

WIN THE STONES' LATEST ALBUM

FAMILY

ALAN FREEMAN WRITES

A Billboard Publication

OCTOBER 16, 1971

6p

# RECORD MIRROR



THIS WEEK

**MICK  
JAGGER**

**PLUS**

**GEORGE  
HARRISON**

**PLUS**

**WAXIE'S  
WORLD**

**PLUS**

**BRITAIN'S  
BEST  
CHARTS**

# Mirrormail



Write to VAL  
Record Mirror  
7 Carnaby St.,  
London W1V 1PG

## Don't you dig those changes?

IT HAS come to my notice recently how many successful bands and solo artists have been ignored by record buyers and disc jockeys following the release of a record which represents a change of style.

Recent examples of this are the downfall of the Beach Boys 'Tears In The Morning', Poppy Family 'That's Where I Went Wrong' and 'Where Evil Grows', Fleetwood Mac's 'Dragon Fly' and Cat Stevens with 'Father And Son'.

If this is not remedied quickly the singles chart is going to become as stagnant as it was in the pre-1967 era, which would be a great pity as it would undo all the good that records like 'I Can See For Miles' and 'Ode To Billie Joe' have done.

I would also like to comment on the petty bickering which seems to obsess so-called music fans who write letters to music papers. I have never heard of David McWilliams, Pearly Spencer or James Taylor! — N. PALMER, 269 Albany Road, Roath, Cardiff.

### Suggestion

WE ARE putting pen to paper with a suggestion that Stephen Robinson of Surrey should be given a page to let us know who he really supports.

By this we mean, Free radio, Radio One, or himself. He has written many letters telling of his undying support of free radio, yet now he tells us he listens to Radio One, and enjoys telling us he hates it.

As for his comments on the Noel Edmonds Breakfast Shows, although we never heard it we can appreciate the problems of putting out a show at that hour, as the Myke Walker Breakfast Show is put out every morning from 06.15-07.45 Mondays to Fridays, which means be prepared for anything as there is a wide selection of the public to 'keep happy'.

Finally may we ask if anyone has friends at this station to send us a request for them and we'll play it on our shows. — MYKE WALKER AND PEA JAY, Radio Honington, C/o S.H.Q., R.A.F., Honington, Bury St. Edmunds, Suffolk.

VAL: In fact a 'round the table' meeting is being arranged with Noel and Stephen to discuss the many points he brings up in his letters — so keep a look out for that.



NOEL EDMONDS

### Truth

I THINK that it is now time for the truth to come out about the departure of Alan West and Stevi Merike from RNI. It wasn't because they wanted to record on land and be with their families. That was said to save the Dutch offices embarrassment after firing their two most popular disc jockeys. (The week previous Alan had been voted Holland's number one DJ).

The truth is that Alan West was fired because he didn't turn up for one of the mobile discotheques. Why didn't he turn up? After all he was being paid extra money for it. There is quite a simple explanation as he had already appeared at four discotheques in five days, travelling the length and breadth of Holland, finding time to sleep only in the discotheque van. He was too ill to make the final discotheque on the night before he was due

back out on the ship. So during his week's shore leave Alan had only two free evenings and his days were spent travelling. I'm sure that in anyone's mind that doesn't add up to a week's leave.

As for Stevi, well all I know is that he arrived back from his holidays (recalled a week early incidentally by the Hilversum office) and ten minutes later he too had been fired. His only crime was that he stood by a friend. It would seem that to stand by someone these days can be a risky business. — ELAINE WEST, Lawson Estate, London SE1, 4JN.

### Pleased

HOW VERY pleased I was to read Pauline Jackson's letter in RM (18th September) criticising the latest in a long line of correspondence from C. Brinton of Harwich.

This particular gentleman has been the plague of my life for about three years now. Every time I pick up a magazine or newspaper it's almost a certainty that there will be a letter from Brinton in there somewhere — if you think I'm exaggerating just try Brinton-spotting for a week of so in the letter columns of the daily press. Any subject that will guarantee his letters being published is written



BEACH BOY MIKE LOVE: HE'S BEEN THROUGH SOME CHANGES (SEE LEAD LETTER)

about; to date we have had pop music, football, television and the cinema, and I don't suppose that's the end of the list.

Goodness knows what the purpose is behind all this, I can only presume that Mr. Brinton is a frustrated would-be journalist.

I don't deny that he has a perfect right to express his personal views on matters which interest him, but do we really have to have them rammed down our throats so regularly? — BARRY ROBERTS, 7 Peldon Pavement, Basildon, Essex. P.S. Maybe I should have signed this C. Brinton in order to guarantee publication.

### Neil's no flash

HOW DARE Mr. P. R. Cole (September 25th) say that people like Neil Diamond are hailed as superstars one week and have disappeared from the pop scene the next week. Maybe Neil has not done magnificently in the album charts with his recent albums 'Gold' and 'Taproot Manuscript', but no one (not even Mr. Cole) can say the same for the successes he has had in the singles chart! In recent charts Neil has reached the top four three times in succession with 'Cracklin' Rosie', 'Sweet Caroline' and 'I Am...I Said'. If these results mean Neil is a flash in the pan, then there must be very few good acts in Britain at the present moment! — ALASTAIR S. FERGUSON, 165 Carsaig Drive, Glasgow SW2.

THANK GOD all the golden oldies are being reissued and more important making the charts. After hearing all this rubbish by singers James Taylor, Joni Mitchell, Elton John, Gordon Lightfoot and so on, it's good to hear real

down-to-earth rock which is honest music, not fairy story crap like those I've mentioned turn out. Rock and roll will overcome all enemies. — ERNEST FULLAM, 673 Highway, Courthouse Green, Coventry, Warks.

### Plugs don't help

WITH REFERENCE to the Dobsons' letter on George Harrison's 'Bangla Desh' let us once and for all explode the myth that the BBC — or any other radio station — makes or breaks records.

'Leap Up And Down (Wave Your Knickers In The Air)' and Mungo Jerry's 'Lady Rose' did not get played hardly at all on the BBC and yet both were monster hits. The 'Zoody Zoo Zong' was played massively on both the BBC and Luxembourg yet did not get even a look in in the charts. So much for one BBC disc jockey's prediction that it would hit the number one spot!

There are numerous other examples of records played over and over again on the radio that do not make it into the charts — and vice versa, records that hardly get any air play become monster hits.

So please, please let us have no more uninformed criticism of the BBC for either playing or not playing particular records. It is the public not the BBC that makes hits. — HARRI TEWDWR, 106 Oaktree Lane, Selly Oak, Birmingham B29 6HY.

WHILE I was on holiday at Holywell Bay in Cornwall, I heard a very good group playing at the Caravan Camp Bar some evenings. They were called Hope Crofts Boat and the singer was Stephen Kirk, but I wondered if RM knows any more about the group and their work — as I would be interested to hear more about them.

— PAULINE KELVEY, 118 Martyrs Avenue, Langley Green, Crawley, Sussex. RH11 7SE.

VAL: I'm afraid we have no record of this group, Pauline, so presumably they don't yet have a recording contract. But if they're reading this, perhaps they'd like to let me know a bit more about themselves, and I'll pass on the info!

## RECORD MIRROR

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# George Harrison talks frankly to Mike Hennessey about the rift in the Beatles and the Bangla Desh concert

IN A "Come back Paul, all is forgiven" mood, George Harrison said this week: "I wish we could all be friends again. It's a drag that things are as they are, because Apple is now becoming much more what we originally wanted it to be.

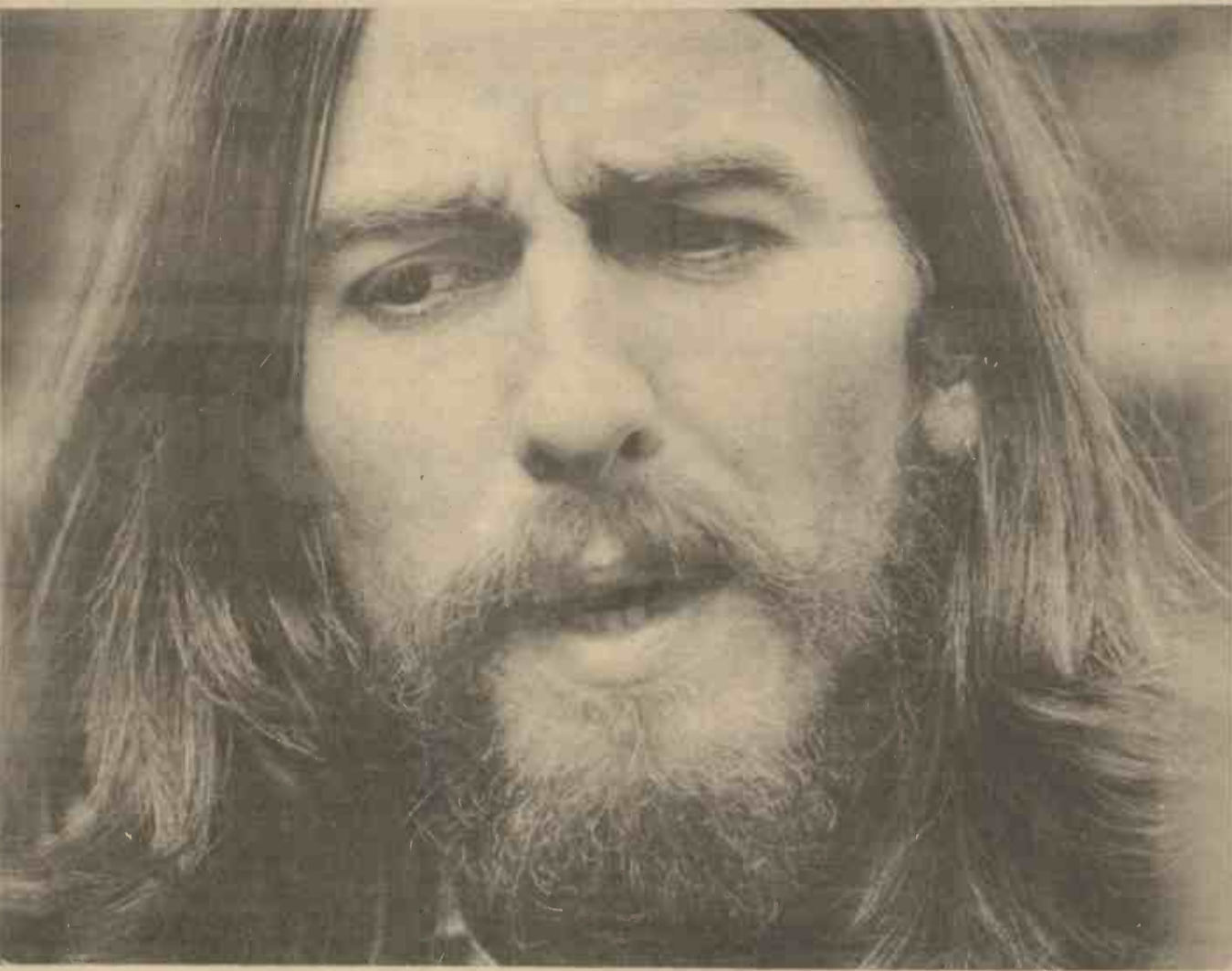
"Personally I'd like to see Paul back at Apple and let him do what he wants to do. After all the new studio is his studio, too, and I'd like to see it all happening for us all.

"At the moment he is cut off from the three of us. The last time I saw him was in December."

Asked whether he thought John Lennon's recent unkind references to Paul on his "Imagine" album, had deepened the rift, George replied:

"Maybe John felt like that about Paul at the time he was writing the song, but he doesn't feel like that all the time. The song doesn't represent what he really feels. It's just John — people don't really understand.

"I think John's record is great — though that track about Paul is a bit hard. But it's only something felt at the time..."



## 'I wish we could all be friends again'

### TRIBUTE

What supports George's view is the fact that when Lennon was running through the "who wrote what" list of the Beatle songs published exclusively in RM Oct. 2, he frequently paid tribute to Paul's ability as a composer and as a compatible colleague.

But whatever the possibilities of a Beatle reconciliation, George is extremely keen on going ahead with a series of charity concerts — with John Lennon, Ringo, Klaus Voormann and any other names who may wish to take part.

The success of George's concert for Bangla Desh has inspired him with the idea of building a permanent disaster fund which could be continually topped up by proceeds from such concerts.

Talking about his initial involvement with the Bangla Desh tragedy, George said: "As I tried to say at the Madison Square Garden concert, this particular crusade started when I was in Beverly Hills — just about as removed as I could be from the disaster. The only way I could really relate to it was through

Ravi. He's given so much to my life that I suddenly felt I had to do something.

"At first we thought of it as just a gesture to raise a few thousand dollars, but the concert made \$256,000 and the record is going to make very much more. I was talking to Allen Klein about the record and he said if we sell three million we'd make \$4½ million dollars — but the record company would make three times that. So I talked to EMI and they agreed to put the record out for cost. So if we sell three million we stand to make anything up to \$16 million."

### PRICE

Apple were less successful in their negotiations with the British Treasury in trying to have the record go on sale tax free. Just what price the three-LP set plus book will sell at is still not established.

Says George: "We hope to have the album out in America in early November. The 64-page book that goes with it will be a sequence of photos that follow the run of the

concert and the tracks on the LPs. We plan to fix the price when I'm in New York.

"Everyone has been great about the record and we've had no problem with the other record companies. Bob Dylan really has been great too — first in doing the concert, then in following it through. The whole thing has just snowballed and, from what I understand, UNICEF are knocked out — not only by the money we are raising but by the world-wide reaction the whole concert created. It's really brought about a lot more awareness of the disaster."

George is seeking expert advice on how best to use the money so that it has the maximum effect. "We'll need people to administer the money — maybe Ravi, Bob and me will have to sign the cheques but we need good advice. I understand it costs \$1 million a day to feed all those people — but we don't want to spend all the money in one go. We want to build it up, invest it."

The Bangla Desh campaign got under way just at the time when George would normally

have been preparing another album so he has had to postpone the project until early next year. "But I've got a load of new songs together — thirty or forty."

Asked if he felt that his writing potential in the Beatle era had been a little inhibited by the towering talents of Lennon and McCartney, George said: "Well it was difficult to get songs done the way I wanted them as we were limited to a four piece group. I had to do about eight of Paul's songs before we got round to doing one of mine.

### MOVIES

"But now I'm very much more involved in writing."

He says he still likes the brand of pop that he cut his musical teeth on — Bob Dylan, Little Richard, Chuck Berry — although admits that his own writing is more sophisticated soft rock.

Finally I asked George if he had any plans to move into the movie field and he smiled and said: "I've never really had any ambitions flim-wise and I've never fancied myself as a film star. I'm much too involved in music."

SPAIN, it seems, has been the source of inspiration for many a writer, poet and artist and Luther Grosvenor is no exception.

Following the break up of that good little band, Spooky Tooth, lead guitarist Luther, and vocalist Mike Harrison decided to venture together to Spain. In fact, the planned songwriting combination never quite gelled, but a lot of material evolved none the less!

### CLOSE

"I went to Spain with Mike because we are very close and at the time we thought it would be nice to write together," Luther told me. "But I was trying to write things with Mike and then I found I could do it better for myself. I wrote about five or six numbers that were recorded and I got into quite a thing of being able to write."

On their return to Britain, Mike recorded his own album while Luther followed suit with 'Under Open Skies'. And for his album, Luther enlisted the help of his Swedish wife Githa.

"She's been helping me with my writing for about a year," Luther explained. "She doesn't play an instrument, but she suggests how she thinks things might sound better, and she is good with words. We've just written another six potential songs, and this time I'm pleased with the words."

### RIPENED

These latest compositions were also ripened in the Spanish sun, while Luther and Githa were staying at recording boss Chris Blackwell's home there.

"I just like to go back to Spain every year, but if I went too often I would lose my feeling for the place. There's no television, no radio and the people are pleased to see us — as we are to see them. One guy there, Hugh Millar, who is in his forties is tremendous. He's a musician himself and he takes a great interest in what we're doing. He's just given me the lyrics of 'I Ain't No Monkey' an

## With a little help from his wife



LUTHER GROSVENOR

old twelve bar blues number, which I'm going to record. I've got to find out first though who wrote it originally, which is going to be hard to do."

Once the problem is overcome, though, it could well turn out as a track on the next Grosvenor album, which he hopes to complete work on shortly. In the meantime to 'bridge the gap' Luther has a single 'Here Comes The Queen'

— a track from his album — released on Island.

"It was the most commercial song of the whole batch," he told me. "But it wasn't looked upon as a commercial 'poppy' song then, it wasn't meant to be a single."

Nevertheless 'Here Comes The Queen' has received a lot of radio play, and has obviously helped to create interest in Luther in his own right.

### HAPPY

The Spooky Tooth tag though is bound to remain for some time — but with such a group reputation, that should enhance, not spoil his chances.

"I was happy with Spooky Tooth because I enjoyed it personally," said Luther. "But some times the whole band didn't. I dug the music, liked the people and liked playing. We had respect from other musicians, but I think we broke up simply because we'd been together a long time, about five years, and everybody got fed up."

"I don't expect to work from the top now, I'm quite prepared to work my way up from the bottom. I need Top of the Pops and I need all this too."

**Valerie Mabbs**

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# Hey you! Get a load of

FIVE FEET nine inches in height — several inches shorter than her boy-friend Brian "Crazy Legs" Francis, a good-natured, Streatham Vale teddy-boy, just one year older than herself — "Greasey" Greta O'Halloran had the figure of a young Hedy Lamarr, with a body that was ripely and lushly developed.

She was twenty-five and very attractive, thanks to the beautiful heart-shaped face, the jet-black hair and unblemished creamy skin, the ripe mouth with its full lips and scarlet lipstick, the perfect white teeth, the 42-inch twin melons that jutted forward without need of Playtex support, the flat smooth stomach with its kissable belly-button, the lusciously rounded hips, the long legs (in the old 1940s Betty Grable tradition) that could be used for Charnos seamed stocking ads, the firm white thighs... thighs, ye gawds — she had the womanly kind that drape-jacketed rock and roll fans said they would like to eat!

## ALERT

And only her dark eyes, alert and glinting in their painted Eyelure sockets, gave her away for what she was — a deliciously attractive she-cat from Chatham, Kent — near the Dockyard.

Greasey Greta O'Halloran — "Chatham's Most Voluptuous Rockeress" — with her coal-black hair streaming over the pillow, awoke grudgingly. It was hard to make her eyes open. She peered at the clock on the dresser. It was five past eight.

She switched on the bedside radio — Tony Blackburn was on the air — "the time is now exactly eight-fifteen". She switched to BBC Radio Medway — Jimmy Mack was playing rock and roll records. Greta tried for a moment to recall what day it was. She couldn't.



ALAN FREED

# Greasy Greta and find out how

# Rock'n'Roll Freed her fine mind

The sheets felt nice and cool against her bare breasts and thighs. It would be nice to flop back and go to kip, she thought — but she kept her 5-foot 9-inch body propped upright and fished on the bedside table for a pack of Embassy cigarettes, lit one — it was difficult to keep her eyes open. She let the packet slip from her grasp and watched it fall. It came open as it hit the carpet, and the cigarettes shot out, rolling under the bed.

She stared broodingly at the photographs on the bedroom wall: Tyrone Power, Eddie Bond, Raich Carter, Ritchie Valens, Dennis Compton, Max Miller, Rory Calhoun, Alan Freed. These were her super-idols; Eddie Cochran, Alan Ladd, Jerry Lee Lewis, Mike Leadbitter, Edward G. Robinson (and why shouldn't she dig him?) Richard Widmark, Bruce Woodcock — not one of these secondary heroes was to share pride of place on the main bedroom wall. She yawned twice, poked her feet out of the bedclothes and gazed around the room. Scattered about the floor were her clothes; for, being single, Greta could toss her garments — bra, garter-strap, G-string, nylons — where she liked.

## NOSTALGIC

She saw a photo of Alan Freed looking at her — thank God for Alan Freed. She wanted to try to think, indeed it was almost, in a nostalgic way, as though she wanted to find the latch-key to a bygone era — Alan Freed.

She put a Polo mint in her mouth — her mouth was dry and her parched tongue looked like a Thames mud bank at low-tide. Freed, Alan Freed, great guy Alan Freed — the American disk-jockey who first coined the term "rock 'n' roll" in the 1950s. "I remember..." she said, "that Alan Freed formed his first band while he was still attending High School in Johnson, Philadelphia".

She lay back and allowed herself a quick mental quiz. Here is a resume of her Q&A thoughts: Q. When and where was he born? — A. In Johnson, Philadelphia, on December 15, 1922. Q. What was his first band called? — A. Sultans of Swing. At this point she got out of bed and

put on her steel-toed slippers to walk over to the battered Seeburg jukebox by the large Times Furnishing wardrobe.

