artists who are famous over here seem to be one big family, as Bruce put it.

"Nicky Thomas, Bob and Marcia, Desmond Dekker and Dave and Ansell Collins are all great friends of mine. Most singers over there know all the other singers. Reggae on the whole is a wonderful type of music, one of my favourite Reggae records is Jimmy Cliff's "Wonderful World." But the only Reggae records that make it here are the more commercial ones."

How does Bruce Ruffin feel about having one hit record and then being forgotten like so many other one Reggae hit wonders? (Tony Tribe, Freddie Notes and the Rudies, Dandy and Audrey and Byron Gardner. Remember them? Probably not).

"My main intention is to write more music for other people and also record it myself because I love writing as well as singing. If everything went wrong for me in the music world, I am a qualified dentist, so I could always go back to that."

And what about the name Bruce Ruffin? It is not the singer's real name and he bears no relation to Jimmy Ruffin.

"When I changed my name to Bruce Ruffin, I hadn't even heard of Jimmy Ruffin but now I really respect him as a good singer. He doesn't beat Stevie Wonder though he's my favourite."

**Simon Burnett**

## Chicago's Terry Kath isn't pleased and tells Lon Goddard



CHICAGO'S musical brilliance has stunned audiences all over the world, but more stunning is the news that at least one member of the marathon group doesn't believe it's ever reached a satisfactory level of development.

Lead guitarist Terry Kath isn't satisfied with Chicago's progress to date and has written songs himself that will never be submitted to the group.

"I think we could be much better," he admitted, "all we need is some time off. We had that creative atmosphere going strong before we ever had any albums out, because there wasn't any work and we had a lot of time to invent. Since the first album, we've had no time at all and

# 'We could do better if we had the time'

that's why I'm not satisfied.

"When we get a couple of weeks off, we get our wives together and just get lost; nobody wants to know about music, we want to relax. What we need is about six months off so we can get the looning done and spend a few months writing."

Terry is a self-styled musician, never had any training, but having played with many groups, he's advanced himself to a high degree of technical ability. "I started off with a bunch of musicians who were also

just starting off and we educated ourselves.

"It was a case of trial and error. I'm writing pretty well, now, but I still have trouble getting it to sound like the idea in my head. As far as writing something without having to play it goes, I haven't reached that point yet — I'd like to, but like I said, I need some time off to work on it.

"I'm writing some things right now, some songs you'll never hear Chicago playing. It's not because the tunes are too much of a challenge, but I'm trying to set up a thing where we'll write for other groups as

well. Things that we don't want to do or that the writer doesn't want Chicago to do, because that's his privilege. In some cases, they're too easy or they sound vaguely like something else.

"It hasn't happened yet, but I'd like to write some things for Andy Williams or Frank Sinatra. I have a load of ballads from before Chicago. I've thought about arranging them with strange backings so we could do them — thought about carrying around a six piece string section with us on gigs, but these things are still in our heads at the moment."

Meanwhile, some confusion over the group's June 1st appearances at the Albert Hall. Originally scheduled for two shows that night, the first one has now been cancelled due to

the length of their show. Because it lasts two hours, the group will do only one performance at 9.00, so tickets for the early show will have to be taken to the hall for refunds.

"We're in a groove now," said Terry, "We do two long sets with an intermission. The first set we warm up and the second, we really cook. It's one complete thing and we couldn't do it twice at the same time. Not even the money is important.

So those who, unfortunately, bought tickets for the first performance must get to the Albert Hall for their money back. Those who have tickets for the second and now only show, will see what Terry means when he says it can only be done once an evening.

## A Gypsy that's not so predictable

AFTER years of conducting interviews the answers seem to be predictable.

But Dave McCarthy of Gypsy is one person who belies all such thoughts. With David you're never quite sure if he is serious or not.

For instance. On the subject of recording original material I asked Dave if he thought that the public preferred to hear material they recognised:

"It's not what they want to hear that matters," he replied. "But what we want."

And their first album is certainly all original material — but interesting too.

"We recorded the album over eight months," Dave told me. "And we produced it ourselves. We were rather nervous at the thought of going into the studio and doing the production, but we just wanted to do it ourselves.

"When we first went into the studio we recorded about six numbers, but we had to scrap them all because we were inexperienced. But we're pleased with the final album, within reason, though there are one or

### BY VAL MABBS

two things that we would like to change — but then there always are."

Gypsy's line-up is John Knapp, twelve string guitar, piano and vocals, Robin Pizer lead guitar and vocals, Rod Reed lead guitar, Moth Smith drums and Dave McCarthy bass and vocals. The group were formed four years ago, and have since changed only one member — their drummer. The group come from Leicester and have worked in the area for some time.

"We were introduced

to our manager Peter Swales by a friend, David Sandison who had worked on a local paper before coming to London. Then Peter did the rest!" Dave told me. "Now the rest of the group are moving out to Twickenham to live on a houseboat. But I'm living in Maida Vale."

I asked Dave how the group's working situation was faring.

"We hardly play at all," he replied honestly, "Nobody wants to know! We've only been abroad twice, and we only did



GIPSY: 'WE HARDLY PLAY AT ALL'

something like two bookings in one place, which doesn't give you much chance to build a following!"

Nevertheless in the beginning of June, Gypsy's single is set for release on the Continent. The number written by Robin Pizer titled 'What

Makes A Man A Man' on Liberty U.A. is also on release in Britain.

"It's just that the BBC don't consider it suitable," laughed Dave — perhaps predictably by now.

Which may add up to sounding like a loser group's story. But in fact it's not. Many groups

begin on uncertain ground, though they don't always admit it, and Gypsy's first album is indicative enough of their talents.

"Our next album will be better though," said Dave. "We know a lot more about recording now."

# Thanks for all your votes



**CLIFF RICHARD**

**HANK MARVIN**

**OLIVIA NEWTON-JOHN**

**MARVIN WELCH & FARRAR**

**LABI SIFFRE**

**SAVILE ARTISTS SERVICES  
17 SAVILE ROW  
LONDON W.1.**



**SHOCK news** — **BOBBY DARIN** recording on the Tamla Motown label!.....  
**QUINTESSENCE** taping a live section for their next album, using the **STONES'** 16-track mobile unit at the Royal Festival Hall on May 30 with two concerts.....do druggies sing 'By The Time I Get To Phoenix'?

**MUNGO JERRY's** 'Lady Rose' single reached number 20 in the Radio Luxembourg charts without being released.....exhumed **TEMPERANCE SEVEN** appear in sex flick 'Games That Lovers Play'.....no more Radio Veronica stickers from RM — we're out of them and sending bombs instead.

Perhaps now that Slade have recorded it, **CHAS CHANDLER** will return **JAMES HAMILTON's** original copy of 'Get Down With It' by **BOBBY MARCHAN** — borrowed in '65.....surprising that **BREWER** and **SHIPLEY** have released a new single before 'One Toke Over The Line' is cold.

What was **TONY BLACKBURN** doing in Scheveningen last Saturday week?.....seen on a French travel poster — 'Visit Grasse — you know it makes scents'.....  
**SHA-NA-NA** to do Implosion at the Roundhouse on July 11th.....what's wrong with **JONATHAN KING's** lip?

A group of 19 doctors and eight professional businessmen from Houston have formed a group called the 'Heartbeats', whose first single will earn money for a heart clinic in the States.....**BUFFY ST. MARIE** now on Elektra.....**CARPENTERS** doing title theme to a **STANLEY KRAMER** film 'Bless The Beasts and Children'.

**ALICE COOPER** himself in London this week — if he bumps INTO **DAVID BOWIE**, could be some tiffs over dress-sense.....  
**MERRY CLAYTON** currently recording her second album, including **BILLY PRESTON**, **CAROLE KING** and a 28-voice choir.

**BYRDS** have apparently recorded their Albert Hall concert, but it won't be on their 'Byrdmaniax' album next.....**DOORS** manager **BILL SIDDONS** claims the group are tired of live gigs and will concentrate solely on recordings in future — says **BIG JIM**, 'I tooled you so'.

**NILS LOFGREN's** group **GRIN** at last to get their first album released in July on CBS.....composer **MIKE SNOW** to record his own version of his song 'Rosetta' for his next album.....thanks to reader **DAVE HORN** of Newcastle-On-Tyne for this week's **FACE** title.

# SEE ANITA HARRIS AND WIN HER LATEST ALBUM



ANITA WITH HER AFGHAN 'ALBERT'

**LOUIS BENJAMIN**, Managing Director of Moss Empires, has kindly given Record Mirror four pairs of seats for the new London Palladium show "...To See Such Fun" for the 6.15 p.m. performance on Tuesday, June 15th, 1971. This show stars Tommy Cooper, Clive Dunn, Anita Harris and Russ Conway.

CBS Records have also kindly donated four copies of Anita's latest album.

## ALL YOU HAVE TO DO —

Answer the questions below and send your answer with your name and address to:

Record Mirror (Anita)  
 7 Carnaby Street  
 London, W1V 1PG

To arrive not later than first post Monday, June 7th.

The first four all correct answers opened on June 8th will be judged the winners.

- Q1 The man who later became her Manager wrote Anita's first recording hit.  
 (a) What was the title of the song?  
 (b) Two of the Musicians in Anita's backing group for the session were Jimmy Page and Barry Morgan who later became members of two world famous pop groups — what are the names of the Groups?
- Q2 Recently Anita knocked Tom Jones off the top to become 'Televisions No. 1 Musical Entertainer' in the 'TV Times Viewers Poll Awards', what are the titles of the two television series in which she was such a success?
- Q3 Anita and Engelbert Humperdinck were once members of the same group. What was the name of this group?
- Q4 In 1967 Anita had the longest running chart record of the year.  
 (a) What was the title of the song?  
 (b) Who wrote it?  
 (c) What was the name of the record company that released it?
- Q5 Anita co-starred with Frankie Howard in a film which became a No. 1 World Box Office success. Frankie spent most of the film in pyjamas and Anita wore a cap. What was the title of the film?

# LIVE!

## Melanie

**ROYAL FESTIVAL HALL:** As might be expected, from the moment of walking on stage, Miss Melanie Safka had the audience at the Festival Hall completely within her control. Which was a little more than the officials did.

After opening with the lovely 'Babe Rainbow' from her Good Book album, Melanie went into the sad 'Chords of Fame', hesitating and explaining that she couldn't bear to have the audience sitting behind her. No more was needed, the audience immediately surged to sit around her on the stage, pressing as closely as they could get, adding their own giggles through the microphone. And Melanie pandered to them, trying to make her conversation about a visit to Wales not seem one sided; and it all helped to add to her appearance of naivety when she mentioned that most things she did in the dark!

'Beautiful People' seemed like a personal comment and the skittish 'Animal Crackers' followed. When she reached 'Close To It All' applause greeted the first few bars, and after a return to 'Animal Crackers' Melanie settled into more serious mood, producing fast Spanish flavoured guitar

work on 'Johnny Boy'.

Everybody shouted for their favourites — including one wit who asked for 'Double Barrel' — and Melanie pleased them all, after leaving the stage initially at 9.30 and returning to stamping feet for a further hour! The amusing 'Alexander Beetle' was one of the highlights of the programme, along with 'Leftover Wine' and 'The Saddest Thing'. Melanie's personality and vocal control throughout was good, though at times she tends to 'belt' things out, and for those nearest the amps became somewhat raucous. But she is fascinating — and obviously well loved. **VALERIE MABBS**

## Roger Whittaker

**TALK OF THE TOWN:** It is no easy assignment even for a feet-on-the-ground artist like Rog Whittaker to be rushed into the star spot at the Talk of the Town at four days' notice, and with time for just one day's rehearsal.

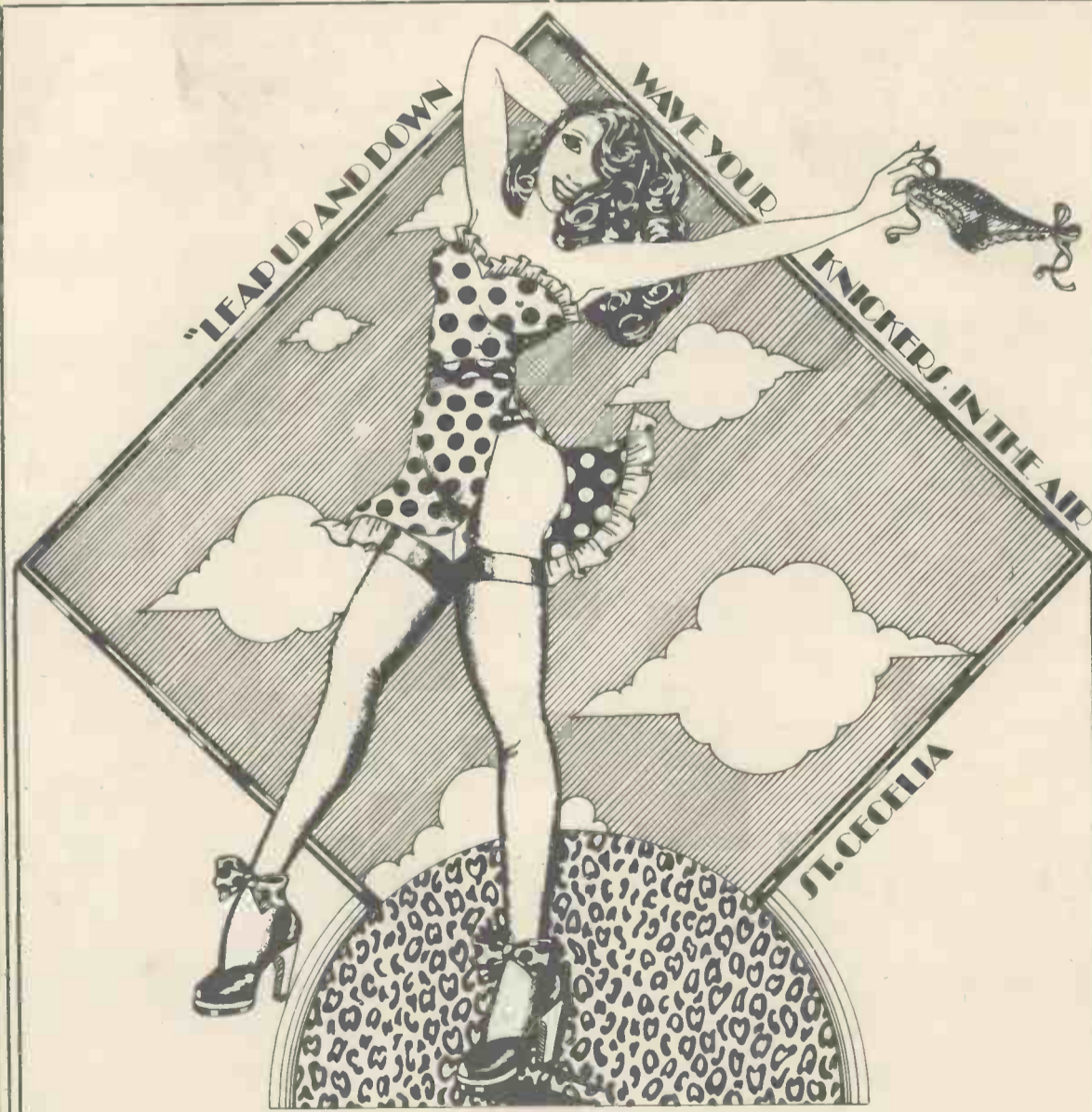
But Whittaker, though relatively new to the chicken supreme and chablis circuit, takes it all in his considerable stride.

A profoundly confident performer with a rich and resonant voice and an excellent ear, he has two major faults — he fails to soft pedal as much as he should and he maintains such a continuous air of scoutmasterish heartiness that one tends to applaud with the haste and emphasis of a cub fearing he may not get his music appreciation badge.

He opened jovially with "Blowing In The Wind" but could have done with a touch more *placissimo* on "Both Sides Now," where he frequently failed to resist the temptation to let that voice swell to chandelier-shattering proportions.

"New World," "Mexican Whistler" (impeccably trilled) and "I Don't Believe In It" brought dutiful applause and "Early One Morning" had a magnificently sustained final note. But a little less lustiness all round would have been welcome.

Nevertheless he earned sustained applause at the end of his 17-song act which, if not exactly an ovation at least was warm enough to promise a successful three-week season. **M.H.**



MARKETED BY POLYDOR

**Record  
 Mirror  
 Good  
 Buy  
 Voucher**

# THE TAPEOVER BID

IT'S ONLY within the last few years that tape has captured a place in the mass market.

This has been helped considerably by, and in fact is mainly due to, the introduction of the cassette and cartridge.

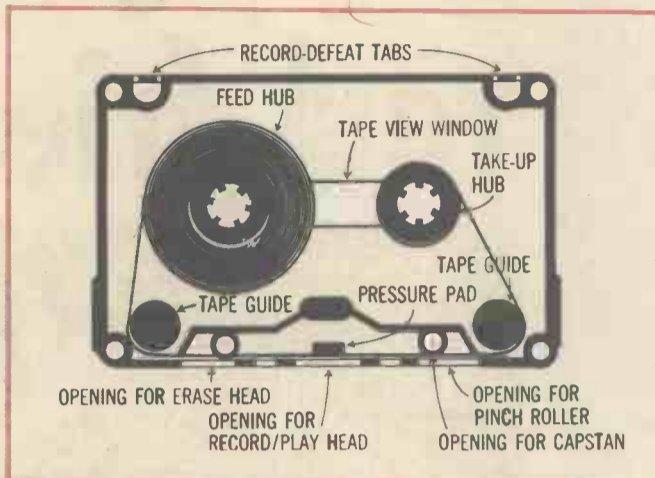
Music lovers do not wish to get all tangled up in a web of tape. Threading the stuff through a maze of guides, rollers and so on just did not seem very attractive in contrast to the satisfactory alternative, the record.

The tape market dramatically moved into the limelight when the cartridge, pre-packaged, pre-threaded and pre-recorded was introduced to the car accessory market. The first cartridges were four track but were soon superseded by the eight track versions, and as the major recording companies started to promote and mass produce tape cartridges, a fairly large library of music became available.

THE CARTRIDGE contains an endless loop of pre-recorded tape some 150 or 200 feet long. It is packaged in a plastic housing. All one needs to do to listen, is to insert the cartridge into a slot in the player. The tape begins to move and the music comes out in stereo and it keeps coming until you pull out the cartridge.

