

MARC BOLAN

EVERLY BROTHERS

MONTY PYTHON COMPETITION

A Billboard Publication

RECORD MIRROR

October 9, 1971

6p



THIS WEEK

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Write to VAL
Record Mirror
7 Carnaby St.,
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'We don't all like John Peel

THE BEEB is slacking, definitely slacking.

For one thing, when the majority of the population is out at work or at school, pop programmes are on. But five o'clock when we get home, what's on the radio? 'What's New', followed by that rubbish 'Sounds of the Seventies'. And when we turn on the radio at three o'clock on Saturdays — the peak listening hours — it's that horrible, rubbishy, noisy programme, introduced by that weird DJ, John Peel.

In fact no one I've asked likes the programme. Also on Sundays at three o'clock 'Speakeasy' is on. Why can't the BBC put on some pop programmes on these occasions, and they might attract more listeners.

All they seem to do is cater for the housewives, weekdays. How about the teenagers? We don't all like John Peel music. — DEREK THORNE, 184 Taunton Road, Bridgwater, Somerset.

AS MARTIN Bates is not as he admits (18th September) a 25-35 year old then he cannot talk with great authority on 1950s music, when he can't even remember the era. Dan Coffey is quite capable of defending himself (he must be shattered to see himself bracketed with the amateur pornographer Maxie!) but he does not call himself 'Breathless Dan', it was a name given him by others that just stuck.

Because Presley sold millions it does not make him the best rock & roll singer — I believe George Sheering has sold more 'jazz' records than any other artist — but no one would say he was the greatest jazz musician! Presley sold very well because he was a manufactured instant teenage sex idol (a 1950's style Johnnie Ray) who had an enormous publicity

machine behind him. He made some good records but certainly by 1958 it was contrived, over-arranged, bang wallop stuff. In any event he was doing his bit towards killing rock and roll by recording corny ballads with what help of the musical establishment while Jerry Lee Lewis, a much greater artist, was being hounded, persecuted and ignored for his private life! — CHRIS CASHMORE, 32 Middle Green, Dodinghurst, Brentwood, Essex.

HOW ON earth can the British record buying public make James Taylor's 'You've Got a Friend' such a big hit when Andy Williams has the same song on release?

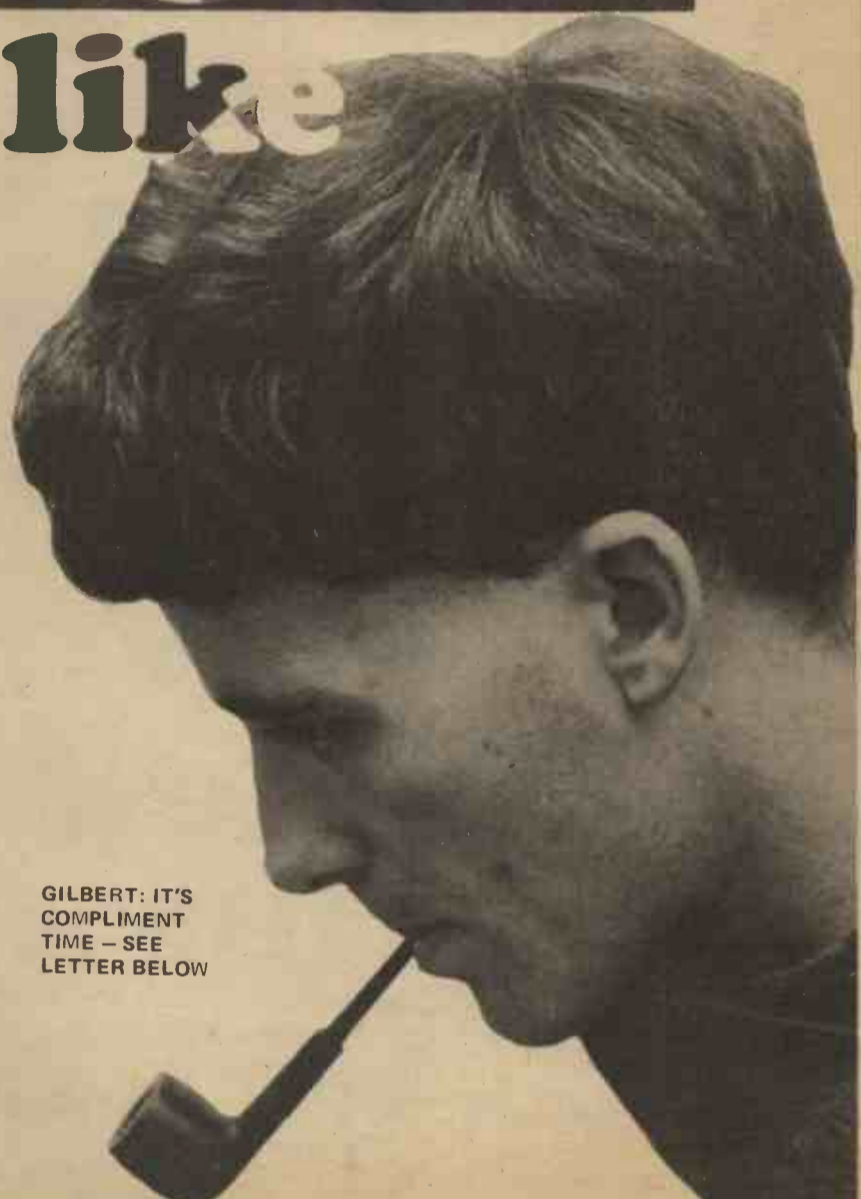
Anyone who has an ear for music can tell that the Andy Williams version is superior both musically and vocally. The beaty Andy Williams disc wins

hands down as compared to the dragging Taylor version worsened by his whining voice.

So I suggest that the Radio One DJs concentrate a little more on the excellent Williams version instead of the so-called superstar James Taylor. — MARIO MARTINI, 285 Ligoniel Rd., Belfast 14.

I FIND Alan Freeman's selection of singles and LP tracks in his Sunday 'Pick of the Pops' much to be praised. It is by far the most interesting and enjoyable programme of the week. Let's have it extended — the more the better.

After reading his first column in RM I am convinced he is the best music writer as well! Keep it up Alan — 'Top of the Pops?' — never — DAVID JELFS, 'Firle', Dashpers, Brixham, Devon.



GILBERT: IT'S COMPLIMENT TIME — SEE LETTER BELOW

Dylan Great One — what you think



BOB DYLAN: BIG STAR MONEY

I WOULD like to congratulate you on Pete Fowler's brilliant article on Bob Dylan. After reading this I feel I know a lot more about Dylan, his work and the motivation for it.

Pete Fowler has obviously made a study of Dylan and written a really interesting and well informed article. I hope that this standard will be maintained in the other 'Great Ones' features. — D. HICKMAN, 53 Masons Place, Newport, Shropshire.

IN YOUR recent article on Bob Dylan you omitted to include 'If Not For You' in Dylan's list of singles. It seems that Olivia Newton John received all the credit for this single, which shows that the glitter of 'showbiz' still lingers on in the shape of a starry eyed dolly bird.

To me it seems a great pity that some of Dylan's singles can be so easily passed by, even in articles about him. — SUE ALLEN, 22 Hounslow Road, Hanworth, Middlesex.

VAL: Sorry about that, in fact 'If Not For You' is available on a single CBS 7092.

AFTER MR. Fowler's dismissal of the relevance of folk music to Dylan (a conjectural argument) he then enters the world of hype in describing Dylan's rock music. "To say they gave the best rock performance of the sixties would be no overstatement".

I wonder if Mr. Fowler actually heard Dylan on tour with the Hawks. I attended the painful Albert Hall concert in 1966, and while disgusted by the antics of the 'dogmatists', felt that his attempt at rock fell far short of even good. As for the best rock performances of the 60s, where would Mr. Fowler place the Stones, Led Zeppelin, Jethro Tull etc. on his golden roll of rock performances?

Since Dylan refuses to act the big star (although he doesn't refuse to collect the big star dollars), each person is free to create their own image of the Dylan myth. This is perhaps what emerges most strongly from the article, the wide spectrum of views over the Dylan enigma. Let's leave it to history to decide on Dylan, "And history," as Bernard Shaw remarked, "as usual, will tell lies!" — ALAN SOSKIN, 21 Kenton Park Crescent, Kenton, Harrow, Middx HA2 8TZ.

HOW COULD any appraisal of Dylan now be complete without a full study of the twenty or so bootleg albums — I could give you the list — available. Maybe Mr. Fowler was too scared to go into this because of possible recrimination, incrimination or legal side-issue etc.

Whatever one might say about morals, the fact remains that there are now far more bootleg Dylan LPs around than 'official' CBS releases — some of them of very good quality and unparalleled content.

How could any serious critic ignore them or their insights as Mr. Fowler has done? An opportunity for a deeper and more meaningful probe into Dylan's music and career was (deliberately?) missed. — GEOFF WARD, 30 Dorset Road, Ashford, Middx.

VAL: Record Mirror's policy is to disregard bootleg albums, which essentially are robbing artist, writer and record company of royalties. As, indeed, bootleggers disregard the wishes of the artist concerned. Dylan producer Bob Johnston said: "Bootlegging is like armed robbery without using a gun".

SO CRISPAN St. John (RM September 18) wants to remind us that RNI is a commercial radio station that has to make a profit. He says that the station cannot pull advertising from UK companies and so "We're lucky to have the English service".

A touching comment but a rather stupid one I feel. The owners from Radio Nordzee International run an English service for one reason — a profit. O.K. so the profit is not a financial one, but international companies do advertise on RNI and the English service helps the station get the latest U.K. and American records. So, for that point of view it is profitable.

RNI's English service is now broadcasting nine hours a day with as poor a collection of radio personalities as I have ever heard. I think it's about time that we all owned up to the reason why RNI is on the air.

It is on the air because

Gilbert's the best of a bad lot

I AM past the age of being a pop fan, but being at home all day I am compelled to listen to non-stop records.

My opinion is that new names are certainly needed. The record business appears to me to be a 'closed shop' but once you have made it any type of tuneless rubbish can be recorded. It tends to get very monotonous.

I shall probably get hit down very hard for this, but Gilbert O'Sullivan has made a few good hits, but the rest (in my opinion) are —, — MRS. CAMPBELL, 51 Hylton Ave., Marsden, South Shields, Co. Durham.

Edwin Bollier, Erwin Meister, and the Dutch publishing company feel it is financially worthwhile and they are not doing anybody any favours.

Perhaps then Crispian St. John is being a little unreasonable to say that we're lucky to have English broadcasts on RNI — Radio Nordzee is a commercial station and in it for the profit. So please RNI DJs, no more touching letters. A commercial company does not go begging for support or say that "everyone should accept the situation and understand the position".

I would suggest that the disc jockeys get on with the job of entertaining and providing a service. If they follow this policy they will get their listeners and their advertising. — RODNEY COLLINS, World of Radio Series.

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I DO BELIEVE I am in grave danger of becoming a pleb! For example in the opinion of a number of eminent musical critics Marc Bolan 'the little Bopper' is contributing nothing significant or worthwhile to the pop music front with his recent singles or new album 'Electric Warrior'.

There is for example very little in the way of progressive musical diarrhoea or intuitive cosmic flashes from the lyrics department. What there is appears to be good old fashioned funky kind of music in the form of easy rock and roll, which has brought him a string of big hits like 'Hot Love', 'Ride A White Swan' and 'Get It On'.

Is it right that someone should be making music apparently just for the sheer joy of it and transmitting that enjoyment to other people I ask myself, without any apparent regard for intellectual, spiritual or political well being of others? Are their no more philosophies of the Id to be expounded? No more second hand quasi religious theories to be elaborated upon? No more individual egos to be bared?

Just well played, refined rock and roll with some good hooks and story lines. Tish and Tush. But I like it. Should I wash my mouth out with few thousand decibels from the 'Fathers of Destruction' or go bury my mind in a good mantra from Ravi Oli? No. I've decided to play it clever and admit my deficiencies. A pleb, and proud of it Sir.

Meanwhile off Little Venice where Mrs Bolan bakes an extremely appetising spinach pie find the lad himself straight from his long around the Stateside recording company where he has been attempting to put a little fervour into their ardour by ringing round the positions of T. Rex in the around the World's singles charts in red ink and inviting them to remove the proverbial digit from the all American arse.

I taxed our man at the top as to what he had to say for himself and how dare he be a success and an entertainer to boot? Just what did he mean by going on 'Top Of The Pops' and camping it up anyway?

"Oh come on," grinned the amiable imp esconcing himself upon the lounge sofa lounging, "I've always been a wriggler. I just dig dancing. It was just a bit difficult to wriggle when I was with Peregrine sitting cross-legged on the stage.

"I mean I am my own fantasy. I am the 'Cosmic Dancer' who dances his way



'I am the Cosmic Dancer'

MARC BOLAN TELLS RM'S KEITH ALTHAM

out of the womb and into the tomb on Electric Warrior' I'm not frightened to get up there and groove about in front of six million people on TV because it doesn't look cool. That's the way I would do it at home.

"It's not serious. I'm serious about the music but I'm not serious about the fantasy. It's no big deal being on TV! I'm on 'Top Of The Pops' doing that routine next to people like Val Doonican to demonstrate just that point - it's not serious.

"Way back in 1970 I decided that if I could go all out and just let go with the visual thing I'd drop out and write science fiction. My head is perfectly clean inside. I'm sorry if my actions upset some people but I'm absolutely honest about what I'm doing and I know it gives a lot of people pleasure. Those who are offended can always switch off.

"It's my life and I'm enjoying myself more now than ever before. I'm a rock and roll poet man who is just bopping around on the

side. I'm not about to do the 'Engelbert Humperdinck Show' - they can rip me off when I get into that bag but what I do now is what I believe in and if they don't like it they can go ride a bike!

"Y'know it's really ironic that if I had made an album like 'Unicorn' today the critics would have really got into the words and the motivations whereas when it was issued it got put down for being pretentious jive. In today's critical climate it would be regarded as a masterpiece! 'Electric Warrior' might appear simple on the surface but it has a lot of little 'sneakies' in there if you want to dig deeper.

"It's probably the loosest album I've ever recorded because it was done between gigs in America and I was essentially concerned with putting down rough tracks to establish a sound but they felt so good that we kept them after for the finished track. It's a highly communicable album and that is the name of the game as far as I'm concerned.

"There is so little time

for us all I need to be able to say what I want quickly and to as many people as possible. Time passes so slowly if you are unaware of it and so quickly if you are aware of it. But there are some really worthwhile things on that album you can get into if you put your headphones on - backward guitar, baroque strings..."

You will certainly not find Marc putting down his success in the singles charts or underrating the importance of the teen market. Young people have a habit of becoming older people. What about the pseuds who gave him a bad time when he appeared at the Weeley Festival apparently because of his number one top of the pops success.

"I felt like I was reading about some other concert," replied Marc. "It really wasn't a question of 'boosing' - I never heard any. There were a few loud mouths, one of which made a nasty remark and I replied in kind. But he made the same remarks to the Faces. A few flying bottles and a lot of noise - what usually goes down a pop Festival but I was pleased with the reaction we got. I thought it was a very good gig.

"I don't contrive my success in the sense of going into a studio to make hit singles. I've no idea what makes a hit single anyway. I go in and do what I like - just the funkiest think I have goes into a single. I get a few people in the business come up and give me a nudge and say "Go on 'Bole' you've got it made - you're a sly one" but I really don't have any kind of secret formula. I just don't think like that.

"I honestly believe 'Get It On' was one of the best things I've ever done and the only kind of criticism I'm going to accept about it is that if someone can say 'well that's out of tune or the guitar work is crap' O.K. but I know it isn't."

Mr. Bolan's greatest sin appears to be that he is popular. However for those who are looking for some heavier intent they might feel consoled to learn that Marc's next album is to be 'Children Of Orion' which is a science fiction symphony with more substantial material. The entire album is a story and there have already been two generous offers to film the saga.

Just in case you happen to be a pleb like me at heart who enjoys the little bopper as you might be more relieved to learn that 'Ride A White Swan' was taken from this epic and so it should not be too far above our heads.

A NEW KIND OF HOLLIES

by Peter Jones

YOU COULD use the word "sensational" about the Hollies' new album, "Distant Light," and not be far wide of the mark. Apart from the ever-present musicianship, the sensation lies in a large proportion of the material... and to an extent in the choice of writers.

And in the number and names of the guest artists brought in to fill the odd gap.

"Distant Light" represents a consistently successful pop group trying hard (and well) to capture a wider section of the market. They haven't missed on record as yet, either albums or singles, but there's been a tendency to put them in one specific category.

Now we can forget the category. On this album, there is a fair helping of the more typical Hollies' approach, but then they'd be criminally insane to go the whole hog. But they also move into an adventurous, deep, provocative area of music and emerge triumphant.

I had a sneak preview of the record and Terry Sylvester was on hand to impart information. Let's take it on a track-by-track breakdown...

Life I've Led: - written by Tony Hicks and Kenny Lynch. Yes, THAT Kenny Lynch! He and long-time mate Tony have developed a composing understanding of high promise. This one opens with some hefty piano touches by Roger Coolan - and an unusual, almost out-of-context, steel guitar solo by Mick Abrahams. Allan sings - and the background girls include the great Madeline Bell. Very good song about a cheatin' man.



HOLLIES TERRY AND ALAN.

Look What We've Got: - also by Hicks and Lynch. More Coolan piano intro work and a tremendous performance by Allan Clarke on lead vocal. An emotional song, way out of the old Hollies' style, with Jimmy Jewell (who played on McGuinness Flint records) entering vibrantly on tenor sax.

Hold On: - written by Allan. Ex-Quartermass man Peter Robinson guests instrumentally (organ), and there are some off-beat effects, and Bobby Elliott drums beautifully. Girls again. Murmured Terry: "See what I mean? We wanted to reach people we weren't perhaps reaching before." It works...

Pull Down The Blind: - written by Terry himself. He sings lead and all the harmonies, via multi-tracking. Nice bass-drum figures. This one was just the Hollies. A fine arrangement.

To Do With Love: - by Hicks and Lynch. Now this one is more typical of the "established" Hollies sound - big on the high-soaring harmonies. Tony imported a concertina player to add the continental touch. Could make a single, this one. And in absolute contrast to what had gone before.

Promised Land: - Hicks and Lynch again. A protest song, with Tony operating on a somewhat weird-sounding guitar. Sepulchral organ moves into the fade finish. Depiste the full harmonies, there's a simplicity about it, specially in the basic rhythm. It accents where the Hollies are veering.

Long Cool Woman: - written by Allan Clarke and Roger Cooke. Another potential single, I'd say. And Allan singing very well. Murmured Terry: "I wasn't

continued on page 7

ECHOES ECHOES ECHOES

"AND BOB used to have a concealed recorder in his bass and when a session was over he would take his tape and press up thousands of the bootleg. Sometimes he'd get his version out weeks before the legal one..."

The man talking can reminisce about bootleggers, or recording blues singers, or rockabilly, or the Knightsbridge Strings, or soul singers, or heavy music... The man talking is Lelan Rogers.

There are many ways writers and musicologists can learn about the American music business but only in the last few years have the men behind the scenes — the label owners, the promotion men, the producers, been interviewed. This is surprising as they often have a wider experience and a less personalised outlook on the record biz than a singer or musician.

Of all the tens of thousands of men who've worked in the field, few have worked over such a period, in so many diversified areas and with such supreme optimism as this tanned, loping Texan with hair of silver.

He was born on the 9th June 1928 in Maydell, Texas, a place which is best known for the State Lunatic Asylum. His father was a dirt farmer and Lelan was the eldest of eight kids. In 1933 the family caught the Depression, moved to Houston and by '35 Lee found a kind of independence as a shoe-shine boy.

His childhood and teen years were spent trying to hustle a buck 'on the wrong side of town', helping his father — now a carpenter, and listening to the music of the Southern poor — country, and the Negro — the blues. By 16 Lelan was married and started in the clothes

In the house of the Fox

business. His brother Kenny was beginning to get gigs in local bands. Eight years on the music itch needed scratching, so Lelan and a local DJ scraped up a few dollars and recorded a black vocal group at the Legendary Goldband studios.

The pressing plant thought his record was so bad they sent his money back! But he kept on trying, hiring a studio, recording a local act and pushing the record out on his own labels (Lynn & Sabre) or leasing the tapes.

The hats and suits business was far behind him now and with a full time job in a Houston distributor he saved for his first big session. That was at Cosmo McKara's New Orleans studio with Big Al Downing. The record was "When My Blue Moon Turns To Gold" and Al got a sound identical to Fats Domino (he was backed by the Domino band) which he is only now relinquishing. The track, leased to Joe Carlton (Carlton Records) made the chart and the big-time, of sorts, started.



LELAN ROGERS

This period produced some of Lelan's most interesting material turning up on all sorts of labels. Pop acts C. L. & The Pictures, Scholars (Kenny Rogers' group),

rockabilly Mickey Gilly, Jessie Lee Turner, as well as R&B sessions. By 1958-59 Lelan was working as an independent promotion man in the South. "I worked for about every company that ever issued on R&B record — and a lot more besides".

Lelan once managed to get a hayseed country deejay to play Mickey & Sylvia's "Baby You're So Fine" on his early morning show, getting him roaring drunk and tempting him with a particular chick. Ike Turner happened to hear the show on his car radio and exclaimed "whoever got R&B on a country station can plug our records". So he worked down South for Sue.

1962 found him working for Len Levy where he did promotion for Epic in general and Dr. Feelgood in particular. Kenny Rogers worked in a jazz group then and one day charged into Lelan's office raving about a singer he'd seen in Paul's Sidewalk Cafe. How Lelan found and recorded her is told in 'Blues & Soul' 64. She was Little Esther Phillips. But it wasn't for Epic that she recorded, it was for Lennox — a new label part-owned by — you've guessed it — Lelan Rogers, and the side which mattered was "Release Me", a smash hit for Esther and Lennox. An Esther LP, a few more singles — including a good Esther/Al Downing duet and Lennox was out of business.

Lelan was back to promotion until his old friend Shelby Singleton called him to Nashville and asked him to start a new label. The label was Silver Fox/Blue Fox and again the hits started rolling — soul hits that is. His first release was a real scorcher — a heavy soul version of Johnny Ace's "Pledging My Love" by Laura Green and Johnny McKinnis.

Then there was Betty LaVette's "He Made A



ANNETTA BROOKS

Woman Out Of Me" — she wailed for adults only "I used to tease Joe Henry, I guess I teased too hard, 'cause one day it all happened, right in my own back yard", Calvin Leavy's "Cummins' Prison Blues" — incredible blues of the prison murders picked up from Stuttgart Texas' Soul Beat Records and the South Street Soul Guitars' "Soul Fire" despite its name an incredible rock and roll guitar instrumental.

