

THE ARCHIVE COLLECTION

RECOMMENDED!
OVER
600
ALBUMS!

ULTIMATE RECORD COLLECTION

THE 1970s **PART 1**

1970
-1974

IN THE STUDIO
WITH **BOWIE**
TOPOGRAPHIC
TALES WITH
ROGER DEAN

BANK-
BREAKING
RECORDS!
PICTURE QUIZ!
WHAT MAKES
A 1970s
RECORD?

HOW TO HEAR THE GREATEST MUSIC OF THE DECADE

**BOWIE • JAMES BROWN • CAN • FACES • GRATEFUL DEAD • ISAAC HAYES
ELTON JOHN • KRAFTWERK • JOHN LENNON • PAUL McCARTNEY
BOB MARLEY • LEE PERRY • STONES • YES • NEIL YOUNG • AND MORE!**

FROM THE MAKERS OF **UNCUT**

POPULAR * CL



WELCOME

IN addition to its cost, the price ticket on a record can sometimes convey a greater sense of character, even an ethos. I was recently talking to someone who had seen a record priced with some helpful context for the casual punter: “Pre-Wings”. (It was a copy of *Revolver*.) One of the shops I have spent a lot of time in ran to the standard informational (“Scarce”; “Rare UK orig”, and so on) but also the more poetic. I once saw a copy of *Forever Changes* in there, priced up with the detail “Sad is the home without this”.

This magazine, the second in our *Ultimate Record Collection* decade series, hopes to offer you something like that kind of helpful pointer. As you’ll read in Jim Wirth’s excellent introduction to the period we cover here, the 1970s was a boom period for the record business (so much so, we’ve had to approach the decade in two parts), and the long-playing record entered its imperial phase. Adventurous record companies who enjoyed the success of big hits reinvested their profits in more experimental artists. Artists, in turn, gained greater control over their own music and were able to break out of format to create visionary work. Audiences felt rewarded and challenged – and were prepared to sit down and really listen, engaging with a wider variety of sounds.

The period 1970–74 was dominated by some culturally pivotal, huge-selling artists, and here you’ll be able to read thoughtful summations of the work of, to name a few, The Band, David Bowie, The Rolling Stones, James Brown and many more. We’re also privileged to have been able to speak with Ken Scott, whose apprenticeship found him engineering at Abbey Road on Beatles records. Coming into his own in the 1970s, he then worked on albums by such cornerstones of the period’s music as John Lennon, David Bowie and Elton John. As you’ll discover, Ken was well placed to

see what changed. Elsewhere, Roger Dean, whose fantastic sleeve art was synonymous with the early-1970s listening experience, tells us about how an album of the time was “an amazing gift”.

In this magazine, there are around 600 such potential gifts. There are rocks hard, soft and glam. There’s funk, socially conscious soul, music by reggae producers and deejays, and singer-songwriters. There’s music from astral planes, bedrooms and motorways. And even if we can’t actually give them to you, we can certainly point you in the right direction in a time where music choice is almost limitless.

On a lighter note, we’ve listed some very expensive albums and suggested why they cost so much; anatomised what makes an early-’70s album an early-’70s album; made some suggestions about how you might find your way through this huge volume of great music.

There’s even a short quiz. It’s a rare find, especially in this condition.

JOHN ROBINSON, EDITOR

MICHAEL PUTLAND/GETTY IMAGES

Honky cats: Elton John and Bernie Taupin pick up gold discs for four of their co-written albums, April 26, 1973



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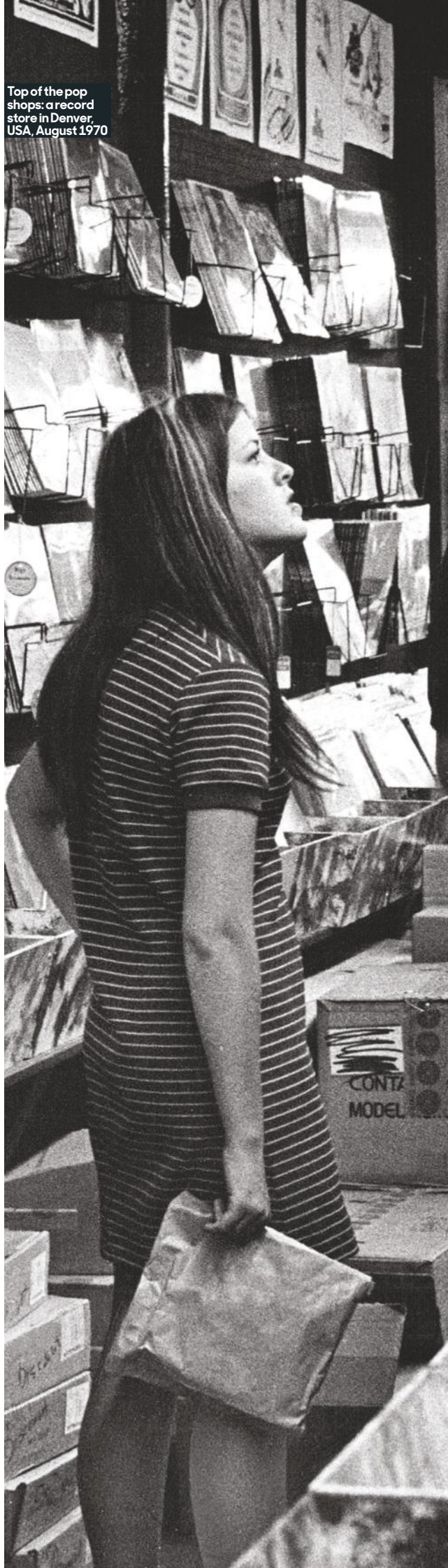
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20 best rare, collectable albums of the era, sleeves, quiz and more

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Cover-art legend Roger Dean

Top of the pop shops: a record store in Denver, USA, August 1970



HOW TO ENJOY YOUR ULTIMATE RECORD COLLECTION

THE aim of this magazine is to direct you towards some classics – to remind you of some you might have forgotten, and direct you to others you might want to investigate. On pages 120-1 you'll find some semi-serious suggestions on how to begin the delightful journey that's now ahead of you.

You'll also notice that under each of the concise reviews here, there's a panel marked HEAR, with some abbreviations. The key to these are as follows:

ORIG LP If you love it, why not find it in the grey market? The smell of a

mint-condition laminated sleeve that's nearly drawing a pension? Historic. Go on – *The Who Sell Out* even has a poster!

STREAM/DL (Download)

If you'd told The Rolling Stones in 1962 that you'd been listening to their albums on a phone, they'd have told you that was fair enough but it must have cost a fair few thruppences. But here we are. Increasingly, a way to get hold of rarer items that haven't – yet – warranted a pusher/physical reissue.

CD Invariably, in the half-century since the original release, these albums

will have been reissued on a shiny silver disc. No more flipping over after 20 minutes, then...

DELUXE A core classic album is likely to have received this treatment. It's a good way to go: the original album, extra tracks, some live cuts, and with any luck, a decent remastering job to boot.

NEW LP A nice new addition to the family. Loving attention to detail (generally speaking) is the hallmark of these enjoyable heavyweight champions. Likely the beneficiary of bespoke remastering, too.



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“We were ruling the world!”



Between 1970 and '74, former Beatles engineer **KEN SCOTT** made the leap to producer, working on Bowie's iconic glam albums and shepherding classics from Lennon, Elton, Lou Reed and Supertramp, among many others. He talks **MARK BEAUMONT** through an age of limitless budgets, unrestrained creativity and global takeovers...

HOW much had the processes of making albums changed over the late '60s? “When I first started at EMI in '64 as an assistant engineer, when you weren't actually on sessions what they'd have you do is something called 'banding'. They would be receiving tape copies of the American albums they were going to release and we had to put exactly five seconds of leader in-between each track on the album. No matter how the music felt, it was always five



seconds of record noise before the next track started. For a lot of us that became a pain, because music is supposed to affect you and sometimes you want something to come in quickly and sometimes it'll move you and you need to take a little breather and then have the next track starting. That's what affected a lot of us, we wanted to manipulate the tracks a little more. That started with The Beatles, they enabled all of us to do it. They felt the same kind of way and started to make a side that moved you more, it wasn't as static as it had been before."

How did things shift as the '70s arrived? "The new technology was just more tracks – we moved from four-track to eight-track, then to 16, then 24, then we were linking up two 24-track machines and eventually digital came into it, giving us as many goddamn tracks as we want! When we started on four-track in '64 or '65, thinking of The Beatles, you'd record all the rhythm section on one track then another track would be backing vocals, one would be lead vocal then the other one would be lead guitar and tambourine. We could split it up

when we moved to eight-track, then you could have bass and drums each on their own track, doing it like that. The more tracks we had, the better it made the stereo mixes. When you've only got four tracks, you put the rhythm section on one side and the vocals on the other side and you can't be very inventive with it. The more tracks you have, and each individual instrument being on its own, you can place it and play with it a lot more. The move to stereo was really enhanced by having the ability to separate the instruments a bit more." ➤

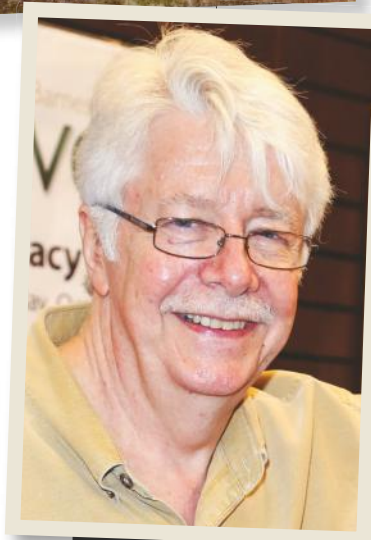
Gimme your hands: Ken Scott (left) with David Bowie and Mick Ronson working on *Pin-Ups*, summer 1973



Scott with Billy Cobham at Trident Studios in London's Soho, mixing his *Spectrum* LP, 1973

Supertramp once claimed you were something of a perfectionist when it came to working on the possibilities of stereo... “We were out to make the perfect record, so a certain amount of that is to do with the stereo, how you spread things, how you place things in that sort of arena, being able to get depth on things even just with the two speakers, it was that kind of thing for me. Giving the perception of front-to-back as opposed to side-to-side was always a thing for me, it still is today. With surround sound it's much easier to do.”

Did the besuited studio boffins give way to the artist as producer? “Absolutely. Early '60s to mid-'60s, the producer's role was more sorting out arrangements with the act, the songs they'd record, that sort of thing. The sound was totally down to the engineer – the producer really had nothing to say about the sound – and then you had the artist, who had no say about anything. Then you had The Beatles – as they became more popular they were allowed up into the control room, so they could actually hear it the way everyone in the control room was hearing it. Slowly but surely they'd go, ‘Oh, can we just push this bit up here?’ and they'd reach over and just push up one fader. After one fader, then it became two, and they started to have more say, their ideas were



working, so it was difficult to say no to them. Eventually they knew how to do everything, almost. Plus, in the early '70s, it moved into the engineer-producer side. Most of the producers before had come from more of a musical or music-publishing background, because it was all down to songs and arrangements.

Suddenly, when the technical side of things started to become more important, we as engineers started to take on more control of the musicality of it as well, and that's when the engineer-producer started to come in, like Glyn Johns, Roy Thomas Baker and myself.”

Your career as an engineer-producer developed hand-in-hand with Bowie's

breakthrough albums during this period, how did you find that? “I loved it. It was frightening, *Hunky Dory* being the first thing I ever had a production say in. It was scary for both David and I; neither of us had really produced before, so we were finding our own footing. As our ideas started to work, it gave us even more freedom and boosted our confidence, and it finished up being great. There are only two people involved rather than the three – being both producer and engineer you can get exactly what you're after. There's no: ‘Can we try it this way?’, ‘No, that's not gonna work’, ‘Well, let's just try’. You're having the arguments within your own head if it's gonna work or not. With David saying what he wanted, in much the same way The Beatles said to George Martin, ‘We want it something like this,’ and George knew how to get it that way, so it was with David and I.”

Was Lennon still pushing the boundaries on *Imagine*? “In certain respects, yeah. Within the whole setup, Paul was the one that investigated things much more than John. He'd go out and listen to some of the more obscure types of music, whereas John wouldn't. But then Paul would come back and talk about it to John and Paul would never move that into the studio, whereas John would take what Paul had told him and bring it into the studio and experiment to get something different. After the breakup, I don't think John, musically, had so much of the avant-garde influence of Paul to bring up the experimentation more.”

You worked on several George Harrison records incorporating his Eastern

“Giving the perception of front-to-back, as opposed to side-to-side, was always a thing for me”

influences – were music's horizons broadening?

"I can only speak for English artists of that period, but they were breaking big throughout the world. Up until The Beatles you could be huge in England, you might have a certain amount of success in Europe and Australia, but you'd never break America or Japan or anything. Suddenly the big artists from England were breaking big throughout the world, so they started to go to places that they'd never go to before and meet people they'd never have met. The thought of a rock-and-roller hanging out with Ravi Shankar before George did – no-one would ever conceive of that. Their minds were expanding because their careers were expanding and taking them to places they'd never gone to before. I can't imagine Cliff Richard hanging out with Ravi Shankar. Cliff – huge here, means absolutely nothing in the States. His career didn't break out the way some of the later ones did."

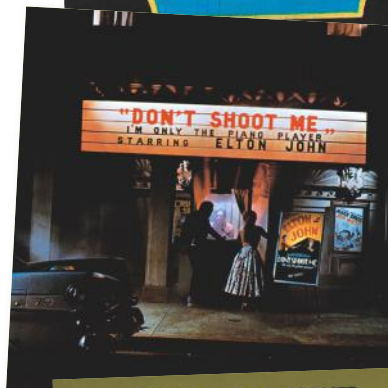
Was money no object? "Let's put it this way, for a lot of my records at that point I wasn't even given a budget. We just did what had to be done. With The Beatles, obviously no-one bothered about budget with them because they knew they'd make it back. With David, *Hunky Dory* and *Ziggy*... were both paid for by his management company and they hardly ever came down – the only one that came down to the studio was Mr Defries, and he would only come in for five minutes. We just did what we wanted to do and got on with it. We went through that with Supertramp on *Crime Of The Century* – going out on a limb to get as close to perfection as we could, while everyone expected the album to be recorded in two weeks. But by then we'd only got basic tracks down, maybe rough vocals. Suddenly we're told that Jerry Moss, the M of A&M, was in town and wanted to come and hear, and we fought that because we didn't have enough to play him. But he came down and

listened and we heard back the next day that he loved what he heard and we had as much time and as much money as we needed. I still don't know how much the album cost to record."

So it was a period of ultimate creative freedom? "Oh yes, absolutely. It was an amazing period. The artists got their hands on the desk but there was a mutual respect, there was no-one trying to show up anyone else. We were all working as a collective, all aiming for the best thing we could come up with and something we would enjoy. We were making records for ourselves."

Did albums get more epic, ambitious and self-indulgent? "I'll say one thing – Rick Wakeman."

How did you feel about the influx of double and concept albums in the era? "The more the merrier. As long as there's not lots of filler. I remember that first Chicago double album, which was 75 per cent amazing, but then there was that one track, all it was was feedback.



That's just insanity, that to me is filler. I don't like filler."

The era also saw soft rock come into its own – how was it working with Elton?

"Fun. He'd write the song, we'd work out the arrangements, record the basic track, put the vocals on and then we wouldn't see him. He'd leave it up to Gus [Dudgeon, producer] and the band to put it together. By the time I became involved with Elton he was already big, then we changed the style from the big orchestral thing, which is what he was known for, to the more soft-rock thing, and that's when he really took off even more. There was already the aura of success around him."

What was Lou Reed's approach on *Transformer*?

"I don't think Lou had an approach! He was there physically but there was no way he was anywhere close mentally. For me it was a David Bowie record without him doing the vocals, pretty much. It was very much David, Ronno [Mick Ronson] and I. Lou would teach Ronno the song and then Ronno would teach the musicians the song, work out the arrangement and we'd record it, very much the same way we just did with David's records. David knew the material that was going to be recorded, he'd gone through it with Lou, he knew basically how he wanted it to sound, it was just putting it all together. He obviously had total faith in me, because once we'd finished recording he was on a boat to America, the *QE2* I think it was, and I was left to mix it and put it all together."

Did it feel as though you were in the age of the dinosaurs?

"No, not at all. We were ruling the world! As far as England was concerned it started to fade a little, which was why in '76 I moved to LA. There seemed to be more happening there than there was here. From the early '60s through to about '74, London was the centre of the universe, from fashion to music, everything. It was more enjoyable in LA – of course there was the obvious factor of fun in the sun, which made it feel good for a while, but England, politically, and the general feel of the public at that point, was really down, which then led to punk. We were all moving over there because we were fed up with what was happening here, but continuing what we were doing in a different country, whereas over here, because of the general change in the atmosphere, a whole new genre of music came out. But we had nothing to do with that, we'd moved on." ●

Ken Scott's *Abbey Road To Ziggy Stardust* is published by Alfred Books

Watch those men: Lulu with Lou Reed, Mick Jagger and Bowie at London's Café Royal after the 'Ziggy retirement' show, July 4, 1973



A PERIOD OF UNPRECEDENTED EXPERIMENT

DRAWN by the prospect of seeing transatlantic revolutionaries The MC5 playing at “the only British festival that isn’t run by honkies”, several thousand British freaks flocked in July 1970 to Phun City, a free-form countercultural happening at Ecclesden Common, near Worthing, Sussex.

With plans to charge admission abandoned once financial backers pulled out, the likes of The Pretty Things, Kevin Ayers, The Pink Fairies and “In The Summertime” hitmakers Mungo Jerry all agreed – under some duress, maybe – to play for free (though Free themselves pulled out). One fan recalled turning up at the site to be greeted by “a gigantic Hells Angel carrying a cricket bat with protruding nails” who announced: “It’s a liberated festival, man.”

Phun City walked the line between liberation and anarchy, a handy metaphor for the first years of rock’s lost decade. Punk-rock roundheads would cast the early 1970s as a time of zombified opulence, the Atlantic-crossing successes of Rod Stewart and Elton John and the head-shop ubiquity of Pink Floyd’s *The Dark Side Of The Moon* and Mike Oldfield’s *Tubular Bells* emblematic of irredeemably decadent times. It’s not quite true.

For recording artists, the early 1970s were a period of unprecedented opportunity. The Beatles’ *Sergeant Pepper’s Lonely Hearts Club Band* (1967) had recast the pop LP as an art form rather than a threadbare cash-in. If many 1960s pop stars struggled to fill both sides of an LP, the next generation would embrace the format and – artistically and, for some, financially – reap the greater rewards the rejigged format had to offer.

The evolution of a huge audience for more sophisticated “rock” records further upped the ante; literate, complex music proved massively appealing to listeners who –

increasingly – were going into further education and buying pop records long after they left school. There were an estimated 400,000 fans in the mud at Woodstock in August 1969; the first Isle Of Wight Festival, staged the previous year, drew 10,000 punters – the final one, in 1970, had more like 700,000.

Tapping into that vast new market became an obsession for the old-fashioned major record labels, who didn’t need a weatherman to know which way the wind blew. If enterprising independents like Elektra and Atlantic in the US and Island in the UK were first to pounce on this gigantic post-psychedelic opportunity, the establishment quickly got the idea, new major-backed progressive imprints eager to compete for cool acts – no matter how uncommercial.

From 1970–72, LPs of progressive rock, folk rock, blues rock, indigestible avant jazz and flat-out weirdness were pumped out indiscriminately by freak-friendly British imprints like Dawn (Pye), Deram Nova (Decca), Harvest (EMI), Vertigo (Phillips), Blue Horizon (CBS) and Neon (RCA). Most of them (including future fetish items like Comus’s *First Utterance*, COB’s *Moyshe McStiff* and Vashti Bunyan’s *Just Another Diamond Day*) sold in tiny quantities.

However, such was the wealth of the industry at the time (buoyed by Beatles sales, and mum-and-dad-friendly easy listening), few seemed too concerned about losing money – especially when the worldwide sales of “heavy” bands like Black Sabbath, Jethro Tull, Led Zeppelin and Deep Purple seemingly justified the risk.

It was very much the anti-breadhead mood of the times. John Peel celebrated the fact that his Dandelion imprint lost money; unsurprising, given that his signings included Manchester neanderthals Stack Waddy, jazz vivisectionist Lol Coxhill and Exeter University performance troupe Principal Edwards Magic Theatre, described by ➤



PINK FLOYD
THE DARK SIDE OF THE MOON
EMI, 1973

➤ Peel's business partner Clive Selwood as "the most pretentious act I have ever come across".

Pretentious and progressive went hand in hand, though; outside the Top 40, the mission was to raise the intellectual ante, from the conceptual chicanery of Yes, Van Der Graaf Generator and Gentle Giant, to the death-defying time signatures of Caravan, King Crimson and Egg. The teenyboppers may still have been dancing, but the intense artwork of keynote sleeve designers Roger Dean and Hipgnosis was proof that "proper music" was to be enjoyed sitting down.

The situation was similarly sedentary in continental Europe, while in West Germany the unique circumstances of post-war guilt and resentment towards English-language culture nurtured what the then-almighty UK music press would dub "krautrock". The music of Can, Faust, Popol Vuh, Tangerine Dream and Amon Düül II had an apocalyptic space-age edge, symbolic of its quest to leave the corrupt old world and discover new musical galaxies.

Across the Atlantic, things were less fraught; American fans liked prog rock, but were happy to import it from Europe. The great indigenous dorm-room successes were earnest singer-songwriters like James Taylor, Joni Mitchell and the various components of Crosby, Stills, Nash & Young. Further down the intellectual food chain, there was the blue-collar rock of the Allman Brothers, Grand Funk Railroad or Creedence Clearwater Revival (a style that would be mirrored in the rootsiness of UK pub rock).

If this was relatively conservative, jazz and soul were having their own progressive moments. Jazz swallowed rock on Miles Davis's fusion clarion call *Bitches Brew*, while the crowd-pleasing soul of the 1960s gave way to more militant funk. Sci-fi pranksters Funkadelic got big, while Sly And The Family Stone's dessicated colossus *There's A Riot Going On* was a No 1 album in 1971. Even the conservative Tamla Motown label allowed Stevie Wonder and Marvin Gaye to make politically aware records aimed at the LP charts rather than *American Bandstand*.

Such developments were mirrored in nearby Jamaica, where – in the space of a few years – ska gave way to rocksteady, then reggae and finally the more meditative, Rastafarian-infused roots sound. If there was a reggae counterpoint to prog, it was the instrumental dub LPs – so-called X-ray music – the first of which started to seep out in 1973. By the time dub was becoming a thing, rock was going through another micro-revolution, the bourgeois smugness of prog fuelling the ascent of glam. *NME* readers

were sneery about T.Rex "teenyboppers", but serial failure David Bowie was harder to dismiss after he finally grabbed his moment with 1972's *Ziggy Stardust And The Spiders From Mars*, which was released on the same day as Roxy Music's equally dressy self-titled debut LP.

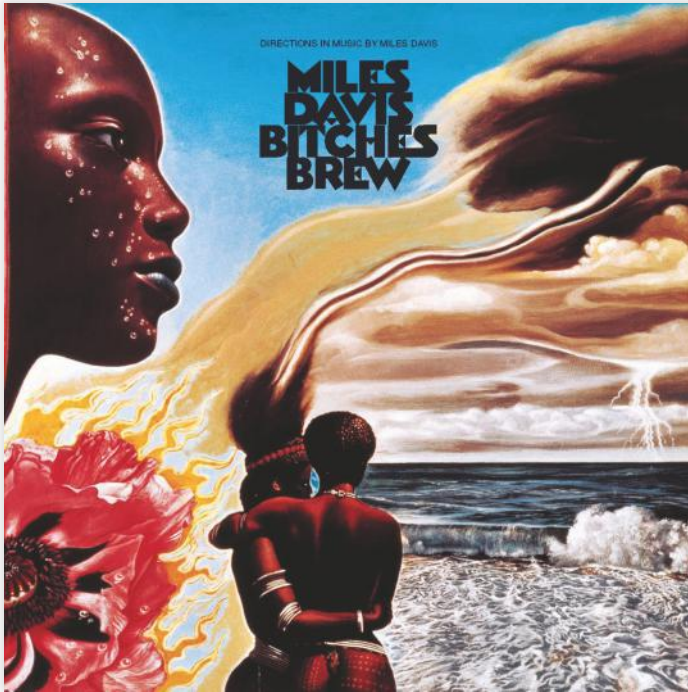
This music was less complex than King Crimson, but no less intellectually rigorous. However, its kitschy aesthetic created generation gaps quickly. A cheesecloth-shirted Mao, *Old Grey Whistle Test* presenter Bob Harris dismissed Roxy as amateurish (and called US glam firecrackers the New York Dolls "mock rock"). *NME*'s Nick Kent, meanwhile, dismissed the similarly dressy Cockney Rebel as "mincing Biba dummies". That sexual ambiguity struck a chord, though; Bowie's tactile approach to guitarist Mick Ronson while performing "Starman" on *Top Of The Pops* in July 1972 was a watershed moment for some. Future Echo & The Bunnymen singer Ian McCulloch was forever altered: "All my other mates at school would say, 'Did you see that bloke on *Top Of The Pops*? He's a right faggot, him!' And I remember thinking, 'You pillocks.'"

Bowie's children would own the field by the end of the 1970s, but the response to his gender blurring is a reminder that the early 1970s remained the Stone Age in terms of sexual and racial politics. Women were still predominantly "chicks"; *Disc & Music Echo* called Joan Armatrading a "spade lady" in their review of her 1972 debut LP; underage girls were fair game for pop stars in some quarters – Sunset Strip's teen groupie scene was normalised to such a degree that it had its own magazine, *Star*, which ran to five 1973 issues.

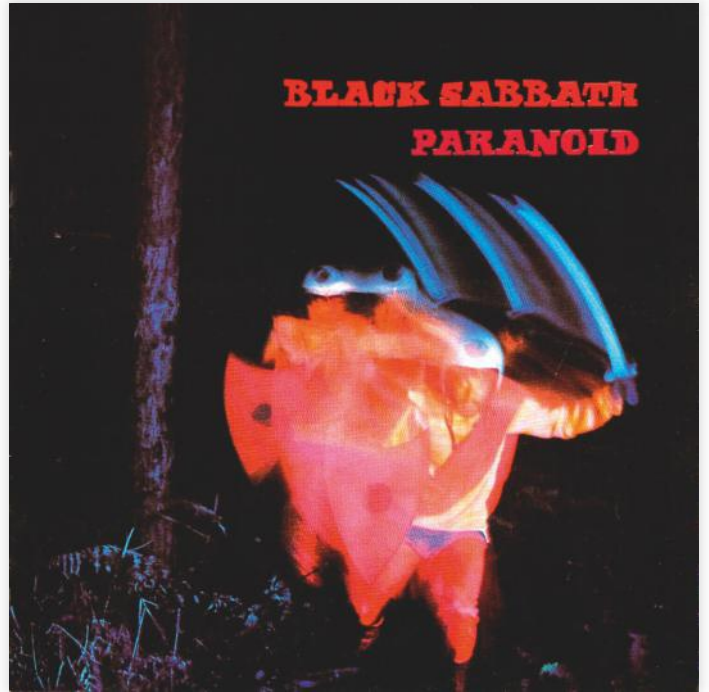
The past, however, is another country, and in defence of the indefensible, the rules were in flux. Phun City encompassed the positives and the negatives. One reveller recalled the filthy weather, squalid conditions and the brutish "liberation" of the food stalls on site: "Chaotic doesn't begin to describe it." Future Clash guitarist Mick Jones remembered it differently. "My overriding memory was falling into a ditch. That was a great festival."

The years 1970–74 were a period of unprecedented experiment; it was an environment that encouraged the pushing of boundaries, for good and bad. The 1973 oil crisis, and the corresponding rise in cost for vinyl, cooled the decade's boots somewhat, but didn't quite kill its questing spirit. Pop fell down a good number of ditches, but kept getting back up. The early 1970s was a desperate, ill-considered shambles. All revolutionary eras are. ●

JIM WIRTH



MILES DAVIS
BITCHES BREW
COLUMBIA, 1970



BLACK SABBATH
PARANOID
VERTIGO, 1970



SLY & THE FAMILY STONE
THERE'S A RIOT GOIN' ON
EPIC, 1971



NEIL YOUNG
HARVEST
REPRISE, 1972



10CC 10CC UK 1973

Debut from Manchester band taking the 1970s vogue for rock'n'roll pastiche further than anyone might have expected. "Donna", "Rubber Bullets" and more from the Godley/Creme powerhouse.

HEAR: STREAM; CD; NEW LP



THE 24-CARAT BLACK

GHETTO: MISFORTUNE'S WEALTH STAX, 1973

Isaac Hayes meets David Axelrod as the concept album broaches symphonic social realism. As stirring as it is well intentioned.

HEAR: STREAM; CD; NEW LP

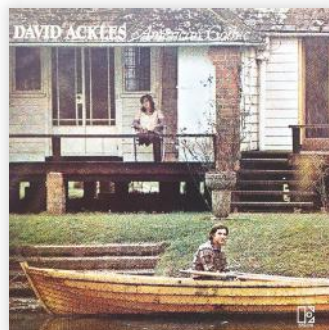


ABBA

WATERLOO EPIC, 1974

Outrageous to rockists at the time, now plays as a jubilant burst of Euro-glam. Beyond the big hit: stylistic shifts into Beach Boys reggae, tender ballads and yet more glam.

HEAR: STREAM; CD; NEW LP



DAVID ACKLES
AMERICAN GOTHIC

ELEKTRA, 1972

A melancholic classic from the rich-voiced Ackles; an inspiration to Elton John. No 167 in the US, but far higher in the hearts of those who hear it. Produced by Bernie Taupin.

HEAR: ORIG LP; STREAM; DL; CD

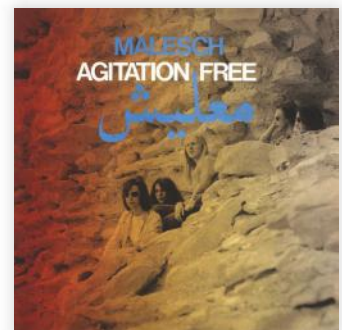


AEROSMITH

AEROSMITH COLUMBIA 1973

Joe Perry's guitar innovation helps the Boston band move beyond their constituent parts (namely: Jagger/Richard) on this debut. Blue Öyster Cult meets New York Dolls? Right here.

HEAR: STREAM; CD; NEW LP

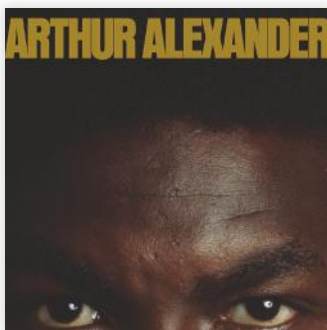


AGITATION FREE
MALESCH

VERTIGO, 1972

North African kosmische. That's part of the story here as the German group pepper their droney grooves with flavours from travels in Egypt and Morocco.

HEAR: STREAM; CD; NEW LP

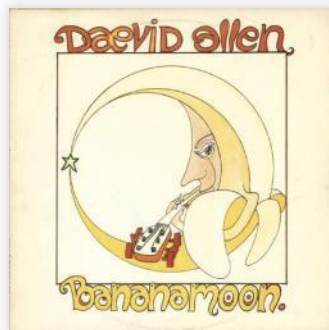


ARTHUR ALEXANDER
ARTHUR ALEXANDER

WARNER BROS, 1972

His early R&B was inspirational to The Beatles and Stones. Here we join Alexander for lush country soul, both earnest and funky.

HEAR: STREAM; NEW LP



DAEVID ALLEN
BANANA MOON

BYG, 1971

The Australian lord of Gong gathers a cast of contemporary heads – inc R Wyatt; Maggie Bell – for a driving and seemingly improvised jazz rock. Seriously playful.

HEAR: ORIG LP; STREAM; DL



THE ALLMAN BROTHERS BAND
AT FILLMORE EAST

CAPRICORN, 1971

Jam-band sermon on the mount. From a starting point in blues and boogie, the Allmans travel a long way, letting it rip, longform.

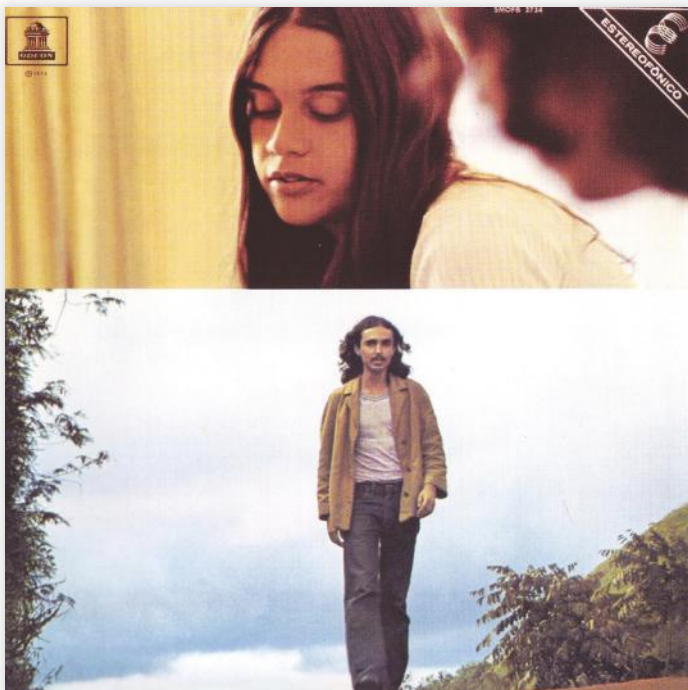
HEAR: STREAM; CD; NEW LP



AMON DÜÜL II
YETI LIBERTY, 1970

Superbly recorded second LP of German freakouts. Floppy jams and vocal incantations are one part. Addictive grooves like "Archangels Thunderbird" (as covered by the Breeders) quite another.

HEAR: STREAM; DL; CD; NEW LP



NELSON ANGELO E JOYCE

NELSON ANGELO E JOYCE ODEON, 1972

Adorably besotted folk harmonies on this carpet-level gem. Spacious and freaky psych arrangements allow the cute pop room to breathe.

HEAR: ORIG LP; STREAM; DL



APHRODITE'S CHILD 666 VERTIGO, 1972

"Four Horsemen" leads the charge on peacenik rock symphony from Vangelis and Demis Roussos. Striking sleeve mirrors generally incredible high-drama rock within.

HEAR: STREAM; DL; CD; NEW LP



AR & MACHINES

ECHO POLYDOR, 1972

Achim Reichel is your one-man band on this infinitely reverberating double of pastoral guitar trance. Supine, and blissful.

HEAR: ORIG LP



ART ENSEMBLE OF CHICAGO

LES STANCES A SOPHIE

PATHE, 1970

Funk meets free jazz? It can happen. Film soundtrack backseats the AEOC's astringency for jubilant and delirious unison playing.

HEAR: CD; NEW LP



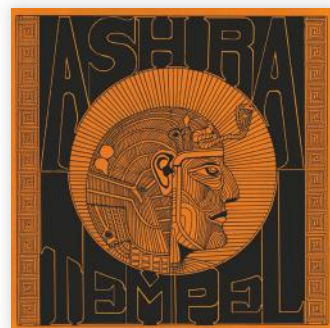
MAKI ASAKAWA

BLUE SPIRIT BLUES

EXPRESS, 1972

Echoey production adds drama to these translated takes on blues/jazz classics. Material ranges from broken to knockabout, but Asakawa's voice is rich and strong.

HEAR: ORIG LP; STREAM; CD

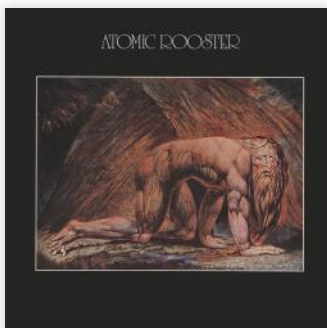


ASHRA TEMPEL

ASHRA TEMPEL OHR, 1971

Produced by the legendary Conny Plank, here Manuel Götttsching (guitar) and Klaus Schulze (synths) creates cavernous ambient spaces. Like a dramatic view it has a lot, but not too much, to take in.