She poured in a handful of tanners so as to keep her rock 'n' roll appetite satisfied — "Rock 'N' Roll Boogie," "Teen Rock" etc — while she continued with her mental interrogation: Q. Did Alan Freed host a radio show called 'Rock 'N' Roll Party'? — A. Yes — for WJW Radio, Cleveland. Q. Where and when did he stage his first 'Moondog Ball'? — A. In Cleveland, March, 1952. Q. Where was he educated? — A. Johnson High School and Ohio State University. Q. Did he major in any particular subjects? — A. Yes — he majored in mechanical engineering.



Q. Name the radio Station where he worked as a sports announcer? — A. Radio Station WAKR, Akron. Q. What was the name of the New York theatre where he presented his famous stage show of rock 'n' roll talent? — A. The Paramount Theatre. Q. In what part of New York is the theatre situated? — A. Times Square. Q. Who was the managing director of the theatre at the time? — A. Robert Shapiro.

Q. In which films did he appear? — A. "Don't Knock The Rock," "Mr Rock & Roll," "Rock Around The Clock," "Rock Rock, Rock," and "Go Johnny, Go". Q. Name four radio stations that he worked for during his career? — A. Radio Station WKST (Philadelphia), Radio Station WAKR (Akron), Radio Station WJW (Cleveland), Radio Station WINS (New York). Q. What was the name of his highly



successful radio show for Radio Station WJW Cleveland? — A. "Alan Freed's Rock 'N' Roll Party".

Q. When did he appear for one week at the Academy of Music in Manhattan? — A. December, 1955. Q. What was the title of the show he staged in Cleveland that attracted 35,000 fans? — A. Alan Freed's Moondog Ball — "this was probably the first riot caused through a rock show" (Graham Wood in "An A-Z of Rock And Roll" — Studio Vista Press).

Q. Did he ever serve with the American forces? — A. Yes — he was called up in 1941 and discharged one year later on medical grounds. Q. Who was the Cleveland record dealer who persuaded Alan Freed to include fast blues and r-n-b items in his shows for Radio Station WJW? — A. Leo Mintz. Q. Who said of Alan Freed: 'If I could be any person in rock and roll history, I would be Alan Freed — he coined the term 'rock 'n' roll' and started it all'? — A. Waxie Maxie in Record Mirror.

## LARGEST

Q. Did Alan Freed's rock 'n' roll show at the Paramount Theatre break the house record? — A. Yes — it had the largest opening crowd in the history of the theatre. Q. Can I write a capsuled biography in no more than 100 words? — A. Yes — it would go like this: 'Born 1922 — Johnstown, Philadelphia... sang in church choirs and schools... idolised jazzman Benny Goodman... formed his own band... took a course in journalism... switched to engineering and then broadcasting, to become one of America's top disk-jockeys and master of ceremonies... married with four children... dark, personable, loved good food... recorded for Coral Records... hospitalized for four months following a car accident in 1953... died of uraemia (a condition of the blood) in Palm Springs, California, January 20, 1965.

Since then the has come to be recognised as the 'Father Of Rock 'N' Roll' — one of the leading figures in the analysis of American rock and roll history... gone but certainly never to be forgotten...

Greasey Greta crossed her legs — long, lovely legs. She

was still very tired, she realized. Was it Monday? Or Tuesday? No matter. She looked at the clock — five to nine, nearly time for Johnny Walker. She lit a cigarette. "My first port of call," said Greta to herself, "is Ted Heath. I intend to see the Prime Minister and ask him to pass legislation to ban the making of gramophone records by today's Mickey Mouse groups. Mind you, I don't think they are all lousy. Just — rotten little perishers, who should be whipped, knifed, shot, or blown to pieces!"

## INTENTIONS

"I further intend to make quite sure the government insist that record manufacturers go back to 1951 and re-issue everything again — whee, whoo, whoopee eeee!" Yes, the smartest thing to do would be to telephone 10 Downing Street, Greasey Greta thought. There would be release date hassles and massive royalty problems, of course... No, it would never work, she'd better stop getting too damn nostalgic.

The clock now said ten past nine. Oddly enough, she could still get to her work in a Strood factory by nine-thirty — but she wanted to stay in bed... bed,

omigosh — the Slumberland mattress was so soft and enticing...

Ten to twelve. Slowly, the room swam into focus, dragging the Chatham teddy-girl from the depths of a sodden slumber, that had been punctuated by dream fragments in which Radio 1 disk-jockeys — Johnny Moran, Mike Raven, Rosko — had played a non-stop barrage of rock 'n' roll LPs, while a noisy background chorus of Radio 1 producers — Paul Williams, John Walters, Aidan Day — urged them to spin them again and again.

Midday. Greta started to rise, not caring that she was naked in front of an open window overlooking the barracks. She stood in front of the window combing her glossy black hair into a ponytail hairdo. Her breasts were like the breasts of a 1950s Hollywood film star: large globes of breathtakingly ripe flesh.

A troop of 'square-bashing' squaddies looked up and nearly dropped their rifles as their mouths fell open and their eyes popped out! She slipped on her charcoal-brown nylons and slid her legs into her black twill jeans with snow-white stitching...

But now I gotta skidaddle — s'long, s'long.

# AT LAST THERE'S A BASS MAN IN THE FAMILY!



## FAMILY ARE a man's band.

Their music is both uncompromising and aggressive but like most musical hard men they have their other side and their latest album 'Fearless' is likely to stand a few Family fanatics on their heads when it is released at the end of this month.

Last week Wombat-man (Mr. Hyde on stage and Dr. Jekyll off that's Roger Chapman) together with boy-wonder, Rob the faithful young percussionist and the gang were putting the final touches to their new album at Olympic studios under the watchful eye of George the mad Armenian producer and Tony 'nice one' Gouvish their hatchet man.

**BY KEITH ALTHAM**

The one track I heard 'Larf And Sing' was once more testimony to their perfectionist attitude and was I am reliably informed merely one of the new elements of soft-rock and 'barber-shop harmonics' to be found amongst the usual vocal traumatics and electronic storms on the new album. At least partially responsible for bringing about the latest adrenalin rush is their new-member bass player John Wetton.

"The most obvious thing about John when he came to our auditions was that he was very nervous and a very good bass player," said Roger blandly. "It has only materialised subsequently that he plays nice guitar and bit of tasty piano. Most important of all we felt that we could get on with him as a bloke. He's fitted in amazingly quickly on the few gigs we've played and in the studio we've been getting tighter than ever before."

## 'FEARLESS'

Rob Townsend who has been the foundation stone for their rhythm section for so long was equally enthusiastic about his new partner in rock and reiterated upon the new feeling of musical unity.

"I'm not putting down Johnny Weider but he was never a bass player in the strict sense of the word," said Rob. "He was a guitarist who adapted to bass for our purpose but often he was having to play bass parts on his guitar and that made it very difficult for me to hold the rhythm section together. I mean that was just what it felt like - that I was the rhythm section at times!"

"Our producer George Schkintz' first words to us on recording this album were 'I'm looking forward to working for Family with a bass player for the first time'. That's really how we feel about 'Ken' (There are two many John's in the team for him to bear his real name although no one seems sure why he became 'Ken') and I've been

feeling happier than ever before on the few life gigs we've played.

"To give you some idea of how solidly we are knitting together, one of the things we always do before getting into some takes is to do a warm-up in the studio. Just an improvised jam. We did one with John the other evening and it was so damn good that we've kept in on the record - 'Take Yer Partners'.

## FEELING

The album is called 'Fearless' very much in the same tradition as 'Anyway' because one of the over worked group adjectives for anyone who pulls a stroke on them is 'fearless' and it is also notable for an extremely well thought out sleeve in which the photographs of the individual members are super-imposed upon each other until they became a kind of multi-identity kit. As you can gather I cannot explain it but it is worth seeing - a double take job.

Meanwhile back at the world's most unflash man with the possible exception of Pete Townshend (more of him later) Roger ventured his opinion on whether the group would alter its musical approach on the forthcoming tour with their new member.

"We never really change - we just write new songs," said Roger cutting the wool out of that one. "In some ways I might like to go out and perform completely new material as a new group but we really don't have the bottle for that. The customers are going to expect some of our better known work and we will be playing those.

"I've no doubt John is going to make a difference to us over a period of time but it will take a while before he finds where our heads are at on a composition level and we find his. What ever we

do someone is going to try and put us in a bag. We'll do what we have always done which is what we like!"

On the subject of the new album it is always interesting to find that if something special is going down that the word infiltrates back along the grapevine within the internal offices of Olympic and people start dropping in for a sneak preview.

## FAULT

Finally I broached the perennial subject of America and the fact that the band had not yet managed to capture the imagination of that market - one of the very few if not the only band to command so huge a following here and in Europe but not the States. Was it there fault and were they still interested in the subject.

Answer was of course that, yes they were, but only on their terms. No surrender at present from the most uncompromising of our bands even with the new magic ingredient 'gentle' on this forthcoming album out at the end of this month.

As parting gesture Rob very kindly gave me a sneak preview of his latest toy which is an excruciatingly high pitched siren which he blew into my ear at close quarters.

"That's on the album too!" he confided. Thanks Rob.

# 25 ROLLING STONES 'STICKY FINGERS' LPs TO BE WON



## WHAT DID MICK SAY TO TED HEATH?

WHAT IF Mick Jagger met Ted Heath, our beloved Prime Minister? What would he say? Give us your idea (in not more than 25 words). All entries will be examined, and the 25 entries, which in the opinion of the judging panel (made up of Des Brown and Derek Taylor of Kinney Records and the Editor and Promotions Manager of Record Mirror) are the most interesting and amusing, will be judged the winners.

Send your entry to:  
Record Mirror  
(Jagger Comp)  
7 Carnaby Steet,  
London, W1V 1PG  
But hurry - all entries must be received by first post Monday October 25, 1971.



I THINK MICK WOULD BE SAYING .....

NAME .....  
ADDRESS .....

## Osibisa out of U.S. tour — will tour U.K.

OSIBISA HAVE postponed their proposed tour of the States which was to have begun this week. The group will now tour the USA in the early part of 1972.

Said manager Gerry Bron on behalf of the group: "We haven't finished work on the second album as yet and having only just returned from the States we decided that it would be unfair to the many people who've supported us to return to America now."

During October and November Osibisa will play selected British and European dates, the details of which will be announced soon.

## Gerry forms band

GERRY RAFFERTY, the ex-Humblebum whose first solo album, "Can I Have My Money Back?" was released two weeks ago, is forming a band for touring purposes.

Under the banner Steeler's Wheel, they will play UK dates from the end of November, but the final line-up is not yet known. Led by Gerry on guitar and vocals, the band also features guitarist Roger Brown, electric pianist Joe Egan and as yet unknown bassist and drummer.

## News in Brief

QUIVER are to accompany the Who on their tour of the UK this month. The first date is at the Southampton Guildhall on October 18. Material for a new album by Quiver will be recorded by the group after the tour for release in the New Year and a single is also planned.

MIXTURES have a new single rush released this week entitled 'Captain Zero'. Penned by group members Mick Flinn and Peter Williams, Mixtures feature it on 'The Golden Shot' on October 17.

NEIL Diamond's guitarist Carol Hunter has signed to Purple Records, label recently formed by Deep Purple's managers, as a solo artist. She is currently cutting an album in Los Angeles for release in the New Year.

BBC 1 are to show an Elvis Presley film this Saturday. Title of the film, in which Presley stars as a young hillbilly singer, is 'Loving You'.

## Court nixes Equals pact

FOLLOWING THE dispute between President Records, Ed Kassner Music, The Equals and CBS Records, already reported in Record Mirror, the following statement has been issued by Ed Kassner on behalf of President Records and Ed Kassner Music.

"On Friday October 8th before Mr Justice Foster, in the chancery division, President Records and Ed Kassner Music

Company Ltd. applied for an injunction restraining CBS UK Ltd and April Music Ltd from publishing or recording music composed by Eddie Grant of the Equals and from making or distributing any recording of performances by the Equals. CBS undertook not to publish or record any works written or performed by the Equals pending a further court appearance. On this undertaking by CBS not to release any

Equals recordings the hearing was adjourned."

President Records claim that they have the rights to all Equals material until October 1973 and last month the Equals signed to CBS.

FOOTNOTE: The Equals, who have just returned from a tour of Zambia return there for a two month visit next March and they appear in Yugoslavia at the beginning of next month.

## States wax Elton

ELTON JOHN is to become a model later this year! The Hollywood Wax Museum is making a wax model of the singer and he will be placed alongside the Beatles, Winston Churchill and Napoleon.

This coincides with the news that John is to be entered in next year's American "Who's Who", a remarkable feat for such a new artist. Release of his "Madman Across The Water" is still on November 5.

Currently in Japan — where reports say he is creating the same excitement as in Britain and the States — a major UK tour is still being finalised for Elton.

## Vince Hill back at Talk

BACK AT the Talk of the Town after a four-year gap, Vince Hill won warm applause at his opening for a varied programme of impeccably sung songs.

In contrast to the previous incumbent — Lovelace Watkins — Vince Hill is a non-aggressive, amiably relaxed singer who is more concerned with the art of singing than with the art of presentation.

If anything, he undersells himself and this accounts for the fact that, though he sings a good deal better than many more celebrated performers and has an engagingly casual stage manner, he is unlikely to make the very top rank of entertainers.

However, Hill is a polished professional who can confidently be trusted to negotiate the most tricky key changes or to sustain a perfectly pitched note while the band changes musical gears behind him.

His programme was well-paced and well-judged, opening with a strong medley that included "Without A Song", "If You Love Me" and "Everything Is Beautiful" and closing with a brilliant selection of Bacharach songs.

"No Other Love" was a bravura performance and "Edelweiss" was faultlessly rendered and dutifully applauded, before Vince sauntered off with "One For The Road" taken at a rather too brisk tempo. His encore — "Bridge Over Troubled Water" — however, redeemed everything.

MIKE HENNESSEY



A THANK-YOU from one well-known girl to another. When Nana Mouskouri opened in her own Spectacular recently (October 6) at the Paris Olympia, Joan Baez was there to watch, applaud and congratulate.

# 'FREEDOM' IS MOVE'S ELO FILM

THE MOVE are to star in their own hour-long film which is being based on the music from the first Electric Light Orchestra album, due for release following its recent completion, just before Christmas.

Titled "Freedom City", the film contains little dialogue and will use songs from the Electric Light Orchestra album, "ELO". It is being written and directed by Peter Webb, and produced by John Elton.

Said a spokesman for the group: "The Move were approached about this and were pleased to accept. Roy Wood plays the part of No. 10538 in the plot which concerns a guy running a way from the establishment in a futuristic time."

"Freedom City" will probably go out on general release after Christmas.

Meanwhile, following the issue of the Move's new single, "China Town", their latest Harvest album is released this week. Move appear on Top Of The Pops tonight (14).

## Heep premiere new album at Albert Hall gig

URIAH HEEP will premiere tracks from their new album when they appear with Colosseum next Sunday (17th) at London's Royal Albert Hall.

Titled "Look At Yourself", the album is

released this Friday and is already selling well on the Continent.

The Albert Hall date is part of a string of Heep gigs in the South. They are: (Oct 16) Primrose Ballroom, Letchworth; (18) Cooks Ferry Inn; (19) Starlite Ballroom, Crawley; (21) Wallington Public Hall.

## Slade's Scots dates

SLADE ARE in Scotland this week just prior to their recording session at London's Command Studios, which will be attended by fans. Dates are: (Oct 14) Dam Park Hall, Ayr; (15) Beau Brummel Club, Greenock; (17) Kinema Ballroom, Dunfermline.

EDDIE Hardin of Hardin and York releases his first solo single, 'Driving', a track from his forthcoming album 'Home Is Where You Find It', on October 29.



## Crimso add Jo-Ann

BRITISH FEMALE Blues artist, Jo-Ann Kelly (pictured above) has been added to six of King Crimson's concert dates.

Newly returned from a working holiday in the States where she cut a double album for the Kazoo label, Jo-Ann is added to the following venues: (Oct 16) Dome, Brighton; (17) Winter Gardens, Bournemouth; (20) Mountford Hall, Liverpool. Kelly will also soon record an album of her own songs at Alabama's famous Mussel Shoals Studio, for release here and in America early next year.

## Danes on T.V.

DAY OF Phoenix, whose first British album, "Wide Open N-Way", was released recently, are to tour the UK, and among their dates is the first-ever appearance of a Danish band on TV here.

The group will record BBC's "Old Grey Whistle Test" on October 26, but no transmission date has yet been set.

Full dates for the tour are: (Oct 23) Southwark College of Further Education; (24) Implosion, Roundhouse; (29) Cardiff University; (30) Bristol Polytechnic; (Oct 31) Bumpers; (Nov 1) Letchworth Youth Centre; (Nov 2) 1932 Club, Windsor; (Nov 3) Speakeasy; (Nov 4) Town House Club, Wellington; (Nov 5) Central Polytechnic, London.

Other dates will be added later.

## UK tour set for Continuum

CONTINUUM are to undertake their first British tour of Scotland and the Midlands this month. The band are to follow the tour by dates in the south in late November and more dates in Scotland in the New Year.

Dates finalised are: Bolton, Octagon Theatre (October 25), Birmingham, Digbeth Civic Hall (26), Skegness, Festival Pavilion (27), Bradford University (28), Manchester Forum (29), Scarborough, Floral Hall (30), Rotherham, Clifton Hall (31), Harrogate, Royal Hall (November 1), Southport, Floral Hall (2) and Derby, King's Hall (4).

Touring with Continuum will be Liz Pearson.

**LIVE!**

**International**

**Tir Na Nog**

ICA: Comparisons with the A&M American duo Lambert and Nuttycomb would be in order here, except that relatively few people are likely to know much about them. Whatever the comparison, Tir-Na-Nog are fairly safe, because they do a good job as musicians and stage personalities as well. Sonny Condell and Leo O'Kelly are the duo and the format is acoustic guitar and harmony duets. Both their voices are soft and the guitar picking is subtly melodic, so the whole effect was soothing and hypnotic. The whole project is not quite as neatly constructed or presented as America's L&N, yet there is nothing sloppy about Tir-Na-Nog's performance - it's nice to see someone relying only on what they have - no electrical embellishments (other than a couple of mikes). I expect great things from this pair. L.G.



TINA TURNER

**Randy Newman**

TOWN HALL, NEW YORK: Randy Newman, Reprise Records' composer-performer, filled New York's Town Hall on September 30 and gave the audience exactly what it wanted. The programme consisted of all Newman originals, and included the more popularised 'Love Story', 'So Long Dad' and 'I Think It's Gonna Rain Today' but the lesser known items were equally well received.

Newman has a style and personality that bounces from the stage and staggers the audience. He has the unique ability to make one laugh and cry almost simultaneously with his clever, witty and always poignant lyrics. Newman rocked the hall with his brilliant 'Political Science' and brought the crowd to its feet. His own 'Suzanne' was another gem. After two encores, Newman closed with a rousing Rendition of Fats Domino's 'Blue Monday'.

JOE TARAS

**Ike & Tina Turner, Moms Mabley**

GREEK THEATER, LOS ANGELES: As always, the biggest mystery about Ike and Tina Turner is why they aren't among the superstars of contemporary pop. Tina is such a fine singer and such a superlative performer that any reaction less than adulation seems pointless.

It is true that the white music mass market probably hasn't been ready for a vocalist as overpowering as Tina until a few years ago. However, at the Greek Theater's opening night the audience was an almost exactly even racial mixture. Putting it with a concerned bluntness, the fact seems to be that Ike Turner has not seen fit to move with the times sufficiently to take full advantage of all the new opportunities that are there.

Despite the winning of a new gold single for Tina's version of 'Proud Mary' and the great disappointment several years ago when the Turner's masterpiece with

Phil Spector, 'River Deep, Mountain High', didn't make it, Ike and Tina should probably try another go at stressing strong new songs rather than concentrating so exclusively on chart covers. And because of the spontaneity of the revue is so strictly programmed, it inevitably loses some effectiveness with repeated exposures. It would appear that Ike should set a greater pool of material to work from at any series of appearances.

Moms Mabley split a lot of sides with her opening routines about the difficulties of hiring young boy friends and sang a touching tribute to Louis Armstrong.

NAT FREEDLAND

**Johnny Mathis**

SAHARA HOTEL, LAS VEGAS: The Johnny Mathis Show from start to finish was perfect. Appealing to all ages and both men and women, Mathis' silky tones were evident in his well-balanced selection of songs.

The audience constantly clapped for 'In The Morning Of My Life', 'Close To You', 'We've Only Just Begun', 'April In Paris', and 'Day In And Day Out'.