But the biggest and best Silver Fox was "Crying In The Street" by George Perkins & The Silver Stars. One day Lelan was sat in his office when Shelby phoned to say a record on the tiny Ebb-Tide label was getting massive airplay in Baton Rouge. Lelan got the producer to come in with the record, was just about to sign the deal to take over release

when — as an afterthought — he asked to hear it.

He thought it so diabolical he was about to throw the guy from the office when the phone rang. A distributor: "You picked up the "Cryin' In The Streets" master? I'll have 10,000." So Silver Fox got the master, the distributor got his records and soul got a hit so big it went high into the pop charts without ever selling to a white. The reason why Lelan flinched on the record's initial play is obvious, the drummer is kicking dustbins, the guitar isn't tuned and the 2-part song has little climax.

The killer is the voice, a crying, searing, soaring, wailing voice. It wasn't George Perkin's either, but one Frank Turner's. Where's he now? He got slung out of the group and hasn't been heard of since.

But bad breaks follow Lelan like slime follows a snail and he argued with Shelby, split, and started yet again. With a loan he launched House Of The Fox Records and signed James Brown's sidemen Maceo (Parker) & All The King's Men. Their "Got To Getcha" — a soul hit — is as tight as an old maid's corset and a lot funkier. They've since had another small success with "Thank You For Letting Me Be Myself Again" (Sly spelled it different). If the Kool & The Gang funky candifloss (promises much but no substance) is your thing, Maceo has an LP too.

"Little" Johnny Blair and Curley & The Kool Ones mentioned in 'Inside Straight' should be imported and the Identities' "Hey Brother" is a wild, though messy version of "Hey Joe" by a funky girl group. The newest signing is Annetta Brooks who was brought to Nashville and Lelan by a friendly taxi driver who thought she could be a new soul star. Perhaps she will.

Now that Pye are representing House Of The Fox here, we cannot unreasonably expect a sprinkling of soul to find its way out on Pye International. If Lelan's interests are in so many bags — everyone's telling me his new electric band Nitro Function, with ex-Hendrix bassist Billy Cox, are going to be huge — it's unlikely that anything will completely stop Lelan recording the black grits. Roots as deep as Lelan Rogers' aren't unearthed easily.

Tony Cummings

INSIDE STRAIGHT

AT THE DISCOTHEQUE: The "Black Hits: No Soul" article brought forth a huge shoal of letters, half in favour (from Southern readers) and half abusive ones (from Northerners). The latter ranged from "what a small minded person you are" and "you mean to tell me your view is right and everybody else's is wrong?" (Francesco O'Brien) to a more coherent, and less amusing one from Ian Levine of Blackpool. He lists obscure oldies which currently have them boogalooing at the Blackpool Mecca (read about the place and Dave Godin's eating habits in BLUES AND SOUL 67, 12 1/2p from Contempo International, 42 Hanway Street, London W1). The records' rarity are beyond doubt but although Mr. Levine exclaims "how can you call any of these monotonously, insidiously ordinary?" Most are. They include "It Ain't Necessary" Mamie Galore (St. Laurence 1012) — thumpety-thump Supremes take-off and "Every Beat Of My Heart" — not the

Pips/Midnighters epic, but a dreary Andre Williams dancer — by the Du-Ettes (Marv-ius 6 0 0 3). But wait, Blackpoolians also go for Denise Lasalle's "A Love Reputation"... and that IS a good record. As suggested by several readers, I'll be going to see the Northern club scene first hand so expect a report in 'Echoes' some time in November. Lastly, all those collectors and/or disco dwellers who wrote or sent time bombs will receive a reply... give me just a little more time...

MERCY, MERCY ME: Talking of abusive letters — seems people care what Echoes reverberate — John Abbey of B&S is surprisingly, getting in on the act. To set his poor worried mind at rest, my mysterious comment about him and Marvin Gaye's "What's Going On" is the inconsistent way he said "it's such a messy production that it doesn't get through the first few times you hear it; the irregular beat is clumsy and the strings seem out of place"

and "a very unusual record that might not amount to very much for him". (B&S 54), and gave the record a four star review (very good) (B&S 61) when it was released in the UK — and had sold a million in the States. Ho hum. Enough of such nonsense, down to facts, the back-up singers on Marv's new goodies turn out to be Mel Farr, Bobby Rodgers, Eljie Stover, Lem Barney and the Adantes. Wow!

TALK TO ME, TALK TO ME: The Dixie Drifter's "Soul Heaven" was Echoed recently. The Drifter (actually deejay Enoch Gregory) is back with a new one in the States — "Let The Soul Roll On" on Archives 1-68. If you dig the black-rap-p-over-funky-backing thing (John Anderson alias Kasandra does it well) then you'll dig the Drifter telling you about the brothers' contribution to U.S. history. Such lines as "down through the years brothers been doing their thing, they been proving to the World they can do

more than dance and sing" etc. The Drifter record I really dug though was "A Little Funky Thing" (Amy 11,013) flipside of his Otis Redding tribute (yccc!). "A New Star" which starts off "just doing a little cleaning up here in the studio"... he spots a piano... and slowly the band come in to play on the cleaner's funky thing. Can you get to that?!

THE WHAMMY: The printers hoodoo is still on "Echoes". In "Black Hits: No Soul" read JOY Lovejoy. And in an earlier "Straight" column, the guy who recorded "The Bells" on Red Bird 10,079 was Billy SOL. Say, here's a good one. Is Billy Sol the same as Billy Soul on King 5904 and Billy T. Soul on Musicor 1248?

GET UP, GET INTO IT, GET INVOLVED: Serious collectors might be interested in the U.S. magazine Record Research. It's a magazine for discographers and ethnomusicologists (eh?) and is mainly devoted to pre-war

jazz, dancebands, ragtime and things, but each issue has some R&B. The July issue has the start of a full Federal label listing (did you know that Coaster Bobby Nunn dueted with Little Esther on Federal 12100?). English subscriptions are handled by Derek Collier, 6 The Crest, Sawbridgeworth, Herts. 6 issues cost 83 1/2p.

OVER THE RAINBOW(S): From Chris Savory of SMG mag. "Re: Van McCoy singing with Marvin Gaye. It WASN'T the Rainbows. After the Rainbows broke up in 1956, Marvin and Chester Simmons went to Columbia and cut some records with a group called the Markees (came out on Okeh). Perhaps Van McCoy was in the Markees!"

WANT-ADS: Still with Chris, the correct address of SMG is 48 Gifford Road, Benfleet, Essex (not Northfleet!) Chris is compiling a new list of junkshops that sell cheap or deleted or secondhand records (his previous one a

few years ago was much used). Can "Echoes" readers give him help by sending him details of ANY shops they know of, anywhere in England? As they say in the media, help him to help you. Write Chris at 36 Scraggate Road, Minster, Sheppey, Kent.

IT WILL STAND: Tony Monson's (Orpington, Kent) all time killers:

FREDDIE SCOTT — ARE YOU LONELY FOR ME BABY (Shout).

ORIGINALS — BABY I'M FOR REAL (Soul).

SLY & THE FAMILY STONE — DANCE TO THE MUSIC (Epic).

MIRACLES — TRACKS OF MY TEARS (Tamlia).

JIMMY CASTOR — HEY LEROY, I'LL TAKE HER (Smash).

Tony Cummings

NEWS, ENQUIRIES, OPINION

America and the Everlys

THE EVERLY family stretches back generations into America's history. Everly clans have been bonded together by love of country music for longer than the oldest relative can remember.

The faces of Mr. and Mrs. Everly, Ike and Margaret, still beam with pride as the brothers Don and Phil carry on the tradition where their parents left off — but only partly left off, for the two senior Everlys still appear with their sons at some concerts and have plans for shows on educational radio in America.

They're real heart-of-gold country folks, at last seeing the world after raising their children through the thick and thin of C&W from the thirties to the seventies. "My granddaddy was supposed to be a real expert with the Jews harp," said Ike, smoothing his bushy white hair, "I guess it came natural to me, cause it's always been in the family."

"My brothers and I were always playing and singing and when Don and Phil came along, they'd stand around and dance to the music — people would say, 'those boys got rhythm'. Don, he started singing before he could even talk — he sang 'Little Sir Echo' at about 18 months. At four, we went downtown to one of those record cutting places and Don cut his first number, 'Paper Doll'."

BUSKING

"Singing always has its ups and downs," said Margaret, reminiscing, "and that was one of the things that made it fun. Ike started with his first job back in 1932 and the depression was still on. He'd pass the hat busking on the streets as well — playing fairs and just about anything."

"In 1939, he had a little duo act called the Carolina boys on station WJJD in Chicago. The first show we had went on at 6 a.m. for half an hour and we recorded some little audition shows at home to try for the show. We'd get about 45 dollars a week. 'Over The Hill' was our theme song and there's a little bit of that on Don and Phil's 'Roots' album."

"The boys started when they were six and eight. In Iowa, Ike had a fifteen minute radio spot on Saturday afternoons and he'd take Don down to do some solos while Phil went along to tell jokes. They were getting to be pretty good about them."

"I had a brother who died," said Ike, "and he had a wonderful high voice and a big range — he used to do all the high harmonies. Phil has the same kind of voice. I started teaching them what I knew, because I always liked harmony. I used to guitar to get the notes they should be singing. Course they probably forgot all that now, cause they've gone way beyond it."

"We started doing a lot of things together as the Everly Family," Margaret said. "We saved hard one year to buy a new car — you know that paper on the windows inside that you peel off on a new one? We'd never had one, so all four of us saved real hard and we got it. Don and Phil helped and they owned it too. I think it's the only new one we ever bought."

"Around '52 and '53 it was pretty rough. There were no bookings and the ones you got were on a percentage, so you didn't make any money anyway."

"The boys were beginning to like the modern sounds and started singing different songs. Rock and roll was just

Lon Goddard talks to Mr and Mrs Everly, longtime C&W performers and parents of Don and Phil Everly

coming in and I guess they started growing away from us, musically and otherwise. They were becoming men and we saw the writing on the wall. We didn't think we'd make it and we thought they would, so we just kind of stepped out.

"We started going to school on the side — I was learning to be a beautician and Ike was going to be a barber so we'd have an occupation later on. They had their own lives to lead — we raised them and we knew it was time for them to be on their own."

Very gracefully, Ma and Pa Everly saw that music styles were changing and that the Everly Brothers were changing with it. The great old C&W days were gone and music was turning into something new that the brothers would someday remember with the same affection their parents had. Ike decided to introduce Don and Phil to a few friends and see what could be done.

"I talked to Chet Atkins about it — he was playing at a show in town — we didn't have the money to get in at the time, so he came over to the fence. Chester said bring them on down to Nashville, so we went."

"Then Kitty Wells recorded one of Don's songs, 'Thou Shalt Not Steal', that he'd written when he was 16. Anita Carter another one and soon Don had his first cheque for 600 dollars. He was the rich one all right. Mom and I were working Knoxville, but we moved on down to Nashville."

LEG-PULLING

"Neighbours used to pull our leg about us working in the shops while the boys were home rehearsing all the time — but I told Don and Phil they'd never be good unless they rehearsed a lot."

"When they cut their first record for Columbia records, I didn't really think it would go anywhere. Then they went to the Cadence label with people like Andy Williams and the Chordettes. The next record they did was 'Bye Bye Love' and I knew it was a real good record. After that, they were off and on their way."

Now that the boys were on their own, mother and father had reached the time in life where they could travel about and see things they'd never been able to see. They could relax and enjoy simple things while their sons made their way in the business.

"You still see a lot of kids hanging around the Grand Ole Opry," says Ike, "and a lot of them are pretty good, too. It's nice how music just brings people together. I like all kinds of music. Some of today's heavier music I like — if it's too jazzed up, I guess I miss some of it at my age. Some of the subjects aren't really for me, but I like everything from country to classical."

It was obviously a golden life for Ike and Margaret — one that makes the listener jealous of the fine times they had. Through it all, they remain two of the most genuinely humble and thoughtful people I've ever seen.



THE EVERLYS: PHIL, IKE, MARGARET AND DON.

10 COMPLETE SETS OF CBS PAUL SIMON LPs TO BE WON



WOULD YOU LIKE TO WIN A FREE set of all Paul Simon's CBS albums — from his first solo LP to the fantastic selling 'Bridge Over Troubled Water'?

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All you have to do is answer the questions given below correctly, and write in not more than 25 words why Paul Simon should be included in RM's "Great Ones."

The first 10 all correct entries which, in the opinion of the Editor and Promotions Manager of Record Mirror, give the best reason will be judged the winners.

HURRY — we must receive your entry by first post on Monday, October 18th, 1971.

Post your entry form below with the answers to: Record Mirror (Simon Comp) 7 Carnaby Street London W1V 1PG

CUT HERE

- (1) What famous Everly Brothers hit did S&G recently include on an album?
- (2) Paul did NOT sing lead on the 'B' side of one S&G single — what was the song? (it's also on the 'Parsley' album)
- (3) The girl on the cover of the Paul Simon Songbook is: (a) Matilda; (b) Kathy; (c) Peggy and (d) Gertrude.
- (4) What British group had a top thirty hit in England with Simon's 'Homeward Bound'?
- (5) In what song is reference made to a 'silver bird'?

.....

NAME:.....

ADDRESS.....

'Fearless' for Family out on tour

FAMILY have a new album released at the end of this month (October 29) to coincide with their national tour, which will feature the up-and-coming American group.

Titled "Fearless", the group — just returned from their latest European visit — were putting the finishing touches to the album this week at Olympic studios.

Family's tour begins on November 1 at Leicester's De Montfort Hall and continues with the following dates: (2) City Hall, Sheffield; (4) St. George's Hall, Bradford; (7) Fairfield Halls, Croydon; (9) Colston Hall, Bristol; (10) ABC, Exeter; (12) Town Hall, Birmingham; (13) City Hall, Newcastle; (16) Guildhall, Portsmouth; (17) Dome, Brighton.

And: (20) ABC, Hull; (21) ABC, Stockton; (23) Free Trade Hall, Manchester; (24) Stadium, Liverpool; (30) Capitol, Cardiff; (Dec 1) Winter Gardens, Bournemouth.

Fairport

FAIRPORT left suddenly last week for an extensive tour of America with Traffic. The tour negotiations had been taking place for some months, but finalisation was not until the last minute. Venues included in the coast-to-coast schedule are: Syracuse, Chicago, Detroit, New York, Boston, San Francisco, Los Angeles and Atlanta.

King talent spots

JONATHAN King, master of recording disguises and hits, is off in search of talent. King, who has two productions in RM's 50, "Keep On Dancing" by the Bay City Rollers and "Leap Up And Down (Wave Your Knickers In The Air)", wants fresh talent to record his ideas and material.

He will stay at hotels in principal towns throughout the country and wants groups and artists to leave demo discs and pictures for him there, plus details of where they may be appearing on the night when he is in their locality.

Hotels King will be staying at are: Queen's Hotel, Leeds on October 11, Royal Station Hotel, Newcastle (12), Central Hotel, Glasgow (13), Piccadilly Plaza, Manchester (14), Park Hotel, Cardiff (15) and Skyway Hotel, Southampton (16).



Burnin' Red tour

DANISH group Burnin' Red Ivanhoe are to tour here during November. And their first-ever single — as yet undecided — will be released to coincide, followed shortly by their second album.

Dates for the tour, which starts on November 6 and ends on November 20, have not been fully finalised, but the second half of the tour, according to a spokesman, "will feature an as yet unnamed big name U.S. group."

B&C sign Nazareth

SCOTTISH four-piece, Nazareth, have signed to B&C Records following their first few London appearances.

"Their first album", said group manager Derek Nicol, "will be released in mid-November and a single will be rush-released prior to that date."

In the meantime, the band's dates for October include: (21) Dundee University; (22) Aberdeen University; (23) Strathclyde University; (26) Greyhound, Fulham; (27) Speakeasy, London; (31) Greyhound, Croydon.

M-A's first single

MARK-ALMOND's first-ever single is "The City", a shortened version of the track from their first album, released here earlier this year. It will be available this Friday (October 8). A college tour of Britain is also being arranged for the group for the end of November through December.

The band are currently completing their second album — recorded mainly in the States — for issue in the New Year.

SLADE FANS OPEN HOUSE

THREE free concerts by Slade in London! That's the treat for the group's fans later this month when the four-piece go into the studios to record a 'live' album.

The 330-seat Command Recording Studios is the venue on October 19, 20 and 21 and, says group

manager, Chas Chandler, "Anybody who wants to come along will be welcome. Not only will they get a free show, but they'll also have a unique opportunity of seeing the way that records are made these days."

The sessions start at 8p.m. each day and will last through until approximately 11p.m.

And the band's follow-up

single to their "Get Down And Get With It" hit, "Coz I Luv You", is released this Friday, which features a

violin solo by lead guitarist Jimmy Lea, once a member of the Birmingham Youth Orchestra.

Greenwood adds two for dates

EX-FOTHERINGAY men, guitarist Jerry Donahue and bassist Pat Donaldson, have joined singer-songwriter Mick Greenwood.

Greenwood, whose "Living Gam" album has just been released here on MCA, will play his first dates here in November, and his band is completed by drummer Barry de Souza.

Barry worked with Curved Air for some weeks during the illness of Florian Pilkington-Miksa, and his producer Tony Cox on piano.

Meanwhile, Greenwood has been playing a few selected solo dates and other forthcoming ones are: (Oct 8) University of Surrey, Guildford; (15) Crawley Polytechnic; (16) Bracknell Sports Centre.

Greenwood and his band will make a short tour of the States during the latter part of November when the album is released there.

Farlowe to hospital

COLOSSEUM vocalist Chris Farlowe goes into hospital at the end of this month for a sinus operation... but it will not affect the group's British October dates which include a bill-topping concert at the Albert Hall and university appearance.

The group's Albert Hall concert — Their first appearance ever there — is on October 17 and also features Uriah Heep. Other dates are: (7) Aston University, Birmingham; (8) Central Hall, York University; (9) Loughborough University; (15) Huddersfield Polytechnic; (16) Devizes; (22) Kinetic Circus, Birmingham; (23) Sheffield University.

Stray's U.S. tour dropped for GB dates

STRAY have cancelled their scheduled winter tour of the States to concentrate on working in Britain to promote their third album, set for release around mid-November.

And their first major concert tour of the country is also planned, probably for December.

Said a group spokesman: "The American tour should have started next week and gone through until Christmas, but the group decided to concentrate on Britain instead. They will headline the tour and it will

take in major venues all over the country."

Stray are also set for a week-long visit to Switzerland in early November, but current dates are: (Oct 7) Wellington, Shropshire; (8) Queen Mary College, London; (9) Imperial College, London; (11) Winter Gardens, Cleethorpes; (14) Granary, Bristol; (15) Birmingham University; (16) Gypsy Hill College, London.

OLIVIA NEWTON-JOHN

has a beautiful album on release, "Olivia Newton-John" (NSPL 28155). She also has a new single, "Banks of the Ohio" (Pye International 7N 25568). Listen to both of these records, and then go and see her at the London Palladium on October 11th.



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LIVE!

Yes

HEMEL HEMPSTEAD PAVILION: It wouldn't be any exaggeration to say that Yes are the best band I have yet heard live. The best because both vocally and instrumentally they excel, they look good on stage, and obviously appreciate the response their audience gives them. Opening in darkness with a thundering passage from 'Firebird', they swept dramatically into 'Roundabout' with Bill Bruford presenting some interesting drumming and indicating the sweat that was to come. New member Rick Wakeman immediately excited the audience with intricate organ work, while Chris Squires, John Anderson and Steve Howe contributed good harmony vocalising. In contrast Steve Howe stood alone on stage for an acoustic piece opening with 'Mood For A Day', and into a great favourite with the audience, 'The Clap' which naturally enough had them clapping along, to the exceptionally clear and vibrant chords.

With all members returning to the stage, a change of mood followed with fiery electric guitar work, and Rick Wakeman changing with absolute ease throughout from organ to mellotron. The whole piece was long and it seemed that it must be the climax of the act. That was until Rick Wakeman was featured on numerous keyboards, including piano, organ, mellotron and a small keyboard piece including strains from the Hamlet commercial and some Keystone Cops music. When he got stuck in a 'groove' out came a roadie to bang the piano, and it was into more intricate playing. Each member in turn was highlighted - and obviously not just for the sake of it, but because each musician is inventive and highly capable in his own right.

The audience obviously agreed and after an exhausting set the group were bled dry with two more encores - and genuine encores they were for the applause that preceded them was many minutes long. V.M.

Arrival

Al Stewart

LYCEUM, STRAND: The first of the CBS nights, last Thursday (30) could not by any stretch of the imagination be called an unqualified success. One of the big problems was an audience so small that its applause could hardly be heard.

But despite it all, by the end of the evening it is fair to assume, by the sustained applause, that a good time had been had by all, helped immensely by the last set which featured Arrival.

Anyone who thinks Arrival is a 'blast from the past' had better think again. This group rung the changes from their own sharper-than-sharp harmony style through Aretha Franklin-style funkiness on Do Right Woman to Joe Cocker Leon Russell trucking on Honky Tonk Women.

They have a joyous gospel sound which was epitomised by the brand new Have A Drink On Your Father. With this kind of performance they will always keep audiences happy. What they need now is the right record formula to put them back on the hit road.

Al Stewart in, for him, a difficult venue, won audience support in the style to which we have become accustomed. Stewart is a professional who, in the last five years, has developed from a nervous onstage performer to one whose confidence is evident from the moment he approaches the microphone.

For an artist who has had only one minor hit album his songs register very quickly with audiences wherever he plays which is a credit to the hard work he does in clubs and universities throughout the country.

Ivitch, an old favourite, was the encore, and it is on this number and The Orange And The Apple that he is most able to demonstrate his superb guitar technique. He also played Electric Los Angeles Sunset from his last album and Paul Simon's Blessed Are The Meek.

A new Al Stewart album, as yet untitled, is scheduled for December release.

HOLLIES ALBUM - from P.3

even on this one. That's the difference this time - we just didn't crowd people in the studio for the sake of it.

You Know The Score: - written by Allan and Terry. Now this really IS adventurous stuff. It's got the lot... long pause for wind effects, an organ build up by Bernie Calvert, way-back vocal. "You can't plough a field with a hundred missiles"... that kind of thinking. Long, but really outstanding.