Eight track cartridge means that the tape holds eight individual tracks. These are played two at a time for

## Here's some technical info on the tape revolution



CUTAWAY DRAWING OF CASSETTE

stereo, thus giving four programmes on each cartridge. Each time the end of the programme is reached, the playback head automatically moves or switches into alignment with the next programme. When all four programmes are completed, it reverts back to the first position and starts all over again.

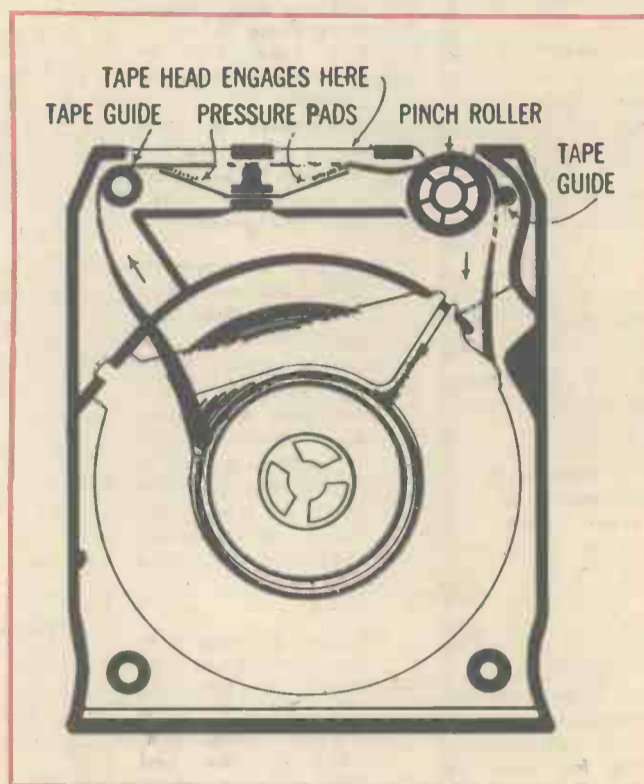
After the eight track cartridge took over the auto world, it began to invade the home, as people buying cartridges for their cars also bought home units so as to make double use of their collections. Endless loops are of course great fun for continuous playing, but they are not without their problems. You can't back them up to

hear a favourite number over again. You have to wait ten or fifteen minutes until it comes round again. It is also difficult to record on blank cartridges, as it is a most frustrating job editing your recordings into each programme so as to avoid the discernible break between the programme tracks.

For example, should your recording end, say in nine minutes on a ten minute programme, you will have to wait through a galling — if not golden — minute of silence.

THE CASSETTE, introduced by Philips of the Netherlands as an alternative form of packaged tape, was at first not taken seriously as a Hi Fi medium but it is now showing its value in the world of music.

The cassette is really a miniature form of the reel-to-reel tape but all packaged in a



CUTAWAY DRAWING OF 8-TRACK CARTRIDGE

small plastic housing. The tape is permanently threaded and attached to both reels. Just as in an open reel system, the cassette is recorded from one end of the tape to the other.

The tape size is reduced from the normal of .25 inch to .15 inch and contains four tracks. For stereo, the playback heads cover two tracks from one end

to the other. For the second programme, the cassette is turned over and plays back in the other direction.

As these tracks are close together, thus giving true compatibility. The system is already mentioned, being a miniature reel-to-reel set up, means that playback equipment can incorporate fast rewind and

fast forward modes as an aid in selection location. As the cassette runs on a low tape speed, half that of the eight track cartridge, it can hold up to two hours of programme material.

Since Philips has wisely set up strict standards for the manufacture of the units, the interchangeability and compatibility of models of different manufacture, assures a fairly uniform quality level.

A great help in the quality of sound reproduction is the introduction of the Dolby B noise reduction system for the consumer playback equipment. This system reduces the tape noise to inaudible levels and will soon be incorporated in many of the latest manufacturers' models. The Dolby system will, I think, really put the cassette over for the sound enthusiast. At present, about 40% of the pre-recorded cassettes are recorded on Dolbyised circuitry.

Played on an ordinary cassette player, there is very little difference in sound quality. On a machine equipped with a Dolby B processor, something astonishing happens. The tape noise or hiss, as it's sometimes called, disappears completely and there is even an improvement in the upper treble response.

The choice of pre-recorded cassettes and cartridges is now considerable and as technical research and knowledge improves the quality of tape reproduction, I think the cassette will become the leader of the two systems in the battle for supremacy in the tape market.

Barry O'Keef

# HOOKFOOT



"For the last three years, Hookfoot and I have been friends. We've all struggled together and at last their first album is ready. For me they are potentially the best new English band. This album is only the beginning." ELTON JOHN



AVAILABLE NOW DJLPS 413

D J.M. (Distributors) Ltd.  
James House, 71/75 New Oxford St.,  
London W.C. 1A 1DP Tel: 01-836 4864

Distributed by Pye Records (Sales) Ltd.

Agency representation:  
Dave Robson Agency Ltd.,  
22 Rupert Street,  
London W.1.  
Tel: 01-734 4941



# GOD BLESS AMERICA

## PICK OF THE HOT U.S. RELEASES

**DIANA ROSS:** Reach Out I'll Be There; (They Long To Be) Close To You (Motown). Diana has tackled the Holland-Dozier-Holland classic in a completely different style to the original. Paul Riser has arranged it with a very soft electric bass and chinking cymbal slow intro, over which Diana, some chicks, and a piano gradually build up from her almost recitation start to (and this is over halfway through the record) a soaring extended climax. Not surprisingly, this last portion is stridently noisy in the time-honoured Ross tradition... this record, with its violent changes in volume, will be the disc-jockey's bane!

Nick Ashford and Valerie Simpson have done another good job of production, as usual. On the flip, taken from the "Diana!" tele spectacular, the canned applause segues into a none-too-subtle version of the Bachadventurers' song, however.

**THE PARTRIDGE FAMILY:** I'll Meet You Halfway (Bell). Hey, Pop Pickers! Look at the goodie I got for you here! Nice, huh? Aw, sheee... No, seriously though, this is a very fine example of "family appeal" inoffensive twaddle. When it gets released in this country, it is bound to delight all the Mums and Dads and who, I feel sure, make up the majority of singles buyers.

**ELVIS PRESLEY:** Life; Only Believe (RCA). Sorry there's no pretty pic of El accompanying this review, but it seems that he does get a goodly share of RM's pictorial space - now then, no complaints and

silence in the ranks. Presleyites will remember me letting it all hang out (verbally) rather more than usual over my review of "Rags To Riches," which really did hit me harder than anything else by the King in years, so that it was gratifying to see RCA issue it as the A-side in this country. This new one is good too, but doesn't have that magic for me.

"Life," by Shirl Milete (and not Rick Nelson), is another of those ponderous slowies at which Elvis seems to excel these days, and gradually picks up power as it progresses along its resonantly heavy way. "Only Believe" is a rather nice "sacred" song, on which the Imperials help out, and it is more like the El of old. Incidentally, any old fans who are hoping for doses of Rock 'n' Roll in "That's The Way It Is" should be prepared for disappointment. Musically it is nowhere near as interesting as his TV special.

**CORNELIUS BROTHERS AND SISTER ROSE:** Treat Her Like A Lady (UA). Slowly but surely climbing the U.S. Chart over the last few months has been this Blue-Eyed beater, that's light and 'teen orientated yet which contains some nice Soul Vocal Group touches. Refreshing sounding. By the way, I think congrats are due to ace letter-writer Tommy Barclay for finally winning an LP in that "other" pop paper.

**SUGARLOAF:** Tongue In Cheek; Woman (Liberty). I've had this for so long that it has now left the U.S. Chart: however, I include it now because over that

time I have grown rather fond of it. This musically adept modern group (from Denver or Salt Lake City or somewhere similarly unlikely... and uncondusive to good vibes?) had a big, big American hit with their 'Green-Eyed Lady', which got ignored here.

These two new tracks are 'heavy' but with plenty of variety, light and shade, versatility, and... oh, dunno, but I like 'em. Maybe if I said something pretentious about them they would get some attention in this country, viz: "The other day it was my pleasure to hear a very fine band called Sugarloaf".

**JOE COCKER:** High Time We Went; Black-Eyed Blues (A&M). Joe Cockup and Chris Stainton wrote both sides of this new American single, which is unfortunately not as invigorating as the classic 'Letter'. Sounding more like super-gruff Terry Stamp of Third World War than himself, Joe roars through a long unremitting pounder on top that, despite having good ingredients (is this the first kind word I've had for Leon Russell, whose rocking piano it must surely be?), never really adds up to more than a mess of good fun for its participants. They have the form, but not the substance.

On the slow flip, the piano keeps up a repetitive figure which makes, with the bass, the backbone of the song. I wish Denny Cordell, producer, wasn't succumbing to the boring incestuous self-indulgence of his associates, and would come up with something really snappy again.

# Funk are getting real friendly

**GRAND Funk Railroad**, on their way to earning around 5,000 dollars a minute for an hour's work in June at New York's Shea Stadium, are starting to come in out of the cold. I mean, to talk to people.

Manager and producer of the group, Terry Knight (who does talk) set the Shea Stadium deal, which means that Grand Funk can, if they fill the place, take away 306,000 dollars, which is 2,000 dollars more than the Beatles earned when they played the massive, 55,000 baseball stadium just outside the city.

He also took the opportunity to take a knock at what he calls the Establishment for ignoring the group.

"They play to their people", he said, referring to the long list of sellout concerts that Grand Funk have made across America that should earn the group a gross total of 15,000,000 dollars for 1971. "Grank Funk isn't just a musical group - they're a sociological group. In a non violent, responsible, non political way they are trying to be a spokesman for their brothers and sisters. And the media won't give them a chance."

Mark Farner is doing it his own way - ploughing back some of his money into an underground newspaper, called Freedom Reader, in his home town in Michigan. The paper will deal primarily with ecology. He's also getting dustbins for the same place because there's an urgent need. "It's a start", says Terry Knight. "And that's paying back."

Lenny Bruce, the so-called sick but actually very healthy comic who died several years ago and then turned into an underground hero, is back in the news. Two plays based on his writing were due to open, one by the people who put on 'Hair' on and off Broadway, a film, 'Dirtymouth' is about to be released and a couple



FUNK'S FARMER: HE'S BUYING DUSTBINS

of record companies, Douglas Records and United Artists are putting out albums of Bruce.

One of the plays didn't open because the 'Hair' people (who are bringing out 'Lenny' on Broadway) said they had the rights, took them to court and stopped the show.

Looks as if Chicago has taken over from Blood Sweat and Tears as leaders in the jazz-rock field. They've sold out every show practically in the last eleven months, says their manager, Larry Fitzgerald, including an amazing week long gig at New York's Carnegie Hall and are now set for a world tour - America to Europe to Asia and then Hawaii. "Album sales worldwide have become so very important", says Fitzgerald.

From **Ian Dove:** New York

A great new single from **DANA**

**Today**

R 11064

**REX**

DECCA RECORDED SOUND

MONO & STEREO RECORDS MONO/STEREO MUSICASSETTES STEREO 8 CARTRIDGES  
REX Records Decca House Albert Embankment London SE1 7SW

## An A-Z of Rock and Roll

Graham Wood

Chosen by the Daily Mirror as Paperback of the Week: 'Here, well-produced and printed, are the stories of Buddy Holly, Elvis Presley, Bill Haley, and others. Factual and entertaining' 128 pages, 100 illustrations, £1.25

Coming shortly - the first four titles in a new series **ROCKBOOKS** edited by Phil Hardy The Who Motown Buddy Holly The Drifters Each 60p paperback



**STUDIO VISTA**





STAN

## THE SEVENTIES SOUND: STAN WEBB

FOLLOWING four successful years Chicken Shack had personnel changes this year and are now a trio consisting of Stan Webb, John Glascock and Paul Hancock.

No release date has been set for any disc releases, but the group have already begun to build a following due to their regular gigs throughout the country.

### Reputation

"We've been doing quite a lot of work recently, building up a reputation for the new trio for when we put a record out. The last Chicken Shack album was 'Accept', which was released at least ten months ago. Our career hasn't been harmed in any way because we haven't had any record product out for such a long time.

"People are coming to see the trio, they like it and things are building up lovely. If you're doing an average of four encores a night and they still want more, it can't be all that bad. I wouldn't want things any other way because I want the band to get around before we do a record. Word of mouth reports are very important.

"I feel very strongly about doing live gigs regularly. The kids want to see the bands... lot of the bands that the kids want to see, they are unable to see for various reasons. When I started to play guitar I did it because I wanted to play it and not look at it. I wouldn't have formed the trio and be busy at home writing material if I didn't care about the music.

### Good move

"We have a tour lined up for America later in the year, but at the moment we're concentrating on our British gigs. After the original Chicken Shack split up, the first band I re-formed wasn't successful, but I managed to get it together with John and Paul straight away. Now it's back to building a reputation in the clubs and colleges where we started.

"I feel the recent change was a good move and people will accept us for what we play now rather than the style of music the old band played. The band simply isn't a Blues band any more, full stop... and if you get standing ovations for a guitar solo, the kids must be appreciating it."



# 'HELL — I WAS ONLY SEVENTEEN' — CRAIG

## BY PETER JONES

TEN YEARS ago — May 1961. The charts reflecting, then as now, the sales of the day. The emergence of the Beatles was still a couple of years away, and nobody could have guessed how they were to revolutionise pop thinking.

Elvis Presley was there, of course. And he's never been away. But there were others who were big then but were to fall. There was Helen Shapiro, a schoolgirl, pleading 'Don't Treat Me Like A Child'.

### Milkman

And Craig Douglas, then nineteen. Craig was a one-time Isle of Wight milk roundsman, discovered in a Ryde talent contest. He was a chart topper at seventeen, with a succession of hits like 'Come Softly To Me', 'Teenager In Love', 'Pretty Blue Eyes'.

Just ten years ago he was in the top ten with '100 Pounds Of Clay'? But where is he at now?

Craig bounced in for a chat. Smartly dressed, barely looking 29, obviously fit and healthy — he plays a lot of golf and charity football. Ten years on... and, coincidentally, he was able to report that he'd just signed a new recording contract with President Records.

He's into the cabaret scene nowadays. But he's also slipped smoothly into other areas. For example, he toured as the lead in 'No, No

Nanette'. He was in the 'Wait Until Dark' drama alongside Juliet Mills. He did twelve weeks in 'Lock Up Your Daughters', a stage musical, in Bournemouth.

The record scene has been rather sporadic, however.

### Unlucky

Actually Craig could well have had a big hit a few months back, given just a little more luck. His agent had lunch with Hal David, of the Bacharach-David team. Said the agent: "This boy Craig Douglas — first song he ever recorded was by you and Burt. Got anything else available for him now?"

"Well", said Hal. "We wrote the score for 'Butch Cassidy And The Sundance Kid'. There's a song in it called 'Raindrops Keep Falling On My Head'. That could do well for him..."

So Craig got out the first version of the song. Enter Dame Fortune, scowling. He should have done a Simon Dee telly. But it was switched to Paris, because of a BBC strike. Then he should have done a Morecambe and Wise TV show, but Eric was ill — so an old one was re-shown. Guest was one Sacha Distel, who nipped over to London to put in a new song.

Song was 'Raindrops'. He got the plug. He got the hit. And still lives comfortably off the prestige.

But back to today's Craig. "People say don't I miss all the screaming and the excitement of touring with a pop package show. But hell, you've got to remember I was only seventeen, with the responsibility of topping bills. I was nervous about the

whole bit. They'd slip me a glass of champagne to give me courage — me, who'd been used only to the occasional glass of mild.

"All the receptions and publicity things. In a big hotel — you know, I'd hand round the Woodbines, because I just happened to like smoking them.

"So my manager rushed up and said: 'For God's sake buy some Senior Service cigarettes'. 'Why?', I asked. 'I don't smoke 'em'. So he said: 'Smoke the Woodbines if you must, but please hand round Senior Service'.

"It was hard coping with the star treatment. Like I went into a restaurant and picked up a knife and said it wasn't sharp enough to cut anything. It was a FISH knife — I'd never used one before.

### Glad

"No I'm glad I've been lucky enough to stay in the business because lots of former chart-toppers just don't stay around. But I'm not just being tactful when I say that I've enjoyed the last four or five years most of all. I can do my job and enjoy it. I can get experience, but I'm not in the spotlight all the time. I can go into a pub and just relax. Enjoy myself.

"I'd like another hit record. Of course I would. But it's no longer the be-all and end-all. What I wish is this — that I was this age when it all happened for me with the hit records. I could have coped that much better. I could have gone out and entertained audiences and not got so het up about the pressures.

"But hit records — it's just plain stupid in some ways. A guy gets £500 for a week in cabaret. Suddenly he gets a three-minute hit record, which he tacks on to the end of his act. And his fee is cracked up to about £1,500 for the week. It's wrong, really, because he just isn't that much better an entertainer."

Craig spent a considerable amount of time earning a

considerable amount of money from a washing powder commercial — his product got white to the heart of the wash, you may recall.

### Mistake?

Said Craig: "Was that a mistake? Some people thought it was a form of professional suicide; that nobody would ever take me seriously again as a singer.

"But I'll tell you — that little commercial jingle was better than four hit records to me. I'd do a medley in cabaret, of my previous hit songs, and sure enough they'd call for me to do the commercial tune. Yet half

the people still got the name of the actual soap powder wrong!

"No, I feel really comfortable in my professional life now. I have time to organise things. I'd done the variety shows, with the ta-rah-rah overtures and the noise and the jugglers. Then I did that straight play with the stage manager saying: 'Curtain' and you go on and you could hear a pin drop.

"That's why I'm lucky. I've had the chance to try different things. I've had thirteen years, and there doesn't seem to be anything unlucky about that number."

And he said: "You've just got to take things as they come".

# The Genera conte

PERHAPS the most obvious band of our times are Van der Graaf Generator who without any publicity hype — hit single or ballyhoo — have calmly gone about building one of the biggest and most enthusiastic followings in Britain simply by reputation built upon word of mouth.

The man they refer affectionately to as 'the Van driver' is that fashionable electronic saxophonist Dave Jackson who rang me from, Magdeburg in Germany where they are currently spreading their influence to Europe — the hard way which is almost the only way today — by live appearances on a Charisma musical caravan which also includes Jackson Heights (ex-Nice bass player Lee Jackson's group) and Audience.

"The tour has been very well organised by people who know what they are doing over here", said David appreciatively. "The prices for our concerts have all been pegged at sensible prices about six marks (about 75p) and the audiences have been good if not great. It's going to

take time but there is a market here.