HEAR: ORIG LP; STREAM; CD



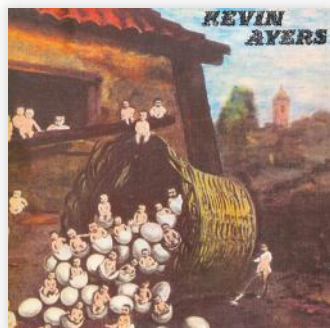
ATOMIC ROOSTER

DEATH WALKS BEHIND YOU

B&C RECORDS, 1970

Gothic but swinging heavy prog, proving that one man's ponderous intro is another's dynamic crescendo. Vincent Crane's finest hour.

HEAR: STREAM; DL; CD; NEW LP



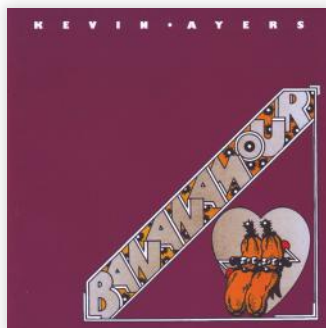
KEVIN AYERS

WHATEVER SHE BRINGS- WESING

HARVEST, 1971

A lot of charm, and considerable style. The underground's primo roué hints at the hidden depths beyond his delightful shallows.

HEAR: STREAM; CD; DELUXE; NEW LP



KEVIN AYERS

BANANAMOUR HARVEST, 1973

Ayers' eccentric, plummy journey continues. Lushly produced, the better to comment on fallen/falling contemporaries like Syd Barrett ("Oh! Wot A Dream") and Nico ("Decadence").

HEAR: STREAM; CD; DELUXE; NEW LP



KEVIN AYERS, JOHN CALE, ENO, NICO

JUNE 1, 1974 ISLAND

A storied conference of talents, convened by Island A&R supremo Richard Williams. Terrifying and enchanting – wot a night!

HEAR: CD; NEW LP

DAVID BOWIE

Bowie debuts Ziggy – and his first great albums trilogy of the 1970s. By Stephen Troussé

“**W**E’VE got five years,” he proclaimed on the opening track of the album that, after a scuffling decade of failure, finally made his name. There was a lot of doom-mongering in the early 1970s, but no-one worked as though racing to beat an apocalyptic deadline like David Bowie.

He’s now the official laureate of the 1970s, the artist who didn’t just expand what was possible but warped our understanding of art and pop. But his decade began inauspiciously. His second album, following the gloriously opportunistic No 1 “Space Oddity”, had fizzled out in November 1969. His first release of the 1970s, “The Prettiest Star”, featuring Marc Bolan, sold less than 800 copies.

The first inkling of promise was *The Man Who Sold The World*, recorded in the spring of that year. Things were falling into place: a producer, Tony Visconti, who could help him translate his wilder, esoteric notions into enchanting soundworlds; a band, notably Mick Ronson and Woody Woodmansey, who could add muscle to his frail folksiness; and a new sense of poise, embodied in the cover shot of his nibs reclining on a Beckenham chaise longue like a pre-Raphaelite Lauren Bacall. Though it wasn’t released as a single, the title track was the second undeniably great David Bowie track.

But he was still casting around for the right format: the concept-band Arnold Corns was a first stab at something psychedelically ambisexual, theatrically sci-fi. But *Hunky*

Dory, released at the end of 1971 was hysterically self-assured, with a cover that seemed to catch this Timelord mid-regeneration, emerging from black and white into colour, from the ’60s into the ’70s, from folk to glam. In a sense it was a final paying of dues – to Dylan, to Warhol, to Lou Reed – before he properly announced himself.

The Ziggy Stardust that beamed down to Earth in the summer of 1972 is the most magnificent debut in the history of British pop. Having toiled fruitlessly for so long, Bowie now achieved absolute mastery, channeling all the quicksilver, fleeting flash of Bolan into a complete theatrical, conceptual statement, marrying pop and rock like no-one since The Beatles. Moments don’t come more imperious: following the long summer of Ziggy he could heal the sick (giving “All The Young Dudes” to Mott The Hoople), raise the dead (bringing Lou Reed back to life on *Transformer*), and drive out demons (producing *Raw Power* for Iggy and the Stooges). Mick Ronson was a perfect foil, and Bowie brought out the best in him: both the lethal swagger of his playing and the swoony delicacy of his arrangements (heard to impressive effect on his own debut, *Slaughter On 10th Avenue*, released in 1974).

Though he officially retired Ziggy on stage in Hammersmith the following year, *Aladdin Sane* (1973) and *Diamond Dogs* (1974) were stunning elaborations of the concept, seducing and conquering America and expanding the franchise into a kind of post-apocalyptic musical composed by William Burroughs and The Rolling Stones. Incredibly it was only the first immaculate trilogy of his career.

DAVID BOWIE THE MAN WHO SOLD WORLD

MERCURY, 1970
HEAR: STREAM; DL;
CD; NEW LP

DAVID BOWIE HUNKY DORY

RCA, 1971
HEAR: STREAM; DL;
CD; NEW LP

DAVID BOWIE THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS

RCA, 1972
HEAR: STREAM; DL;
CD; NEW LP

DAVID BOWIE ALADDIN SANE

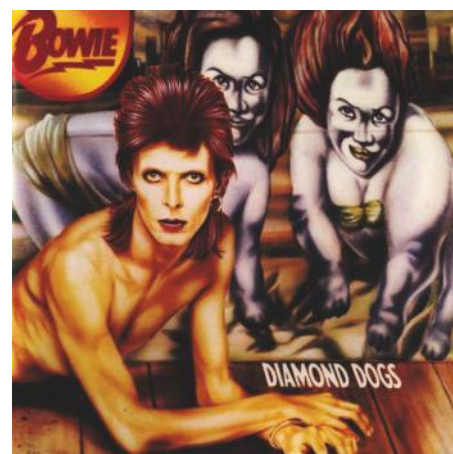
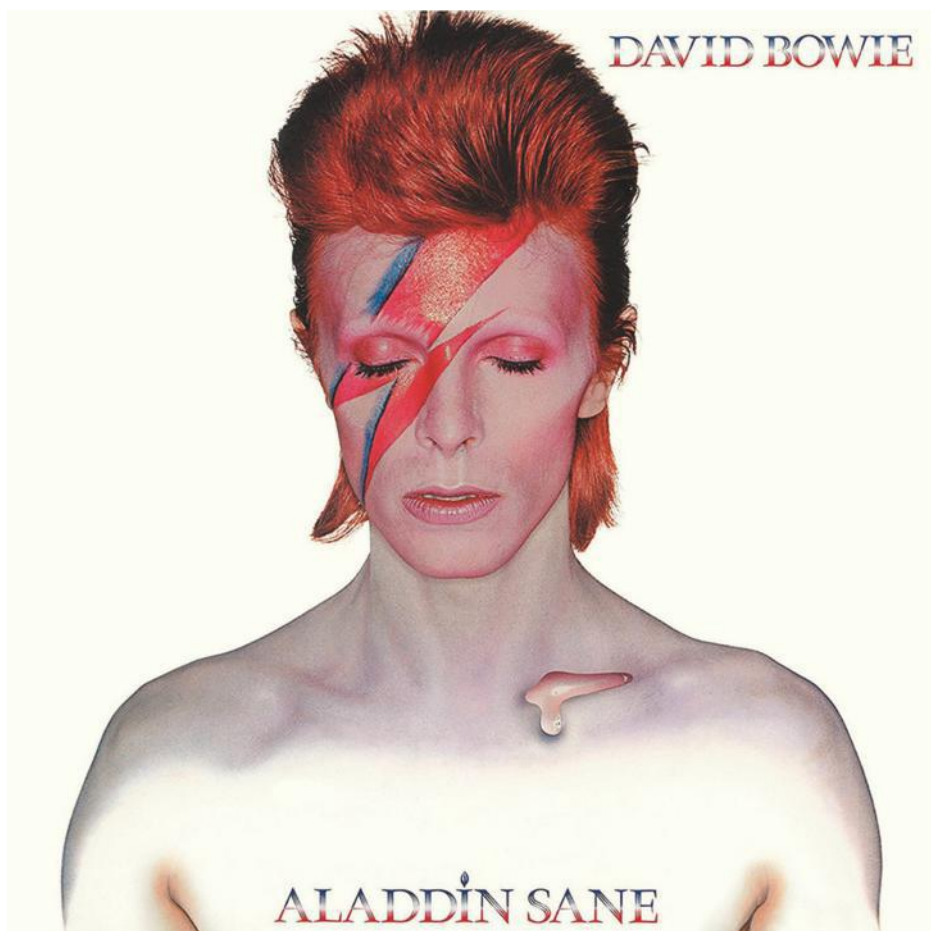
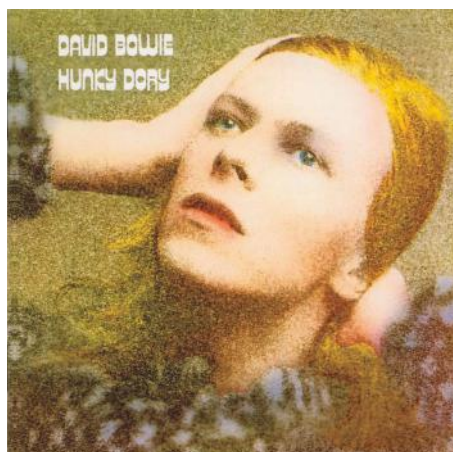
RCA, 1973
HEAR: STREAM; DL;
CD; NEW LP

DAVID BOWIE DIAMOND DOGS

RCA, 1974
HEAR: STREAM; DL;
CD; NEW LP

MICK RONSON SLAUGHTER ON 10TH AVENUE

RCA, 1974
HEAR: STREAM; DL;
CD; NEW LP





ROY AYERS UBIQUITY

HE'S COMING POLYDOR, 1972

Billy Cobham is the drum powerhouse behind this socially conscious prog-funk workout. Jesus grooves arrive in force.

HEAR: CD; NEW LP



BABY HUEY

THE LIVING LEGEND CURTOM, 1971

Curtis Mayfield produces on James Ramey's posthumous rock'n'soul classic. Searching Sly/JB grooves, much sampled in its welcome afterlife.

HEAR: STREAM; CD; NEW LP



BADFINGER

STRAIGHT UP APPLE, 1971

The painful birth of power pop. Tortuous in the execution, the Welsh band delivered a tough but tender classic, rich in Pete Ham gems.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



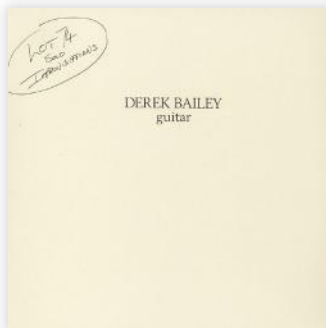
BADFINGER

WISH YOU WERE HERE

WARNER BROS, 1974

Outside the text, management and record company were dampening the band's fire. On the record, a sense of wounded innocence remained intact.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

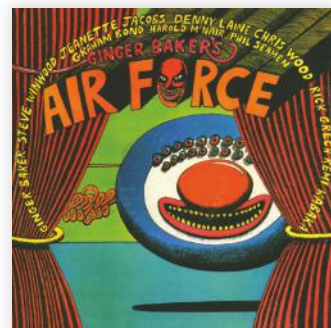


DEREK BAILEY

LOT 74 - SOLO IMPROVISATIONS INCUS, 1974

Home-recorded guitar fireworks from the British free-music pioneer. Harmonic flights and ghostly presences conjured from the strings.

HEAR: CD; NEW LP



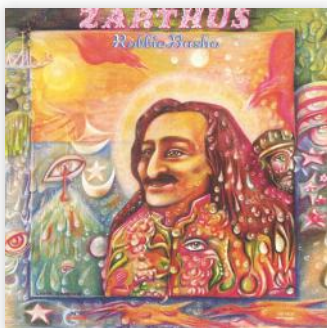
GINGER BAKER'S AIRFORCE

GINGER BAKER'S AIRFORCE

POLYDOR, 1970

"A few very strange-sounding numbers," is what Baker called it. We say: deep-swinging, big-band Afro-prog – caught live!

HEAR: STREAM; CD; NEW LP

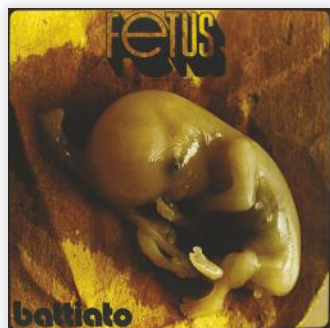


ROBBIE BASHO

ZARTHUS VANGUARD, 1974

The free-roaming guitarist and John Fahey alumnus brings a parched but spiritual outpouring. Initially unsettling, ultimately consoling.

HEAR: ORIG LP; CD



FRANCO BATTIATO

FETUS BLA BLA, 1972

Battiato's melodic tunes are bombarded here by his full-on experimental urges: heavy synth wildness, many layered voices, gentle pastoral interludes. Mighty, and strange.

HEAR: CD; NEW LP



THE BEACH BOYS

SUNFLOWER REPRISE, 1970

A democratic songwriting policy yields strong input from Dennis Wilson, but Bruce Johnston's "Tears In The Morning" and Brian's "Cool Cool Water" shine brightest.

HEAR: STREAM; CD; NEW LP

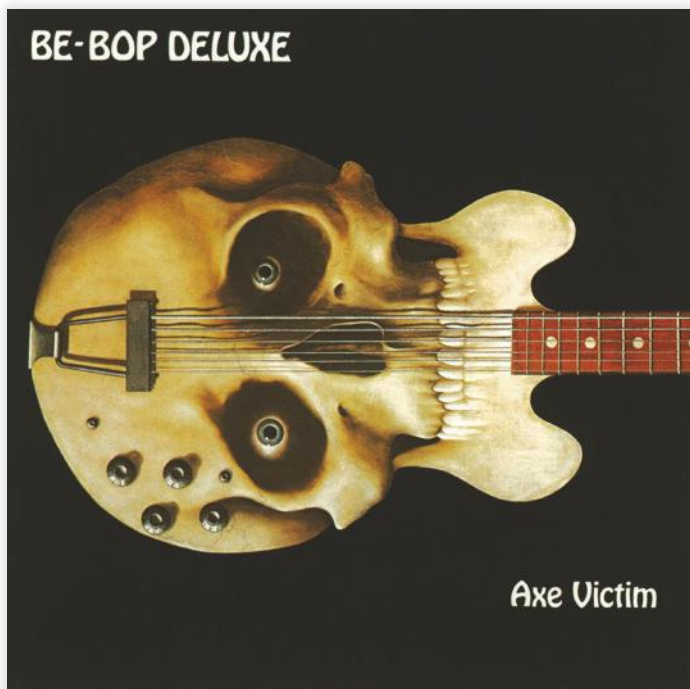


THE BEACH BOYS

SURF'S UP BROTHER/REPRISE 1971

All hands on deck! Bruce Johnston and Brian Wilson deliver career-best songs on this devastating elegy for a vanished America.

HEAR: STREAM; CD; NEW LP



BE BOP DELUXE

AXE VICTIM EMI 1974

Bill Nelson is your next-generation Ziggy Stardust. Meat-and-potatoes Yorkshire glam like “Night Creatures” gives little inkling of their upcoming complexities. **HEAR:** ORIG LP; DL; STREAM; CD

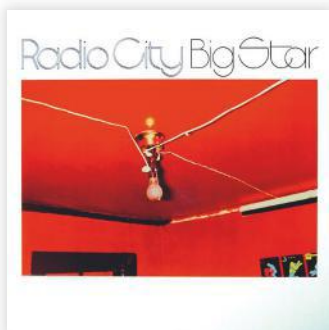


BIG STAR

#1 RECORD ARDENT, 1972

The story of the doomed power poppers starts here. A still-irresistible gem, it includes the classic Chilton/Bell composition “Thirteen”.

HEAR: STREAM; CD; NEW LP



BIG STAR

RADIO CITY ARDENT, 1974

Now without Chris Bell beside him, Alex Chilton dominates on this set of terrific, nostalgic rockers. “September Gurls” among the straight classics.

HEAR: STREAM; CD; NEW LP



BIG YOUTH

SCREAMING TARGET

GUSSIE, 1972/ISLAND, 1973
Produced by Augustus Clarke, a hip and tuneful selection of freeform lyrics by Manley Buchanan. Strange, witty and – to punks especially – inspiring.

HEAR: STREAM; CD; DELUXE; NEW LP



JANE BIRKIN

DIDOO DAH FONTANA, 1973

Intimate and playful, Birkin’s solo debut feels like a Parisian counterpart to a Kevin Ayers album. Gainsbourg writes, Vannier composes, to deliver odd, shifting guitar songs like “Kawasaki”.

HEAR: STREAM; CD; NEW LP

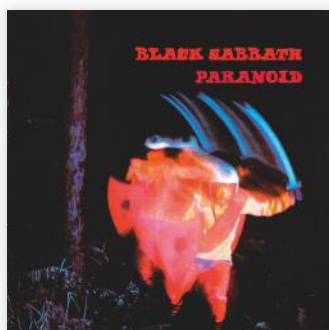


BLACK SABBATH

BLACK SABBATH VERTIGO 1970

Recorded in one day, mixed while the band were on their way to another gig. Their doomy riffs were their USP, but it was their swing that defined great work like this.

HEAR: STREAM; CD; NEW LP



BLACK SABBATH

PARANOID VERTIGO 1970

Propelled to the mainstream by a hit written to fill space, the band proved to have much more in the tank, filling out their bleak worldview in an increasingly subtle sonic range.

HEAR: STREAM; CD; NEW LP



BLACK SABBATH

MASTER OF REALITY

VERTIGO 1971

The very foundation of stoner rock. Heavier than ever, Sabbath’s third long-player came with an unyielding production that ramped up the menace.

HEAR: STREAM; CD; NEW LP



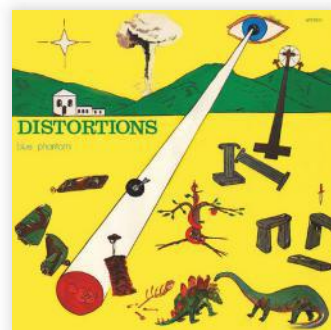
BLUE ÖYSTER CULT

TYRANNY AND MUTATION

CBS 1973

Like a virtuoso, comic-book MC5, the New Yorkers issued a third that was tough, dark and funny. Arcane science fictions brought down to earth, hard, by magnificent riffing.

HEAR: STREAM; CD; NEW LP



BLUE PHANTOM

DISTORTIONS SPIDER, 1971

Phantom by name, phantom by nature. Not so much a group as Italian session musicians playing at heavy psych, the authenticity of its hairy grooves is only undermined by the efficiency of their execution.

HEAR: STREAM; CD; NEW LP

JAMES BROWN

The big payback. Mr Brown's work ethic yields classic albums, even a funky diaspora bearing his initials. *By Peter Watts*

When James Brown's backing band abandoned ship in March 1970, the Godfather of Soul barely drew breath. Instead, he pulled together an even better band. The JB's originally featured old sidekick Bobby Byrd, new recruits Bootsy and Catfish Collins, plus a rocking horn section. With them he recorded some of the hardest funk of his career.

Brown was amazingly prolific, touring constantly, but released half-a-dozen classic albums, several of which were doubles. On top of that came three JB's albums, all of which featured his writing and production credits. James Brown always acted like time was an affront, something that needed not just to be overcome, but beaten into submission. Even for him, the first half of the 1970s was intense.

It was also deeply funky. "Get Up (I Feel Like Being) A Sex Machine" led off the pseudo-live *Sex Machine* (1970) with an 11-minute introduction to the new JB's/James Brown heavy funk sound, and laying down a groove that barely relented. When the Collins brothers departed after 11 months, a new version of the JB's featuring Fred Wesley and Maceo Parker took over.

Brown had been on top of his game for over a decade, and it felt as if he could turn his talent to just about

anything. He was inventive in the studio while recording Christmas songs, ballads, classic soul and blues. Lyrically he continued to touch on the black power, Afro-centric and political themes he had introduced to his music in the late 1960s. He even had a valiant stab at recording a funk-up "When The Saints Go Marchin' In" on *Hell* (1974), while *Get On The Good Foot* (Polydor, 1972) saw him go through his own back catalogue, placing new versions of favourites such as "Please, Please" and "Lost Someone" alongside new standards like "I Got A Bag Of My Own".

There was a lot of funk, but it didn't mean everything sounded the same. The epic double LP *The Payback* (1973) had soulful and jazzy elements. It began life as the soundtrack for the film *Hell Up In Harlem* but was rejected, allowing Brown to expand some of the songs and create one of the strongest albums of his career. He recorded another two Blaxploitation soundtracks the same year – *Black Caesar* (1973), the precursor to *Hell Up In Harlem*, and *Slaughter's Big Rip-Off* (1973) – both of which saw him tighten his tendency for long grooves into shorter, more intense nuggets. Often these involved (much-sampled) instrumentals by the JB's, whose own trio of albums – *Food For Thought* (1972), *Doing It To Death* (1973) and *Damn Right I Am Somebody* (1974) – were exquisitely realised productions in their own right.

**JB'S
FOOD FOR
THOUGHT**
PEOPLE, 1972
HEAR: CD;
STREAM;
NEW LP

**JB'S
DOING IT
TO DEATH**
PEOPLE, 1973
HEAR: CD;
STREAM;
NEW LP

**FRED
WESLEY
& THE
JB'S
DAMN
RIGHT I AM
SOMEBODY**
PEOPLE, 1974
HEAR: STREAM;
DL: CD; NEW LP

**JAMES
BROWN
SEX
MACHINE**
KING, 1970
HEAR: STREAM;
DL: CD; NEW LP

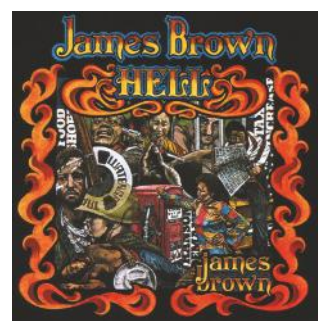
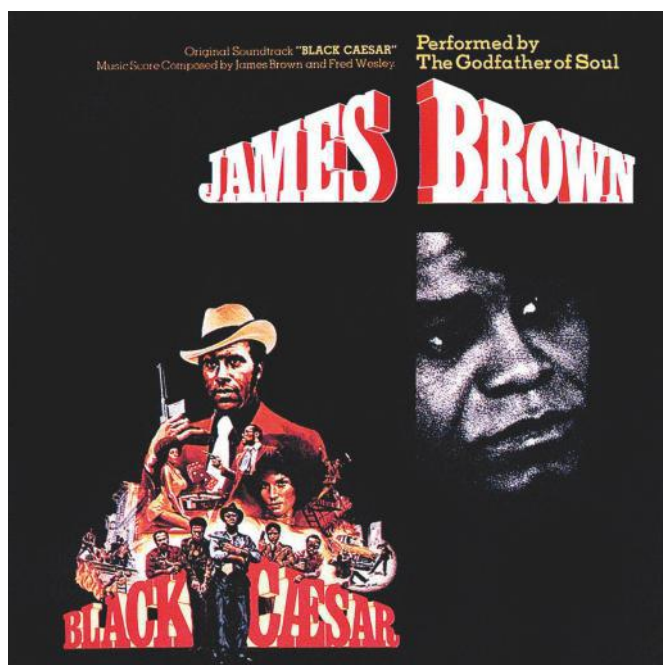
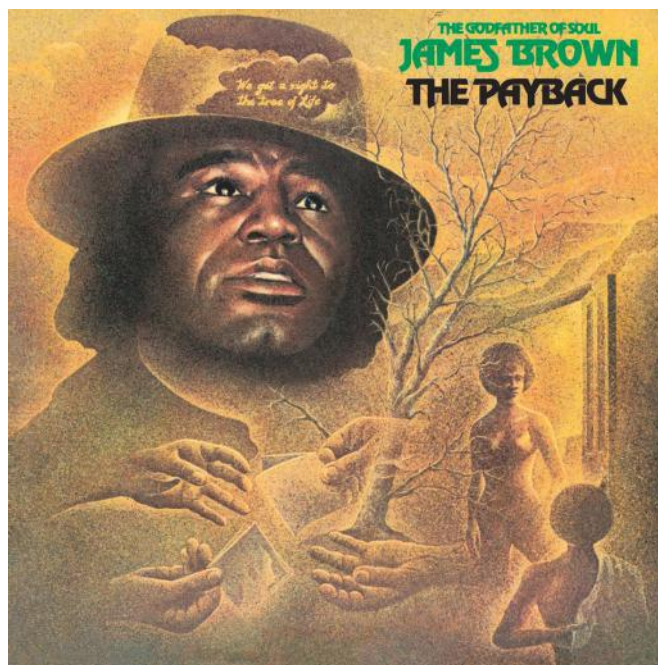
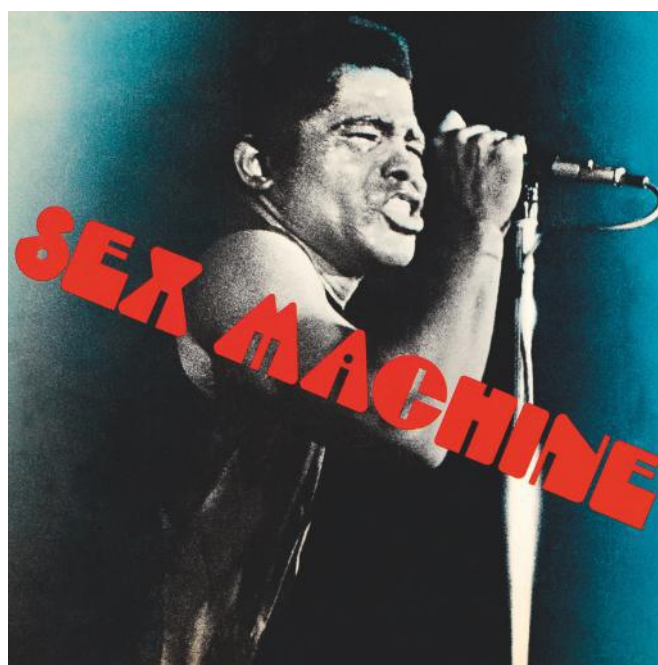
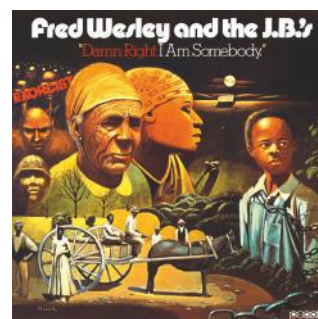
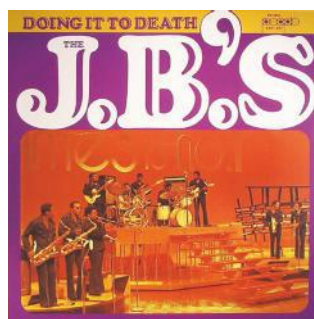
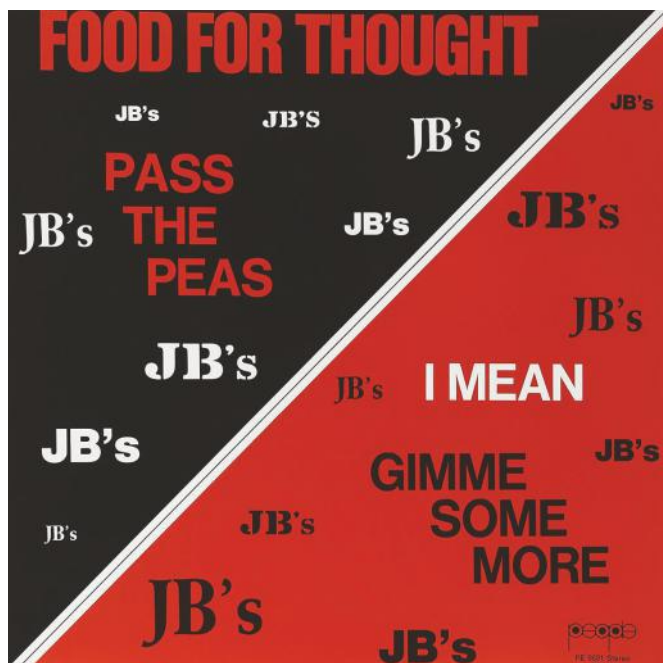
**JAMES
BROWN
GET ON THE
GOOD FOOT**
POLYDOR, 1972
HEAR: STREAM;
DL: CD; NEW LP

**JAMES
BROWN
BLACK
CAESAR**
POLYDOR, 1973
HEAR: STREAM;
DL: CD; NEW LP

**JAMES
BROWN
THE
PAYBACK**
POLYDOR, 1973
HEAR: STREAM;
DL: CD; NEW LP

**JAMES
BROWN
SLAUGHTER'S
BIG RIP-OFF**
POLYDOR, 1973
HEAR: CD;
NEW LP

**JAMES
BROWN
HELL**
POLYDOR, 1974
HEAR: STREAM;
DL: CD; NEW LP



CAN

How a German art-rock group was revolutionised by a Japanese busker. *By Jon Dale*

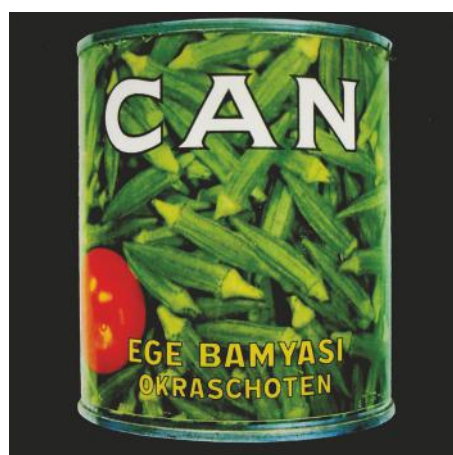
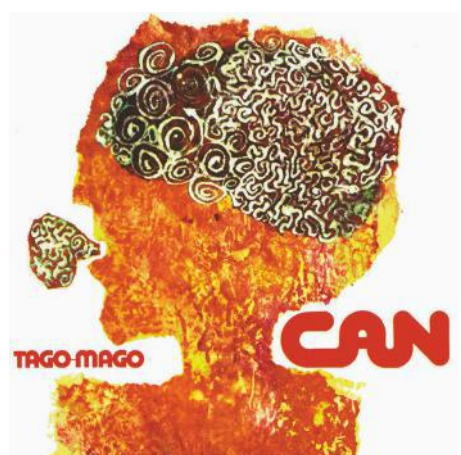
PERHAPS the most significant of the wave of experimental rock groups to emerge from Germany across the late 1960s and early 1970s, Cologne-based Can had almost everything going for them – two playful egghead conceptualists, Holger Czukay and Irmin Schmidt, who’d studied avant-garde composition but had their heads turned by modern pop and rock; a sexy, fluid guitarist, Michael Karoli, who played his instrument like a scythe; and a drummer, Jaki Liebezeit, whose frilly jazz fills had given way to a metronomic minimalism that still grooved like nothing else. But around the turn of the decade, things were changing for Can. Their first vocalist, Malcolm Mooney, had returned home to the USA on the advice of his psychiatrist; the Can groove was simply too much. He’d appeared on their relentlessly Velvets debut, 1969’s *Monster Movie*, and made everything that much wilder. What was the answer to Can’s latest predicament?

Naturally, it was to ask a Japanese busker, one Damo Suzuki, to join the group and debut on stage the very night they all first met. To say Suzuki changed Can would be an understatement. He’d offer them so much: fierce intensity, lyrical surrealism, a swooning pop sensibility, and an undeniably sensual lilt and sway, thanks to his soft, sighing vocals. Their first album of the ’70s, *Soundtracks*

(1970), was split evenly between Mooney and Suzuki eras, but what an introduction to the latter, with the monolithic, cloud-bursting “Mother Sky” perhaps Can’s defining moment, Czukay’s bass an endless pivot point for the group to assemble their strict, no-nonsense space-rock logic around. It’s extraordinary to think that Suzuki hadn’t been with the group for more than a year when they recorded the song; even more so that Suzuki made such perfect sense, whispering to himself in the song’s slipstream.

For a time, the group settled in Schloss Nörvenich, a castle near their home town. Here, they made *Tago Mago* (1971), their most occult, occluded album. It’s a double, of course – anything less would have buckled under the weight of their ideas, from cryptic ambience to side-long tantric epics (“Halleluwah”) and terse, spring-loaded anti-pop (“Mushroom”). Theirs was a rare telepathy, the group jamming all hours, fully aiming for a higher plane; Czukay would subsequently bunker down and edit everything together into loosely plotted songs. 1972’s *Ege Bamyasi* came close – among its proto-jungle and tropical Dadaist fantasias, it gave the group a proper Top 10 hit in Germany with “Spoon”. The following year’s *Future Days* (United Artists) was becalmed and bucolic, a moonscape symphony. They’d never reach such heights again; but what an achievement.

Among its proto-jungle and tropical Dadaist fantasies, *Ege Bamyasi* gave Can a proper Top 10 hit in Germany with “Spoon”



SOUNDTRACKS

UNITED ARTISTS, 1970

HEAR: STREAM; DL; CD; NEW LP

TAGO MAGO

UNITED ARTISTS, 1971

HEAR: STREAM; DL; CD; NEW LP

EGE BAMYASI

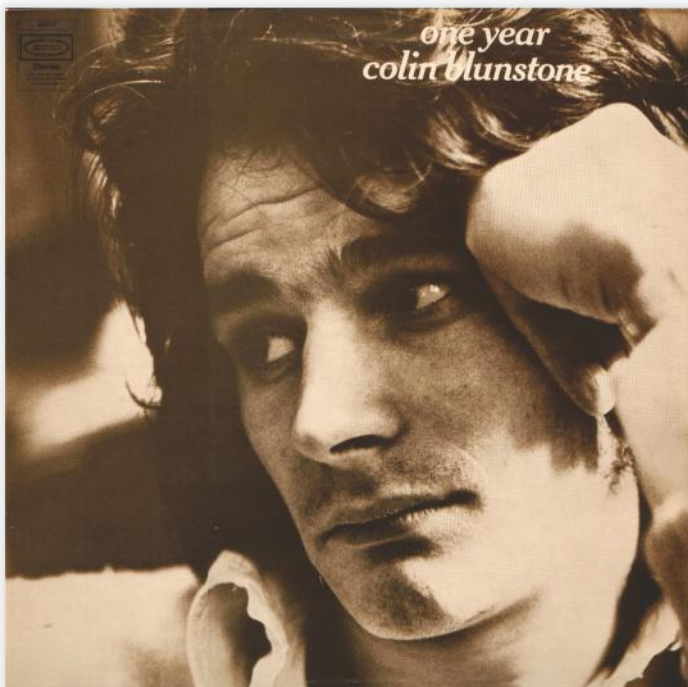
UNITED ARTISTS, 1972

HEAR: STREAM; DL; CD; NEW LP

FUTURE DAYS

UNITED ARTISTS, 1973

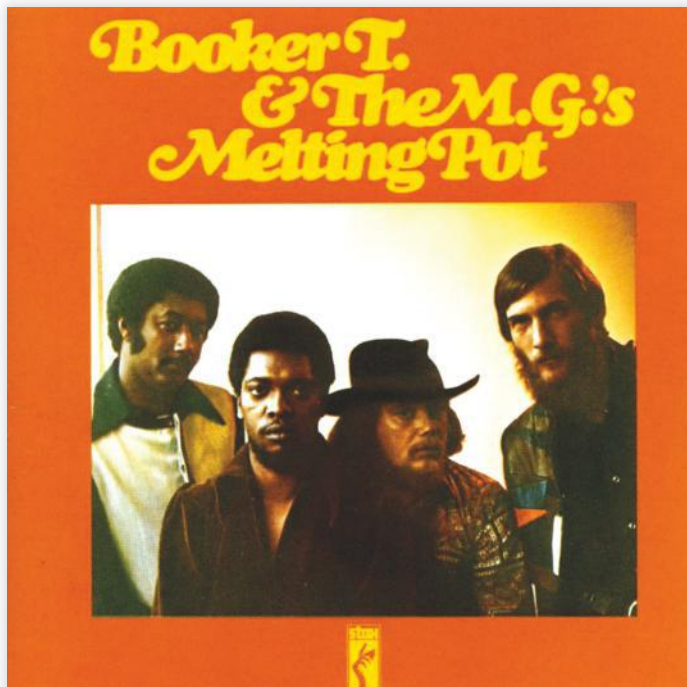
HEAR: STREAM; DL; CD; NEW LP



COLIN BLUNSTONE *ONE YEAR* EPIC, 1971

The former *Zombie* set out on his own, with impressive, if commercially negligible results. Tender and tuneful it flits between genres a little hastily, but is unified by Blunstone's yearning vocal.