Cable Car: - written by Terry and sung, solo, by Terry. A nice voice, built on a bit more of Roger Coolan and an orchestral setting by Johnny Scott. Lovely long ending, with violins and cellos. Sort of calm amid the storm.

A Little Thing Like Love: - Penned by Allan and Tony Macaulay. More strings, via Johnny Scott. Another potential single, and a flash of the old Hollies. This one provides the simplicity amid all the experimenting.

Long Dark Road: - written by Tony and Kenny Lynch. Gary Brooker comes in here on organ, Allan on harmonica and it makes the point between the expected and the unexpected. A very strong closer.

It all adds up to an eyebrow-raiser of an album in which the Hollies stride off in new directions... yet also manage to provide for the old fans. That's not easy, believe me! But the Hollies are doing just...

Seasons/Tamla mystery

FRANKI Valli and the Four Seasons are to join the Tamla Motown label, at least according to Franki Valli. But at Tamla's UK office they deny knowledge of the

story but admit that "there was a rumour a few weeks ago".

The Season's' last single was issued on the Warner Brothers label but this was a

one record contract.

Says Franki Valli: "We will get a better deal distribution and promotion wise from Tamla Motown. There will be no significant

change in our style of singing." Valli was speaking at the Fiesta Club, Stockton where the Seasons were appearing last week.

If the act join Tamla it will probably be on the Rare Earth label.

Redbone next year

AMERICAN Red Indian group, Redbone, whose single "Witch Queen Of New Orleans" is currently high in RM's charts, will visit here in the New Year.

NEMS are currently fixing up a short tour which will start on January 25 when Redbone will record an "Old Grey Whistle T...". First live date will be at London's Imperial College on January 27.

PEEL GETS A LUX SPOT

JOHN PEEL has joined Radio Luxembourg, strengthening the stations recent step-up on progressive programming.

Starting from November 5, Peel will have his own hour-long show every Friday from 6.30pm to 7.30pm.

Peel will choose all the material for the programmes and will produce them himself. No live groups will be featured, but interviews will be included in the format.

Since Jimmy Savile no longer broadcasts for Luxembourg on any regular basis, this means Peel will be the only BBC deejay also working for Luxembourg.

"I'm gratified," said Peel this week, "that I've been given another hour to waffle on radio. If I meet anyone famous during the week I'll at least have the opportunity to ask them along for a talk, which is something I haven't been able to do since those ill-begotten 'Night Ride' days."

Spy Ship

RADIO Nordsee International is being used as a spy ship. That was the allegation of ex-station DJ Andy Archer last week. However by the weekend he had stated that the whole thing had got out of proportion.

It was in the Dutch paper De Telegraph that the spy story first broke last week. However in another Dutch newspaper, last Saturday, extracts from a letter from Archer to RNI's management, said the story had been exaggerated.

Evidently transmitters other than those broadcasting music were on board RNI's ship the Mebo II. Said a spokesman for RNI in Zurich: "There is an amateur radio transmitter on board the ship but that is all it is. As a company we do sell equipment to East Germany but it goes no further than that."

Ex chief DJ Stevi Merike said: "The only thing that ship can spy on is Scheveningen Pier or the nudist colony up the beach".

Zappa

FRANK ZAPPA's "200 Motels" score for his film of the same name is released as a double album here on November 5. British premiere of the film will be on November 17 at the London Pavilion.

Listen

LONDON debut by new six-piece band Listen is at Fulham's Greyhound on October 9 (Saturday). Band features the writing of organist Paul Abrahams and Americans, Ed Burbrow (guitar) and Linda Sukenitz (vocals).



Tom Jones rings up 'Till'

A NEW Tom Jones single is released this Friday. Titled "Till" it is issued to tie in with the singer's return to this country after six months in the States. TV lined-up for Jones are appearances in BBC 1's "Morecambe and Wise Show" on October 24

and "Top of the Pops" on either October 7 or 14.

MILES Davis will be here for concerts during November and singer-songwriter Laura Nyro is due in the New Year.

Davis' concerts at London's Royal Festival Hall on November 13 -

Jimmy has his Bent Frame out again

JIMMY McCulloch is to launch his own band following the completion of his British and European tour with John Mayall. Guitarist Jimmu originally formed the band, to be called Bent Frame, some time ago but when it never got off the ground it split.

Jimmy, who used to be with Thunderclap Newman won't be doing any recording until the band has played itself in on the road. Negotiations are underway for a recording contract.

Warners sign Kelly

SINGER-SONGWRITER Jonathan Kelly has signed to Warner Bros. Records and will begin recording an album this month for issue in January next. Formerly with Parlophone, Kelly brings a series of club, college and university dates during December.

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THE EXCITING WORLD OF RADIO—PART 4

ALTHOUGH YOU might not think it, Luxembourg chief Alan Keen is actually looking forward to the arrival of land-based commercial radio. Why? Because, he says, more stations will make us more radio minded.

He could well be right. The problem is that sometimes we're inclined to forget that '208' is there. Every night, year in year out. When asked to list your favourite dee-jays it's more than possible that you'll remember the Radio One boys and forget Paul, Bob, Kid, Dave and Mark out in the Grand Duchy. Because these dee-jays are roughly 400 miles away from their audience and they don't benefit from the natural publicity the Radio One people get simply because they are not based in the UK.

And there's another difficulty — the hours that the English service of Luxembourg is broadcasting. Peak radio audiences are available in the mornings and early afternoons, when the Germans are using the '208' transmitter. Unfortunately for the English team, in the evenings TV, cinemas, theatres and discos take over...

But for all these problems, Radio Luxembourg is a highly professional station and it sounds better today than it has done for a long time. Remember that period a couple of years ago when '208' seemed to revolve around a batch of Joe Dolan and reggae releases? Well, those days are thankfully behind us and the record format is now better and more varied.

The disc jockeys, too, sound more enthusiastic and at least Paul Burnett and Bob Stewart must now be among our best broadcasters in the UK.

Paul Burnett's first job in radio was with the pop pirate 270. He didn't really like the life ("I was seasick every day I was on that ship") and later joined Manx Radio, gaining valuable experience of local radio. He used to work long hours, opening the building at 6.30 in the mornings and doing a four hour show every day, plus another three hour programme three days each week.

Then he moved to Radio Luxembourg. Life for the first six months was a little boring... "We existed mainly on taped shows from London and it was my job to sit there and link the shows. But in 1968 we changed format and that really gave us '208' dee-jays the chance to get our personalities over to the listeners."

All dee-jays have the same problem when they move to the Grand Duchy: they have to adapt themselves to a new way of life and there is the language problem as well. When Bob Stewart joined the station he and his wife Joyce had to build a new life in Luxembourg. Get a flat and start completely

from scratch all over again.

Bob's background includes a long spell with Radio Caroline on the North ship, and he's one of the real professionals in radio.

Because they live bang in the centre of Europe the disc jockeys tend to stick together as a team (one of Luxembourg's big advantages over the Radio One broadcasters). Kid Jensen joined the station when he was 19 years old, but later decided to return to Canada and make a career there. He felt he was getting nowhere fast... "But I soon came



THE DISC JOCKEY TEAM OF RADIO LUXEMBOURG OUT IN THE LOCAL COUNTRYSIDE FOR AN OFF-THE-AIR SPIN.

It seems everyone is looking forward to a

A NEW RADIO SCENE

to realise how much I actually missed Radio Luxembourg and the people in the DJ team. I got everything out of perspective and thought my problems here were greater than they really were. So when I was offered the chance to come back to '208' to do the progressive shows, I jumped at the chance."

Jensen is now one of THE authorities on 'heavy' music and '208' has built up an entirely new late-night audience with his regular programme.

The other two Luxembourg dee-jays are David Christian and Mark Wesley. Luxembourg provided Dave with his first job in radio, whereas Mark has worked last year for Radio Nordsee International. The five personalities in the Lux crew tend to make up a friendly, balanced team of broadcasters and this image successfully comes over to the listener. Luxembourg is a radio station whereas Radio One is a network of different programmes and music formats.

Alan Keen, Luxembourg's general manager, has been responsible for giving the station a better image, and with programmes manager Ken Evans, has sharpened up the shows considerably. A new set of jingles arrived earlier this year and the news now is that Kenny Everett will also be recording jingles and trailers for the station.

Luxembourg are certainly trying to cement

themselves in before the local commercial stations arrive. But, as Alan Keen says, it is possible that '208' will have little to fear. After all, it is a national station and can offer much wider coverage than most of the projected new stations put together. And this to an advertiser will make sense.

Alan's point about people being more "radio minded" is a good one. When the pop pirates were at their height of popularity, Radio Luxembourg benefited from the competition. Simply because the advertising agents were thinking radio. When the new local stations arrive, I believe '208' will get more advertising and possibly more listeners.

There is little excitement in radio today. We need the commercial stations to get

the industry back on top again. And when they arrive, Radio Luxembourg, far from suffering, will increase its profits. Radio One and Luxembourg are not the only stations awaiting the arrival of commercial radio. The BBC local radio people are looking forward to the battle as well.

David Carter, music organiser of Radio London told me: "After a year on the air Radio London has a large and growing audience. From the autumn we've put more of an accent on music programmes with progressive, jazz, pop and reggae featured heavily. We'd like to do more of everything and please all of the people all of the time."

"But considering the restrictions, I think the station does a fine job. Certainly the next year or eighteen months promise to be a challenge with the coming of the commercial stations."

"If, as the Government has stated, the commercial stations are designed to create a more competitive situation in radio then I, for one, welcome them. However, there must be equal opportunities to compete. That means that if commercial operators in London are given medium wave facilities, so ought Radio London."

"If there is an extension to the amount of needletime for commercial radio, then our amount must also be raised" (Like Radio One, the local station is restricted in the amount of needletime it can use. Radio London can play seven hours of records each week).

"We welcome competition because we're all interested in the growth and improvement of radio

in Britain today", says David Carter. BBC Radio London has certainly improved since the early days and some of their pop programmes are every bit as good as Radio One's.

Well, Radio One, Luxembourg, the pop pirates and the BBC local stations are almost the sum total of the available radio in the UK. But there are a few alternatives. Such as the



KID JENSEN: AUTHORITY ON HEAVY MUSIC.

hospital radio services (if you're lucky or unlucky enough to hear them), the land-based pop pirates (who aren't really worth talking about)... and the biscuit factory out at Harlesden.

U.B.N., or to give it its full name the United Biscuits Network, is a professional radio set up broadcasting via GPO land-line to around 3,500

people. There are plans for expansion which, when completed, will have the station serving somewhere between 20 and 30,000 people. And that's a fair audience. It's a 24 hour station (ironically, the only one we've got!) which runs Top 40 by day, middle of the road music in the evening and soul, blues and reggae at night for the all-black audience.

Programme director is Neil Spence, whom you may remember as Dave Dennis of 'Big L'. He doesn't broadcast now — he leaves that up to people like Adrian Love (ex-Radio City) and Radio One free-lance Chris Grant.

It's likely that U.B.N. is a fore-runner of things to come and that other big firms will install their own radio services, instead of giving employees the usual Radios One and Two. U.B.N. is an impressive set-up and its progress will be closely watched by the radio industry.

That's the story of the various major stations serving the U.K. There are others (such as A.F.N.) but space doesn't permit going into other networks in

detail. Next week, the final article in this "World of Radio" series, we will look to the future and try to see just what the new commercial stations will give us, besides healthy competition.

Contributions next week from Tony Blackburn, Tony Brandon, Terry Wogan, Dave Eager, David Gregory, Noel Edmonds, Johnnie Walker, Ed Stewart, Bob Harris, Kid Jensen and Paul Burnett. Plus the people who run '208' and Radio One.

Collins
Rodney



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'I'M ONLY A MAN' on DIT. 2

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INTRODUCING ANOTHER RECORD MIRROR FIRST!

WELCOME TO a new meeting-place. I could write a few thousand words about what I'll be talking about now that I've finally cadged my own space.

Instead, I'll be mercifully brief. Except I must say that this new diary represents an ambition come true. I've kicked around in the pop scene for a long while now ... seen 'em all come and go, as they say.

Of a few million words committed to paper, most have been reporting what other people want to say. Now I've got some freedom.

Why me? Just that I get to meet a lot of interesting characters. So I now can talk about the big names; introduce some new ones.

It's on record that it was me turning up to see an unknown group working a Sunday lunch-time gig south of the Thames that changed their luck. We took up their cause, found them a shrewd management team and helped them to a recording career.

And nobody can argue that Mick Jagger and the Rolling Stones haven't done reasonably well since ...

End of ego trip. Straight down to business.



GEORGE HARRISON
LIKE NOTING the very relaxed and happy mood of George Harrison at the lavish reception to mark the opening of Apple's superb new 16-track recording studios.

We sat in the studio, talking over the sounds of that great Madison Square Gardens album - and that will be one helluva seller - and George told me that he's very excited about a new duo from New Jersey, Lon and Derek Van Eaton, who are recording an album for Apple. George is producing.

I heard one of the tracks ... "Sweet Music" ... and noticed at once how close the duo's musical approach is to George's own. Said George: "Ah, maybe that's why they came to Apple."

Though George is naturally still heavily involved with the Bangla Desh project, he's also been knocking out new songs at an alarming rate. And he hopes to record a new album in the New Year.

Asked about Paul's new album, George said: "Speaking as a director of Apple I think it's magnificent because it's so commercial. But just as a listener, I'm glad I didn't have to play on it! Of course Paul is capable of writing great material which is both commercial and meaningful, artistically."

Alias Elvis?

IT WAS a bit like one of those thriller movies where the bullet-ridden victim says: "The guy who did it was ... aagh!"

This harrassed voice came on the phone and said: "Have you finished your front page yet?" We had. But was it something important, like the touring dates of the Dragon Street

George's two views on Paul's 'Ram'



DYLAN - IN 1966

Dylan's write

I'M EVEN allowed to talk about new books. Now, if ever you got confused by some of Dylan's song lyrics, just wait till you read his book ... heralded firmly as: "His first book, the only book he has ever written."

Though written back in 1966, "Tarantula" is only just published here. Bobby clearly ranks along with Genet, Burroughs and the rest in being ... let's say, somewhat obscure here and there.

Actually it's one long word-gush. The entertainment value comes from the sheer weight of the descriptiveness.

A sample: "Raggity Ann daughter of brazos and teeth in the flesh and the border with the big laugh of bullfight ghost and LIBERACION and she, with the leather mother chief and peking DOS PASOS MAS."

No prizes offered for accurate translation. But John "Beatle In His Own Write" Lennon may return home. All is forgiven.

Modest Mann

INCIDENTALLY, colleague Mike Hennessey, after chatting to Herbie Mann, tells me he found the flautal gent an entertaining mixture of immodesty and humility.

While on the one hand putting down just about

every flute player who ever curled his upper lip around a Gemeinhardt, Herbie had the grace to admit: "My great talent is that I figured out a way for an ordinary talent to be successful."

"Because of my understanding of the business and the public, I've made it - but it's not because I'm the greatest flute player in the world. I'm no genius."

Which at least makes a change from the usual "I have to do my thing, man; I'm the greatest and the public can go screw themselves."

WHEN SOMEBODY announced the New Seekers' "Never Loving End Of Song" on radio the other day, it reminded me of the past master of this technique, British American-based jazz pianist Eddie Thompson.

Eddie was the brilliant originator of "I Water The Front Cover." Also "Don't Way That Be." And "Get Nice If You Can Work It."

Perhaps his best, however, was "Isn't It A Rainy Day To Be Loved In The Court."

Any Others? See what you can find.

On the fiddle

I'D HAVE DONE it anyway, but Mike Hennessey says I must draw your attention to a fine new album by Don "Sugar Cane" Harris, certainly one of the most brilliant jazz-rock violinists on the scene.

Well, no, there aren't all THAT many jazz-rock violinists, but Harris really is outstanding as an improviser and his vocals are simply compelling.

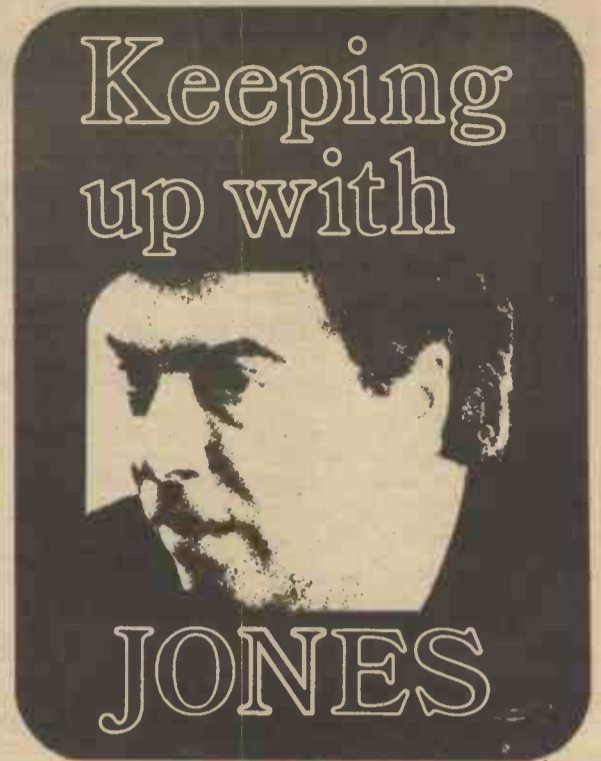
The album is "Fiddler On The Rock" and it comes from the German MPS company (MPS CRM 878). With Harris are two John

Mayall men, guitarist Harvey Mandell and bassist Larry Taylor - both played with Canned Heat - and drummer Paul Lagos, who worked with Harris in the Johnny Otis Blues Show.

Honestly a fine album, highlighted by a superb Harris performance on "Eleanor Rigby." Should be out here, eventually, via Polydor.

Barber sit-in

GET-YOUR-OWN-BACK department: - Chris Barber has been sitting-in with so many people on their albums over the years, that he's reversing the procedure with his next LP "Get Together." He's asked a number of name artists, including Ashton, Gardner and Dyke, Rory Gallagher, Paul Buckmaster and Anna Dell to sit in with him!



Dope laughs

SO IT IS possible to find an underground magazine with a difference: - and such a one is "Vibrations - Drug Survival News," published by the Do It Now Foundation.

Seems that the West Coast is so worried about ignorance concerning hard and soft drugs that this

eight-page "survival information" journal is being published bi-monthly.

It's all good, interesting - and sensible - stuff, with the warnings in just the right places.

There's humour, too. One of the small ads reads: "Dissolving cigarette papers ... when someone licks the gummed paper, it COMPLETELY DISSOLVES, dropping contents of reefer into victim's lap! Many laughs."

LEE HAZLEWOOD, popping into London to buy a pair of shoes (true!), denied a whole list of popular late-Sixties' rumours. Like that he'd been ordered out of Nancy Sinatra's life by Frank Sinatra ... soon after the recording of "Jackson."

Said Lee: "I never went with Nancy at all, and Frank stayed out of the whole thing. One time she phoned me up after a row with her boy-friend - he's now her husband - and asked if I'd take her out to dinner."

"We went to a Beverly Hills restaurant she knew - and the whole thing made the morning papers."

"She phoned me up in tears and we never did that again. Nancy is a great girl, but she just never struck me that way. And Frank never got involved."



AS IT IS my space, I'm allowed to devote part to a girl-of-the-week department. Starting with Tiffany, who has recorded "One In A Million" for Pye - and is nineteen and used to sing with Touch of Velvet.

I remember, vividly, her ukelele-playing comedian dad Bill Waddington. At least I remember one verse from one of his songs: "King Solomon had a thousand wives, he'd serenade them daily, but what's the use of all those wives, if you've only one ukelele."

End of music-hall nostalgia. Start of promising career for Tiffany.

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'It's easy to colour a film wrong with bad scoring'

FRED KARLIN is a small, dark man with a slight preference for the loud tie or flared trousers. Visually, he reflects shyness and quiet intensity, but these are usually cover-ups in a personality — shields for something explosive that hides within the man.

In his work, the position is much the same; Fred's line is a secret ingredient that holds it all together — something that may often go unnoticed, but that adds backbone to a product. The products are films and this man puts the mood music behind them.

Fred has scored pictures from the family type like 'Hello Dolly' to westerns like 'The Stalking Moon'. Besides that, he has a habit of writing theme songs that tend to sell millions of records — like 'For All We Know', which came from the film 'Lovers And Other Strangers'. The Carpenters recorded it and Fred won an award for the best song of the year. Now, our own Shirley Bassey has recorded her version and successfully put it in the charts — a further triumph for mild mannered Fred. All this, of course, wasn't built in a

**FRED KARLIN talks to
Lon Goddard about**

Film music

day and his history is certainly worth hearing.

"I started playing trumpet at an early age and as soon as I started that, I began writing," he said with exquisite articulation. "I was playing jazz — studying Louis and the rest and soon I had my own little band going. I had to perform — get involved in a realistic way. Of course, running a band, I became an executive as well. Then music became very open and kids who were really interested found they could exercise their talents for pleasure and make a living. Yesterday's football heroes moved aside for guitar heroes. Music hadn't opened like this since the turn of the century when pull-out sheets were included in magazines and little home trios sprang up. Men openly wept at concerts then and it was all highly sentimental. Then came the girls who screamed at the Beatles and Women's Lib. It will all give rise to something else as the line between the sexes slims down — music plays a very large part in the evolution.

"I started doing people's arranging and composing after my band ceased. I worked for Benny Goodman, Radio City

Music Hall and loads of others. When I scored my first film, it was terrific. Soon, I began to exclude other jobs, because the films allowed me to speak with other languages — it didn't need a pure statement, film music required something new. Here, I was like a director; I had an image already to deal with and I had to colour it properly. The director lights his room to suit the subject — I do the same with instruments. The film draws out impressions from the music and unlike a record, it's easy to colour a film wrong with bad scoring. The whole thing is abstract and nothing works absolutely in the abstract. It's subjective; the people who make it are subjective and those who see it are — therefore, implications change a lot.

"Audiences are more open minded now. Our job is to trigger their emotions, to lead or follow them in their associations as they watch the movie. In the old days, the music that accompanied silent pictures worked absolutely. Now they seem funny no matter what the subject. The movie industry had to come up with new devices for music tracks and the recording of these can often take as many



FRED KARLIN AND WIFE TYLWYTH KYMRY.

as seventy-five tracks on a tape for a sequence."

The next time you watch a film that stirs you — with humour, horror or suspense or sadness, stop a minute and listen to what the music score is doing. See if it is drawing that emotion out of you. This is what Fred's job consists of. That — as well as those beautiful themes that involve

lyrics.