The high point of the outstanding show was his medley. An interesting segment came when he sings 'It's Not For Me To Say', while the orchestra plays 'Chances Are'. Roy M. Rogosin conducts the Jack Eglas Orchestra.

LAURA DENI

**Sarah Vaughan**

HILTON INTERNATIONAL, LAS VEGAS: Fresh from the Monterey Jazz Festival, Miss Vaughan was indeed a sassy, swinging Sarah. Playing with the best of the songs she opened with 'Tonight' continuing on to 'Love Story' and 'The Lamp Is Low'.

Wearing a brightly coloured mumu, she sang behind the tempo of the orchestra musically playing around with 'Misty'.

Her rendition of 'What Are You Doing The Rest Of Your Life' allowed her full usage of her voice. She closed her segment of the show with 'Tonight'. Conducting the Joe Guercio Orchestra for Miss Vaughan was Jimmy Mullimore.

LAURA DENI

# Tour and album from C,S,N&Y

CROSBY, Stills, Nash and Young WILL record and appear in concert together again!

New York reports this week confirmed that following both Stills and Young's guest appearances with Crosby and Nash during their almost-completed American tour, the group is still very much together and at least one more studio album will be forthcoming, in addition to a U.S. tour during the early part of next year.

Stills made a guest appearance with Crosby and Nash during the New York Carnegie Hall date, while both Stills and Young showed up at the end of the Boston show and the second New York show.

The group's next album will be recorded during December on the West Coast and will be the first studio-recorded tracks since 'Deja Vu'.

The four are planning a concert tour for next February-March, but no definite plans are set.

**Ruffin to tour**

TAMLA star Jimmy Ruffin starts a tour of the UK this weekend. The singer arrived in the country last weekend and his first date is this Sunday at the Top Rank in Plymouth.

The rest of the dates are: Birmingham Top Rank (October 19), Cardiff Top Rank (20), Purley, Orchid Ballroom (21), Mardi Gras, Liverpool and Casino, Wigan (22), Memorial Hall, Northwich and Uncle Tom's Cabin, Littlehulton (24), Uncle Tom's Cabin, Darwen (24), Portsmouth, Locarno (28), Top Hat, Spennymoor (29 and 30) and Top Rank, Sunderland (31).



GENE Pitney, back in Britain again, has been recording at Pye's studios with Mungo Jerry producer Barry Murray. It is the first time they have worked together. Pitney's new single will be chosen from the several songs tackled.

## Zappa, Russell, Who for Rainbow

BOTH Frank Zappa and Leon Russell will play Britain's newest rock venue, the Rainbow Theatre at London's Finsbury Park, during December, when visits for them are planned.

No dates have been confirmed, but both artists will play three-day engagements, a procedure which is normal to Rainbow gigs, run on the same lines as the extinct Fillmores;

Opening act at the Rainbow is the Who on November 4, 5 and 6 and they are followed on the 7th by Alice Cooper.

During November acts including Family, Fairport Convention, Mott the Hoople and Stoneground will appear.

## No Free Funk!

GRAND Funk Railroad will include one or two British dates on their forthcoming European tour.

The group have set aside December 19, 20 and 21 and will play the newly-opened Rainbow Theatre at Finsbury Park.

To coincide with the tour - which includes dates in Copenhagen, Stockholm, Paris, Berlin, Hamburg and Dusseldorf - EMI are releasing a specially packaged new album by the trio, presented in a circular silver foil sleeve. No title is yet set.

There is also, a spokesman confirmed, no likelihood of Grand Funk giving another free concert, as happened at Hyde Park earlier this year.

## New Band LP, single

THE Band's new album, 'Cahoots' is set for release in the first week of November. Straight in at number 26 in the American album charts after one week, a single is also being made available from the album. Available on October 29, it is titled 'Life Is A Carnival'.

## NEWS IN BRIEF

## MUNGO DATES

MUNGO Jerry are to make a short tour of England starting on November 24. The group, latest single, 'You Don't Have To Be In The Army To Fight In The War', will be accompanied on tour by John Lee Hooker and Champion Jack Dupree.

Dates for the tour, which finishes on November 29 are: Lancaster University (26), Victoria Hall, Stoke-on-Trent (28), and the Guildhall, Portsmouth (29). More dates are to be announced.

Mungo go to Spain on October 15 for three days of appearances.

Meanwhile group leader Ray Dorset is producing Country Jug's first album for Decca release soon. He is also writing Jug's first single.

## Richard Harris new LP

A NEW Richard Harris album, 'My Boy', released here on Probe during November, contains two original compositions by Harris.

The actor - who will sing the LP title track for Britain next week at the Grand Prix in Luxembourg - also has a single this week in 'My Boy'.

Final dates for Harris' British concert tour are: (Oct 30) The Opera House, Manchester; (31) Hippodrome, Bristol; (Nov 3) Fairfield Halls, Croydon; (5) Philharmonic Hall, Liverpool; (6) Gaumont, Hanley; (7) Winter Gardens, Bournemouth; (8) Theatre, Birmingham; (9) Odeon, Hammersmith.

ALAN Bown are to headline a British college and university tour next month. Twenty dates are planned and those so far announced are: Denbighshire Technical College, Wrexham (November 4), Cheltenham Town Hall (7), Dundee College (18), Bognor College (20) Bridlington College (26) and Sheffield City Hall (27).

NEW YORK: Tickets for a non-existent Rolling Stones concert were on sale here last week. The concert was supposed to be held in Flemington, New Jersey but the Rolling Stones say they never made any arrangements to appear there. The company selling the tickets was calling itself Gertz Enterprises.

NEW label, Kingdom, issued via B&C, has its first release on October 22 with 'Fuchsia', by the Exeter group of the same name. The label, says boss Terry King, will concentrate on every kind of pop product and will be issued with a joint Kingdom/Pegasus logo on albums and a production credit to Kingdom on singles.

JUDY Collins' British visit is restricted to two concerts in London. There will be no provincial appearances by the artist.

Miss Collins' first Albert Hall concert on October 26 is already sold out, bringing about the re-booking of the hall for October 30.

# WHO'S ON WHERE

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If you live near an Oxfam shop, saleable gifts are always welcome.

fri. 15 Oct. Andy Fraser's new group **TOBY + SUNSHINE**  
sat. 15 Oct. **MAN**  
fri. 22 Oct. **ASSAGAI**  
fri. 29 Oct. **BRYNSLEY SCHWARZ**  
sat. 30 Oct. **Kevin Ayres and the Whole World**

**FOR WHO'S ON WHERE ADVERTISING RATES PHONE 437-8090**

## OCTOBER 14 - 20

### THURSDAY

Newlard's Club, Civic Centre, Gravesend  
**WILD TURKEY**

Guildhall, Southampton  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

Fox at the Toby Jug, 1 Hook Rise, South Tolworth  
**MEDICINE HEAD**

Memorial Hall, Barry  
**NEW SEEKERS**

Royal Albert Hall, London  
**CENTPEIDE**

Central Hall, Chatham  
**MAGNA CARTA**

Colston Hall, Bristol  
**KING CRIMSON**

The Greyhound, 175 Fulham Palace Road, W6  
**SUTHERLAND BROS.**

Lyceum, Wellington St., Strand  
**VAN DER GRAAF GENERATOR, GENESIS, KHAN**

Top Rank Suite, Bristol  
**TAMS**

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

### FRIDAY

Bull's Head, Barnes Bridge, London SW13  
**BARBARA THOMPSON AND ART THEMAN**

Van Dike, Exmouth Road, Plymouth  
**TONY AND SUNSHINE**

Town Hall, Preston  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

Casino, Wigan and Liverpool  
**Mardi Gras TAMS**

Guildhall, Portsmouth  
**NEW SEEKERS**

Royal Albert Hall  
**BUFFY ST. MARIE**

White Rock Pavillon, Hastings  
**MAGNA CARTA**

Winter Gardens, Bournemouth  
**KING CRIMSON**

St. George's Hall, Liverpool  
**STEELEYE SPAN**

Beau Brummel, Greenock  
**SLADE**

### SATURDAY

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

Guildhall, Southampton  
**MAGNA CARTA**

The Dome, Brighton  
**KING CRIMSON**

City Hall, Newcastle  
**YES**

New Victoria Theatre, London  
**JAMES LAST**

Van Dike, Exmouth Road, Plymouth  
**MAN**

Greyhound, Redhill  
**ROCK AND ROLL WITH ROCK OF ALL AGES**

### SUNDAY

Cheltenham Town Hall  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

Royal Albert Hall, London  
**COLOSSEUM**

Guildhall, Plymouth  
**MAGNA CARTA**

Blackprince, Bexley  
**DANTA**

Trentham Gardens, Stoke  
**YES**

Kinema, Dunfermlin  
**SLADE**

Bull's Head, Barnes Bridge, London SW13  
**MORNING: STAN ROBINSON**  
**EVENING: JIMMY HASTINGS**

### MONDAY

Bull's Head, Barnes Bridge, London SW13  
**BIRD CURTIS QUINTET**

St. Andrew's Hall, Norwich  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

Guildhall, Southampton  
**WHO**

De Montfort Hall, Leicester  
**KING CRIMSON**

City Hall, Sheffield  
**STEELEYE SPAN**

### TUESDAY

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

Winter Gardens, Malvern  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

Guildhall, Plymouth  
**T. REX**

City Hall, Sheffield  
**KING CRIMSON**

Town Hall, Birmingham  
**STEELEYE SPAN**

### WEDNESDAY

Odeon Birmingham  
**WHO**

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

ABC, Plymouth  
**T. REX**

Civic Hall, Barnsley  
**SREELEYE SPAN**

### COLLEGE EVENTS

OCTOBER 14  
Warwick University  
**STEELEYE SPAN**

OCTOBER 15  
Bristol University  
**VELVET UNDERGROUND**

Polytechnic, Sheffield  
**BRIAN AUGER**

College of Education, Brighton  
**HOUSEHAKERS**

Edinburgh University  
**STONE THE CROWS**

OCTOBER 16  
University, Sheffield  
**ARGENT, CLIMAX CHICAGO, DUFFY POWER**

University, Leicester  
**STEELEYE SPAN AND ANDY ROBERTS**

Polytechnic, Glasgow  
**STONE THE CROWS**

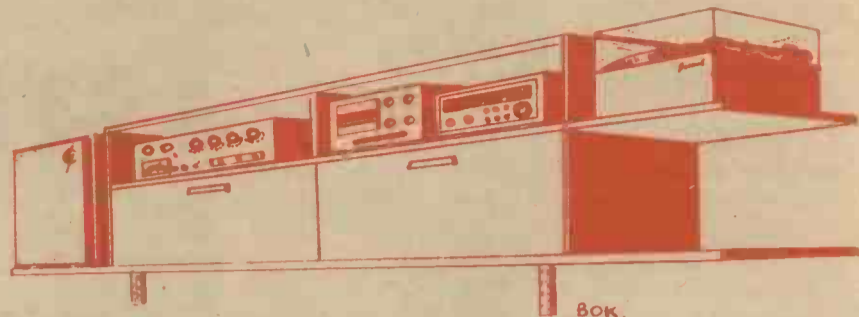
OCTOBER 18  
Essex University, Colchester  
**STONE THE CROWS**

OCTOBER 20  
Farnborough Tech.  
**HERON**

Keele University, Keele, Newcastle, Staffs.  
**MICK ABRAHAMS BAND, WILD TURKEY, KEITH CHRISTMAS**

## TAPE AND HI-FI INFO

# Living with stereo (3)



Box.

DESIGN F

IN PREVIOUS articles on Living With Stereo I have shown 4 ideas of consoles and shelving with which to protect and enhance your HiFi system.

These units are presented as ideas and the dimensions although easily altered in each case have been selected to correspond with the prepared timbers available and reduce cutting and edging etc.

I have yet to find anyone who, once completing a housing unit is satisfied with the space he has allowed for storage. Somehow that space never seems big enough. As one's record collection increases in size and microphones and earphones, cassettes, leads, cleaning equipment all require additional storage space, you begin to wish you had allowed more cupboard space in your original design.

The units shown on this page have a fairly large cupboard area which can be increased in size at a later date if required.

For the enthusiast with 'the works', i.e. tape cassette or cartridge, turntable, amplifier, tuner, the wall unit, design F is a handy way of getting it off the floor, and by utilising a shelving system install cupboards, pigeon hole racks and shelves.

As this unit is fairly long it is sometimes possible to place your speakers at each end by extending the lower shelf on each side to form a platform. I would however recommend that you try your speakers out in a similar position before construction, as they may not suit the acoustics in your room.

DESIGN F - again this construction is reasonably simple and can be put together fairly quickly. There has been a minimum amount of screws, nail joints etc. used to enable most of us to put it together without too much complication.

The method of peg joints I have found invaluable, should one require to increase the size of the unit or adapt it for alternative use. The sides, shelves etc. may be taken apart easily without leaving holes or damaged edging: just two pegs, easily cut off or two holes easily filled.

It may be that upon starting work on a particular design you feel that you wish to alter the specification to suit your individual needs. This is easily done with the peg construction and the use of prepared boards. Any permutation may be constructed, the designs I am showing are not intended to be the gospel, but purely as a guide to perhaps get one thinking.

I have seen many HiFi systems in many types of home - and it always disturbs me to see the separate units sprawled over tables, chests of drawers and cupboards and even on the floor. Equipment of this nature costing many pounds should be treated with the utmost care and should be an enhancement in the living room not ungainly obstacles to hide away to gather knocks and dust.

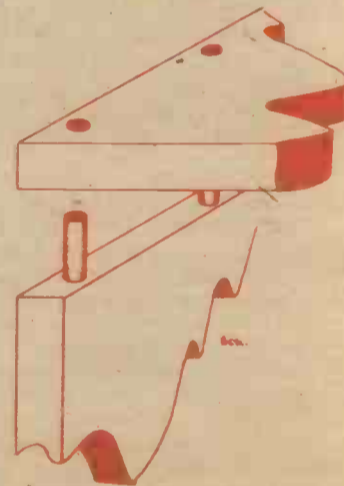
DESIGN G - for a smaller yet equally compact layout is easily constructed and fixed to the wall. As you will probably have noticed I have recommended standard shelving systems Ladderax or Tebrax etc, its not because I

## by Barry O'Keefe

have shares in these companies but because of their adaptability and freedom of adjustment and the simplicity of fixing that these have been used. I must point out that any shelving set up will probably suffice, we all have our own ideas on these things.

To make a decision on whether to choose wall mounted or a floor standing set up is not always as easy as one might think. I feel that as a general guide those with limited space should consider the wall units first, apart from the obvious reasons of not having more furniture to fit into your living room.

The sound reproduction, in theory at least, should be better. The lack of vibration upon the moving parts in the turntable and intricate electronic circuitry in amps and tuners from simply living in



A PEG JOINT

and moving about the room is an obvious benefit.

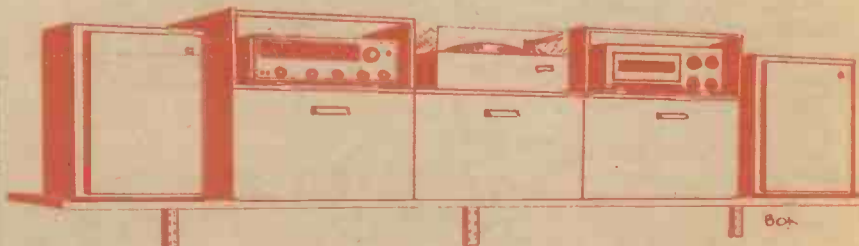
The fact that the speakers are more or less at ear level and being off the floor push out their sound waves in a much clearer space, because there is not much furniture at 4 or 5 feet above the ground, all assists in producing a better sound from your HiFi.

I should mention at this point that all these units are ventilated with either holes or open backs. The equipment today on the whole is transistorised and does not heat up like the old valve sets but nevertheless they do tend to warm up and sufficient air flow must be allowed in those parts of the unit that house this equipment.

I have reviewed many letters requesting the design and building specifications so far produced. It would be of great assistance to me if those readers interested would specify which of the designs they are interested in as it's not always possible to send the lot in a small S.A.E.

Should any reader have a home built unit that they feel would be suitable for this series I should be glad to feature this in one of these articles. A rough sketch is all that I would require with approximate dimensions.

With Christmas coming I can visualise a great many more HiFi systems being bought. If you haven't got one yet think a little on where you are going to put it - it is important.



Box.

DESIGN G



# A sober Richard . . .

SLIGHTLY TIMOROUS knock on the door of Tower House, built in 1870 on "Camelot" lines and in Kensington. Inside was the owner, one Richard Harris. Upstairs, I later learned, was the "crown" as worn in "Camelot," nicked with barefaced cheek by the same Richard Harris.

We were to talk about Richard's new single — "My Boy," written by Bill Martin and Phil Coulter. About his new album, also called "My Boy," which has a boy-meets-girl, marriage, divorce hook line. And about his one-man stage shows, starting in Manchester on October 30, ending in Carnegie Hall, New York, on December 11.

So the timorous knock produced the said Richard Harris. Hell-raiser extraordinaire . . . but who really needs hell-raising at three o'clock in the afternoon?

In fact, Richard was NOT DRINKING. I drank. He didn't.

He said: "Noting will pass my lips until I've finished the tour. This is my first stage show since 1963, and 'Diary Of A Mad Man'. It's got to go well. If I start drinking, I'll feel like a four-day one, or even a five-day one."

"So December 12 is the date. Maybe you should warn the New York State Police that I may even go into a seven-day drink . . ."

He likened his actual bouts of imbibing unto Dante's Inferno. "In the end I wake up. Perhaps in prison. Or in hospital. Or in hospital visiting somebody I have put in hospital. No, I don't regret a thing. But nothing is going to interfere with this tour, which is really important to me."

"I'm singing, speaking, joking, reading some of my poems. And I'm scared stiff about it all. But you have to do this. Filming is so easy. But the mind loses its retentive qualities."

Through it all, Richard Harris has a problem. He said: "I'm writing a novel, directing films, acting in films, producing a book of my poetry. But be sure nobody will know I'm around until I'm nicked, or hit somebody! Such is fame. But I still don't regret a thing."

Certainly not his ten-roomed old house, complete with Victorian gas-lamps in the garden. And certainly not his recording career, which he takes very seriously indeed — don't forget he sold a quick five million of "MacArthur Park."

But my main job is to pass on that Hurricane Richard is quite categorically going to hit New York on December 12.

## 'Page the bar'

THE SCENE: Royal Albert Hall. The occasion: the Traffic/Seatrains concert. A person strongly resembling Who drummer Keith Moon arrived at the stage-door and announced himself as Traffic member Chris Wood.

Jobsworth attendant checks his list of "welcome" visitors, confirmed that Chris was



RICHARD HARRIS

okay — and the person passed through. Minutes later, a person strongly resembling Chris Wood arrived and announced himself.

He was told that he was, in fact, already there — and the doorman refused him entry.

After strong words, making the point that he was involved in the concert, the late arrival insisted that the first Chris Wood be paged from the downstairs bar (there's a clue there).

The first Chris Wood arrived at the door. "Oh, yes, that's me old mate Keith Moon," said Keith to Chris. "That's okay — I'll take him in!"

No diary is complete without a Keith Moon item.

### IF PROMOTER-AGENT

John Gunnell is right, then discotheque owners are in for a long, cold winter. He tells me: "I believe, quite definitely, that the days of the all-out discotheque are numbered. In London, anyway."

Result: the long-established Bag O'Nails in Kingley Street, barely a stone's throw from our offices, is dropping its pop music image. Instead, John is presenting top-class



GIRL-OF-THE-WEEK depot: Jackie Lee. Come Guy Fawkes day, she'll have a new single out and a new album, "Jackie Lee's Junior Choice" . . . and yes, it will include "Rupert."

Though a natural to play principal girl in pantomime, Jackie is resisting the temptation and is spending December in cabaret in the Northern clubs.

Says Jackie: "Panto's fine, but I'd be scared of cracking up at some of the lines I might get. Like I couldn't imagine thwacking my thigh and uttering: 'Another day gone, and still no sign of Dick.' End of panto porn."

# but New York beware

comedians in cabaret — starting with Frankie Howerd on November 1. Said John: "People want to go out, have dinner in convivial surroundings — and be entertained."

Among the comedians he's negotiating to work there: Don Rickles, master of the studied insult. And the great Bill Cosby.

## Great stuff

SO WHY the hell shouldn't we blow a few trumpets about the success of our Great Ones' series? After all, it's been a huge talking point at all levels of the pop industry.

Listen to CBS Records UK managing director Richard Robinson: "We're all delighted with the series. The concept of the Great Ones as the true innovators of contemporary music is excellent — specially as it enables those who were too young to be involved when these great artists were emerging to share some of the excitement of those times."