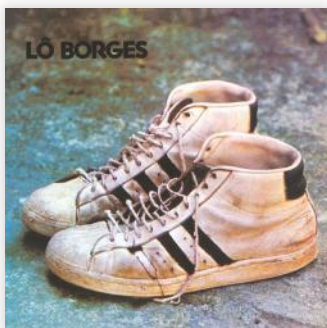
HEAR: STREAM; CD; NEW LP



BOOKER T & THE MG'S *MELTING POT* STAX, 1971

Hammond organ holds long and hard as the band extend their groove into more widescreen spaces. Still funky, it should go without saying.

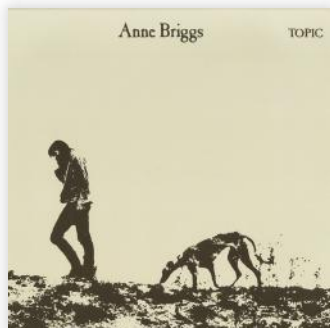
HEAR: STREAM; CD; NEW LP



LÔ BORGES *LÔ BORGES* ODEON, 1972

Quirky guitar compositions on this second album from the former *Clube Da Esquina* member. Engrossing grooves and textures override a tendency to busy-ness.

HEAR: ORIG LP; STREAM; DL; CD



ANNE BRIGGS *ANNE BRIGGS* TOPIC, 1971

Debut from itinerant siren of British folk singing. "Willie O' Winsbury", with Johnny Moynihan possibly the most beautiful thing to ever vibrate in air, but the rest (inc Briggs' own "Go Your Way My Love") lovely, too.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



ANNE BRIGGS *THE TIME HAS COME* CBS, 1971

After her chiefly trad arr debut, Briggs here in the main sung her own compositions. Warmer than you might expect, and with more bazouki, too.

HEAR: STREAM; CD; NEW LP



PETER BROTTMANN / FRED VAN HOVE / HAN BENNINK *BALLS* FMP, 1970

Curious spaces created by three giants of European free music, convening for the first time as a trio. Musical tensions generally resolved in a humorous clatter.

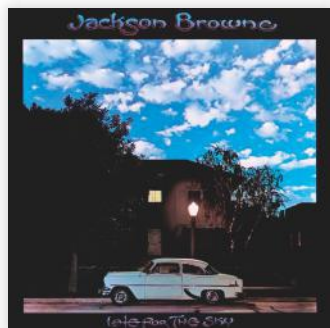
HEAR: ORIG LP; STREAM; DL



MARION BROWN *AFTERNOON OF A GEORGIA FAUN* ECM, 1970

Evocative and impressionistic work from the *Ascension* alumnus, with Chick Corea and Anthony Braxton. High-concept, but lightly so, like leaves falling.

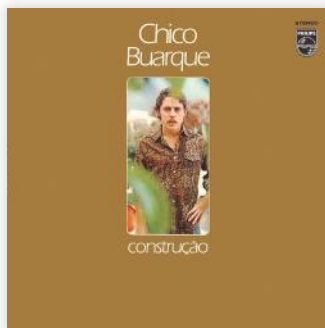
HEAR: STREAM; CD; NEW LP



JACKSON BROWNE *LATE FOR THE SKY* ASYLUM 1974

Old before his time, Jackson sumptuously paints his feelings. Harmonious and super-smooth for all the confessional content.

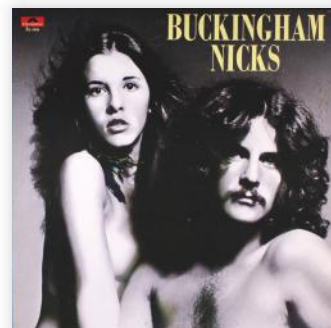
HEAR: STREAM; CD; NEW LP



CHICO BUARQUE *CONSTRUÇÃO* PHILIPS, 1971

The Brian Wilson of bossa nova gets seditious. Lovely chamber arrangements engage with the unlively Brazilian military dictatorship.

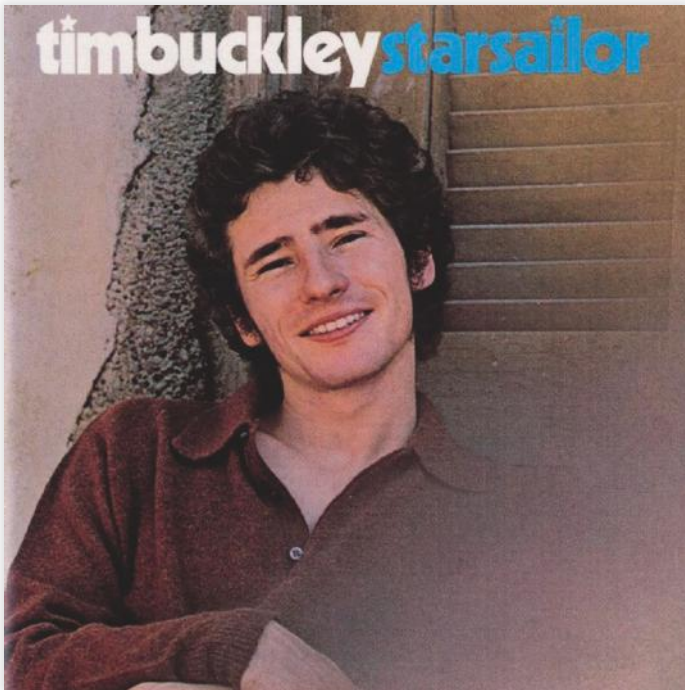
HEAR: ORIG LP; STREAM; CD



BUCKINGHAM NICKS *BUCKINGHAM NICKS* POLYDOR 1973

The all-conquering sound of mid-'70s Fleetwood Mac, here in a commercially unsuccessful iteration. Melodic, and high-polished heartbreak.

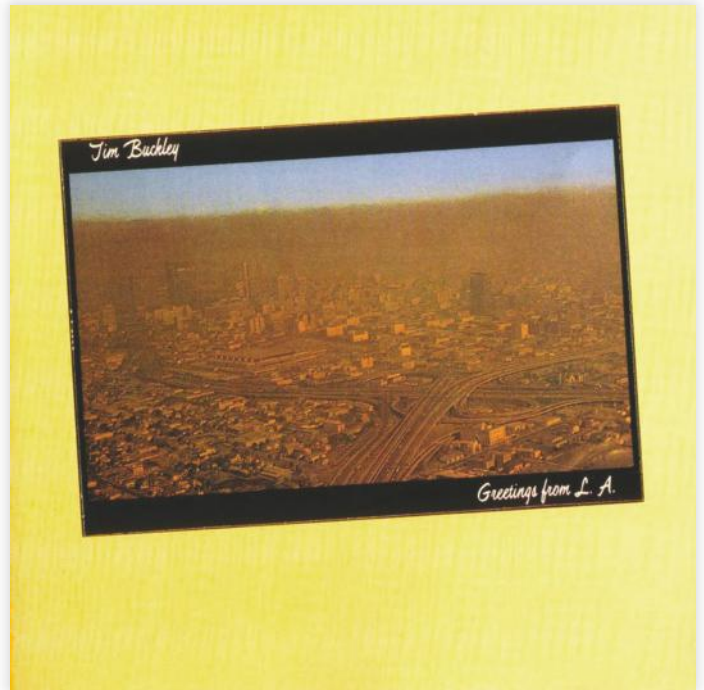
HEAR: ORIG LP



TIM BUCKLEY STARSAILOR STRAIGHT, 1970

Tim takes his music far out, inventing a wild, rapturous, wide-eyed jazz-folk glossolalia. Features his classic “Song To The Siren”, as premiered on *The Monkees* TV show.

HEAR: STREAM; DL; CD; NEW LP



TIM BUCKLEY GREETINGS FROM LA STRAIGHT, 1972

“I had to be a hunter again...” And amid the strings, and funk and LA smog, this is a safari of sexual relations. Fruity and slightly paranoid, it’s stirring stuff. He’ll get himself a reputation.

HEAR: STREAM; DL; CD; NEW LP



VASHTI BUNYAN
JUST ANOTHER DIAMOND
DAY PHILIPS, 1970

Where a pop ingénue trades the patronage of Andrew Loog Oldham for a horse and cart, travels the countryside, and makes exquisite, lamplit folk miniatures. Delightful.

HEAR: STREAM; DL; CD; NEW LP



THE BYRDS
(UNTITLED) CBS, 1970

Their last truly great gasp, here The Byrds are inspirational voyagers. Clarence White burns on white-light guitar. A side-long, live “Eight Miles High” is the highlight.

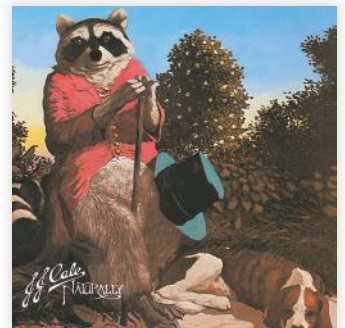
HEAR: CD; NEW LP



COB
MOYSES McSTIFF AND THE
TARTAN LANCERS OF THE
SACRED HEART POLYDOR, 1972

Strangely beautiful acid-folk set from Clive Palmer (ex-ISB). His voice is an acquired taste, the raggle-taggle group exceptional.

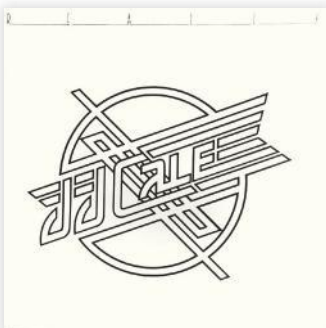
HEAR: CD; STREAM; DL; NEW LP



JJ CALE
NATURALLY A&M, 1971

The guitarist’s guitarist. The boxy production and cloistered vibe here makes for serious juju: the “Tulsa Sound”, a blues-country-jazz hybrid, made hypnotically private.

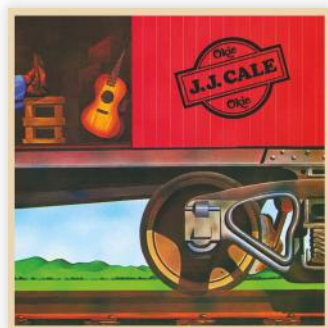
HEAR: STREAM; DL; CD; NEW LP



JJ CALE
REALLY A&M, 1972

More expansive, in some respects, than its predecessor. Still, *Really* is streamlined and purged of turbulence. Bluegrass players give the whole thing added oomph.

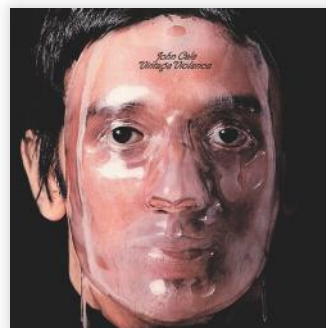
HEAR: CD



JJ CALE
OKIE A&M, 1974

Album number three, and not much has changed. Cale’s still a great blues musician, the songs are reduced to essence, his voice raspy, slyly insinuating.

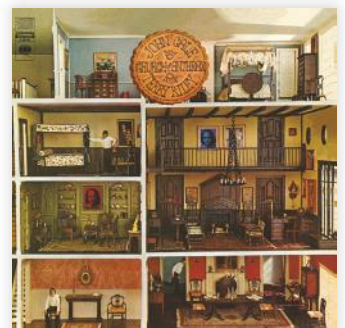
HEAR: STREAM; DL; CD; NEW LP



JOHN CALE
VINTAGE VIOLENCE
COLUMBIA, 1970

Cale’s first solo set is endearingly straitlaced after his time in The Velvet Underground. The real gems glimmer with orchestral melancholy: see “Big White Cloud”.

HEAR: STREAM; CD; NEW LP



JOHN CALE
AND TERRY RILEY
CHURCH OF ANTHRAX
COLUMBIA, 1971

The ex-VU man tag-teams with one of minimalism’s pioneers to produce something unexpectedly funky, and a little bit plummy, too.

HEAR: CD; NEW LP

DEEP PURPLE

Rebuilt and fine-tuned for the new decade, Purple put the pedal to the metal. *By John Robinson*

DEEP PURPLE spent the 1970s having brought about a change in their music nearly as dramatic as that managed by Pink Floyd. Psychological fallout and heavy concepts weren't ever Deep Purple's half of bitter, of course, but the group certainly no longer bore much resemblance to the permanent-waved fops on the cover of their debut LP. Straining then to find a heavier path out of "progressive" pop, the addition to the lineup of Ian Gillan brought someone who could ride a squalling Jon Lord/Ritchie Blackmore Hammond/guitar wave only hinted at to this point. It was to be the band's making.

After the refinement of Lord's *Concerto...*, the band now went to the other extreme, rehearsing in a west London community centre, embracing improvisation and refocusing on rock'n'roll's core texts. "Speed King", which opened the revolutionary *In Rock* (1970), was built around hard riffs and a litany of Little Richard titles, and ignited the band's lyrical relationship with the notion of high velocity ("Fireball"; "Highway Star") that would help them open subsequent albums at warp speed. It was an idea so solid, it even worked on *Burn* ("Burn") after the lineup had changed.

Before that happened, though, the "MKII" lineup lived an eventful, commercially successful artistic life. Many of the tropes of 1970s hard rock – strong management, stated aversion to singles, vanity label, residential recording retreats – applied to Deep Purple,

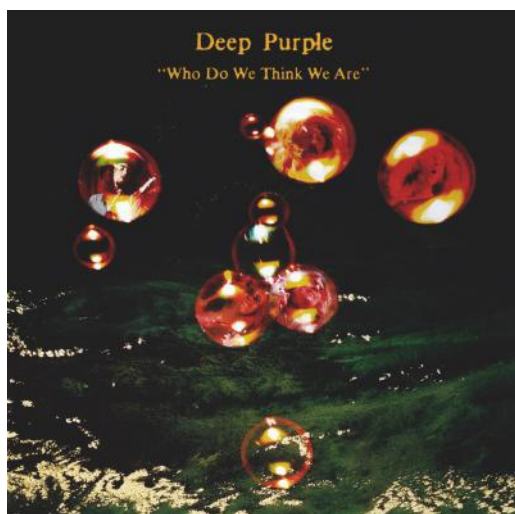
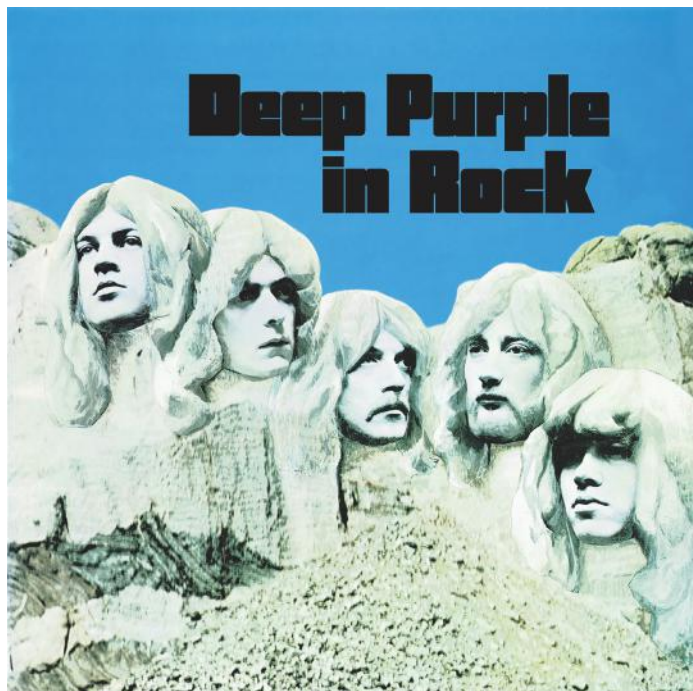
but as with their improvisational music, their best moments seemed accidental.

The excellent live double *Made In Japan* played to DP's freewheeling strengths, and epitomised the best of the format. It was also a huge moneyspinner – having delivered on a request for the Japanese market, the band were given rights to the record for the rest of the world. It meant they sold millions of records for no greater outlay than the price of an air ticket for engineer Martin Birch, whose genius for capturing the rawness of the band's sound was a major part of their success.

After a fire altered their plans, meanwhile, the band's best record of the period, *Machine Head* was recorded in unpromising circumstances in a Swiss hotel during off-season. Its boneheaded highlight "Smoke On The Water" (a characteristic Gillan 'say what you see' lyric), meanwhile, might not have become a synonym for the entire hard-rock experience had an American record executive not thought to trim it for a stratospherically successful radio edit.

After their fourth album of the decade, the unloved *Who Do We Think We Are*, internal frictions saw Ian Gillan and Roger Glover depart to be replaced by Redcar menswear salesperson David Coverdale and longtime industry trier Glenn Hughes for the intermittently stormy *Burn*. Even though there would be casualties, it was simply in Purple's nature to continue moving at high speed.

As with their improvisational music,
the band's best moments
seemed accidental



IN ROCK
HARVEST, 1970
HEAR: STREAM; DL; CD; NEW LP

FIREBALL
HARVEST, 1971
HEAR: STREAM; DL; CD; DELUXE; NEW LP

MACHINE HEAD
PURPLE, 1972
HEAR: STREAM; DL; CD; DELUXE; NEW LP

MADE IN JAPAN
HARVEST, 1973
HEAR: STREAM; DL; CD; DELUXE; NEW LP

WHO DO WE THINK WE ARE
PURPLE, 1974
HEAR: STREAM; DL; CD; DELUXE; NEW LP

BURN
PURPLE, 1974
HEAR: STREAM; DL; CD; DELUXE; NEW LP

BOB DYLAN/ THE BAND

Returning to the spotlight proves tough for both Dylan and his former backing group. But perhaps they could rekindle something together? *By Nigel Williamson*

By 1970, Bob Dylan had grown so resentful of being “the voice of a generation” that he hit upon a plan to get his fans off his back. He would make an album so awful – so lacking in any of the inspiration that had made him a figurehead – that nobody could possibly like it.

The result was *Self Portrait* (1970), a slapdash assemblage of odds-and-sods that tried to pretend the 1960s had all been a bad dream and which, as he wrote in *Chronicles Vol 1*, was designed to turn the record-buying public “lukewarm, indifferent and apathetic” towards him.

Instead, the album provoked fury. Shocked by such derision, within months Dylan had rushed out *New Morning* (1970), a set of original compositions intended to show that his songwriting skills had not deserted him. However, the songs, he later admitted, were no longer “the kind where you hear an awful roaring in your head”. Left behind by changing times, Dylan had committed the cardinal sin of sounding... dull.

Meanwhile, The Band, who had backed him so memorably on his apocalyptic 1966 world tour and then in the relaxed woodshedding in Woodstock captured on the *Basement Tapes*, were facing similar uncertainty. In the intervening years, The Band’s achievement had arguably

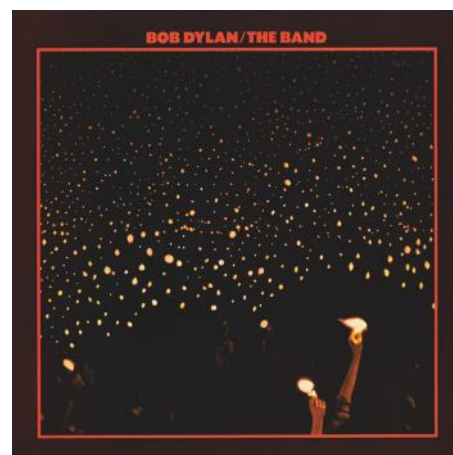
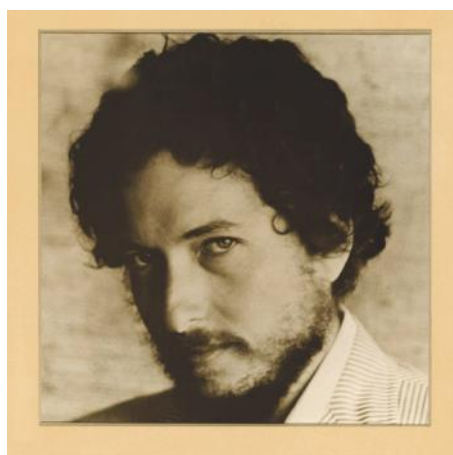
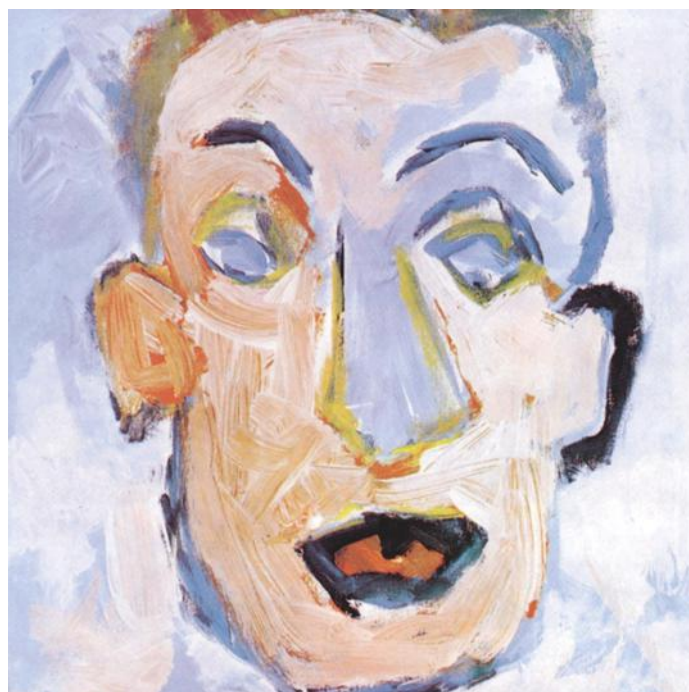
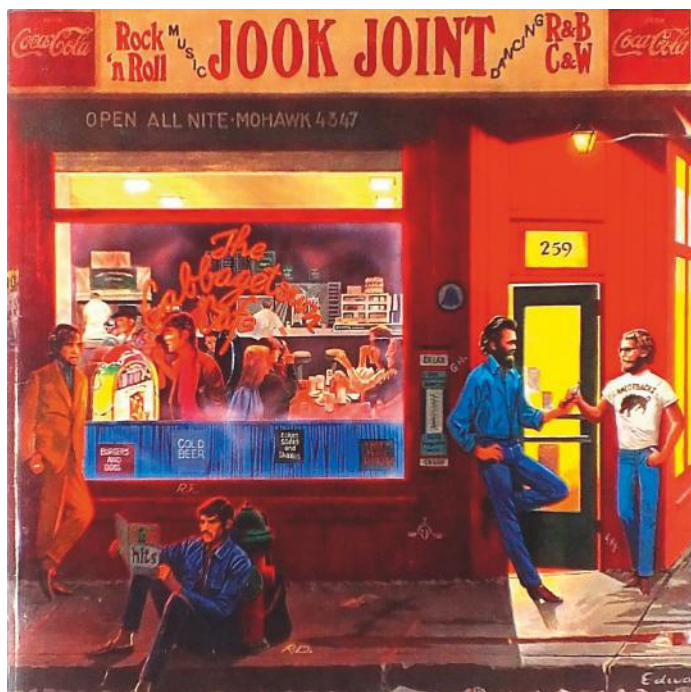
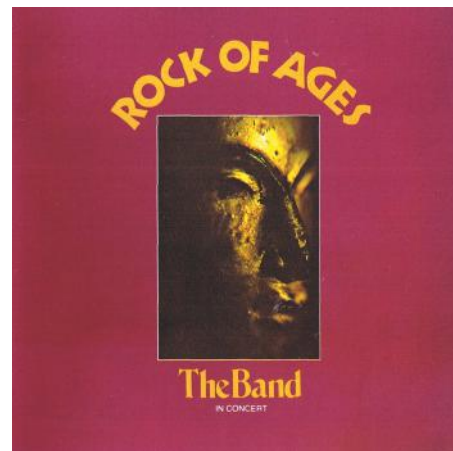
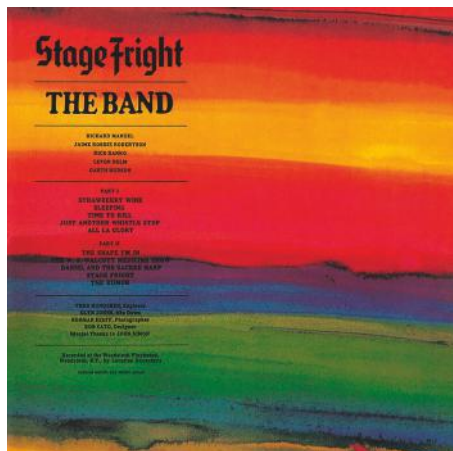
eclipsed Dylan and fame was taking its toll. Hard drugs, writer’s block and a misplaced desire to move on from the unique sepia-tinted Americana they had created added to their dilemma.

Todd Rundgren came in as producer to add rock heft to *Stage Fright* (1970), but despite some strong songs it lacked the charismatic fascination of the first two albums. The follow-up, *Cahoots* (1971), relied on collaborations with Allen Toussaint and Van Morrison for its best moments, while Robbie Robertson seemed to sum up The Band’s predicament with a composition called “Where Do We Go From Here”.

With both parties short of creative inspiration, reuniting Dylan and The Band in the hope of recapturing past triumphs was an obvious move – certainly to their new powerbroker, David Geffen. *Before The Flood* (1974), the double live album from their 40-date tour, and *Planet Waves* (1974) – the only “proper” studio album Dylan and The Band ever recorded together – spark in places without ever touching the heights of former glory.

For Dylan at least, getting back on the road for the first time in eight years helped him to rediscover his mojo. Within a year, he would deliver one of the finest albums of his career: *Blood On The Tracks*.

Left behind by changing times,
Dylan had committed the cardinal
sin of sounding... dull



**THE BAND
STAGE
FRIGHT**
CAPITOL, 1970
HEAR: STREAM;
DL; CD; NEW LP

**THE BAND
CAHOOTS**
CAPITOL, 1971
HEAR: STREAM;
DL; CD; NEW LP

**THE BAND
ROCK OF
AGES**
CAPITOL, 1972
HEAR: STREAM;
DL; CD; NEW LP

**THE BAND
MOONDOG
MATINEE**
CAPITOL, 1973
HEAR: STREAM;
DL; CD; NEW LP

**BOB
DYLAN
SELF
PORTRAIT**
COLUMBIA, 1970
HEAR: STREAM;
DL; CD; DELUXE;
NEW LP

**BOB
DYLAN
NEW
MORNING**
COLUMBIA, 1970
HEAR: STREAM;
DL; CD; NEW LP

**BOB
DYLAN
PLANET
WAVES**
ASYLUM, 1974
HEAR: STREAM;
DL; CD; NEW LP

**BOB
DYLAN &
THE BAND
BEFORE THE
FLOOD**
ASYLUM, 1974
HEAR: STREAM;
DL; CD; NEW LP

THE FACES/ ROD STEWART

The best of both worlds. Rod the (former) Mod pulls a double shift as solo star and lynchpin of a reactivated band.

By Terry Staunton

APPRENTICESHIPS with Long John Baldry and Jeff Beck in the 1960s would seem to have instilled a determined work ethic in Rod Stewart as the new decade dawned. Less than six months after signing a deal with Mercury to record under his own name he followed his pal Ronnie Wood to join a new-look Small Faces, who had recently parted company with their singer Steve Marriott.

Now trading under an abbreviated name, the Faces, to all intents and purposes, took their lead from the loose and louche Rolling Stones, with Stewart's approximation of the Jagger swagger bolstered by a more rough-hewn and soulful vocal delivery. It's especially evident on "Three Button Hand Me Down" from the debut *First Step*, but Stewart's second solo outing *Gasoline Alley*, released later the same year, is a sparser, intimate collection, all four of his new bandmates lending an intermittent hand where required.

Whereas the Faces' growing reputation as a live act threatened to eclipse their studio work, each subsequent Rod album catapulted him into an ever brighter pop mainstream spotlight. In the absence of any hit singles, the band's *Long Player* is distinguished by two tracks recorded in concert (most notably a cover of Paul McCartney's "Maybe I'm Amazed"), while Stewart's

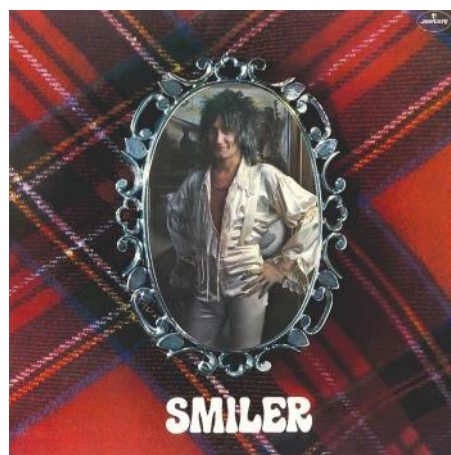
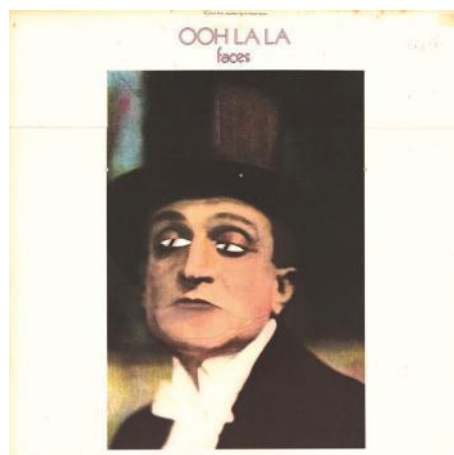
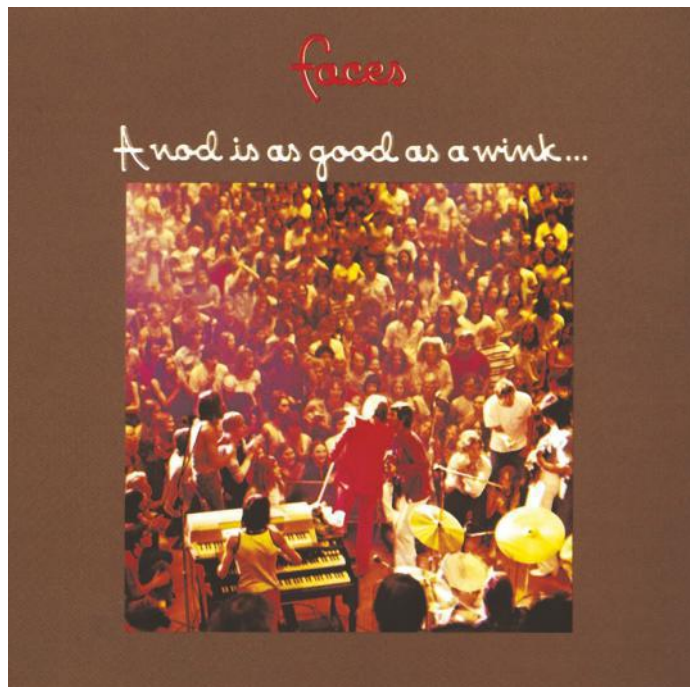
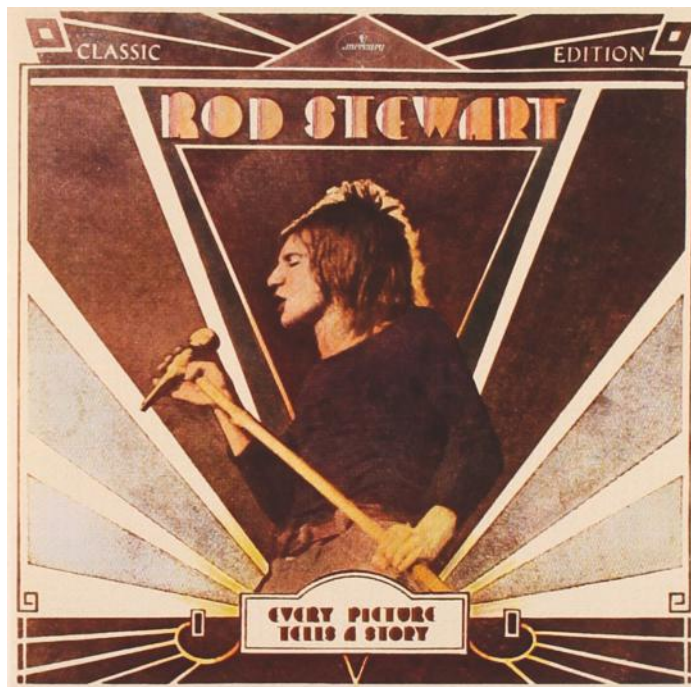
Every Picture Tells A Story contains the first of many global smashes in the shape of "Maggie May".

Rod had the best of both worlds: hit songs to make him a household name, and a ready-made band to play on them. His solo work infiltrated the Faces' live set more and more, although they finally scored a hit of their own with "Stay With Me" from *A Nod Is As Good As A Wink...*, but not before the lead singer had chalked up a remarkable "first"; *Every Picture...* and "Maggie May" topped the albums and singles charts in both the UK and the US in the same week.

He nearly repeated the feat with *Never A Dull Moment* and "You Wear It Well" a year later. While it would be wrong to say bandmates resented his success, they were irked when, occasionally, his name alone appeared outside venues of stops on what was supposed to be a group tour.

Stewart's solo promotional commitments caused a deeper rift when he absented himself from several sessions for *Ooh La La* (pianist Ian McLagan later said the common mantra during recording was "Where's Rod?"), the album ultimately boasting three tracks on which he makes no contribution at all. A parting of the ways seemed inevitable, although Wood and McLagan would join the singer on *Smiler* – ironically, an underwhelming contractual obligation before moving to Warners, home of the band he'd recently left.

Ian McLagan said the common mantra during recording of *Ooh La La* was "Where's Rod?"