"I never thought of myself as a songwriter," he said, "I just wrote for films. Now I suppose I am getting to think that way a little. My wife, Tylwyth Kymry, works with me a lot of the time and a lot on her own as well. She's just done the screenplay and score and songs for an animated cartoon film. I've scored three

films in the last month — it was very hard, but I loved every minute of it. They'll be on release soon: 'Believe In Me', 'Marriage Of A Young Stockbroker' and a family type film called 'The Little Ark'."

The hit song 'For All We Know' is enough to go on, but watch out for these films and see what Fred can do with your emotions!

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Dear mother, we love Albert

INEVITABLY in all reviews of live performances by Heads, Hands and Feet the competence-plus guitar playing of Albert Lee will come in for a mention; and notably with his rendering of 'Country Boy'.

"It's very tough playing in a band with Albert," guitarist Ray Smith admitted. "I spent years being a fan of his, and trying to emulate him, but when you're in a band with the man you can't go on doing that. I'm just beginning to discover what I am now!"

"We're very pleased to have Albert with us, though," added Chas Hodges. "And there's no jealousy because we've always dug him and thought he's great, and we're pleased that it's through this band that he's been recognised. Before he was always pretty unlucky where bands were concerned, whereas I've been in bands that I've always dug."

And good feeling within the band is something that has become very important to all members of Heads, Hands and Feet. The group has recently signed a management, publishing and recording contract with Island — and foresee this being beneficial to their future.

PERSONAL

"We all feel we're much better off now," said Chas. "Because we know much more about what is going on. We're working with Alec Leslie at the office, and it's made things more personal for us. Although we were recording with Island it's only with the complete association that this feeling has come."

"Within the group we always try to sort out our differences rather than nurturing grudges," Ray explained. "A lot of bands don't own up between themselves, but it's not only the playing that is important, but the temperaments. There are a lot of different influences within the band, but everybody respects each other's tastes."

Chas claims to be 'into' country rock — groups like the Band —. Pete is classified as more into jazz, Albert does nothing to conceal his country roots, while Ray and Tony seem to be more flexible. All the influences were being brought together and re-jigged again during a recent rehearsal period that the group have

Ray Brown of H, H & F talks to Val Mabbs

been through. A time when they have found the opportunity of getting to know each other outside of the usual working hours — literally living together — and the chance of expounding each other's views and arguing a point lightly.

The rehearsals followed the departure of organist Mike O'Neill from the group, and they completed their first gig without him at London's Lyceum, on the all Island bill.

"Mike will still be working on arrangements for us," Ray explained. "I think that's always been his best gig for the band. Chas plays piano and Albert also plays great piano. In fact Chas doubles on bass guitar, violin and piano, whereas Mike didn't double at all. The first time we tried all the changeovers, after Mike had gone, it was a joke. We were all running about the stage grabbing different instruments — but now we've got it all sorted out."

TALENT

It will also give audiences a chance to appreciate another facet of Albert's talent, live. Both Chas and Ray put his piano playing on a par with Leon Russell and Nicky Hopkins, which certainly indicates that there is more to the man than nifty guitar work!

Heads, Hands & Feet are also planning to use more showcase numbers like Albert's 'Country Boy' and drummer Pete Gavin's drum piece 'Pete Might Spook The Horses'.

"It's really a question of finding out what everyone can blow on best," said Chas. "That was really how 'Country Boy' originated. Then they can pick the style and kind of music that suits them for a basically solo piece."

Both 'Spook' and 'Country Boy' are featured on the group's album — which they will return to promoting strongly through the

new college sessions. Through the summer, however, they have spent much of their time working as support acts at concerts and festivals.

"We don't mind working with groups like Mott the Hoople, as we did at the Albert Hall," Ray told me. "Because our first gigs with the band were supporting Deep Purple. Even the really young kids listen to us. It's strange the way that people really listen, I haven't been with a band that have had that effect before. I think it must be something to do with the way we look on stage, an atmosphere."

WRITING

"The beauty of doing supporting things like the Albert Hall, is that you are getting across to a large audience, whereas you'd have to do the club circuit for two years to cover that amount of people."

Now Heads, Hands and Feet are busily writing for their next album, and are working to find a suitable single.

Whatever they come up with, it will undoubtedly be something worthy of note — it's just about time the widespread audiences who have witnessed the group work live, should appreciate their recorded work.

VALERIE MABBS



Gonna have a real good time

FUZZY DUCK'S the name. Their station in life being the first group to be launched into the underground market by Gordon Mills — Tom Jones' and Engelbert Humperdinck's 'backbone'.

"We heard through our now ex-guitarist, who was doing session work for Gordon Mills, that he was looking for a group for his label. I think it was an ego thing for him, trying to prove he could crack the underground market," bassist Mike Hawkesworth told me.

Since the time of signing up the group have had one change in line up and now seem settled with Mike, drummer Paul Francis, organist Roy Sharland and guitarist and vocalist Garth Watt-Roy. They have all worked with different professional bands, including the Greatest Show on Earth, Andromeda, Arthur Brown and Tucky Buzzard.

Fuzzy Duck have their first album, of the same name, currently on release, although it was completed six months ago, and with the original guitarist.

"I produced the album," Mike told me. "Because I don't trust English producers and we found we could get a tighter sound ourselves. I have produced before, for Andromeda, and I don't think it's as difficult as you could imagine. I think if you can work with a good engineer — I like Keith Harwood — then that's the most important thing."

The group say they are not too concerned about a hit single — as long as they can pack the halls. Something that with the opening of the colleges and the commencement of their first major gigs, they will be able to prove for themselves.

"Rather like the Faces we believe in having a good time on stage," said Garth. "We don't take ourselves seriously although we take the music seriously. But so many people go on stage and just try to project the moody image."

JAMES CRAIG



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Paul Simon Song Book

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Bookends

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Parsley, Sage, Rosemary and Thyme

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Sound of Silence

CBS 62690

Wednesday Morning 3 A.M.

CBS 63370

The Graduate

CBS 70042



the music people



PAUL SIMON



PAUL SIMON always meant something to somebody, even when the industry was busy re-designing tunes for 'I love you so, more than you'll ever know, please don't go, etc.' lyrics. He meant something, because every time he opened his mouth, a sound and a message came out that quite easily replaced anything else you were thinking about at the time.

The man was a poet, as opposed to the countless thousands who thought they were. When he said something, it was so sharp, so direct and full of conviction and so immediately correct, it was stunning. Besides that, his soft, lilting verses of personal description could melt you with a word. Undeniably, it was magic of an indescribable nature — an ability to perceive and relate that reached the very heart of a listener. He meant something to each person that heard him, but it would have taken a lifetime to achieve recognition by word of mouth, so the industry had to be made aware.

By all this, Paul Simon sounds like some kind of superman, but in fact, he is not. Intelligence is usually fragile and and such is the case here, for he is a small, very shy person who shunned the limelight even when he didn't have it. An incident he relates often, concerns a complex he had about his appearance. Chancing on his reflection in a shop window while strolling down the sidewalk one day, he began to think he wasn't really such a bad looking guy — but in the meantime, a bird settled in the tree above him and the next thing he felt was a juicy plop on the head. This convinced the young songwriter that his small amount of vanity was definitely in vain.

Paul had grown up with another lad from the Queens area of New York, Art Garfunkel, and the pair were companions since childhood. During the late fifties, Paul and Art recorded some singles and an album for 'Big' Records in America (HMV in Britain) under the title of Tom & Jerry. One track from the series, 'Hey Little Schoolgirl', reached number one in the U.S. charts, but that sort of material was only a beginning and it soon gave way to more sophisticated musical sentiments. The album was re-released in 1968 by Allegro records in Britain, with a new picture and the Simon &

Garfunkel title. That resulted in a million dollar suit and the album disappeared. S&G were only sixteen when it was made, so the move was slightly unfair to their careers.

Paul first arrived in England in 1964 for a kind of holiday (but he had his guitar) that turned into a circuit of the folk clubs. Art Garfunkel arrived shortly after and the two went to France, where Paul busked with Red Sullivan. Back in England later, he got his first piece of real exposure when The Ian Campbell Folk Group were late for a concert and the young New Yorkers filled in a lengthy interval for them. It was there an East End social worker, Judith Piepe, noticed them and began pushing the BBC to record Paul with his songs.

In January, '65, Paul came back to England alone and recorded 12 songs for a BBC radio religious series called 'Five To Ten'. Coupled with Judith's commentaries, these spots were of historical value, because they changed the face of religious broadcasting with the inclusion of folk songs. Since then, this practise has become commonplace. As a result, people were made aware of his name, but the only thing on release was a single he'd recorded for Oriole records (Oriole CB 103-) titled 'He Was My Brother'/'Carlos Dominguez', sung by Jerry Landis and written by Paul Kane — both pseudonyms nobody had heard of. There were other early tapes not released; things like 'The Lone Teen Ranger' and 'Lisa', also credited to Jerry Landis, and 'That's My Story' and 'Tijuana Blues', credited to Paul Simon and Arthur Garfunkel.

What he really needed was an album of his own material. No one really wanted to know at this point and it must have been depressing. The saving factor was that Paul loved to play for people, so he did a lot of clubs for love of doing it. Art thought of these

trips more as holidays. He wanted to hitch-hike and see the world. Art wanted badly to teach, so he was quick to get back when college resumed in America. He always dug music, but it was a case of mixed loyalties.

They were both extremely intelligent young men and Paul had since given up songs of the nature of 'Red Rubber Ball', which he'd written with the Seekers' Bruce Woodley. Now his true feelings showed and the lyrics intensified. The effect of 'Sounds Of Silence' on each club audience was shattering. His expression was so powerful, it made people shut-up and listen. When he played quieter, lilting melodies like 'Leaves That Are Green', it took you away on a journey into reminiscence; a picturesque world of crystal-clear relationships and true feeling.

Oriole was taken over by CBS records — the only product of Simon's was under the name Jerry Landis. Something had to be done. Tom Wilson, who was producing Bob Dylan, was contacted and arrangements for a solo album were made. In the meantime, four tracks from the American Simon & Garfunkel debut album, 'Wednesday Morning, 3am' were released under the same title. In May of 1965, Paul returned once more to Britain and recorded the 'Paul Simon Songbook' for CBS.

By now, he had reached the top of the folk circuit and achieved popularity on a scale with people like Tom Paxton. The two writers met at Tom's farewell concert, held at St. Pancras Town Hall and attended a party afterward, where names like Buffy St. Marie and Carolyn Hester were present and the evening's subject was a monopoly game. Also in

● to next page



Number Four PAUL SIMON



BY LON
GODDARD

LON GODDARD began as a vagrant American — a disgrace to his family who grew his hair and played the guitar in the manner that was becoming tradition at the time. At age 18, he saved his pennies and hopped a boat to England for the fun of it, quickly mapping out Soho's folk clubs and vacant houses when he arrived. In one of the clubs, he met Roy Harper and moved in with him until meeting Judith Piepe. Having always been a hack folkie, every third word he uttered was Simon or Garfunkel. Often he cried at night for having missed Paul in his folk club days. However, since Paul too, used to live at Judith's, he learned a lot about the man and eventually met him. Over the years, he has striven to learn every biographical fact and every note the duo ever produced.

'Bridge Over Troubled Water' did what no other record in the history of pop has ever done

attendance was Jackson C. Frank, an American performer who's British album Paul had produced. Things were looking fair for Paul, but it was taking time. He declared to Judith that if he hadn't really made it by the end of 1965, he'd give it up.

Then the big break came. Tom Wilson combined some S&G folk tracks in America with a rock backing and released them. 'Sounds Of Silence' had reached number 40 in Billboard when Paul grabbed his bags and caught a plane for New York. Soon after that, it reached number one; people were at last beginning to take notice of lyrics that meant something.

Huge success in America was followed by dismal failure in Britain. This hurt, because Paul, like most other people blessed with brilliance in a field, entertained a certain amount of conceit. Not an injurious amount, but as much as is necessary to make him push his songs and feel they were better than most others released. He expressed some of it in a number first recorded on the 'Songbook' and later revised for 'Parsley, Sage, Rosemary & Thyme', called 'Simple Desultory Philippic'.

"I been Rolling Stoned and Beated 'til I'm blind", he says jokingly, adding "I been aunt and unclod, Roy Halleed and Garfunkled" to balance it out. Fortunately for the world, he did make it that year and didn't have to live up to his declaration.

In Britain, the Bachelors had success with 'Sounds Of Silence'. It was good

and bad exposure at the same time. Paul told RM's Norman Jopling in April, 1967, "What kind of image are we getting with our songs being recorded by groups like that? Our version of 'Sounds Of Silence' was far superior, but we didn't make the charts here — I think I write the wrong material for Britain. I make mistakes regarding the singles which are put out here. Sometimes I think I should write especially for Britain, for the kids. But I can't. I want to make the charts in Britain, to have some hits." Britain was his foster home, so it was a little discouraging.

By the end of 1966, CBS and America's Columbia records began to realise exactly what they had tied to a contract. 'Sounds' had made S&G in the States and it was just a matter of following it up, while in Britain, their name still needed that initial boost. A string of singles followed and Paul began to really get his teeth into studio work. As he had been with six strings, he was a perfectionist with the equipment in the studio. Everything had to be just right or he'd do it over — twenty or thirty times if necessary; over one hundred hours of recording time went into S&G's 'The Boxer' later on.

'I Am A Rock' was a marvellous piece of writing that figuratively described inability to communicate — as did many of his later songs. A kind defeatist heroism that said — I won't confide in anyone, even though what I depend on can never see me through.

"I am a rock, I am an island and a rock feels no pain, and an island never cries" was the line that made sense to anyone who ever cried in abject defiance in the face of a senseless pursuit or emotional distress.

Then came the singles that were later to appear on the 'Parsley, Sage, Rosemary & Thyme' album, released in November, 1966: 'The Dangling Conversation/Big Bright Green Pleasure Machine' and 'Homeward Bound/Leaves That Are Green' ('Leaves' was from the 'Sounds Of Silence' album). After 'Parsley' was released, more singles appeared off it; 'A Hazy Shade Of Winter/For Emily, Whenever I May Find Her' ('Hazy' was from the later 'Bookends') and 'At The Zoo/59th Street Bridge Song' ('Zoo' was also from 'Bookends'). What this confusion means is that the record companies usually put out an unreleased 'A' side with a 'B' side from the latest album; the 'A' side then appeared on the next album. 'Parsley' made a bigger impact than 'Sounds' and the single 'Homeward Bound' was easily the biggest thing they'd had in Britain — which didn't say much yet. In a typically disgraceful manner, the U.S. album 'Wednesday Morning 3a.m.', the first Columbia/CBS product they'd recorded, was not released in Britain until late 1968.

Paul Simon was tough in his own way, but he was also much too sensitive and much too perceptive — he had to be in order to express so powerfully. 'Homeward Bound' told a



Paul Simon and his wife Peggy, pictured at a

long story of life on the road in a few short verses. From gig to gig and always a long way from home. "On a tour of one-night stands, my suitcase and guitar in hand — and every stop is neatly planned for a poet and a one man band. Homeward bound, I wish I was homeward bound". Not only was the sentiment neatly conveyed, but the meter and word selection came from a mind that was articulate. Perhaps this song and the earlier 'Most Peculiar Man' (Sounds' album) were the bleakest pictures he had drawn.

America was now on ice waiting for the next release and most of Britain had finally caught on, so it was not a fluke when 'Mrs. Robinson' went to number one in the U.S. charts. It reached the top five in Britain, but carried S&G's popularity up to par with America. A different version of the song and a few of their older songs took on a new significance when Mike Nichols used them to back Dustin Hoffman and Ann Bancroft in 'The Graduate', 'Scarborough Fair', 'April Come She Will' and 'Sounds Of Silence' were used very tastefully in a good film that became a huge vehicle for their music.

'Bookends' was their first attempt at a concept and the effect was alarming. One side was simply a collection of songs, but the other was a complete pattern from life to death. It was beautiful, compassionate, unnerving, pathetic and accurate. The 'Bookends Theme' broke into 'Save The Life Of My Child' to begin the story. 'America' told of the wistful travels of youth in the attempt to find themselves. 'Old Friends' was described in one omnipotent line: "Sharing a park bench quietly, how terribly strange to be seventy". The theme accompanied by lyrics closed the side and an album of extraordinary dimensions.



Paul Simon and Art Garfunkel



Recent International Song Contest in Rio De Janeiro, for which he was a surprise judge.

Paul's writing was changing as his scope widened. The song styles and approaches began to vary while his subject matter sparkled with a new variety. The one thing that didn't change as he grew up was the perfectionist attitude; he still threw out most of what he wrote. "There are a lot of artists today who write quite a lot but don't take much time to say it well", he told me in 1968, "I used to knock a lot of others, but we've all grown up now, I hope our songs sell on their merit alone. I take time to write what I feel is a genuine contribution and try not to repeat myself. Once you've said it, you shouldn't repeat it. This, coupled with the problems of having to be a thousand other places at once is keeping me from writing as much as I'd like to".

Paul had always blamed his lack of success in Britain on his own choice of singles and "A strong R&B influence" here. Now he'd broken through that and the next album was bound to be a monster. In fact, the next album was the Graduate soundtrack — which sold very well, but was a collector's item and mostly old material.

In April, 1969, five months since their last release, a single peeped over the horizon and spent at least ten seconds shooting to number one in America. It might have been ten or fifteen seconds before it reached number one in Britain, but it did and the world was at their feet — something which Paul probably had trouble reckoning with. 'The Boxer' was practically a life story — his own — in parallel.

"In the clearing stands a boxer and a fighter by his trade, and he carries the reminders of every glove that laid down and cut him 'til he cried out in his anger and his shame I am leaving, I am leaving, but the fighter still remains."

The allegorical boxer could have been a lot of people. Everyone knew the single was only a hint and it was on February 6th, 1970 that the bomb dropped. 'Bridge Over Troubled Water' did what no other artist in the history of pop has ever done — it topped the album and singles charts in America and Britain simultaneously. 'Bridge' received endless awards and tracks from it were covered by countless artists. Every other album by the duo climbed back into the Billboard charts due to the staggering impact of 'Bridge'. To date, the album still stands in the charts in both countries after 19 months on release.

The consequences of success can be a blessing or a threat, depending on how suited you are to accepting it. In Art Garfunkel's case, the burden does not seem to be a heavy one, in fact, it has been the signal for a promising career in acting as well as music. Paul Simon is a different matter. He is and is an introvert who requires solitude and isolation to create the finely textured poems that become songs. To be a performer, he must become a stage extrovert.

Such a delicate balance is easily disrupted by normal business pressures, so when widespread fame accentuates affairs, the threat is compounded. For years, Paul enjoyed the freedom of the streets, because he was on the way up — now his face is instantly recognisable anywhere and retreats are probably difficult to find. People may scoff at the problems of those at the top, but this can easily slow down or impair his writing ability and deny us songs of his past standards — I refer to the last S&G concert where the two were mobbed on stage after two encores. There were actually cries of 'bullshit!' when they didn't reappear for a third;

absolutely inexcusable behaviour. Paul's songs were meant for quiet, relaxed listening; they are pictures that will inspire you to paint your own. An experience personal to him that is directed personally at each listener.

Extremely private numbers like 'Kathy's Song' contain lines of such unblemished affection, they spread warmth each time they are uttered. "My mind's distracted and confused, my thoughts are many miles away; they lie with you when you're asleep and kiss you as you start your day", he says, caressing the memory of a past affair.

"I have tended my own garden much too long", he admits at the end of 'Blessed' chilling the bones of those who think too much of themselves. You can see the blank faces of the neighbours gathered in their nightdress, feigning sympathy for the 'Most Peculiar Man'; you can see the young boy squinting in the shadows as he scribbles an obscenity in 'Poem On The Underground Wall'; you can see a whole nation lifting it's eyes to find no inspiration now that joltin' Joe Dimaggio has gone away and left them alone with their tired lives.

Sometimes he's coy and sometimes he's fey — he can dance around the subject like an elf and touch it directly at the slightest whim — but the feeling is always transmitted in an undeniably magical way. He is a great one like a diamond is the great one among stones; it may be small, but it beats granite. Unfortunately, he isn't as durable as are diamonds, so care must be exercised.

The message is exact in the humble lines that close the 'Bridge Over Troubled Water' album,

"This is my song for the asking — ask me and I will play ..."

(Lyrics courtesy LORNA MUSIC).

WHAT THEY SAY ABOUT PAUL SIMON

"He's exactly the opposite to me as a performer. When I get on stage, anything can happen; he says exactly what he said last performance — but he's written some very good songs. My favourite is the 'Dangling Conversation' — it's always that way with me. I also like the song 'For Emily, Whenever I May Find Her' and the way Art sings it."

ROY HARPER

"I just spent some time with him, working on the record and I found him to be not only a great composer, but a great producer. He's always flexible and the songs take shape in the studio; he actually writes them as they're recorded. He's an easy going, super-intelligent man who goes out of his way to make you work with him. I'd include him in the top TWO Great Ones — a phenomenal person"

STEPHEN GROSSMAN

(who worked with Paul on his forthcoming solo album).

"He's a very intelligent guy — very sensitive and rather isolated. An intricate song constructor. I really dig S&G, especially the song 'Dangling Conversation' — I believe it's Paul's favourite as well. It's about people growing away from each other"

AL STEWART

SOLO SIMON

"AND GARFUNKEL" won't be added to Paul Simon's name on his next album. At present Paul is working on his first solo album in Columbia Records' new San Francisco studios. When will the album be ready? That's anybody's guess because Paul the perfectionist works slowly and carefully on every album he does.

Simon and Garfunkel's split doesn't mean that they'll never perform together again. It's just that each wanted to pursue his own individual career. "We're still friends," says Paul. "We just have different interests now, that's all." Art's second film for Mike Nichols, "Carnal Knowledge", is getting raves from the critics meaning that he's likely to continue his acting career, a profession that doesn't tempt Paul at all. He wanted time to study and write. Last year he taught a songwriting class at New York University to help would-be writers avoid some of the mistakes that he made. Paul hasn't totally given up the idea of performing

but got tired of singing "Mrs. Robinson" over and over again night after night. Audiences, of course, aren't satisfied unless they hear the old favourites. Still he admits: "There's pleasure in doing a good show. If you do a good performance and everything is right and people like it, then you feel that you're part of the whole rhythm of the evening. You're just a part of the audience and the audience is a part of you and you've all entertained yourself. That's great. The drag of performing is when you do it too often."