"It's possible because the articles have been thoroughly researched and are extremely comprehensive and well-written."

"Mind you, it would be impossible to write a series of this kind without including Dylan and Simon. Each has influenced the life style of millions of young people all over the world."

And EMI Records deputy managing director Ron White told me: "It's really gratifying that Record Mirror pays tribute in this way to the greatest songwriter-performers in the business. And we're proud

that so many of the personalities record for this company."

Similar tribute from RCA Victor UK boss Ken Glancy. And dozens more from top artists and producers. And you, the readers.

What's more, even Paul McCartney picked up the Beatle songs (who-wrote-what) and confirmed the accuracy of John Lennon's memory. With just one correction. He says John didn't write the music to 'In My Life'.

Said Paul: "John had written the poem and I went over to his house in Weybridge and he showed it to me. So I went downstairs and worked out the tune on the mellotron."

Paul didn't want to make a federal case out of it. But we insist on keeping the record dead straight. That's why the Great Ones has been so successful.

I'll allow the trumpets to be muted from now on . . .

THE ROCK and roll revival has unearthed another blast from the past. Name of Heinz, that white-haired wonder-boy of the early sixties. Having sampled suburban obscurity, he's now back in the bright lights.

HEINZ — LEATHER BOY? Remember Heinz? He was in the original line-up of the Tornados and played on their world-wide "Telstar" hit. It sold some eight million copies.

He went solo. Had the odd hit single, including his "Just Like Eddie" tribute to Eddie Cochran. Then vanishment. Now back with Lucifer (a group he once worked with).

Now he is back as a full professional. He's at Liverpool Polytechnic on November 13 and the Fishmonger's Arms, Wood Green, London, on November 27. He was to have made a return at the Roundhouse some months back, along with Bert Weedon . . . but apparently Heinz didn't

think it worth dying his hair blond for just one gig. Pity is that Heinz's mentor, the late Joe Meek, certainly one of Britain's best disc producers, isn't around to see it all happen again. Or could it just be that he's looking down from that great recording studio (in the bathroom) in the sky?

Mr. Lane, admittedly on the lookout for a bargain, accompanied Paddy to a parked van. He looked over the assorted bits and pieces therein and decided on a safe "no thanks." But, he added: "I have a friend, who may be interested."

He fetched Yes organist Rick Wakeman. Rick did his bargaining bit. He offered the lunatic drunken Irishman a tenner for the whole lot of pianistic bits and pieces.

Then, a few days later, Rick assembled the parts in what looked like the right places, called in a man from instrument-makers Chappells.

Turns out that the teak and mahogany grand piano was valued at over £500. And I wouldn't mind meeting up with that anonymous lunatic drunken Irishman.

SHOULD YOU be approached by a lunatic drunken Irishman offering to sell you something, don't pass him by. You may be missing out on a little gold mine.

This lunatic drunken Irishman called at Yes Manager Brian Lane's house a few nights ago. "Like to buy a piano, sor? Only £25."

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Keeping up with



JONES

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## Note well

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INTERNATIONAL

"WE'RE a very cheeky band," says Erroll Brown of Hot Chocolate.

"We've got a lot of nerve and that's what has got us through to this point. When we first began it was a real laugh. Our first gig was at the Revolution and we did ridiculous things. Musically we were rubbish, but we had fun."

Since then he hopes that those who were put off by the band's bad musicianship, have returned to give them a second chance. And certainly, judging by their chart success of three consecutive hits, their background seems to have done them little harm.

"I think through your records and what you're doing you can win people's interest again," Erroll told me. "And a lot of bands have started off badly. In fact most of the good bands have started badly - that's if you consider being successful having chart records."

When Erroll and fellow group member and songwriter Tony Wilson first nurtured the idea for producing a reggae version of 'Give Peace A Chance', they in fact had never intended to form a working group. But as events unfolded they realised that this was their best course of action.

"When we first started with the 'Give Peace A Chance' thing we were living in West Hampstead, and we were pretty bored," Erroll explained. "We couldn't play reggae, but we knew we could write and we had ideas. In fact Tony and I were only hoping to make money and we were looking for something to do. We thought 'Give Peace A Chance' would be good in reggae rhythm, and we added words to the lyrics about the general situation of the world. We decided to get two friends, who lived in Brixton, to get the rhythm thing going. They couldn't play reggae either, but they had the feel of the beat."

Erroll admits that the first intention was to release 'Give Peace A Chance' in the Brixton area, where naturally enough the reggae rhythm might be appreciated. However, the interest taken in the record by John Lennon, persuaded Tony and Erroll to record the number with the view to a wider release. It was this wider exposure that led to many people's initial belief that Hot Chocolate was a reggae band.

"It's extremely difficult to play reggae, although it sounds simple and people sometimes say it's monotonous," Erroll told me. "But I appreciate it because it is uncomplicated, and I think people try to look into music too much - there are just too many intellectuals in music. I don't



## Hot Chocolate's Errol Brown tells Val Mabbs 'We just gave reggae a chance'

mind the association with reggae, although we don't really play reggae."

Another of Tony and Erroll's compositions, 'Bet Yer Life I Do', which proved to be a big hit for Herman, also has a strong reggae influence. But 'Lady Barbara', also their composition, was a more melodious number.

"Our association with Apple had stopped by the time we wrote that number," Erroll told me. "We thought it would be good for Herman and it was like a dream come true when he recorded it. I think lyrics and melody are becoming more important again. We went through this stage of just concentrating on sound instead of lyrics, but I think people are beginning to return to melody again. I don't think any one person is responsible for that, music has always been going in circles, coming back to melody. It's pleasant to the ear, and in America I know that most of the top fifty records are what I'd call songs."

Simplicity also seems to be returning to the actual production on records,

although studio equipment is becoming more complex.

"We don't use all of the facilities the studio offers, maybe we use half," agreed Erroll. "But the thing with being able to use sixteen tracks is that you can get a clarity, although the overall effect may be simple. Most people don't take a chance on getting it together in the studio because of the expense, but you can go and rehearse somewhere else first. With the way our producer (Mickie Most) works if we're in the studio and things are working we continue, but if it's not we call it a day and come back to it another time."

The group's next single to follow 'I Believe (In Love)' is expected to be released around Christmas time, and Erroll has been considering the possibility of recording an album.

"I don't really think we're in the album market, because people have got to have a certain feeling about the band, which isn't necessarily so with singles. Singles tend to be an impulse thing, but albums are more personal," said Erroll.

# TALK OVER

This weeks DJ  
Alan Freeman

FIRST, an opinion: there is much too much pop music being churned out on records today.

Second, a question: do you want your pop music on those records to be on a rather higher plane than it usually is right now?

And third, a statement: I think the whole mixed media business in pop music is getting more and more interesting as the weeks go by.

Out of all that comes an actual Alan Freeman theory.

The mixed media thing, which links pop music with classical themes, is becoming more and more important. Personally, I'm glad. Listen to the Four Tops and "Simple Game." Listen to the Supremes and Four Tops on "River Deep, Mountain High."

Consider the business of Deep Purple working with the Royal Philharmonic Orchestra. And the efforts of Magna Carta. Or King Crimson.

Take the question of Barclay James Harvest. Now I'm doing a programme "After Seven" on Radio Two and I had to fight a bit to get any pop content. I played, in the end, "Mocking Bird" by BJH. A fine track. Now these boys have been invited to appear with the Royal Philharmonic, the Halle Orchestra, The Boston Pops Orchestra in America - and are quite likely to do the Henry Wood Proms at the Albert Hall next year.

All the foregoing add up to the mixed media - the meeting of pop music with classical orchestras. Just call it mixed media. Or translate that into meaning: the breaking down of barriers in music.

I went to see Waldo De Los Rios at the Albert Hall. He played the arrangements as per Mozart himself, but with a rhythm section added. Of course the musical snobs had a go... "How DARE they do that?" But in the end, he had a standing ovation.

So we're left with a choice. The aforementioned artists have used their pop content along with massive orchestral sounds, sometimes veering on the classical. Are we ready for this? Do we welcome it?

I say a positive "yes." We talk of pop music being in the doldrums. We go on about how the singles aren't selling. Isn't the reason that we have to many singles, too much wastage? I think we could develop music at pop level much more if we could have MORE of the meeting of two musical worlds.

There is the so-called "underground," with its personal message. They say the message is mainly for the young - though I must say I get that message, loud and clear.

But I also say that there is too much pop music being released that has no purpose at all. As a disc-jockey, I know all about the mountain of albums. I have before me as I write this column. I desperately want to hear them all... but if I hear a lot I like - well, where can it all be fitted in?

We release a lot of records by a lot of probably highly talented people, but we end up with the Tams,



# A CLASSIC CASE OF MIXED MEDIA

back from the Sixties - and I must say I think that one is a load of... rubbish!

We find, say, Tommy Jones and he sings 'yuk-a-yuk,' or 'chang-bang-a-lang' fairly well, and he can throw his crotch about in the approved manner. So we say get someone like Tony Macaulay to write a song for him and let's hope.

just another pop record - if I can't have the Royal Philharmonic then I am not interested?" One doesn't know. Probably she'd take part in the gamble - and the mass release of pop singles is just that, a gamble.

But, you see, there just isn't room or space to play all the promising new records. Too many are just released and left to chance.

These are the reasons why I think the mixed media thing is so good. Maybe there won't be so many newcomers getting on record, because the huge orchestrations are so expensive, but in any case there are so many artists of talent who just don't get a chance.

Fewer but better - that has to be the aim, surely.

I'm interested to know whether we really are in for a stronger, better pop scene? We have this excitement of pop groups working with classical orchestras, and the fullness of sound that comes from this mixed media business.

But even more I'm interested in seeing that fairly promising young artists aren't just shovelled out into the pop stream with records done on a shoe string. Those artists see their hopes raised, then lowered.

No, personally speaking, I think we must lower those wretched barriers in music. We must go for the better quality. We must somehow showcase promising new talent in a better way.

If anybody doubts that validity of that statement, then they should come and hear, or wade through, the pile of records that faces me at this very moment.

In the end, though, it's up to YOU. Do you want your pop music on a higher plane? Are you interested in the mixing of various different areas of music?

Maybe you feel like dropping me a line. If so, I'll be glad to hear from you.



PURPLES' IAN GILLAN: WORKED WITH THE R.P.O.

Actually there are a lot of potential stars who don't even get a recording contract. The trouble is that the recording industry thrives on the waste product. It churns out. It doesn't pay enough attention to making really GOOD records on those it selects to go on disc.

The end product is that, say, Mary Jones makes a record and is groomed and sells 200,000 records in getting to the top of the charts. Then she disappears. This happens over and over again, with the consequent effect of human souls in high emotion - and, in a sense, being misled.

If that Mary Jones listened to pop music for a long time - well, would she say "I don't want to make



# Mick Jagger



ONE SHORT sequence in the film 'Gimme Shelter' sums up all Mick Jagger has become since he first sang with Alexis Korner's Blues Incorporated at the Marquee nearly ten years ago.

During a Keith Richard solo at the Altamont free concert he stops gyrating around the stage to stare out at something happening in the crowd (later on we learn that this is the moment when a young black is knifed by a Hell's Angel). The camera moves to a guy in the front row of the crowd. With an anguished face he looks up at Mick and keeps repeating "Why... why... why..." Mick stays staring

out into the darkness and then suddenly starts moving again and gets back into the music. It's as if he is acting out the words of one of his best songs:

*"What can a poor boy do  
cept the same old rock and roll  
thing?"*

But Mick Jagger's importance rests on the fact that he's been much more than just a singer with a rock and roll band. The best of the music he has made with the Rolling Stones has expressed, and to some extent moulded, the attitudes and feelings of a whole generation.

It is true that the same thing could

be said of Bob Dylan and the Beatles, but the Stones, through their explosive live performances, have always been more out in the open, more exposed and explicit. And they have had to face the consequences in terms of press attacks, public hostility, censorship by their record company and police raids.

To begin with, however, the Stones had a different kind of music. If they had done nothing after "Little Red Rooster" they would deserve a place in pop history, because they brought the blues back into the centre of the pop world. The success of the Stones and the English groups that followed in their wake, like the Yardbirds and Cream, opened the door to large audiences of young white people for the great bluesmen such as Muddy Waters, Howlin' Wolf and BB King.

The blues that Mick and Stones played in their early days at Richmond and the Marquee, and on their first records, was not the "real thing". The second single was a Lennon-McCartney song ('I Wanna Be Your Man') and the third a Crickets number ('Not Fade Away). If they had stuck to trying to copy Chuck Berry and Bo Diddley note for note, they would never have

been as successful as they were. Their genius was to take the style of the Chicago South Side and fill it with their own feelings as London teenagers dissatisfied with the culture provided for them and with the adult lives they were expected to grow into. Their first single, 'Come On', is as much a cry of anger and frustration as 'My Generation'.

By 1964, the Stones were nearly as popular as the Beatles, but they came in for hostility from older people both inside show business and outside it, that the Liverpool group escaped. Despite their outspokenness and the mass hysteria of their fans, the Beatles were easier for traditional show business and the media to swallow. Skilfully promoted by Brian Epstein, the corners of their aggression were rounded off, so that it became just "cheekiness". They were close enough to the older kind of singing stars to be acceptable. The Royal Variety Performance and the MBEs showed that.

But there was nothing controlled or masked about the way the Stones

● to next page



## BY DAVE LAING

SEEING THE Stones one Sunday afternoon in 1963 at Ken Colyer's Club in Leicester Square was, I suppose my first introduction to the wave of new music that transformed pop in the sixties. The urge to write came from wanting to understand the importance of those sounds in my life and millions of other people's.

I've published two books:

"The Sound Of Our Time" (Sheed & Ward 1969) a general survey of rock and the music that preceded it, and "Buddy Holly" in the new Rockbooks series. I'm currently reviewing records for Cream magazine and working as music editor on Seven Days, a new weekly that will appear at the end of the month.

looked, the way Mick sang and moved, and the way the others played. No doubt the shrewd Andrew Oldham had something to do with it, but it seemed as though their image was very close to what they were actually like. And whereas the Beatles were startling the first national TV appearances of the Stones must have shocked many older people.

For here, in the living room of every home in the country, was that beatnik/raver lifestyle that had previously been on the edges of the national life, except for rare events like the Beaulieu Jazz Festival Riots and the Aldermaston marches. Here were the kind of people every mother had warned her daughter about, becoming the heroes of a generation. Soon long hair was no longer a feature merely of St Ives and art schools, but of every school, office and factory in the land.

At this stage, Mick Jagger was an equal among equals within the Stones. In fact, some early articles about them named Brian as the leader, and he was often pushed to the front in the photographs because he had the longest hair. But as their early exclusively r and b style changed, Mick came more and more to the forefront. It was partly to do with the new styles of black music they were picking up on, partly to do with his own stage movements.

The songs of soul singers like Solomon Burke, James Brown and Otis Redding began to appear in the Stones repertoire, and their style was one where all the emphasis was on the singer. The group toured with James Brown in the States and were knocked out by his stage act, while Burke's preaching style 'Everybody Needs Somebody To Love' remains one of the best of Mick's early recordings.

Mick's own stage act developed as the group moved out of the clubs and got on the road — their first British tour was with Bo Diddley and the Everly Brothers in 1963. It was a way of involving an audience who were held captive in their seats and could only clap their hands or stomp their feet in time to the music. Although other singers had moved around on stage — Chuck Berry with his athletic duck-walk, Chubby Checker twisting away, the Beatles shaking their mop-tops — nobody since Elvis the Pelvis had expressed the sexual excitement of the music. And of course the effect of Mick's performance on the audiences was electric.

Jagger the singer, Jagger the performer were well-established by the end of 1964. But perhaps the most impressive side of his talent was yet to appear: Jagger the songwriter. The first major step in the Stones' musical evolution came in 1965 with that series of classic singles — 'Satisfaction', 'Get Off My Cloud' and '19th Nervous Breakdown', all composed by Mick and Keith. They were accompanied by two albums, of Jagger-Richard songs 'Aftermath' and 'Between The Buttons', that far surpassed their first three LPs. In particular, Mick displayed an ability to write clever, witty and poetic lyrics that no one had suspected he possessed. He was clearly a sharp observer of the social scene, as 'Mother's Little Helper', 'Get Off My Cloud', 'Satisfaction' and 'Play With Fire' showed:

*Your mother she's an heiress, owns  
a block in St John's Wood  
And your father'd be there with her  
— if he only could.  
But don't play with me 'cos you're  
playing with fire.*

Jagger and Richard also produced some remarkable love songs around this time: tender ones like 'Lady Jane' and 'As Tears Go By', and triumphant ones such as 'Under My Thumb' and 'Out Of Time' that might have seemed sardistic if it hadn't been for their infectious dance rhythms.

'Satisfaction' is probably the greatest single track the Stones will ever cut, and it's one on which Mick and Keith's background in black music shows through clearly. The basic idea comes straight from the Muddy Waters song 'I Can't Be Satisfied', and the way Mick half-sings, half-speaks the opening lines against the relentless rhythm is borrowed from soul classics like 'Satisfaction' and 'I Can't Be Satisfied'. Unlike the group still churning out versions of Chuck Berry's songs, the Stones had taken what they had learned from the bluesmen and used it to do things their own way.

As well as proving that he could write lyrics as well as almost anyone, this was the time when Mick really developed as a singer. Belting out the r and b standards he hadn't had to do more than approximate the deadpan delivery of Berry or the emotive one of James Brown. But the new songs of complex words and a wide span of emotions required a similar flexibility in the voice that had to get them across. Jagger is detached and ironic on 'The Spider And The Fly', sarcastic on 'Play With Fire', exultant on 'Under My Thumb', harrassed on 'Get Off My Cloud', and tender and sad on 'Backstreet Girl' and 'As Tears Go By'. Like Bob Dylan, Mick was applying thought and imagination to project a voice that basically was not very strong.

1965-6 was a peak in the Rolling Stones' career, topped off by a barnstorming tour of the States. So was 1968-9, when they produced 'Beggars Banquet' and 'Let It Bleed'. In between was a dark period of musical false starts and increasing press and police harassment, culminating in the infamous drugs trial of summer 1967.

The strain put on Mick and Keith by that trial, which followed a campaign to expose the Stones by a Sunday newspaper, conspired with the flower-power mood and the overwhelming impact that 'Sergeant Pepper' had on everyone, to influence them to produce that white elephant of an album 'Their Satanic Majesties Request'. Described by one reviewer at the time as "a masterpiece of hip decadence", the title and much of the music made it seem as though the Stones believed that they were as diabolical as some of the press said. The firm rhythms that had carried their earlier music had gone, to be replaced by a mish-mash of psychedelic posturings. Possessing none of the humour and openness of 'Sergeant Pepper' and 'Sunshine Superman', the other major records of 1967, it demanded that you submerged yourself completely in it in order to get anything from it.

But it was a difficult time for Mick. With '19th Nervous Breakdown' he had gone as far as he wanted with that kind of social comment song. They were searching for a new direction, and 'Their Satanic Majesties' proved to be a dead end.

And then there was the trial. Mick and Robert Fraser handcuffed together on the way to the court, the savage original sentences of a year (Keith) and three months (Mick), which were quashed on appeal. Even 'The Times' was moved to condemn Mick's

**He could coast along on reputation he made five ago, but if he does it will be tragic. His ability to pro**



**songs that catch hold of thoughts and feelings that are in the air — and make use of them — are unmatched**

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sentence, which was for possession of airsickness pills legally bought in Italy. The sentence was clearly meant as a punishment for who Mick Jagger was and what he represented, rather than for what he had done. It was ironic that at the moment when the Stones' music was at its lowest ebb, Mick in the dock at the Old Bailey embodied the hopes and beliefs of what was coming to be known as the Underground.

With the dark cloud lifted, the Stones retired to a recording studio with a new producer, Jimmy Miller, to rethink their music. The single preceding the new album showed where they were going — back to the rock. It was a rocking and rolling shout of freedom, with Mick leaping about and bawling out the chorus. The appearance of 'Beggars Banquet' brought more surprises. Not only had Mick and Keith gone back to the foundations of their music, like Dylan and the Band they had built new and exciting things on them.

In terms of his individual contribution, 'Beggars Banquet' is Mick's greatest achievement. His lyrics have a new simplicity and his singing a new richness. 'Sympathy For The Devil' is loaded with startling images that leap out and then reverberate with meanings, while 'Street Fighting Man' is the opposite, with words as stark and simple as a blues, catching the mood of the time as surely as "All You Need Is Love" had summed up the summer of the previous year.