**FACES
FIRST STEP**
WARNERS, 1970
HEAR: STREAM;
DL; CD; DELUXE;
NEW LP

**ROD
STEWART
GASOLINE
ALLEY**
VERTIGO, 1970
HEAR: STREAM;
DL; CD; NEW LP

**FACES
LONG
PLAYER**
WARNERS, 1971
HEAR: STREAM;
DL; CD; DELUXE

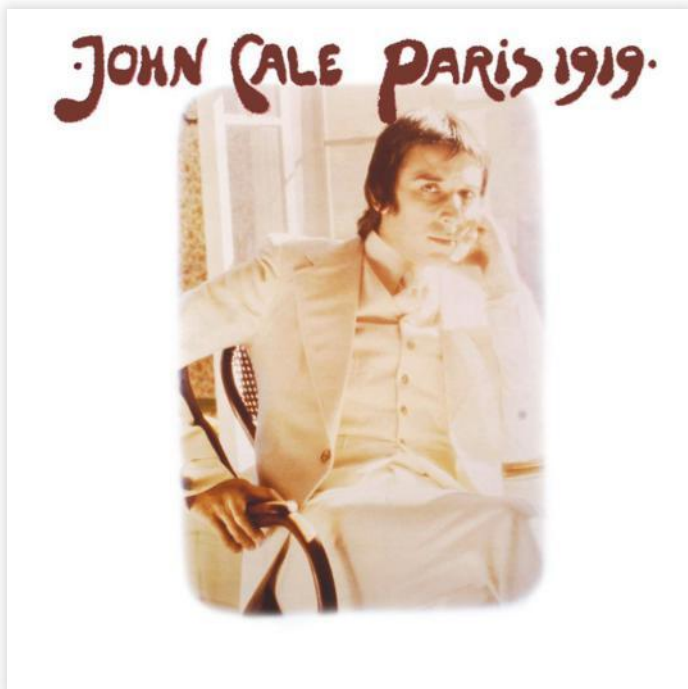
**ROD
STEWART
EVERY
PICTURE
TELLS A
STORY**
MERCURY, 1971
HEAR: STREAM;
DL; CD; NEW LP

**FACES
A NOD IS AS
GOOD AS A
WINK... TO A
BLIND HORSE**
WARNERS, 1971
HEAR: STREAM;
DL; CD; DELUXE;
NEW LP

**ROD
STEWART
NEVER
A DULL
MOMENT**
MERCURY, 1972
HEAR: STREAM;
DL; CD; NEW LP

**FACES
OOH LA LA**
WARNERS, 1973
HEAR: STREAM;
DL; CD; DELUXE;
NEW LP

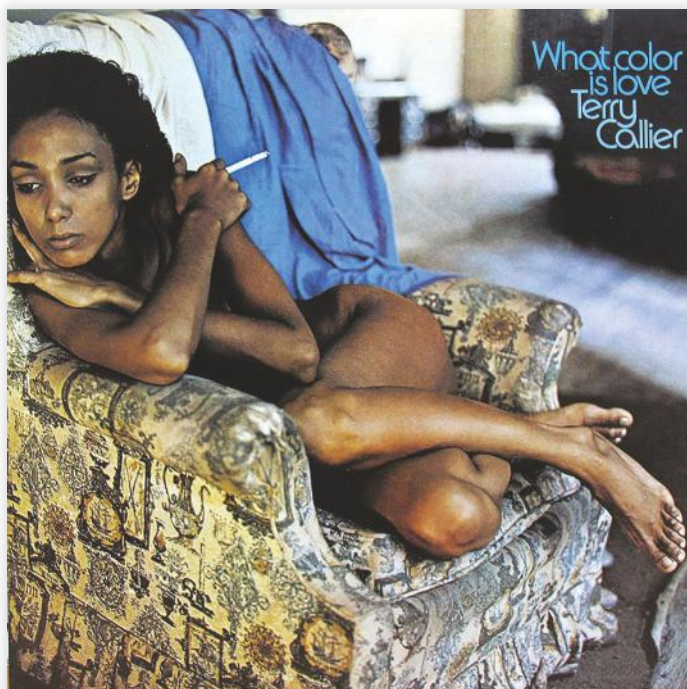
**ROD
STEWART
SMILER**
MERCURY, 1974
HEAR: STREAM;
DL; CD; NEW LP



JOHN CALE PARIS 1919 REPRISE, 1973

His masterpiece, *Paris 1919* is a heartbreakingly beautiful pop album, members of Little Feat joining in. Cale finds the “nicest ways of saying something ugly”.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



TERRY CALLIER WHAT COLOR IS LOVE CADET, 1973

Folk-soul singer Callier made three great 1970s albums, but this one has the edge for its spaciousness. The playing is loose and limber, like Callier's easeful croon.

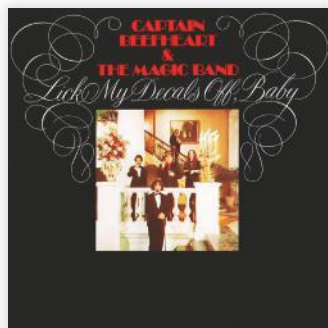
HEAR: STREAM; DL; CD; NEW LP



CANNED HEAT FUTURE BLUES LIBERTY, 1970

“Don’t forget to boogie!” Goodbye to the classic lineup, but what a way to go out. Tough, street-fighting blues that stretches out into the eternal.

HEAR: ORIG LP; STREAM; DL; CD



CAPTAIN BEEFHEART & THE MAGIC BAND LICK MY DECALS OFF, BABY STRAIGHT, 1970

The ultimate wild, warped blues-freak trip. Imagine 1969's *Trout Mask Replica* covered by an ampuhuffing rock'n'roll gang.

HEAR: STREAM; DL; CD; NEW LP



CAPTAIN BEEFHEART & HIS MAGIC BAND MIRROR MAN BUDDAH, 1971

Epic takes of the surreal Beefheart blues. Intended as part of a double, these were cut in 1967, but emerged just in time to further confuse his already confusing output.

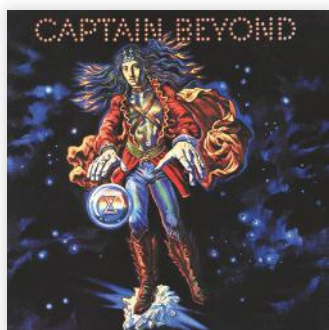
HEAR: STREAM; CD; NEW LP



CAPTAIN BEEFHEART CLEAR SPOT REPRISE, 1972

They wanted greater commercial success, which felt pretty ambitious. *Clear Spot*'s genius is its playful abstraction and tightly drilled groove. Do the low yo yo!

HEAR: STREAM; DL; CD; NEW LP



CAPTAIN BEYOND CAPTAIN BEYOND CAPRICORN, 1972

Featuring Deep Purple and Iron Butterfly members – is this a supergroup? It's a catholic collection, certainly, but the riffs are crushing.

HEAR: CD; NEW LP



CARAVAN IF I COULD DO IT ALL OVER AGAIN I'D DO IT ALL OVER YOU DECCA, 1970

The Canterbury scenesters balance the bucolic and the fidgety energy of proto-prog. The title cut trademarks surrealist pop.

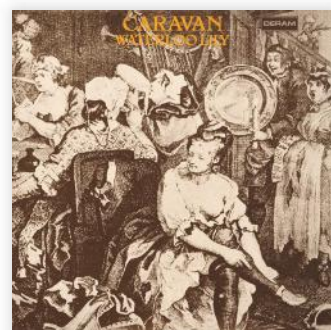
HEAR: STREAM; DL; CD; NEW LP



CARAVAN IN THE LAND OF GREY AND PINK DERAM, 1971

More confident still, and the last with the classic Caravan lineup. The songs are longer and stronger, the folksiness more evident. Another humble classic.

HEAR: STREAM; DL; CD; NEW LP



CARAVAN WATERLOO LILY DERAM, 1972

Things got a bit closer to fusion territory here, which wasn't entirely a comfortable fit, but there's plenty of melancholy loveliness here, and gently worn complexity.

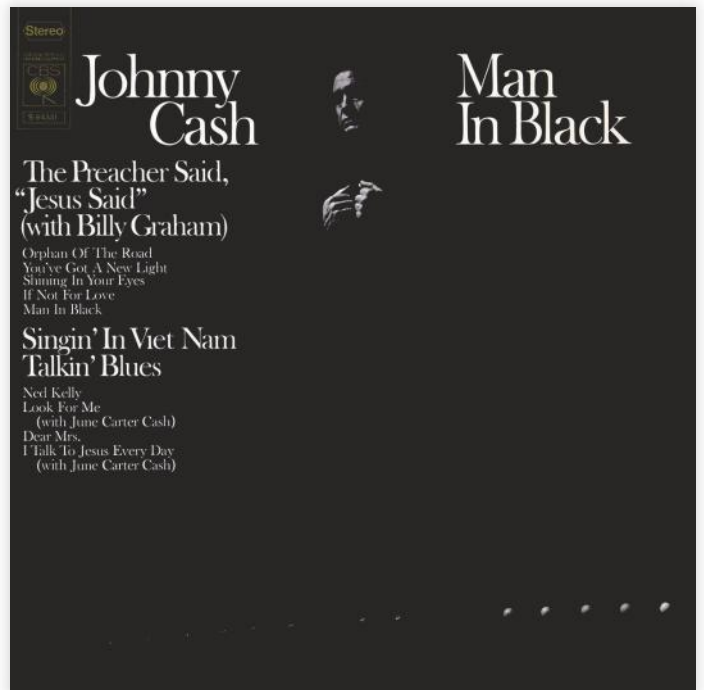
HEAR: ORIG LP; STREAM; DL; CD



THE CARPENTERS CLOSE TO YOU A&M, 1970

A '70s pop phenomenon, brother-sister duo The Carpenters made great, underappreciated albums, too. Karen's voice is, as always, crystal-clear, heart-stoppingly gorgeous and deeply moving.

HEAR: STREAM; DL; CD; NEW LP



JOHNNY CASH MAN IN BLACK COLUMBIA, 1971

His 38th album, no less. Here a politicised Cash takes the temperature of his times, stripped-back production highlighting Cash's resonant baritone – heavy and profound.

HEAR: STREAM; DL; CD; NEW LP



THE CHAMBERS BROTHERS FEELIN' THE BLUES VAULT, 1970

They were pioneers without really knowing it, meshing folk, rock, psych and soul effortlessly. This album feels cavernous, "Blues Get Off My Shoulder" desperately sung.

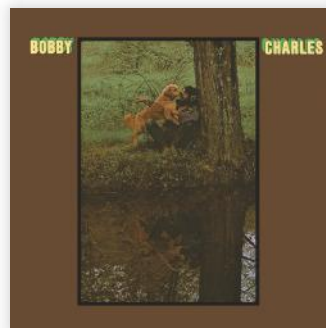
HEAR: ORIG LP; STREAM; DL; CD



MICHAEL CHAPMAN FULLY QUALIFIED SURVIVOR HARVEST, 1971

Chapman's singer-songwriting is buttressed by swooning strings; Mick Ronson's stinging lead guitar beams from Hull via other worlds. Folk-rock was rarely this potent.

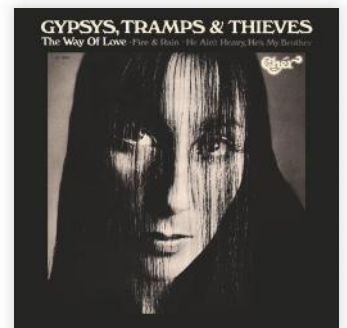
HEAR: STREAM; DL; CD; NEW LP



BOBBY CHARLES BOBBY CHARLES BEARSVILLE, 1972

A deep and sometimes divisive cut, Charles' solo debut is swamp pop's fertile ground. Charles' laconic drawl is so laidback it's close to horizontal – fully loaded.

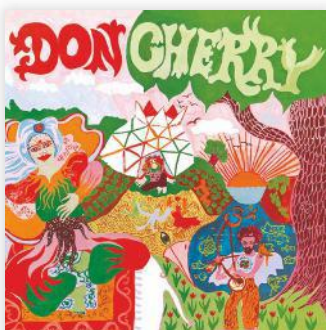
HEAR: STREAM; DL; CD; NEW LP



CHER GYPSYS, TRAMPS & THIEVES KAPP, 1971

Goodbye Sonny Bono as producer. Hello a newfound assuredness – this is one of Cher's greatest pop collections, flecked with incident and psychodrama.

HEAR: ORIG LP; STREAM; DL; CD



DON CHERRY ORGANIC MUSIC SOCIETY CAPRICE, 1972

Chants, bells, drones – Cherry's global vision had him playing, here, with Turkish, Swedish and Brazilian musicians, weaving them together on free-jazz tone poems.

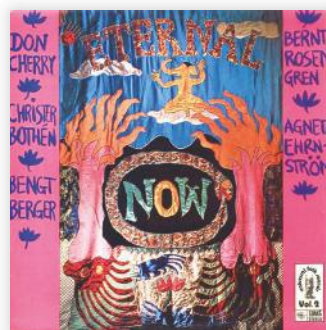
HEAR: STREAM; DL; CD; NEW LP



DON CHERRY RELATIVITY SUITE JCOA, 1973

Cherry's compositions for the Jazz Composers Orchestra follow Organic Music Society's thread. A lush set leaping from Carnatic chant to wild, blaring freedom roar. Heavenly.

HEAR: ORIG LP



DON CHERRY ETERNAL NOW SONET, 1974

A smaller lineup, a tighter set, Cherry's in Sweden and the playing's among his most spaced-out and free-floating. A mutant orchestra channelling higher visions.

HEAR: ORIG LP



KEITH CHRISTMAS PIGMY B&C, 1971

The acoustic guitarist on Bowie's *Space Oddity*, Christmas is more than a footnote. *Pigmy* is an understated singer-songwriter delight, gently psychedelic, with great Robert Kirby arrangements.

HEAR: ORIG LP; CD

GRATEFUL DEAD

Back to the land! The Dead embrace a simpler studio philosophy, with impressive results. *By Jon Dale*

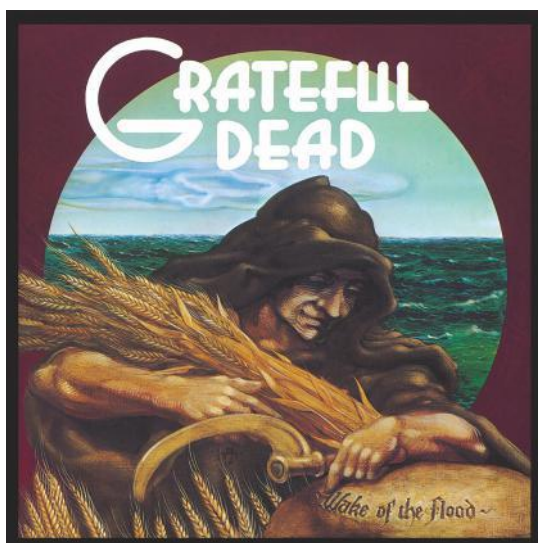
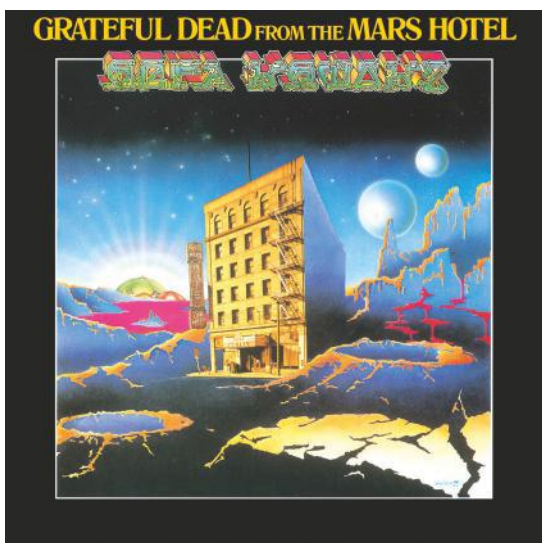
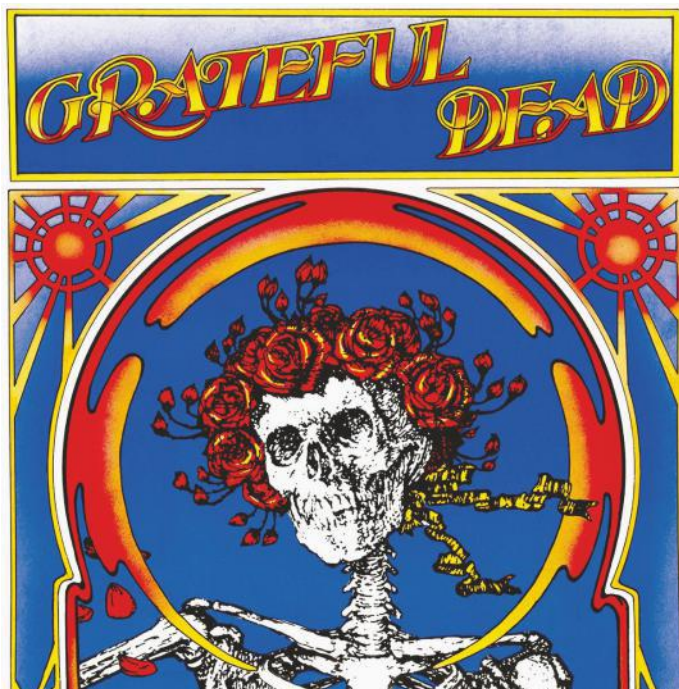
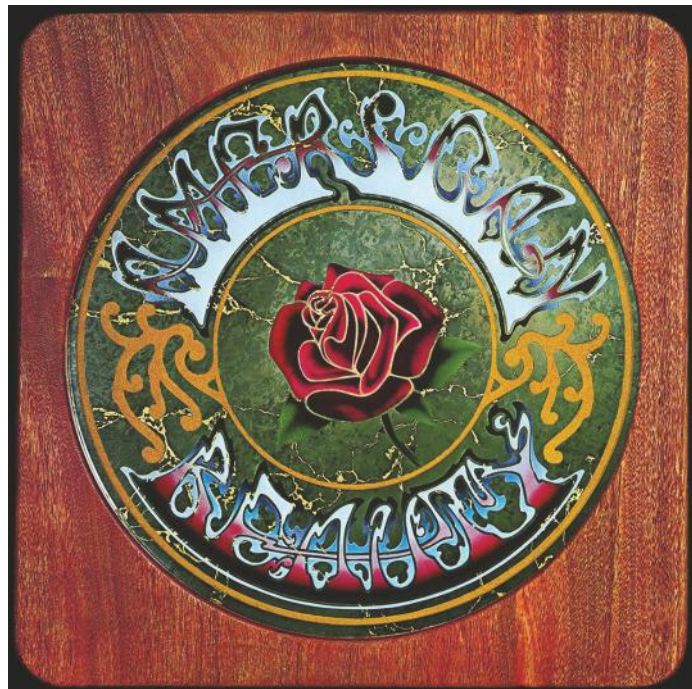
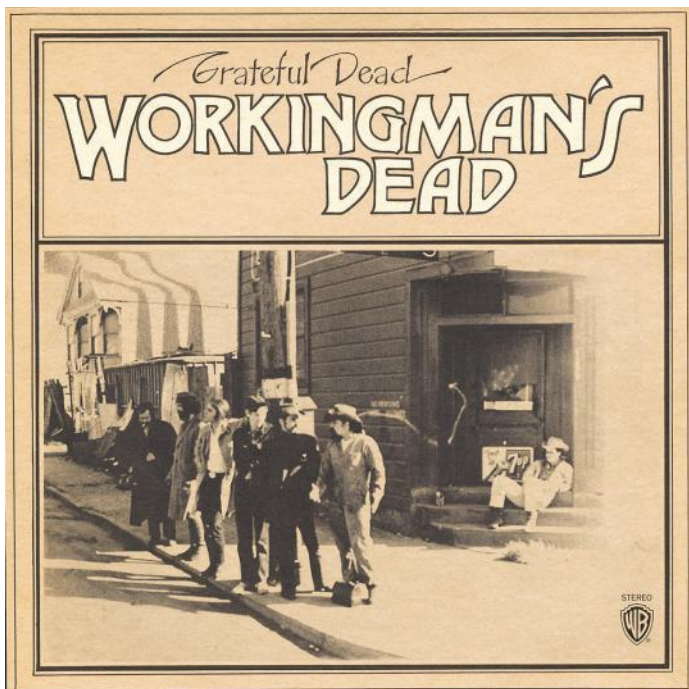
IMPROVISING was just one string to the Dead's collective bow. Coming from jugbands and bar bands, most of the Dead's core membership were also particularly well grounded in the folk and blues music of their land. Maybe they'd stretched themselves a little too far after the psychedelic wigouts of *Anthem Of The Sun* and "Dark Star", or maybe there were deeper reasons, but both *Workingman's Dead* (1970) and *American Beauty* (1970) saw them going back to their roots, minimising the time spent in the studio and blasting out two sets of deceptively simple proto-Americana and country rock. Later albums from this period, like 1973's *Wake Of The Flood* and the following year's *From The Mars Hotel* were perfectly serviceable – and they reflected subtle sea-changes brought about by ever-mutating lineups – but lacked something of the singularity of the Dead in 1970, where they were caught at a place of great change.

Of the two, *Workingman's Dead* feels slightly less immediate and penetrable. A weird mist hangs over the album, a blur of smoke and dust, and the songs feel steeped in an everyday mysticism: Phil Lesh would say of the lyrics from this era, though it's every bit as apparent in the song writing and playing, that these albums "reflected an 'old, weird America' that perhaps never was". The fantasy at the core of *Workingman's Dead* and *American Beauty* might well be that of a bunch of stoned San Francisco hipsters

and countercultural freaks getting down to earth, but the resulting albums, particularly *American Beauty*, are deeply convincing collections of folk and country. The latter's opening double-punch of "Box Of Rain" and "Friend Of The Devil" might well be the best the Dead ever achieved in the studio, a place that often seemed to bring out their least impressive tendencies; somehow, in 1970, they got everything right. These certainly didn't sound like albums recorded by a group recovering from a major drug bust.

The lineup was particularly fluid during the early '70s, with a core of Jerry Garcia, Lesh, Bob Weir and Bill Kreutzmann joined by keyboardist Pigpen, until his death in 1973; keyboardist Keith Godchaux would join in 1971, his wife, Donna Jean, enlisted soon after on vocals, second drummer Mickey Hart in and out of the roster. In 1971, the band released *Grateful Dead* (sadly not titled 'Skull Fuck', as they intended), another live double, built out of 1970's rediscoveries, but there was still space for improvisation, as on the side-long "The Other One". Elsewhere, "Playing In The Band" would become one of the group's live staples. Always going one better, they followed it with *Europe '72* (1972), a triple-album that was eventually, in 2011, fully expanded to a 73-CD boxset of the entire tour. It's probably the best set of live songs the Dead ever released, with joyous performances of "China Cat Sunflower", "Sugar Magnolia" and "I Know You Rider" obvious highlights.

A weird mist hangs over Workingman's Dead, a blur of smoke and dust, and the songs feel steeped in an everyday mysticism



WORKINGMAN'S DEAD

WARNER BROS, 1970

HEAR: STREAM; DL; CD; NEW LP

AMERICAN BEAUTY

WARNER BROS, 1970

HEAR: STREAM; DL; CD; NEW LP

GRATEFUL DEAD

WARNER BROS, 1971

HEAR: STREAM; DL; CD; NEW LP

EUROPE '72

WARNER BROS, 1972

HEAR: STREAM; DL; CD; NEW LP

WAKE OF THE FLOOD

WARNER BROS, 1973

HEAR: STREAM; DL; CD; NEW LP

FROM THE MARS HOTEL

WARNER BROS, 1974

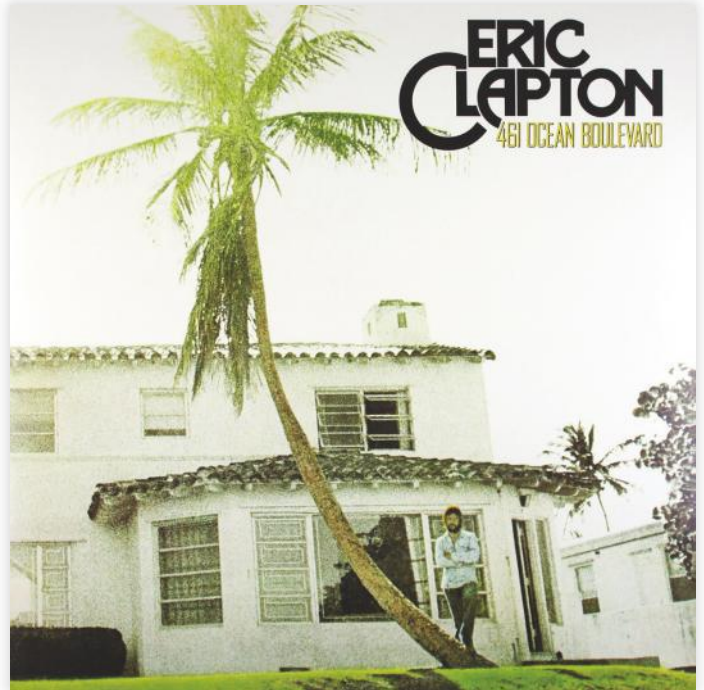
HEAR: STREAM; DL; CD; NEW LP



ERIC CLAPTON ERIC CLAPTON POLYDOR, 1970

A good solo start from a promising songwriter... Here, Clapton plays with seemingly newfound ease, his solo debut a breezy pleasure, even with the shaky voice.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



ERIC CLAPTON 461 OCEAN BOULEVARD RSO, 1974

It took Clapton a while to follow up the debut, but here, post-heroin addiction, he feels rejuvenated. This is urgent; an object lesson in the country blues.

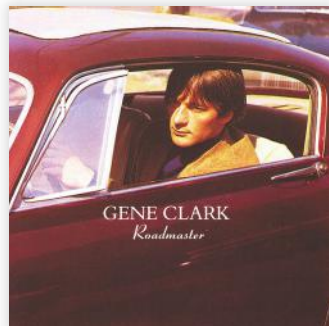
HEAR: STREAM; DL; CD; NEW LP



GENE CLARK WHITE LIGHT A&M, 1971

He wrote the best melodies in The Byrds, and here Clark is on fire, quietly so, with a clutch of classic, deep-crimson country rock songs.

HEAR: STREAM; DL; CD; NEW LP



GENE CLARK ROADMASTER ARIOLA, 1973

Testament to a talent that makes even these outtakes shine. Pieced together from material cut between '70 and '72, *Roadmaster* finds Clark working with close associates – including Burrits and Byrds.

HEAR: CD; NEW LP



GENE CLARK NO OTHER ASYLUM, 1974

Clark goes astral. A startling sideways leap, here Sly Stone's presence in the studio seems to have nudged things towards funk. The production is baroque, the songs sky-strafting, epic.

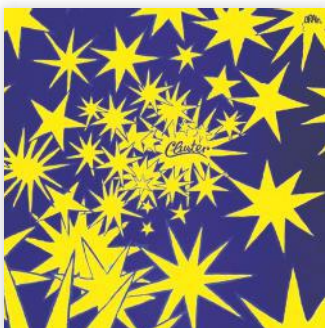
HEAR: ORIG LP; STREAM; DL



CLUSTER CLUSTER PHILIPS, 1971

Formerly abstract warriors, here Cluster ride waves of tonal exploration. Big slabs of synth and electronic disruption are capped, strangely, by glissandos of Hawaiian guitar.

HEAR: STREAM; DL; CD; NEW LP



CLUSTER CLUSTER II BRAIN, 1972

More of the same, only more so. These pieces continually spiral in on themselves, the ticking synth measures moving everything along, cutting through thick, electrified air.

HEAR: STREAM; DL; CD; NEW LP



CLUSTER ZUCKERZEIT BRAIN, 1974

A huge change: electronic coldness is traded in for sugary confections. Clattering rhythm boxes, toytown melodies, here you have the rules and toolbox for 1990s electronica.

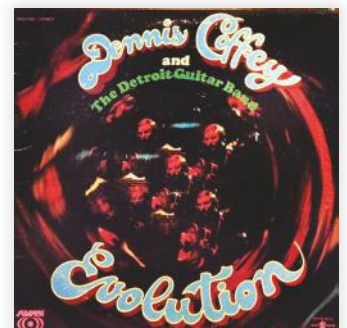
HEAR: STREAM; DL; CD; NEW LP



COCKNEY REBEL THE PSYCHOMODO EMI, 1974

Second album for Steve Harley's glam gang. It's a weird one, a sickly, playful collection of disturbed vignettes, Harley's voice equal parts menace and melody.

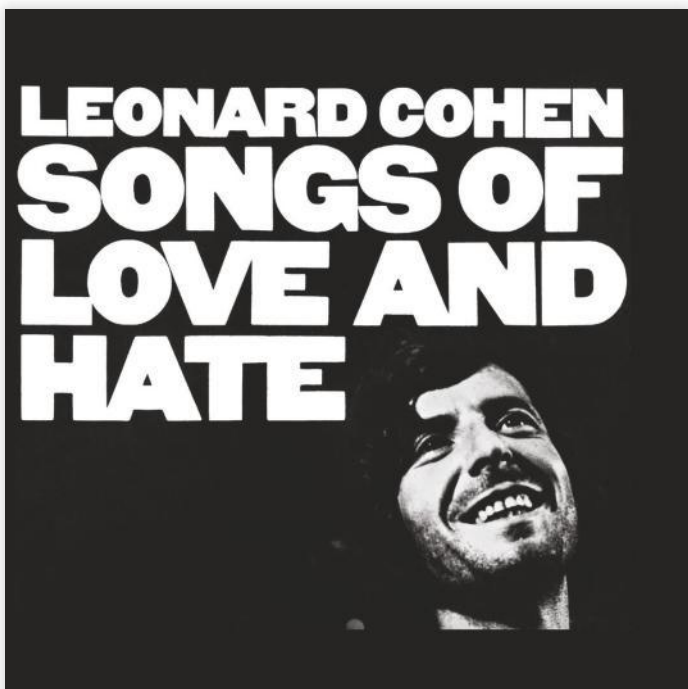
HEAR: CD; NEW LP



DENNIS COFFEY & THE DETROIT GUITAR BAND EVOLUTION SUSSEX, 1971

A session legend, Coffey's own albums have plenty to offer, and here he broke through with hit "Scorpio". Everything here's taut and tightly, energetically funky.

HEAR: ORIG LP; STREAM; DL; CD



LEONARD COHEN SONGS OF LOVE & HATE COLUMBIA, 1971

Mordant as ever, with his baleful humour, on his third album Cohen sealed the deal. The songs are expansive, with the production always spare and focused.

HEAR: STREAM; DL; CD; NEW LP



LEONARD COHEN NEW SKIN FOR THE OLD CEREMONY COLUMBIA, 1973

Feels like a long exhale. The arrangements are richer, Cohen's singing more assured, with some absolute classics here: particularly "Who By Fire".

HEAR: STREAM; DL; CD; NEW LP

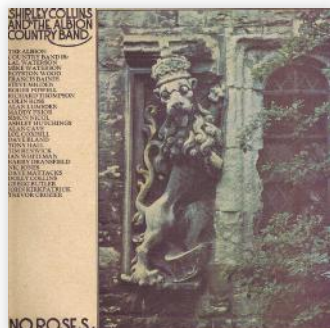


LYN COLLINS THINK (ABOUT IT)

POLYDOR, 1972

The title song gave rave culture a breakbeat that just wouldn't quit. Collins' album is a breezy, deep R&B gem from the Female Preacher.

HEAR: STREAM; DL; CD; NEW LP



SHIRLEY COLLINS & THE ALBION COUNTRY BAND NO ROSES ISLAND, 1971

Here Collins is on another plane, channelling the deep mysteries of the English soul, framed by some of folk rock's best musicians. Dark and magisterial.

HEAR: ORIG LP; STREAM; DL; CD

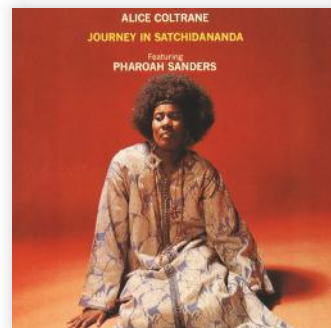


JESSI COLTER A COUNTRY STAR IS BORN

RCA VICTOR, 1970

An oft-overlooked voice in the country ferment, Colter's rich twang swings. Songs like "Too Many Rivers" are tight, stripped-back, and funky, in their own way.

HEAR: ORIG LP; STREAM; DL



ALICE COLTRANE JOURNEY IN SATCHIDANANDA

IMPULSE, 1970

Her astral jazz statement, this is spiritual jazz at its most oceanic. Coltrane's harp sends up sparks of light across see-sawing riffs.

HEAR: STREAM; DL; CD; NEW LP



ALICE COLTRANE UNIVERSAL CONSCIOUSNESS

IMPULSE, 1972

Ornette Coleman writes the spiralling string arrangements, pushing the fiercely meditative psych-jazz far into other planes.

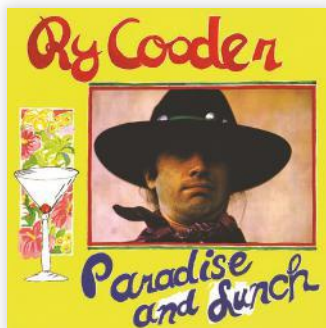
HEAR: STREAM; DL; CD; NEW LP



COMUS FIRST UTTERANCE DAWN, 1971

The acid-folk album to scare everyone out of the house. *First Utterance* feels utterly possessed of something far from benevolent, but grimly compelling all the same.

HEAR: CD; NEW LP

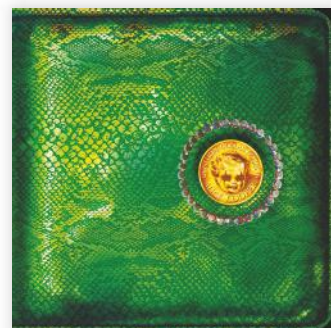


RY COODER PARADISE AND LUNCH

REPRISE, 1974

Cooder really hit his stride on his fourth album, taking on traditional tunes, blues and soul numbers, and Bacharach; it's easy, rolled-back, and totally joyous.

HEAR: STREAM; DL; CD; NEW LP



ALICE COOPER BILLION DOLLAR BABIES

WARNER BROS, 1973

The magic of Alice Cooper, the group, was their breadth – theatre, glam, rock, horror. It was never more powerful than here, both majestic and rotten.

HEAR: ORIG LP; STREAM; DL; CD

ISAAC HAYES

Soul's Black Moses emerges from the Stax backroom with great panache, then flies too close to his own ego.

By Graeme Thomson

ISAAC Hayes was a game changer. A former Memphis meat-packer turned songwriter, producer and session man at Stax, Hayes co-wrote and produced a slew of classic soul singles in the label's mid-to-late-'60s pomp, including "B-A-B-Y" for Carla Thomas and "Hold On, I'm Coming" and "Soul Man" for Sam & Dave.

That was merely act one. In 1968, Hayes launched as an artist in his own right. By the early '70s he was pushing soul into the future, transforming the genre into a long-form medium, prefiguring disco and profoundly influencing the evolution of rap and hip-hop. With his shaved dome and garlands of gold chains, Hayes turned himself into a potent symbol of black pride and rampant virility.

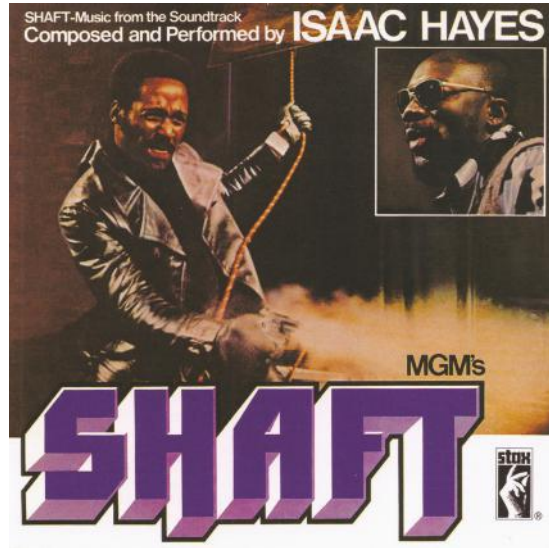
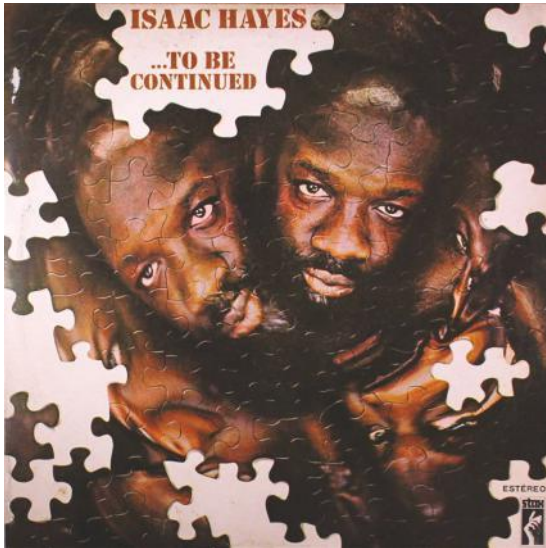
His voice had extraordinary presence, his baritone growl and extended raps conjuring a mood of lubricious intimacy and slow-burning intensity. He was at the peak of his creative and commercial powers in the early 1970s, with a series of albums that made audacious connections between rock, Southern soul, jazz, classical, classic pop and funk. They were intended to work as a single mood piece, something few artists had attempted before in soul and R&B.