"There are always a number of young people clamouring to get in free at the concerts — a good principle but one we can surely afford. However, I am in favour of letting them in half way through if they really have no money! Most musicians would rather play to a full house whether they have paid or not.

"It took us two and a half years to build up what we have achieved in Britain and we did that by going out on the road — the same thing can be done here. Music transcends any language barrier there may be and being free is the same the whole world over for young people.

"We have had only one unfortunate incident so far when a promoter took it into his head to get out gate crashers by patrolling the auditorium with his monster alsatian dog — we simply pointed out to him from the



# Peter really isn't Herman anymore ...

THE teaming of the delicate and sometimes outrageous David Bowie, with the 'boy next door' image of Peter Noone might seem incompatible.

But in fact David is the writer responsible for Peter's current big hit, 'Oh You Pretty Things'.

Peter was attempting to relax in his luxurious London apartment as he talked about David.

"I love honest people and David is very honest. He talks about his brother who's in a mental institution. He'll say 'he's in an institution because he's a bastard and he can't face up to it'. And I think that's great that he can be that honest.

"He wrote 'Oh You Pretty Things' and played it to Mickie (Most) and he thought it sounded like my kind of record. Mickie phoned me and then played it to me and I only heard the first few bars and knew it was right. I think David is the best songwriter in England at the moment, since Paul McCartney and Lennon, and you don't hear so much from them now."

Peter had not met David prior to this, but now they are working together:

"We recorded the single with David Bowie, Clem Cattini on drums and Herbie Flowers, and I'll be using

## BY VALERIE MABBS

then on Top of the Pops as well."

Despite criticism of 'Oh You Pretty Things' for its familiarity to Beatle songs, Peter has every confidence in the number.

"I think every song has a resemblance to something else", he told me. And when I commented that the number seemed closest to 'Martha My Dear' he rushed to the piano to play a few bars. "It's only that sound", he said. "but otherwise it's different. I think this is the best song that I've ever made that and 'Mrs Brown'.

### IMPROMPTU

"When we went into the studio to make an album for America we only had eleven tracks and we had to have twelve. The Rolling Stones were waiting to come into the studio, and so we thought of recording 'Mrs Brown'. We used to do it at the Cavern for a laugh, and we just played it straight through and made the record in one take. And that was why it was so good; because it was impromptu. This record has the same feel."

Peter Noone's split with the Hermits has been almost total, though he will be working with the group on certain occasions. But just the same, Peter wants people to realise that he has a different identity now.

"I'm recording for the Mike Yarwood television series, and that's basically to let people know that I'm Peter Noone and not Herman anymore. Peter Noone is a new person. I will be working with the Hermits again during the summer when I'm doing a series of Sunday concerts including

Yarmouth, Sheffield and Liverpool, and I'd like to do shows and fit them in. but I want to move onwards, I can't be very democratic because I'm very spoilt.

"I don't want to do one kind of music. I want to do David Bowie and other songs that you can't do with the Hermits name on the label. I've got a hit record on my own and I would like to see them get one on their own. Mickie still plays me numbers that he thinks might be suitable for the Hermits."

Now that he has changed his working name Peter feels that America is more promising than ever.

"I Can Take Or Leave Your Loving' was the last hit that we had in America two years ago. Then MGM went out of business. We could have just released a record with another company, in fact I wanted to release 'My Sentimental Friend' because I thought that was the one to go. But Mickie said no.

### IDEAS

"So now that I haven't had a record out there for so long people will probably accept me more easily without the Hermits. I think all the people who really care know that I'm Peter Noone now. I get a lot of letters forwarded by Mike Regan at EMI from people in America who are interested.

"As soon as I get a record company I will spend every day I can there. Mickie's got ideas on a company and I've got ideas, but we want people who are really excited about the record, like our publisher Bob Grace who really believes in it, and thinks it's a great song."

## TOP JOCK SURVEY

THE Radio-TV side of this year's RM pop poll has certainly created some surprises. The biggest one being the success of Radio Nordsee International DJ, Alan West. Congratulations must go to him for securing the third highest placed radio show and for being voted sixth in the best DJ section. In RM's last poll a year ago, Alan West finished 39th in this category; a remarkable feat when you think that under five months ago he was deejaying in a biscuit factory.

Another major success this year is Noel Edmonds who moves from a position last year of 35th to 5th. Also improved over last year are Dave Lee Travis (11th to 3rd), Johnny Moran (34th to 13th), Terry Wogan (26th to 14th), and Paul Burnett (27th to 16th). Two new entries into the top twenty list of DJs are two disc jockeys who have compered the breakfast show on Radio 1 during the past year, Stevie Merike (now with Radio Nordsee) and Dave Eager.

It's good to see Tony Prince and Roger Day maintaining positions in the top twenty. Neither of them are working on radio at the moment.

In its first year "All Our Yesterplays" has come out as the top radio show and "Scene And Heard," which came second in the best radio/TV show section last year, has slipped down to seventh place.

Finally, as Britain's prime 'Monty Python' fan I must send my personal congratulations to the show for being voted the third most popular TV show. And now here are the top forty jocks.

- 1 Jimmy Saville, 2 Tony Blackburn, 3 Dave Lee Travis, 4 John Peel, 5 Noel Edmonds, 6 Alan West, 7 Kenny Everett, 8 Rosko, 9 Mike Raven, 10 Alan Freeman, 11 Tony Prince, 12 Johnny Walker, 13 Johnny Moran, 14 Terry Wogan, 15 Stevie Merike, 16 Paul Burnett, Dave Eager (tie), 18 Ed Stewart, 19 Roger Day, 20 Kid Jensen, 21 Tony Brandon, 22 Stuart Henry, 23 Dave Cash, Peter Murray, Pete Drummond (tie), 26 Mike Harding, 27 Dave Christian, 28 Sam Costa, 29 Andy Archer, 30 Anne Nightingale, 31 David Symonds, 32 Pat Campbell, 33 Bob Stewart, 34 Tony Allen, Dave Anthony, Bob Harris, Crispian St John (tie), 38 Jack de Manio, 39 Brian Matthew, 40 John Dunn.

Disc jockeys 'bubbling under' were Jimmy Young, Hans Mondt and Rob Out (Radio Veronica), Dave Rodgers (Radio Nordsee), Jeff Dester, and Mike Knight (Radio Jackie).

SIMON BURNETT

HERMAN: 'THINK THIS IS THE BEST I'VE EVER MADE'

# ators are staying very ment on the Continent



VAN DER GRAAF GENERATOR

stage that he was upsetting the audience and he removed the animal.

"Frankfurt was the only difficult venue but that is a funny place for British groups - Bob Fripp played at the Zoom club to 800 people one

night and someone else far bigger grew a complete blank the following week. Strange place.

"Our audience is a pretty interesting cross section - fifty per cent heads and 40 per cent straights - we even

had one middle aged guy turn up in Amsterdam with all the albums wanting them signed."

The other groups on the Charisma musical wagon train are apparently going down equally well and Jackson Heights newly arrived at direction on an eclectic electronic plain or for those of you who have become esoterically enlightened with the rest of us psduds - loud instead of quiet. The result David assures me is exciting.

Coming shortly from the Van der Graaf camp is a solo album by group leader Peter Hammill who found himself with an embarrassment of riches in the form of his own material which could not be used by the band. Most of the group helped out on the album and Bob Fripp was amongst the talents persuaded to sit in 'Fools Mate' coming shortly.

"It's currently my favourite Van der Graaf album", laughed David. "I

like the material so much myself that I can identify with the music personally but it is Peter's album - that is they are all his songs being performed in the manner he wanted. Our next album which will be a 'double' should be out in July.

"We've made it a double album simply because we had such a backlog of material and if you leave it stagnating it simply becomes music which you have long since passed on from. There is a real sense of urgency for a musician these days to have his work reflected as being what he is playing at the time."

Around this time the marks ran out in the Post Office from where David was phoning - hotel phone being out of action but not before I had wished him luck on his further travels into Switzerland, and Holland as the band plays on into Europe!

Keith Altham.

NEXT WEEK  
IN  
RECORD MIRROR  
countrystyle  
SPECIAL

# MORE LIVING SOUNDS ON VERTIGO

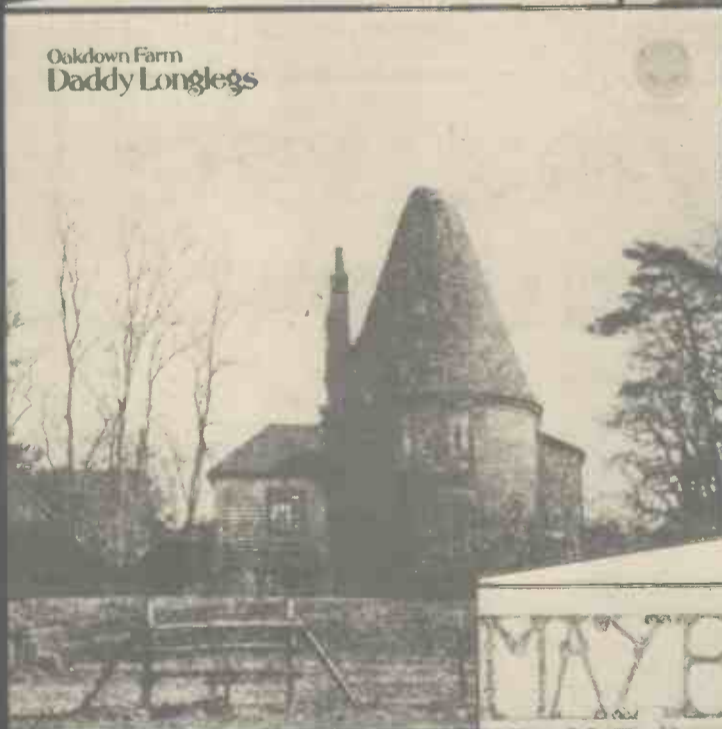
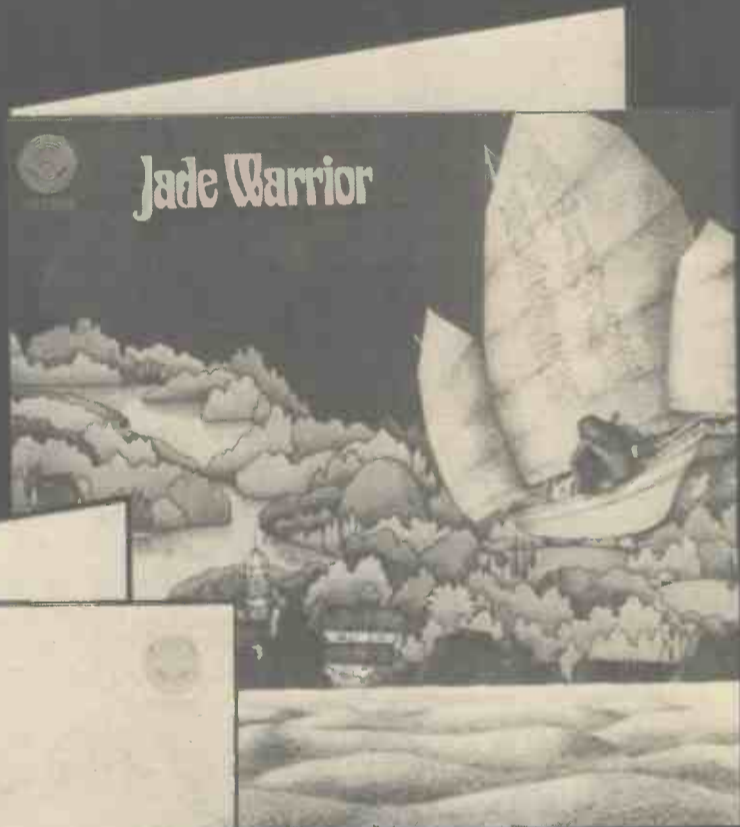


**Ian Matthews**

If you saw thro' my eyes 6360034

**Jade Warrior**

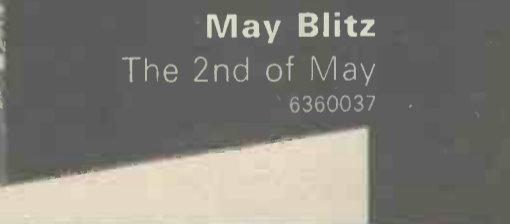
6360033



Oakdown Farm  
**Daddy Longlegs**

**Daddy Longlegs**

Oakdown Farm 6360038



**May Blitz**

The 2nd of May

6360037



MAYBLITZ

THE 2ND OF MAY



**VERTIGO**

The sight and sound of contemporary music

**Coming Soon!**  
The new Magna Carta album  
'Songs from Wasties Orchard' 6360040

A Philips Records product

# contemporary music

FOUR PAGE PULLOUT

PEOPLE are always waiting for something to happen.

Few have vision enough to anticipate events and an even greater number often fail to realise that what they've been waiting for has actually arrived, is happening to them and influencing them.

Contemporary music works that way. It is the music of now and has been chosen as the title for this supplement in preference to the more obvious "progressive" and "underground" tags. Contemporary is such an immediate word that it renders phrases like "progressive" and "underground" redundant.

It covers today, but for the purpose of the supplement we've let it apply to the new music which has arisen in Britain and throughout the world relating to young people.

Today's contemporary music is at the most eclectic level ever. Mass media have ensured that everyone in the civilised world is kept aware of new developments as they happen. What would once have been a local phenomenon in the Fifties can happen overnight today (which is not to discount the fact that overnight successes were made in the Fifties, merely that more overnight successes occur today than yesterday) and as TV becomes increasingly powerful and the introduction of cartridge TV draws near, the concept of a global music village takes shape.

This is perhaps the role that contemporary music will play. It is a more diverse music than at any time in history and yet it is inter-related so tightly. Rock is the basis and to rock are added various influences like jazz, classical, folk and electronics. The use of such terms as jazz-rock is not so bad as it seems, for most



STEPHEN STILLS: THE SOLO ARTIST, IN A GROUP

## NOW THAT THE DREAM IS OVER

EDITED BY BILL McALLISTER

people need terms of reference, being unable to cope with the rather abstract concept of universal music.

The past conjures up The Beatles, The Rolling Stones, Elvis Presley and all their many followers. The present still reveals these same artists, stronger than ever (though in the case of The Beatles the four-way split tends to obscure the issue). From the interest created by these artists has come

today's music, one which looks everywhere for inspiration and one which finds inspiration in the strangest places.

A lot of the toughness is gone. Hard rock really only exists in the form of Led Zeppelin, Grand Funk Railroad and Black Sabbath.

The tendency now is towards thoughtfulness, discretion. A throwback from the 'flower' days perhaps, but the naivete is gone, and there's a bareness about much of today's lyrics which shows that "the dream is over" and reality becomes of consequence.

Bareness doesn't mean, of course, that there is a lack of poetry. Dylan, Bernie Taupin and James Taylor have proved beyond question that beauty is not dead lyrically in contemporary music. Their statements, like early rock lyrics, are simple and direct, but they go deeper, probing human relationships as an author would in a book.

Then there's the solo

artist, a development of our times when it seemed the groups would go on forever. Neil Young, Elton John, James Taylor, Stephen Stills, Cat Stevens and a host of others have found the easiest course is to take their own path, avoiding the agony of compromise. Harrison, Lennon, McCartney and Starr have done so, too, putting the final seal on the fact that if the world's top group deem it necessary to pursue individual careers then it must be the way of things.

In fact, the solo artist — even within a group context — becomes an increasingly dominant feature of contemporary music. Joe Cocker, Leon Russell and Rita Coolidge, for instance, all working within the framework of Mad Dogs and Englishmen.

On the other hand the group still figures strongly and, having been established since The Beatles, will never fade. It has its place and bands like Crazy Horse, Grin and their like have the kind of magic to carry on the tradition.

It is a tribute to today's music that chart standards are higher than ever. The 'rubbish' may still find its place every now and then ('rubbish' by contemporary standards, that is) but if Judy Collins' beautiful "Amazing Grace" can sell into the Top Twenty there can't be much wrong.

Today's music's strength is in its resilience, for it adapts to any and every change as is required, ensuring that there is always progression (which doesn't mean 'progressive' music) and movement. If my tastes can stretch from Neil Young (introvert) and Elton John (extrovert) all the way across to Fairport Convention (boozy) and Faces (boozier) then I'm sure that everyone else has equally catholic choices. The more the merrier.

## PREDICTION: Four bands to go high...

### Wishbone Ash

THERE is possibly no British band recently emerged with a more original or refreshing sound as Wishbone Ash.

They have all the requirements for "stardom," that phrase so ill-used until recently when the establishment of, say, Neil Young or Elton John brought it back into genuine currency.



WISHBONE ASH

I find their music the hardest to define of any I have recently heard and that, perhaps, accounts for a lot of their charm. On stage they are hardly an aggressive

group, moving rather with a distinction which belies their years and a determination which contrasts nicely with the often soothing sound of their twin lead guitar set-up. Sadly, and somewhat

predictably, America will raise them up first, not through their own doing, but rather through the incredibly enthusiastic response they got there on the first tour.

And: "It's very difficult to get off the ground these days, it all seems to be down to the economic structure. It was fortunate that the American record company covered the losses on the tour, because it paid in the end. Except for about three gigs the public gave the same response as the reviews we got."

The music is a strangely melodic one considering that their songs don't touch upon

the same areas as, say, Young or Taylor or John/Taupin. They deal more in abstract patterns and moods and the interplay within the band on occasions is magnificent.

British response has been good though. And they feel no inclination to let the home market slip by. "We won't be deserting England by any means because when you're in a group the world is your market. We've been working solidly here and the British tour is probably sufficient for the time being to establish our name a little more firmly."

The benefit of America,

apart from career advancement considerations, is, they feel, that "you hear so much more music over there. It's a more music-orientated country than Britain. Even with such a short stay over there we heard so much that has influenced us. Groups like Poco and Seatrain, they were always melodic and while Poco weren't exciting, they were so relaxing that it made a change. The variety is there if you want it."

Most important, they have realised that after years of many artists being "jacks of all trades, masters of continued overleaf

# PREDICTION

continued

from page 11

none" there is a return to the specialisation (which is not to say that it means

## Paladin

TERRY Reid's band was always good, consistently neglected.

Even in America where they achieved a certain degree of fame there was still a lack of knowledge about what they were doing. Paladin should change that.