Nearly every song on the album has its own excellence, but 'No Expectations' stands out as containing lines that are among the finest Mick has ever written. The theme is loss and change, and it builds and deepens from a simple, conventional leaving blues kind of opening ('Take me to the station/And put me on the train') to the beautiful closing verses:

*Our love is like the water  
That flashes on the stone  
Our love is like our music  
It's here and then it's gone.*

If the album has any limitations, they lie in the sparseness and lack of variety of the instrumental work, a criticism that can't be levelled at the one that followed, where the basic Stones lineup is augmented by horns, piano, fiddle and backing singers. For if 'Beggars Banquet' has the best songs of any Stones album, 'Let It Bleed' has the best sound. Just recall the slow build-up to the climax of the title track, the relaxed swing of 'Country Honk' and the interplay of Mick's voice and Keith's guitar on 'Midnight Rambler'.

And so to the current phase in Mick Jagger's career — to that moment of truth at Altamont and to 'Sticky Fingers'. It has almost become a fashion recently for writers in the Underground and rock press to heavily criticise Mick for what happened at Altamont, and to make him somehow responsible for the violence and death there. In fact, 'Gimme Shelter' showed that Mick was as helpless and bewildered as anyone, and to make him answer for it all is really to admit to wishing that he was the all powerful superstar a lot of us might have thought he was back in the mid-sixties.

What happened on that 1969 tour of the U.S. was that the Stones were out of time. The words of Mick's song could be thrown right back at him:

*"You're out of touch my baby, my  
poor old-fashioned baby  
Baby baby baby, you're out of  
time."*

He went to the States expecting it to be like 1966, but in three years a lot had changed. While music on the whole had become more mellow and audiences more reflective, the splits in American society had widened and violence was much closer to the surface.

In that situation, Mick's stage act, which has always depended on acting out aggression entwined with sexuality, was doomed to meet with either disappointment for him, from the coolness of audiences used to the Grateful Dead and the Band, or disaster for someone else, when fantasy violence got fatally confused with the real thing. Mick's stage act, which contributed to the inevitability of the second.

The Stones have been out of time before and got back and what was needed after Altamont was a new 'Beggars Banquet'. 'Sticky Fingers' is a well produced, competently played and sung album with a few memorable songs on it, but it doesn't represent a new way forward. Right now, Mick and the Stones are marking time.

I don't want to end on too critical a note, even though Mick Jagger has arrived at a vital crossroads in his career, because much of his greatness stems from the fact that he has survived the intense pressures that have been put on him during seven long years as a major figure in rock music. Similar pressures caused the breakup of the Beatles and forced Dylan out of the city and into the country.

Not that there aren't temptations for Mick to go on raising live audiences to frenzy through his stage routine (and it is becoming a routine by now) and coast along on the reputation he made five years ago. But if he does, his influence on our music and our lives will diminish. Which will be tragic, since his ability to produce songs that catch hold of thoughts and feelings that are in the air, and make us aware of them, is unmatched.

The possible directions open to Mick as he and the Stones prepare for their next album in the South of France are symbolised in the characters he portrayed in his two films, 'Performance' and 'Ned Kelly'. The decadent retired rock star Turner and the determined young rebel Kelly: His Satanic Majesty and Jumping Jack Flash.



MICK AND HIS WIFE BIANCA.

# THOUGHTS ON JAGGER

He's got good motions, very good timing. He knows when to drop it and be himself. He really knows his crowd. I didn't think that he had a chance of absolutely exciting me so much that I'd jump out of my seat and run down the aisles to the stage. So I looked at it as one performer looking at another. And he was good. Very good.

PAUL SIMON

FOR ME, the Stones have always been the essence of what rock is about and Jagger is what the Stones are about. He's got such an amazing presence — if he ever loses his voice I'd still pay just to see him walk out on stage.

ELTON JOHN

Put another way, it's the difference between being an idol and a hero. In the film 'Joan', David Harris, Baez's husband, talks about the difference between the two. An idol, he says, is someone like a film star who is something the rest of us could never become. But a hero's actions are an example to us of what we could do and what we could become. In the past, Mick Jagger's music and presence have, at the best times, been exactly that. And he has it within him to remain one of our heroes in the seventies.

# Jagger Discography

## SINGLES

- June 1963 - Come On/I Want To Be Loved - F11675.
- November 1963 - I Wanna Be Your Man/Stoned - F11764.
- February 1964 - Not Fade Away/Little By Little - F11875.
- July 1964 - It's All Over Now/Good Times Bad Times - F11934.
- November 1964 - Little Red Rooster/Off The Hook - F12014.
- February 1965 - The Last Time/Play With Fire - F12104.
- August 1965 - Satisfaction/The Spider And The Fly - F12220.
- October 1965 - Get Off Of My Cloud/The Singer Not The Song - F12263.
- February 1966 - 19th Nervous Breakdown/As Tears Go By - F12331.
- May 1966 - Paint It Black/Long Long While - F12395.
- September 1966 - Have You Seen Your Mother Baby Standing In The Shadows/Who's Driving Your Plane - F12497.
- January 1967 - Let's Spend The Night Together/Ruby Tuesday - F12546.
- August 1967 - We Love You/Dandelion - F12654.
- May 1968 - Jumpin' Jack Flash/Child Of The Moon - F12782.
- July 1969 - Honky Tonk Woman/You Can't Always Get What You Want - F12952.
- April 1971 - Brown Sugar/Bitch/Let It Rock - Rolling Stones Records - RS19100.
- July 1971 - Street Fighting Man/Surprise Surprise/Everybody Needs Somebody To Love - F13195.

## ALBUMS

- April 1964 - THE ROLLING STONES: Route 66; I Just Wanna Make Love To You, Honest I Do; I Need You Baby; Now I've Got A Witness; Little By Little; I'm A King Bee; Carol; Tell Me; Can I Get A Witness; You Can Make It If You Try; Walking The Dog - LK 4605.
- January 1965 - THE ROLLING STONES, No. 2: Everybody Needs Somebody To Love; Down Home Girl; You Can't Catch Me; Time Is On My Side; What A Shame; Grown Up Wrong; Down The Road A Piece; Under The Boardwalk; I Can't Be Satisfied; Pain In My Heart; Off The Hook; Susie-Q - LK 4661.



- September 1965 - OUT OF OUR HEADS: She Said 'Yeah'; Mercy, Mercy; Hitch Hike; That's How Strong My Love Is; Good Times; Gotta Get Away; Talkin' 'bout You; Cry To Me; Oh, Baby; Heart Of Stone; The Under Assistant West Coast Promotion Man; I'm Free - SKL 4733.
- April 1966 - AFTER-MATH: Mother's Little Helper; Stupid Girl; Lady Jane; Under My Thumb; Doncha Bother Me; Goin' Home; Flight 505; High And Dry; Out Of Time; It's Not Easy; I Am Waiting; Take It Or Leave It; Think; What To Do - SKL 4786.
- November 1966 - BIG HITS HIGH TIDE AND GREEN GRASS: Have You Seen Your Mother, Baby, Standing In The Shadow; Paint It, Black; It's All Over Now; The Last Time; Heart Of Stone; Not Fade Away; Come On; Satisfaction; Get Off Of My Cloud; As Tears Go By; 19th Nervous Breakdown; Lady Jane; Time Is On My Side; Little Red Rooster - TXS 101.
- January 1967 - BETWEEN THE BUTTONS: Yesterday's Papers; My Obsession; Back Street Girl; Connection; She Smiled Sweetly; Cool Calm And Collected; All Sold Out; Please Go

- Home; Who's Been Sleeping Here; Complicated; Miss Amanda Jones; Something Happened To Me Yesterday - SKL 4852.
- December 1967 - THEIR SATANIC MAJESTIES REQUEST: Sing This All Together; Citadel; In Another Land; 2,000 Man; Sing This All Together (See What Happens); She's A Rainbow; The Lantern; Gomper; 2,000 Light Years From Home; On With The Show - TXS 103.

- December 1968 - BEGGARS BANQUET: Sympathy For The Devil; No Expectations; Dear Doctor; Parachute Woman; Jig-Saw Puzzle; Street Fighting Man; Prodigal Son; Stray Cat Blues; Factory Girl; Salt Of The Earth - SKL 4955.

- September 1969 - THROUGH THE PAST DARKLY: Jumpin' Jack Flash; Mother's Little Helper; 2,000 Light Years From Home; Let's Spend The Night Together; You Better Move On; We Love You; Street Fighting Man; She's A Rainbow; Ruby Tuesday; Dandelion; Sittin' On The Fence; Honky Tonk Women - SKL 5019.

- November 1969 - LET IT BLEED: Gimme Shelter; Love In Vain; Country Honk; Live With Me; Let It Bleed; Midnight Rambler; You Got The Silver; Monkey Man; You Can't Always Get What You Want - SKL 5025.

- September 1970 - GET YER YA-YA'S OUT: Jumpin' Jack Flash; Carol; Stray Cat Blues; Love In Vain; Midnight Rambler; Sympathy For The Devil; Live With Me; Little Queenie; Honky Tonk Women; Street Fighting Man - SKL 5065.

- March 1971 - STONE AGE: Look What You've Done; It's All Over Now; Confessin' The Blues; One More Try; As Tears Go By; The Spider And The Fly; My Girl; Paint It, Black; If You Need Me; The Last Time; Blue Turns To Grey; Around And Around - SKL 5084.

- April 1971 - STICKY FINGERS: Brown Sugar; Sway; Wild Horses; Can't You Hear Me Knocking; You Gotta Move; Bitch; I Got The Blues; Sister Morphine; Dead Flowers; Moonlight Mile - Rolling Stones Records COC 59100.

- September 1971 - GIMME SHELTER: Jumpin' Jack Flash; Love In Vain;

Honky Woman; Street Fighting Man; Sympathy For The Devil; Gimme Shelter; Under My Thumb; Time Is On My Side; I've Been Loving You Too Long; Fortune Teller; Lady Jane; Satisfaction - SKL 5101.

## EPs

- January 1964 - THE ROLLING STONES: Bye Bye Johnny; Money; You Better Move On; Poison Ivy - DFE 8560.

- August 1964 - FIVE BY FIVE: If You Need Me; Empty Heart; 2120 South Michigan Avenue; Confessin' The Blues; Around And Around - DFE 8590.

- June 1965 - GOT LIVE IF YOU WANT IT: We Want The Stones; Everybody Needs Somebody To Love; Pain In My Heart; Route 66; I'm Moving On; I'm Alright - DFE 8620.

## TAPE

### ROLLING STONES: TAPE AVAILABILITY

All Rolling Stones albums are available in cassette form. The tape prefix of SKC replaces the record prefixes of SKL and LK, TXC replaces TXS and ZC precedes COC. All numbers remain the same.

The following albums are available on tape cartridges with the tape prefix ETXC replacing the record prefix of TXS and ESKC replacing SKL. Y8 is added to the record prefix of COC.

Their Satanic Majesties Request; Aftermath; Beggars Banquet; Through The Past Darkly; Let It Bleed; Stone Age; Gimme Shelter; Sticky Fingers.

## SOLO JAGGER

### SINGLES -

- November 1971 - Memo From Turner/Natural Magic - F13067.

### ALBUMS -

- September 1970 - PERFORMANCE: Memo From Turner; Natural Magic - Warner Brothers Records K 46075.

All Records are Decca releases unless otherwise stated.

# Those days seem so far away . . .

## MICK TELLS PETER JONES

WHERE, having got over the "shock" of finding himself among the Great Ones, does Mick Jagger reckon his main creative achievements lay?

He said: "It's hard, trying to sit back and see just what you've done. Certainly in the early days, we were an imitative band. We still are, to some extent. But I personally used to base my singing on what other people were doing.

"I'd try and sound like them. Like Chuck Berry and Elmore Jar James. Muddy Waters, too. Later on, I got into all kinds of other things. Seems to me there were millions of singers I liked. The obvious ones . . . well, Otis Redding, James Brown. Just passing phases, but little bits of them all rubbed off.

"Those early days seem so long ago. Some of it was so banal. Certainly, from my point of view, it started with the sex thing on stage. I wasn't even writing songs in those days.

"I knew I could entertain on stage. A lot of it was just a laugh - just my way, then, of expressing myself. Really just an obvious thing I got into.

"The more I think about it, the more I think the ability to leap about on stage, jumping higher than anyone else, was my major contribution to pop!

## RATHER CYNICAL

"Sometimes I think about whether my attitude to the profession has changed over the years. Actually I was always rather cynical about it - cynical, but hopeful as well at the same time. I never really believed that big things would happen for us.

"You start out wanting to just to be recognised. Then that happens, people talk about you, and you want to do something a bit more important. You keep setting your sights a bit higher and you're full of hope, but I've always had that cynical thing. A sort of defence. If things went wrong, then I could let loose my cynicism.

"Mind you, I worked harder in the old days. Now it's possible to space things out better. But I feel I learn more and more about the music business - only to realise that I'm probably really learning less and less.

"It was inevitable that I'd get into writing. That way you can be less imitative because you're laying out your own thoughts, not those of somebody else. But I find it impossible to weigh up whether the Rolling Stones have been more creative, or made a bigger contribution, than any other band. You pick somebody out and say he is the Great One, and all that, and he's left knowing that everybody else in the band has contributed so much.

## SORT OF GET-OUT

"This leaping about on stage. Now just about everybody who made it in rock and roll does it. For me, the more I think about it, it was a sort of get-out. I wasn't playing an instrument, just using my voice - so I had to do something to earn my bread.

"Is it creative? I dunno. It's not much to create, really. Just a matter of putting your whole self into it and entertaining and remembering that sex does come into it. More so way back than now . . .

"It's more satisfying looking ahead rather than backwards. I'd like to make more films, despite what people said about the earlier ones! But there are so many other things. Like building up a recording organisation where you can involve many different kinds of music and artists.

"Once you're accepted, you can get into different things. In the beginning, way back, all I could think about was being rated at least a part of the rhythm and blues scene. You make that, then you just want to move on.

"I've been through so many different passing phases. They don't necessarily show in what we're doing at the time - but they've all added a bit.

"And being suddenly called a Great One - you know, you start thinking of who you'd have picked. Like Jimi Hendrix. He'd be a natural choice for me.

"It's nice, though. All that leaping about!



NAZARETH: "... WE'RE NOT PARTICULARLY FAMOUS"

IT IS often strangely irksome being asked to write about a "brand new act".

What, I tend to ask myself, clapping a sweaty palm to a fevered brow, just what will this lot turn out like? Usually they are a happy bunch of averagely-talented individuals, striving after an ideal that is beyond their capabilities and, did they but know it, even beyond their vision, for mostly their conception of themselves as great artists is a misled one.

Nazareth, thank goodness, manage to avoid this category. They are not, I will stress initially, the most mind-blowing act I have encountered in what seems like three centuries of talent-spotting. But they do have an endearing freshness, a aura of life and vitality.

SO WHO ARE WE TALKING ABOUT? Nazareth come from Dunfermline, a middle-sized Scottish east coast town, noted more for its football team than its pop music. Its four members are bassist Pete Agnew, drummer Darrell Sweet, guitarist Manuel Charlton and vocalist Dan McCafferty. They are not particularly glamorous, but Dan wears leather trousers on stage — I suspect he's been told to wear leather trousers on stage — and it seems to give them a nice touch of flashness which would

# You gotta come from outta town

otherwise tend to brand them average were it missing.

They write mostly "heavy" material and their album, which should be out soon, consists mainly of their own work, although on stage they do make use of other people's material, accepting that some things on the album just don't work out live at the moment.

"Two years ago," explained bassist Pete Agnew, "we were a pop band playing a residency in Dunfermline. We had to churn out the hit numbers of the time, although we were able to throw in our versions of good pop material like Beatles' stuff and Stones' songs."

They got tired of it all and the six-piece that Nazareth started out as was reduced to the current four, this move coinciding with their decision to write for themselves.

AND WHY ARE WE TALKING ABOUT THEM? Being Scottish presents an initial few problems. Reluctant to leave their home territory — they

won't even move from Dunfermline to Glasgow, let alone to London — they realise that they will not be on beck and call for every contingency. "But," they point out, "we're only an hour or two away from London by plane, so it's not really that inconvenient."

They intend to play English dates in blocks, and it is not only to establish themselves here that they will do this. "The average English group," said Agnew, "is more original than its Scottish counterpart. But a lot of English groups are over-rated and Scottish groups still tend to get second-billing under inferior English imports."

There even exists, they confess, a situation whereby they are less well-known and liked in their home town than in other parts of Scotland. "Everyone seems to have this thing about groups from outside the area. They appear more glamorous. We get stopped in the street in Glasgow and we're not particularly famous."

By playing English dates they hope to find a different reaction to their material, for it is perhaps too well-known in Scotland. "We personally like what we are playing, it has to be that way and no other. But possibly the one thing that is wrong with the band is a lack of direction and that will only come from time," said Agnew.

"Some people have said the album is too diversified, but it had to be that way. We had to lay down all the kinds of things we are capable of at this stage and then judge what we are best at. The direction will probably appear on the next album. This is a good LP, though, we're really pleased with it because basically it was our first time in the studios."

Produced by East of Eden mentor, David Hitchcock, they cover a considerable range of sound from the orchestrated and doomy "The King Is Dead" (which is a shade like Elton John's "The King Must Die") to the riffs "Fat Man", which is wild and hairy.

There's the glimmering of a style and purpose there, but as they say, that will come through more closely later. Instead, watch out for Nazareth, for their infrequent English visits could well be the start of great recognition for them. A useful band.

**Bill McAllister**

## The Chigwell Co-operative Society think he's the most

BY JAMES CRAIG

IN THE 1971 RM Poll, CCS were voted World's No. 1 Big Band.

This was further proof of the prediction Mickie Most made last year when he said that one of his intentions in forming the band was to prove that British musicians were second to none. Commenting on the formation of the band, Alexis Korner says: "It arose out of Mickie meeting John Cameron who wanted to make an LP based on some gutsy riff tunes and some original Blues material. At the same time Mickie and I had been in discussion for three or four months about him recording me — and he decided suddenly that this was the best way to do it, that he would kill two birds with one stone and produce a big band album with real balls.

"Mickie, John Cameron and I got together and we talked about it several times — about the whole idea, the whole feel of the thing. Then we came up with the idea of using two voices and I got Peter Thorup involved. So we had some more meetings and we all decided that we got on well together and had a lot of musical ideas in common, so it could work properly.

"Somewhere along the line Mickie must have worked out whether he could afford it or not 'cause it was bound to be an expensive proposition with 21 of us. That's how it came into active physical existence.

"As for the name. There was a conversation in the office and we were discussing the pretentiousness of some names and Collective Consciousness Society sprang up as a joke, but it was taken seriously. Then it was abbreviated to CCS.



MICKIE MOST

"On a Radio London show I did when the first single 'Whole Lotta Love' came out, I was asked what CCS stood for. I said "The Chigwell Co-operative Society." Within five minutes we received a call saying the correct title was "The Chigwell & District Co-operative Society." We joked about this on the air and then received another irate telephone call from someone who said they represented the Free Traders Association and that on behalf of the association he must complain about the amount of publicity that was being given to the Co-op!

"I like working with Mickie as a producer very much. He knows exactly what he wants and he usually manages to get it without upsetting anyone very seriously.

"He's very straight. He tends to say what he thinks and I really do believe that one of the reasons for the CCS success is that Mickie was as much responsible as anyone else for making it feel like a band instead of a session group. The thing about CCS is that it is a band and feels like a band and all the blokes look forward to playing the CCS sessions always.

"Mickie's discussed at great length the subject of appearances for the band. He's so involved, so interested, that he's prepared to go to great lengths, even financially, to get it on the road.

"What I really dig about him is his immense enthusiasm, that's why I like working with him. The musicians also dig the fact that he respects them all. If you're very good at what you're doing and don't get the chance to blow an awful lot in public and you're confined mainly to sessions, respect for your ability has got to be important.

"I've enjoyed everything I've done with Mickie and don't see why I can't go on enjoying it. I've never in my life been so relaxed in a recording studio as I am with Mickie and I might add that I've never worked harder at a recording that I do with CCS."

**Marcus Flowers**

## For the third consciousness

MARTIN Cockerham of Spirogyra first started writing songs about five years ago. He was a drummer in a schooldays rock group, and he sort of envied the frontmen guitarists a bit, so he started writing folksy songs which, looking back, he's decided he didn't really like. He says that nobody else seemed to like them either, so lacking the praise to keep his ego at it he gave up.

A few years later found him on the road to the East, and as he'd taken his guitar with him he fell into writing again and as some of the people he met actually liked them he stuck at it. He got to Israel and found himself with no money to get home.

"The only job that any non-Jew could get at that time in Israel was guarding Israeli plant in the Sinai



MARTIN COCKERHAM AND BARBARA GASKIN

Desert against terrorist attack, so I did that for a couple of months. It was a very bizarre experience, there were four of us and one of the guys was really screwed-up, his ambition was to be a mercenary.