With a 15-minute rendition of "The Look Of Love" as its centrepiece, ...*To Be Continued* (1970) expanded on the template of Hayes' breakthrough album, *Hot Buttered Soul*, a four-song suite dominated by gargantuan reinventions of Jimmy Webb's "By The Time I Get To Phoenix" and

Bacharach & David's "Walk On By". His status as America's most iconic black artist was sealed the following year, thanks to his groundbreaking soundtrack to *Shaft* (1971), the blaxploitation movie that followed the exploits of private detective John Shaft as he dispensed rough justice on the steaming streets of New York. Hayes conceived a richly atmospheric double album that embraced tender Southern soul balladry, jazz, raucous funk jams and elegant orchestrations. The unforgettable proto-rap theme song, with its crackling hi-hat and smoking wah-wah hook, won the Academy Award for Best Original Song. Hayes also won a Golden Globe, a Grammy and a Bafta for the score.

By now, however, Hayes was heavily in thrall to his own myth. On *Black Moses* (1971), the messianic iconography and musical achievement was just about evenly balanced, but a combination of increasingly formulaic music, inflated ego, rampant excess and a litigious falling out with Stax ensured that Hayes would never be quite so imperious again. His headlining turn at the Wattstax concert in Los Angeles on August 20, 1972, his 30th birthday, marked the highpoint of Hayes' career. By the time of *Joy* (1973), the magic was slipping away, and returned only sporadically prior to his death in 2008. The legacy of the music he made in the space of those few brief years, however, has resonated through the decades.

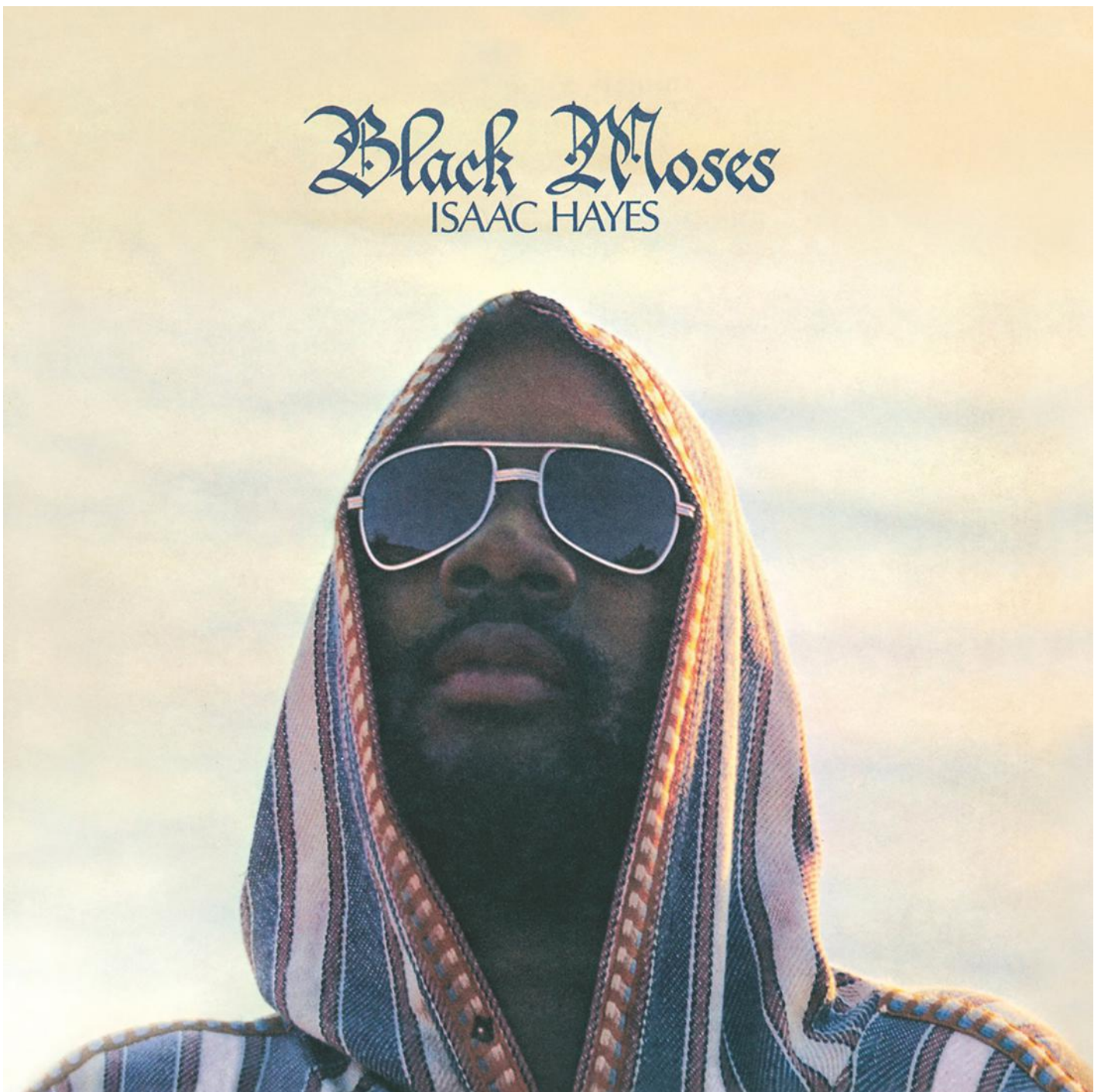
By the early '70s he was pushing soul into the future, prefiguring disco and profoundly influencing the evolution of rap and hip-hop



...TO BE CONTINUED
ENTERPRISE, 1970
HEAR: STREAM; DL; CD; NEW LP

SHAFT
ENTERPRISE, 1971
HEAR: STREAM; DL; CD; NEW LP

BLACK MOSES
ENTERPRISE, 1971
HEAR: STREAM; DL; CD; NEW LP





KEVIN COYNE MARJORY RAZORBLADE VIRGIN, 1973

Far more than the British Beefheart, Coyne's double-album masterpiece is a staggering collection of blues hollers, ramshackle country folk, working-class poetics and wiry intensity.

HEAR: ORIG LP; STREAM; DL; CD



CRABBY APPLETON

CRABBY APPLETON ELEKTRA, 1970

The LA quintet's debut (and only) hit single "Go Back" leads out a similarly sunny stream of harmony-laced power pop. Critical darlings for a while.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



CREEDENCE CLEARWATER REVIVAL
COSMO'S FACTORY

FANTASY, 1970

Tunes aplenty as ever, and a brooding 11-minute take on "Heard It Through The Grapevine". "Singles band"? Well yeah, but...

HEAR: STREAM; DL; CD; DELUXE; NEW LP



CREEDENCE CLEARWATER REVIVAL
PENDULUM

FANTASY, 1971

The Fogerty brothers prepare to part company on a serious but creative note, on their most diverse, covers-free set to date.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

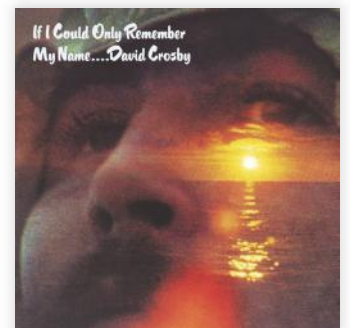


SHIRLEY & DOLLY COLLINS
LOVE, DEATH & THE LADY

HARVEST, 1970

Sparse arrangements, harrowingly bleak subject matter, haunting vocals. This was folk to steal the sun from the sky.

HEAR: ORIG LP; CD

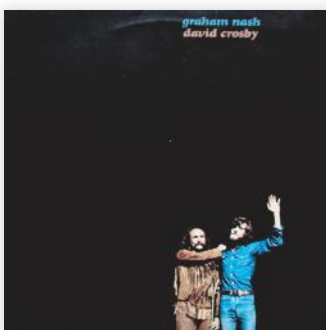


DAVID CROSBY
IF I COULD ONLY REMEMBER MY NAME

ATLANTIC, 1971

The erstwhile Byrd frees his mind and flies his freak flag. An expansive, impressionistic and evocative solo debut.

HEAR: STREAM; DL; CD; NEW LP

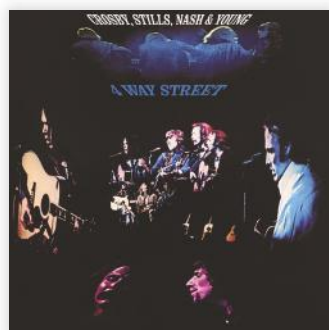


GRAHAM NASH, DAVID CROSBY
GRAHAM NASH DAVID CROSBY

ATLANTIC, 1972

CSNY were omnipotent at this point, and prolific too. Two of their charismatic voices entwine around simple but potent songwriting.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

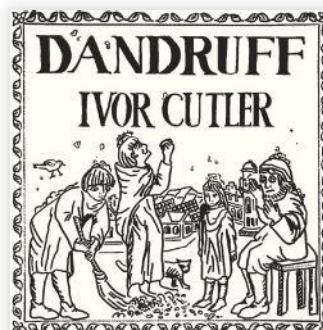


CROSBY, STILLS, NASH & YOUNG
FOUR-WAY STREET

ATLANTIC, 1972

CSNY were early adopters as the age of the live LP dawned. Imperfect renditions, shonky sound and of-its-time banter adds to its charm.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

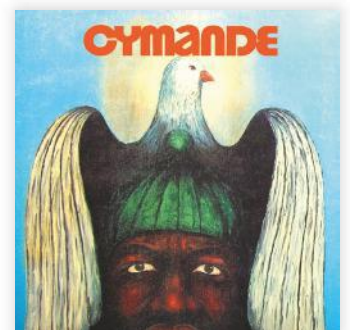


IVOR CUTLER
DANDRUFF

VIRGIN, 1974

Beatles and John Peel-endorsed Scottish bard makes a major-label debut. A typically whimsical clutch of off-kilter wonderings.

HEAR: ORIG LP; STREAM; DL; CD

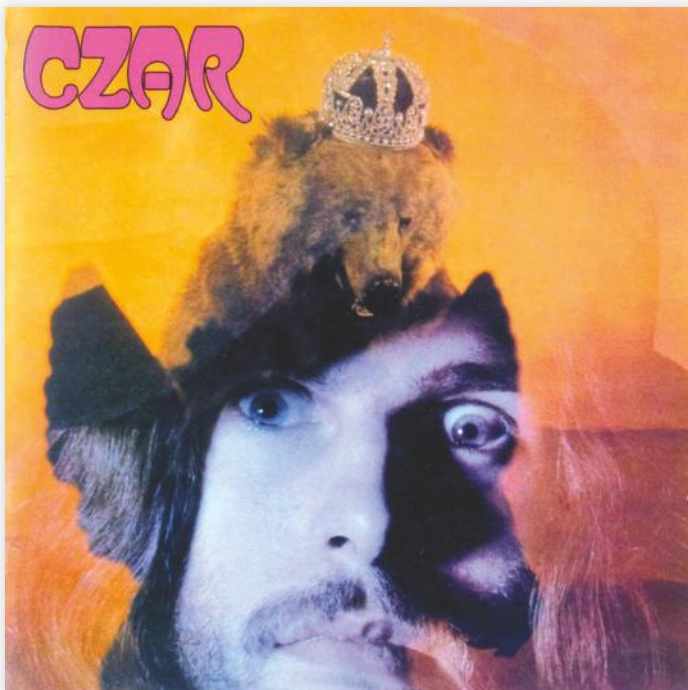


CYMANDE
CYMANDE

JANUS, 1972

Caribbean Brits fire up the capital's jazz-funk scene on a debut that would be mined for many a languid sample-friendly groove.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

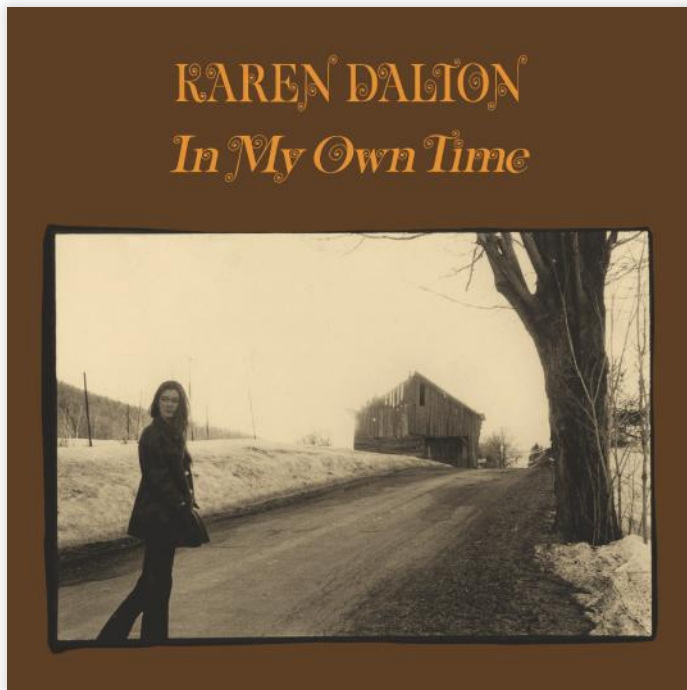


CZAR

CZAR FONTANA, 1970

Before obscurity beckons, this London quartet wallow in the moments when dreamy psychedelia turns into pungent prog.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



KAREN DALTON

IN MY OWN TIME PARAMOUNT, 1971

One of US folk's great vocal interpreters spreads her stylistic wings. At heart, she still retains a raw-throated, emotive allure.

HEAR: STREAM; DL; CD; NEW LP

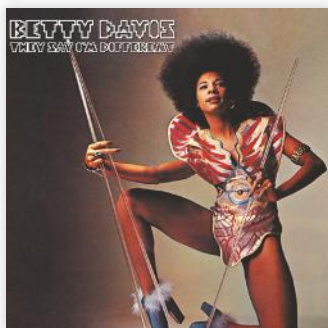


RON DAVIES

SILENT SONG THROUGH THE LAND A&M, 1970

A Louisiana bluesman debuts – the world cares not. But Bowie (“It Ain’t Easy”), Joe Cocker and others will later keep his songs alive.

HEAR: STREAM; DL; CD

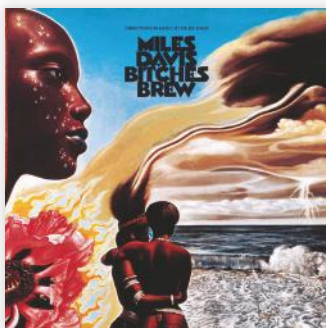


BETTY DAVIS

THEY SAY I'M DIFFERENT JUST SUNSHINE, 1974

The former muse of Miles and Hendrix raises an outrageously funky, sexy and hard-rocking middle finger to social mores.

HEAR: ORIG LP; STREAM; DL; CD



MILES DAVIS

BITCHES BREW COLUMBIA, 1970

Electronic experimentation, electric instruments, wild melodies and off-kilter funk. A jazz-rock landmark is planted in the earth.

HEAR: STREAM; DL; DELUXE; CD; NEW LP



MILES DAVIS

A TRIBUTE TO JACK JOHNSON COLUMBIA, 1971

A rock backbeat and a funky feel sets the platform. Miles and John McLaughlin spring forth on breathtaking instrumental flights of fancy.

HEAR: STREAM; DL; CD; NEW LP

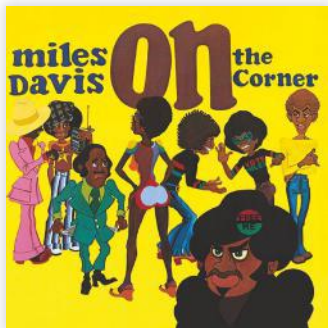


MILES DAVIS

LIVE-EVIL COLUMBIA, 1971

A mixture of stage and studio jams, offsetting wild improv against cool, melodic vignettes. They bewitch both ways.

HEAR: STREAM; DL; CD; NEW LP



MILES DAVIS

ON THE CORNER COLUMBIA, 1972

He's really lost it this time, they said. But a heady melange of free jazz, exotic rhythms and freeform funky riffs would prove a major grower.

HEAR: STREAM; DL; CD; NEW LP



MILES DAVIS

GET UP WITH IT COLUMBIA, 1974

Unused studio cuts punch huge weight from the cutting-room floor. Contains the epic “He Loved Him Madly”, Miles’ elegy for Duke Ellington, beloved in turn by Brian Eno.

HEAR: STREAM; DL; CD; NEW LP



JACKIE DeSHANNON

TO BE FREE IMPERIAL, 1970

A skilled pop songwriter tries to do a Carole King before Carole. The public didn’t buy it. We, belatedly, do.

HEAR: ORIG LP; STREAM; DL

JETHRO TULL

Tramp shining! Ian Anderson steers his band through multiple reinventions – to ever greater acclaim. *By Nigel Williamson*

THE best thing that ever happened to Jethro Tull was the departure of guitarist Mick Abrahams following the band's 1968 debut. Abrahams was an out-and-out blues man – and there were far better British blues bands than Jethro Tull at the end of the 1960s.

Abrahams' replacement Martin Barre gave Tull's ebullient frontman Ian Anderson free rein to indulge his influences. He turned the band into a vehicle for songwriting that could be dark, and also satirical and obscure. Musically, his eclectic vision took in influences from Roland Kirk to Johann Sebastian Bach via pastoral folk and monumental rock riffing.

The prominence of Anderson's flute as a lead instrument gave Jethro Tull a unique sound. By 1970, the band had scored a No 1 UK album and broken in America, despite turning down an invitation to appear at Woodstock, because Anderson did not want Tull to be typecast as a bunch of hippies.

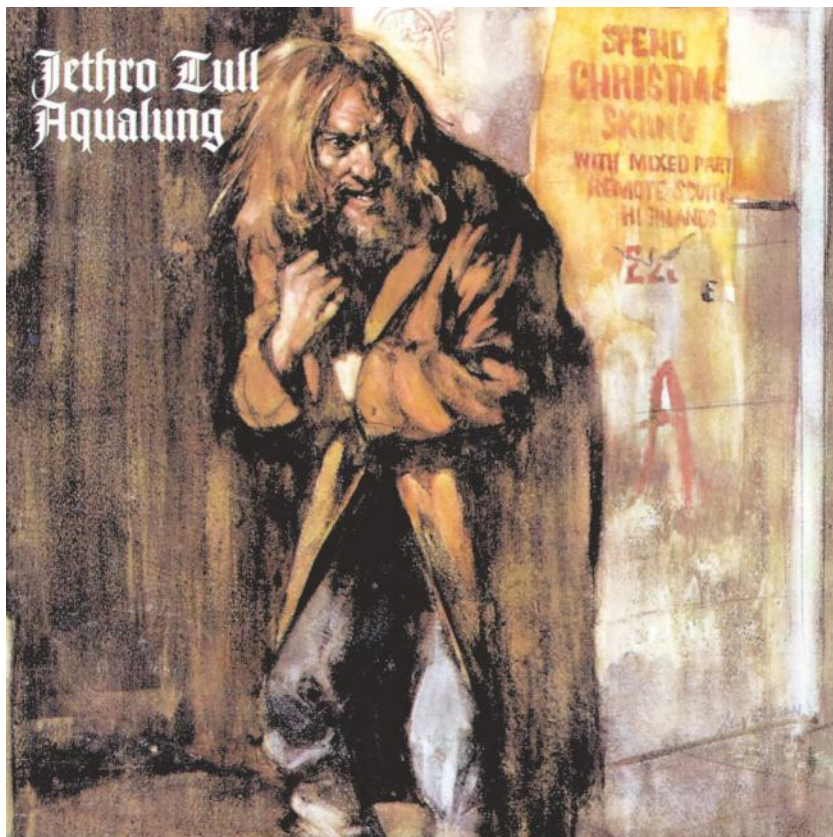
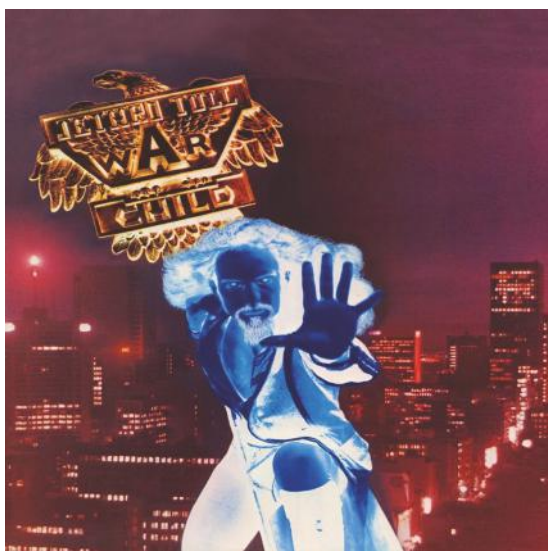
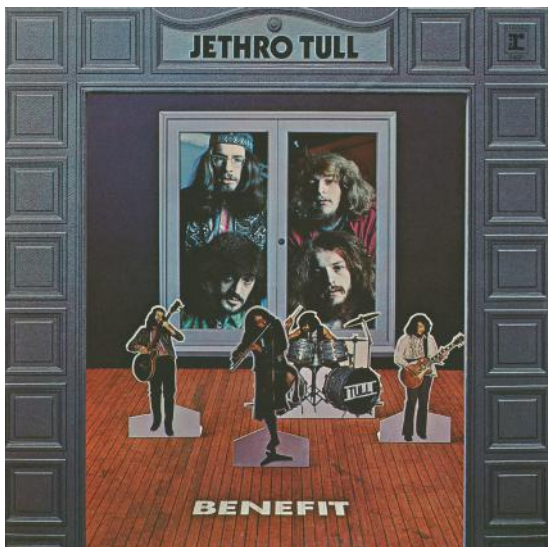
Unlike other prog-rockers, neither did Anderson see Tull as exclusively an albums band. His tramp-like presence and penchant for playing his flute standing on one leg was one of the more bizarre sights on *Top Of The Pops* in the early 1970s, performing non-album singles such as "The Witch's Promise", which preceded the band's third album *Benefit* (1970).

When critics rated the album less highly than its predecessor, Anderson rang the changes – by the release of *Aqualung* (1971) he was the only remaining member of the original lineup. Half of the album was about the experiences of a tramp and the other half consisted of Anderson's musings on organised religion. Yet despite its sententious subject matter, *Aqualung* became the biggest album of Tull's career and helped push them into tax exile.

It was also the first in a series of increasingly ambitious concept albums. *Thick As A Brick* (1972) consisted of one long 44-minute suite that purported to be a musical adaptation of an epic poem by a fictional eight-year-old genius, Gerald Bostock. The follow-up *A Passion Play* (1973) – a double album in four "acts" about the spiritual journey of "Ronnie Pilgrim" in the afterlife – followed it to No 1, despite more hostile reviews. Who did Anderson think he was? Some rock'n'roll amalgam of John Milton and AA Milne?

He then turned his attention to making a movie in which the main characters were to be God, St Peter and Lucifer. Yet despite the participation of Leonard Rossiter, Margot Fonteyn and John Cleese, funding could not be secured. Rescuing the best songs from the project for the string-laden album *War Child* (1974), he moved on again: taking himself off to produce Steeleye Span and then to reinvent himself as a Tudor minstrel.

By the release of *Aqualung*, Ian Anderson was the only remaining member of the original lineup



JETHRO TULL The **St. Cleve Chronicle**
 FEATURE ON PAGE 3 Friday, January 7th 1972 & Linwell Advertiser No. 1003 Price 3p Weekly

THICK AS A BRICK

JUDGES DISQUALIFY "LITTLE MILTON" IN LAST MINUTE RUMPUS

THE SOCIETY FOR LITERARY ADVANCEMENT AND GESTATION, (SLAG), announced their decision late last night to disqualify eight year old prizewinner Gerald (Little Milton) Bostock following the hundreds of protests and threats received after the reading of his epic poem "Thick as a Brick" on B.B.C. Television last Monday night.

A hastily reconvened panel of Judges accepted the decision by four leading child psychiatrists that the boy's mind was seriously unbalanced and that his work was a product of an "extremely unwholesome attitude towards life, his God and Country". Bostock was recommended for psychiatric treatment following examination "without delay". The first prize will now be presented to runner up Mary Whiteyard (aged 12) for her essay on Christian ethics entitled, "He died to save the little Children".

four years ago from Manchester when Mr. Bostock decided for health reasons to live away from the City. David Bostock now does occasional gardening work while his wife Daphne is well known to the congregation of St. Cleve Parish Church for her activities in social work and her wonderful buffet luncheon at the fete last Saturday. Well done, Daphne! Mr. Bostock said this morning of "Little Milton's" disqualification, "We are heartbroken at the way the Judges changed their minds, and the loss of the prize money and scholarship means we shall find difficulty in paying the instalments on Gerald's Encyclopedia Britannica. I shall have to do Dr. Munton's roses next week after all."

When he heard of the decision against him, Gerald went to his room and locked the door, "Mrs. Bostock and I are sorely vexed at the way this has turned out", said Mr. Bostock of No. 6 Pollitt Close, St. Cleve.

Many local residents are also annoyed and hurt by the news and as some consolation to Gerald and his parents the St. Cleve Chronicle prints the full text of the disqualified poem this week on page 7.

Many of the viewers who heard Gerald read his work on the "Young Arts" programme on B.B.C. 2 felt that it was not one poem but a series of separate poems put together merely to appear impressive. Many of the viewers' complaints were centred around "Little Milton's" use of a four-letter

Flashback to last week's presents too dinner held in Gerald's honour by the Committee of the St. Cleve Literary and Literary Society at the Parish Rooms. Left to right: Lord Cleve Paddy Parritt, Mr. and Mrs. Bostock, Gerald Bostock, Lady Parritt, Julia, Gerald's class with whom he writes poems.

on B.B.C. 2 felt that it was not one poem but a series of separate poems put together merely to appear impressive. Many of the viewers' complaints were centred around "Little Milton's" use of a four-letter

(Continued on Page 4, Col. 6)

BENEFIT

CHRYSLIS, 1970

HEAR: STREAM; DL; CD; DELUXE; NEW LP

AQUALUNG

CHRYSLIS, 1971

HEAR: STREAM; DL; CD; DELUXE; NEW LP

THICK AS A BRICK

CHRYSLIS, 1972

HEAR: STREAM; DL; CD; DELUXE; NEW LP

A PASSION PLAY

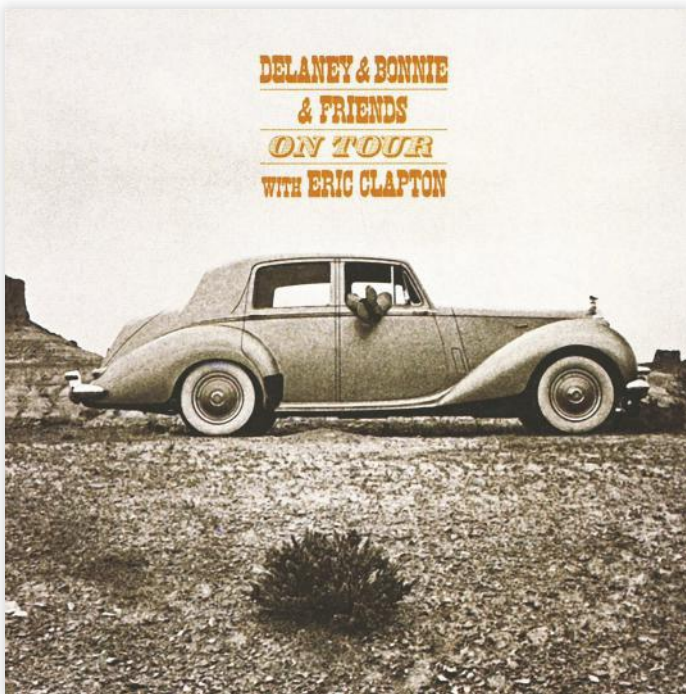
CHRYSLIS, 1973

HEAR: STREAM; DL; CD; DELUXE; NEW LP

WAR CHILD

CHRYSLIS, 1974

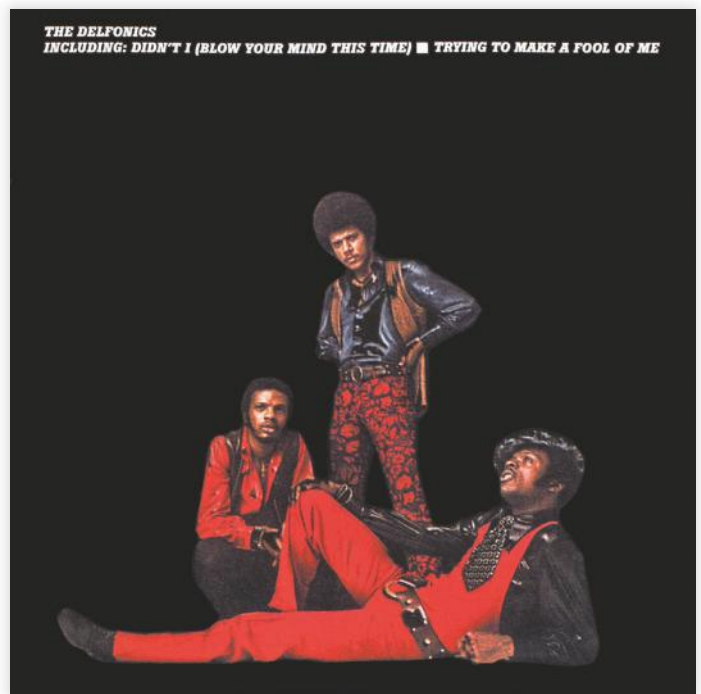
HEAR: STREAM; DL; CD; DELUXE; NEW LP



DELANEY & BONNIE & FRIENDS
ON TOUR WITH ERIC CLAPTON ATCO, 1970

The first couple of Southern rock'n'soul hit a deep groove with help from a stellar band. Croydon's Fairfield Halls channels Muscle Shoals.

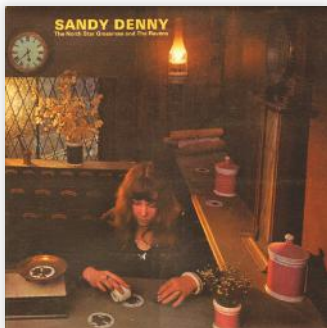
HEAR: STREAM; DL; CD; NEW LP



THE DELFONICS
THE DELFONICS PHILLY GROOVE, 1970

On their fourth album, the Philly trio find the sweet spot. Ice-cream harmonies, transcendent falsetto and timeless soul tunes.

HEAR: ORIG LP; STREAM; DL; CD



SANDY DENNY
THE NORTH STAR GRASSMAN AND THE RAVENS ISLAND, 1971

The voice of Fairport/Fotheringay goes it alone. Richard Thompson's inventive guitar and her own fast-evolving songwriting help no end.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



SANDY DENNY
SANDY ISLAND, 1972

Lush but tasteful decoration is added to Denny's sound. It illuminates a radiant voice better than ever.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



DEREK AND THE DOMINOS
LAYLA AND OTHER ASSORTED LOVE SONGS POLYDOR, 1970

Clapton's romantic anguish fuels a blues-rock classic featuring a young Duane Allman.

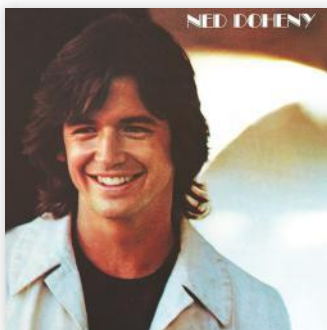
HEAR: STREAM; DL; CD; DELUXE; NEW LP



DION & THE BELMONTS
REUNION: LIVE AT MADISON SQUARE GARDEN 1972 WARNER BROS, 1973

As a rock'n'roll revival gathers pace, doo-wop's fab four reunite for one night only. And, oh boy, are they in fine voice.

HEAR: ORIG LP; CD



NED DOHENY
NED DOHENY ASYLUM, 1972

The SoCal singer-songwriter the scene forgot. This debut only hints at a funkier direction to follow, but still resonates with soul.

HEAR: STREAM; DL; CD; NEW LP



DONOVAN
HMS DONOVAN DAWN RECORDS, 1971

As other songwriters get serious, Donovan heads towards the whimsical. Kid-friendly verse is turned into song, with curiousest and curiousest results.

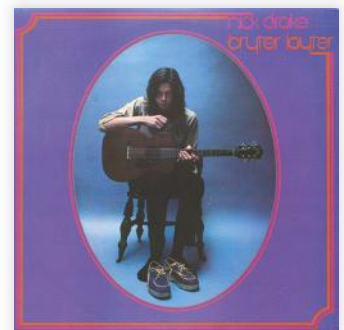
HEAR: ORIG LP; DL; CD



THE DOORS
LA WOMAN ELEKTRA, 1971

Deep and funky blues rock is the record's heart. Its soul is found in the two mystical epics: "LA Woman" itself, and "Riders On The Storm" – essentially the band's last will and testament.

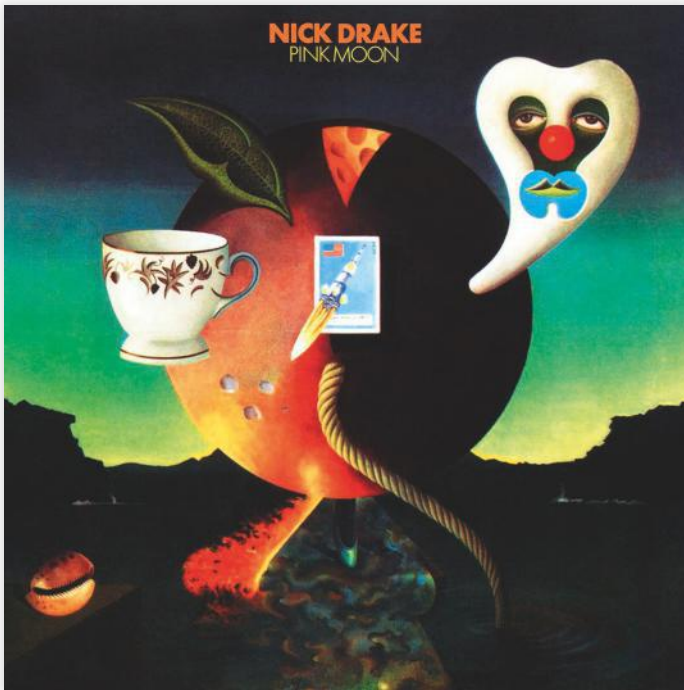
HEAR: STREAM; DL; CD; DELUXE; NEW LP



NICK DRAKE
BRYTER LAYTER ISLAND, 1971

An impressive cast joins Drake for his "band" album – yet he remains alone in a crowd. Jazzy and even poppy at times, but never less than reflective.

HEAR: STREAM; DL; CD; NEW LP

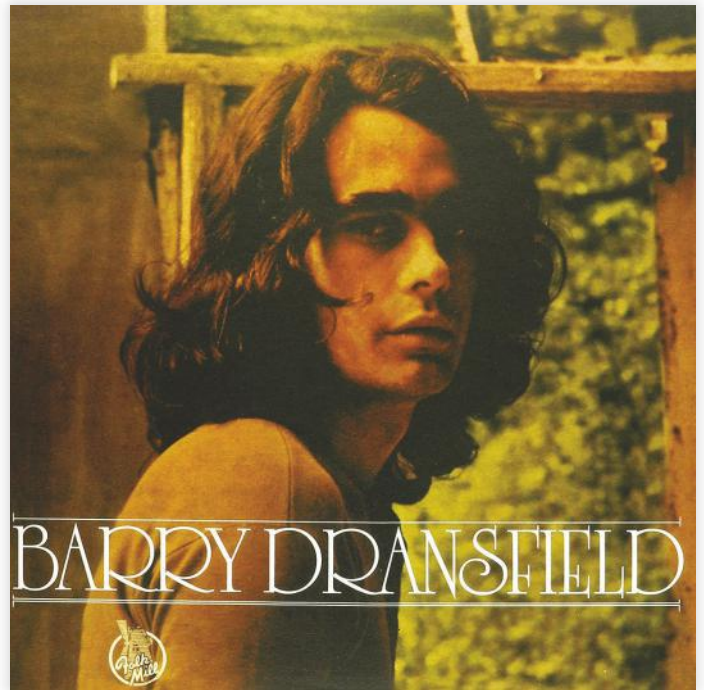


NICK DRAKE

PINK MOON ISLAND, 1972

Stripped down, achingly sad and starkly beautiful. These late-night acoustic soul-searchers add to a small canon but an almighty legacy.