Not that Paladin are similar in any way to Terry Reid, but since they were formed from Reid's sidemen - drummer Keith Webb and organist Pete Solley - there is an affinity lurking about which now becomes apparent as an extension of ideas.

Webb and Solley have gradually evolved their idea of what their band should sound like and, as with Wishbone Ash, they come out as Paladin.

"We started with nothing more than a good helping of experience and lots of ideas and have eventually built up the odd bits and pieces until now when the band is completely ready."

Even so they've only just begun. The hard work is still ahead, but they have enough vision to break through and, though it seems contradictory, their incredibly derivative sound

restriction) in sound. Artists now begin to sound like themselves, identities are being established. Wishbone Ash have an identity, one so

immediately fetching that within a short time they will be, God bless those hackneyed but still favourite phrases, stars of tomorrow.



PALADIN

- which is based upon a fusion of Afro-rock with melody and jazz tinges - works on their behalf.

The American market, as seems to be the way of things, is the one which interests them most. It is still basically pretty difficult to get away in Britain and their familiarity with the States from experience with Terry Reid there will help enormously when they eventually tour.

"The thing about the States is that to do anything, and this must apply to most things, you have to stay there, make yourself familiar and become familiar yourself with what is happening. Everything changes and so must we. It doesn't mean that you change with fashion, it's more a case of

getting influenced, just absorbing."

Like Wishbone and Open Road they know what they want and how to get it, an attitude which is not mercenary merely commonsense. "You have to go out with the intention of creating havoc, not a violent kind but an unrest among your listeners so that they know they're listening to you and you're doing it. We might appear cocky, but it's just confidence in ourselves. We like playing and people seem to like listening."

It has to work out. They strike that happy medium which daily grows more important in creating a blend between the visual and the musical.



HELP YOURSELF

The band was formed by Malcolm Morley and despite an initial lack of reaction has fared well, making a more than promising first album (Ernie Graham made a solo album at the same time, but has scrapped that career in favour of Help Yourself membership). What will happen now is that the combined forces of Morley's and Graham's writing, together with the understated but quite driving force of their musical personalities, will bring the band into prominence.

Their music doesn't play games because it is too honest to cheat, and while honesty is a great virtue it has to be tempered by artistry to emerge victorious. Morley's songs provide sympathetic relief from the earlier Graham

compositions, they complement in such a subtle manner you hardly have to think about the changes, they flow and blend so naturally.

Like companion band Brinsley, America is a daunting proposition. For unlike Paladin they are a gentler band, but this is something which is now being replaced by confidence, and by summer they should be ready. Brinsley's main doubts about the States, of course, dates back to their "hype trip" image of a year ago. Help Yourself will have no such hang-ups.

The pattern fits too well to not include Help Yourself in the bands who will develop enough to achieve fame. And it's only the beginning.



OPEN ROAD

CSN&Y are a main influence, though mostly in the harmony department, for many of their numbers have accumulated over some time.

Candy: "The split from Donovan was inevitable I suppose, because we were there to act out what he wanted for as long as he wanted it."

Sweet-rock would not be too far away if we have to delve into the 'bag' department, but there is a bitter edge to some of the numbers (Barry is a good example) which adds that bit of excitement. The arrangements are full and wide, leaving lots of

spaces to be filled as befits them at the time, so although they are not a jamming band there is always sufficient room for fresh ideas to be inserted.

At the moment they are still developing as an electric band, but when the teething troubles are over they will split the act between acoustic and electric numbers. Because of this and the way they feel about their presentation, concerts will be their 'live' vehicle and a tour is now being planned. If there's an open road you've got to walk down it, but it's what's at the other end that's intriguing.

# A CONCISE CONTE

IT DOESN'T really matter who leads as long as someone is out there. Here's a short list of names and faces still around today and still making the right noises.

THE BAND once backed Dylan, played Isle of Wight, hit the big time and still make delightful good-time music. Their influence upon many artists has been a subtle one, but one which has affected even outfits like the Stones. The BEACH BOYS, of course, need no introduction and, after a period in the doldrums are set for one of those dramatic comebacks. Everyone loves them. Everyone loves CAPTAIN BEEFHEART too because there is madness in all of us, only with the Captain his madness is a normal, sane condition. And at the other end of the stick is BLACK SABBATH who play loud and hard. If you're young and like tight trousers then they're just right.

BLOOD, SWEAT AND TEARS did more for jazz-rock than anyone and they still make fine music. BREAD are gentle, melodic and make a nice contrast to everything. They also have David Gates who is destined to write 'standards'.

THE BYRDS just came and went but did it perfectly, leaving us wanting more. If country-rock ever once had a home then it was with them. CANNED HEAT boogie like no-one else and their dedication to gaining recognition for fine old



DYLAN: SO MUCH TO SAY

bluesmen like John Lee Hooker stops them from being too boring. C.C.S. have started a new breed of big band. Loosely constructed they swing with enormous power and avoid the jazz-rock thing that BS&T started. CHICAGO on the other hand never quite have surpassed BS&T, but still achieve a high standard. ERIC CLAPTON doesn't seem to be with anyone in particular at the moment, and if DEREK AND THE DOMINOES disappear without further trace it will

be a sadder world.

LEONARD COHEN, a quiet man of words, evokes all those midnight moods and is a soothing artist though sometimes horrifyingly down-to-earth. JOE COCKER is just a great singer and great person, doing more for 'white soul' than anyone else. JUDY COLLINS may possibly have the purest voice on earth and always chooses perfect material, the sign of a great artist. COLOSSEUM swing madly and are now fronted by the still under-rated Chris Farlowe. A still too mechanical band perhaps, but worthy of attention.

CREDENCE CLEARWATER REVIVAL got things right back to funky, home-cookin' music and despite John Fogerty's attempts at multi-instrumental mastery still do. CROSBY, STILLS, NASH AND YOUNG may or may not still exist, but whatever they did it better than everyone. A superb band vocally and instrumentally. MILES DAVIS won wide appeal at last year's Isle of Wight and his slightly rock-based jazz has still to make its maximum impact.

DEEP PURPLE make no pretence about what they're doing and why they're doing it. Again, you must like tight trousers. NEIL DIAMOND is only now making his songwriting talent felt. Like Gates he is destined to be a writer of 'standards', which isn't too bad a fate when you consider that Cole Porter did all right for himself. DONOVAN has been quiet of late which is a pity. Listen again to his "From A Flower To A Garden" set and marvel. DOORS either bore or excite and you definitely like tight trousers.

BOB DYLAN, what more can you say? Well, perhaps he could stretch what's left onto a 100 album set and keep us happy forever after. ELP are considered gross, but have a lot of musical ability and they have time on their side.



NEIL YOUNG: PAINED ARTISTRY

# SE DIRECTORY OF MPORARY MUSIC



Cape Kennedy has rockets. Intense rock, if you know what I mean. FREE have sadly just broken up. They were a beautiful, tight little band who rocked with the best of them and knew how to use the simplest riffs to greatest effect.

GRAND FUNK RAILROAD are hated by as many millions as like them. They wear tight trousers and sweat, both of which are suitably healthy activities for the young to appreciate. GRATEFUL DEAD are a family band who have spawned a wealth of good spaced and currently hoe-down music. GROUNDHOGS are loud, play riffs and work hard. GEORGE HARRISON was a

Beatle and is now a man. Together with Phil Spector a monumental artist. RICHIE HAVENS hasn't made as much impact as he should have but he will eventually. An incredibly inventive songwriter with as rich a voice as you could wish to hear. THE EDWIN HAWKINS SINGERS claim to fame is "Oh Happy Day," which brought gospel into prominence, but if you haven't heard them do anything else get out and buy their albums.

HUMBLE PIE are just taking off in America and are one of the most exciting groups around. Superb musicians and Steve Marriott's voice still evokes Small Face memories, only bigger and better. JEFFERSON AIRPLANE have been inactive for a little while, much of this caused by the interest in Hot Tuna, an occasional off-shoot band. As leaders in the San Francisco sound they will always take a place in American rock hierarchy. And JETHRO TULL, going through the changes, could shortly re-emerge from a distant period back into musical innovation.

ELTON JOHN has, if nothing else, brought back interest and controversy to the some times jaded spells. Ultimately, though, it will be agreed he is one of the world's finest artists and with Bernie Taupin writes beautiful, memorable songs. CAROLE KING has been writing some of the best pop material ever for over a decade now. She never took off as an artist before but the time is now right and her appearances will spark a flame which should make her on a par with Taylor, John, Young etc. shortly. KING CRIMSON have just come back with more driving, always striking music. Still a masterful group. KINKS have been with us forever, thank goodness. Ray Davies' touchingly human songs will be, too.

AL KOOPER started Blood, Sweat and Tears, played on Super Session and has edged Dylan into new light. On his own he is equally powerful. KRIS KRISTOFFERSON made his impression this year after a quiet wait and should produce more songs up to the standard of "Me And My Bobby McGee." LED ZEPPELIN, arch-kings of heavy music, have sobered of late and seem to be headed in new directions. MATTHEWS SOUTHERN COMFORT are now Ian Matthews and Southern Comfort, both as relaxed and fine apart as together. Subtle, country-tinged music.

JOHN MAYALL, a father of the blues and, in the light of his proteges, much, much more. As an artist he is good, if not great, but his role as innovator will never be forgotten. MELANIE writes intensely personal songs and performs them that way, too. And JONI MITCHELL does the same in a more graceful, fragile way. MOODY BLUES launched a thousand Moogs and Mellotrons and still come up with surprising ideas. VAN MORRISON has not yet won the acclaim he should here, but if he does visit these shores the NEIL YOUNG situation will be repeated.



THE GRATEFUL DEAD: FAMILY BAND

MOTHERS OF INVENTION were the original outragers, have stayed that way through several disbandments and under Mr Zappa's direction should continue to wreak utter havoc upon music. MUNGO JERRY brought quality into their jug-like music through Ray Dorset's happy ability to write simple, effective songs. RICK NELSON has become a star artist after being a 'star'. He and his Stone Canyon Band are perhaps the best of the country-based groups around. RANDY NEWMAN is a much neglected figure by the public, but has won the respect of countless artists. He influences backstage, where most of the work is done.

THE PENTANGLE proved that folk and jazz mix successfully given talent and taste. An almost perfect group with much more to say. PINK FLOYD were founders of the 'underground' here and have gone on to become accepted composers and performers of massive works. Then there's ELVIS PRESLEY who means as much now as he did when he became a rock idol. LEON RUSSELL has been around as long as Presley, but has been a background man until now. His writing and playing have added colour and excitement. SANTANA are one of the best percussion-based bands in the world, interesting many people in rhythm. SIMON AND GARFUNKEL cannot be faulted. Paul Simon writes excellent songs and as recording artists they excel.

NINA SIMONE is artistry personified. A vital, warm, explosive woman who gives everything in her demanding music. THE SINGING POSTMAN is outrage itself. SLY AND THE FAMILY STONE are visually one of the most colourful groups and their funky, individual music is just as striking. SOFT MACHINE were recognised late but, like Pink Floyd, now lead in the field of improvised music. RINGO STARR is loved as a person by almost

everyone. CAT STEVENS has grown in stature this year and his songs get better and better. ROD STEWART of Faces is a rare artist, one capable of many moods and able to master them all.

ROLLING STONES have been revitalised, regained the will to live. And their music is tighter, harder, better than ever. T. REX and Marc Bolan bop with the best, providing light relief. JAMES TAYLOR is a poet and man. TEN YEARS AFTER, despite the knocking, hold hard to their

rock-blues and were responsible for stirring interest in their early days. TRAFFIC come and go, but always are good and IKE AND TINA TURNER are back, too, jiving along, Tina as dynamic as ever.

THE WHO, a cut above them all, are consistently entertaining. YES are a band of promise and great talent and the last word goes to FRANK ZAPPA, a genius as only few are. He proves showbusiness will never die, which is the point of music being contemporary.



ELTON JOHN: LIKE IT OR LEAVE IT



FAMILY'S ROGER CHAPMAN: HYSTERICAL

# smalltalk

## CLASSIFIEDS

The price for a classified advertisement is: 5p per word. £2 per single column inch, boxed. Box Number charge 25p. No money, in any form, should be paid to a Box number. Advertisements should be submitted by Thursday of the week preceding publication. All advertisements are subject to the approval by the publishers. The RM will not be liable for any event arising out of advertising.

## ORDER FORM

TO PLACE your advertisement phone: 01-437 8090 or complete the order form below and send to: RECORD MIRROR, 7 CARNABY STREET, LONDON W1V 1PG.

I would like my copy to read.....

I would like to have.....insertion/s week beginning.....

Under the classification.....

I enclose cheque/postal order for £.....

Signed..... Address.....

## personal

**JANE SCOTT** for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. Stamp to Jane Scott, 50/RM, Maddox Street, London W.1.

**MAKE NEW FRIENDS.** Ladies and Gentlemen from all over the world would like to correspond with you. Details and 40 sample photographs free. Write, enclosing a 2½p stamp, to: Interspond, P.O. Box 58, Brussels 1020, Belgium.

**MALE 21** (Free Radio fanatic!). Seeks girlfriend in Kent. Photo please. Box no. 332.

**FRIENDSHIP/ROMANCE** introductions. All ages, all places. Details from Valentine Club, 33 Park Lane, London W.1.

**WRITE FOR FREE** details of the sincere service offered by this Bureau in Marriage/Friendship introductions. The "Answer" (Dept RM), Summerleys Road, Princes Risborough, Bucks.

**CUPIDS PENPALS** and marriage bureau. 256a Flee Road, Flee Hants.

**MALE 23** seeks fun loving girlfriend Cardiff area. Photo please. Box No. 340.

**LONELY MALE (25)** living in Northampton seeks girlfriend anywhere. Genuine. Box no. 344.

**CAMPING JULY 12/seeking** young person (19-24) to share hol/expense. Indefinite period. Write: Mike, 73 Woodfield Avenue, Hyde, Cheshire.

**UNIQUE MALE PENFRIENDS.** Send s.a.e. DBS, 22 Great Windmill Street, London W1.

**NOW. UNIQUE MALE PENFRIENDS.** Unusually different. Satisfaction guaranteed. Worldwide. Free details. Guys 'n' Gals International, 10 Coomb Street, London N1.

## mobile discotheques

**77 SOUND DISCO** Radio-styled mobile discotheque in North London. Write c/o 33 Tranmere Road, Edmonton N9 9EJ, or phone 01-360 4954.

**DAVE JANSEN DISCOTHEQUES.** Radio style professional entertainment 010699 4010.

**AZIMUTH ELECTRONICS,** complete stereo discotheque. Rates from £11, travel anywhere in S.E. England. Tel. Northwood 22198.

**ROCK 'N' ROLL 'Robs** Disco' Go-Go. Roydon 2329.

## penfriends

**UNDER 21.** Penpals anywhere. S.a.e. for free details - Teenage Club, Falcon House, Burnley.

**OPPORTUNITY KNOCKS!** Make new friends through Postal Pen-Friends. Send s.a.e. for details: 44 Earls Court Road, London W.8.

**FRENCH penfriends,** all aged from 12 to 21. Send s.a.e. for free details - Anglo French Correspondence Club, Burnley.

**TEENS/TWENTIES** penfriends, home/abroad: M.F.C., 9 The Arbour, Farnhill, Keighley, Yorkshire.

**PENFRIENDS AT HOME** and abroad. Send s.a.e. for free details - European Friendship Society, Burnley.

**JEANS INTRODUCTIONS,** 16 Queen Street, Exeter, 17 to 70. World-wide successful romances.

## LOOKING FOR NEW FRIENDS?



If you've never tried our postal dating service you're missing a lot of excitement. Write for my free brochure, and find out how easy meeting new friends of the opposite sex can be. Please state sex age. Joan Frances, Mayfair Introductions, Dept. 9, 60 Neal Street, London, W.C.2.

**ROMANCE OR penfriends,** home/abroad. Thousands of members. Details: World Friendship Enterprises, MC 74 Amhurst Park, N.10.

**MARY BLAIR BUREAU.** Introductions everywhere. S.a.e. for details: 43 Llanfair D.C., Ruthin, Denbs.

**TEENAGE PENPALS.** Stamp to: 10-20 Teenage Club, 124 Keys Avenue, Bristol BS7 0HL.

**MAKE NEW FRIENDS.** Marriage partners. Stamp to: Miss Chidgey, Postal Friendship Club, 124 Keys Avenue, Bristol, BS7 0HL.

## free radio

**FOR F.R.A.** Associate membership, send s.a.e. to: Free Radio Association, 239 Eastwood Road, Rayleigh, Essex.

**R.N.I. ON V.H.F.** Recorded in Holland. R. Rotgans, Vrijheer. Esiaan 357 Papendrecht, Holland.

**RNI STICKERS** 3p, 4 for 10p. IBM Pens 4p, 4 for 15p. S.a.e. with all orders. IBM (Dept. RM), 20 Pennine Way, Barnehurst, Kent.

**AMERICAN RADIO** airchecks. Box no. 345.

**STUDIO RECORDED** Pirate/American jingles. S.a.e. D. Smith, 29 Suffolk Avenue, Leigh-on-Sea, Essex.

## songwriting

**LYRICS WANTED** by Music Publishing House, 11 St Alban's Avenue, London W.4.

**SONGS AND LYRICS WANTED.** Publishing/Recording. S.A.E. JANAY MUSIC, Dept. RMA, 189 Regent Street, London W.1.

**LYRIC WRITERS** REQUIRED by recording company. Details (S.A.E.): Robert Noakes, 3 Coalway Road, Bloxwich, Staffordshire.

**SONG LYRICS WANTED.** Pop/Ballad. (S.A.E. Please). New Key Music, Dept. RMA, 81a North Street, Chichester.

## tapes

**MUSIC CASSETTES:** At exclusive prices - many recent titles, including the Mood-Matching series. S.a.e. Box no. 342.

## fan clubs

**KENNY BALL APPRECIATION SOCIETY** - S.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.

**Important announcement on behalf of all members of The Eddie Cochran Memorial Society and fans of the great artist!**

**UNION PACIFIC** a brand new label dealing in the finest reissues and oldies but goodies and vintage Rock 'n' Roll, are proud to present a fantastic new album (our first), by the late great EDDIE COCHRAN. Details as below.

Title: "A Legend In Our Time" U.P 001 LIMITED EDITION.