"As well as that the desert is a strange place, there's nothing to look at except sand and sky and it really starts you thinking about the strangest things. Fortunately, we were never attacked or anything, I don't know

Julian Cusack who plays violin and bass guitarist Steve Borrill. They were all dissatisfied with University and eventually split at the beginning of the year to go on the road. They were heard by Steeleye Span's producer, Sandy Robertson, who in turn got B&C to listen to them, and the magical recording contract materialised. They recorded an album with producer Robert Kirby which was released by B&C on September 10th. The group also wrote and performed the music in a very successful play called "Home In The World" at the Octagon in Bolton at the beginning of August.

Martin regards songwriting as "a form of socially acceptable insanity".

"You can sit in a room with a guitar and write a song and all you're doing really is talking to yourself about the most obscure things in your head. If you did it without a musical instrument you'd be thought of as insane, but because it's a song you

can even make a living out of it." I try and write my songs for what Rolling Stone calls "the third consciousness", the sort of people that belong to that vague subculture that grew out of the hippy thing.

"Since we've been on the road my songs have changed. Being on the road makes you write songs with live gigs in mind, songs with lots of funky belting riffs. Unfortunately those things don't record as well as the stuff I was writing before, which are basically simple folksy songs which you can add new levels to when you record. I suppose that ideally we'd like to be in the situation where we could perform all the time in a concert environment. I don't think we'd like to give up the road, because, after all, that's what being in a band is all about. But the ease with which it's possible to get subtle things over at concerts certainly helps a lot."

# THE EXCITING WORLD OF RADIO—PART 5

## DJs welcome the commercial competition



DEREK CHINNER



DOREEN DAVIES



TEDDY WARRICK

**Want To Know Who The  
NEXT Great One Is?**

THEN LISTEN TO RADIO LUXEMBOURG  
(208 METRES ON YOUR DIAL)  
NEXT TUESDAY BETWEEN 8-9 pm.  
YOU'LL FIND OUT



**Polydor**  
MARKETED BY POLYDOR

**SLADE**  
**COZILUV YOU**  
new single

LAND-BASED commercial radio for the UK is on the way and, by the end of next year, we should see plans materialising for some of these stations.

Everyone, naturally, is very pleased. Commercial radio is what the pirates fought for — and it is what the inland pirates are fighting for now.

### COMPLETE

But the commercial set-up we actually get may be far removed from the type of system the pirate DJs visualised. For a start, they will be LOCAL stations and the accent will be on music and information. But will they be Top 40 stations?

The new system will undoubtedly compete with the BBC and give Radios One and Two a run for their money. But many people feel that the majority of the new stations will go for a fairly middle-of-the-road format — somewhere along the lines of Jimmy Young or Terry Wogan-type

shows — for much of the day.

Whereas the new stations will provide healthy competition for the BBC, a national commercial station would, of course, really give the Corporation something to worry about.

Some radio people fear that the UK is too small to support say 60 or 70 local stations and that some will find it a struggle to get enough advertising to support them. A firm who used to advertise on Radio London and have advertised with Luxembourg told me:

"We are obviously interested in new outlets for the products we represent, but the new stations will have to prove their worth rather quickly. Peak advertising times would, of course, be during the morning and early afternoons and in this way the new stations would win over Luxembourg. But on the other hand Luxembourg can offer national coverage in the evenings.

"The stations will find it hard-going, particularly in the initial months when, I think, they will find it difficult to attract top personalities and advertisers. Advertisers have, if you like, got out of the habit of using radio to sell their products and it will be up to the new stations to make us more radio-minded in the future".

Can radio sell products? "Yes, it certainly can and during the pirate era stations like London and Caroline proved this, And

of course Luxembourg now is a good medium for selling certain types of things, the problem there being the hours of broadcasting and the type of listener. The audience is essentially young and so there probably wouldn't be much point in advertising say, expensive cars or soap powders on that station. It hits students and young teenagers and therefore advertisers bear this in mind when spending money.

"The land-based stations which the Conservatives plan to introduce will possibly aim at a wider market age-wise than Luxembourg — but they will only be local stations".

### EXCUSE

Advertisers, then, are obviously wary. They will want to hear the stations and possibly see audience figures before they spend.

But what do the dee-jays think about the arrival of commercial radio — and do they think the stations will be successful? First, TONY BLACKBURN:

"I think the introduction of the commercial stations will be the best thing that could happen for the radio industry. There's no excuse for a monopoly in this field and the Labour Government should have recognised the need for healthy competition years ago. The new stations will stimulate the business.

"I don't believe the BBC is scared of competition — in fact I think in a way the Radio One people will welcome the chance of a fight. The good stations will be successful — it's as simple as that.

"If I were running a radio station, I would set a studio aside just to train new talent for the industry. That is one of the greatest things about new stations: they will give so many other people a chance of a career in radio."

JOHNNIE WALKER: "Radio One should never be without competition. Look how BBC-TV improved when the ITA came along. I welcome commercial radio, but I think it may take a while to really think in terms of a competitive situation. What sort of format will the stations employ? I guess a similar one to the



AFTER FOUR YEARS WITH RADIO ONE, TONY BRANDON FINDS A NEW IMAGE ON BBC RADIO TWO THIS AUTUMN.

Radio One mass audience shows, because this is what will bring in the advertising". ED STEWART: "I think it will take some time for commercial radio to find its feet and the first year could well be a bit of an anti-climax. But once things settle down, the local stations should give the BBC a fight. And the BBC will naturally have to find ways of preventing some of their broadcasters from going to the new stations probably by offering longer contracts to DJs.

### PROBLEMS

"The commercial stations will find a style and format of their own, but I don't think they will necessarily sound like American stations. But the new operators have a lot of problems to face before they start, such as needletime, for instance. The new stations simply won't be able to afford to employ large numbers of musicians and without

records they will have a very tough battle for audiences and advertising."

TERRY WOGAN: "I've worked in land-based commercial radio and I look forward to seeing how our new stations work out. They will provide the BBC with much-needed competition and musically they'll play towards the mass audiences. I think the commercial set-up that we will eventually see will be very different from the type of stations that some of the younger fans would like however. The needletime problem, for instance, will stop them churning out records all day like the pop pirates used to".

BOB HARRIS, like many other Radio One broadcasters feels he is better off with the BBC than he would ever be with commercial radio. "The commercial stations will surely have to go for the mass audiences and this will mean pure pop most of the time. People like myself doing programmes such as "Sounds of the



BBC RADIO ONE AND TWO PERSONALITY TERRY WOGAN



# CONCLUSION: AND A CHANCE TO VOTE FOR YOUR FAVOURITE DJs

Seventies" wouldn't have the same kind of freedom from a commercial outfit that we get from the BBC. A commercial station, in order to stay alive, will have to pander to the ratings".

Bob doesn't feel that the new commercial set-up will devote much of its programming time to 'heavy' music, but welcomes the competition for the BBC. "It will mean better programmes all round and a wider choice for the listener," he says. ALAN KERN, general manager of Radio Luxembourg welcomes the new stations because he feels they will make people more radio-minded and that '208' will benefit from this. "I believe in competition wholeheartedly. It will be good for us, good for the BBC and good for the listener."

"But let's look at some facts about the new stations. They will be local whereas Luxembourg is national and they will come up against that same problem of needletime which plagues Radio One. Luckily, we are not affected by that."



LUXEMBOURG BROADCASTER PAUL BURNETT PICTURED BY DOUG MCKENZIE IN '208's' LONDON OFFICE.

One - you can't leave a network after four years and not feel something". It was actually Tony who put the idea forward for a show on Radio Two a couple of years back. "I felt then that it would be a good idea to do something a little different and in many ways this new show I have now is a tremendous challenge for me."

"I have a new audience and a slightly new style", he says, but he still sounds the same ultra professional

Henry's new Saturday morning programme and Noel Edmonds (who has been such a valuable columnist for RM) turns out his usual professional and entertaining programmes. Dave Gregory, who debuted with the BBC on October 2, showed considerable promise as well.

"I was very nervous for the first hour of that programme," he says, "but I got over it later. Some people have told me that the nervousness didn't show through; still I had things more together the second week".

record companies) and the Musicians Union govern the number of records that the BBC can play over the air. It is fair to say that the BBC should have been more forceful in recent years and pushed for more needletime for its programmes. Other countries have radio stations which exist almost entirely on records and whereas the BBC has now become used to taping acts for its Radio One and Two shows, the new local stations will suffer badly if they have only a few hours of records each week. Perhaps the new stations will stand with the BBC and fight for more needletime... it would improve Radio One's sound no end and would give the new stations a

chance to provide really good programmes.

But if they get more needletime, then the BBC local stations will want an increase too, and rightly so. The system of restricting the number of records a radio station can play is out-dated and thoroughly unreasonable. And, anyway, if the BBC got its own way (which it eventually must do) it would not cut out all live music on the pop network as programmes such as "Sounds of the Seventies" benefit from live material.

One of my hopes for the coming year is that we see the whole needletime situation resolved and we get proper disc shows on Radio One. It's farcical that Tony Blackburn should possess the only all-records daily show on the pop network and it is definitely time for the PPL and MU to come together and consider the wishes of the listener.

To compete fully with the new stations, the BBC must have Radio One broadcasting all day and all evening. Ideally, of course, it should be a 24 hour station. Someone at the BBC told me last week that a round-the-clock station would be a little too much to expect at this time, but I can't think why this should be so.

A lack of finance prevents Radio One from doing many things which it should be doing. But it is

interesting to note that the pop network is the cheapest of all the BBC's radio services, so we can only hope more money will be spent on improvements and extensions in broadcasting hours.

As I said at the beginning of this series, I believe Radio One is a fine network and a much improved one from the early days. But there are many people who will not be satisfied until there are more records to play, more money to spend, and more hours to broadcast in. And these should be the BBC's aims for the pop network in the very near future.

Luxembourg will have tightened its sound still further and the BBC will be fully geared to face the new radio operators who will most certainly mean business.

I hope so, for I feel sure the new commercial stations will be an exciting step forward for a radio industry which has been contracting since the pirate days.

I hope that this picture of "World of Radio" articles has helped you to get a clear picture of the stations serving the UK at the present time. We have, of course, a long, long way to go before we can boast the variety in radio other countries enjoy... but we are moving forward.

Anyway, having read these features and perhaps got to know the broadcasters a little better, it would help the people at RM if you would fill in our special dee-jay poll form on this page. That way we know who you want to read about.

Keep your opinions on radio rolling in to Record Mirror and may I thank RM's Peter Jones for giving me the opportunity to write this series. We are entering what will possibly be the most exciting year for the radio industry since the pop pirates first arrived on the scene.

Let's just hope that this year gives us all a little more of the type of radio we really want.

## HEAVY

Radio Luxembourg can play all records which makes the dee-jays happy. Says Paul Burnett: "When you are doing Top 40-type programmes you must be able to play records throughout the shows because it is records that the listeners want to hear". Kid Jensen's 'heavy' programme varies from the "Sounds of the Seventies" series in that he can play a total of 15 hours a week of solid discs and by doing so "give deserving airplay to new bands who make albums and don't get too much exposure on Radio One".

Perhaps by this time next year, Radio

## Series by RODNEY COLLINS

DOUGLAS MUGGERIDGE, controller of Radios One and Two says: "I've never been against competition and when the new commercial stations were first talked about we made it clear that Radio One would want to fight any new system. I'm now planning with an eye to the coming competition, anyway".

### FIGHT

It would be reasonable to assume that Douglas Mugeridge's new programme schedules (introduced October 2) are the first step towards planning for this fight. Tony Brandon's move to Radio Two is seen in some radio circles as the first step towards strengthening a network which perhaps has been a little neglected in the past...

"I think my move to Radio Two is part of a drive to give the network a slightly younger image," Tony told me. "Obviously I was sorry to leave Radio

Tony Brandon. A firm favourite of mine for many years, I am certain Tony will make a go of his new daily programme.

Certainly the present line-up of John Dunn, Pete Murray, Tony Brandon and Terry Wogan on strip shows greatly improves the light music side of the BBC's activities and there are rumours of more changes on the way next Spring.

And what of the new changes on Radio One? It's too early for audience figures (and I'm never inclined to rely on them too much, anyway) but the new weekday shows seem to have got off to a good start. The pop network team of Douglas Mugeridge, Mark White and the three executive producers (pictured this week) of Derek Chinnery, Doreen Davies and Teddy Warrick, seems to be a winning one as far as this latest switchround is concerned.

I was particularly impressed by Stuart

### TALENT

David Gregory (who comes to the Beeb via RNI and the biscuit factory) has the almost impossible task of proving in just four short programmes that he is worthy of a place on the network, which must be difficult enough for anyone. But his enthusiasm should carry him through to more permanent things.

Radio One is, of course, searching for new talent to build up a strong team to face the new stations. Other new names will be tried out in this Saturday afternoon spot and, with any luck, a few good broadcasters may emerge, which would at least give us a breath of fresh air around Portland Place... When the DJs were commenting about the new commercial stations, three of them mentioned the very real problem of needletime. This is the number of records that a radio station is allowed to play. And it is on the subject of needletime that the BBC must really take a few knocks. Between them, Phonographic Performances Ltd (who represent



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# smalltalk

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## Get next week's RECORD MIRROR

**BERNIE Taupin** likes his first album very much, plans to record as many as he feels necessary—or as many as DJM Records will allow him to make — and won't be terribly disappointed if none of them sell particularly well in this country.

"I won't be disappointed because I'm not really expecting my records to sell in Britain," he says after a philosophical swig at his lager can. "I think we may get a few copies away in America because the market is so huge over there and they get into so many different things. They experiment more."

But then Bernie Taupin is a poet, and poets reading their work over a background of gently insinuating music don't tend to cause the hysteria and mass approval of rock stars. "Taupin", his first album, is an entirely personal achievement, marking a crossroads in his writing career which, to date has been entirely focused on supplying lyrics for Elton John.

"My poetry and my song lyrics are two entirely different things. They can't be talked about in the same terms. Song lyrics are written in a certain way to have one effect, poetry is a much more involved form of writing."

He is three days away from yet another tour of America, for he accompanies Elton and the band on most of their dates, and is pretty excited about the trip. It promises not only the reward of recognition for his poetry — and I get the impression he would get an even greater delight if that should happen than is the case with his song lyrics — but a meeting with his "favourite artist", David Ackles, whom he will produce later this year in Britain.

"Producing Ackles will be the next main thing for me to accomplish," he says, adding quickly that actually he's not really sure as yet what the production will be all about. "If he wants to do something a certain way then I won't stop him, so that I don't think I'll have a particularly dominant role in the studio. I've learnt about studios and recording from all the Elton John work, so I'm also not completely ignorant of what the basics are."

The time spent on his own album has also proved valuable. It has, he says, given him a new insight into the art of the performer as opposed to the art of the composer. "It was my first time in front of a microphone and it scared me to death at the beginning. But after

## Bernie Taupin is best known as Elton John's lyricist. Now he has a solo album



# POETS DON'T EXPECT BIG SALES

all the usual mistakes I settled down quite nicely and just let it come."

In fact, they had a "ball" making it. Several people have said they think it will probably prove too hard to get into for most fans, but if they approach it in the same way we did, to enjoy ourselves to the maximum, then it should work for them.

"I think I managed to avoid a few pitfalls, not all of them perhaps, but enough to make it a good album. The first side, which means a lot to me, could have ended up too personal to be understood and therefore appreciated, but I reacted against that by being very normal. There's not much theatricality about my reading, that's true, but it was more strained on the first side because we recorded it first. I'm particularly pleased with 'Verses After Dark'.

"All the music was spontaneous — oh, except 'The Greatest Discovery' which was already recorded on 'Elton John'.

I'd just walk into the studio and say 'here's what we're doing tonight' and something would emerge. It happened just like that really."

He was, he admits, pretty cautious right up until the last moment

about making the album. "But once I had decided we got it together fairly quickly. There were delays before that when we were touring and everything, and there wasn't time to get into the studio, but that was just as well I

suppose."

He is also exercising caution over the publication of his work in book form. He has long cherished the idea of a volume of his poetry, but is still not prepared to rush into things.

"Apart from a small amount of poetry and the songs, I haven't been doing that much writing over the past few years. Not in the kind of volume I used to churn out in my youth.

"Actually, I only started writing song lyrics when I first met Reg. All the words I handed to him in the first bundle were poetry, they weren't written with music in mind.

"And writing the songs adds a lot of complication to the creative process. There's the business of rehearsing and arranging and getting them recorded. Poetry just exists once the words have been put down on paper."

Now, having seen enough of the creative processes behind the making of a song, he is giving himself more time

to all sorts of writing. The study in his Lincolnshire cottage, currently under siege from handymen of all sizes and shapes, working architectural and design wonders to he and wife Maxine's specifications, will become his refuge.

"I'd like to start on a children's book, just a very simple one, nothing on the scale of Tolkien or E. R. Eddison. I used to write a lot of stories, short stories, but I'm not really satisfied with them, but it's something else I would like to get to grips with in the future.

"The house and the study should be ready when I come back from the States. It's a kind of security thing, I don't think I've ever felt that permanent about what I've done before. I've

first heard Elton singing "Lady Samantha" I've regarded both their contributions as being nothing short of brilliant.

Such praise, however, tends to embarrass a modest Taupin. "I blush when people say that kind of thing to my face," he confesses, "but like anyone else I love reading about myself in print. The more complimentary the better.

"I'm not sure that I take the raving entirely seriously. I sometimes laugh to myself when I think of what Reg and I have done. Is it really us that excites all those people? You know, a sort of wonderment. I'd love to see some serious criticism of my poetry, though, because I haven't got any standards as yet, not like the songs.



**'Is it really us that excites all those people?'**

finished writing about the outside, now I'm concentrating on the inside."

This becomes particularly evident in the new songs and the poetry on the album. Side One is titled "Child" and traces childhood from birth through to adolescence and is drawn directly from Bernie's experiences in the Lincolnshire countryside. Even on the new Elton John album, "Madman Across The Water", which will be released in November, songs like "Tiny Dancer" refer back to himself, because the storyline concerns his wife Maxine.

I have frequently described Bernie as "the best lyricist in rock music today" and other even more glowing phrases. They are all meant genuinely, for ever since I

Experience is the only way and I want as much as possible, you can never be sure how long the songwriting thing will last, and I don't really know myself if I will always want to concentrate on songs."

I'm convinced that whatever he does will be artistically successful, for Bernie now leads the way among the rock generation of British writers. He is a sign that not only is rock music capable of producing master musicians, but will soon have its share of literary alumni. Marc Bolan and Jim Morrison may have published first, but Bernie Taupin, Lincolnshire boy made good, will publish best.

**Bill McAllister**



**'All the music was spontaneous'**



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## SLADE

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JONES  
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## Reggae Reviews

IN THE reggae section, I particularly liked HONEY BOY on 'Jamaica' (Trojan) — a nostalgic, wistful little song with a straight-in melodic hook ... though a bit predictable.

'Know For I' (Song Bird), by BONGO HERMAN AND BUNNY, moves very slowly indeed, even though some of the vocal touches are nice. And 'Devil's Angel' by BUNNY AND THE KIEMANAIRE (GG), is livelier but delivered with a sort of stop-go action.

From JOHN HOLT: 'Sister Big Stuff' (Treasure Isle), perkily introduced and with John selling with curious intensity. THE CHARMERS sing of 'One Big Unhappy Family' (Green Door) with deferential sadness, male voice out front. 'Skinny Dippin'' by THE ZOOMS (Horse) features another Howard Blaikley song and is only lightly reggae — gently brushed, in fact.

'I'll Be Right There' by RAD BRYAN (Big Shot), is a high-pitched sort of vocal job — quite charming.

TOM JONES: Till; The Sun Died (Decca FR 13236). Hastily released and supported by telly guest appearances, this will be an important one for Tom. It's the oldie, a story of never ending love, pushed into a well controlled arrangement. The emotion is there; so is the power. Nice use of strings. Maybe it's a stylised sort of song; but it'll work for Tom. CHART CERT.

RAY BROOKS: Lend Me Some Of Your Time; Bluebird (Polydor 2001 240). Seems Ray, actor star of such as 'The Knack' and 'Cathy Come Home', has long nursed an ambition to write songs and then sing them. I've heard his debut album, from which this single emerges ... and there's a lot of talent to back up his aims. A folksey, imaginative feel, nice use of brass — could just do well. CHART CHANCE.

BLACK VELVET: Make It Better: Tropicana (MAM 47). Very lively and commercial song, this. Stuttering opening riff, then some violent vocalising. The basic chorus seems about right for big sales ... and there's enough impact to lure the radio plays. It's not all that distinctive, musically; just an ear-assailant of a single. CHART CHANCE.