Talking about seeing Mick Jagger perform illustrates what Paul means. "Jagger was a really good entertainer," Simon says. "I watched him carefully. He was very enjoyable to see. I couldn't appreciate it on any other level but that. "I don't care if he was any fresher doing "Satisfaction" when he first started than he is now. It's in another category now. It's almost

● to next page

like instant nostalgia. Entertainers get to a certain stage and it almost becomes necessary for them to become caricatures of themselves. The audience demands that they do that, demands that they be what they loved in the past."

Although many artists who write and produce for themselves are tempted to do the same for others, Paul calls producing for others a "blind alley." The first three Simon and Garfunkel albums ("Wednesday Morning, 3 a.m.," "Sounds of Silence," "Parsley, Sage, Rosemary and Thyme") had outside producers assigned by Columbia, but after that the duo produced their own albums working with Columbia's super engineer, Roy Halee. "If someone is good," says

Paul, "they know what they want and they do it themselves. And if they're not good and you as the producer add the element that's good, then what is it? You're just adding yourself to somebody and you might as well do it yourself. I don't think there's need for producers any more. All you need is engineers who know what's happening with sound and then you go out and you play."

Simon and Garfunkel's friendship dates back to grade school days in Forest Hills, Queens, a middle-class residential area of New York City. In high school they began singing together at parties, sometimes with other musicians. Realizing he could write songs, Paul decided they should make a demo record. They found the cheapest studio in New

York City that they could, paid something like \$2.00 for their dub and in classic Hollywood fashion some guy told them he could make them stars. So at age 15 Simon and Garfunkel became Tom and Jerry for Big Records and had a hit record called "Hey Schoolgirl". It got them on Dick Clark's "American Bandstand" television show on the same day that Jerry Lee Lewis appeared to sing "Great Balls Of Fire".

Both Tom and Jerry and Big quickly faded from the scene but Paul and Art didn't. "We didn't plan to go on with music as a career," says Paul, "but it wasn't for fun. We were deadly serious about everything we did. That was it. The music was it. We wanted to sing it and we wanted to play it. It wasn't like we said we make one record

and that would be it and then we travel off to the university. We loved making records."

So while attending college, Paul made demos and did studio work. Among his achievements were producing and singing lead on "Motorcycle" in 1962 for Tico and the Triumphs on Bell Records. He even worked with Carole King making demos by overdubbing extra instruments and voices. He sang one song with the Mystics for Laurie Records. They offered him either the royalty or \$100. He took the \$100 — a shrewd move because the record turned out to be a flop — and has an autographed picture from the Mystics saying "To Jerry, Hope all your records are hits." The Mystics, wherever they are, could never have imagined what big hits

Paul Simon would eventually have.

About seven years ago Paul took some songs to Tom Wilson, then a producer at Columbia, who liked the material and produced the duo's first album "Wednesday Morning, 3 a.m." Paul then left to perform as a folk artist in England. While he was away, Wilson added an electric instrument track to "Sounds Of Silence" and it became a number one record launching the career of Simon and Garfunkel.

Over the years Paul has avoided doing interviews because he believes that he's saying what he wants through his records and doesn't need the aggravation of having a middleman misquote or misinterpret him. He believes too that rock music critics, for the most part, aren't

qualified because they haven't worked in a recording studio or written a song. In fact, he doesn't feel the necessity for critics in any field. "There's the concept of the enlightened critic," Paul says, "but I never really ran across him. There's a few bright people and smart people that you read but I can't ever think of an instance where somebody altered my actions. Nobody ever made me stop going to see a movie because they said it was bad or made me go see a movie that I wasn't interested in. And they certainly don't affect my opinion."

Married now, Paul is devoting his time to his new album and writing new songs. Of course, the old songs have a habit of popping up again in different ways. The duo's last big hit,

"Bridge Over Troubled Water," is now a winning single by Aretha Franklin. In fact, when he first wrote the song, he had her in mind to do it. When the Grammy awards show came around last spring, he requested that Aretha sing it and her version proved such a success that it was released as a single.

"The 59th Street Bridge Song" will be published soon as a children's book with appropriate illustrations. One of Paul's aims has been to write songs that people will enjoy. He once told an interviewer that he loves hearing strangers on the street humming a melody that he wrote. Paul's success should give him much pleasure, for his songs have already become classics in the fast-moving world of popular music.

PAUL SIMON DISCOGRAPHY

SINGLES

- May 1964 — *He Was My Brother/Carlos Dominguez — Oriole CB 1930 (under the name Jerry Landis).
- July 1965 — I Am A Rock/Leaves That Are Green — CBS 201797.
- December 1965 — The Sounds Of Silence/We've Got A Groovy Thing Goin' — CBS 202020.
- March 1966 — *Homeward Bound/Leaves That Are Green — CBS 20245.
- June 1966 — *I Am A Rock/Flowers Never Bend With The Rainfall — CBS 202303.
- September 1966 — *The Dangling Conversation/Big Bright Green Pleasure Machine — CBS 202285.
- November 1966 — *A Hazy Shade Of Winter/For Emily, Whenever I May Find Her — CBS 202378.
- March 1967 — *At The Zoo/59th Street Bridge Song — CBS 202608.
- August 1967 — *You Don't Know Where Your Interest Lies/Fakin' It — CBS 2911.
- March 1968 — *Scarborough Fair/April Come She Will — CBS 3317.
- April 1969 — *The Boxer/Baby Driver — CBS 4162.
- February 1970 — Bridge Over Troubled Water/Keep The Customer Satisfied — CBS 4790.
- August 1970 — *Sounds Of Silence/59th Street Bridge Song — CBS 5172.
- October 1970 — Cecilia/The Only Living Boy In New York — CBS 4916.

ALBUMS

- August 1965 — PAUL SIMON SONGBOOK: I Am A Rock; Leaves That Are Green; A Church Is Burning; April Come She Will; Sounds Of Silence; Patterns; Most Peculiar Man; He Was My Brother; Kathy's Song; The Side Of A Hill; Simple Desultory Philippic; Flowers Never Bend With The Rainfall — CBS 62579.
- April 1966 — SOUNDS OF SILENCE: Sounds Of



Silence; Leaves That Are Green; Kathy's Song; Somewhere They Can't Find Me; Angie; Homeward Bound; Most Peculiar Man; April Come She Will; We've Got A Groovy Thing Goin'; I Am A Rock; Richard Cory — CBS 62690.

November 1966 — PARSLEY, SAGE, ROSEMARY AND THYME: Scarborough Fair/Canticle; Patterns; Cloudy, Big Bright Green Pleasure Machine; 59th Street Bridge Song; Dangling Conversation; Flowers Never Bend With The Rainfall; Simple Desultory Philippic (Or How I Was Robert McNamara'd Into Submission); For Emily, Whenever I May Find Her; Poem On An Underground Wall; Seven O'clock News/Silent Night — CBS 62860.

January 1967 — SIMON AND GARFUNKEL (Tom and Jerry tapes recorded in the late fifties and taken from 'Big' records in America): Hey Schoolgirl; That's My Story; Teenage Fool; Tijuana Blues; Dancin' Wild; Don't Say Goodbye; Two Teenagers (written by Rosemary McCoy); True Or False; Simon Says — Allegro 836.

June 1968 — BOOKENDS. Bookends Theme; Save The Life Of My Child; America; Overs; Voices Of Old People; Old Friends; Bookends Theme; Fakin' It; Punky's Dilemma; Hazy Shade Of Winter; At The Zoo; Mrs. Robinson — CBS 63101.

June 1968 — THE GRADUATE SOUNDTRACK: Sounds Of Silence; Mrs. Robinson; Scarborough Fair; April Come She Will; and background music from the film.

October 1968 — WEDNESDAY MORNING, 3 A.M.: You Can Tell The World; Last Night I Had The

Strangest Dream; Bleeker Street; Sparrow; Benedictus; Sounds Of Silence; He Was My Brother; Peggy-O; Go Tell It On The Mountain The Sun Is Burning; Times They Are A Changin'; Wednesday Morning, 3 a.m. — CBS 63370.

February 1970 — BRIDGE OVER TROUBLED WATER: Bridge Over Troubled Water; El Condor Pasa; Cecilia; Keep The Customer Satisfied; So Long (Frank Lloyd Wright); The Boxer; Baby Driver; The Only Living Boy In New York; Why Don't You Write Me; Bye Bye Love; Song For The Asking — CBS 63699.

EPs

November 1965 — *WEDNESDAY MORNING 3 A.M.: Bleeker Street; Sparrow; Wednesday Morning, 3 a.m.; Sounds Of Silence — CBS EP 6053.

January 1966 — *I AM A ROCK: I Am A Rock; Flowers Never Bend With The Rainfall; Sounds Of Silence; Blessed — CBS EP 6074.

June 1967 — *FEELIN' GROOVY: 59th Street Bridge Song (Feelin' Groovy); Big Bright Green Pleasure Machine; Homeward Bound; Hazy Shade Of Winter — CBS EP 6360.

November 1968 — *MRS. ROBINSON; Mrs. Robinson; April Come She Will; Scarborough Fair; Sounds Of Silence — CBS EP 6400.

*Deleted

PAUL SIMON: TAPE AVAILABILITY

The following album titles are available in TC8 tape cartridges and cassettes. For cartridges, the numbers are the same as for albums, with the prefix 42 added. For cassettes, the same with the prefix 40.

Sounds Of Silence; Parsley, Sage, Rosemary And Thyme; Bookends; Wednesday Morning, 3 a.m.; Bridge Over Troubled Water and Paul Simon Songbook.

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CBS 69001

Chicago III
CBS 66260 (2LP SET)

Johnny Cash
Man in Black
CBS 64331

Songs of Leonard Cohen
CBS 63241

Santana Abraxas
CBS 64087

Janis Joplin, Pearl
CBS 64188

The Byrds
Greatest Hits Vol. II
CBS 64650



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publications

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OCTOBER SMG includes Creedence discography, Atlantic listing, Pat Boone, Bill Cody, Four Seasons VJ disco, exclusive USA news, reviews, and more. 15p. from: Barry Lazell, 48 Gifford Road, Benfleet, Essex.

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Val Mabbs talks to guitarist Robin Box and asks . . .



WHITE PLAINS WITH ROBIN IN THE MIDDLE.

THERE SEEMS to be an obvious lack of identification surrounding White Plains.

Most likely if you try to name the line up, the guesses will begin somewhere around Tony Burrows and progress into isn't that chap with the blond hair the lead singer? But that's just it, Mr. Burrows never was a working part of White Plains, and though they've had their changes, the basic members remain.

"Oh Christ yes, people do think Tony Burrows is still involved in the group," guitarist Robin Fox agreed. "People still tend to think that we're a bunch of session men, which we're not."

"I think also the fact that we've had quite a few changes in the group has affected us. When Rick left we decided we wouldn't try to replace him vocally. Instead we've got two sax players, which helps us somewhat to reproduce numbers live, especially things like 'Julie'."

"I think people are a bit surprised to see us using

WHO ARE WHITE PLAINS?

brass, but we've kept this present line up for about four months now. It's a permanent thing, but we'll change again if it needs to be changed. I'm not saying we're not stable, but we enjoy working live, and we want to keep things so that we can get the best results on stage."

It seems stranger still that White Plains have failed to make an individual impression on the nation when it is discovered that they have worked constantly in Britain.

"We've not worked abroad at all in fact," explained Robin. "I think probably because Europe has gone completely heavy and pop isn't going over like it used

to. But I think given the chance people would listen to us, because although we're a pop band we're pretty loud, and heavy in that way. In cabaret though we have to stick to the basic formula."

I asked Robin if he felt that White Plains were keeping away from their 'pop' audiences by concentrating on cabaret, or if they felt their best chances lie in that direction.

"I think with the teenyboppers now they want to hear all the heavy bands. And I've never known quite who buys the records for us," Robin told me. "It's always very difficult to pin down an audience, and we generally

find that some people like certain numbers we do, but not necessarily all of them."

"Where we play up north I think the people have seen it all and they want something that's new. This is why most groups are including some comedy in their acts, but we're a straight group and we play our hits and go down well because of that."

Perhaps some consideration could be given to movement on stage, choreography?

"I don't think you need to bother about that," said Robin. "But I think perhaps we could do a lot more personally, but on the other hand with the numbers we've got what can you do really?"

"Whereas everyone else is doing comedy, we think why should we do it. Now people are finding it a change to have a straight group. But either way we're fighting!"

Adding ammunition to the cause is the group's current single 'I'm Gonna Miss Her Mississippi', by Cooke-Greenaway-Hammond and Hazelwood, no less! And an album 'When You Are A King' is also on the way.

A little tongue in cheek

BRONX CHEER are four guys gone completely nuts.

None of them are from New York's Bronx, but that doesn't mean they can't be nuts anyway. "I've got a small flat," says singer Brian Cookman, who collects toy soldiers, "But I can't play soldiers much, because there isn't enough room. There is a lot of flushing going on all the time and people keep going in and out."

Bronx Cheer means a jumbo raspberry (snort!) as well as fine, acoustic guitar-based music. The band has been going for an incredible six years, beginning as the Jug Trust.

All the members are concerned about new pence, making no attempt to hide their desire for bread, so they've all maintained steady jobs outside the band. But they also profess boredom with their jobs and a strong affinity for the toot, whistle and boom of good time music.

"We started as a Jug band," said Keyboard puncher John Reed. "We toured clubs and working men's joints and got cheered off. Jug music was too restricting and didn't allow us to expand. We got to the point where we were sleeping through our own performances."

"Luckily, we were all pop

stars at heart," injected Brian. "So we got it together. We found there were a lot of things we wrote ourselves that we couldn't do as a jug band, so we expanded. Now, I hope we'll have wide appeal so we can play and be appreciated almost anywhere. We've always had our eye on Guernsey or the Isle of Man; anywhere the clinky stuff is. Even High Street, Derry."

"Bronx Cheer describes what the band's trying to do; defy description," says Tony Knight (fourth member Chas Johnson grinned voraciously). "Our tongue-in-cheek attitude is very important, because we have that kind of approach to the songs — being humorous without being uproarious."

"We used to do the 'Fire And Rain' stuff, but we couldn't combine that approach with the other. Anything dead serious seems to stick out like a sore thumb. The audience participation part is also very important, though we haven't quite got the stage thing together yet — we're still recording a lot."

"We're just going to let the next single go," says Brian, "and if it takes off, we'll jack our jobs in like that. We have to keep working otherwise, because money — there's that ugly word again — is very necessary. You've got to be a businessman."

Lon Goddard



BRONX CHEER L TO R BRIAN COOKMAN, TONY KNIGHT, CHAS JOHNSON AND JOHN REED.



DAVE CHRISTIAN, MARK WESLEY, KID JENSEN, PAUL BURNETT, BOB STEWART — RADIO LUXEMBOURG



NOEL EDMONDS



Hope & glory?

WHY, WHY oh why, don't we have a national name? Finland has its "Land Of A Thousand Lakes" tag, and there is the "Land Of The Midnight Sun" — what about good old GB?

I reckon we should be called the Land of the Ridiculous Contradiction. Ponder for a moment or two upon the following ludicrous situations.

To travel from my home in Kent to the BBC by train costs me £1 return for a distance of approximately sixty miles there and back. It is now possible to travel to New York and return for under £80 — a distance of some 6,000 miles all told.

BREAKDOWN

The breakdown is approximately sixty miles for £1 on British Rail and 75 miles for £1 on the latest Jumbo.

In addition, to the best of my knowledge British Rail don't serve two meals and a free drink and although I may have been asleep at the time I don't remember the 9.5 to Victoria showing a choice of two movies.

Now I'm not advocating that Victoria-bound commuters should Jumbo to work — obviously Oxford Street is sufficiently congested without the added strain of descending 747's — but somehow we've got to get our priorities right.

Air fares are coming down and facilities improving — Mr. Marsh has just announced further future price increases for British Rail and their facilities are getting ridiculously bad.

I've also recently discovered an astounding contradiction in the legal world. Some months ago, while returning home from a "What's New," my car was struck and removed from the highway by a large lorry.

CO-OPERATIVE

The police were most co-operative and considered the accident sufficiently serious to take legal action. Eventually the case came up and the driver was found guilty of dangerous driving. I therefore looked forward to the insurance company re-instating my No Claims Bonus.

But not so. It would appear that by British law, a lorry-driver can run you clean off the road and totally wreck your car but despite being found guilty of driving dangerously, he can not be found liable for the accident. So when out driving . . . beware! You can be the innocent party and still pay all the bills!

Also in the contradiction department: another Alsatian attack underlines the ridiculous laws governing wild animals in Britain. You can ride a horse on the road and cause an accident when it bolts yet you pay nothing towards the upkeep of the road and God help the poor peasant it treads on.

There's nothing to stop you keeping a sabre-toothed tiger in your loft — in fact, the law doesn't even seem to look too unkindly on you if it eats up the entire local primary school.

We've also got minor-league contradictions like taxi-drivers fighting mini-car operators for the right to London's passengers.

Taxi-drivers claim they can give a better service if the mini-cab drivers are disposed of, yet the London cabbie is still one of the rudest people in Britain. Wouldn't it be wise to improve the cabbie's image before completing their monopoly?

But I still think the greatest contradiction is Members of Parliament deciding that cigarett packets should carry a health-hazard warning. What about Members of Parliament carrying a similar warning about what they can do to your health?

NOEL EDMONDS

WHO'S ON WHERE

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THURSDAY

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Fox at the Toby Jug, 1 Hook Rise South, Tolworth
LINDISFARNE
Ealing Town Hall, London W5
SAM APPLE PIE, GNIDROLOG
Fairfield Halls, Croydon
NEW SEEKERS
Palais Nottingham
ELGIN
City Hall, Sheffield
MOTT THE HOOPLE
Patti Pavilion, Swansea
MAGNA CARTA

FRIDAY

Bull's Head, Barnes Bridge, London SW13
RONNIE ROSS
Van Dike, Exmouth Road, Plymouth
AMERICA
Queen's Hall, Leeds
JACK BRUCE BAND, EAST OF EDEN, FUZZY DUCK
Starks, Royal Ballrooms, Bournemouth
FACES, THIN LIZZY
Odeon, Lewisham
CANNED HEAT, STONE THE CROWS, LINDISFARNE
Empire, Liverpool
MAGNA CARTA
Town Hall, Oxford
STONEGROUND
Victoria Hall, Stoke-On-Trent
MOTT THE HOOPLE

SATURDAY

Bull's Head, Barnes Bridge, London SW13
BRIAN SMITH
Van Dike, Exmouth Road, Plymouth
SAM APPLE PIE
Hydraspace, Kingham Hall, St. Johns Road, Watford
GENESIS
Digbeth Hall, Birmingham
MAGNA CARTA
Liverpool Stadium
MOTT THE HOOPLE

SUNDAY

Bull's Head, Barnes Bridge, London SW13
Morning and evening:
BE-BOP PRESERVATION SOCIETY

Top Rank Suite, Plymouth
TAMS
Newlands Club, Civic Centre, Gravesend
MICK ABRAHAM

Caley Cinema, Edinburgh
ARGENT, CLIMAX, CHICAGO, DUFFY POWER

Cliffs Pavilion, Southend
NEW SEEKERS

Free Trade Hall, Manchester
MAGNA CARTA

Plough, Coventry
HERON

Fox at Greyhound, Park Lane, Croydon
GREASEBAND

St. George's Hall, Bradford
MOTT THE HOOPLE

MONDAY

Bull's Head, Barnes Bridge, London SW13
LIVE RECORDING FOR THE BBC JAZZ CLUB. 2 GROUPS: — TONY LEE TRIO & TOMMY WHITTLE AND THE BARBARA THOMPSON QUINTET

Top Rank Suite, Reading
TAMS
City Hall, Glasgow
ARGENT, CLIMAX, CHICAGO, DUFFY POWER
Fox at Surrey Rooms, Oval
Kennington
STATUS QUO
Royal Albert Hall
CANNED HEAT, TONY ASHTON, STONE THE CROWS
Civic Theatre, Darlington
NEW SEEKERS

TUESDAY

Bull's Head, Barnes Bridge, London SW13
TONY LEE-SPIKE HEATLEY DUO
Top Rank Suite, Birmingham (4)
TAMS
Caid Hall, Dundee
ARGENT, CLIMAX, CHICAGO, DUFFY POWER
City Hall, Sheffield
GEORGIE FAME AND ALAN PRICE

Royal Albert Hall, London SW7
EVERLY BROTHERS

Barnstable Queen's Hall
MAGNA CARTA

Granary, Bristol
HERON

Fox at Starlight, High Street, Crawley
MEDICINE HEAD

WEDNESDAY

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

Excel Bowl, Middlesbrough
TAMS

City Hall, Newcastle
GEORGIE FAME & ALAN PRICE

Winter Gardens, Bournemouth
NEW SEEKERS

Royal Albert Hall, London SW7
TOM PAXTON

Dorothy Ballroom, Cambridge
STONEGROUND

COLLEGE EVENTS

OCTOBER 7
Bradford University
Richmond Road, Bradford
STONEGROUND
Agricultural College, Sutton Bonnington
DANTA
Leeds University
STEELEYE SPAN

OCTOBER 8
Isleworth Polytechnic
HERON

OCTOBER 9
Canterbury University
STONEGROUND
Lancaster University
ARGENT, CLIMAX, CHICAGO, DUFFY POWER
Ealing Technical College
HERON
College of Education, Portsmouth
DANTA
Kingston Polytechnic, Penrhyn Road, Kingston-upon-Thames
VELVET UNDERGROUND

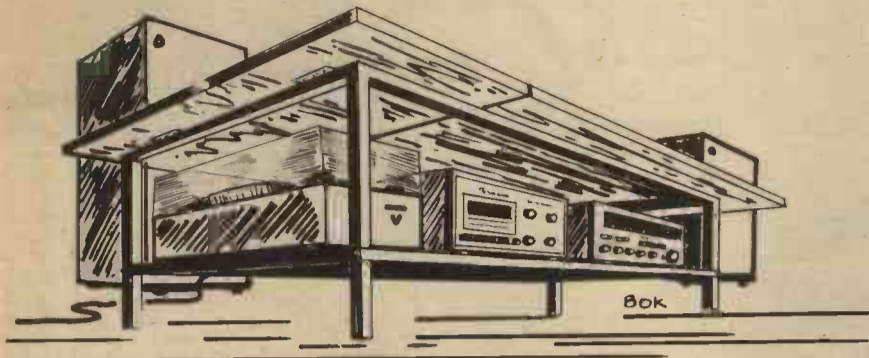
OCTOBER 13
Cardiff University
DANTA
Aberystwyth University
STEELEYE SPAN

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no membership required

fr. 8 Oct AMERICA
sat. 9 Oct SAM APPLE PIE
fr. 15 Oct Andy Frasers new group
TOBY + SUNSHINE
sat. 15 Oct MAN
fr. 22 Oct ASSAGAI
sat 23 Oct URIAH HEEP

TAPE AND HI-FI INFO

Living with stereo(2)



IN OPPOSITION to the belief of many, it is possible nowadays, with the wide range of equipment available to install in your home, car or office, a tape system which is both effective and economical.