- |                                    |  |
|------------------------------------|--|
| Side 1                             | Side 2                                     |
| 1 Tired And Sleepy (Ekko)          | 1 Skinny Jim (Crest)                       |
| 2 Fools Paradise (Ekko)            | 2 Half Loved (Crest)                       |
| 3 Mr Fiddle (Ekko)                 | 3 Annie Has A Party INST (Silver)          |
| 4 Two Blue Singin' Stars (Ekko)    | 4 So Fine Be Mine (Silver)                 |
| 5 Guilty Conscience (Ekko)         | 5 Cotton Picker (Warner Bros)              |
| 6 Your Tomorrows Never Come (Ekko) | 6 What'd I Say (Saturday Club)             |
| 7 Guybo INST (Silver)              | 7 Milk Cow Blues (Saturday Club)           |
| 8 Strollin' Guitar INST (Silver)   | 8 Hallelujah I Love Her So (Saturday Club) |
|                                    | 9 C'mon Everybody (Saturday Club)          |

Yes it's here at last! The one all Rockin' fans have been waiting for. The greatest Rock 'n' Roll album ever to be released! Contains 17 of Eddie's rarest and most sought after recordings. All the rare Ekko's and Silvers, also the one rare Crest 45. Plus as a bonus the rarest Cochran track, talked of for years! Cotton Picker.

These tracks are priceless, to obtain the original records through auctions would cost fans at least £100 or more!

Highlight of the album is recently brand new fantastic quality tape of Eddie's brilliant performance on Saturday Club plus interview in 1960. Backing provided by the great Brian Bennett and legendary Big Jim Sullivan!

Forget all crappy bad quality, high priced pirate albums which are still in circulation, this is the one! Complete with great rare action shot of Eddie on stage on front sleeve, and full track details with discography and notes by fan club president Peter Morgan on reverse of sleeve. Fully professional printed cover. Recording quality is GUARANTEED INCREDIBLE! No surface noise or hiss as on original 45s and 78s, as all cuts recorded at 15 IPS utilizing the famous 'Dolby' noise reduction system.

**PLEASE NOTE:** this is not a pirate recording. Royalties are paid to the artists next of kin and copyright royalties are at the moment being negotiated between M.C.P.S., B.B.C. and Liberty/United Artists.

Without a doubt the album of the year! Don't hesitate as the record is available in limited edition quantity only for members and fans of the club society. **SEND YOUR ORDERS NOW** otherwise you may be late. First order received will be sent with a great Rockin' poster of the artist taken from The Girl Can't Help It! **SO HURRY** and the price! Inclusive of post and packing 50/-. So get moving real fast!

**OVERSEAS PRICE £2-99p. INTERNATIONAL MONEY ORDERS ONLY PLEASE!**

**IMPORTANT** Union Pacific would like to advise all customers to include with their orders and payment an extra 3/- Post Office registration fee. This is to insure safe delivery of orders against loss or theft during postage. **PLEASE NOTE IMPORTANT:** Union Pacific cannot be made to be responsible for any package that may go astray which has not been registered by the customer concerned. Thank you.

**SEND ALL ORDERS AND ENQUIRIES TO UNION PACIFIC BOX No. 348.**

## XPLORATION!



No Restrictions. New Faces. No Crowds.

Discover the national character of Greece, Turkey, Russia, Albania, India, Persia, Morocco, Tunisia, Senegal, Mexico, Alaska, Spain and Portugal in small mixed expeditions. From £35. (All equipment, insurance and site fees included).

## XPLOR EXPEDITIONS LIMITED

Friar Street, Reading, Berkshire  
0734 583160

PLEASE SEND MY FREE BROCHURE I AM OVER 17

Name.....  
Address.....  
RM May 29

## travel

**ECONOMY FLIGHT,** India, USA, Canada, East Africa, Far East  
187 Tufnell Park Road, London N7. 01-607 5639

## for sale

**BEATLES CUTTINGS,** pictures. S.a.e. 42 Old Road, Neath, Glamorgan.

**T-SHIRTS & VESTS** of Marc, T. Rex, Jagger, Ringo and many more in red or black on white 60p or on lemon or blue (T's only) 75p.  
POSTERS of Marc 50p; T. Rex 40p; Jagger 25p; Ringo 25p; Cheques, POS (plus 12½p p & p) to RENAISSANCE, 23 Northgate, Cottingham, Yorkshire. Also large s.a.e. for brochure.

**INTERESTING DYLAN** (tape). S.a.e. Box no. 346.



A complete relationship with someone of the opposite sex is a rare thing. We can help you achieve it by selecting for you personally, people who are compatible with your tastes and desires. Post this coupon for free details.

Please rush me details.  
Name.....  
Address.....

S.I.M. (RM/5) Braemar House, Queens Road, Reading.

## Dateline

The Dateline computer eliminates chance as a way of choosing dates it scientifically rejects unsuitable partners and can fix you up with as many compatible dates as you can handle. Common sense? Certainly and made possible by Dateline Britain's greatest matchmaker.

**WHY WAIT** Post the coupon for full details **DATELINE COMPUTER DATING SERVICE**, 23 ABINGDON ROAD, LONDON, W.8. Tel: 01-937 0102. Please send me my Dateline application form and full details:  
Name.....  
Address.....  
Age..... RM H

**WE WANT TO MEET** seven Elvis and Moody Blues fans who travelled to Crystal Palace Festival at 12.30 from Victoria. Blue Suede Shoes, 18c Hedgegate Court, London W11.

**MARTIN KAYNE** Disc Jockey, Compere  
15 Radnor Park Road  
Folkestone, Kent  
Tel (0303) 57237

**THE HUNGRY EYE DISCO.** All sound, anywhere. Alan 01-674 4325

**SOUL, ROCK, HEAVY, TOP 50**  
  
**MEBO 4 MOBILE DISCO**  
3 DJs plus Light Show  
Tel 01-437 7355 (office hours)  
01-460 6500 (eve)

**EXCITING NEW MOBILE DISCO - N. HERTS/BEDS AREA. DANCES, CLUBS, WEDDINGS, PARTIES ETC.**  
TEL: 0462 50918

**records wanted**  
AS MUCH AS 125p allowed for your unwanted LPs in part-exchange for brand new LPs - or we will buy them for cash. S.a.e. for details first. BDR2, Cob Records, Portmadoc, Caernarvonshire.

## records wanted

**AMERICAN RADIO** airchecks. Box no. 345.

even or

# smalltalk...

on page 23

**INVEST, MAN!**

Sure, cool return on this easy market. Superstar jersey vest with the scooper neckline. The in-thing to wear for the way-out places. These happy happenings come in colours too. Red, white, purple, yellow. Small, medium or large. Size and cash with order.

**manstop**

Dept. RM 13  
242 Linthorpe Road  
Middlesbrough, Teesside

**MISTERMAN EASY**

Suit the Action to your Style

Why should it cost a whole lot of bread to relax? For crumbs you can Do Your Thing the USA way in a uniform-cut elegance. Colours come light navy, sand or green. With refund guarantee. Price £2.25, p&p 25p.

**TEESDALE SUPPLIES**

Dept. RM 13  
The Bank, Barnard Castle  
Co. Durham



# ROGER'S WORLD IS WIDENING

IT MIGHT seem like asking for trouble inviting thousands of people to send their song lyrics to you, but Roger Whittaker found it to be a highly fruitful move.

BY VAL MABBS

He has since featured some of the numbers on his own radio show, and even on his current LWT television series!

"It wasn't a question of drying up myself when I asked for lyrics", Roger told me. "Just that if you're going to do a radio series it takes one hundred per cent of your time. But it's always a fear to a songwriter that you might dry up, even Gershwin dried up for years."

The response to Roger's request was tremendous, with fifty thousand lyrics arriving for his attention. Four of these Roger considered to be particularly good material and he set them to music.

"It takes much more thought and mental concentration to write a tune to somebody else's lyrics", Roger told me. "Whereas you can pick up a guitar and work out a tune and a lyric together generally in a shorter time. 'Durham Town' took me ten minutes to write, and I wrote 'New World In The

Morning' in an evening, but putting the music to one song took me three days, though I managed to write two in one afternoon.

"In the main the lyrics I received weren't suitable for songs, but the standard was high. I played two American publishers ten of the songs, without telling them the story behind them, and they were prepared to take them all! They had actually tried a similar thing in America, but not one lyric was good enough to use. I got fifty good lyrics, and I only re-wrote a line here and there, though 'Why' and another song 'Candy Cloud' were untouched.

"I was amazed at the different types of people who wrote to me", Roger told me. "A magistrate, labourer, jeweller, engraver, hotel porter and even a fireman, all sent lyrics."

As well as Roger using the material in his acts, Rolf Harris has one song under consideration. Rolf, who is a close friend of Roger and his family, also guested on the first of his television series.

"Rolf is a good teacher and I took his advice about how to work on the show. I was like I was on my very first television show on the

first of this series! Rolf told me not to say all the unnecessary phrases that you so often do, and to have an awareness of what I was saying, because I'm inclined to be lazy in my speech.

"But really television is a piece of cake!" Roger told me. I sing songs that I know and most of it is scripted."

I was surprised to learn that Roger had no knowledge of his original weekly companions, Sylvia McNeill and J. Vincent Edwards, although he does have some say about who guests on the show.

"Vince and Sylvia are remarkably talented though", said Roger. "But Sylvia is leaving us and being replaced by Ginette Renaud, who has such a marvellous personality. She walked into the studio and said 'Good morning' to the band and they all responded immediately, they loved her.

"As far as the other guests on the show, I give a list to the producers of the people I would like to see on there. After nine years in the business I have got to know a lot of these people as friends as well as people, like Lulu and the Bee Gees and Sandie Shaw. And sometimes the

producers bring on people I've never heard of, like Jerry Reid.

"I didn't know what he was like until he arrived, and I knew he was singing a song about alligators and Mississippi swamps and I thought that wouldn't go down well at all. But people loved it, and he's such a nice fellow, I like very much what he's doing."

So Whittaker's World of Music can be an education to Roger as well as the public in some cases! But what about the comparisons to 'Ready Steady Go'!

"I thought it was a terrible show", Roger told me. "People who say that must have forgotten what Ready Steady Go was like. It was old fashioned to this programme, you could never have done 'Early One Morning' and all the things we've done on that. It bears some resemblance to it because the audience joins in, but then you could say 'Hair' was similar. It just creates a marvellous atmosphere of excitement.

"We all know what 'Ready Steady Go' was about, with kids chucking bodies around and cameramen getting into strange positions. But it lead to 'Top of the Pops', which is the greatest pop



ROGER: 'IT'S A PIECE OF CAKE'

show ever made. Nobody could ever top it."

Roger says that it was a mistake to call his show a 'pop' show in the strict sense of the term, and that he would like to see it screened later in the evening. As a direct result

of the series Roger has been offered a tour of Great Britain, and is also set to visit Australia and New Zealand, from October, and will stay with friends in Australia for Christmas.

"My daughters, and my

wife are going with me," Roger clarified. "And we'll be coming back across the Pacific, which takes about five weeks, through the Panama Canal. Then we'll be back for spring and I hope a new TV series."

# ROD SAYS HE'S JUST TEN YEARS LEFT

ROD McKUEN has been about all there is to be — and he's sure there are but a few years left to be the rest.

Arriving in London last week on one of his frequent working visits, he shocked RM by stating, "I think I've got about ten years to go and that's it. I've left instructions in my will concerning songs to be released after I've gone, for I have a lot of them tucked away.

"I'm one of those people who really enjoys recording, so I've done a lot of it and put a lot away for later — but all of them are true. I can't sing a song that doesn't have some kind of meaning for me and all the songs I've written are true — there were those girls in Houston (from 'Love's Been Good To Me'). I simply say what I feel.

## Amazing

"I could sit down and write some really complex poetry for people to figure out, but why bother? Writers tend to get hung up on their own vocabulary and try to teach — I hate the Guru aspect and I'm not a leader by any means. I just try to clarify my own life. I've been a brakeman, a lumberjack and a lot of other things and they're in my songs.

"I find it amazing that

I've outsold lots of artists and broken sales records. The fact that I even received two gold BOOKS for more than a million sales is incredible and a thrill, but it's odious to be compared with other people, for I only write what I know.

## Loneliness

"I know loneliness, because I've lived it. It's usually induced by the need for another person — just one person — and I still feel it sometimes. I never subject myself to it for want of inspiration. I'm not a masochist — there's enough sadism in the world already."

For his age — or any other, for that matter, Rod McKuen is one of the hardest workers in show business. Full of vitality, his energy seems limitless.

"I've done eighty concerts this year", he said proudly, "and I've got another 150 lined up for next year. There's always a TV series, writing and records, so I get very little sleep. I've got a lot to say before this ten years is up, so I have to keep moving — the



ROD: 'I KNOW LONELINESS'

doctor said I had the blood pressure of a 14 year old boy and I'm 38!"

But does that worry him; Not on your life. Such a prolific artist couldn't be

stopped by pressure of any kind.

**Lon Goddard**



## NEIL DIAMOND

TAPROOT MANUSCRIPT UNLS 117  
GOLD (NEIL DIAMOND LIVE) UNLS 116  
BROTHER LOVES TRAVELLING SALVATION SHOW UNLS 107  
TOUCHING YOU, TOUCHING ME UNLS 110  
VELVET GLOVES AND SPIT UNLS 106

HEAR AND SEE NEIL DIAMOND  
On Top of The Pops, on May 27th, 1971  
At the Royal Festival Hall on MAY 29th



# Mirrorpick



PETER  
JONES  
ON THE  
NEW  
SINGLES



FAIR WEATHER: HAPPY NEW SINGLE

## Move spot on the chart target

### THE MOVE:

Tonight (Harvest HAR 5038). Fairly typical Roy Wood bit of writing. It's built round a simple melodic theme, less frantic than of yore, with some falsetto harmonies lightening the sound. The backing sounds are clean-cut and sometimes unobtrusive — and the beat patterns lift it into the big-seller class. It's simply a case of Roy aiming straight at the commercial market ... and hitting target. — CHART CERT.

FAIR WEATHER: Lay It On Me; Looking For The Red Label (RCA Victor Neon 1000). Sounds like they enjoyed doing this one — a rumbling mid-tempo piece which gives Andy a lot of chance to stretch that high-flying voice of his. Sags a bit in the middle, I thought, but soon picks up again. But over all things is that sheer ruddy zest for the job. CHART CERT.

DAVE CLARK FIVE: Won't You Be My Lady; Into Your Life (Columbia DB 8791). Not the most directly commercial, I'd say — not bearing in mind

some of the group's earlier stuff. But it's pretty powerful stuff, with grow-on-you appeal — hefty guitar figures and some attack-conscious vocal work. The chorus hook is strong enough to make it a ... CHART CERT.

TOM JONES: Puppet Man; Every Mile (Decca F 13183). This Sedaka-Greenfield song fits the Jones style well. Gimmicky girlie-voice opening and then it's Tom alone — selling with all his urgency. "I'm a puppet ... pull my string" is the gist. Excellent bass runs during the verse build-ups. Tom in great nick during the scat-type section mid-way. Must be a big seller, of course. CHART CERT.

UNICORN: P. F. Sloan (Big T). One that could emerge from nowhere and make it big. This Jim Webb tribute song suits the team very well — gives a chance of pensive, eloquent singing. There is an aura of quality over the whole thing.

THE SWEET: All You'll Ever Get From Me; The Juicer (Parlophone R 5902). With this Greenaway-Cook number and a slap-between-the-eyes commercial production, it should make it okay. But it does take time to get under way, and that could react against it right now. Even so, the main chorus is spot-on with lead voice vying against group, building all the way. — CHART CERT.

SUE AND SUNNY: Let Us Break Bread Together; Michael From Mountains (Reflections HRS 10). I've said before and say again: these girls deserve a hit under their own steam. This song, adapted by Bobby Scott, opens very slowly with brass purring, then the girls show where their talent lies. It's a bit slow, maybe; a bit rambling. But good. CHART CHANCE.

MEDICINE HEAD: (And The) Pictures In The Sky; Natural Sight (Dandelion 7003). An out-of-the-blue selection for chart

prospects. A slow-builder of a record, with some good lyrics and a sort of rumbling vocal build-up under lead voice. Takes time to register, maybe, but it's certainly worth a spin. CHART CHANCE.

JAMIE: Mama Don't Understand (MAM). Quite a catchy little song, with litt-girl voices in the background. Story of frustrated love and so on. All very relaxed and gentle — not outstanding but okay.

MARRIAGE: Ever Find Yourself Running (Decca). A Roy Orbison-type voice on a soaring ballad set in orchestral setting. An earnestly plaintive and questioning number. Comes off well.

BLACK VELVET: See What You Get Out Of Me (MAM). Debut on this label, and a couple of personnel changes evident. Middle-of-the-road slab of material, mid-tempo too. But nothing to suggest a hit, surely.

River (Columbia). A pacy beater, with a summery feel to it. It's okay, in terms of general appeal, but no stand-out chart prospect.

ERIC BURDON AND WAR: Paint It Black (United Artists). One of the best tracks from the "Black Man's Burdon" album — terrific percussion work, then some high-soaring vocal scenes from Eric. Obviously likely to be a big seller, but it misses a "tip" because of sheer familiarity.

RAY MORGAN: Let's Fall In Love Again (B and C). High-skilled balladeer — he had a hit with "Long And Winding Road," remember? Piano-backed song of super-smoothness.

MR. ACKER BILK: Irish Lullaby (Columbia). Eloquent clarinet work in the old "Stranger On The Shore" mould, with attractive string setting behind.

ONYX: The Next Stop Is Mine (Parlophone). Mixture of the wistful and the powerful. Good group performance most of the way, with some interesting and ambitious arrangement touches. But, as a single, perhaps a bit too much.

GREYHOUND: Black and White (Trojan). The group which played at the wedding of a Mr. Michael Philip Jagger. A useful reggae team, with a good protest-for-equality lead voice.

GARY WRIGHT: Stand For Our Rights (A and M). American, now living in Britain ... here on a choral-backed plea for understanding etc. Good sense of power in the tightness of the backing. Could click.

THE MAYTALS: 54-56 Was My Number (Trojan). Very lively reggae, with answering chorus build-up. A mite gimmicky, perhaps, but well above average in this field.

THE LES HUMPHRIES SINGERS: Soolaimon (Decca). For me one of the best Gospel-type groups around. A change of style here for a chant-type number which builds very well indeed.

## AMERICAN RELEASES

MARVIN GAYE: What's Going On; God Is Love (Tamla Motown TMG 775). Superb subtlety — hopefully not too subtle for British clods.