FOCUS: Hocus Pocus; Janis (Blue Horizon 2096 004). This continental team boast a voice of amazing flexibility — not to mention a strident instrumental sound. Jazz-fringed, it sounds like a group about to make a breakthrough here. That voice: it yodels through about four octaves, really commanding respect. Shortened version of album track — and the out-coming album is also fine. CHART CHANCE.

## Not so Humble

HUMBLE PIE: I Don't Need No Doctor; A Song For Jennie (A&M 862). An Ashford-Simpson-Armstead song with a typically un-Humble sort of approach instrumentally. Some ultra-violent vocal work which is akin to pure ear-hole lambasting. Quite clever, the arrangement ... tight, concise guitar work into sounds of "live" appreciation. Very exciting indeed. Worth rating as a ... CHART CERT.



PIE'S STEVE MARRIOTT

# Slade's earbender

SLADE: Coz I Luv You; My Life Is Natural (Polydor 2058-155).

Written by Slade men Holder and Lee, this is a natural born successor to 'Get Down And Get With It'. As they've been riot-raising round the B. lles of late, I've no doubt that this staccato building production will make it. And make it big. Touches of violin, yet, a sturdy foot-pounding sort of build up ... less frantic than of yore, but a really persistent ear-bender. CHART CERT.

DEEP FEELING: Country Heir (DJM). Always likely to get through to the charts. This is an off-beat sort of sound for them, steel guitar, etc, but it's a reasonably sort of job. One to watch.

JUDD: I'll Be Gone (Penny Farthing). With the lead voice of Kris Jfe, this is a stand-out, clean cut sound though perhaps short on that instant-impact thing. Unusual use of harmonies and melody. Well done.



SLADE'S NODDY HOLDER

SCOTT WALKER: I Still See You; My Way Home (Philips 6006 168). He's been a long time missing, has Scott. He returns confidently and turns in just about the best solo vocal performance of the week. This LeGrand-Shaper song from the "go-between" movie (see the movie, read the book), suits his emotive ballad style very well indeed and the arrangement is suitably sympathetic. Slow-moving. Has absence made the hearts even fonder? CHART CHANCE.

THE PEBBLES: First Time Loving; Party (Parlophone E 5921). The dab commercial hands of the Howard-Blaikley team were laid upon this one. As writers and producers. Song is well-built, something along the old Dave Dee, etc. Lines ... it builds well in a chattering, staccato style. Vocally a bit uneasy in parts, but a ... CHART CHANCE.

TONY COLE: When We Get There; All I Meant To Do (MAM 48). Tony has a pleasant voice, writes pleasant songs. The piano intro could, commercially speaking, hold this one back, but it develops into a pretty saleable product. A nice, semi-slurred style of phrasing, and the chorus works very well. An outsider, but possible. CHART CHANCE.

LOIS LANE: You Are The Reason (DJM). Very talented girl, this. She has a perky, breathy style — needs only the right song to make the break. This is a rather jerky song in the built-up stage, but well-produced.

UFO: Prince Kajuku (Beacon). From the album 'Flying' — a slice of hard rock, with delayed vocal work, and few moments of near inspired power.

RIZ ORTOLANI ORCH: The Hunting Party (United Artists). Well-constructed theme from the movie of the same name.

BILLY WELLS FARGO: Billy (Emerald). Country styled. Irish workover of story line song. Bit samey, melodically.

DAVID ALEXANDER: Dream On, Dreamer (Columbia). A big-voiced chart-chancer, given the plays — it's a really strong Welsh voice but capable, as here, of quiet sincerity. Another above average production to try.

SWEET CHARITY: You've Gotta Hand It To The Man (RCA Victor). Another one which could easily make it. Mixed voice group on a commercial song, introed wordlessly. Listenable.

ASHLEY: No Smoke Without Fire (Columbia). Though an urgent sort of song, doesn't quite make it — despite a pretty strong vocal arrangement.

BIGGLES: Gimme Gimme Some Lovin' (Philips). With all the background noises and so on, a rather messy opening leading into some pretty furious rock work. But ponderous.

STUART GILLIES: To Be Loved By You; More (Philips). Big ballad, with strings and an aura of late-night romance as it were. Pleasant.

LAURIE JOHNSON ORCH: The Jason King Theme; There Comes A Time (Columbia). The telly-theme from a show which stars a mums delight laddie. Of souvenir value.

DAVE ALLENBY: Sweet Gingerbread Man (Philips). This song could be a hit. I believe it already has been in Australia. A lilting little scene, with answering chorus and a gentle air.

## AMERICAN RELEASES

DONNY OSMOND: Go Away Little Girl (MGM 2006071). The little squeaker tones it down and comes up with a really pleasant U.S. No. 1 smash reading of Carole King & Gerry Goffin's lovely old Steve Lawrence (and Mark Wynter) lilter.

CAROLE KING: So Far Away; Smackwater Jack (A&M AMS 867). Having thrown myself so wholeheartedly into the Carole King and Jo Mama albums a few months ago, I must confess to being a bit sated by them now, so that it's difficult to work up much fresh enthusiasm.

Here, the top is dead slow and yearning, while the flip is perky, bouncy and punchier. Get into the albums (and try Lesley Duncan too) if you dug "It's Too Late": these tracks, though very good, don't rival it, singles-wise. If flipped, "Jack" just could click.

ISLEY BROTHERS: Love The One You're With (Stateside SS 2193). Steve Stills' great strummer made unexpected hit material for the "Shout!" trio in the States — and they do the good song in a very Pop way without bettering the original. It's up to the disco stompers now.

KAMA: Do Wah Nanny (Kama Sutra 2013038).



by JAMES HAMILTON

Phoney calypso Radio One forced bonhomie, cleverly contrived for maximum joviality. If you like jumping about to thundering native drums, try "Burundi Black — Part 2" (Barclay BAR 3) for the real mindblowing thing. "Do Wah" is Exuma's best so far, in fact, and could click.

RAIDERS: Birds Of A Feather (CBS 7474). Joe South's song in a new U.S. hit version. Familiar material, it could be the one to break the veteran Bubblegummers here.

THE PARTRIDGE FAMILY: I Woke Up In Love This Morning (Bell BLL 1173). This merry comes-and-goes beater is the one that all new super-rave David Cassidy fans will want.

THE NEWBEATS: Run, Baby, Run (Back Into My Arms) (London

HLE 10341). Disco stompers are evidently clamouring for this Four Tops/Seasons-formula tired old bang bang banger.

THE NEWCOMERS: Pin The Tail On The Donkey; Mannish Boy (Stax 2025063). Uninspired Jackson 5/Osmonds copy on top, while the grow-on-you great Soul Vocal Group flip is superb. Dig the vocal interplay and the storyline.

RUFUS THOMAS: The Breakdown — Parts 1 & 2 (Stax 2025060). Funky hunky chunky new rhythm dancer that's as good as you wanna.

BOBBY BYRD: (Hot Pants) I'm Coming, Coming, I'm Coming; Hang It Up (Mojo 2093004). The sole remnant of the Famous Flames is coming, coming, coming all over his baby, with a funky James Brown-prodded rhythm. Once he's come, he hangs it up on the flip.

VICKI ANDERSON: I'm Too Tough For Mr. Big Stuff (Hot Pants); Sound Funky (Mojo 2093005). Panting hotly, James Brown fans will want this easy sparse beater too, in which shrill-voiced Vicki cashes in on a few R&B hit ideas. Luckily Mojo, having discovered a steady market for the Brown sound, are going to release a lot. Heavy instrumental flip.

BILL WITHERS: Ain't No Sunshine; Harlem (A&M AMS 858). We've already had "Harlem" a building strummer) on a single before. The top, U.S. hit side is a somewhat Jose Feliciano-like slowie by this Booker T.-produced black but non-Soul stylist.

JOE SIMON: You're The One For Me (Mojo 2093003). Incredibly good backing (worth the price of the record) arranged by Norbert de Coteaux, unenhanced by Joe's smooth uninvolved — he hits all the notes, and that's it. Hear "Your Time To Cry" for Joe on great form.

FLAMIN' GROOVIES: Teenage Head; Evil Hearted Ada (Kama Sutra 2013031). The Cult Rock group do a lewd and pulsating beat driving top, although it is on the "My Baby Left Me"-like flip that they really shine, Elvis echo voice and all. Rockers will love it or loathe it, but it is honest.

# Mirrorpick/LPs

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



## Bopper Marc's gonna suck

**ELECTRIC Warrior (Fly HiFly 6).** This is by far the best album that T. Rex have made, offering a balance between the wistful styled songs of the 'Debra' era, and some of the more basic rock and roll that has become an all important part of T. Rex live.

Their previous albums left, in my mind, much to be desired as far as recreating the true feel of T. Rex was concerned, but this one has happily found the right level. As an added bonus it has a nice cover, with drawings of Marc and Micky on the inner sleeve, a picture label and a poster.

**Mambo Sun** — opens with soft vocal from Marc and the nice chugging drum rhythms that have become an integral part of T. Rex, with deep 'aahing' chorus.

**Cosmic Dancer** — Marc with familiar 'bleating' (in the nicest possible way!) vocal accompanied by noticeable bass riffs and string backing. Strange lyrics like 'What is it like to be a loon, I liken it to a balloon', and all about dancing out of the womb and into the tomb.

**Jeepster** — a superb track opening with fiery guitar and stomping drum rhythms; one obviously ideal for live performance, and giving plenty of scope for the characteristic Bolan movements. Good low sliding chorus lines, building with Marc crying 'I'm gonna suck you', and some more frenzied cries.

**Monolith Crying** — style guitar passages from Marc with Howard Kaylan and Mark Volman providing 'Oohing' vocal backing to a more ballad styled number.

**Lean Woman Blues** — on take ten it would seem! With "one, two, buckle my shoe" and into a fifties style rock flavoured blues!

**Get It On** — needs no introduction, still highly interesting.

**Planet Queen** — suitable sound effects to go with the lyric idea of planet queen and flying saucers. An easy feel to this number.

**Girl** — an acoustic number using gentle brass basis and featuring only Marc's voice, with nice tumbling brass bars at the end.

**The Motivator** — as with most Bolan material this has two lines to each verse which remain as a catchy hook and are easily identifiable. Has good percussion (conga) from Micky Finn and strong use of cymbals from Will Legend. Shows never a chance of 'building' an atmosphere is wasted.

**Life's A Gas** — is the shortest track at 2:22 minutes, and has poetically romantic lyrics, like 'I could have built a house on the ocean. I

# This is Mary showing her love

**MARY HOPKIN:** Earth Song/Ocean Song (Apple SPCOR 21). Mary Hopkin has always had a beautiful voice.

But rarely, until the release of this album, has she had a chance to use it to its best advantage... to show her love of melody, her love of lyrical eloquence, and her absolute understanding of both.

A great deal of this freedom is owed to producer Tony Visconti, a man of great resolve and practicality. The songs he and Mary chose jointly for this album have all these qualities. An ornate, baroque arrangement of Cat Steven's "The Wind" (which gains in its intricacy what it loses in simplicity) contrasts with Ralph McTell's "Streets Of London", sung as it should be, with both melody and lyrics crystal clear.

Even Mary's voice is endowed with a worldliness that was not there before. "International", by the ex-McGuinness Flint team Gallagher and Lyle, is a hymnal song which would otherwise have sounded superficial and irksome

were it not for the strength of Mary's timbre. She sings straight out, the inflection daring you to call it wispy, and on the stronger phrases which call for man to unite, she sings in full-blooded fashion.

A gorgeous album which you would do well to possess. B.M.

### GERRY RAFFERTY

**Can I Have My Money Back (Transatlantic TRA 241).** Gerry was the best thing about the Humblebums when he was one half of them — now he's even better. It's been a long time since I've heard a clearer, more tuneful voice belonging to a guy who writes such attractive material. Beautifully tuneful romps and quiet, moving songs that contain lovely melodies. He's a lyricist and a tunesmith of immaculate character and this is one of the albums I'd include among my very favourites. 'Mary Skeffington' is a light acoustic guitar piece of extraordinary mention and 'Didn't I' features some of the finest harmonies imaginable. Superb voice, superb songs, superb album. L.G.

### WISHBONE ASH

**Pilgrimage (MCA MDKS 8004).** Second album from a fine band that has improved even more. Wishbone's four musicians seem capable of just about everything, yet never run one aspect into the ground. Their rock is precise, textured and tasteful. Their voices can bridge over into a religious choir sound if desired. Their slow, melodic material is pretty and well planned. In short, there is no egotistical jamming here — everyone benefits the sound and melody plays a very important part in this commendable interpretation of rock. Hear 'Lullaby' — it's beautiful. L.G.

### MICK GREENWOOD

**Living Game (MCA MDKS 8003)** The name sounds familiar... Mick is one of our many answers to the Neil Young/James Taylor syndrome. In fact, he sounds more like a heavily-orchestrated Donovan — the folk roots are in high evidence, but there's enough mellowness to endear him to many listeners. Nice record, good lyrics, vocals aren't too hot though.



MARY HOPKIN HAS A NEW ALBUM RELEASED AND IT'S A SHOWCASE FOR HER VOCAL TALENTS (SEE LEAD)

### AUBREY SMALL

**Aubrey Small (Polydor Super 2383 048).** Excellent combination of acoustic guitar-based rock and extensive harmony. The sound is very attractive and the original songs are constructed with strong tunes. All ingredients here, from the production upward, seem to benefit the concept except the solo singing efforts. The vocals when separated are given a flat Rock 'n' roll treatment and aren't that incredible anyway. Together; exquisite. Apart; average. A highly recommended album.

**GILLIAN MCPHERSON Poets And Painters And Performers Of Blues (RCA Victor SF 8220).** One of the truest, most eloquent voices on the British folk scene. With a variety of sometimes-electric groups behind, Gillian sings her songs with an intense clarity and style. Highly commended.

**BARBARA AND ERNIE Prelude To... (Polydor Select 2466 015).** Ernie Calabria and Barbara Massey on their own songs, and with some big names in the backing teams. Beautiful guitar work from Ernie, but it's the vocal link-up that matters. They've found a studied togetherness. Quite outstanding in parts.

**KING FLOYD King Floyd (Atlantic 2466 014).** Plenty of his own teak-hard songs here, including the big-selling "Groove Me". Big backing, especially on the brass figures — all creating a soul scene that works well at every level. This Floyd is a real acquisition to a crowded field. Try "Woman Don't Go Astray" — it's beautiful.

**VARIOUS Excerpts From Jesus Christ, Superstar (Dream SML 1088).** A new production and performance of the Andrew Lloyd Webber and Tim Rice epic... which surprisingly made it everywhere in the world but in Britain. Arranged now by Zack Laurence, with huge orchestra, it's out in this form at standard album price.

**HILDEGARD KNEF The World Of... (Decca SPA 181).** Actress-singer with a distinctive voice — also a distinctive pen as evidenced by her excellent book "The Gift Horse". Here singing such as "Mame", "Without Love" and "Love For Sale".

## Brown's pizza fun



### ARTHUR BROWN'S KINGDOM COME

**Galactic Zoo Dossier (Polydor Super 2310 130).** Put your wits in a bag and lock them in a closet before you dig the raunchy return of the Fire-man. Mind-ripping sound coupled with subliminal infiltration in the lyrics and laced with a big fat organ (the electric kind as opposed to the Palermo variety). Arthur is Britain's Frank Zappa in a way and in a way, Britain is Arthur's great big pizza as he plasters musical mozzarella all over us. This is an experience that has to be heard (and seen) to be believed. Funky, jazzy, heavy, soft, velvet and roaring, you can believe the report on the cover which lists Arthur's weight as '12 stoned 6 lbs. L.G.

could have placed your love in the sky', and concluding that life's a gas.

**Rip Off** — the strangest track of all this, taken as

more of a narrative than a vocal, speeding along and ending with winding brass and a long instrumental conglomeration of sound. V.M.

# PICK OF THE HOT U.S. RELEASES

**THE OSMONDS:** Yo-Yo (MGM). The Osmond brothers don't seem to mean much in Britain (little Donny's "Go Away Little Girl" might alter that), but in America it is now probably true to say that their popularity has outstripped that of the incredibly successful group which they started out by copying: I refer, of course, to the Jackson 5, who began the latest craze for juvenile singers. Once again it looks like a case of the white plagiarists being able to please a wider market, although, in this particular one, the black originals have achieved a world-wide immediate fame that most of their predecessors were denied.

The reason behind the Jacksons' (hopefully temporary) slight slip would appear to lie, amazingly, at the feet of mighty Motown: the material they have been putting out on singles has progressively lost its sparkle and vivacity, until the Jacksons' last one, "Maybe Tomorrow" was decidedly dull — a fact that was reflected in its being their lowest-placed hit yet.

On the other hand, the Osmonds, and Donny Osmond in his own right (who effectively doubles their output), have come up with one bubbly winner after another, each of which has got simpler and more Bubblegum than the others. Credit for this consistent success formula must presumably go to their producer, the veteran Muscle Shoals man, Rick Hall, who has had countless hits during the last decade (beginning with Arthur Alexander, whose early Hall productions were much copied by the first wave of British groups).

There is poetic justice here, for despite his many successes, Hall has never hit on such a winning streak as that of the Osmonds before. One of the leading R&B producers (and studio owners), his productions have tended to be distinctly "Soul" in sound, so that it is not only his becoming the force behind America's leading teenybop rave group but also his becoming a stone Pop producer that are new

departures for him. Will such fame turn his head from his old famous Fame sound?

Oh, yes... what about "Yo-Yo"? A Joe South-penned song, it's a bass-guitar and brass-backed fast beater into which the vocal textures of the thrusting delivery are well worked. The lead switches about a bit (Donny has a nice "whoops now" trick) and the group do some rapid cooing and even some deep bass "yeah" punctuations. The yo-yo is depicted by a "poyinnngg" noise, for added appeal. So, in fact quite complex in its construction, it is a good old frantic dancer in sound. Maybe greasy kids' stuff, but it's darn well made.

**THE CHI-LITES:** I Want To Pay You Back (For Loving Me); Love Uprising (Brunswick). You may be expecting gushing praise for this Soul Vocal Group newbie, but sorry to say, it honestly does not deserve it and I cannot oblige! Eugene and the gang have reverted to their lovely if bland old slow smooth style (a return which is welcome), without doing it to anything very special.

Eugene (that's their lead singer, Eugene Record) wrote both sides, and of course the classic beaut on the flip is as great as you would expect — but then it does sound exactly like its original recording by Otis Leaville, and its more recent reading by Jackie Wilson. Still, it's good to hear it being put across with the wailing sweetness of its writer, this time.