HEAR: STREAM; DL; CD; NEW LP



BARRY DRANSFIELD

BARRY DRANSFIELD POLYDOR, 1971

A folk fiddler debuts with a blend of old, new, borrowed and blue. His violin sings, but a rich, resonant voice carries the day.

HEAR: ORIG LP; STREAM; DL; CD

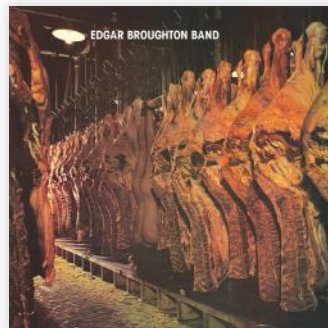


EAGLES

ON THE BORDER ASYLUM, 1974

"Best Of My Love" would win them a first US No 1. Still, the third Eagles record sets out to rock, and succeeds.

HEAR: STREAM; DL; CD; NEW LP



EDGAR BROUGHTON BAND

EDGAR BROUGHTON BAND

HARVEST, 1971

The untitled "Meat album" takes a back-to-basics approach. Hippie theatrics take a back seat to strident grooves and emotive songwriting.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

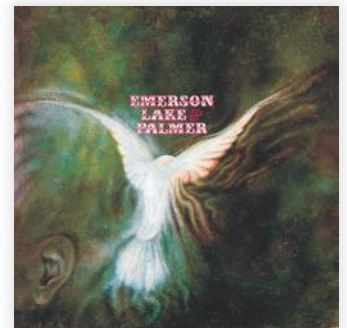


ELECTRIC LIGHT ORCHESTRA

ELDORADO WARNER BROS, 1974

A *Pepper*-esque symphony was always going to be on ELO's bucket list. Next stop, chamber-pop chart supremacy.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



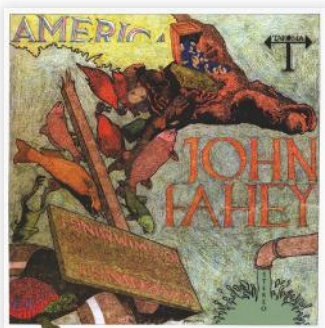
EMERSON, LAKE & PALMER

EMERSON, LAKE & PALMER

MANTICORE, 1970

It's all about "Knife Edge" and "Take A Pebble" here, as ELP blend keyboard flair, rock pyrotechnics and skilled balladeering.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



JOHN FAHEY

AMERICA TAKOMA, 1971

Who needs vocals when your guitar can sing like this? The godfather of "American primitive" guitar delivers a magnum opus, setting out on an exploratory journey.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



FAIRPORT CONVENTION

FULL HOUSE ISLAND, 1970

The first "all-male" Fairport, born of boisterous communal living. Swarbrick's fiddle and Thompson's guitar rise robustly to the challenge of Sandy Denny's departure.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



FAUST

THE FAUST TAPES VIRGIN, 1973

A budget-priced showcase turns a generation to face the strange. Odd collages abound – inspirational and pretty much unique.

HEAR: ORIG LP; CD; NEW LP



FAUST

FAUST IV VIRGIN, 1973

It opens with "Krautrock", but expect the unexpected. Pop, reggae, folk and jazz-rock snippets punctuate anarchic electronic excursions.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

ELTON JOHN

An unlikely star is born, on a rocket ride to brilliance and burnout. *By Mark Beaumont*

CONSIDERING Reginald Dwight too squat and ordinary to be a performer, Reg's stage alter ego had to be bigger, brighter and more cartoonish than any previous musician had dared. It was, Ziggy discounted, the transformation of the decade, and the world bought in. By 1974, one record in every 50 sold worldwide was by Elton John.

So uncertain was the John/Taupin partnership of its star credentials – particularly after 1969's debut album, *Empty Sky*, bombed – that 1970's *Elton John*, his first with producer Gus Dudgeon, was originally intended as a plush orchestral showcase of their songs in the hope others would record them. Then “Your Song”, the B-side to the more strident “Take Me To The Pilot”, accidentally made John the balladeer darling of transatlantic radio and set off a flurry of activity; albums would be written and recorded within weeks, all defying impotent critical barbs to shift millions.

Tumbleweed Connection (1970) was something of a feet-finder, John and Taupin trying their hand at a gospel-flecked Americana concept record right down to Elton chewing through tales of well-known guns, battle-worn Confederates and backwoods rebellions with a meaty Southern twang. Submerged in America, which took his 1971 fourth album, *Madman Across The Water*, and its slow-burn single “Tiny Dancer” to heart far quicker than his homeland, John's mid-Atlantic tone lingered as he looked to phase out his ornate orchestrations in favour of a piano-led soft-rock bedrock sound that would infiltrate the decade.

As his iconic Elton John Band cohered at Château

d'Hérouville for 1972's *Honky Château*, John entered his early-'70s imperial phase. New Orleans funk, ragtime blues, gospel and boogie rock – sometimes concerning cats, sometimes crocodiles – became stocks in trade and paid dividends. *Honky Château* began an unbroken run of six US No 1s taking in the rather more derivative *Don't Shoot Me I'm Only The Piano Player* (1973), and the 30 million-selling behemoth *Goodbye Yellow Brick Road* (1973).

By now John and Taupin were a machine; the lyrics written in a fortnight, most of the music in just three Jamaican days, the whole thing recorded in two weeks at the Château. The band created so much material that the record became a sprawling, erratic double front-loaded with monster hits (“Candle In The Wind”, “Benny And The Jets”, the title track) and venturing as far as epic synth prog (“Funeral For A Friend/Love Lies Bleeding”) and patois-laden cod-reggae (“Jamaica Jerk-Off”). For Taupin's part, he reserved as much romance for sex workers as tragic starlets.

Their breakneck pace hit a brick wall when insufficient time was allocated to write and record the glitzy and saccharine *Caribou* (1974) ahead of a Japanese tour. John despaired of future classics like “Don't Let The Sun Go Down On Me” (“Send it to Englebert,” he famously snapped). A track called “Stinker” pointed to the album's lowly ambitions. Ever more outlandish onstage costumery and a festive hit, “Step Into Christmas”, suggested a slide into novelty just as Elton was stepping into stadiums, but Captain Fantastic and the Brown Dirt Cowboy had at least one autobiographical world-beater in them yet.

ELTON JOHN

DJM, 1970

HEAR: STREAM; DL;

CD; NEW LP

TUMBLEWEED CONNECTION

DJM, 1970

HEAR: STREAM; DL;

CD; NEW LP

MADMAN ACROSS THE WATER

DJM, 1971

HEAR: STREAM; DL;

CD; NEW LP

HONKY CHÂTEAU

DJM, 1972

HEAR: STREAM; DL;

CD; NEW LP

DON'T SHOOT ME I'M ONLY THE PIANO PLAYER

DJM, 1973

HEAR: STREAM; DL;

CD; NEW LP

GOODBYE YELLOW BRICK ROAD

DJM, 1973

HEAR: STREAM; DL;

CD; BLU-RAY; AUDIO

DVD; DELUXE; NEW

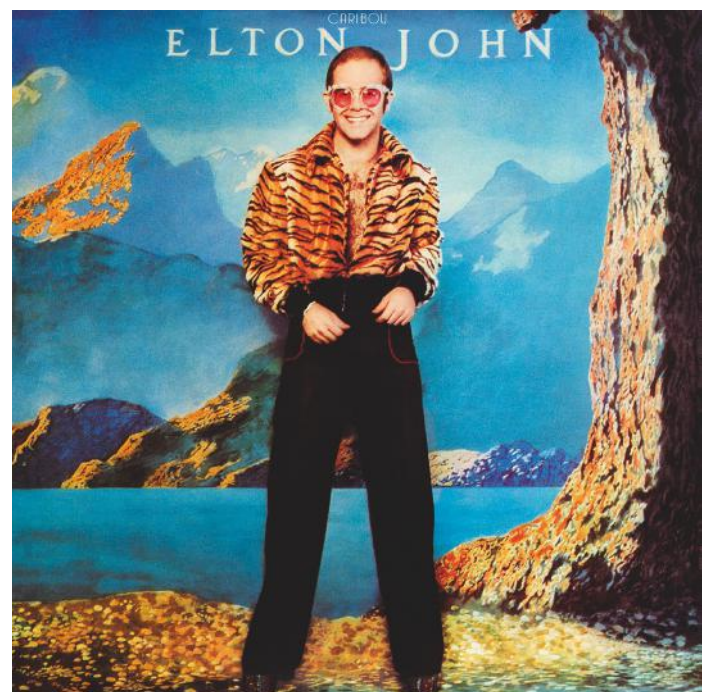
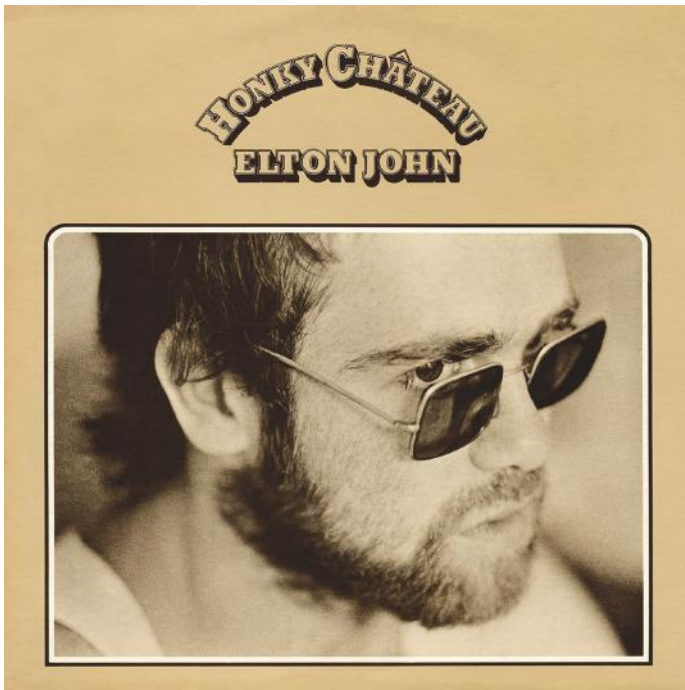
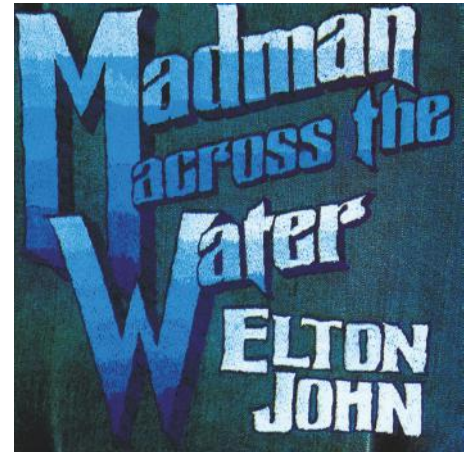
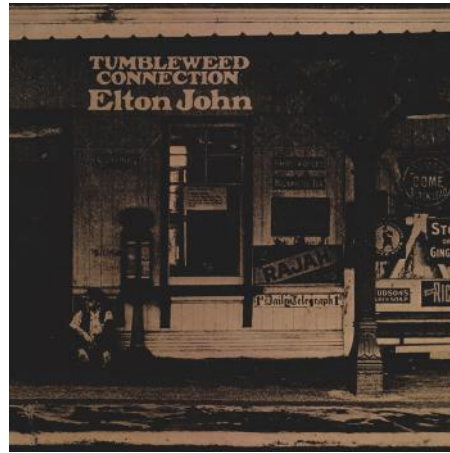
LP

CARIBOU

DJM/VARIOUS, 1974

HEAR: STREAM; DL;

CD; NEW LP



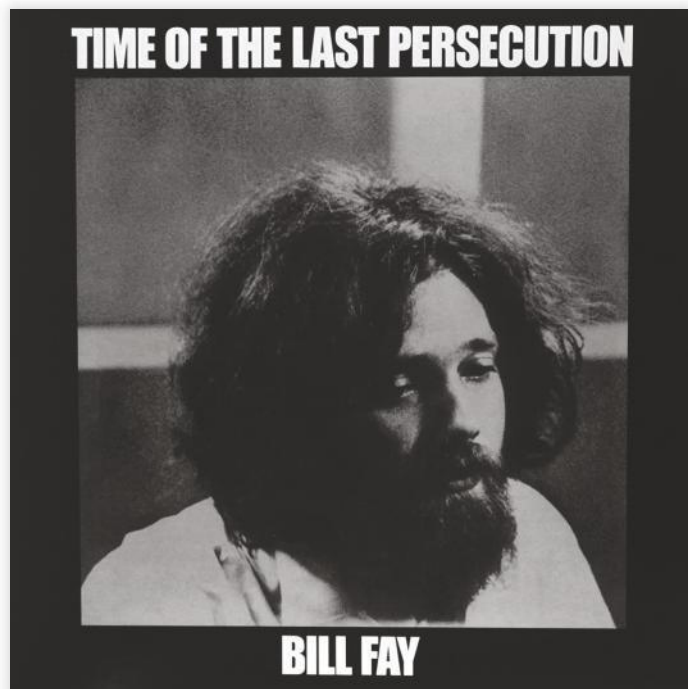


BILL FAY

BILL FAY DERAM, 1970

Dylanesque songsmithery tries on intriguing, faintly ritzy orchestral clothing. A slightly awkward fit; an ear-catching statement results.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



BILL FAY

TIME OF THE LAST PERSECUTION DERAM, 1971

The Londoner cranks up the introspective intensity and strips back the decoration. Many are scared off, others spellbound.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



THE GROUP

THE FEED-BACK

RCA, 1970

Ennio Morricone and friends have a ball pushing classical, jazz, funk, rock and electronic sounds through a musique-concrète mixer.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



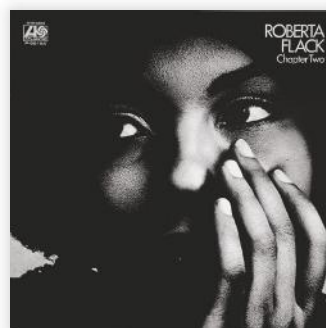
LUC FERRARI

PRESQUE RIEN

DEUTSCHE GRAMMOPHON, 1970

Ambient incidental sounds edited into something quietly intoxicating and oddly evocative. "Near nothing", yet really something.

HEAR: CD; NEW LP



ROBERTA FLACK

CHAPTER TWO

ATLANTIC, 1970

Venturing further from her jazz roots, Flack's second outing establishes her as a vocal interpreter of rare soul and subtlety.

HEAR: STREAM; DL; CD; NEW LP



FLAMIN' GROOVIES

TEENAGE HEAD

KAMA SUTRA, 1971

Uncompromising San Fran garage rockers hit a career peak just before they fall apart. Makes for life-affirming listening.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



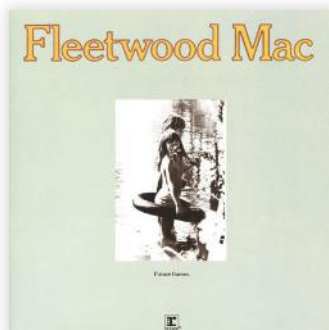
FLEETWOOD MAC

KILN HOUSE

REPRISE, 1970

Post-Peter Green, the Mac still got the blues, but also a growing penchant for harmony pop and big tunes. Christine McVie lends an uncredited hand.

HEAR: STREAM; DL; CD; NEW LP



FLEETWOOD MAC

FUTURE GAMES

REPRISE, 1971

The band lose Jeremy Spencer to religion, but gain Christine McVie. The journey into folk-rock and progressive pop continues.

HEAR: STREAM; DL; CD; NEW LP



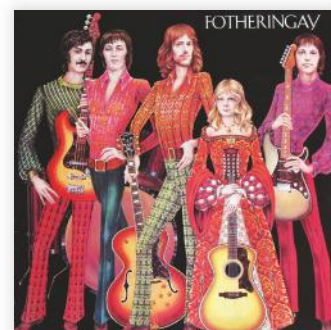
FLYING BURRITO BROTHERS

BURRITO DELUXE

A&M, 1970

Gram Parsons takes a less prominent role, but the Burritos' second is still essential – not least for a first airing of "Wild Horses".

HEAR: STREAM; DL; CD; DELUXE; NEW LP



FOTHERINGAY

FOTHERINGAY

ISLAND, 1970

Brit folk-rockers' only album. A first port of call – she writes five songs – for Sandy Denny after leaving Fairport Convention, in this outing with partner Trevor Lucas.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

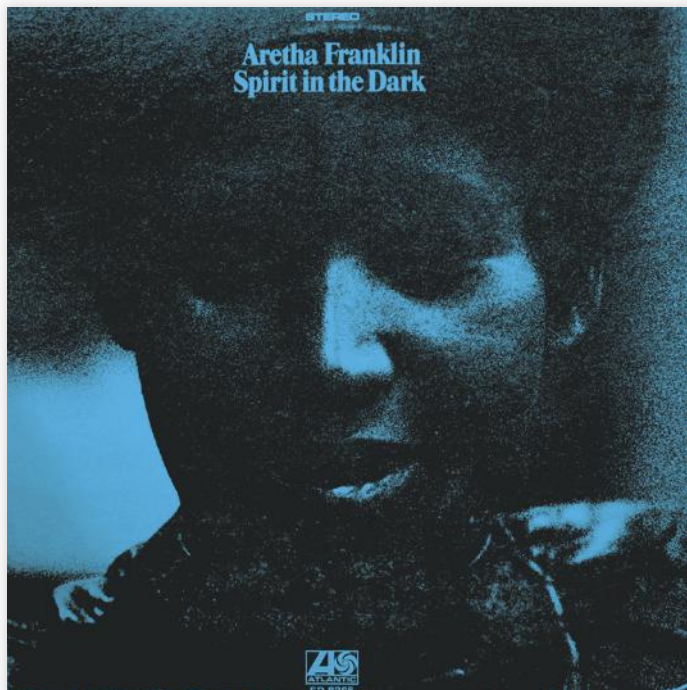


ARETHA FRANKLIN

THIS GIRL'S IN LOVE WITH YOU ATLANTIC, 1970

Includes the first commercially available version of "Let It Be", two months before The Beatles' single – which Franklin learned from an advance demo.

HEAR: ORIG LP; STREAM; DL; CD



ARETHA FRANKLIN

SPIRIT IN THE DARK ATLANTIC, 1970

"Don't Play That Song" was a hit, but the album was her first for Atlantic to fall short of the US Top 20. Kanye West sampled the title track on "School Spirit".

HEAR: ORIG LP; STREAM; DL; CD

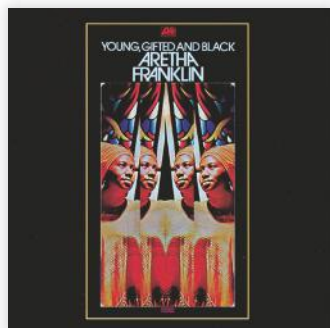


ARETHA FRANKLIN

LIVE AT FILLMORE WEST

ATLANTIC, 1971
Compiled from three shows in San Francisco. Producer Jerry Wexler urged Franklin to reach out to hippies by covering Stephen Stills' "Love The One You're With".

HEAR: STREAM; DL; CD; NEW LP



ARETHA FRANKLIN

YOUNG, GIFTED AND BLACK
ATLANTIC, 1972
Grammy winner from which six cuts were released as singles, including covers of Elton John's "Border Song" and the Nina Simone title track.

HEAR: ORIG LP; DL; STREAM; CD

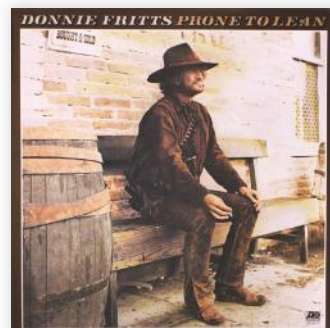


FREE

FIRE AND WATER

ISLAND, 1970
Breakthrough third album, spurred on by the global success of single "All Right Now" and a high-profile slot at the Isle Of Wight Festival.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

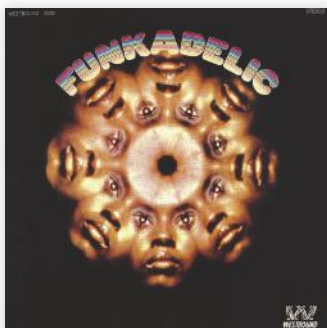


DONNIE FRITTS

PRONE TO LEAN

ATLANTIC, 1974
Muscle Shoals keys session man strikes out on his own with funky, "sexy" debut LP. It would be 20 years until his second, after opting to stay with Kris Kristofferson's band.

HEAR: ORIG LP; STREAM; DL; CD



FUNKADELIC

FUNKADELIC

WESTBOUND, 1970
George Clinton's radical funk collective's debut, distinguished by forays into acid rock on extended jams such as "Good Old Music" and "Mommy, What's A Funkadelic?".

HEAR: STREAM; DL; CD; DELUXE; NEW LP



FUNKADELIC

FREE YOUR MIND... AND YOUR ASS WILL FOLLOW

WESTBOUND, 1970
Soul, space rock and feedback, with subversive spiritual elements. The closing "Eulogy And Light" includes the Lord's Prayer and Psalm 23.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

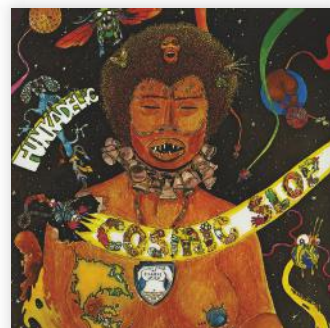


FUNKADELIC

MAGGOT BRAIN

WESTBOUND, 1971
Final hit of wigged-out funk from the original lineup. The fabled title track is a superb, mournful, guitar exploration. On the cover? Fashion model Barbara Cheeseborough!

HEAR: STREAM; DL; CD; DELUXE; NEW LP



FUNKADELIC

COSMIC SLOP

WESTBOUND, 1973
Charting lower than its predecessors, but notable for "March To The Witch's Castle", one of the first songs to address Vietnam war vets' struggles when returning home.

HEAR: STREAM; DL; CD; NEW LP

KRAFTWERK

From hairy beginnings, a sleek techno-pop emerges. *By Jon Dale*

THE core members of Kraftwerk, Florian Schneider and Ralf Hütter, were key to Germany's experimental music community. Schneider had already played in one group, the fabulously named Pissstoff, before he and Hütter joined Organisation, whose *Tone Float* (1970) is a minor classic of its kind – a strung-out, spiralling, improvisatory ramble. There was plenty of ambling, horizontal ambience being made around this time, as “space rock” took to the air; *Tone Float* is one of the better examples. Soon, though, this lineup would disintegrate, and Kraftwerk would rise out of its ashes, Schneider and Hütter calling in two drummers, including the soon-to-be-legendary Klaus Dinger, who stepped in to complete the band.

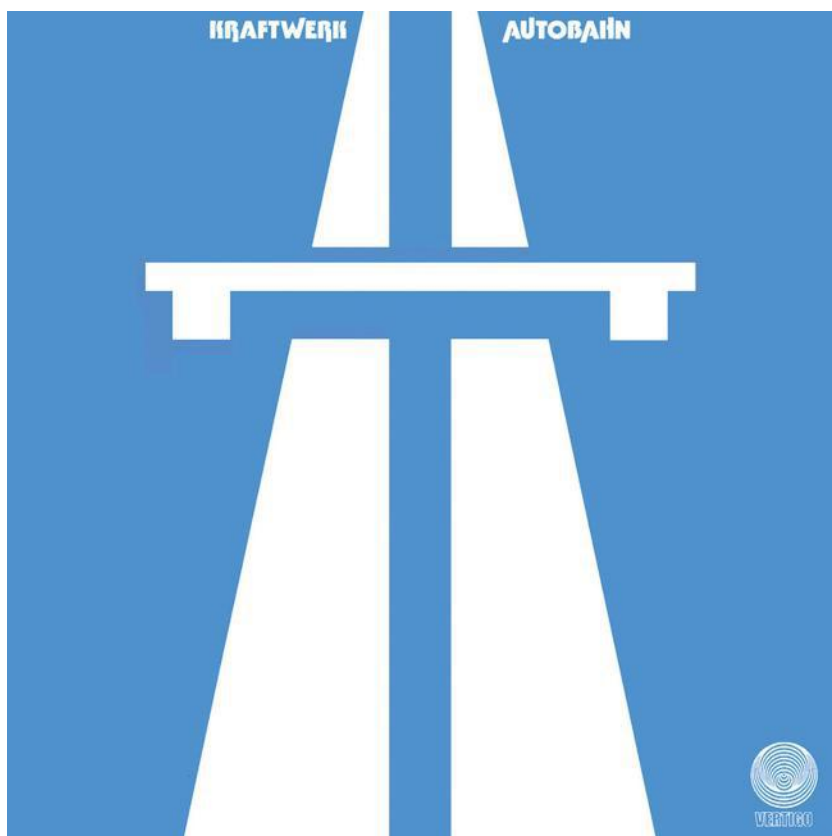
If all you know of Kraftwerk is their pioneering techno-pop, *Kraftwerk* (1970) and its successor, *Kraftwerk 2* (1972) – the albums with the traffic cones on the cover, rendered pop-art lite in red or green – are revelatory for just how risky and unpredictable they are. *Kraftwerk* opens with “Ruckzuck”, Schneider’s ascending-and-descending flute line fed through a phalanx of delays before the greatest of dumb riffs churns around one note, the rhythm basic and unrelenting. The song speeds up, disintegrates, collapses in on itself, reformulates for one last blast. And when Hütter left the group in 1971 to study architecture, Kraftwerk essentially became a prototype of Neu!, with guitarist Michael Rother joining the ranks.

The subsequent *Kraftwerk 2* gleams and glimmers, its introductory bell tones resolving to a lovely toytown music-box rhythm; elsewhere, noisescapes scrape and simmer. Soon, Hütter was back, Dinger and Rother were gone, and *Ralf Und Florian* (1973) was recorded, the hidden gem in the Kraftwerk catalogue, a blissing wash of playful electronics – British musician Neil Campbell said that this album “invented a new form of music... but no-one’s really noticed”. He’s not wrong. Here, Hütter and Schneider are starting to nudge their music into more streamlined shapes, exploring the possibilities of electronics with an eye on the clock and ears attuned to tonal bliss.

Kraftwerk as we colloquially know them, though, started to come into shape on the side-long, titular “Autobahn” (1974), where they embraced the possibilities of pop and “discipline”. It became a surprise international hit, and the electro-pop Kraftwerk’s future was assured. “Autobahn”’s celebration of the highway, a kind of crisp, synthetic endlessness, was modernity writ large. Elsewhere, the album drifted into bucolic territory, with the bird-song swoon of “Morgenspaziergang” and “Kometenmelodie”: sun-stroke drones and one-fingered melodies.

It would provide the template for the next run of Kraftwerk albums, where technocratic populism met sleek, streamlined experimentation. For Ralf Hütter, this is where Kraftwerk’s story *really* begins.

Hütter and Schneider are starting to nudge their music into more streamlined shapes, exploring the possibilities of electronics with ears attuned to tonal bliss



**ORGANISATION
TONE FLOAT**

RCA VICTOR, 1970
HEAR: ORIG LP; CD

**KRAFTWERK
KRAFTWERK**

PHILIPS, 1970
HEAR: ORIG LP; CD

**KRAFTWERK
KRAFTWERK 2**

PHILIPS, 1972
HEAR: ORIG LP; CD

**KRAFTWERK
RALF UND FLORIAN**

PHILIPS, 1973
HEAR: ORIG LP; CD

**KRAFTWERK
AUTOBAHN**

PHILIPS, 1974
HEAR: STREAM; DL; CD; NEW LP

LED ZEPPELIN

The beast becomes a behemoth, devouring landscapes and spewing forth mighty, elemental rock. *By Peter Watts*

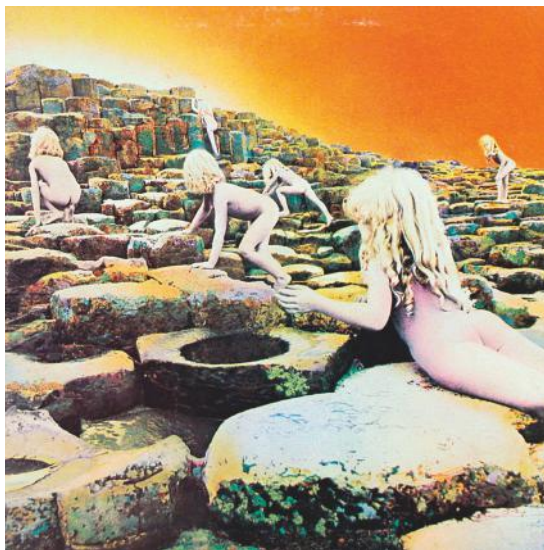
WHEN you picture Led Zeppelin in the early '70s, it's tempting to see them like a Japanese monster from the 1950s, overshadowing all and accidentally destroying everything in sight. Few bands have ever been so big in such an uncontrolled environment, or sounded so monumental on record and on stage. That they not only survived but actually thrived in these conditions says much about the discipline, talent and unique psychological makeup of Page, Plant, Jones and Bonham.

Ironically, the decade began with Zep looking to step away from the growing madness. Fearing burnout, Page and Plant retreated to rural Wales to write a new album, and the change of scene brought a shift in style, with a bunch of acoustic and folk-influenced songs emerging alongside the blues rockers on *Led Zeppelin III*. In Wales, Zep seemed to engage for the first time with the landscape, creating music that was almost elemental in its heft and shape. The shift to acoustic instruments didn't seem to make Zep seem any smaller – the atmosphere of tracks like “Gallows Pole” and “Friends” showed their size was about more than simple volume. Meanwhile, heavy rockers like “Immigrant Song” and “Celebration Day” were reminders of the band's core strengths, with Plant delivering immense vocals, Page contributing classic riffs and Bonham and Jones holding it together and driving it on.

The album was mixed in Memphis during another hugely lucrative tour of America in the summer of 1970, but after its release Plant and Page went straight back to Wales to write a follow-up rather than go on tour. It seems odd now, but *Led Zeppelin IV* (1971) was seen as something of a risk. *III* had been poorly received and had no accompanying tour, and now they were releasing an album with no official title and not even a band name on the cover. But inside, Page and Plant had planted gems. *Led Zeppelin IV* was epic, from the thundering shimmy of “Black Dog” to the concluding cover of “When The Levee Breaks”. The ambition was epitomised by the gargantuan “Stairway To Heaven”. It was said you literally could not escape the song on the AM radio stations that now drove the band's enormous sales.

There was no looking back now. Manager Peter Grant was asking for – and getting – 90 per cent of gate receipts, and the band began travelling by private jet. The tour that followed 1973's *Houses Of The Holy* was one of the biggest in history, breaking records for attendances, receipts and standards of debauchery. It followed an album that maintained the trajectory of *IV* – bigger, louder, faster, more. There was nothing quite as brilliant as “Rock And Roll” or “Going To California” on *Houses...*, but the ambition and self-belief was unstifled and tracks like “No Quarter” and “The Song Remains The Same” rapidly became live favourites. The monster was far from sated.

Manager Peter Grant was asking for – and getting – 90 per cent of gate receipts, and the band began travelling by private jet



CD; NEW LP

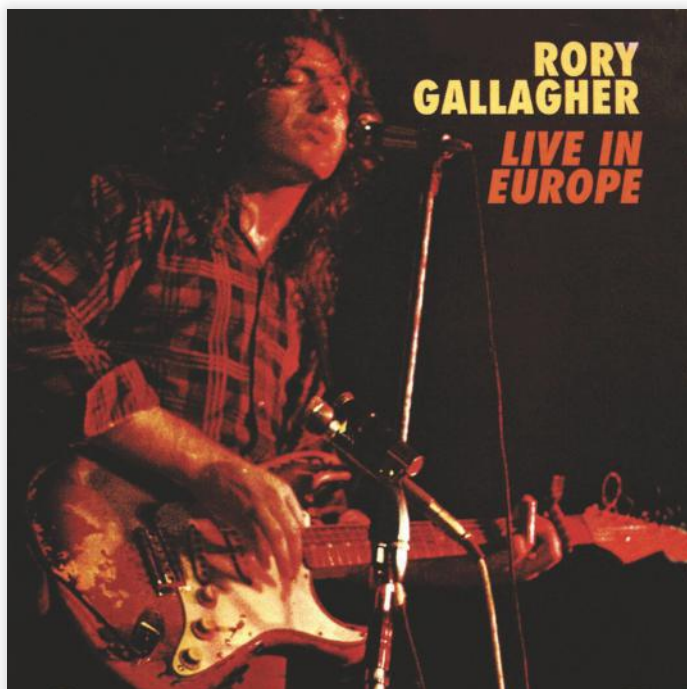


SERGE GAINSBOURG

HISTOIRE DE MELODY NELSON PHILIPS, 1971

Serge knocks a Lolita-esque teenager off her bike while driving his Rolls. Inevitably, seduction ensues – by Jean-Claude Vannier's arrangements, too.

HEAR: STREAM; DL; CD; NEW LP



RORY GALLAGHER **LIVE IN EUROPE** POLYDOR, 1973

Blues guitarist's landmark release, culled from shows in England, Italy and Spain. Unusually, four of its six tracks of fiery blues are songs Gallagher hadn't previously recorded.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



MARVIN GAYE

WHAT'S GOING ON

TAMLA, 1971

Groundbreaking song cycle. The record's socio-political themes were largely inspired by letters Gaye's brother Frankie wrote home while serving in Vietnam.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



MARVIN GAYE

LET'S GET IT ON

TAMLA, 1973

The album that all but invented bedroom soul. Gaye is in full-on Casanova mode for the title track, "Come Get To This" and the less-than-subtle "You Sure Love To Ball".

HEAR: STREAM; DL; CD; DELUXE; NEW LP



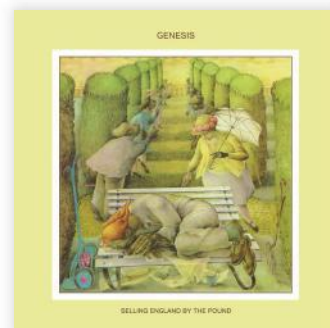
GENESIS

FOXTROT

CHARISMA, 1972

Twenty-three-minute suite "Supper's Ready" charts the death-afterlife journey in tricky time signatures. Elsewhere, virtuoso socially conscious prog.

HEAR: STREAM; DL; CD; NEW LP



GENESIS

SELLING ENGLAND BY THE POUND

CHARISMA, 1973

A concept album of sorts, lamenting the decline of English culture and the rise of American influences. "I Know What I Like" became an unlikely Top 30 hit.

HEAR: STREAM; DL; CD; NEW LP



GENESIS

THE LAMB LIES DOWN ON BROADWAY

A more distinct concept piece, about a young Puerto Rican man's outlandish experiences in New York. Peter Gabriel's last recordings with the band.

HEAR: STREAM; DL; CD; NEW LP



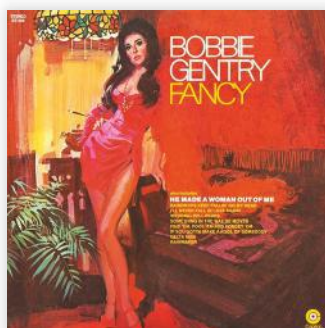
GENTLE GIANT

OCTOPUS

VERTIGO, 1972

Brit prog rockers at their peak, before founding member and singer Phil Shulman quit. "Knots" was inspired by the writings of notorious psychologist RD Laing.