THE HONEY CONE: Wants Ads (Hot Wax HWX 107). The first British hit for the new Vandellas???

SMOKEY ROBINSON AND THE MIRACLES: I Don't Blame You At All; That Girl (Tamla Motown TMG 774). Their CURRENT U.S. hit, it harks back to their old bang bang bang sound without necessarily having enough power for Britain. Nice flip.

CAROLE KING: It's Too Late; I Feel The Earth Move (A&M AMS 849). Truly lovely gentleness (from "Tapestry"): the backing cooks and Carole sounds so good. My revelatory turn-on of the week — now I gotta get the album! Sheer beauty.

THE FUZZ: I Love You For All Seasons; Instrumental Version (Mojo 2092003). The Fuzz will give a buzz to all fans of female slow sweet soul vocal groups. Delightful, like the Delfonics' "La La Means I Love You."

THE CARPENTERS: Rainy Days And Mondays; Saturday (A&M AMS 851). We evidently skip "For All We Know" and get their very slow and soft U.S. newie — s'nice, but maybe not for here.

REDWING: California Blues (UA UP 35207). Great rocking beat (a plus in this age) on a punchy song by Jimmie Rodgers — is that the legendary Blue Yodeler/Singing Brakeman J.R.? If so, he'd never recognise this noisy version.

NORMAN GREENBAUM: California Earthquake; Rhode Island Red (Reprise RS 21008). Solid bass and those Erik Jacobsen production noises on a bit of reassurance for Californian citizens ... "keep your feet off the ground, as long as you're flying you won't tumble down." Pass the joint.

RAY STEVENS: Bubble Gum The Bubble Dancer; Jeremiah Peabody's Polyunsaturated Quick Dissolving Fast Acting Pleasant Tasting Green And Purple Pills (Mercury 6052072). Two vintage examples of the "Ahab The Arab" man's comedy style, most recently heard in "Bridget The Midget." Nowhere near as good as his newer "Gitarzan."

ROCK SAMPLES (UA Maxi ROCK 601): JERRY LEE LEWIS Great Balls Of Fire; FATS DOMINO Ain't That A Shame; EDDIE COCHRAN Three Steps To Heaven; SANDY NELSON Let There Be Drums. 'Nuff said?!

KING FLOYD: Baby Let Me Kiss You (Atlantic 2091079). Uuuh, uh, ooh, sookie sookie, naw. The new King of aggressive funk, bringing the pace down just a teeny bit from "Groove Me."

DELLA REESE: The Troublemaker; The Love I've Been Lookin' For (Avco Embassy 6105002). The vet Soulstress is less nitery, more R&B Chart (where this showed) on this gritty slowie about a juve delinquent. Lusher flip.

THE BYRDS: I Trust (Everything Is Gonna Work Out Alright) (CBS S 7253). Unfortunately, everything didn't work out better than average. Nice steel and lazy slowness, but nothing truly memorable.

THE DECISIONS: It's Love That Really Counts (In The Long Run); I Can't Forget About You (A&M AMS 844). More from Sussex, this old Bachadavirelles goodie is given a nice falsetto treatment, for the few connoisseurs of soul vocal groups. Fast flip.

BILL WITHERS: Everybody's Talkin'; Harlem (A&M AMS 845). Produced for Sussex by Booker T. Jones, black Bill is backed by Steve Stills and the MGs! Sorta chunka-chunka treatment of the unsuitable famous top, whereas the building flip is rather good.

LLOYD PRICE: Hooked On A Feeling (Wand WN 17). Where previously the R&B vet has tended to sound out of place on standard material, he here blends with this B. J. Thomas oldie so well that absolutely anyone could be singing it. Make of that what you will.

BUDDY MILES: Wholesale Love; That's The Way Life Is (Mercury 6052077). The trouble with singing an Otis Redding song is that you must then suffer comparison with the original. Buddy tries well, but he's no Arthur Conley (who in fact did it first).

James  
Hamilton

### A music hall hit for Shirley



TONY BLACKBURN WITH SUSAN SHIRLEY

SUSAN SHIRLEY: True Love and Apple Pie (Columbia). Song by Cook-Greenaway-Davis and a very good production for the as-yet gravely under-rated girl. It's really a commercial near-singalong number, but it's summery and matey and arranged with a sense of simplicity. If it got the plugs, it could break through with the less-than-heavy brigade. Almost vaudevillian in style.

TONY WILLIAMS: Lazy

# Mirrorpick/LPs

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

## Entwistle opens up his own head

**JOHN ENTWISTLE:** Smash Your Head Against The Wall (Track 2406 005).

Some interesting things on this album, as might be expected from the Who man. The idea behind this was for John to use his material, which was basically unsuitable for the Who, but makes for varied listening. Opens with 'My Size' with driving guitars and John singing with suitably aggressive vocal issuing threats about smashing your head against the wall — hence the title.

'Pick Me Up' has a strong use of brass on opening and honky tonk piano beneath with striking drumming. 'What Are We Doing Here' is a gentle number with John singing as if from far away. 'What Kind Of People Are They' is another track with strong use of brass, and 'Heaven And Hell' has shades of Family with soprano saxophone sounds as well as some intricate guitar work.

A rather cynical view of death comes in on 'Ted End' with harmony vocals (which don't sound like double tracking, though they could be), and instrumental passages with electric piano and brass sounding, perhaps appropriately rather like a village band. In contrast a nice up tempo driving track follows with furious drumming and washboard sounds.

The album closes with 'I Believe In Everything' John's single which ends with 'Rudolph The Red Nosed Reindeer' which is an indication not to take

this too seriously. What am I doing here reviewing! V.M.

**GOERGIE FAME:** Going Home (CBS 64350). The first album to come from Georgie since his contrasting strings and 'Seventh Son' album, and recorded before the Fame and Price partnership was made official. This album rates as one of his very best, being well produced and with vocals handled particularly well, including nostalgic ballad styled numbers and two noticeable up-tempo tracks 'I Believe In Love' and 'Happiness'. 'I Believe In Love' a Rosetta Hightower and Scott English song would make a good single and has full vocal backing and nice drumming, with Georgie exercising excellent vocal control. Nice guitar backing and strings. With the aid of 'Rosetta' is hopeful that this album will reach more than the dedicated followers of Fame, and anyone who listens must appreciate the professionalism and care which has gone into it. Grade AA stuff. V.M.

**JELLYBREAD:** Sixty-Five Parkway (Blue Horizon 2431 002). This is an album of mixed numbers — some particularly nice and some rather overplayed. Opens with a good track 'Faded Grace' written by group member Paul Butler, nice acoustic guitar and bass rhythm with deep throaty vocal from Pete Wingfield. 'Old Before Your Time' is a slower blues flavoured number with some nice piano riffs, nearly seven minutes long with instrumental passages,

becoming a little boring in parts. 'Old Man Hank' — recorded on single by Dr Marigold's Prescription — is one of the best tracks, a good 'driving' number. V.M.

**STEAMHAMMER:** Steamhammer II (Reflection REF L12). Steamhammer were always a quality rock band and this merits acclaim as usual. Not over or underdone and very melodic. No ego splatterings amongst the bars, just fine, calculated instrumental work with the occasional vocal. Well done all the way round. L.G.

**B.B. BLUNDER:** Worker's Playtime (United Artists UAG 29156). What a fantastic cover. The entire fold-out sleeve is identical to a copy of Radio Times, only the time listings are tracks and programme casts are the names of players. Guest artist Julie Driscoll appears on the cover as a buxom (you heard me right — must be fake) bar wench. Musically very inventive — especially the strange harmonies and weird lead by Brian Godding (Julie's brother-in-law). Good vocals and good instrumentation on some pretty solid rock. Pity no chance to hear Jools on her own. L.G.

**LITTLE RICHARD:** Cast A Long Shadow (Epic 66285). A two album set which virtually traces the Richard career from early days, through the quieter spell and on to what's happening now. Richard Penniman in full flow on the old 'Girl Can't Help It', or 'Tutti Frutti' is, as they say, something else.

## Tom sets a high standard

**TOM JONES:** She's A Lady (Decca SKL 5089). Paul Anka's title track leads into one of the most fiery slabs of Tom yet. Mostly recorded in England, though three came out of Hollywood, it's an album of the occasional surprise — just try Tom singing Gilbert O'Sullivan's 'Nothing Rhymed'.

His soaring treatment of the Roy Orbison standard 'In Dreams' is another surprise treatment which



JOHN ENTWISTLE

Retailing at the £3 mark, this is a first-rate set of 22 numbers all individually stamped.

**THE COASTERS:** 'Hungry' (Joy 189). With all the trimmings of 'live' audience reaction, the group pummell away as is their wont. Songs like 'The Prophet', 'Oh Rocking My Soul' stand up well, but there's an unnecessary gimmickry about some of the novelty numbers. Good funky instrumental work, but sometimes that 'send-up' approach which grates.

**JIMMY SMITH:** The Other Side Of... (Verve 2304 021). There's flute, and strings, and a gently-caressing technique here, instead of those usual flamboyant hammered-out rhythms. So Mr Smith really CAN relax. 'Nobody Knows' is easily the best

comes off well. And he closes side one in riot-raising mood on 'Resurrection Shuffle'. It's an extra-strong album because of this dynamic aura of mood switching... and he has Sue and Sonny and Doris Troy helping out on the girl group scene.

'Ebb Tide', often a vehicle for comedians alas, gets back to the true meaningful lyrics. A beautiful 'You're My World' closes an outstanding album. P.J.

track, but the great technician is always at ease.

**GENE VINCENT:** If Only You Could See Me Today (Kama Sutra 2361 009). Certainly this strong set underlines the essential wide range of the one-time out-and-out rocker. Take 'Sunshine' with its shuffling country feel; try the lengthy 'Slow Times Comin'' with the violent guitar figures; sample the terse economy of 'A Million Shades Of Blue'. Still a fine singer is Gene.

**JACKIE LEE:** The Duck (Joy JOYS 192). One of the old Hollywood Flames, the Earl of Bob and Earl — here on a fairly lively collection of dance favourites... 'Hully Gully', 'The Bounce', 'Everybody Jerk'. A sort of resigned frenzy most of the way and not too much mood-switching.

**FLEETWOOD MAC:** The Original (CBS 63875). Back in their straight blues era with all the old members, Pete Green, Jeremy Spencer, John McVie and Mick Fleetwood — plus guest Christine Perfect on piano. All unreleased material, it's nevertheless, weaker than their up-to-date albums. But the essence is there and the feel is all over the 12 tracks. Includes their title track, 'Fleetwood Mac'. L.G.

**KENNETH MCKELLAR:** Scotland's Pride (Music For Pleasure MFP 5188). Two of the big-voiced Scottish gentry, sticking to Scottish songs, with the arrangements by Jimmy Shand and Philip Green mostly. Clearly of specialist interest.

**HOOKFOOT:** Hookfoot (DJM DJLPS 413). Excellent decent rock with more than a subtle blues tone underlying. Ranges from 'crashing decibel rhythm to quiet acoustic-based folkish tunes like the excellent 'movies'. A very versatile group with a fine beat and good taste. L.G.

**NEIL RICHARDSON AND ORCH:** Love Story (Music For Pleasure MFP 5189). Some lovely piano from talented Frank Horrox and harpsichord from William Davies lift this one. The theme itself has been much covered, of course. Perhaps too much. But it sounds good enough here.

**HANK WILLIAMS JNR:** All For The Love Of Sunshine (MGM 2353 012). There's an authoritative feel to the country gent's voice, and a warmth. On the more up-tempo numbers he's unmistakably country, but on slower things moves into more of a pure pop balladeering output. Pretty fair backings, with strong choral arrangements.

## Supremes and Tops together

**THE SUPREMES AND THE FOUR TOPS:** Magnificent 7 (Tamla Motown STML 11179). That's what you call a linking of real talents — Jean Terrell vying with Levi Stubbs on sock-it-to-'em, and those lovely, well-rounded backing sounds. It all adds up to a veritable wall of vocal sound, not to mention being worthy of inclusion in the top five albums this year. Maybe a criticism over similarity of tempo, but that's merely to carp for carpin's sake. Somehow this vocal tie-up brings out the best from both areas and a special mention is due to the arrangers, David Van DePitte and Paul Riser. It's all just about beyond criticism.

**KAI WARNER SINGERS:** Romantic Songs (Polydor Select 2389 019). 'Something', 'Sweetheart' (by the Gibb brothers), Bacharach and David, etc. One of the top continental outfits producing what you'd call an immaculate sound.

**VARIOUS ARTISTS:** This Is Country Rock (Music For Pleasure MFP 5183). Material included: Jagger-Richard's 'Country Honk', Neil Diamond's 'Cracklin' Rosie' etc. One can argue about the exact definition of country rock, especially as two pieces by Christie are herein.

**MATT MCGINN:** Take Me Back To The Jungle (RCA International INTS 1240). Scottish folk singer, a useful writer, on material like 'With Fire And With Sword', a stirring-up job, and 'Have A Banana'. There's humour, intensity, style — and some darned good backing noises.

**VARIOUS ARTISTS:** Battle Of The Band (B&C BCM 103). The artists on a hefty rock level include Gene Vincent, Dave Travis, Lee Tracy, Memphis Index, Wild Angels, Red Price, Merrill Moore, the Impalas, Shakin' Stevens, Carol Grimes (in excellent form with the Red Price Band), etc. What you get is a varied collection of wildies, oldies, newies, which really hammer away at the senses. The constant style-changing lifts is way about most other 'all-in' collections. One to commend, buy, play — and keep playing for a daily injection of excitement.

**HUBERT WOLF:** The New Sound (Gemini GMX 5035). The new sound turns out to be an electric zither, no less. Shades of Shirley Abicair, for those with rather long memories. But it's lively back-ground-type music on some familiar themes. Nice pure tones.



TOM JONES

# NOEL EDMONDS



## All in on the act!

A couple of weeks ago I revealed a disturbing trend, in that record companies were releasing songs that were deliberate and flagrant advertising for consumer products.

During these investigations I also heard rumours about future releases from successful people in other walks of life. After all we had "Back Home" and the World Cup Squad - the team that brought back the Ashes have also put voice to plastic and of course there's the Arsenal team for all to hear.

Well, it doesn't end at sports teams - it's 'stand-by record runway No. 3' as the boys of the British Aircraft Corporation 'Concorde' Division step up to the sales counter. They have just released an LP that contains such tracks as 'Come Fly With Me' - "Wings Ain't What They Used To Be" - "Air On A G-String" and a wonderful version of the old Eurovision song "Sonic Boom Bang-a-Bang".

The LP is available now at £168 per copy - the price is to help offset the £1,000 million that Concorde will cost!

Following the recent Common Market news - Geoffrey brings out next Friday his album entitled "Rippon Along" - you've got to hear Groovy Geoff's version of "Commonwealth Sugar Sugar" - it's TARIFFIC! The North Vietnamese have some great singles out on the MeKong label - they've covered such classics as "Vietnamese A Jolly Good Fellow" - "The Ho Chi Minute Waltz" - "Viet Cong With The Wind" and "Hanoi For HANOI And a Tooth For A Tooth."

Also I hear rumours that there's a Mao Tse Tung Hill in the middle of the yard! And talking of films, here's great news for all fans of Col. Harry and Foxhunter - they are taking to the big screen.

It's happened to Dad's Army and Till Death Us Do Part and soon it'll be the turn of Please Sir! and The Avengers - indeed the small screen is sending all its gems to be devoured by J. Arthur Crank and British Lino.

I've also been informed that other programmes shortly to be consumed by Cecil Beedy Mills include Sportsnight With Coleman, Double Your Money and So You Think You Can Milk A Cow - Cliff Michelmore will play the part of the Mother Superior.

However, the AI news is that radio is soon to hit the cinema and yours truly steps up to the projector early next spring. Obviously I can't give away all the little jewels but I think that Dustin, Raquel and the boys won't mind if I disclose the bare essentials.

The show, or rather the film, is set in Broadcasting House during the Chinese invasion of London. This is a particularly clever invasion because Chow En Lai doesn't know about it and the forces consist almost entirely of redundant Chinese waiters.

Incidentally there is the odd Italian waiter thrown in for good measure - but I am not allowed to reveal that, in case it should prejudice our chances in next year's Eurovision Song Contest.

The opening shot is of the smoking shell of a studio silhouetted against a devastated skyline with Margaret Rutherford picking up fag-ends in the dustbin and Vera Lynn and the BBC Midland Light Orchestra bursting forth with "We'll Meet Again."

As the camera moves forward, I come into focus through the smokey haze - punching buttons, playing cassette machines and spinning yet another 'sociable sound.' Flames are licking my compressor and yet I continue to read wedding requests without so much as a tin hat.

The film continues like that for 3 hours, finishing on a close-up of the dung hill in the yard and a rather pathetic shot of Desmond Duck being eaten by 3 Chinese waiters - so get polishing those Oscars.

Finally and in complete irrelevance to anything else that has just happened - yes, J. M. of Watford, you can get a rash by doing it that way.