**THE BEGINNING OF THE END:** Monkey Tamarind (Alston). This male trio of uncertain nationality have just hit big in America with their gas of a funky summer hit, "Funky Nassau" (Groovy Gandhi?). They seem to be still hung up on Nassau, as this very similar but less good follow-up is all about a poisonous plant that grows down Nassau way... it makes you scratch your feet, etc., which would seem to be the basis of a complicated new dance step. Hey now everybody, get in a big boss line... the mind boggles. Chubby Checker, where are you?

the doctor

## James Hamilton's disco picks

- RARE EARTH: I Just Want To Celebrate (Rare Earth RES 102) Mod
- STEPHEN STILLS: Nothin' To Do But Today (Atlantic: 2091141) Mod/Prog
- T. REX: Jeepster; The Motivator (LP "Electric Warrior" Fly HIFLY 6) Pop/Mod
- JOHN LENNON: Crippled Inside; Oh Yoko!; It's So Hard; I Don't Wanna Be A Soldier (LP "Imagine" Apple PAS 10004) Pop/Mod/Prog
- THE FLOWER TRAVELLING BAND: Satori (Enlightenment) (Atlantic 2091128) Prog
- FABULOUS COUNTS: Get Down People (Mojo 2092021) R&B
- JERRY LEE LEWIS: Whole Lotta Shakin' Going On; Great Balls Of Fire (Sun 6094007) R&R
- GLENN MILLER: Moonlight Serenade; In The Mood (RCA 2124) MoR
- STUART GILLIES: More (Philips 6006164) EL

# U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

## singles

1	1	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart	Mercury
2	3	SUPERSTAR	Carpenters	A&M
3	5	YO YO	Osmonds	MGM
4	4	THE NIGHT THEY DROVE OLD DIXIE DOWN	Joan Baez	Vanguard
5	2	GO AWAY LITTLE GIRL	Donny Osmond	MGM
6	6	DO YOU KNOW WHAT I MEAN	Lee Michaels	A&M
7	7	UNCLE ALBERT/ADMIRAL HALSEY	Paul & Linda McCartney	Apple
8	9	IF YOU REALLY LOVE ME	Stevie Wonder	Tamla
9	10	SWEET CITY WOMAN	Stampeders	Bell
10	28	GYPSIES, TRAMPS AND THIEVES	Cher	Kapp
11	8	AIN'T NO SUNSHINE	Bill Withers	Sussex
12	11	SMILING FACES SOMETIMES	Undisputed Truth	Soul
13	13	TIRED OF BEING ALONE	Al Green	Hi
14	14	SO FAR AWAY/SMACK WATER JACK	Carole King	Ode
15	17	I'VE FOUND SOMEONE OF MY OWN	Free Movement	Decca
16	18	TRAPPED BY A THING CALLED LOVE	Denise LaSalle	Westbound
17	16	I WOKE UP IN LOVE THIS MORNING	Partridge Family	Bell
18	21	THIN LINE BETWEEN LOVE AND HATE	Persuaders	Atco
19	15	STICK-UP	Honey Cone	Hot Wax
20	34	PEACE TRAIN	Cat Stevens	A&M
21	12	SPANISH HARLEM	Aretha Franklin	Atlantic
22	20	CHIRPY CHIRPY CHEEP CHEEP	Mac and Katie Kissoon	ABC
23	19	RAIN DANCE	Guess Who	RCA
24	25	WEDDING SONG (There Is Love)	Paul Stookey	Warner Bros
25	31	STAGGER LEE	Tommy Roe	ABC
26	30	NEVER MY LOVE	Fifth Dimension	Bell
27	27	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)	Kris Kristofferson	Monument
28	29	BIRDS OF A FEATHER	Raiders	Columbia
29	22	MAKE IT FUNKY Pt 1	James Brown	Polydor
30	32	THE LOVE WE HAD (Stays On My Mind)	Dells	Cadet
31	35	EASY LOVING	Freddie Hart	Capitol
32	36	ONE FINE MORNING	Lighthouse	Evolution
33	23	STORY IN YOUR EYES	Moody Blues	Threshold
34	40	ONLY YOU KNOW AND I KNOW	Delaney and Bonnie	Atco
35	-	INNER CITY BLUES (Make Me Wanna Holler)	Marvin Gaye	Tamla
36	-	YOU'VE GOT TO CRAWL (Before You Walk)	8th Day	Invictus
37	41	WOMEN'S LOVE RIGHTS	Laura Lee	Hot Wax
38	38	MacARTHUR PARK	Four Tops	Motown
39	45	A NATURAL MAN	Lou Rawls	MGM
40	-	LONG AGO AND FAR AWAY	James Taylor	Warner Bros
41	44	I'M COMIN' HOME	Tommy James	Roulette
42	50	THE YEAR THAT CLAYTON DELANEY DIED	Tom T. Hall	Mercury
43	-	ONE TIN SOLDIER	Cover	Warner Bros
44	46	K-JEE	Nite-Liters	RCA
45	-	WHAT ARE YOU DOING SUNDAY?	Dawn	Bell
46	-	CHARITY BALL	Fanny	Reprise
47	42	ALL DAY MUSIC	War	United Artists
48	39	BREAKDOWN	Rufus Thomas	Stax
49	-	QUESTIONS 67 AND 68/I'M A MAN	Chicago	Columbia
50	-	THEME FROM 'SHAFT'	Isaac Hayes	Enterprise

## albums

1	1	EVERY PICTURE TELLS A STORY	Rod Stewart	Mercury
2	3	IMAGINE	John Lennon	Apple
3	2	TAPESTRY	Carole King	Ode
4	4	SHAFT	Soundtrack/Isaac Hayes	Enterprise
5	7	CARPENTERS		A&M
6	5	EVERY GOOD BOY DESERVES FAVOUR	Moody Blues	Threshold
7	6	RAM	Paul and Linda McCartney	Apple
8	8	WHO'S NEXT	Who	Decca
9	9	MASTER OF REALITY	Black Sabbath	Warner Bros
10	-	TEASER AND THE FIRECAT	Cat Stevens	A&M
11	11	BARK	Jefferson Airplane	Grunt
12	13	BLESSED ARE...	Joan Baez	Vanguard
13	-	SANTANA		Columbia
14	10	SOUND MAGAZINE	Partridge Family	Bell
15	12	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor	Warner Bros
16	21	(For God's Sake) GIVE MORE POWER TO THE PEOPLE	Chi-Lites	Brunswick
17	18	BARBRA JOAN STREISAND		Columbia
18	16	LEE MICHAELS 5th		A&M
19	20	JESUS CHRIST, SUPERSTAR	Various Artists	Decca
20	14	WHAT'S GOING ON	Marvin Gaye	Tamla
21	23	ARETHA'S GREATEST HITS	Aretha Franklin	Atlantic
22	17	A SPACE IN TIME	Ten Years After	Columbia
23	-	RAINBOW BRIDGE	Jimi Hendrix/Soundtrack	Reprise
24	19	AQUALUNG	Jethro Tull	Reprise
25	15	DONNY OSMOND		MGM
26	-	CAHOOTS	Band	Capitol
27	26	POEMS, PRAYERS AND PROMISES	John Denver	RCA Victor
28	27	THE SILVER TONGUED DEVIL AND I	Kris Kristofferson	Monument
29	-	GOING' BACK TO INDIANA	Jackson 5/TV Soundtrack	Motown
30	29	ONE WORLD	Rare Earth	Rare Earth
31	31	SURF'S UP	Beach Boys	Reprise
32	30	STICKY FINGERS	Rolling Stones	Rolling Stones
33	25	ANOTHER TIME, ANOTHER PLACE	Engelbert Humperdinck	Parr ot
34	35	TRAFALGAR	Bee Gees	Atco
35	33	FOUR WAY STREET	Crosby, Stills, Nash and Young	Atlantic
36	24	LIVE IN CONCERT	James Gang	ABC
37	28	CHICAGO TRANSIT AUTHORITY		Columbia
38	-	GRATEFUL DEAD		Warner Bros
39	32	TEA FOR THE TILLERMAN	Cat Stevens	A&M
40	41	WELCOME TO THE CANTEEN	Traffic, etc	United Artists
41	38	CLOSE TO YOU	Carpenters	A&M
42	22	HOT PANTS	James Brown	Polydor
43	36	ARETHA LIVE AT FILLMORE WEST	Aretha Franklin	Atlantic
44	40	NEW RIDERS OF THE PURPLE SAGE		Columbia
45	34	PARANOID	Black Sabbath	Warner Bros
46	48	FIREBALL	Deep Purple	Warner Bros
47	47	ISLE OF WIGHT/ATLANTA POP FESTIVAL	Various Artists	Columbia
48	46	BEST OF	Guess Who	RCA Victor
49	45	UP TO DATE	Partridge Family	Bell
50	-	GRAND FUNK RAILROAD	Survival	Capitol

## BILLBOARD'S BIG HIT PREDICTIONS

By using last minute sales trends and detailed information collected from retailers, Billboard Publications in America are able to produce computerised facts about which singles are likely to make the highest chart gains NEXT WEEK in the U.S.A. It's a well-in-advance guide to new hits, many of which will make it in Britain.



CHER

- CHER, Gypsies, Tramps And Thieves
- CAT STEVENS, Peace Train
- DAWN, What Are You Doing Sunday?
- JAMES TAYLOR, Long Ago And Far Away
- MARVIN GAYE, Inner City Blues (Make Me Wanna Holler)



JAMES TAYLOR

- TEN YEARS AFTER, I'd Love To Change The World
- CHICAGO, I'm A Man/Questions 67 And 68
- FREDDIE NORTH, She's All I Got
- LETTERMEN, Love
- FREDA PAYNE, You Brought The Joy
- GRASS ROOTS, Two Divided By Love



**LOUDON WAINWRIGHT III** excellent at his Speakeasy reception.....believe it or not - **TONY ORLANDO** of **DAWN** is the man who signed **JAMES TAYLOR** to his current publishing deal.....**CANNED HEAT**'s **BOB 'THE BEAR' HITE**, snapping up old blues record bargains while in England.....speaking of old records, for all those who have queried, the name of that do-it-yourself shop selling old records at three for a quid is **Home Charm Stores** and they have more than forty branches in London and the Home Counties - the one we discovered was in Luton, but try your branch.

Apologies for the picture of **RAY SMITH (HEADS, HANDS AND FEET)** in last week's RM, captioned **RAY BROWN**..... next big Canadian act, following **JONI MITCHELL**, **LEONARD COHEN**, **NEIL YOUNG**, the **BAND**, etc., could be **CHILLIWACK** - formerly the **COLLECTORS**.....**LED ZEPPELIN Four** currently being mixed - the cover, already completed, will contain no information whatsoever. Not even the label on the spine - only the inside record will have any printing.....**OSIBISA** have had their U.S. tour cancelled, due to the rising cost of living - on the road - in America.

Recommended for **MONTY PYTHON** addicts - **MARTY FELDMAN**'s Comedy Machine (LWT Fridays 10.30pm - regions vary).....**DIONNE WARWICK** has revealed, at last, why she added an 'e' to the end of her name - it was for luck on the recommendation of a numerologist.....rumours that the **FOUR SEASONS**, soon to be released from Mercury, may join one of the **BERRY GORDY** labels.....heartening to see **CHER** (and **SONNY**) making a comeback in America - hope it happens here, too.

A new pirate station looks to be on the horizon.....nice going by Rod Stewart - the week we mention **SIMON AND GARFUNKEL** as the only act to have topped U.S. and British singles and album charts simultaneously, **ROD** slams in there as well. At least we showed the Yanks.....some questions posed by Radio One's new competition - is it the one fans just can't wait for? Shouldn't it be introduced by **JIMMY RUFFIN**'s 'On The Way In'? How heavy can you get?.....**GUY FLETCHER** completing a second album that surpasses his first much neglected work.

**RICHARD HARRIS** says that since the 'MacArthur Park' days, **JIM WEBB** has tried to write outside his own area of experience and his material has suffered.....RCA's Nashville Studio B console, used for twenty years to produce innumerable country hits (including all but two **ELVIS** million sellers) has been donated to the Country Music Hall of Fame.

# the 50

# RECORD MIRROR

## singles

## albums

This Week	Last Week	Weeks in Chart	Singles	
1	7	7	MAGGIE MAY/REASON TO BELIEVE	Mercury 6052 097
2	4	7	TWEEDLE DEE TWEEDLE DUM	RCA 2110
3	2	12	HEY GIRL DON'T BOTHER ME	Tams Probe PRO 532
4	5	8	YOU'VE GOT A FRIEND	James Taylor Warner K 16085
5	3	9	DID YOU EVER	Nancy and Lee Reprise K 14093
6	7	12	FOR ALL WE KNOW	Shirley Bassey United Artists UP 35267
7	8	7	COUSIN NORMAN	Marmalade Decca F 13214
8	6	7	TAP TURNS ON THE WATER	C.C.S. RAK 119
9	14	4	WITCH QUEEN OF NEW ORLEANS	Redbone Epic EPC 7351
10	9	6	FREEDOM COME, FREEDOM GO	Fortunes Capitol CL 15693
11	11	5	LIFE IS A LONG SONG/UP THE POOL	Jethro Tull Chrysalis WIP 6106
12	18	4	SIMPLE GAME	Four Tops Tamla Motown TMG 785
13	23	5	BUTTERFLY	Danyel Gerard CBS 7454
14	17	4	SULTANA	Titanic CBS 5365
15	21	6	ANOTHER TIME ANOTHER PLACE	Engelbert Humperdinck Decca F 13212
16	12	9	NATHAN JONES	Supremes Tamla Motown TMG 782
17	10	8	I BELIEVE (IN LOVE)	Hot Chocolate RAK 118
18	13	5	YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR	Mungo Jerry Dawn DNX 2513
19	25	5	KEEP ON DANCING	Bay City Rollers Bell BLL 1164
20	19	10	DADDY DON'T YOU WALK SO FAST	Daniel Boone Penny Farthing PEN 764
21	26	3	SPANISH HARLEM	Aretha Franklin Atlantic 2091 138
22	24	8	MOON SHADOW	Cat Stevens Island WIP 6092
23	29	2	THE NIGHT THEY DROVE OLD DIXIE DOWN	Joan Baez Vanguard VRS 35138
24	22	14	SOLDIER BLUE	Buffy Sainte-Marie RCA 2081
25	20	15	NEVER ENDING SONG OF LOVE	New Seekers Philips 6006 125
26	28	5	SUPERSTAR/FOR ALL WE KNOW	Carpenters A&M AMS 864
27	31	3	I'M LEAVIN'	Elvis Presley RCA 2125
28	37	2	TIRED OF BEING ALONE	Al Green London HL 10337
29	33	4	LOOK AROUND	Vince Hill Columbia DB 8804
30	16	12	I'M STILL WAITING	Diana Ross Tamla Motown TMG 781
31	27	11	IT'S TOO LATE	Carole King A&M AMS 864
32	15	11	BACK STREET LUV	Curved Air Warner Bros K 16092
33	44	2	BRANDY	Scott English Horse Hoss 7
34	38	2	PUT YOURSELF IN MY PLACE	Elgins Tamla Motown TMG 787
35	48	2	MAMMY BLUE	Los Pop Tops A&M AMS 859
36	36	3	MAMMY BLUE	Roger Whittaker Columbia DB 8822
37	34	15	WHEN LOVE COMES ROUND AGAIN	Ken Dodd Columbia DB 8796
38	49	2	LADY LOVE BUG	Clodagh Rodgers RCA 2117
39	35	20	CHIRPY CHIRPY CHEEP CHEEP	Middle of the Road RCA 2047
40	30	12	WHAT ARE YOU DOING SUNDAY	Dawn Bell BLL 1169
41	-	-	THE LIGHTNING TREE	Settlers York SYK 505
42	39	7	MY WAY	Frank Sinatra Reprise K 14008
43	-	-	ALEXANDER GRAHAM BELL	Sweet RCA 2121
44	-	-	READY OR NOT HERE I COME	Delfonics Bell BLL 1175
45	50	10	AT THE TOP OF THE STAIRS	Formations Mojo 2027 001
46	42	6	REMEMBER	Rock Candy MCA MK 5069
47	32	12	LET YOUR YEAH BE YEAH	Pioneers Trojan TR 7825
48	-	-	MY LITTLE GIRL	Autumn Pye 7N 45090
49	40	7	AMAZING GRACE	Judy Collins Elektra 2101 020
50	-	-	RIDERS ON THE STORM	Doors Elektra K 12021

This Week	Last Week	Weeks in Chart	Albums	
1	1	11	EVERY PICTURE TELLS A STORY	Rod Stewart Mercury 635 063
2	2	2	ELECTRIC WARRIOR T.	Rex Fly HI 114 C
3	3	2	TOP OF THE POPS Vol 19	Various Hallmark SHM 750
4	4	4	FIREBALL	Deep Purple Harvest SHV 793
5	7	11	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel CBS 63699
6	8	10	TAPESTRY	Carole King A&M/Ode AMLS 2025
7	9	11	MUD SLIDE SLIM AND THE BLUE HORIZON	James Taylor Warner Bros K 46085
8	5	2	TEASER AND THE FIRECAT	Cat Stevens Island ILPS 154
9	21	2	WORLD OF YOUR 100 BEST TUNES Vol 2	Decca SP 155
10	6	6	WHO'S NEXT	The Who Track 24C 102
11	18	2	CURVED AIR	Curved Air Warner K 4092
12	10	2	I'M STILL WAITING	Diana Ross Tamla Motown STML 1193
13	12	11	EVERY GOOD BOY DESERVES FAVOUR	Moody Blues Threshold THS 5
14	17	11	C'MON EVERYBODY	Elvis Presley RCA International INTS 286
15	11	11	SWEET BABY JAMES	James Taylor Warner Bros K 4043
16	14	2	PILGRIMAGE	Wishbone Ash MCA MDKS 004
17	13	11	THE WORLD OF YOUR 100 BEST TUNES	Decca SP 112
18	20	11	BIG WAR MOVIE THEMES	Geoff Love and His Orchestra MFP 171
19	16	10	THE INTIMATE JIM REEVES	Jim Reeves RCA International INTS 256
20	34	13	RAM PAUL AND LINDA MCCARTNEY	Apple PAS 1003
21	23	8	MOTOWN CHARTBUSTERS Vol 5	Various Tamla Motown STML 181
22	24	2	THE A TO Z OF EASY LISTENING	Various Polydor 266 005
23	26	11	THIS IS MANUEL	Neil Young Studio Two ST 105
24	31	2	AFTER THE GOLD RUSH	Neil Young Reprise K 4088
25	22	9	MASTER OF REALITY	Black Sabbath Philips 6360 050
26	19	11	BLUE	Joni Mitchell Reprise K 4128
27	15	9	JIM REEVES' GOLDEN RECORDS	RCA International INTS 256
28	-	1	WORLD OF MANTOVANI	Decca SPA 1
29	36	11	IF I RULED THE WORLD	Harry Secombe Contour 687C 501
30	-	-	NON-STOP DANCING 12	James Last Polydor 237 141
31	-	1	WORLD OF MANTOVANI Vol 2	Decca SPA 36
32	33	11	ANDY WILLIAMS GREATEST HITS	CBS 6320
33	40	4	LED ZEPPELIN II	Atlantic 588 198
34	35	4	THE MOST OF HERMAN'S HERMITS	MFP 216
35	49	11	STICKY FINGERS	Rolling Stones COC 5100
36	-	-	PYE CHARTBUSTERS	Pye PCB 1 000
37	44	2	YESTERDAY'S MEMORIES	James Last and His Orchestra Contour 287C 117
38	38	3	THE MOST OF LULU	MFP 215
39	-	1	DEEP PURPLE IN ROCK	Harvest SHV 177
40	42	2	JOHNNY CASH AT SAN QUENTIN	CBS 6329
41	45	2	BUDDY HOLLY'S GREATEST HITS	Coral P 8
42	-	1	PAINT YOUR WAGON	Soundtrack Paramount SPFL 257
43	28	4	GIMME SHELTER	Rolling Stones Decca SKL 101
44	27	3	TARKUS	Emerson, Lake and Palmer Island ILPS 55
45	29	4	MAN IN BLACK	Johnny Cash CBS 6 331
46	25	11	TOP OF THE POPS Vol 18	Hallmark SHM 745
47	-	1	RELICS	Pink Floyd Starline SRS 5071
48	39	2	BIG SPENDER	Shirley Bassey Sunset SLS E 262
49	30	2	LOVE STORY	Soundtrack Paramount SPFL 267
50	-	1	SYMPHONIES FOR THE SEVENTIES	Waldo De Los Rios A&M AMLS 14

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

## top producers

## 5 years ago

## 10 years ago

- 1 Rod Stewart
- 2 Giacomo Tosti
- 3 -
- 4 Peter Asher
- 5 Lee Hazelwood/N. Sinatra
- 6 Johnny Harris
- 7 Marmalade
- 8 Mickie Most
- 9 Pat and Lolly Vegas
- 10 Mickie Most
- 11 Ian Anderson
- 12 Tony Clarke
- 13 -
- 14 -
- 15 Gordon Mills
- 16 Frank Wilson
- 17 Mickie Most
- 18 Barry Murray
- 19 Jonathan King
- 20 Larry Page/Tic Toc
- 21 J. Wexler/T. Dowd/A. Mardip
- 22 Paul Samwell-Smith
- 23 Jack Lothrop
- 24 B. St. M./Jack Nitzsche
- 25 David Mackay
- 26 Jack Daugherty
- 27 -
- 28 W. Mitchell/Al Green
- 29 Norman Newell
- 30 Deke Richards/Hal Davis

- 1 1 DISTANT DRUMS Jim Reeves
- 2 2 BEND IT Dave Dee, Dozy, Beaky, Mick and Tich
- 3 3 I'M A BOY The Who
- 4 6 WINCHESTER CATHEDRAL New Vaudeville Band
- 5 7 HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW The Rolling Stones
- 6 4 YOU CAN'T HURRY LOVE Supremes
- 7 10 GUATANAMERA Sandpipers
- 8 5 LITTLE MAN Sonny and Cher
- 9 - I CAN'T CONTROL MYSELF The Troggs
- 10 9 ALL I SEE IS YOU Dusty Springfield

- 1 1 WALKIN' BACK TO HAPPINESS Helen Shapiro
- 2 6 WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART Cliff Richard
- 3 2 WILD WIND John Leyton
- 4 3 MICHAEL Highwayman
- 5 5 SUCU SUCU Laurie Johnson
- 6 4 YOU'LL ANSWER TO ME Cleo Laine
- 7 11 BLESS YOU Tony Orlando
- 8 - HIT THE ROAD Ray Charles
- 9 - MEXICAN ROSE Karl Denver
- 10 7 JEALOUSY Billy Fury

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