With its ease of operation, compactness and damage-resistant qualities, tape, whether cassettes, cartridges or reel-to-reel recorders and playback machines, will eventually become a standard HiFi feature in the home.

For recording purposes both in mono and stereo the reel-to-reel tape recorders are still in the forefront for their fidelity and quality of reproduction, and are at present, but not for long perhaps, the undisputed leader for the true HiFi enthusiast.

For ease of editing, mixing and cutting etc., these machines are essential for the professional or semi-professional. Speaking in terms of the mass market however, with the research and development lavished on the cassette and cartridge systems during the past few years, it seems that the cassette is leading from the 8-track cartridge, certainly from a utility point of view.

This miniaturised version of the reel-to-reel recorder is steadily increasing in its versatility. From a purely entertainment standpoint the cassette will, I'm sure, if in fact it has not already done so, take over from its predecessor the old tape recorder. The ease of operation and low cost factors contributing towards its popularity.

The 8-track or cartridge system of American origin is now extremely popular for use in the automobile, its

stereo performance within the confines of a car has to be heard to be appreciated.

Just push the cartridge of favourite recordings into the player unit, which is no bigger than a car radio, and it will go on playing non-stop until the cartridge is withdrawn.

The continuous loop of tape is divided into four programmes each programme containing two tracks for stereo. Most 8-track players have the facility to select the programme of your choice but do not have the rewind controls necessary to avoid listening to the whole programme, should you wish to hear a particular piece over again. However, for car use its appeal is obvious as one does not have to keep changing records or cassettes etc., until one gets tired of hearing all four tracks of each cartridge and that represents a fair amount of motoring.

The home 8-track players are the natural follow up most people wishing to use their collection of cartridges not only in their car but also in the living room as a separate system or these can be used linked to their existing HiFi layout.

THE SEPARATES

If one is thinking of purchasing a tape system, whether reel-to-reel, cassette or 8-track, these can be linked up to any existing HiFi system providing the basic layout can facilitate the additional units. An example of a typical layout of separates is shown in diagram A. In this layout the basic system is the amplifier, turntable and two speakers. Connected to it is a cassette deck, giving one the dual purpose system of disc and tape for playback and recording.

Should one purchase an amplifier with radio tuner incorporated then the three

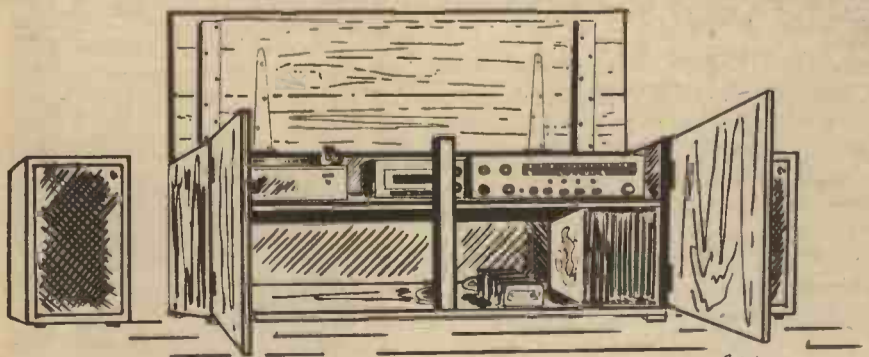
systems of radio record and tape are all linked together within one set up. As the cost of the tuner section within an amplifier is very small I should always be tempted to go for this unit but as the cost of good equipment is fairly high one is usually limited to a certain expenditure and a tuner can always be added at a later stage.

As we are discussing additions to the HiFi setup the problems discussed in an earlier article regarding the protection and beautification of these units by installing them within some shelving unit or cabinet. The designs proposed this week are for those seeking a slightly more sophisticated unit with added storage space and a more modern approach in furnishings.

In the designs I have shown the two speakers in position — these naturally may be placed in the room to give the best sound reproduction in stereo and not necessarily as shown in the sketch design D, the coffee table approach, and ideally suitable for the small flat or living room and has the dual purpose of housing your HiFi and as an occasional table. Again the construction although looking complicated is fairly simple and the materials involved not too expensive.

Design E involves a great deal more construction work but is by far the most concealed unit so far mentioned. This unit provides considerable storage facilities and dependant upon a good area for equipment. Plans, material breakdown specifications for all designs are available to all RM readers free. Send stamped addressed envelope.

Barry O'Keefe



WIN SOMETHING COMPLETELY DIFFERENT!

AND NOW FOR SOMETHING COMPLETELY DIFFERENT...

Good evening!! This week Record Mirror brings you the readers the chance to win a prize of a lifetime. No, we are not offering you a fortnight in the Bahamas for two, or a colour TV set, nor do we offer you £20,000 in crisp new £10 notes.

Instead you can win a copy of the brand new exciting LP record by the cast of that well-known TV show "The Troubleshooters" (ridiculous!), "On The Buses" (what a hope!) ... no its ...

MONTY PYTHON'S FLYING CIRCUS!!!

Yes This delightful record can be yours entirely FREE by sending the answers to the following questions, preferably on the back of a ... tortoise (you thought we were going to say £5, note, didn't you ... ha!) and by adding in your own records (or anyone elses come to that) why you (or they) feel that MPFC (short for Monty Python's Flying Circus) is so popular. (Note — there will be no less than 50 lucky winners!!)

Now stand up at the back and pay attention! ... no slacking! ... get those answers written out straight away and in the post. They must reach us by next Monday October 18th ... and if your entry doesn't arrive by then ... hard luck!

(Note from the RM staff): We are hoping that some or indeed all of the cast of Monty Python will be available to help with the judging.

ANOTHER MONTY PYTHON RECORD — (Charisma). Second collection of Monty Python type humour from the cast of that well known BBC-TV show of the same name — Monty of Flying Circus fame that is! A stereo disc this time which greatly enhances the multitude of special effects — some of which in all fairness owe more than a little to those past masters of sound humour — The Goons!

The album contains both excerpts from their past TV shows, together with items written and performed especially for this record — although I gather that all were re-recorded by the Charisma team for this LP. Say no more (nudge, nudge!).

"An LP record that you will indeed be proud to own," said John Cleese, Graham Chapman, Terry Gilliam, Eric Idle, Terry Jones, Michael Palin and not forgetting the lovely Carol Cleveland.

I agree.

B.C.

CUT HERE.....

- Q. 1. Name the cast of the best/worst/best TV programme. (You might find the R---O T---S helpful ... but anyone found cheating will be automatically relegated to Division Two????).
- Q. 2. What does SUCRICGNIYLFNSOHTYPYTNOM spell backwards?
- Q. 3. On the present TV schedule what time does the programme after Monty Python finish? (Again do not refer to the R---O T---S.).
- Q.4. What award did the Monty Python show win this year? (There, a serious question at last!). Now add (in not more than 20 words) why you feel the Monty Python show is so popular

Name..... Now with the assistance of the Post Office (or otherwise!) send your entry to:
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"E"

NAZARETH



PIXIES



WORLD

DAN SLOWLY unbuttoned his left glove and the deft action had screaming Sarah (the Sexy Sockbuster) squealing with delight.

Her pulse pounding, her breath pushing her breasts tight against her tissue-thin sweater, she watched in ecstasy as her hero nonchalantly tossed away his glove and peeled off his lavender day-glo sock. "Oh, Dan, Baby, you're so cool it hurts" she pouted, her tongue wetting her lips until they shone like wet leather.

Dan McCafferty stood tall, his red long-johns sticking to the contours of his skeletal eight-foot-eight frame, a bent Woodie in his mouth and a thermometer crooked in his right elbow.

Meanwhile, two miles away, a 32 bus stopped outside a secret rendezvous and the other members of the group alighted and made their way to the nearest pub.

At the same moment, Screaming Sarah had stripped to her tights and Burgundy-coloured football shorts. "Dan, Baby," she rasped, her voice turning hoarse with desire, "don't tease me so. I must have it, I must, I must."

His orange-coloured eyelids flickered. He sighed. "O.K. Baby, here it is." He threw forward his chest and sang an aria from "Carmen." She deftly caught the chest as it thudded past the settee and kicked the aria in the breadbasket. "Dan, Baby, now come and join me on the chaise lounge."

Meanwhile, in a certain London pub, Manuel approached a pock-marked barman and whispered "We've come to see 'Doctor Rock' about 'Rockin' Pneumonia'." "Elvis will be touring Britain next year screeched the barman in reply, as he unzipped his body and emerged from the cocoon as Judy Jamsession, dressed only in her bra and pants.

At the same time, Dan had sewn a Merrill Moore badge onto his Y-Fronts and was watching Sarah as she placed a Little Richard album on the stereo machine, her flowered Marks and Spencers knickers taunting him as she bent over the player.

Somewhere in London the entire cast of a new revue were titillating the audience by appearing on stage in Moss Bros' suits - frontally!

A lone Rocker, caught in the rain, was slowly squeezing a blackhead on his left



this is an advertisement from Nazareth

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LIVE! International

ERNIE'S BAR : Clacton-On-Sea. With no other big names on the bill, Nazareth performed their own eight-hour spectacular at Ernie's, the great 'head-freak' bar in Clacton-On-Sea where the original hippie cult was born. Here it was, in the early days of psychedelia, that the Haight-Ashbury crowd regularly arrived on day trips to dig the sounds and light shows.

Lead guitarist Manuel Charleton delighted with his recitation of "Aunt Fanny's Daughter Left For Monterey" and had the whole audience

kneecap to the tune of 'Whole Lotta Shakin' Goin' On."

At the pub, Pete had rolled up his sleeve to reveal a tattooed design of the Jimi Hendrix "Electric Ladyland" sleeve. Judy Jamsession had removed her briefs and was drinking a pint of Red Barrel. "Dan, Baby" breathed Sarah, her tongue enticingly caressing her remaining top tooth, "Tell me all about Bill Haley - and don't forget to

on his two feet screaming for more. Bassist Pete Agnew stole some of the limelight with that joke about two kids fighting under the blankets and he was ably supported by drummer Darrell Sweet who shouted "Free drinks for all" amidst tumultuous applause.

It was left to Dan McCafferty to provide the highlight of the evening when he crooned "White Christmas" in a stage finale backed by 14 Soho strippers, 11 jugglers, a Salvation Army Band and a plastic statue of Bing Crosby.

MILTON SHOEMAN

reveal his entire discography." Meanwhile, at a Nudist camp in Devon, the local group were finding it rather painful playing a two-hour set seated on some Army Surplus wicker chairs.

Whilst Screaming Sarah eased herself gently into Dan McCafferty's wafer-thin lap, kissing him on the ear with her new day-glo lipstick, he began to relate the continuing story of Bill Haley ...

To be continued

THE LATE UNKNOWNNS

NORMAN Jobless, author of that brilliant RM series "The Great Unknownns" next year starts a startling new series titled "The Late Unknownns."

His subject is sensational, mainly so because they are completely unknown. In fact, they have never had a record released. In fact, you have probably never heard of them before in your life. So who better to start the series with than Nazareth.

This amazing breakthrough in journalism concentrates on a group who have never flown a plane-load of journalists to Afghanistan! They have never been the subject of photo-features in the National papers fondling naked birds in Oxford Street. They have never released ten thousand purple tigers in the Playboy Club. They have never had Brigitte Bardot present them with a Gold Disc at the Savoy Hotel.

Nazareth are a group who are so unknown it is frightening! Although they have been in existence for two years they have not even been in the background of "Top Of The Pops" during the low-camera-angle knicker shots. They haven't even delivered a disc to Radio One on the back of an elephant. Journalists haven't even had the pleasure of swilling pints of beer back with them in Soho boozers and afternoon clubs and late-night spaghetti joints.

Nazareth are nowhere! Mind you, they're more interested in their music than anything else, which is why RM is taking such time and trouble to present this unknown group in such an insignificant series. RM just can't believe that a group are trying to make-it musically without employing the top names as session men. Their first album doesn't include Eric Clapton and Uncle Tom Cobbley on three tracks; they are not appearing at the Albert Hall backed by the Bolshoi Ballet and the Peking People's Orchestra. Their record isn't produced by the third violinist in Britain's No. 1 group and the members of that famous foursome who recently split aren't jamming with them on any gigs at Ronnie's.

Read all about them next year, you can't miss out on the group everyone else ignores!

THE LATE UNKNOWNNS

THE FACE FROM NAZARETH



COLUMBO Records to re-issue "The Sound Of Music" as a CHARLES DICKENS melodrama.....A: No. 2,346 - "A ripe banana".....Q: No. 2,347 - Who was the popular singer sitting fourth from the left in the eightieth row during the chariot scene in 'Ben Hur?'.....NAZARETH not appearing on the Royal Command Performance this year.

STAN WEBB has dual role in Hammer re-make of the ultimate horror classic "Abbott and Costello Meet Abbott and Costello".....In East End pub, DEREK NICOL seen boozing with TINY TIM, LITTLE RICHARD, WEE WILLIE HARRIS and SHORTY RODGERS. He was telling some tall tales.

No comment dept: ANN-MARGRET and Raquel Welch were once au-pairs.....Thank you reader J. ISCARIOT of Dingle for this week's 'Face' title.

Apart from Isley Brothers, cover versions of "Spill The Wine" by KEITH MOON, STAN WEBB, DAVE DAVIES, VIV STANSHALL and THE BEAST.....ANN-MARGRET will be released on Big Apples Records in Britain.

Nude version of "The Edinburgh Military Tattoo," due to be presented by the "Hair" cast at the Roundhouse, now off.....ERIC CLAPTON, LEON RUSSELL, DELANEY AND BONNIE, GEORGE HARRISON and the LUTON GIRLS CHOIR not with Nazareth at recording of their first LP.

The REAL Drifters stand up and speak

by PETER BURNS

THE DRIFTERS have just completed their second successful British tour. Playing to packed houses all over the country they've shown audiences just how great the difference is between the real thing and all the phonies who have played here under their name since the group's last tour in 1965. Anyone who has seen the Drifters perform on this tour will know exactly what I mean. Johnny Moore is still lead vocalist and has a longer association with the group than any other lead singer in their long history. Bill Fredericks is second lead and has brought a new dynamism to the group since he joined four years ago. Completing the team are the two new boys, Butch Leak and Grant Kitchings. Combined, these names added to many great singers in the past like Ben E. King and Clyde McPhatter carry on a tradition special to the Drifters and as yet unparalleled in the history of modern music.

I was fortunate enough to interview the group (minus Johnny Moore who was receiving some medical treatment for an ear infection) at Polydor's press office.

First, I spoke to Bill Fredericks who is very knowledgeable about the group's long history and is perhaps their most influential member.

FIRSTLY CAN YOU TELL ME THE PERSONNEL CHANGES

IN THE DRIFTERS SINCE THEY WERE LAST IN LONDON?

Johnny Moore is the only one left of that line up. Rick Sheppard and Dan Dandridge replaced Johnny Terry and Gene Pearson. I joined to replace William Brent who sang bass with the group but never recorded. When Charlie Thomas left, I bought in Milton Turner who used to sing in the Packards too. Don Thomas replaced Milton, then came Butch and Grant.

YOU SANG WITH THE PACKARDS ORIGINALLY? DID YOU SING WITH ANY OTHER GROUPS?

No — I sang solo for a while, did some things on Columbia and er... something Sound — I can't remember the name, they were just across the street from Decca, only a small label.

WHAT ABOUT YOUR LEAD DRIFTERS RECORDS?

What? 'Up Jumped The Devil' — Ugh, garbage! and 'Need You Now' definitely not me. You see, they put me out of my range singing those high notes and I'm no Eddie Kendricks — I'm a lyric baritone. It was just what they thought would go at the time. That's one of the differences between the groups now and as they used to be — the voices in the old groups used to have to be more versatile. They only had maybe a five piece backup band and they vocally made up for the lack of instrumentation.

WHO DO YOU

CONSIDER YOUR MAJOR INFLUENCES?

Tony Bennett, Johnny Mathis and of course the Drifters — I always wanted to sing with the Drifters.

WHEN YOU FINALLY JOINED THE DRIFTERS, DID YOU FIND IT HARD? WERE YOU READILY ACCEPTED?

Oh yeah right away. You see I always loved the group and listened to them a lot. I felt they had something unique — unlike any other group. The Drifters are constantly changing — adapting to their audience. We give the people just what they want, we are in touch with our audience. We are still learning all the time because our audience is so varied and they all want different things from us. We perform a medley of old songs... Coasters, Platters — you name it, we can go on for an hour and a half and often perform a completely unrehearsed show by adapting to what the people want.

TELL ME ABOUT CHARLES THOMAS? WHY DID HE LEAVE THE GROUP?

Charlie got mad one evening and said he wasn't going on stage — we were at this club called the Thunderbird. He was upset about some personal thing he had with Rick Sheppard. He said 'I'm not gonna go on stage if he comes late again.' So Faye said to him 'If you don't, you'll never go on stage with the Drifters again — long as you're black'. Johnny, Rick and myself had to do several shows without Charlie cause of the jail thing etc.

Don't get me wrong — I really loved the cat but he just made some wrong moves — he didn't go on that night and he's never been with the group since. That's when I called Milton Turner, he only stayed for a while to help us out. Then Don Thomas came in to replace Milton.

IT SEEMS INCREDIBLE THAT CHARLIE COULD LEAVE THAT WAY AFTER BEING WITH THE GROUP SO LONG

It was stupid — I was mad at him cause he did it. I told him to cool it but it made no difference.

DO YOU KNOW OF HIS WHEREABOUTS NOW?

No — Charlie's a true Drifter in all senses of the word. He's always on the move.

(At this point I took the opportunity to ask the two newest members some questions. First — Grant Kitchings).

WHERE WERE YOU BORN?

Dayton Ohio but I've lived in New York for the past sixteen years.

WHAT OTHER GROUPS DID YOU SING WITH PRIOR TO JOINING THE DRIFTERS?

You want them all — right. Well I started with a group way back in '52 called the Corvetts. Then in '56 I joined the Kingtoppers who recorded for Jubilee at the time. In 1957 I joined Sonny Til's Orioles as a tenor. Then I worked with the Ravens for a while.

WAS THE LEAD SINGER JIMMY RICKS?

No, a guy called David Bowie, Jimmy had just left but Joe Van Loan was still there.



THE DRIFTERS: MANY PERSONNEL CHANGES

TOMMY EVANS WAS WITH THE RAVENS. DID YOU KNOW HIM?

That's right — in fact Tommy had a group with me before the Ravens called the Keynotes, we didn't record though. Then after the Ravens I hustled solo for a while.

DID YOU RECORD?

I made cuts but none were put out as far as I know. After a while I joined the Inkspots, Joe (Van Loan) was also with the group at that time too. Then I hustled around New York for a while — modelling jobs, solo singing, until I met Faye and joined the Drifters.

Then I questioned Butch Leak.

WHERE DID YOU SING BEFORE THE DRIFTERS? ANY GROUPS?

No, I've been in the service for sometime — Vietnam.

(Faye Tredwell, the Drifters' manager carried on the story.) Bill knew Butch and

when we needed someone to replace Rick Sheppard Bill went all over New York looking for Butch. He finally found him at a party.

HAVE BUTCH OR GRANT RECORDED WITH THE DRIFTERS YET?

No, not yet.

WHO WAS ON THE 'ROSE BY ANY OTHER NAME' SESSION THEN?

Johnny and Bill and two session singers we hired in Chicago, Syl Johnson got them for us, in fact one of them wrote 'Be My Lady' the flipside. (Quinn).

Faye Tredwell, took over the management of the group after her husband George died in 1967. She went on to tell me "George was a tremendous influence on the group. He believed in the group when nobody else did. It was treated as a joke at Atlantic when George introduced the Crowns as the New Drifters but everyone stopped laughing when

"There Goes My Baby" hit the charts. He'd kept the Drifters' name alive through the bad period with no records since "Drip Drop" and it paid off. Then no sooner had we got a hit when Benny left the group and we had a string of hit records without a lead singer to the group. I give Charlie Thomas credit, he was able to come in there and keep the group going until Rudy started getting hits. Rudy was a little ahead of his time and he gave so much soul to a song. All the time Leiber and Stoller would say 'keep it down, man'. 'Vaya Con Dios' is the only tune Rudy was able to sing the way he wanted and strangely it was the last song I heard him sing before he died. It was at the Uptown Theatre Philadelphia and the group did 'Vaya Con Dios' as their closing number. Philly is known as a church town and he walked the aisle that night — it was like his obituary, he said goodbye to everybody right there — a week later he was dead."

THE SEVENTIES SOUND

Media Apathy



WARM DUST
Warm Dust slam the British mass media

"Personally, I consider the fault lies in the mass media. The national press, of course, is really only interested in The Stones, members of the Beatles, girl singers in Hot Pants and the new No. 1 singles act (if they have a good enough stunt story).

"The radio continues to live in the past. Exposure for contemporary British rock acts, with the exception of one or two programmes, is sadly lacking on Radio One. They are more content to play 'oldies', re-releases, the new singles hits — and almost ignore the modern British music.

"The same could be said for television. We are well behind other countries as far as music on television is concerned. Here, apart from "Top Of The Pops", one would not know that music is of interest to millions of people. There is almost as much coverage of obscure or minority interests from

gardening to snooker, than modern music.

"Top Of The Pops itself is certainly no reflection of what is happening musically in the 1970s. We are lucky if we have one contemporary British Rock group featured a week.

"Frankly, returning to Radio One, I cannot believe that they are giving listeners what they want. They are convinced that they must churn out plays on ditty's and bubblegum pop and don't understand that the majority of listeners have mature musical tastes and would sooner listen to something with substance. I don't know anyone who likes Radio One — not even my mother.

"Recently, over the past few years there has emerged a new wave of rock artists. In some ways I don't think even the musical press gives them a chance.

Les Walker

Hollies/Distant Light

NEW ALBUM

EMI Records (The Gramophone Co. Ltd.) EMI House, 20 Manchester Square, London W.1

Parlophone PAS 10005

Mirrorpick



PETER
JONES
ON THE
NEW
SINGLES

AMERICAN RELEASES

RARE EARTH: I Just Want To Celebrate (Rare Earth RES 102). I first played this fabulous incredibly powerful chattering stuttering freaker at a dance well over a month ago, and ... well, it SHOULD be a smash (and being on Motown's Pop label it probably will be).