# WHO'S ON WHERE

ROBERT PATERSON presents  
Return Appearance of the Great Folk Singer



## GORDON LIGHTFOOT

ROYAL ALBERT HALL  
FRIDAY, 4th JUNE, at 7.30  
£1.50, £1.10, 80p, 60p, 30p (01-589 8212) & Agents

**HEADS** 589 6228  
121 Queensgate, London SW7

*Dine or Dance to the latest sounds*

Top Groups  
Every Evening  
Members Club  
Licensed 8.30-3am

LEEK BLUES CLUB  
Red Lion Hotel  
Market Place, Leek  
THURSDAY, MAY 27  
THOMAS CRAPPER

Plus Resident D.J.s.  
Steve and Martin  
8-12. Adm. 30p

Phone: 01-437 8090  
For  
WHO'S ON WHERE  
ADVERTISING  
RATES

**Bob Kerr's WHOOPÉE Band**

37 Felsham Road Putney, S.W.15.  
Tel: 01-789 5804

**BULL'S HEAD**  
BARNES BRIDGE 876 5241

Best of modern jazz every evening and Sunday lunch time  
Two resident groups  
TONY LEE TRIO  
BILL LE SAGE TRIO

First open-air  
**Rock 'n' Roll Festival**  
to be held FRIDAY 4th JUNE at  
CARSHALTON PARK, RUSKIN ROAD,  
CARSHALTON, SURREY

**SCREAMING LORD SUTCH  
BERT WEEDEN  
ROCK & ROLL ALL STARS  
THE ROCKETS  
THE ARTHUR MELLOW  
ROCK 'N' ROLL BAND  
ROCK OF ALL AGES  
MEMPHIS PAUL & HIS  
REAL ROCKIN' RECORDS  
PLUS OTHER BANDS**

Gates open 6.30 Admission 20p.  
Mammoth Fair Licensed bar. Cafeteria

Tickets can be obtained at CONCORD PRODUCTIONS (01-622 5086), 107 CLAPHAM HIGH STREET, S.W.4. or at the gate

MAY 27-  
JUNE 3

### THURSDAY

Leek Blues Club, Red Lion Hotel, Market Place, Leek  
THOMAS CRAPPER

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

### FRIDAY

Van Dike, Exmouth Road, Plymouth  
TIR NA NOG

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

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

### SATURDAY

Van Dike, Exmouth Road, Plymouth  
CHICKEN SHACK

Bull's Head, Barnes Bridge, SW13  
JIMMY HASTINGS

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

### SUNDAY

Bull's Head, Barnes Bridge, SW13  
Lunch time: DANNY MOSS  
Evening: DANNY MOSS

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

### MONDAY

Nashville Room, 171 North End Road, W14  
SPINNERS, STRING-DUSTERS, SHANNONS

Blundell Park, Cleethorpes, Lincs  
ROCK & ROLL REVIVAL FESTIVAL

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

Van Dike, Exmouth Road, Plymouth  
EDGAR BROUGHTON

Bull's Head, Barnes Bridge, SW13  
JOHNNY HAWKSWORTH  
FREE DESIGN

### TUESDAY

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

Bumpers, 7-14 Coventry Street, W1  
1ST CLUB 208 (see ad. for guests)

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

### WEDNESDAY

Bumpers, 7-14 Coventry Street, W.1.  
FANTASTICS

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

Heads, 121 Queensgate, SW7  
DISCOTHEQUE

## BUMPERS

Coventry Street  
Piccadilly Circus  
734 5600

### JUNE

Tuesday, 1st  
The first Club 208 (Radio Luxembourg) Lunch Time Show. D.J. Tony Prince and Paul Burnett

Guests: MARMALADE - NEIL DIAMOND - THE HOLLIES - BLACK AUGUST - DANA - FAME & PRICE  
12-2.30 p.m.

Wednesday, 2nd  
The only London appearance of

### THE FANTASTICS (USA)

Thursday, 3rd: Bumpers All Star (Afro drum) jam session with JASPER LAVAL, P.P. ARNOLD and other top stars.

Sunday, 6th and Monday, 7th  
and every following Sunday and Monday nights -

### BBC's Radio-1 top DJ ROSKO

ROSKO'S INTERNATIONAL ROAD SHOW plus on Sunday 6th: CREW and 13th the only London appearance of CHAIRMEN OF THE BOARD (U.S.A.) Also radio's smallest DJ MICKEY B. HORN

**NASHVILLE ROOM**  
THE NASHVILLE ROOM, 171 NORTH END ROAD, W.14. ADJ. WEST KENSINGTON TUBE

MONDAY 31st MAY  
THE SPINNERS  
STRINGDUSTERS  
SHANNONS  
60p single £1 double

Tel: 6036071

Van Dike Plymouth

Bank Holiday Monday 31 May

fr. 28 May TIR NA NOG  
sat 29 May CHICKEN SHACK  
EDGAR BROUGHTON  
fr. 4 June UNCLE DOG  
sat 5 June BRONCO  
sunday 6 June at the GUILDHALL ROY HARPER

**ROCK AND ROLL REVIVAL FESTIVAL**  
Spring Bank Holiday!  
MONDAY, 31st MAY, 1971 (11 a.m. to 11 p.m.)  
at BLUNDELL PARK, CLEETHORPES, Lincs.  
starring the Popular TV and Radio Personality  
KENNY EVERETT introducing and presenting:

MARTY WILDE and The Weather  
RAVING RUPERT (Scunthorpe)  
MEZZIAH (Grimsby)  
SCAPA FLOW (Lincoln)  
THE BEEZ (Sheffield)

BILLY J. KRAMER and Good News  
THE HAGGIS (Grimsby)  
NEW ERA (Leeds)  
'ENERY' IGGINS (Grimsby)  
THE HOUSEBREAKERS (Nottingham)

JULIUS and the Revivals  
Tickets available from Blundell Park  
Tel: Cleethorpes 61420 or  
The Pier Hotel, Cleethorpes 61435  
ADMISSION BY TICKET £1.25  
Special Concessions For Party Bookings  
Licensed Bar - Refreshments - Amusements and Souvenir Stalls  
AMPLE COVERED ACCOMMODATION

## COLLEGE EVENTS

### THURSDAY MAY 27

Maria Grey College, 300 St. Margarets Road, Twickenham  
OSIBISA

University College, Cardiff  
SAVOY BROWN

### SATURDAY MAY 29

Sheffield University  
AUDIENCE, SHAPE OF THE RAIN

Bradford University  
BONZO DOG BAND

St. John's College, York  
RENAISSANCE, STACKRIDGE

London College of Printing, Elephant & Castle  
CHICKEN SHACK, ARMADA, GROUNDHOGS

### FRIDAY MAY 28

Manchester Polytechnic  
BOB KERR'S WHOOPÉE BAND

Leeds Polytechnic  
MUNGO JERRY, WISHBONE ASH.

Northern Polytechnic, Holloway Road, N7  
STONE THE CROWS & OSIBISA

Exeter College, Oxford  
BOB KERR'S WHOOPÉE BAND

East Anglia University  
MUNGO JERRY, COMUS

Hatfield Polytechnic  
DAVID

Lancaster Polytechnic  
DAVID

South Berks College, Newbury  
FUSION ORCHESTRA

Brixton College, Bedford Hotel, Balham, SW12  
THE PIONEERS

# Severine really wants to be seen

FAME being the fleeting thing it is, Severine is keeping a cool, collected head on her pretty shoulders, letting those around her wax lyrical over her Eurovision success with "Un Banc, Un Arbre, Une Rue" and its subsequent chart success here and all through Europe.

"It's all very nice and completely unexpected", she laughed when taking a few minutes off in a hectic cross-Europe schedule to talk to the Press.

## MODESTY

Her modesty combined with a disarmingly hesitant Continental accent when speaking English makes her a delight to talk with, and although she found some difficulty regarding questions angled towards such jargon subjects as "follow-ups" and "gigs", the French lady won her way through in the end.

Monaco, the country she represented in the Eurovision, is not her native land since she is Paris born and bred, but the tiny principality is so tied up with the South of France (the yachts, casinos, fast cars, faster

women, and somehow or other, just plain old money) that it seemed only natural that her cabaret and club work there should lead to her being offered the Eurovision role.

"I don't know why they did it", she said coyly, adding ever so nonchalantly, "maybe they liked me?"

They certainly must have. "Un Banc, Un Arbre, Une Rue" is in the Top Ten of every major record-buying country in Europe and with Severine's name spelling "money" at the moment she finds herself with one hell of a schedule on her hands.

## TIRING

"I fly to France tonight," she explained, "for a TV show and then it's on to Germany and, oh, Milan and . . . well, just everywhere. It is going to be tiring I know, but I think I can put up with it. I want success and recognition and that is something you have to work for."

Indeed the attractive 21-year-old regards recognition as an artist as being of much more importance than any monetary gain she stands to make. "I

wish to be regarded as an artist everywhere", she commented with no little note of finality when the subject of money was broached.

Despite the shortness of her British visit and the regret that she hasn't had time yet to get to know the country or the people, Severine reveals that she will be back soon.

## UK VISIT

"I will sing for either one or two weeks at your Caesar's Palace in London. It will be sometime in June but I don't know when exactly. Also it will be the first time I will have appeared in England."

British audiences and the thought of the many other foreign crowds she will face is not, however, such a daunting task for little Severine as it might at first seem.

"It is good for me to be exposed", was her unintentionally hilarious comment. "I can sing in German, too, although mostly in French and in Monaco you find people of many countries are in the audiences."

America, too, figures on the horizon, although not for some

time judging by the itinerary which has already been planned for her.

And, inevitably, the evil question concerning the follow-up single arose.

"We haven't had time yet to choose a song", Severine replied after an initial difficult five minutes during which I tried to explain the meaning of follow-up and during which time also we completely lost track of the question, refound it, and started over again

following a further period of French giggles. "But it will be soon since we will have to record and I will be looking for the right number all the time. I will sing in French again."

So, having had several Continental hits without ever making much of an impression here and now turning the tables, she's culling money from customers for herself

instead of the situation she faced last year when, as a temporary bank clerk she received money on behalf of the anonymous top men of the French bank, Severine looks set for a rosy future.

Fame, however, is fleeting, and it would be a pity to lose the charming French lady too soon. Let's hope she can keep exposing herself for the good of all concerned.

**Bill McAllister**



# THE NEW VOICE FROM WALES

## ARWYN DAVIDSON

Sings

## SIMPLE MAN

Written by

Graham Nash



A Ron Richards/Air London Production

2058 105



Hearing is believing



# U.S. charts



ALL U.S. CHARTS COURTESY OF BILLBOARD

## soul albums

- 1 1 MAYBE TOMORROW Jackson 5
- 2 2 THE SKY'S THE LIMIT Temptations
- 3 3 DIANA TV Soundtrack/Diana Ross
- 4 4 B. B. KING LIVE AT COOK COUNTY JAIL
- 5 5 MELTING POT Booker T. and the MGs
- 6 6 ONE STEP BEYOND Johnnie Taylor
- 7 7 KOOL AND THE GANG LIVE AT THE SEX MACHINE
- 8 9 CURTIS Curtis Mayfield
- 9 10 SOUNDS OF SIMON Joe Simon
- 10 11 CHAPTER TWO Roberta Flack
- 11 12 WHERE I'M COMIN' FROM Stevie Wonder
- 12 - DANNY HATHAWAY
- 13 13 ALL BY MYSELF Eddie Kendricks
- 14 16 ABRAXAS Santana
- 15 18 MESSAGE TO THE PEOPLE Buddy Miles
- 16 - CURTIS LIVE Curtis Mayfield
- 17 - IF I WERE YOUR WOMAN Gladys Knight and the Pips
- 18 14 TO BE CONTINUED Isaac Hayes
- 19 - BLACK ROCK
- 20 20 STAPLE SWINGERS Staple Singers

## singles

- |   |                |
|---|----------------|
| 1 3 BROWN SUGAR Rolling Stones                                  | Rolling Stones |
| 2 1 JOY TO THE WORLD Three Dog Night                            | Dunhill        |
| 3 2 NEVER CAN SAY GOODBYE Jackson 5                             | Motown         |
| 4 6 WANT ADS Honey Cone   | Hot Wax        |
| 5 8 IT DON'T COME EASY Ringo Starr                              | Apple          |
| 6 4 PUT YOUR HAND IN THE HAND Ocean                             | Kama Sutra     |
| 7 7 BRIDGE OVER TROUBLED WATER Aretha Franklin                  | Atlantic       |
| 8 13 SWEET AND INNOCENT Donny Osmond                            | MGM            |
| 9 5 ME AND YOU AND A DOG NAMED BOO Lobo                         | Big Tree       |
| 10 10 CHICK-A-BOOM Daddy Dewdrop                                | Sunflower      |
| 11 20 RAINY DAYS AND MONDAYS Carpenters                         | A&M            |
| 12 11 LOVE HER MADLY Doors                                      | Elektra        |
| 13 9 IF Bread   | Elektra        |
| 14 15 SUPERSTAR Murray Head with the Trinidad Singers           | Decca          |
| 15 17 I DON'T KNOW HOW TO LOVE HIM Helen Reddy                  | Capitol        |
| 16 16 HERE COMES THE SUN Richie Havens                          | Stormy Forest  |
| 17 12 STAY AWHILE Bells   | Polydor        |
| 18 27 I'LL MEET YOU HALFWAY Partridge Family                    | Bell           |
| 19 24 TREAT HER LIKE A LADY Cornelius Bros and Sister Rose      | United Artists |
| 20 25 TOAST AND MARMALADE FOR TEA Tin Tin                       | Atco           |
| 21 38 IT'S TOO LATE Carole King                                 | Ode '70        |
| 22 29 DON'T KNOCK MY LOVE Wilson Pickett                        | Atlantic       |
| 23 23 WOODSTOCK Matthews' Southern Comfort                      | Decca          |
| 24 26 RIGHT ON THE TIP OF MY TONGUE Brenda and the Tabulations  | Top and Bottom |
| 25 22 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles | Tamla          |
| 26 28 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites  | Brunswick      |
| 27 40 NATHAN JONES Supremes                                     | Motown         |
| 28 21 I LOVE YOU FOR ALL SEASONS Fuzz                           | Calla          |
| 29 30 REACH OUT I'LL BE THERE Diana Ross                        | Motown         |
| 30 19 TIMOTHY Buoy  | Scepter        |
| 31 34 THE DRUM Bobby Sherman                                    | Metromedia     |
| 32 42 WHEN YOU'RE HOT, YOU'RE HOT Jerry Reed                    | RCA Victor     |
| 33 33 COOL AID Paul Humphrey and His Cool Aid Chemists          | Lizard         |
| 34 35 ME AND MY ARROW Nilsson                                   | RCA            |
| 35 37 I DON'T KNOW HOW TO LOVE HIM Yvonne Eilliman              | Decca          |
| 36 18 WHAT'S GOING ON Marvin Gaye                               | Tamla          |
| 37 31 POWER TO THE PEOPLE John Lennon/P.O. Band                 | Apple          |
| 38 43 INDIAN RESERVATION Raiders                                | Columbia       |
| 39 - DOUBLE LOVIN' Osmonds                                      | MGM            |
| 40 41 LOWDOWN Chicago   | Columbia       |
| 41 14 I AM... I SAID/DONE TOO SOON Neil Diamond                 | Uni            |
| 42 46 ALBERT FLASHER/BROKEN Guess Who                           | RCA            |
| 43 44 THAT'S THE WAY I'VE ALWAYS HEARD IT SHOULD BE Carly Simon | Elektra        |
| 44 - FUNKY NASSAU The Beginning of the End                      | Atco           |
| 45 50 SHE'S NOT JUST ANOTHER WOMAN 8th Day                      | Invictus       |
| 46 49 CRY BABY Janis Joplin                                     | Columbia       |
| 47 36 BOOTY BUTT Ray Charles Orch                               | ABC            |
| 48 - I WON'T MENTION IT AGAIN Ray Price                         | Columbia       |
| 49 51 13 QUESTIONS Seatrain                                     | Capitol        |
| 50 - I CRIED James Brown  | King           |

## albums

- |  |                |
|--|----------------|
| 1 1 STICKY FINGERS Rolling Stones                  | Rolling Stones |
| 2 2 JESUS CHRIST, SUPERSTAR Various Artists        | Decca          |
| 3 3 FOUR WAY STREET Crosby, Stills, Nash and Young | Atlantic       |
| 4 6 TAPESTRY Carole King                           | Ode            |
| 5 5 MUD SLIDE SLIM AND BLUE HORIZON James Taylor   | Warner Bros    |
| 6 7 SURVIVAL Grand Funk Railroad                   | Capitol        |
| 7 8 GOLDEN BISQUITS Three Dog Night                | Dunhill        |
| 8 13 AQUALUNG Jethro Tull                          | Reprise        |
| 9 4 UP TO DATE Partridge Family                    | Bell           |
| 10 10 L.A. WOMAN Doors                             | Elektra        |
| 11 11 MAYBE TOMORROW Jackson 5                     | Motown         |
| 12 12 BEST OF Guess Who                            | RCA Victor     |
| 13 9 PEARL Janis Joplin                            | Columbia       |
| 14 20 NATURALLY Three Dog Night                    | Dunhill        |
| 15 14 TEA FOR THE TILLERMAN Cat Stevens            | A&M            |
| 16 16 CLOSE TO YOU Carpenters                      | A&M            |
| 17 17 ABRAXAS Santana                              | Columbia       |
| 18 15 LOVE STORY Andy Williams                     | Columbia       |
| 19 28 THE SKY'S THE LIMIT Temptations              | Gordy          |
| 20 19 CHICAGO III                                  | Columbia       |
| 21 21 MANNA Bread                                  | Elektra        |
| 22 22 LOVE STORY Soundtrack                        | Paramount      |
| 23 25 EMERSON, LAKE AND PALMER                     | Cotillion      |
| 24 26 THE PARTRIDGE FAMILY ALBUM                   | Bell           |
| 25 24 PARANOID Black Sabbath                       | Warner Bros    |
| 26 - 11.17.70 Elton John                           | Uni            |
| 27 27 BLOODROCK III                                | Capitol        |
| 28 18 WOODSTOCK 2' Soundtrack                      | Cotillion      |
| 29 30 THIRDS James Gang                            | ABC/Dunhill    |
| 30 31 ALARM CLOCK Richie Havens                    | Stormy Forest  |
| 31 23 CRY OF LOVE Jimi Hendrix                     | Reprise        |
| 32 39 BROKEN BARRICADES Procul Harum               | A&M            |
| 33 29 THIS IS A RECORDING Lily Tomlin              | Polydor        |
| 34 - TOM JONES SINGS SHE'S A LADY                  | Parrot         |
| 35 34 THE POINT Nilsson                            | RCA Victor     |
| 36 33 SWEET BABY JAMES James Taylor                | Warner Bros    |
| 37 36 TUMBLEWEED CONNECTION Elton John             | Uni            |
| 38 35 LOVE IT TO DEATH Alice Cooper                | Warner Bros    |
| 39 41 GREATEST HITS Glen Campbell                  | Capitol        |
| 40 - LIVE Johnny Winter And                        | Columbia       |
| 41 - HANGING IN THERE Hudson and Landry            | Dore           |
| 42 40 GREATEST HITS Sly and the Family Stone       | Epic           |
| 43 42 OSMONDS                                      | MGM            |
| 44 48 CHAPTER TWO Roberta Flack                    | Atlantic       |
| 45 43 TARKIO Brewer and Shipley                    | Kama Sutra     |
| 46 46 DIANA (TV Soundtrack) Diana Ross             | Motown         |
| 47 44 GOLD/THEIR GREATEST HITS Steppenwolf         | Dunhill        |
| 48 49 PORTRAIT OF BOBBY Bobby Sherman              | Metromedia     |
| 49 50 ROSE GARDEN Lynn Anderson                    | Columbia       |
| 50 38 LIVE ALBUM Grand Funk Railroad               | Capitol        |