HEAR: STREAM; DL; CD; NEW LP



BOBBIE GENTRY

FANCY

CAPITOL, 1970

Largely a covers project (songs are by Nilsson, Leon Russell, James Taylor). Apart from the self-penned title track: about a woman pimping out her daughter in search of a sugar daddy.

HEAR: ORIG LP; STREAM; DL; CD



GEORGE GERDES

SON OF OBITUARY

UNITED ARTISTS, 1972

Best known as a character actor in films and TV, Gerdes' songs flit from jazz to country, with lyrics of a comic slant ("Roll Me Over Jehovah", "Sack Of Woe").

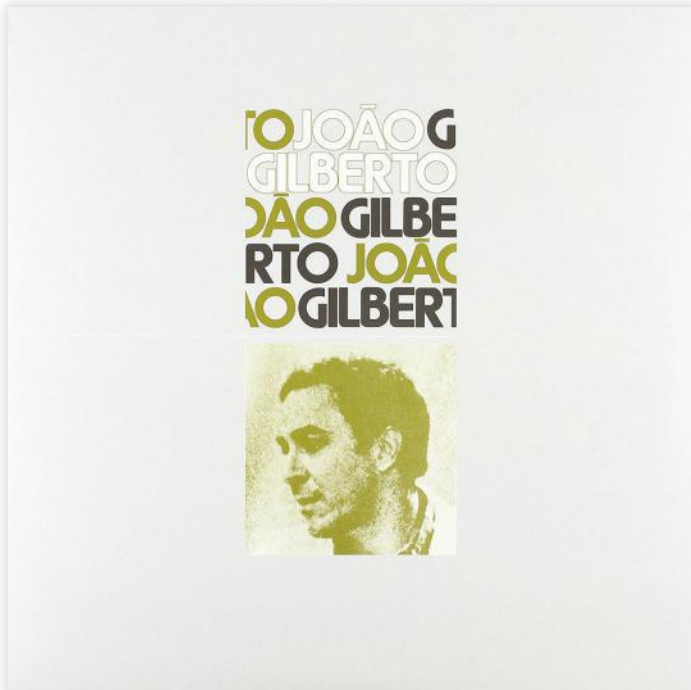
HEAR: ORIG LP; CD



GILBERTO GIL EXPRESSO 2222 PHILIPS, 1972

The famed musician and political activist's first album after returning to Brazil following a three-year exile in the UK. The title track is a homage to a hometown train.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



JOÃO GILBERTO

JOÃO GILBERTO POLYDOR, 1973

Brazilian singer and guitarist's minimalist bossa nova set, often referred to as "The White Album" to avoid confusion with an earlier eponymous set.

HEAR: STREAM; DL; CD; NEW LP

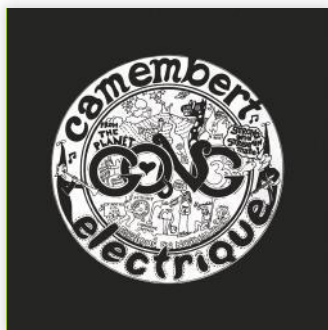


GONG MAGICK BROTHER

BYG ACTUEL, 1970

French psych-prog outfit's highly regarded debut long-player. All songs written by Daevid Allen, but credited to his partner Gilli Smyth for legal reasons.

HEAR: ORIG LP; STREAM; DL; CD



GONG CAMEMBERT ELECTRIQUE

BYG ACTUEL, 1971

Whimsical jazz prog by France-dwelling Canterbury scenesters. Belatedly released in the UK in 1974 by Virgin for the price of a single (59p).

HEAR: STREAM; DL; CD; NEW LP



GONG ANGEL'S EGG

VIRGIN, 1973

Second part of the band's "Radio Gnome Invisible" trilogy, which gave band members alter-ego pseudonyms and drew parallels with Buddhist philosophies.

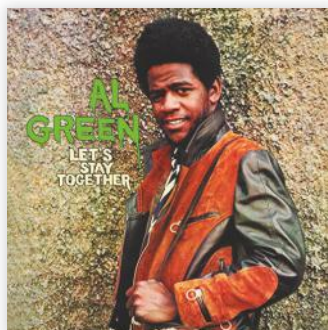
HEAR: STREAM; DL; CD; NEW LP



AL GREEN AL GREEN GETS NEXT TO YOU HI, 1971

Green's third album, including the self-penned million-seller "Tired Of Being Alone" and covers of The Temptations and The Doors ("Light My Fire")

HEAR: STREAM; DL; CD; NEW LP



AL GREEN LET'S STAY TOGETHER

HI, 1972

The title track gave Green his only US chart-topper, and the album also includes his celebrated version of the Bee Gees' "How Can You Mend A Broken Heart?"

HEAR: STREAM; DL; CD; NEW LP

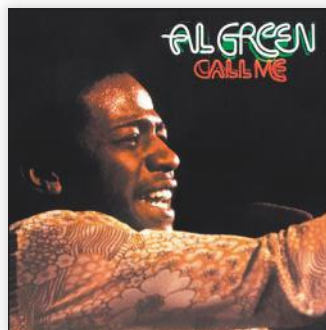


AL GREEN I'M STILL IN LOVE WITH YOU

HI, 1972

Spawned four hit singles; its seven Green originals are augmented by covers of Kris Kristofferson ("For The Good Times") and Roy Orbison ("Oh, Pretty Woman").

HEAR: STREAM; DL; CD; NEW LP



AL GREEN CALL ME

HI, 1973

Even after a strong run, Green's sixth album is his masterpiece. His soul makeovers of country classics by Hank Williams and Willie Nelson are extraordinary.

HEAR: STREAM; DL; CD; NEW LP



PETER GREEN THE END OF THE GAME

REPRISE, 1970

Debut solo album, a freeform splurge recorded just a month after leaving Fleetwood Mac. Heavy, basic and groovy.

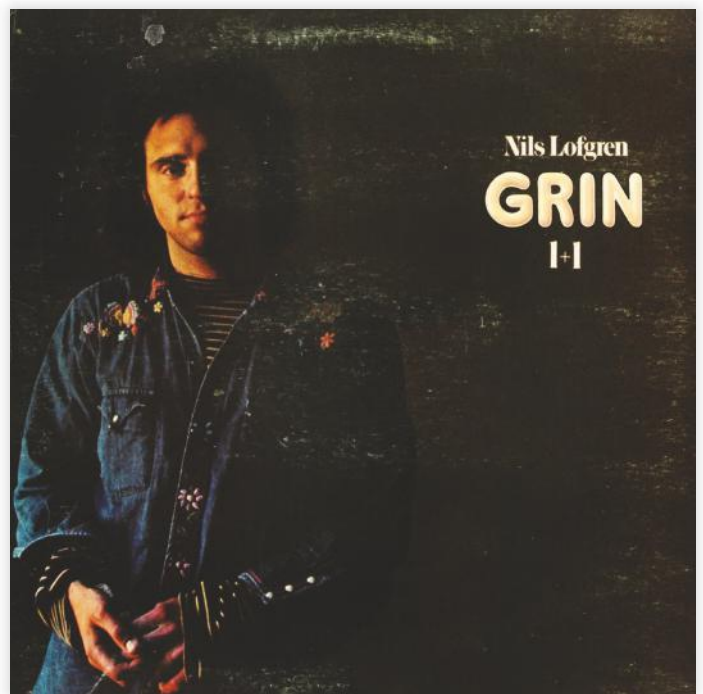
HEAR: ORIG LP; CD



MARCIA GRIFFITHS SWEET & NICE WILD FLOWER, 1974

Solo debut from one half of “Young, Gifted And Black” hitmakers Bob & Marcia. Later hooked up with Bob Marley, as one of his backing singers, The I Threes.

HEAR: ORIG LP; STREAM; DL; CD



GRIN

1+1 SPINDIZZY, 1971

Second album by the power trio fronted by future solo star and Springsteen collaborator Nils Lofgren. Graham Nash contributes vocals on one track.

HEAR: ORIG LP; STREAM; DL; CD



GROUNDHOGS THANK CHRIST FOR THE BOMB LIBERTY, 1970

Tony McPhee's group expand their remit into polemical and searching psych-blues. Opener “Strange Town” was covered by The Fall. Strange times: this was a No 1 LP.

HEAR: STREAM; DL; CD; NEW LP



GROUNDHOGS SPLIT LIBERTY, 1971

Inspired by a panic attack experienced eating an Indian takeaway, while stoned. Try that, Graham Nash. Dynamic guitar jams shaped by eccentric vernacular songwriting.

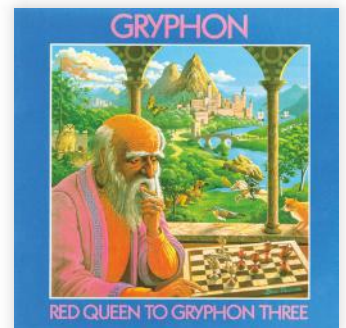
HEAR: STREAM; DL; CD; DELUXE; NEW LP



GROUNDHOGS WHO WILL SAVE THE WORLD? THE MIGHTY GROUNDHOGS UA, 1972

Crisp production gives polish to McPhee and co's dystopian prog-blues. Never, though, at the expense of the dramatic noise.

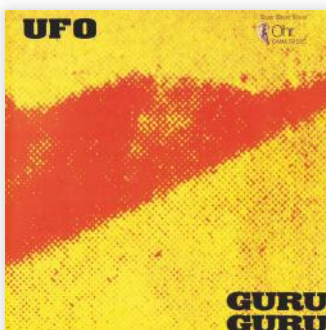
HEAR: ORIG LP; STREAM; DL; CD



GRYPHON RED QUEEN TO GRYPHON THREE TRANSATLANTIC, 1974

Prog mainstays incorporate folk, renaissance and baroque motifs on a concept album based around a game of chess, and divided into four distinct “movements.”

HEAR: ORIG LP; STREAM; DL; CD



GURU GURU UFO OHR, 1970

The hairy, improvisational first of more than 40 albums issued by the German krautrock outfit fronted by drummer Mani Neumeier, previously a stalwart of the free-jazz movement.

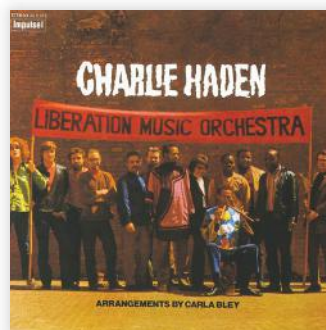
HEAR: STREAM; DL; CD; NEW LP



BRUCE HAACK THE ELECTRIC LUCIFER COLUMBIA, 1970

Acid-rock innovator's anti-war song cycle, showcasing Moog synthesisers, a prototype vocoder and various bits of electronic gadgetry of Haack's own design.

HEAR: STREAM; DL; CD; NEW LP



CHARLIE HADEN LIBERATION MUSIC ORCHESTRA IMPULSE!, 1970

The jazz bassist and bandleader's idiosyncratic protest album. Warm-hearted collective playing on songs from the Spanish Civil War and Ornette Coleman's “War Orphans”.

HEAR: STREAM; DL; CD; NEW LP



MERLE HAGGARD SOMEDAY WE'LL LOOK BACK CAPITOL, 1971

Country outlaw's 14th album in just six years, again backed by his touring band The Strangers. Occasionally veers towards the pop mainstream on big hit “Carolyn”.

HEAR: ORIG LP; STREAM; DL; CD



HALL & OATES

ABANDONED LUNCHEONETTE ATLANTIC, 1973

Second album by the Philadelphia pop-soul duo. Its pivotal track, "She's Gone", belatedly reached the US Top 10 when reissued three years later.

HEAR: STREAM; DL; CD; NEW LP



PETER HAMMILL

CHAMELEON IN THE SHADOW OF THE NIGHT CHARISMA, 1973

Second solo release after the demise of Van Der Graaf Generator. Ex-members lend a hand on tracks that chronicle the band's split.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE

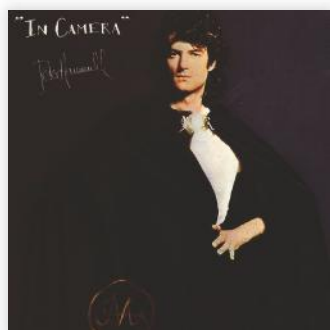


PETER HAMMILL

THE SILENT CORNER AND THE EMPTY STAGE CHARISMA, 1974

Prog excursions including "The Lie", inspired by 17th-century Italian sculptor Gian Lorenzo Bernini, and "Red Shift". Features Spirit guitarist Randy California.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



PETER HAMMILL

IN CAMERA CHARISMA, 1974

Hammill's powerful voice is our compass on this dramatic set. Folk pop. Demonic epic. Nautical prog. Hammill has it all covered.

HEAR: STREAM; DL; CD; NEW LP



HERBIE HANCOCK

SEXTANT COLUMBIA, 1973

Jazz figurehead's first for a new label, and last with the band he'd fronted for four years. Comprises three extended improvisations.

HEAR: STREAM; CD; NEW LP

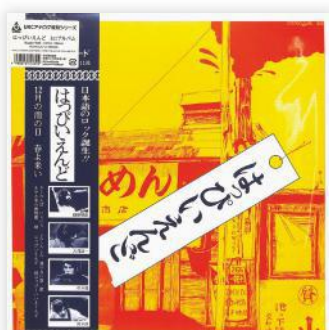


HERBIE HANCOCK

HEAD HUNTERS COLUMBIA, 1973

Less experimental, and far funkier than its predecessor – described by its maker as "more tethered to Earth". The album title was later adopted as the name for Hancock's touring band.

HEAR: STREAM; DL; CD; NEW LP



HAPPY END

HAPPY END URC, 1970

Japanese folk rockers' debut release, one of the country's first rock albums to feature lyrics sung in the band's native language, triggering heated debate and controversy.

HEAR: CD; NEW LP



HAPPY END

KAZEMACHI ROMAN URC, 1971

A noir-ish concept album examining the changes Tokyo underwent in the run-up to hosting the 1964 Olympics, with musical motifs borrowed from Buffalo Springfield. Niche, but cool.

HEAR: CD; NEW LP



HAPPY END

HAPPY END BELLWOOD, 1973

Culture shock! The Japanese folkies pitch up in LA with producer Van Dyke Parks and Little Feat's Lowell George. It's a harmonious union.

HEAR: CD; NEW LP



FRANÇOISE HARDY

LA QUESTION SONOPRESS, 1971

Sparse production and subtle bossa nova motifs, courtesy of Brazilian arranger and guitarist Tuca. Themes of anxiety, eroticism and fear abound.

HEAR: STREAM; DL; CD; NEW LP

JOHN LENNON/ YOKO ONO

Primal screams and philosophical daydreams bookend a half-decade of legend, experiment and one big lost weekend. *By Graeme Thomson*

UNLIKE Paul McCartney, John Lennon had found his next creative collaborator by the time The Beatles split. Indeed, the one event massively impacted on the other. Lennon had made three experimental albums with Yoko Ono during the latter days of the band, as well as bringing her abstract creative energy into the heart of the group's music.

What came next felt as much like a natural continuation as a new start. He was happy to use musicians from the Fabs' orbit. Ringo Starr and George Harrison each contributed to his first few albums, alongside Billy Preston, Phil Spector and Klaus Voormann, an old friend from the band's Hamburg days.

And yet those early records were unflinching portraits of a man in intense pain. His first solo album proper, *John Lennon/Plastic Ono Band* (1970) – recorded simultaneously with Ono's more outré *Yoko Ono/Plastic Ono Band* (1970) – was essentially an extension of the Primal Scream therapy the couple had been undertaking since April 1970. The process of raking up emotional skeletons and renouncing false idols resulted in some raw, spare, thrillingly uninhibited rock'n'roll, the lyrics scouring away at his mother, Bob Dylan, war, class, God, The Beatles and, not least, Lennon himself.

Imagine (1971) brought further true confessions and raw explosions, though placed in a more expansive musical setting. The title track turned Lennon's anti-materialist

jabs into a saccharine universal anthem, although his countercultural credentials were bolstered by his contributions to Ono's *Fly* (1971), the Fluxus-inspired double album released the same year.

Recorded partly at Tittenhurst Park, the Lennons' Berkshire pile, *Imagine* marked a farewell to Britain. The Lennon/Ono nexus thereafter shifted from London to New York, a move complicated by the fact that his alignment with every radical activist and shonky chic cause had not enamoured him to the US immigration authorities. Perhaps not coincidentally, his interest in political matters had peaked by 1973. Following the basic sloganeering of *Some Time In New York City* (1972), Lennon returned largely to dreamy philosophising and emotional introspection, reflecting a period where he had separated from Ono, relocated to the West Coast and was plunged headlong into hedonism and self-doubt.

Counterintuitively, perhaps, *Mind Games* (1973) and *Walls And Bridges* (1974) were governed by a new musical conservatism. They were solid albums with some outstanding songs – “Mind Games”, “#9 Dream”, “Steel And Glass” – which flirted with disco, funk and gospel, but tended to settle around a slightly plodding orthodoxy. The latter album and its perky single, “Whatever Gets You Through The Night”, returned Lennon to the top of the charts after a sluggish post-*Imagine* commercial period. His cultural relevance, however, was diminished and would not fully recover until his death in December 1980.

**JOHN LENNON
JOHN LENNON/
PLASTIC ONO
BAND**
APPLE, 1970
HEAR: STREAM; DL;
CD; NEW LP

**JOHN LENNON
IMAGINE**
APPLE, 1971
HEAR: STREAM; DL;
CD; NEW LP

**JOHN LENNON
SOME TIME IN
NEW YORK
CITY**
APPLE, 1972
HEAR: STREAM; DL;
CD; NEW LP

**JOHN LENNON
MIND GAMES**
APPLE, 1973
HEAR: STREAM; DL;
CD; NEW LP

**JOHN LENNON
WALLS AND
BRIDGES**
APPLE, 1974
HEAR: STREAM; DL;
CD; NEW LP

**YOKO ONO
YOKO ONO/
PLASTIC ONO
BAND**
APPLE, 1970
HEAR: STREAM; DL;
CD; NEW LP

**YOKO ONO
FLY**
APPLE, 1971
HEAR: STREAM; DL;
CD; NEW LP

PAUL McCartNEY & WINGS

How do you follow The Beatles? McCartney retreats into domesticity, then advances, restored. *By Graeme Thomson*

THE band that defined the 1960s died with the decade. How to follow that? For Paul McCartney, the Fab who sought to maintain a civic normality amid the maelstrom of superstardom, the solution was to downsize to a very human scale. His work in the early part of the decade is the sound of a man tearing down the edifice of reputation and expectation and then, brick by brick, building it up again.

Unlike John Lennon, who had forged a new creative partnership before The Beatles dissolved, McCartney at first relished the opportunity to please himself after years of increasingly strained democracy. Presented publicly as the man who had not only broken up the world's most beloved band, but was also suing his old pals, he started the '70s in the doghouse, widely portrayed as the bread-head Beatle.

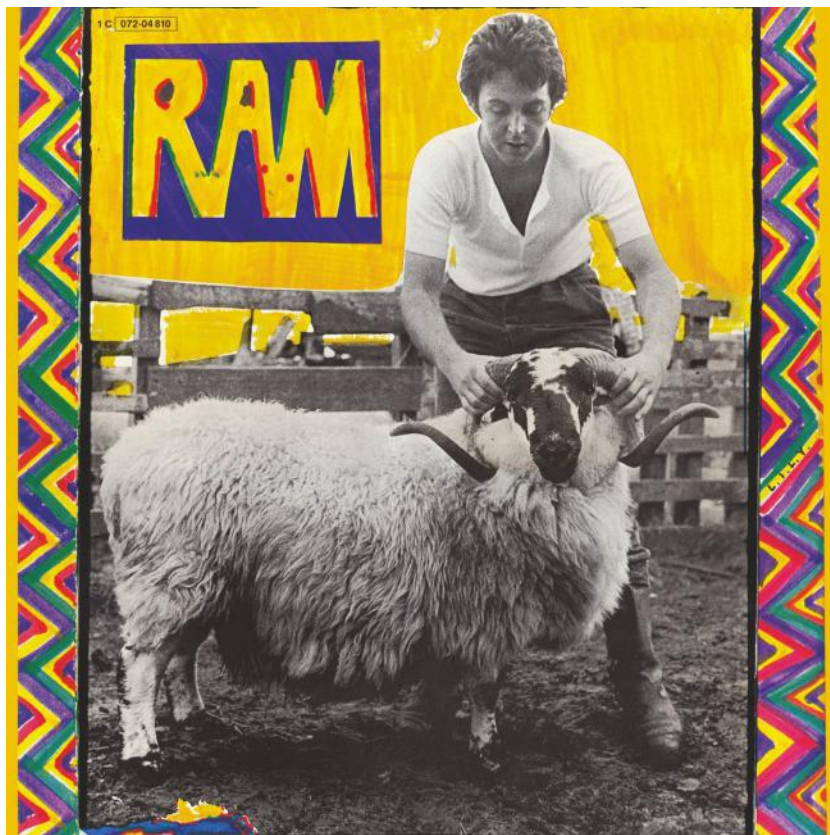
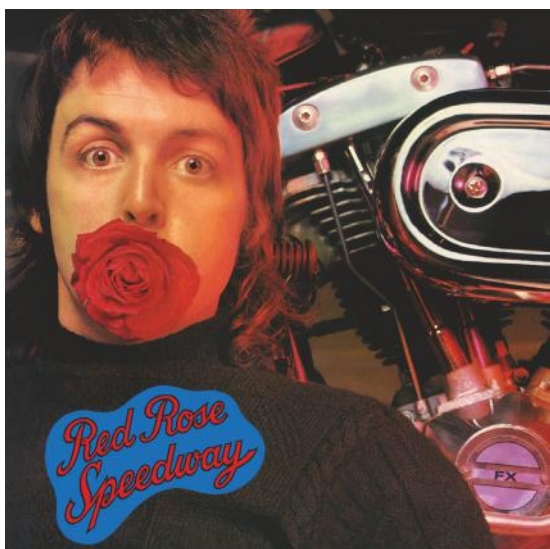
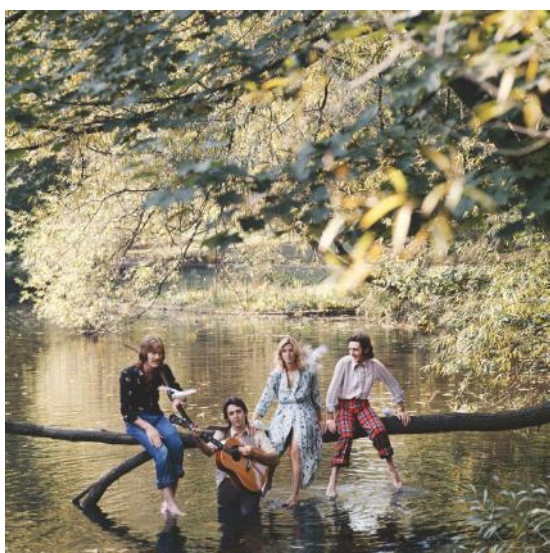
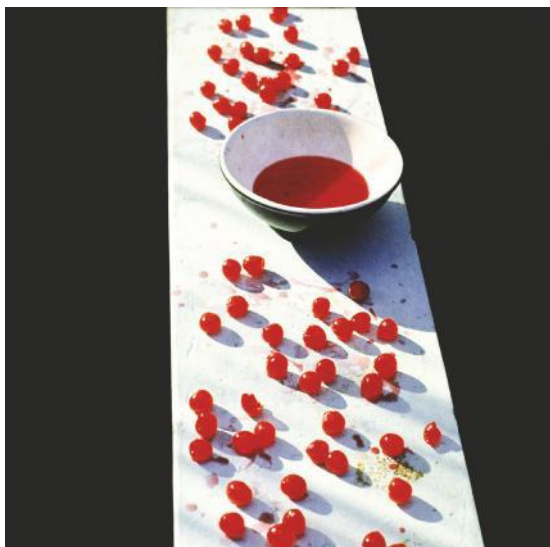
The sense of isolation initially seemed to suit him. Recorded in the strange, unsettling six-month interregnum between The Beatles' private acknowledgement that the band was over and his own public confirmation of that fact, *McCartney* (1970) is the sound of a man deflating the pomp, reverence and gossip surrounding his former group by cooking up something he described to this writer in 2005 as "a home-baked pie". Plugged into the back of a Studer four-track machine, he played everything. It sounded suspiciously like DIY music therapy. The follow-up, *Ram* (1971), added a few extra layers, but it was still primarily McCartney, helped out by wife Linda and a handful of friends.

With their bluesy rackets, noodly jams, folky strums and nonsense lyrics, both albums amount to an aural representation of his new lifestyle, living with Linda and their brood in the remote Mull Of Kintyre in south-west Scotland, pushing the limits of his freedom while it lasted.

He could only subvert his naturally extrovert nature for so long, although perhaps the huge commercial success of Lennon's *Imagine* and George Harrison's *All Things Must Pass* also forced McCartney to up his ambitions. In 1971 he hit the sweet spot with the bouncy "Another Day", and later in the year recruited Denny Seiwell and Denny Laine to form a new band. Credited to Paul McCartney and Wings, the ragged *Wild Life* was a half-baked exercise in revving through the gears. Early in 1972, he added Henry McCullough to the lineup and took Wings on an unannounced tour of British universities, a classic Macca jape that seemed in retrospect to signify a farewell to the post-Beatles era of home-cooked semi-professionalism.

In 1972, Wings released three successful stand-alone singles before *Red Rose Speedway* (1973), a patchy offering with one slick big hit in "My Love". There followed a swashbuckling Bond theme, "Live And Let Die", before the arrival of his first post-Fabs masterpiece. Recorded in Lagos with a stripped-down Wings lineup, *Band On The Run* (1973) saw McCartney finally squaring up to the demands of his legacy, resulting in his first fully convincing set of solo songs and performances. From a slow start, by 1974 he was fully re-established as a creative and commercial force.

The sound of a man tearing down the edifice
of reputation and expectation and then,
brick by brick, building it up again



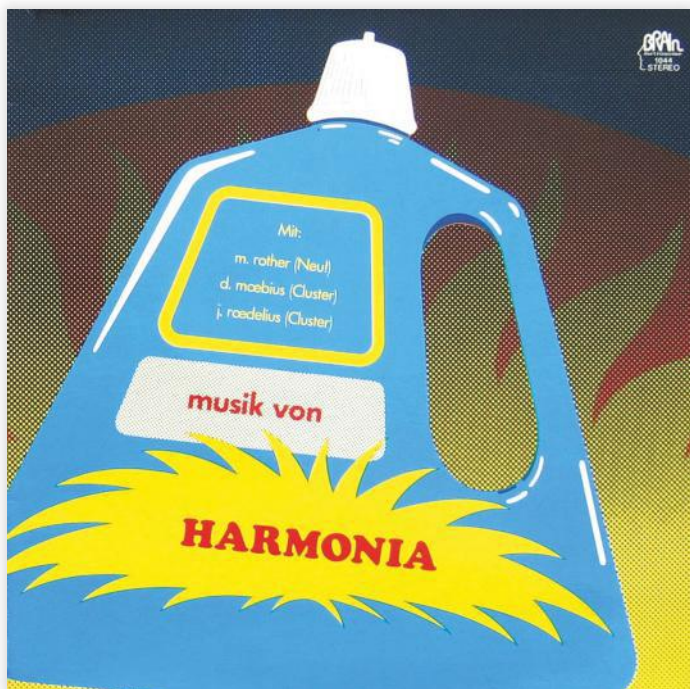
PAUL McCARTNEY
McCARTNEY
APPLE, 1970
HEAR: STREAM; DL; CD; NEW LP

PAUL McCARTNEY
RAM
APPLE, 1971
HEAR: STREAM; DL; CD; NEW LP

PAUL McCARTNEY
AND WINGS
WILD LIFE
CAPITOL, 1971
HEAR: STREAM; DL; CD; DELUXE;
NEW LP

PAUL McCARTNEY
AND WINGS
RED ROSE SPEEDWAY
EMI, 1973
HEAR: STREAM; DL; CD; DELUXE;
NEW LP

WINGS
BAND ON THE RUN
EMI, 1973
HEAR: STREAM; DL; CD; DELUXE;
NEW LP



HARMONIA

MUSIK VON HARMONIA BRAIN, 1974

Cluster and Neu!'s Michael Rother explore new, cosmic, territory. Less abrasive than their contemporaries but just as mechanically hypnotic.

HEAR: STREAM; DL; CD; NEW LP



ROY HARPER

FLAT BAROQUE AND BESERK HARVEST, 1970

A singular British folk-rock talent makes his major-label debut. Jarringly outspoken as often as emotionally gut-punching.

HEAR: STREAM; DL; CD; NEW LP

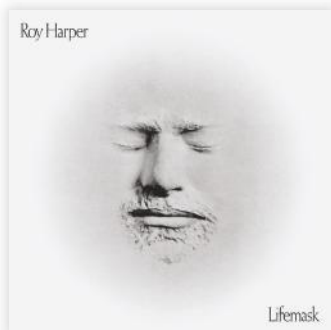


ROY HARPER

STORMCOCK HARVEST, 1971

Jimmy Page guests on this shaggy acoustic epic. Eccentric as ever but vocal in his nonconformism, Harper's conviction – and melodic nous – shines through. Hats off to Harper, indeed!

HEAR: STREAM; DL; CD; NEW LP



ROY HARPER

LIFEMASK

HARVEST, 1973

An ailing Harper looks mortality in the eye in fascinatingly idiosyncratic style. But he'll survive, as do some epic, freeform poetic musings.

HEAR: STREAM; DL; CD; NEW LP



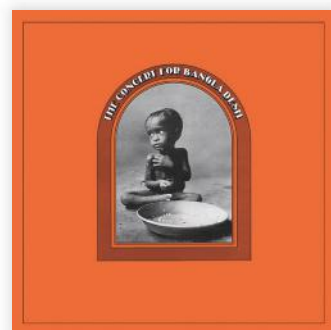
GEORGE HARRISON

ALL THINGS MUST PASS

APPLE, 1970

Freed from the Fabs, still carrying that weight, George delivers a set proving he was never just Lennon/McCartney's junior partner. Pals Spector and Clapton came too.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



GEORGE HARRISON & FRIENDS

CONCERT FOR BANGLADESH

APPLE, 1971

Called into action by Ravi Shankar, George also gathers Dylan, Ringo and others for a whopping triple. Charity rock starts in style here.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



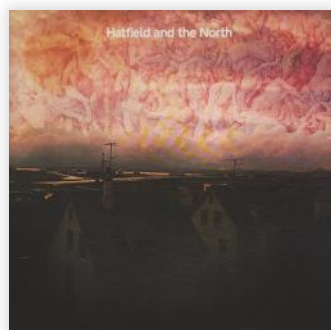
JOHN HARTFORD

AEREO-PLAIN

WARNER BROS, 1971

Bluegrass chops from a top-drawer band are imbued with irreverent hippie character. Americana has just taken a step forward.

HEAR: ORIG LP; STREAM; DL; CD



HATFIELD & THE NORTH

HATFIELD & THE NORTH

VIRGIN, 1974

Canterbury scene graduates offset meandering jazz in knotty time signatures with warped humour and some dizzyingly addictive tunes.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



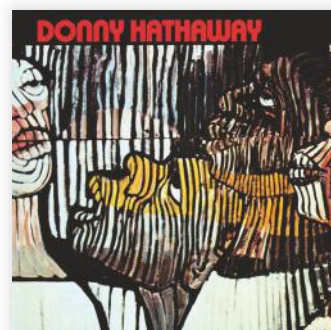
DONNY HATHAWAY

EVERYTHING IS EVERYTHING

ATCO, 1970

Soul stretched its legs just as much as rock in the early '70s. Hathaway's debut is a fine example – maximal, unchained R&B.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



DONNY HATHAWAY

DONNY HATHAWAY

ATCO, 1971

Hathaway turns his hand to covers of pop songs, but on his terms. There's a yearning, scarred soul overshadowing these takes.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

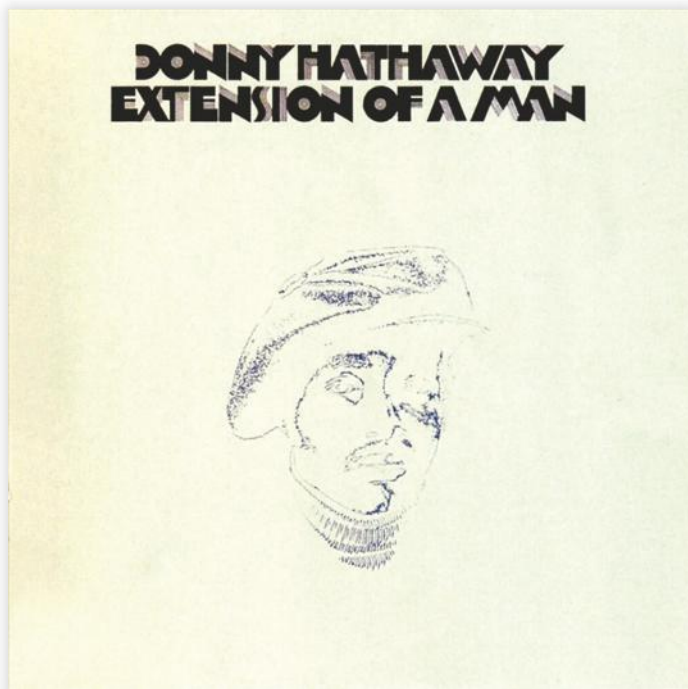


DONNY HATHAWAY

COME BACK, CHARLESTON BLUE OST ATCO, 1972

Another left turn – a Blaxploitation soundtrack. Yet Hathaway's mix of trad-jazz pastichery and funky soul nuggets is often baaadass, brother.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



DONNY HATHAWAY

EXTENSION OF A MAN ATCO, 1973

Time to let those ideas take flight. Symphonic gospel soul, bluesy ballads and jazz-fusion grooves take us on a heady journey.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



HAWKWIND

IN SEARCH OF SPACE

UNITED ARTISTS, 1971

...and they found it. Masters of their own universe, Dave Brock and Nik Turner are captain and lieutenant of this hairy, riff-fuelled craft. Strap yourselves in, it might get bumpy.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



HAWKWIND

DOREMI FASOL LATIDO

UNITED ARTISTS, 1972

Brainstorm: here we go! The plot thickens as Lemmy's strident bass beefs up the sound and heavy riffing anchors more giddy sonic excursions.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



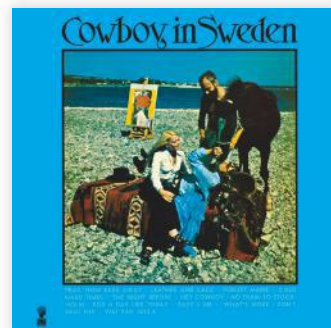
HAWKWIND

THE SPACE RITUAL LIVE IN LIVERPOOL AND LONDON

UNITED ARTISTS, 1973

The full cosmic-rock live jam, apocalyptic poetry and thunderous new tracks such as the 10-minute "Orgone Accumulator" included.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



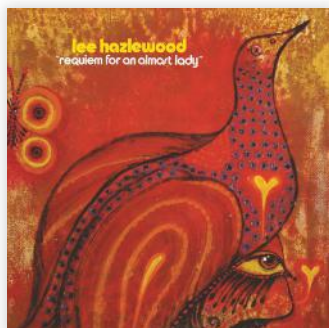
LEE HAZLEWOOD

COWBOY IN SWEDEN

LHI, 1970

A soundtrack to a strange TV special. Gives that resonant baritone the chance to refract country and folk songs through lysergic lenses.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



LEE HAZLEWOOD

REQUIEM FOR AN ALMOST LADY

VIKING, 1971

To all the girls I've loved before... here, my dears. Hazlewood pours out his romantic past and no-one is spared – the author included.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



HEADS, HANDS & FEET

HEADS, HANDS & FEET

ISLAND, 1971

A British muso collective including Albert Lee and Chas Hodges cooks up country, blues, rock and soul with lightning-fingered gusto.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



HELP YOURSELF

BEWARE THE SHADOW

UNITED ARTISTS, 1972

English-accented bar-room country rock at heart. Exotic substances spike this debut in subtly trippy ways.