TAMI LYNN: That's Understanding; That's Understanding; Never No More (Mojo 2092012). In more than one sense, there are two records here: "That's Understanding" starts out as sub-Motown monotony, and from the halfway point becomes churning instrumental monotony. The flip features the same dreary song but with the instrumental part edited out (for airplay?), plus a slightly perkier gentle beater as a maxi track.

As the plug side doesn't even have a disco stomp beat (although there are people who like the bass run), John Abbey (who co-produced) must have much faith in Tami's name appeal. While not brilliant, the instrumental part is the disc's saving grace. Still, if Jimmy Ruffin can score with barely better cliched stuff, this must (heaven forbid) have a chance.

FABULOUS COUNTS: Get Down People; Lunar Funk (Mojo 2092021). If Mojo are going to hog the Charts, it would be so nice if they could do it with this gas of a funky rhythmic dancer ... so nice. One of the few records this week that've refused to leave my turntable, it is very basic but full of subtlety and, above all, rhythm. No Soul fan need hang his head in shame if this is a hit.

by **JAMES
HAMILTON**

TOMMY ROE: Stagger Lee (Probe PRO 538). Fairly good Bubblegum treatment of the folksong/Lloyd Price classic.

ANNE MURRAY: Talk It Over In The Morning (Capitol CL 15696). Given a good song, young Anne makes a good Easy Listening purveyor. She's got a pleasant bouncer here.

JEANNIE C. RILEY: Good Enough To Be Your Wife (Philips 6006152). Pithy sentiments on a jolly bouncer, by a chick who really turns me on!

MELANIE: "Songs For Children": Alexander Beetle; Christopher Robin; Animal Crackers (Buddah 2011093). Treated more like an EP than a maxi, this is just what it says — winsome kiddies' ditties by Mrs. Schekeryk, who now has her own Neighborhood label in America. If her corncrake voice hasn't worn people down too much, this sensible package of old material should do well at Xmas.

THE FLOWER TRAVELLING BAND: Satori (Enlightenment), Parts 1 and 2 (Atlantic 2091128). For something that's really heavy and far out, man, try this. Part 1 starts out in best Hawkwind style, and contains much ominous angry guitar and exotic screaming, while Part 2 (the plug side) is more straightforward, with a beat, wailing Arabic-type guitar distortion and a decidedly Middle Eastern vocal.

The fact that the group is Japanese does not detract from this being bloody good, nor from it being Middle (rather than Far) Eastern-Rock in sound (an amalgamation that I for one have been waiting years to hear).

SEATRIN: Marblehead Messenger; Despair Tire (Capitol CL 15697). A bit like a mixture of "Jig-A-Jig" with Jethro Tull, their LP title has some nice fiddle, flute and wah-wah rabbits, while the flip is a real down home mind-blower (which honestly DOES seem to feature wah-wah rabbits, or something!). I'm glad their Albert debut did them good here.

ANDY WILLIAMS: A Song For You (CBS 7499). This Leon Russell song is coupled with "You've Got A Pal" in America, and is the hit side. You all know what his voice sounds like, and he does his usual lush job on an out-of-the-rut slowie. Now it's up to the fans.

PEACHES AND HERB: The Sound Of Silence; The Two Of Us (CBS 7291). Music to dance to, huh? If you're a Diana Ross/Motown freak, I suppose so, and there do seem to be a few of them about. Will this (it's the Paul Simon song, "Great Ones" readers) rate the wrath heaped on Johnny Johnson's Dylan effort? Nice bubbly sexy flip.

FREDDIE SCOTT: Just Like A Flower; Spanish Harlem (Jay Boy BOY 34). Good on President for letting us hear the superb Soulster's 1968 wailing U.S. hit at last. Sensible flip too, both songs being about flowers ("There is a rose in Spanish Harlem" ... OK, dear?). The spirit of Bert Berns still lives.

JOSE FELICIANO: Que Sera (Che Sara'); There's No One About (RCA 2126). One of them everyone get up and sing along type slowies, sung all foreign. Depending on your taste, either kinda dull or ever so nice (it's been a big international hit). Enjoyable old-fashioned flip.

JOHNNY CASH: Singing In Vietnam Talking Blues (CBS 7300). Not normally a Cash fan, I cannot help but dig this fascinating story set to music, which recounts Johnny and June's deeply felt experiences in Vietnam.



JACK BRUCE: MAKE IT ON NAME VALUE? SEE REVIEW RIGHT

Bruce album track

JACK BRUCE: The Consul At Sunset; A Letter Of Thanks (Polydor 2058-153).

An album track and, I'd say, depending on name value to make the grade as a single. But it's a sturdily constructed piece of writing, a bit samey here and there — and the vocal is well done and styled. Trouble is that lack of instant impact ... it's good, but at the sort of tempo which makes it hard to register. — CHART CHANCE.

LONNIE DONEGAN: Don't Blame The Child; Come To Australia (RCA Victor RCA 2128). A somewhat startling change of style for Lonnie. Miles behind him the yips of skiffle-type stuff. This is a deep, emotional ballad — apparently handed to him by Frankie Laine. The performance is good, with nothing overdone in the selling and telling. Maybe a bit slow-moving. But should do well. — CHART CHANCE.

THE DOGGS: Billy's Gotta Run (Chapter 1). Fairly spirited group workover with a commercial basic hook, but not all that distinctive.

MARK WYNTER: Go Away Little Girl (Pye). Smooth performer from the pre-Beatle days — a 1962 revival of a Goffin-King song.

STEELEYE SPAN: Rave On/Reels (B and C). Must be in with chances. Unusual Holly revival, just vocal — no instrumentation. "Reels" is fiddly — dance-over-swords scene.

NEIL LANCASTER: I'll Cry My Heart Out For You (Polydor). An album track, with hefty piano intro and a sensitive, highly-promising performance. This talent will out. For sure.

ESSJAY: Twins Of Evil (DJM). Dramatic, heavy, electronic theme from an outstanding new movie. Very powerful — evocative.

MORNING MIST: California On My Mind (Polydor). Another one which could make it. Excellent arrangement, with strings, and some superior-type harmonising. Very nice indeed.

EUGENE PAUL: Somebody's Changing My Sweet Baby's Mind (Pama Supreme). West Indian talent set in an arrangement with a touch of the reggae, but not too much. Good girl chorus intervening.

HOWARD KEEL: All Of My Life (RCA Victor). Predictable big-voiced job on one of the better songs from "The Ambassador" — as is the flip.

Move bang their gong

THE MOVE: Chinatown; Down On The Bay (Harvest HAR 5043).

I just KNEW there'd be a gong somewhere in this — it is, actually, the first note struck in anger. From then it moves into a very typical piece of Roy Wood writing and singing — nice fat harmonies and sudden jabs of dynamic guitar. Reminds me a bit of an earlier Move move — but all the same has that power and directness that will shift it fast up the charts. Oh yes — a strong Jeff Lynne — penned flip to give extra value. — CHART CERT.

OLIVIA NEWTON-JOHN: Banks Of The Ohio; Would You Follow Me (Pye Int. 25568). A traditional air, re-jigged and updated by John Farrar and Bruce Welch — Olivia singing over a simple guitar backing. Voices add harmonic aid later on ... there's a nice cosy comfortable feel to all of it. May not be a smash, but it sticks instantly in the mind. — CHART CHANCE.

THE SCAFFOLD: Do The Albert; Commercial Break (Parlophone R 5922). Doing The Albert Hall, indeed. It's a tongue-in-cheek bit of Scaffolding with a deliberately pompous voice leading the old time arrangement. Though patchy in terms of chart success these days, the Scaffold sending things up is something else. It's all here, that old-time rock — CHART CHANCE.

TIM THOMAS: Silver Morning (Decca). Gentle folksey-type ballad, with a similarly gentle backing. Tim's voice has a nice quality; chorally-backed later on.

VEHICLE: Mr. Organ Grinder (Deram). High-pitched harmonic vocal scene, with brass thrown in. Fair song material.



ROY WOOD

THE SHOWSTOPPERS: Actions Speak Louder Than Words; Pick Up Your Smile (Beacon BEA 182). Long gap between singles, but the "House-Party" team are back in form here. The formula is much the same, with the various voices vying to get the excitement going. A bit much, a bit over-worked, in parts but given air support it should make progress. — CHART CHANCE.

MIKI ANTONY: Simon's Doorstep; Eldorado Gold (Bell BLL 1179). On a Greenaway-Cooke song this time, Miki is still very much in that bubble-gum scene which should have made him a star long ago. It's a lighthearted, tinkling sort of song, with the inevitable commercial chorus and a sort of orchestral perkiness. No guarantee, but at least a ... CHART CHANCE.

GLENN SHORROCK: Let's Get The Band Together (MAM). Well above-average, both in performance and song. A lively sound, but perhaps a bit over-strained in getting the effect.

THE PIPKINS: Gonna Give Up Smokin' And Take Up Lovin' With You; Hole In The Middle (Columbia DB 8824). Pure gimmickry, of course. All galloping along — maybe galloping a bit too fast, in fact. Lots of different voices, employing a variety of accents and with a minor-key Latin-type back beat. Could well be that there's a bit too much happening for general acclaim ... but a CHART CHANCE.

GREYHOUND: Follow The Leader; Funky Jamaica (Trojan TR 7834). Neat and clean-cut lead voice sets this one — but the strength is in the all-in choral phrases. Commercial and direct stuff, with a rather yearning quality in the style. Nothing special happening ... just a builder of a production of fair charm. — CHART CHANCE.

JO MEEK: It's Another Beautiful Day; The Tea Party (United Artists UP 35290). A Tom Paxton-Ed Welch song which suits Jo's decisive and folksey voice very well indeed. She just missed out last time, but this has sufficient quality and catchiness to get both plays and sales. A very pleasant wood windy-stringy backing scene. Just one of those charmingly laid down pop songs and performances. — CHART CHANCE.

THE SEARCHERS: Needles And Pins (Pye). A mini-monster from the mid-sixties — four tracks from a group who consistently made the top of the charts.

Ed Welch



'CLOWNS'
UP 35284

UP 35284

Mirrorpick/LPs

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

Double dose of Diana

DIANA ROSS

I'm Still Waiting. Tamla Motown STML 11193.

Most of the material by the Nicholas Ashford and Valerie Simpson team. Vintage Diana? Well, there's the usual gloss and somewhat superficial moments in the arrangements, but some of the fire is missing. Through the so-so "Surrender", on to a quite magnificent side-one closer - a lengthy version of "Reach Out I'll Be There". But in between some comparatively ordinary songs, with the odd spoken bit which doesn't entirely come off. There's nobody to touch Diana when in full fire and fury, but this is a patchy album overall. But, naturally, a giant seller.

NORMAN HAINES BAND

Den Of Iniquity (Parlophone PCS 7130). Rough-edged but with a basic tightness. Title track is a standout, as is the marathon multi-party 'Rabbits'. There's some standout guitar work, what's more, from Neil Clarke, who really goes a bit. Birmingham born Norman is a very real grafter on organ, piano or plain voice. Rock heavy.

VARIOUS ARTISTS

Phase Four World Of Showstoppers (Decca SPA 162). London Festival Orchestra, Ted Heath, Frank Chacksfield, Mantovani, Kenny Baker, Johnny Keating - all on instantly recognisable stage-production hits.

JERRY CORBITT

Jerry Corbett (Capitol ST 771). With some well-known names in the varied backing groups, guitarist-singer Corbett handles some gutsy songs, but despite the urgency of the arrangements there is somehow a lack of distinction about it all. The material varies a lot - the bigger the sound the better.

RAY CONNIFF

Great Contemporary Instrumental Hits (CBS 84499). Another slice of beautiful musicianship - Ray's old experiment of doing song arrangements without lyrics, but with the same singers. It is first-rate material, and flawless late-night listening pleasure. As usual.

LYNN ANDERSON

Your're My Man (CBS 64468). With the Jordanares, Lynn moves professionally, if sometimes rather coldly, through some established country-style songs - though the accent is more often on a poppier choice. Certainly her style shows through and the arrangements are uniformly good. Her "new" market will cough up sizeable sales.

FRANK SINATRA

The Sinatra Collection (Reprise 44145). It spans the years from 1963 - 'Nancy' is there, and 'Moon River' and 'Hello Dolly'. 'All The Way' and 'My Kind Of Town', along with the superb arrangements of Sonny Burke, Nelson Riddle, Don Costa. 'Nuff said.

DIANA ROSS

Diana. Tamla Motown STMA 8001.

This is the soundtrack of that star-studded Ross telly spectacular and not only is Diana in her most decisive mood - there's also a fair helping of the Jackson 5 (on "Mama's Pearl" and "I'll Be There") and Bill Cosby and Danny Thomas. Diana, alone and with the guests, really gets into the spirit of the show and is spectacularly emotive on "Ain't No Mountain High Enough" and Aretha Franklin's "I Love You (Call Me)". One original soundtrack production that really does come off.

THE ALLMAN BROTHERS BAND

At Fillmore East (Polydor Super 2659 005). The Allmans play the blues and they play good too. This is a live double album recorded in March earlier this year, and you get one hour fifteen minutes of exciting sound. The band has that clear professional sound that many British blues bands fail to supply. These musicians are mature and it comes across clear in this class package. They get the screams too! T.C.

MICHAEL NESMITH AND THE FIRST NATIONAL BAND

Nevade Fighter (RCA SF 8209). No, he doesn't just play country music, no sir! If you haven't caught up on Papa Nes and his band yet you're really missing out. This is Mike's second album release in the UK; the first, 'Magnetic South', showed the mood and this one carries it on. Steel guitarist 'Red' Rhodes is featured heavily and his swirling solo instrumental 'Rene' stands out. Mike and the band really put some work and love into their albums and Mike has dedicated this one to International Harvester, makers of automatic reapers and other fine products. This one's really a good vibe. T.C.

ROBERT WILLIAM SCOTT

In Memory Of The Race (Reflection REF L13). The man who wrote 'He Ain't Heavy, He's My Brother' (with the late Bobby Russell) and 'A Taste Of Honey' (with R. Marlow) and many more. The productions sound a bit like demo recordings that could be a bit dated, but the emotion is pure and you can see where most people derived their interpretations of these great songs. Fine deep voice here. L.G.

PHASE FOUR

World Of Foreign Film Themes (Decca SPA 161). Served up in rich stereo, and delivered by Ted Heath's band, the International Pop All-Stars, Los Machucambos, Ronnie Aldrich, Roland Shaw, Stanley Black and Frank Chacksfield.

THE VELVET UNDERGROUND AND NICO

The Velvet Underground And Nico (Verve MGM V 65008). Produced by Andy Warhol, this is the band that was featured in Andy's experimental Exploding Plastic Inevitable. It's rather straight, because the visual and involvement side is lost on record, but musically, it's solid and by no means freaky. In fact, to my surprise, it's actually very pretty. Soft voices singing soft songs, twanging electric picking similar to the Byrds. Tasteful acoustic guitars and some upbeat stuff that never goes beyond sensibility. Great cover with a banana you can really peel. L.G.

JOHN JAMES

John James (Transatlantic TRA 242). Very soothing folk guitar from a soft and low voiced singer. His quiet, relaxing numbers are extremely melodic and a joy to the ear after the bombardment of electricity one wades through daily. Supported atmospherically by the high voice of Jo James, the end product is right up a folkie's alley and should please any buyer. Listen especially to 'Evening Comes Quickly'.

BOOKER T AND PRISCILLA COOLIDGE

Booker T And Priscilla (A&M 63504). Specially priced double album (at £2.30) and well worth the price of admission. Recorded early this year, the husband and wife team fair soar through some relaxed but driving arrangements. Try 'The Delta Song', for instance, or 'Ole Man Trouble'. Tremendous aura of togetherness between voice and back-up men. And that intuitive Booker T. "feel".

MILLER ANDERSON

Bright City (Deram SDL 3). There's a robust aura to this interesting album... interesting lyrically and in the strength of Miller's voice. The lengthy 'Alice Mercy', for instance, hammers almost ruthlessly. Then again his song 'Bright City' emerges well from a welter of strings and backing voices. Nicely varied material.



DIANA ROSS: SOME OF THE FIRE IS MISSING.

JONATHAN SWIFT

Introvert (CBS 64412). Simplicity is a quality that many strive for, and this album certainly has an easy simple feel. Some nice arrangements and good musicians involved in this. 'Beggars Boy' a nostalgic number is taken slow and lifting with

cockney accent. All but one are Swift's own compositions, and on the remaining one he maintains something of the quality of Cat Stevens, with drum and string backing. 'Clever Head Spell' is just that, a good rock styled echoey piece. Some interesting ideas. V.M.

BERNIE TAUPIN

Taupin (DJM DJLPS 415). Bernie Taupin reading his poetry (a completely different kettle of fish to his Elton John lyrics) to subdue but imaginative backings from Caleb Quaye, Shawn Phillips, Davey Johnstone, Diana Lewis, etc provides a startlingly different album, but one which you will grow to love if you listen with an open mind. His work is always vivid, often deeply touching, as in Side One, which is titled 'Child', and concerns his boyhood days. A beautiful, basic album with no pretensions to "artiness". B.M.

NEIL LANCASTER

Neil Lancaster (Polydor 2383 036). All written by Neil with Cliff Corbett and produced by Anita Kerr and Alex Grob. His voice is confident, swings a bit - but he never loses touch with reality. Songs like 'Missionary Mac', with amusing angles, and 'Why Can't People Be People' stress an upcoming talent.

EDDIE KENDRICKS

All By Myself (Tamla Motown STML 11186). The Temptation voice on its own. Side two erupts with 'Can I', which showcases the basic Kendrick's style. It's an anguished, high-pitched sort of style, subtle when need be, but capable of going like the clappers. May not be a giant seller, but well worth the hearing.

DELANEY AND BONNIE

Genesis (London ZGL 113). Decca jumps in with tracks from the dungeons of time. These are, as usual, released for their artistic value, but that's a bit negligible here. Flat, tinny productions (produced largely by Jackie DeShannon and Leon Russell) of rank fifties ballads and crooners Delaney wrote and slightly better quality versions of hits like "Heartbreak Hotel" and "You've Lost That Lovin' Feeling." It's really very funny. Hear Delaney doing Presley. Good luck with this. L.G.



JOHN LENNON: STABILITY AND PEACE OF MIND.

Spector helps lighter Lennon

JOHN LENNON

Imagine (Apple PAS 10004): John Lennon, for the most part of his life, has always said right out loud what he thinks and feels. On his first solo album he was the "working-class hero", a man set against the evils of the world and its mind-destroying activities. He was also the child whose early days were blighted by a lack of parental love and guidance. John Lennon was confused.

Imagine exhibits in its clean, mostly bright presentation that John Lennon not only is not confused anymore, but that, in his own words, "everything is clear in my heart." It is stability and peace of mind which shines so brightly throughout, especially on the beautiful love song, "Oh My Love".

The songs overall are better than those on the first album, and in their own they match the adventurous escapism and high-jinks of his Beatle work. He maintains that clean, slightly-echoed sound - attributable to producer Phil Spector who seems to know Lennon inside out, and who matches in a different way the kind of peaks he achieved on some of "All Things Must Pass" - which is punchy, dynamic and yet laid-back.

In "How Do You Sleep" John refers to Paul, without bitterness, more in sadness, with such lines as: "You live with straights who tell you you was king"/"A pretty face may last a year or two"/"The one mistake you made was in your head". But while his pity for Paul extends to those bounds, his enthusiasm for George Harrison is given an airing through Harrison's beautiful guitar work on tracks like "It's So Hard", "How Do You Sleep" and "Give Me Some Truth".

"Imagine" is an outstandingly positive album from a Beatle who seemed to find difficulty in living with himself and the rest of the world. John's harmony is now in his life as well as his music. B.M.



CURVED AIR: A FRANTIC ALBUM.

Anxious Air

CURVED AIR

Second Album (Warner Brothers K46092). More ambitious than the last album (musically, that is...), Curved Air's style is more refined and definite on the second. There is an accent on strange and picturesque backings, such as the hollowness of 'Piece Of Mind'. It's a frantic album, very tense and anxious; almost unnerving. In opposition, what seems to be the best inclusion is a quiet, utterly uplifting track called 'Jumbo', which Sonja explains was written with a transatlantic flight in mind. The backing is absolutely incredible - hear it. Also included is their hit, 'Back Street Luv'. L.G.

PHASE FOUR

World Of Foreign Film Themes (Decca SPA 161). Served up in rich stereo, and delivered by Ted Heath's band, the International Pop All-Stars, Los Machucambos, Ronnie Aldrich, Roland Shaw, Stanley Black and Frank Chacksfield.

PICK OF THE HOT U.S. RELEASES

EDDIE FLOYD: Blood Is Thicker Than Water; Have You Heard The Word (We Should Be In Love) (Stax). Oh, What?! Steve Cropper, Eddie Floyd and Mack Rice wrote it, Steve arranged it, and Steve and Eddie produced it. Nothing unusual about that, sez you, especially considering that the majority of "product" from that sort of Stax team tends to be stillborn by cliché out of clinical multi-track recording, these days.

Alors, mes amis, here's bon news indeed — somehow they've managed to make a bitch of a superbly driving buoyant big bass beater, whose self-propelling oomph generates so much bounce and righteous good, good feelin' that it is immediately irresistible and packed with punch!

The regurgitating doonk-a doonk-a doonk-a doonk a bass-run beat is what forces this along at such a joyful lick, and while not particularly sanctified in sound, it is redolent of Gospel influence. Eddie's powerful beat-riding delivery, the vocal group's chorus work, the tricky organ figure on the chorus, the braying brass, the chunky guitar, the thrashing thundering drums, all add immensely to the record — but none of it would have worked so well without the integration of that whumping bass into the overall texture of the sound.

That is Steve and Eddie's greatest achievement. They have beaten the multi-track jinx, and revived that yearned-for and much-missed old Stax funk. Even on the tender slow flip, the bass level is pushed up high so that it dominates the MSO's sawing strings and the rest of the sympathetic backing (in fact the flip is especially nice in its own right, and should appeal to Soul Vocal Group fans). Well done, lads!

B. KING: Ghetto Woman (abc). So, the next stage in the All Americanisation of B. B. King is evidently to make him the Bobbie Gentry of the Blues. Even my Mum, on a rare visit, asked who was singing this one... which was not really surprising, as this (actually very good) moody and menacing slowie is made even moodier and more menacing by rumbling "Ode To Billie Joe" storm-clouds-gathering wide-open-spaces throaty strings noises (arranged by Jimmie Haskell), which permeate the Riley King/Dave Clark song with brooding magnificence.