## soul singles

- |  |  |
|--|--|
| 1 2 WANT ADS Honey Cone  |  |
| 2 1 BRIDGE OVER TROUBLED WATER Aretha Franklin                   |  |
| 3 7 SHE'S NOT JUST ANOTHER WOMAN 8th Day                         |  |
| 4 4 DON'T KNOCK MY LOVE Wilson Pickett                           |  |
| 5 3 NEVER CAN SAY GOODBYE Jackson 5                              |  |
| 6 6 FUNKY MUSIC SHO' NUFF TURNS ME ON Edwin Starr                |  |
| 7 5 (For God's Sake) GIVE MORE POWER TO THE PEOPLE Chi-Lites     |  |
| 8 11 SPINNING AROUND Main Ingredient                             |  |
| 9 9 YOUR LOVE Charles Wright and the Watts 103rd St. Rhythm Band |  |
| 10 10 RIGHT ON THE TIP OF MY TONGUE Brenda and Tabulations       |  |
| 11 - NEVER CAN SAY GOODBYE Isaac Hayes                           |  |
| 12 18 THE COURT ROOM Clarence Carter                             |  |
| 13 13 BOOTY BUTT Ray Charles Orch                                |  |
| 14 15 HELP ME MAKE IT THROUGH THE NIGHT Joe Simon                |  |
| 15 8 WE CAN WORK IT OUT Stevie Wonder                            |  |
| 16 - I CRIED James Brown   |  |
| 17 17 REACH OUT I'LL BE THERE Diana Ross                         |  |
| 18 12 I DON'T BLAME YOU AT ALL Smokey Robinson and the Miracles  |  |
| 19 19 YOUR LOVE IS SO DOGONE GOOD Whispers                       |  |
| 20 20 MR AND MRS UNTRUE/TOO HURT TO CRY Candi Staton             |  |

## BILLBOARD'S BIG HIT PREDICTIONS



JANIS JOPLIN

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

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

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

This week's list:

- ROLLING STONES, Brown Sugar  
 MURRAY HEAD WITH THE TRINIDAD SINGERS, Superstar  
 HELEN REDDY, I Don't Know How To Love Him  
 CARPENTERS, Rainy Days And Mondays  
 PARTRIDGE FAMILY, I'll Meet You Halfway  
 BOBBY SHERMAN, The Drum  
 CAROLE KING, It's Too Late  
 SUPREMES, Nathan Jones

- CHICAGO, Lowdown  
 RAIDERS, Indian Reservation.  
 JANIS JOPLIN, Cry Baby  
 8TH DAY, She's Not Just Another Woman  
 BEGINNING OF THE END, Funky Nassau  
 OSMONDS, Double Lovin'  
 ISAAC HAYES, Never Can Say Goodbye  
 ELVIS PRESLEY, Life/Only Believe  
 FORTUNES, Here Comes That Rainy Day Feeling Again



CARPENTERS

# smalltalk...

### records for sale

**RECORD COLLECTORS!** Free 32-page catalogue! First-class world-wide service. Current best sellers in stock, discounts available. We also specialise in discontinued records - 1,000's available. Send 6d stamp. Hearnor Record Centre (RM), Hearnor, Derbys.

**OVER 5,000** quality guaranteed used LPs always in stock. Also, large discounts given on ALL new LPs - satisfaction guaranteed. Send for FREE catalogues. Cob Records, (Dept. 12), Portmadoc, Caernarvonshire.

**OVERSEAS READERS** - We give large discounts on ANY new LP - supplied free of tax. Send for FREE catalogue. Cob Records (Export Division 12), Portmadoc, Caernarvonshire.

**RECORD BAZAAR:** 50,000 from 10p. Send 5p for lists of 45s and LPs to: 1142/6 Argyle Street, Glasgow.

**ELGINS, O'JAYS, Four Tops, Shorty Long, Earl Van Dyke, Temptations, etc.** Imports, s.a.e. for lists: 12 Winkley Street, London E2.

**100 ASSORTED SOUL 45s** all different - £13.50 + 30p post and packing. F. L. Moore (Records) Ltd., 2 High Street, Leighton Buzzard, Beds.

**"ABSOLUTELY THE BEST** mail order export service for all readers living in NORWAY, SWEDEN, FINLAND, DENMARK, GERMANY, HOLLAND, BELGIUM etc. Now you can obtain all your records quickly and cheaply from TANDY'S famous mail order export service. Write today for full details plus TANDY'S famous listing of Best Selling LPs and new releases, from: TANDY'S (RM), 18/20 Wolverhampton Road, Warley, Worcestershire."

**U.S.A. IMPORT.** The Vandykes LP "Tellin' It Like It Is." £1 only. Disc Deletions (London), 262 Lavender Hill, S.W.11.

**ROCK BOPPIN' AUCTION:** Elvis HMV, Mullican, Smiley, Pullen, Scott ABC, Bond, Yelvington, Downing, Longhair, Mel Robbins, hundred! S.a.e. Courtney, The Green, Dodford, Weedon, Northants.

**VINTAGE ROCK SALE.** Scarce items. S.a.e. 8 Fallowfield, Cambridge.

**SET SALE** of rock and soul singles and albums - both rare and recent. Send s.a.e. for list to Stavely, 57 Portlock Road, Maidenhead, Berks.

**SOUL COLLECTION.** Set sale. Many rarities. Patton, Lance. On English labels. Also imports including That Beating Rhythm. Large s.a.e. 74 York Road, Gloucester.

**TAMLA/SOUL Discotheque** Sounds s.a.e. lists: 40 Henderson Avenue, Scunthorpe.

**800 FIXED PRICE** cheap imported singles (James Brown, BB King, Aretha, Jackie Wilson, Otis, Bobby Blant, etc). Send large s.a.e. to 'Records', 142 Shirland Road, London W9.

**RECORD LENDING LIBRARY** (postal). Don't buy - borrow. Latest sounds - save £££s. Send s.a.e. for details: 17(R) Park View Court, Fulham High Street, London SW6.

**SIX wonderful** ARETHA FRANKLIN U.S. Columbia albums. Imports. Collector's items. S.a.e. Hawley, 34 West Court, Great West Road, Hounslow, Middlesex.

**OVER 500 SOUL RECORDS** for sale. Many deletions. All at 35p each. Large s.a.e. 4 Princess Way, Stourport-on-Severn, Worcs.

**CALLING COLLECTORS!** Set sale of rare English, American, Motown labels. No illegal 'pressings'!! S.a.e. 5a Hare Lane, Gloucester.

**THE GREATEST EVER** Soul/R&B discotheque, set sale/auction. Hundreds of rarities. Large s.a.e. to Carl Dene, 233 Goosemoor Lane, Erdington, Birmingham.

**DYLAN/BEATLES.** Very rare unbootlegged tapes. Box no. 347.

**SOUL RECORDS,** hundreds from 20p. Large S.a.e. lists: 187 Sullivan Court, Fulham, London S.W.6.

**10 SINGLES/EPs** £0.65 T.O.T. 15 Clifton Gardens, London N15.

### publications

**MOTOWN MONTHLY** 12p featuring "Diana" 48 Chepstow Road, W.2.

**ROCKPILE** No. 2 out now. Frankie Lyman, Elvis, Johnny Kidd. 15p. 16 Laurel Avenue, Gravesend, Kent.

**RECORD MART MAGAZINE.** Sixty pages of Rock, Pop, and Soul bargains. Send 15p PO to 16 London Hill, Rayleigh, Essex.

### posters

**GIANT 40 x 30 b/w photos** Clint Eastwood - Elvis on bike, Robert Redford - 72p. Olivia Newton-John, colour 62p (p/p incl). Cards & Posters, 22 Moor Street, Birmingham 4.

### announcements

**DISC JOCKEYS:** Jingles made for YOU - YOUR club - YOUR disco. Send s.a.e. Box no. 343.

**STOMPIN' AMERICAN 50s** ROCK 'N' ROLL DANCE. (The original, real thing - records made by cats not mice!) Hosted by 'Breathless' Dan 'N' 'Frantic' Fay. Shake on down the union hall (85-88 Minories, London EC3). When the joint starts jumpin' (Saturday May 29) we'll have a boppin' ball (licensed bar).

# the 50 record mirror

## singles albums

THIS WEEK	LAST WEEK	WEEKS IN CHART	TITLE	ARTIST	LABEL
1	1	8	KNOCK THREE TIMES	Dawn	Bell BLL 1146
2	2	7	BROWN SUGAR/BITCH/LET IT ROCK	Rolling Stones	Rolling Stones RS 19100
3	3	9	INDIANA WANTS ME	R. Dean Taylor	Tamla Motown TMG 763
4	11	5	MY BROTHER JAKE	Free	Island WIP 6100
5	9	5	MALT AND BARLEY BLUES	McGuinness Flint	Capitol CL 15682
6	8	5	HEAVEN MUST HAVE SENT YOU	Elgins	Tamla Motown TMG 771
7	7	7	JIG-A-JIG	East of Eden	Deram DM 297
8	4	7	IT DON'T COME EASY	Ringo Starr	Apple R 5898
9	12	6	UN BANC, UN ARBRE, UNE RUE	Severine	Philips 6009 135
10	5	10	DOUBLE BARREL	Dave and Ansell Collins	Technique TE 901
11	18	4	I AM... I SAID	Neil Diamond	Uni UN 532
12	6	8	MOZART SYMPHONY No. 40	Waldo de los Rios	A&M AMS 836
13	10	9	REMEMBER ME	Diana Ross	Tamla Motown TMG 768
14	14	9	SUGAR SUGAR	Sakkarin	RCA 2064
15	13	7	IT'S A SIN TO TELL A LIE	Gerry Munroe	Chapter One CH 144
16	23	3	RAGS TO RICHES	Elvis Presley	RCA 2084
17	24	4	I DID WHAT I DID FOR MARIA	Tony Christie	MCA MK 5064
18	27	2	I THINK OF YOU	Perry Como	RCA 2075
19	20	5	RAIN	Bruce Ruffin	Trojan TR 7814
20	34	2	OH YOU PRETTY THING/TOGETHER FOREVER	Peter Noone	RAK 114
21	17	14	HOT LOVE	T. Rex	Fly BUG 6
22	15	11	(Where Do I Begin) LOVE STORY	Andy Williams	CBS 7020
23	22	10	MY LITTLE ONE	Marmalade	Decca F 13135
24	16	4	GOOD OLD ARSENAL	Arsenal First Team Squad	Pye 7N 45067
25	25	6	DIDN'T I (Blow Your Mind This Time)	Delfonics	Bell BLL 1099
26	42	2	I'M GONNA RUN AWAY FROM YOU	Tami Lynn	Mojo 2092 001
27	31	3	WE CAN WORK IT OUT	Stevie Wonder	Tamla Motown TMG 772
28	26	10	SOMETHING OLD SOMETHING NEW	Fantastics	Bell BLL 1141
29	41	2	HEY WILLY	Hollies	Parlophone R 5905
30	-	-	LADY ROSE	Mungo Jerry	Dawn DNX 2510
31	-	-	BANNER MAN	Blue Mink	Regal Zonophone RZ 3034
32	28	15	ROSE GARDEN	Lynn Anderson	CBS 5360
33	39	2	JUST MY IMAGINATION	Temptations	Tamla Motown TMG 773
34	35	3	PAY TO THE PIPER	Chairmen of the Board	Invictus INV 511
35	38	21	IT'S IMPOSSIBLE	Perry Como	RCA 2043
36	19	8	ROSETTA	Fame and Price Together	CBS 7108
37	21	12	FUNNY FUNNY	Sweet	RCA 2051
38	29	12	BRIDGET THE MIDGET	Ray Stevens	CBS 7070
39	33	11	IF NOT FOR YOU	Olivia Newton-John	Pye 7N 25543
40	40	7	I'LL GIVE YOU THE EARTH	Keith Michell	Spark SRL 1046
41	37	5	JUST SEVEN NUMBERS	Four Tops	Tamla Motown TMG 770
42	30	24	AMAZING GRACE	Judy Collins	Elektra 2010 020
43	-	-	JOY TO THE WORLD		
44	45	54	MY WAY	Frank Sinatra	Reprise RS 20817
45	47	2	HE'S GONNA STEP ON YOU AGAIN	John Kongos	Fly BUG 8
46	-	-	LAZY BONES	Jonathan King	Decca F 13177
47	36	14	WALKING CCS		RAK 109
48	32	11	THERE GOES MY EVERYTHING	Elvis Presley	RCA 2060
49	43	20	PUSHBIKE SONG	Mixtures	Polydor 2058 083
50	46	26	GRANDAD	Clive Dunn	Columbia DB 8726
1	1	4	STICKY FINGERS	Rolling Stones	Rolling Stones COC 59100
2	2	7	MOTOWN CHARTBUSTERS Vol 5		Tamla Motown STML 11181
3	3	57	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS 63699
4	-	-	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor	Warner Bros WS 2561
5	8	2	FOUR WAY STREET	Crosby, Stills, Nash and Young	Atlantic 2957 004
6	28	9	SPLIT Groundhogs		Liberty LBG 83401
7	4	9	HOME LOVING MAN	Andy Williams	CBS 64286
8	6	5	SYMPHONIES FOR THE SEVENTIES	Waldo De Los Rios	A&M AMLS 2014
9	-	-	GOOD BOOK	Melanie	Buddah 2322 001
10	5	6	SONGS OF LOVE AND HATE	Leonard Cohen	CBS 69004
11	12	51	ANDY WILLIAMS GREATEST HITS		CBS 63920
12	-	-	SHE'S A LADY	Tom Jones	Decca SKL 5089
13	15	5	OVER AND OVER	Nana Mouskouri	Fontana STL 5511
14	9	19	SWEET BABY JAMES	James Taylor	Warner Bros WS/W 1843
15	26	6	AFTER THE GOLD RUSH	Neil Young	Reprise RSLP 6383
16	10	9	AQUALUNG	Jethro Tull	Island ILPS 9145
17	11	9	THE YES ALBUM	Yes	Atlantic 2400 101
18	7	3	SOMETHING ELSE	Shirley Bassey	United Artists UAG 29149
19	16	5	TURN ON THE SUN	Nana Mouskouri	Fontana 6312 008
20	14	6	ABRAXAS	Santana	CBS 64087
21	34	2	THAT'S THE WAY IT IS	Elvis Presley	RCA SF 8162
22	24	16	FRANK SINATRA'S GREATEST HITS Vol 2		Reprise RSLP 1032
23	19	9	CRY OF LOVE	Jimi Hendrix	Track 2408 101
24	18	9	PORTRAIT IN MUSIC	Burt Bacharach	A&M AMLS 2010
25	38	17	EMERSON LAKE AND PALMER		Island ILPS 9132
26	-	1	SANTANA		CBS 63815
27	22	4	DEJA VU	Crosby, Stills, Nash and Young	Atlantic 2401 001
28	20	3	JOHNNY WINTER AND LIVE		CBS 64289
29	21	2	NON-STOP DANCING '71 Vol 1	James Last	Polydor 2371 111
30	-	1	TUMBLEWEED CONNECTION	Elton John	DJM DJLPS 410
31	47	4	LONG PLAYER	Faces	Warner Bros W 3011
32	37	6	LOVE STORY	Soundtrack	Paramount SPFL 267
33	25	72	LED ZEPPELIN II		Atlantic 588 198
34	50	7	LED ZEPPELIN III		Atlantic 2401 002
35	-	1	SOUND OF MUSIC	Soundtrack	RCA SB/RB 6616
36	-	1	SOUNDS OF SILENCE	Simon and Garfunkel	CBS 62690
37	-	-	MAGNIFICENT 7	Supremes/Four Tops	Tamla Motown STML 11179
38	35	6	IF ONLY I COULD REMEMBER MY NAME	Dave Crosby	Atlantic 2401 005
39	39	2	2001 - SPACE ODYSSEY	Soundtrack	MGM 2315 034
40	30	3	ELTON JOHN		DJM DJLPS 406
41	-	-	RORY GALLAGHER		Polydor 2383 044
42	43	3	SONGS OF LEONARD COHEN		CBS 63241
43	13	41	DEEP PURPLE IN ROCK		Harvest SHVL 777
44	32	5	PAINT YOUR WAGON	Soundtrack	Paramount SPFL 257
45	27	8	I'M TEN THOUSAND YEARS OLD	Elvis Presley	RCA SF 8172
46	41	4	ALL THINGS MUST PASS	George Harrison	Apple STCH 639
47	31	5	LET IT BE	Beatles	Apple PCS 7096
48	-	1	PENDULUM	Creedence Clearwater Revival	Liberty LBG 83400
49	-	-	MIRROR MAN	Captain Beefheart	Buddah 2385 002
50	49	4	CAN'T HELP FALLING IN LOVE	Andy Williams	CBS 64067

## top producers 5 years ago 10 years ago

5 years ago	10 years ago
1 5 PAINT IT, BLACK	1 1 SURRENDER
Stones	Elvis Presley
2 4 WILD THING	2 2 RUNAWAY
The Troggs	Del Shannon
3 - STRANGERS IN THE NIGHT	3 7 YOU'LL NEVER KNOW
Frank Sinatra	Shirley Bassey
4 1 PRETTY FLAMINGO	4 4 THE FRIGHTENED CITY
Manfred Mann	The Shadows
5 9 SORROW	5 3 MORE THAN I CAN SAY
Merseys	Bobby Vee
6 2 SLOOP JOHN B	6 9 BUT I DO
Beach Boys	Clarence Frogman
7 6 SHOTGUN WEDDING	Henry
Roy C.	7 - HAVE A DRINK ON ME
8 - MONDAY, MONDAY	Lonnie Donegan
Mamas and Papas	8 - HALFWAY TO PARADISE
9 10 RAINY DAY WOMEN	Billy Fury
Nos. 12 and 35	9 5 BLUE MOON
Bob Dylan	Marcel's
10 - HEY GIRL	10 8 WHAT'D I SAY
Small Faces	Jerry Lee Lewis

**THE FACE IS ON PAGE 7**



by Paul and Linda McCartney

Apple PAS 10003

Also available on Cassette & Stereo Cartridge

TC-PAS 10003 8X-PAS 10003



EMI Records, The Gramophone Co. Ltd.,  
 EMI House, 20 Renshaw Square,  
 London, W1A 1ES.  
 A member of the EMI Group of Companies  
 International Leaders in  
 Electronic Records and Entertainment.