As a Pop record it is great, and, indeed, the words and sounds complement each other perfectly: "a rat run across the floor" (rrrr-growl) "a roach ran up the wall" (whirr-lelele)

"everything that's going around her/don't seem to bother her at" (sing the Blues!) "awawawwwll, because she's a ghetto woman" (now play the lowdown dirty Blues — yeah!). Sarcasm apart, I like it a lot.

THE NEWCOMERS: Pin The Tail On The Donkey; Mannish Boy (Stax). Didn't someone called Paul Peek once cut a similar title? Anyway, this Bettye Crutcher/Marvell Thomas-penned Allen Jones production is decidedly Stax in heritage if not in sound... far from it in sound. Casting covetous eyes towards the Jackson Five and Osmonds, Stax have now come up with their own squeaky voiced choppy rhythm answer to those other juvenile Rhythm and Bubblegum Squeak merchants. It's not nice.

Thankfully, as compensation for the excesses of the hit side, the swaying slow flip is very nice indeed. Sung in lead-switching (and un-squeaky) Soul Vocal Group style, it's good Allen and Marshall Jones-penned words are effectively emoted in such a way that it should snare all SGFs (Soul Group Freaks), everywhere.

It's a pity that Stax aren't concentrating more on this very satisfying facet of the group's talent — especially so, since they seem to be ignoring the fabulous Mad Lads now. The Newcomers are in some ways reminiscent of the Mad Lads (is there any connection?), which ought to be recommendation enough for this side. Yes, it is, VERY nice. Let it grow on you.

THE 8TH DAY: You've Got To Crawl (Before You Walk); It's Instrumental To Be Free (Invictus). "Produced and Mixed for Greater and Sharper Sound Reproduction on the Air," says the label — which means that Holland, Dozier and Holland still know what sells records. Greg Perry produced this Bond-Perry-Johnson-Dunbar-penned stomper from the 8th Day's album, and it's rather more straightforward and less interesting than their fabulous "She's Not Just Another Woman" smash.

However, the instrumental flip (who'da guessed from the title?) is ultra-rhythmically-funky and very good... but then, it IS a Holland-Dozier-Holland number, Prod. by (the ubiquitous) Staff. The flip has it, and it's in the grooves.

THE 5TH DIMENSION: Never My Love (Bell). Come on, get on with it! Shee... applause and cheers, dead slow lengthy intro, and then — some time after the chick has already given more than enough indication of what song she's singing — the applause comes in again after her first mention of the title line.

U.S. charts

ALL U.S. CHARTS COURTESY OF BILLBOARD

singles

1	1	MAGGIE MAY/REASON TO BELIEVE	Rod Stewart	Mercury
2	2	GO AWAY LITTLE GIRL	Donny Osmond	MGM
3	4	SUPERSTAR	Carpenters	A&M
4	3	THE NIGHT THEY DROVE OLD DIXIE DOWN	Joan Baez	Vanguard
5	9	YO YO	Osmonds	MGM
6	10	DO YOU KNOW WHAT I MEAN	Lee Michaels	A&M
7	6	UNCLE ALBERT/ADMIRAL HALSEY	Paul and Linda McCartney	Apple
8	5	AIN'T NO SUNSHINE	Bill Withers	Sussex
9	12	IF YOU REALLY LOVE ME	Stevie Wonder	Tamla
10	14	SWEET CITY WOMAN	Stampeders	Bell
11	8	SMILING FACES SOMETIMES	Undisputed Truth	Soul
12	7	SPANISH HARLEM	Aretha Franklin	Atlantic
13	15	TIRED OF BEING ALONE	Al Green	Hi
14	16	SO FAR AWAY/SMACKWATER JACK	Carole King	Ode
15	11	STICK UP	Honey Cone	Hot Wax
16	13	I WOKE UP IN LOVE THIS MORNING	Partridge Family	Bell
17	21	I'VE FOUND SOMEONE OF MY OWN	Free Movement	Decca
18	25	TRAPPED BY A THING CALLED LOVE	Denise LaSalle	Westbound
19	19	RAIN DANCE	Guess Who	RCA
20	20	CHIRPY CHIRPY CHIRPY CHEEP CHEEP	Mac and Katie Kissoon	ABC
21	24	THIN LINE BETWEEN LOVE AND HATE	Persuaders	Atco
22	22	MAKE IT FUNKY Pt 1	James Brown	Polydor
23	23	STORY IN YOUR EYES	Moody Blues	Threshold
24	18	WHATCHA SEE IS WHATCHA GET	Dramatics	Volt
25	27	WEDDING SONG (There Is Love)	Paul Stookey	Warner Bros
26	17	I JUST WANT TO CELEBRATE	Rare Earth	Rare Earth
27	30	LOVING HER WAS EASIER (Than Anything I'll Ever Do Again)	Kris Kristofferson	Monument
28	39	GYPSIES, TRAMPS AND THIEVES	Cher	Kapp
29	32	BIRDS OF A FEATHER	Raiders	Columbia
30	38	NEVER MY LOVE	Fifth Dimension	Bell
31	34	STAGGER LEE	Tommy Roe	ABC
32	33	THE LOVE WE HAD (Stays On My Mind)	Dells	Cadet
33	26	WON'T GET FOOLED AGAIN	Who	Decca
34	50	PEACE TRAIN	Cat Stevens	A&M
35	37	EASY LOVIN'	Freddie Hart	Capitol
36	41	ONE FINE MORNING	Lighthouse	Evolution
37	29	SATURDAY MORNING CONFUSION	Bobby Russell	United Artists
38	40	MacARTHUR PARK	Four Tops	Motown
39	31	BREAKDOWN Pt 1	Rufus Thomas	Stax
40	49	ONLY YOU KNOW AND I KNOW	Delaney and Bonnie	Atco
41	44	WOMEN'S LOVE RIGHTS	Laura Lee	Hot Wax
42	35	ALL DAY MUSIC	War	United Artists
43	36	I AIN'T GOT TIME ANYMORE	Glass Bottle	Avco
44	-	I'M COMIN' HOME	Tommy James	Roulette
45	47	A NATURAL MAN	Lou Rawls	MGM
46	48	K-JEE	Nite-Liters	RCA
47	42	MARIANNE	Stephen Stills	Atlantic
48	46	ANNABELLA	Hamilton, Joe Frank and Reynolds	Dunhill
49	43	ANOTHER TIME, ANOTHER PLACE	Engelbert Humperdinck	Parrot
50	-	THE YEAR THAT CLAYTON DELANEY DIED	Tom T. Hall	Mercury

albums

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

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.



TONY ORLANDO OF DAWN

- OSMONDS, Yo Yo.
- STEVIE WONDER, If You Really Love Me.
- GUESS WHO, Rain Dance.
- FREE MOVEMENT, I've Found Someone Of My Own.
- PAUL STOOKEY, Wedding Song.
- RAIDERS, Birds Of A Feather.
- FIFTH DIMENSION, Never My Love.

- DELANEY AND BONNIE, Only You Know And I Know.
- CAT STEVENS, Peace Train.
- TOMMY JAMES, I'm Comin' Home.
- FANNY, Charity Ball.
- DAWN, What Are You Doing Sunday?
- JAMES TAYLOR, Long Ago And Far Away.
- FREDA PAYNE, You Brought The Joy.



FREDA PAYNE



GEORGE HARRISON made a personal appearance at the opening of Apple's studios (in the basement at Savile Row).....and individual BEATLES will use the studio from time to time — the end, once and for all, of "Abbey Road"? — though they will, as JOHN does, still use places like the Ascot Sound home studio.....BBC-2's Saturday spectaculars a must for the masses — BBC-1 please note.....current edition of Mad Magazine well worth the price if only for "On A Clear Day You Can See A Funny Girl Singing 'Hello Dolly' Forever" featuring ALFRED E. NEUMAN as BARBRA STREISAND.

RM's SIMON BURNETT pictured wearing a weird hat in the RNI souvenir book.....for BODELL-BUGNER return, how about a fanfare of "Sock It To Him J. B."?

DONNY OSMOND's version of "Go Away Little Girl" (originally by STEVE LAWRENCE) and a U.S. chart-topper is a very beautiful record indeed.....three Scottish groups currently in the charts — BAY CITY ROLLERS, MARMALADE and MIDDLE OF THE ROAD.....Warner Bros. Records in America likely to take over ALBERT GROSSMAN's Bearsville Records — roster includes BUTTERFIELD BLUES BAND, ELECTRIC FLAG and TODD RUDGREN.

EMI execs are, apparently, not bowled over by forthcoming UNDISPUTED TRUTH album on Tamla, which is a shame, 'cos it's an unmitigated gas and deserves their fullest promotion.....can you honestly imagine anything sillier than TONY BLACKBURN attempting a MONTY PYTHON?

BILL 'LAIRD OF RUTHERGLEN' McALLISTER, Fairport's SIMON NICOL and BERNIE TAUPIN have formed Pig Lovers' Association — "There is a distinct preference, of course," says the Laird, "for landrace pigs. Better breeding and all that.".....up and coming MCA superstar (huh? — Ed) DAN REDWOOD off to America soon to do things in a big way.

'Celluloid Rock' festival one of NFT's most brilliant strokes.....not-another-word-about-Monty-Python dept: Did you know that RM's offices used to be in Shaftesbury Avenue — right opposite the Columbia Cinema?

the 50

RECORD MIRROR

singles

albums

This Week	Last Week	Weeks in Chart	singles	
1	2	6	MAGGIE MAY/REASON TO BELIEVE	
			Rod Stewart	Mercury 6052 097
2	1	11	HEY GIRL DON'T BOTHER ME	Tams Probe PRO 532
3	3	8	DID YOU EVER	Nancy and Lee Reprise K 14093
4	4	6	TWEEDLE DEE TWEEDLE DUM	
			Middle of the Road	RCA 2110
5	8	7	YOU'VE GOT A FRIEND	
			James Taylor	Warner K 16085
6	5	6	TAP TURNS ON THE WATER C.C.S.	
				RAK 119
7	10	11	FOR ALL WE KNOW	
			Shirley Bassey	United Artists UP 35267
8	6	6	COUSIN NORMAN	Marmalade Decca F 13214
9	17	5	FREEDOM COME, FREEDOM GO	
			Fortunes	Capitol CL 15693
10	9	7	I BELIEVE (IN LOVE)	Hot Chocolate RAK 118
11	12	4	LIFE IS A LONG SONG/UP THE POOL	
			Jethro Tull	Chrysalis WIP 6106
12	7	8	NATHAN JONES	Supremes Tamla Motown TMG 782
13	21	4	YOU DON'T HAVE TO BE IN THE ARMY TO FIGHT IN THE WAR	Mungo Jerry Dawn DNX 2513
14	29	3	WITCH QUEEN OF NEW ORLEANS	
			Redbone	Epic EPC 7351
15	11	10	BACK STREET LUV	Curved Air Warner Bros K 16092
16	13	11	I'M STILL WAITING	
			Diana Ross	Tamla Motown TMG 781
17	28	3	SULTANA	Titanic CBS 5365
18	24	3	SIMPLE GAME	Four Tops Tamla Motown TMG 785
19	18	9	DADDY DON'T YOU WALK SO FAST	
			Daniel Boone	Penny Farthing PEN 764
20	14	14	NEVER ENDING SONG OF LOVE	
			New Seekers	Philips 6006 125
21	19	5	ANOTHER TIME ANOTHER PLACE	
			Engelbert Humperdinck	Decca F 13212
22	16	13	SOLDIER BLUE	Buffy Sainte-Marie RCA 2081
23	20	4	BUTTERFLY	Danyel Gerard CBS 7454
24	25	7	MOON SHADOW	Cat Stevens Island WIP 6092
25	26	4	KEEP ON DANCING	Bay City Rollers Bell BLL 1164
26	33	2	SPANISH HARLEM	
			Aretha Franklin	Atlantic 2091 138
27	15	10	IT'S TOO LATE	Carole King A&M AMS 849
28	31	4	SUPERSTAR/FOR ALL WE KNOW	
			Carpenters	A&M AMS 864
29	-	-	THE NIGHT THEY DROVE OLD DIXIE	
			DOWN Joan Baez	Vanguard VRS 35138
30	22	11	WHAT ARE YOU DOING SUNDAY	
			Dawn	Bell BLL 1169
31	36	2	I'M LEAVIN'	Elvis Presley RCA 2125
32	23	11	LET YOUR YEAH BE YEAH	Pioneers Trojan TR 7825
33	46	3	LOOK AROUND	Vince Hill Columbia DB 8804
34	27	14	WHEN LOVE COMES ROUND AGAIN	
			Ken Dodd	Columbia DB 8796
35	30	19	CHIRPY CHIRPY CHEEP CHEEP	
			Middle of the Road	RCA 2047
36	48	2	MAMY BLUE	Roger Whittaker Columbia DB 8822
37	-	-	TIRED OF BEING ALONE	
			AI Green	London HL 10337
38	-	-	PUT YOURSELF IN MY PLACE	
			Elgins	Tamla Motown TMG 787
39	39	6	MY WAY	Frank Sinatra Reprise K 14008
40	47	6	AMAZING GRACE	Judy Collins Elektra 2101 020
41	37	17	LEAP UP AND DOWN	St Cecilia Polydor 2058 104
42	32	5	REMEMBER	Rock Candy MCA MK 5069
43	45	27	KNOCK THREE TIMES	Dawn Bell BLL 1146
44	-	-	BRANDY	Scott English Horse Hoss 7
45	35	13	IN MY OWN TIME	Family Reprise K 14090
46	34	15	TOM-TOM TURNAROUND	New World RAK 117
47	42	9	BANGLA DESH	George Harrison Apple R 5912
48	-	-	MAMY BLUE	Los Pop Tops A&M AMS 859
49	-	-	LADY LOVE BUG	
			Clodagh Rodgers	RCA 2117
50	38	9	AT THE TOP OF THE STAIRS	
			Formations	Mojo 2027 001

This Week	Last Week	Weeks in Chart	albums	
1	1	10	EVERY PICTURE TELLS A STORY	
			Rod Stewart	Mercury 6338 063
2	-	-	ELECTRIC WARRIOR	T. Rex Fly HIFLY 6
3	3	1	TOP OF THE POPS Vol 19	
			Various	Hallmark SHM 750
4	2	3	FIREBALL	Deep Purple Harvest SHVL 793
5	8	1	TEASER AND THE FIRECAT	
			Cat Stevens	Island ILPS 9154
6	5	5	WHO'S NEXT	The Who Track 2408 102
7	6	10	BRIDGE OVER TROUBLED WATER	
			Simon and Garfunkel	CBS 63699
8	7	9	TAPESTRY	Carole King A&M/Ode AMLS 2025
9	4	10	MUD SLIDE SLIM AND THE BLUE HORIZON	
			James Taylor	Warner Bros K 46085
10	-	-	I'M STILL WAITING	
			Diana Ross	Tamla Motown STML 11193
11	12	10	SWEET BABY JAMES	
			James Taylor	Warner Bros K 46043
12	9	10	EVERY GOOD BOY DESERVES FAVOUR	
			The Moody Blues	Threshold THS 5
13	16	10	THE WORLD OF YOUR 100 BEST TUNES	
				Decca SPA 112
14	-	-	PILGRIMAGE	Wishbone Ash MCA MDKS 8004
15	24	8	JIM REEVES' GOLDEN RECORDS	
				RCA International INTS 1070
16	19	9	THE INTIMATE JIM REEVES	
			Jim Reeves	RCA International INTS 1256
17	10	10	C'MON EVERYBODY	
			Elvis Presley	RCA International INTS 1286
18	-	-	CURVED AIR	Curved Air Warner K 46092
19	21	10	BLUE	Joni Mitchell Reprise K 44128
20	34	10	BIG WAR MOVIE THEMES	
			Geoff Love and His Orchestra	MFP 5171
21	-	-	WORLD OF YOUR 100 BEST TUNES Vol. 2	
				Decca SPA 155
22	20	8	MASTER OF REALITY	Black Sabbath Philips 6360 050
23	22	7	MOTOWN CHARTBUSTERS Vol 5	
			Various	Tamla Motown STML 11181
24	-	-	THE A TO Z OF EASY LISTENING	
			Various	Polydor 2661 005
25	13	10	TOP OF THE POPS Vol 18	
				Hallmark SHM 745
26	25	10	THIS IS MANUEL	
				Studio Two STWO 5
27	46	2	TARKUS	
			Emerson, Lake and Palmer	Island ILPS 9155
28	41	3	GIMME SHELTER	Rolling Stones Decca SKL 5101
29	18	3	MAN IN BLACK	Johnny Cash CBS 63431
30	-	-	LOVE STORY	Soundtrack Paramount SPFL 267
31	-	-	AFTER THE GOLDRUSH	
			Neil Young	Reprise K 44088
32	32	3	THE MOST OF THE ANIMALS	
				MFP 5218
33	23	10	ANDY WILLIAMS GREATEST HITS	
				CBS 63920
34	11	12	RAM	Paul and Linda McCartney Apple PAS 10003
35	14	3	THE MOST OF HERMAN'S HERMITS	
				MFP 5216
36	17	10	IF I RULED THE WORLD	
			Harry Secombe	Contour 6870 501
37	36	2	TIGHTEN UP Vol 4	Various Trojan TBL 163
38	15	2	THE MOST OF LULU	
				MFP 5215
39	27	1	BIG SPENDER	Shirley Bassey Sunset SLS 50262
40	37	3	LED ZEPPELIN II	
				Atlantic 588 198
41	40	2	SPLIT	Groundhogs Liberty LBG 83401
42	-	-	JOHNNY CASH AT SAN QUENTIN	
				CBS 63629
43	-	-	DIANA	
			Diana Ross	Tamla Motown STMA 8001
44	43	1	YESTERDAY'S MEMORIES	
			James Last and His Orchestra	Contour 2870 117
45	-	-	BUDDY HOLLY'S GREATEST HITS	
				Coral CP 8
46	45	4	WORLD OF VAL DOONICAN	
				Decca S/PA 3
47	31	1	THE NORTH STAR GRASSMAN AND THE RAVENS	
			Sandy Denny	Island ILPS 9165
48	26	2	FRANK SINATRA'S GREATEST HITS Vol 2	
				Reprise K 44018
49	50	10	STICKY FINGERS	
			Rolling Stones	Rolling Stones COC 59100
50	29	10	LOVE STORY	Andy Williams CBS 64467

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

top producers

5 years ago

10 years ago

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

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

- 1 1 WALKIN' BACK TO HAPPINESS Helen Shapiro
- 2 2 WILD WIND John Leyton
- 3 3 MICHAEL Highwaymen
- 4 5 YOU'LL ANSWER TO ME Cleo Laine
- 5 8 SUCU SUCU Laurie Johnson
- 6 - WHEN THE GIRL IN YOUR ARMS IS THE GIRL IN YOUR HEART Cliff Richard
- 7 4 JEALOUSY Billy Fury
- 8 7 KON-TIKI Shadows
- 9 - HATS OFF TO LARRY Del Shannon
- 10 6 WILD IN THE COUNTRY/I FEEL SO BAD Elvis Presley

Ed Welch



'CLOWNS'

UP 35284



ALBUMSCOPE



JIM WEBB — And So On —
Reprise K 44134

Best Known here as a songwriter, Jim Webb shows he's able to do justice to his own material with 'And So On'. It's one of those LPs that people in the music business have been asking about since its U.S. release — which must be a good omen.



PAUL BUTTERFIELD — Sometimes I Just Feel Like Smilin' — Elektra EKS-75013

The Butterfield Blues Band is a six-piece American outfit who are really big in the States, but have yet to make a significant impact here. Born in Chicago, their fame has spread all around the country, and their albums never fail to make the hot hundred.



JUDY COLLINS — Both Sides Now
Reprise K 42098

This is sort of a 'Best Of...' timed to coincide with her brief visit to this country in October. With 14 of her best-known songs on this album, it's extremely good value for money. For new converts it's the ideal album to buy.



RANDY NEWMAN — Live Album
Reprise K 44151

This is the album our American company issued purely for promotion purposes, and then found itself besieged by so many requests for copies they had to release it to the general public.



JOHN HOLT — A Love I Can Feel
Bamboo-BDLP 210

Have you heard this one from Bamboo? Without affecting the basic sweetness of the infectious Jamaican rhythm — John Holt with his bluesy voice complemented by an occasional, superb string arrangement wails his way through a fabulous twelve tracks.



BERNIE TAUPIN — Taupin — Album of Poetry and Music — DJM DJLPS 415

Bernie Taupin is the poet in the partnership which creates the songs of Elton John. Here, Bernie's poetry reading, helped by an atmospheric musical backing which includes Shawn Phillips and Caleb Quayle, makes this one of the most unusual and interesting albums of recent months.



T. REX — Electric Warrior
Hi Fly 6

Latest LP from T. Rex and their best. Standout tracks are 'Jeepster', 'Rip-Off' and 'Mambo Sun' but it's all incredible. Contains 'Get It On' as bonus and comes with a poster and colour label. P.S. Dust jacket is nice.



MARTIN CARTHY/DAVE SWARBRICK — Selections — Pegasus — PEG 6

Martin Carthy and Dave Swarbrick have been playing together now for many years, and have made quite a few albums. The decision to release 'Selections', their first on Pegasus, was taken after the duo were such a success at the recent Lincoln Festival.



ANDY ROBERTS — Nina And The Dream Tree — Pegasus — 5

This is Andy's second solo album and it will delight a lot of people. 'Keep My Children Warm' the opening track is beautiful both lyrically and musically. On side two one finds the Dream Tree sequence and Nina's song which together give the album its name.



MIKE ABSALOM — Mike Absalom
Vertigo 6360 053

Singer Mike Absalom, Notting Hill Gate wit and poet, records the current London scene with waspish perception and humour. The track 'Peaches Melba' is a knock-out and others observe with sly accuracy today's happenings, and people in W.11.



ROD STEWART — Every Picture Tells A Story — Mercury 6338 063

The story is that of Rod Stewart and his fantastic ability to interpret tunes and wall. Backed by members of the Faces and other friends, Stewart once again weaves his musical web of knowing. His best here is every tune. 'Every Picture Tells A Story' and 'Mandolin Wind' are excellent.



BLACK SABBATH — Master Of Reality
Vertigo 6360 050

The latest and greatest release from the famous heavy rock band — Black Sabbath. Developing music from their previous hit album 'Paranoid' but with the same insistent, heavy quality.

ALL SLEEVES ARE ADVERTISEMENTS