HEAR: ORIG LP; STREAM; DL; CD



JIMI HENDRIX

BAND OF GYPSIES

CAPITOL, 1970

Miles Davis is in the audience for these turn-of-the-decade live shows. "Machine Gun" proves there was more to Hendrix than the original experience.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

BOB MARLEY & THE WAILERS

Reinventing reggae for rockers, then sowing the seeds for global breakthrough. *By Nigel Williamson*

AS the 1970s dawned, it's hard to understate just how uncool Jamaican music was considered to be by rock fans. The only people who took any notice when an album titled *Soul Rebel* by the Wailers appeared on the Trojan label in 1970 were skinheads and rude boys.

In 1972, though, fate played a hand in changing that story. Bob Marley, flanked by fellow Wailers Peter Tosh and Bunny Livingston, walked into the London office of Island Records boss Chris Blackwell and explained they didn't have the air fare back to Jamaica. Blackwell had an idea. Reluctant to give the band a loan, he instead cut a deal, writing a cheque for £4,000 in return for an album.

The tracks that Marley and the Wailers recorded back in Kingston were direct, earthy and brilliant. But Blackwell knew that to sell reggae to an Anglo-American rock audience, he needed something more. With Marley's co-operation, he put the songs through a rock blender, overdubbing guitars, keyboards and reverb to give the songs what he called more of a "drifting, hypnotic-type feel" rather than a reggae rhythm.

When *Catch A Fire* appeared on Island in 1973 it was a revelation. The album's opener, "Concrete Jungle", started with an echoing guitar motif that might have been lifted from a Pink Floyd record before the Jamaican beat dropped in. Some accused Blackwell of trying to sell reggae by

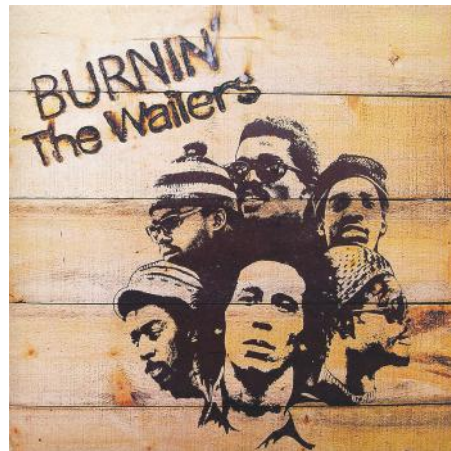
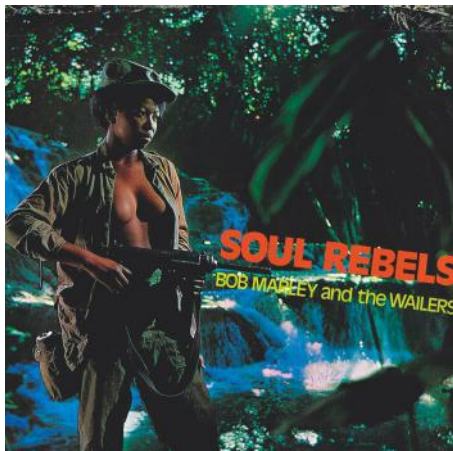
pretending that it wasn't really reggae at all. Yet his strategy was more subtle than that. *Catch A Fire* wasn't only the first reggae album with a broader appeal to rock fans, but the first to be conceived as a cohesive statement with a consistent mood and atmosphere. Formerly this was music heard mainly on singles and compilations.

By May 1973, the Wailers had recorded a John Peel session and appeared on *The Old Grey Whistle Test*, and reggae had arrived as a legitimate part of the ecosystem of alternative rock music. As Marley skanked his way towards the mainstream, one might have expected his rebel stance to soften. Instead, on the follow-up *Burnin'* (1973) he ratcheted up the militancy with songs such as "Get Up, Stand Up" and "I Shot The Sheriff".

The first version of "No Woman, No Cry" appeared on *Natty Dread* (1974), but it was the only love song in an insurgent manifesto that included "Revolution", "Them Belly Full" and "Talkin' Blues" – on which he dreamed of "*bombing a church*".

The seeds had been planted for Marley to dominate the next half of the decade. When he played London's Lyceum in July 1975, he delivered euphoria even in excess of what he had so far promised. He used it to deliver reggae's unlikely but uncompromising victory when the live recording of "No Woman, No Cry" became Marley's first Top 10 hit.

As Marley skanked his way towards the mainstream, one might have expected his rebel stance to soften, but instead he ratcheted up the militancy



**THE WAILERS
SOUL REBELS**

TROJAN, 1970

HEAR: CD; NEW LP

**THE WAILERS
CATCH A FIRE**

ISLAND, 1973

HEAR: STREAM; CD: DELUXE; NEW LP

**THE WAILERS
BURNIN'**

ISLAND, 1973

HEAR: STREAM; DL; CD; NEW LP

**BOB MARLEY
& THE WAILERS
NATTY DREAD**

ISLAND/TUFF GONG, 1974

HEAR: STREAM; DL; CD; NEW LP

JONI MITCHELL

The brightest of Blue periods as Joni owns the early '70s.

By Stephen Troussé

AT the start of 1970, Joni Mitchell was a sensation. Her songs had been covered by everyone from Dave Van Ronk to Judy Collins. She had been embraced by David Crosby, the whole Laurel Canyon scene and signed to Reprise. In “Woodstock” she had written a song that was shaping up to become the anthem of a generation. And in March of that year she won her first Grammy, for *Clouds*, her second album.

But over the course of the next four years she would fly far beyond industry and audience expectations, like some Amelia Earhart of song, into stranger skies. The work she produced in the first half of the 1970s, the astonishing run from *Ladies Of The Canyon*, released in April 1970, through *Blue* (1971) and on to *Court And Spark* (1974), culminating with *Hejira* in 1976, isn't just unprecedented in folk rock or popular music, it's a match for any sustained burst of 20th-century brilliance – Picasso in the '20s, Charlie Parker in the '40s, Sylvia Plath in the early '60s.

We're all still catching up with the way she channelled currents of jazz, folk, soul, her singular questing chords and her swooping, swooning melodies into a teeming river of Mitchellania. The title of *Ladies Of The Canyon* cemented the popular misperception that she was above all a confessional artist, transmuting the bedhopping antics of her peers into balladry, while the crossover

success of “Big Yellow Taxi”, possibly her least characteristic song, did her no favours.

But the magnificence of *Blue*, released in April 1971, was immediately incontrovertible. At once blithe (“Cary”), bittersweet (“California”) and boldly, brilliantly bleak (“River”), any one of its songs might have been another artist's absolute career pinnacle. Lyrically, melodically, conceptually it left her peers – Young, Cohen, even Dylan – trailing in her wake.

Mitchell was only getting started. *For The Roses*, released in October 1972, was something of a consolidation, but proved that, if she turned her mind to it, she could quite casually toss off a classic pop single like “You Turn Me On”.

Court And Spark, released in January 1974, was the beginning of Mitchell's take-off, the moment she truly became sui generis. Recorded with LA Express as her first proper band, with guests from Robbie Robertson to Cheech & Chong, you might call this jazz rock or fusion, but really nothing else in pop – short of some dream collaboration between Prince, the Cocteau Twins and Miles Davis – sounds like “Help Me”, “Down To Me” or “Free Man In Paris”. Brian Eno was moved to call it an almost perfect album. Incredibly it gave her a Top 10 single and reached No 2 in the *Billboard* charts – but this was to prove the pinnacle of her popular success. She was bound for wider, wilder, lonelier horizons.

Lyrically, melodically, conceptually,
Blue left Mitchell's peers – Young, Cohen,
even Dylan – trailing in her wake



LADIES OF THE CANYON

REPRISE, 1970

HEAR: STREAM; DL; CD; NEW LP



FOR THE ROSES

ASYLUM, 1972

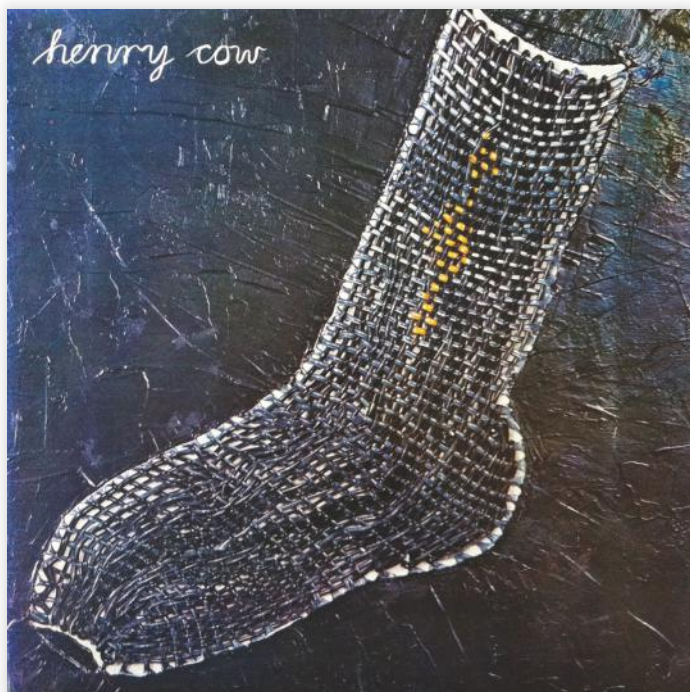
HEAR: STREAM; DL; CD; NEW LP



COURT AND SPARK

ASYLUM, 1974

HEAR: STREAM; DL; CD; NEW LP



HENRY COW

UNREST VIRGIN, 1974

Let there be sock. Volatile jazz-rock experimentalists find the right mix of square-baitingly complex composition and explorative improvisation.

HEAR: DL; CD; DELUXE; NEW LP



MIKE HERON

SMILING MEN WITH BAD REPUTATIONS ISLAND, 1971

Taking time off from ISB but not from exotic instrumentation or atmospheric songwriting, Heron is also increasingly unafraid to rock. Pete Townshend and Keith Moon were up for it. And you? **HEAR:** STREAM; DL; CD; DELUXE



DAVID HOLLAND QUARTET

CONFERENCE OF THE BIRDS

ECM, 1973

Inspired by the dawn chorus outside Holland's flat, this meeting of avant-jazz minds makes a similarly intoxicating noise.

HEAR: STREAM; DL; CD; NEW LP



JOHN LEE HOOKER AND CANNED HEAT

HOOKE'R'N'HEAT

LIBERTY, 1971

Many a blues fan has rocked with the originators. Few succeed like these barroom boogie men with the reliably grizzly Hook.

HEAR: STREAM; DL; CD; NEW LP



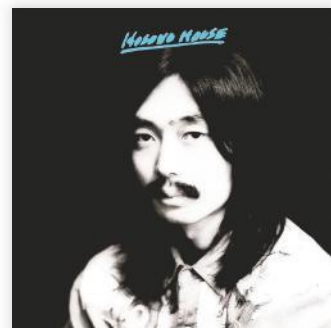
HONEY CONE

SWEET REPLIES

HOT WAX, 1971

Sassy soul that takes the girl-group template and injects additional personality and pizzazz. Brash brass and sleek strings add further touches of class.

HEAR: STREAM; DL; CD; NEW LP



HARUOMI HOSONO

HOSONO HOUSE

BELLWOOD, 1973

Japanese Americana? Don't knock it 'til you've tried it. Hosono channels acoustic folk, country rock and Southern funk with quirky elan.

HEAR: STREAM; DL; CD; NEW LP



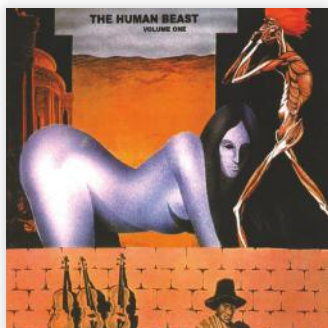
HOT TUNA

BURGERS

GRUNT, 1972

Jack Casady's Jefferson Airplane side project hits its stride. Ebullient fiddle-soaked folk blues with a side order of acid rock.

HEAR: STREAM; DL; CD; NEW LP



THE HUMAN BEAST

VOLUME ONE

DECCA, 1970

Edinburgh blues-rock power trio go hard and heavy on their sole release. Hints of heady hippie influence, but there's a primal gut impact.

HEAR: STREAM; DL; CD; NEW LP



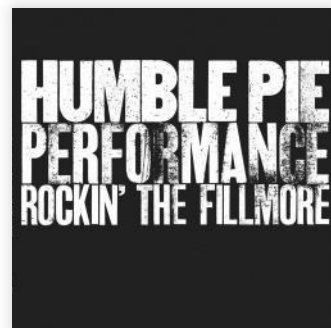
HUMBLE PIE

HUMBLE PIE

A&M, 1970

Marriott's bluesy heft and Frampton's folksy tendencies face off. The former will win out, but the fight is fun while it lasts.

HEAR: STREAM; DL; CD; NEW LP



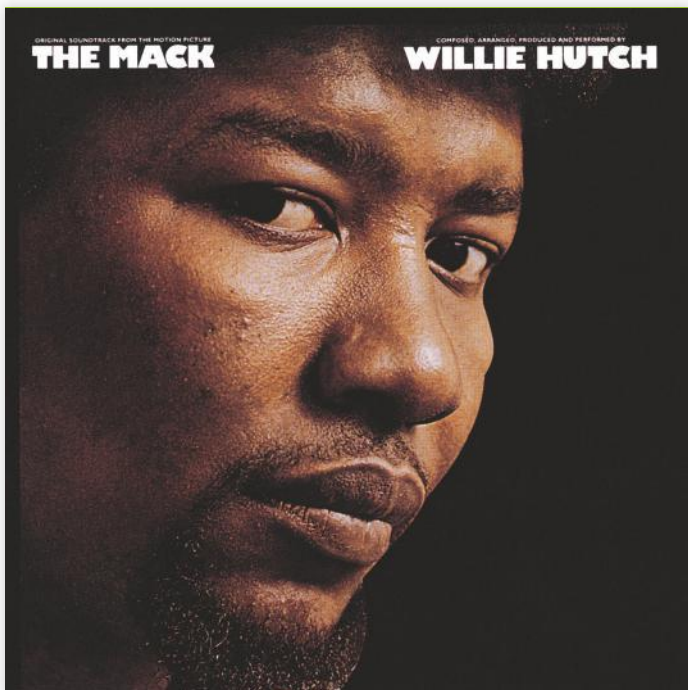
HUMBLE PIE

PERFORMANCE/ROCKING THE FILLMORE

A&M, 1971

HP's hard-rocking reputation is cemented on a feisty American live recording. A loud, lairy statement of intent.

HEAR: STREAM; DL; CD; NEW LP

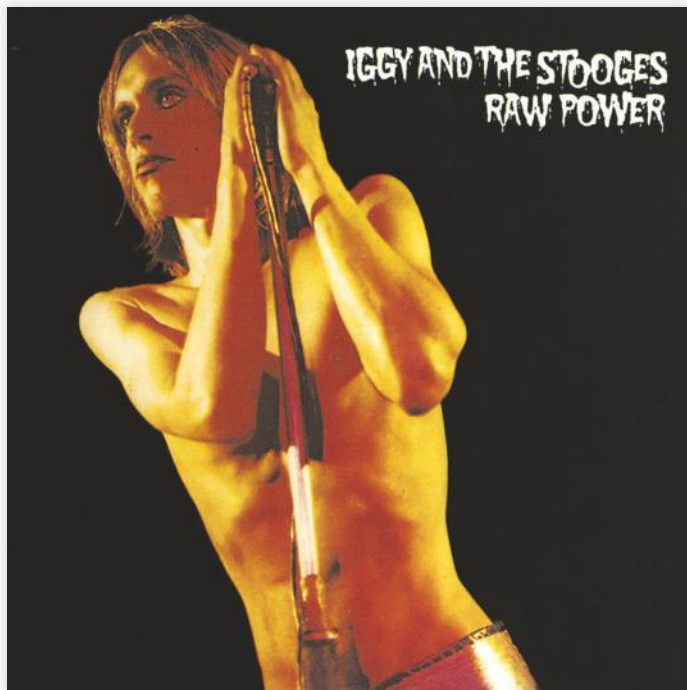


WILLIE HUTCH

THE MACK MOTOWN, 1973

A Motown graduate lives up to his songwriting promise with a blaxploitation soundtrack from the golden age.

HEAR: STREAM; DL; CD; NEW LP



IGGY AND THE STOOGES

RAW POWER COLUMBIA, 1973

A nuclear A-bomb. David Bowie's distinctly dicey production can't tame this feral force of nature. A ferocious, delinquent snarl of a record.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



INCREDIBLE BONGO BAND

BONGO ROCK POLYDOR, 1972

Bizarrely intended for a horror film soundtrack, these irresistibly funky instrumentals will be raised from the dead by hip-hop.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



THE INCREDIBLE STRING BAND

LIQUID ACROBAT AS REGARDS THE AIR ISLAND, 1971

Inventive instrumentals, quirky jigs, comedy ditties, blissful folk beauty. The many sides of ISB live happily cheek by jowl here.

HEAR: ORIG LP; STREAM; DL; CD



I ROY

GUSSIE PRESENTING I ROY

GUSSIE/TROJAN, 1973

A pioneering DJ and toaster makes his searingly conscious but witty debut. Sparky, righteous and game-changing reggae.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



ISLEY BROTHERS

3+3

T-NECK, 1973

An expanded lineup tightens up the funk punch and adds rock edge. But crucially, they also seem to enhance the soul.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



ITSUTSU NO AKAI FUSEN

NEW SKY

URC, 1971

Starry-eyed Japanese acoustica offset by ambient, atmospheric street sounds – intriguingly odd but timelessly captivating.

HEAR: ORIG LP; CD



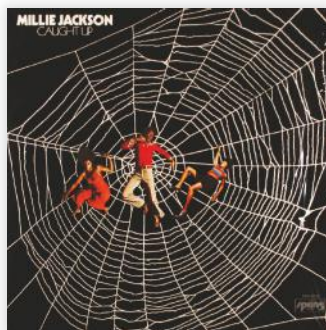
ITSUTSU NO AKAI FUSEN

FLIGHT

URC, 1971

A slightly more eclectic follow-up to *New Sky* veers into country stylings and piano reveries. The wistful vibe is still irresistible.

HEAR: ORIG LP; CD



MILLIE JACKSON

CAUGHT UP

SPRING, 1974

A soul concept album about a love triangle? Hell yes. Jackson plays both women as she emotes earthily around Muscle Shoals grooves.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



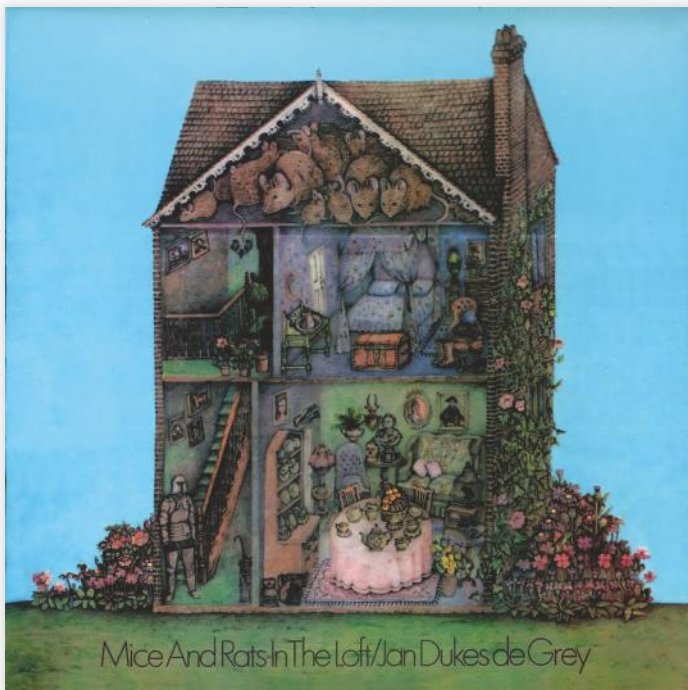
ETTA JAMES

ETTA JAMES

CHESS, 1973

A soul survivor on her uppers draws on personal adversity and adds raw, prickly emotions to a set of bluesy rock and funk.

HEAR: STREAM; DL; CD; NEW LP

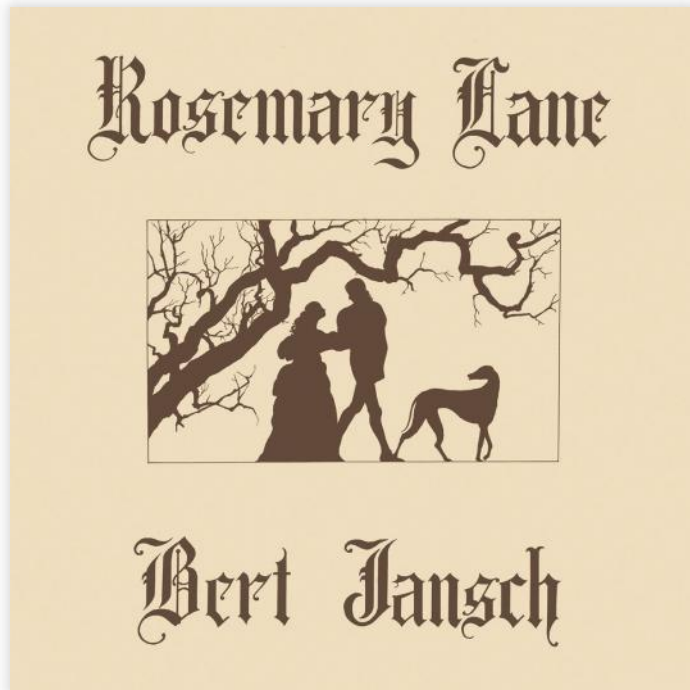


JAN DUKES DE GREY

MICE AND RATS IN THE LOFT TRANSATLANTIC, 1971

English experimentalists feed their heads on a freewheeling ride through sax-streaked acid rock, bucolic folk and proto-prog. Far out.

HEAR: ORIG LP; CD



BERT JANSCH

ROSEMARY LANE TRANSATLANTIC, 1974

While rock indulges, Jansch does what he does best: masterful acoustic originals and inventive interpretations, sung with conviction.

HEAR: STREAM; DL; CD; NEW LP

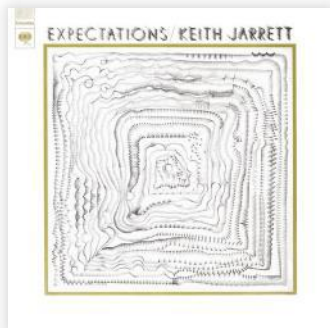


BERT JANSCH
LA TURNAROUND

CHARISMA, 1974

Bert welcomes country rock influences (and players) into his natural habitat of British folk. The songs seem invigorated by the experience.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

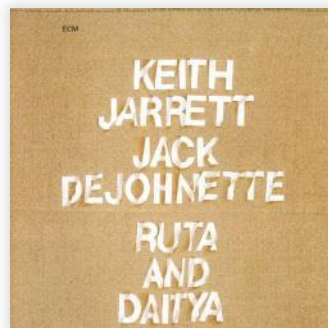


KEITH JARRETT
EXPECTATIONS

COLUMBIA, 1972

A piano genius oversees unfettered avant-garde impressionism, smoky soul-jazz and occasional baring of jagged, rocky teeth.

HEAR: STREAM; DL; CD; NEW LP



**KEITH JARRETT/
JACK DEJOHNETTE**
RUTA AND DAITYA

ECM, 1973

A series of duets with his enduring percussion foil is the platform for some of Jarrett's finest electric piano work.

HEAR: STREAM; DL; NEW LP



KEITH JARRETT
BELONGING

ECM, 1974

European bandmates help coax out a more joyful, gospel-infused Jarrett. Effortlessly inventive, expertly turned stuff.

HEAR: STREAM; DL; CD; NEW LP



WAYLON JENNINGS
THE TAKER/TULSA

RCA VICTOR, 1971

His own songs alternating with Kris Kristofferson gems, Jennings rides into Nashville to announce a new, outlaw way of doing things.

HEAR: ORIG LP; STREAM; DL; CD



ANTONIO CARLOS JOBIM
TIDE

A&M, 1970

A sequel to 1967's bossa nova classic *Wave*. Similarly gorgeous, sun-dappled arrangements dress the mainman's understated melodies.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

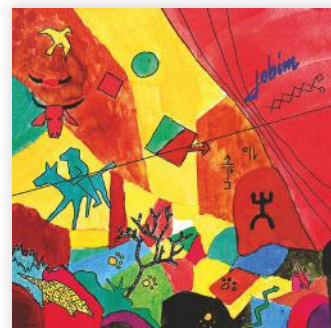


ANTONIO CARLOS JOBIM
STONE FLOWER

CTI, 1970

Another high-water mark for Jobim. A smoky, sensual affair custom made for intimate encounters in the wee small hours.

HEAR: STREAM; DL; CD; NEW LP

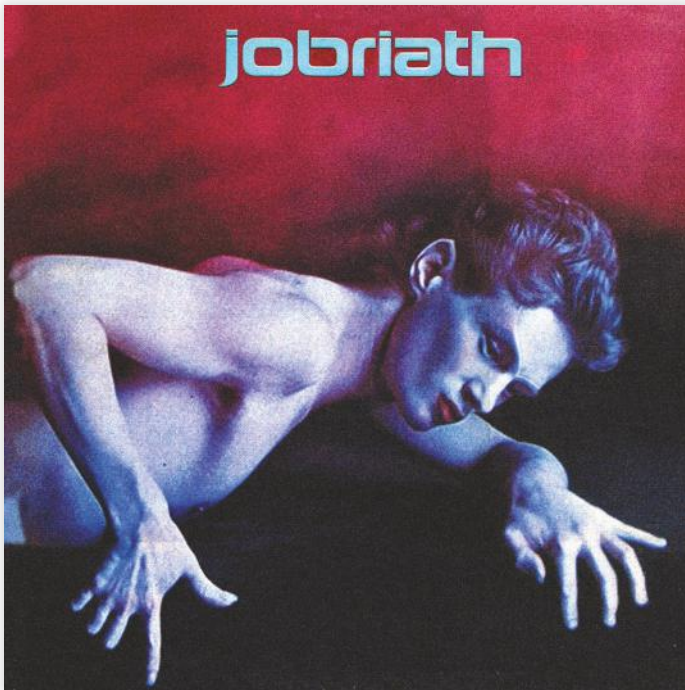


ANTONIO CARLOS JOBIM
JOBIM

MCA, 1973

The Brazilian multi-instrumentalist continues his imperial phase. His seventh album includes arguably his signature track, "Aguas De Marco".

HEAR: ORIG LP; CD



JOBRIATH **JOBRIATH** ELEKTRA, 1973

Debut from American glam star (real name Bruce Wayne Campbell), throwing Bowie and Jagger shapes over songs rooted in S&M and science fiction. Cultdom is assured.

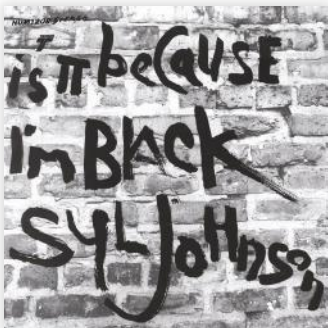
HEAR: STREAM; DL; CD; NEW LP



BILLY JOEL **PIANO MAN** CBS, 1973

Bronx-born singer-songwriter's breakthrough second album, the hit-single title track a prototype for many more narrative songs to come.

HEAR: STREAM; DL; CD; NEW LP



SYL JOHNSON
IS IT BECAUSE I'M BLACK

TWILIGHT, 1970

Blues and soul guitarist-singer renowned for his civil rights and social commentary material. Includes a souped-up cover of The Beatles' "Come Together".

HEAR: STREAM; DL; CD; NEW LP



BRIAN JONES/THE MASTER MUSICIANS OF JOUJOUKA

BRIAN JONES PRESENTS THE PIPES OF PAN AT JOUJOUKA

ROLLING STONES, 1971

Late Stone's field recordings of indigenous Moroccan folk music.

HEAR: ORIG LP; CD



NIC JONES

NIC JONES TRAILER, 1971

Second album of traditional songs by English folk singer and guitarist, also known for his work with Shirley Collins, Richard Thompson and June Tabor.

HEAR: ORIG LP; CD

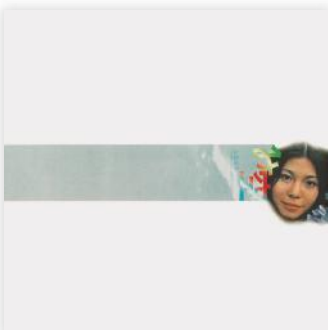


JANIS JOPLIN

PEARL COLUMBIA, 1971

The second, posthumous solo LP spent nine weeks at No 1 in the US. The quality of the material, and the performances – as on the million-selling cover of Kristofferson's "Me And Bobby McGee" – exceptional.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



SACHIKO KANENOBU

MISORA URC, 1972

Gentle folk debut by a woman generally considered to be Japan's first female singer-songwriter, released after she left the country for a new life in the US.

HEAR: CD; NEW LP



KIM JUNG MI

NOW FONTANA, 1973

Delicate debut by teenage South Korean psych-folk chanteuse. The Françoise Hardy of South-East Asia? It's not far-fetched.

HEAR: STREAM; DL; CD; NEW LP

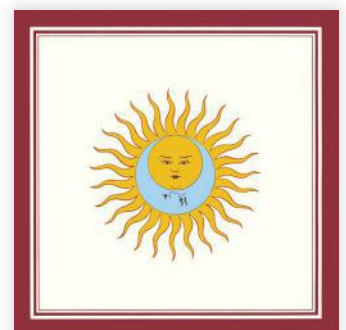


CAROLE KING

TAPESTRY ODE, 1971

The pinnacle of confessional singer-songwriter achievement. An album that defined a generation, selling 25 million copies in so doing.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



KING CRIMSON
LARKS' TONGUES IN ASPIC

ISLAND, 1973

Out with Pete Sinfield; in with free percussionist Jamie Muir, violinist David Cross and singer/bassist John Wetton. Epic themes, weird sounds; later sampled for the *Emanuelle* film!

HEAR: STREAM; CD; NEW LP

MIKE OLDFIELD

"Two slightly distorted guitars!" Underground sideman debuts with commercial behemoth. *By Jim Wirth*

MIKE Oldfield would later crow about the fates of the A&R men who turned him down as he toured the offices of London record companies in the early 1970s seeking backing for his one-man ambient colossus *Tubular Bells* (estimated global sales: 15 million). However, even in an anything-goes era where the Third Ear Band got a major-label deal, the stern-faced teenager looked a poor commercial prospect.

Sallyangie, the hippy acoustic duo he had formed with his big sister Sally, had put out one low-selling LP in 1969 (*Children Of The Sun*), and Oldfield had confirmed his nose for a commercial winner by moving on to join Kevin Ayers' backing band The Whole World for their hard-going 1970 avant-prog LP *Shooting At The Moon*, and 1971's *Whatevershebringswesing* (the uptight Oldfield and the sybaritic ex-Soft Machine bassist apparently shared a north London pad – oh, to be one of the many flies on those walls).

All the time, Oldfield was conceiving a suite – inspired in part by Terry Riley's *A Rainbow In Curved Air* – that expressed something of his inner turmoil.

"I was depressed and I created an alternative reality in music that was everything my life wasn't," he explained later. "There's one bit of *Tubular Bells* that has got these ethereal mandolins. It sounds like you're in heaven,

which was the complete opposite of how I really felt."

Salvation came from left field in late 1971. Oldfield impressed Tom Newman and Simon Heyworth when he was working at Richard Branson's new studio, The Manor, with Jamaican bluesman Arthur Louis. The house producers passed Oldfield's demo tape to the bosses of the Virgin Records retail chain – Branson and Simon Draper – who eventually made the futuristic *Tubular Bells* the first release on their new label, in May 1973. "I couldn't believe my luck," Oldfield remembered. "But after *Tubular Bells*, I didn't really have another album in me."

He arguably didn't need one. *Tubular Bells'* undulating sense of dread was immensely enhanced when its central theme was used in 1973 horror epic *The Exorcist*, Virgin's commercial long-shot proving to be a massive success, even though the sullen Oldfield had little interest in playing it live or promoting it.

Instead he bought himself a lion (named Clyde) and retreated to the countryside, eventually conceding to Branson's pestering to make a second album, the more pastoral *Hergest Ridge*. It hit No 1 in the UK charts on release in autumn 1974, only to be knocked off top spot by a resurgent *Tubular Bells* – a cruel metaphor for how that one huge record cast a moonlight shadow over everything in Oldfield's career.

"I couldn't believe my luck," Oldfield remembered. "But after *Tubular Bells*, I didn't really have another album in me"



**KEVIN AYERS
& THE WHOLE
WORLD
SHOOTING
AT THE MOON**

HARVEST, 1970

HEAR: STREAM; CD; NEW LP

**MIKE OLDFIELD
TUBULAR BELLS**

VIRGIN, 1973

HEAR: STREAM; CD; NEW LP

**MIKE OLDFIELD
HERGEST RIDGE**

VIRGIN, 1974

HEAR: STREAM; CD; NEW LP

LEE PERRY

A studio “dictator” (and master of self-promotion) turns local hits into widespread sonic derangement. *By Jim Wirth*

EXPLAINING his original source of musical inspiration with customary demented bombast, producer Lee “Scratch” Perry said: “I heard voices talking to me, telling me what to do and what to say. So I listened to what the voices told me, changed exactly what they told me to change, wrote what they told me to write and sang what they told me to sing. And it worked. Brilliantly.”

A tiny oddball, Perry’s eccentricity became something of a calling card in his later career, but former collaborator Max Romeo was not so convinced, saying of the former tractor engineer: “He makes his money by being crazy, but he’s no crazier than I am.” Rolling Stone Keith Richards called him “the Salvador Dalí of music”, encapsulating some of his studio flamboyance – as well as his gift for myth-making.

A country boy, Perry came to Kingston to work for established local music business names; first Clement “Coxsone” Dodd, and then Joe Gibbs, before striking out on his own in the late 1960s, scoring a few local hits with his band the Upsetters before horny instrumental “Return Of Django” – inspired by a famously violent 1966 spaghetti western – took them into the UK Top 10.

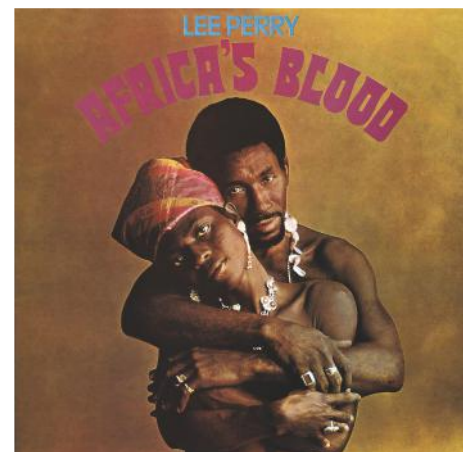
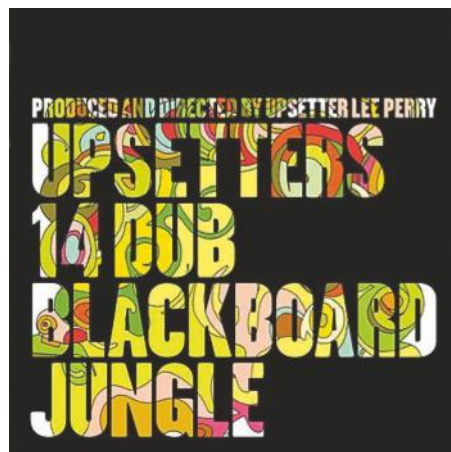
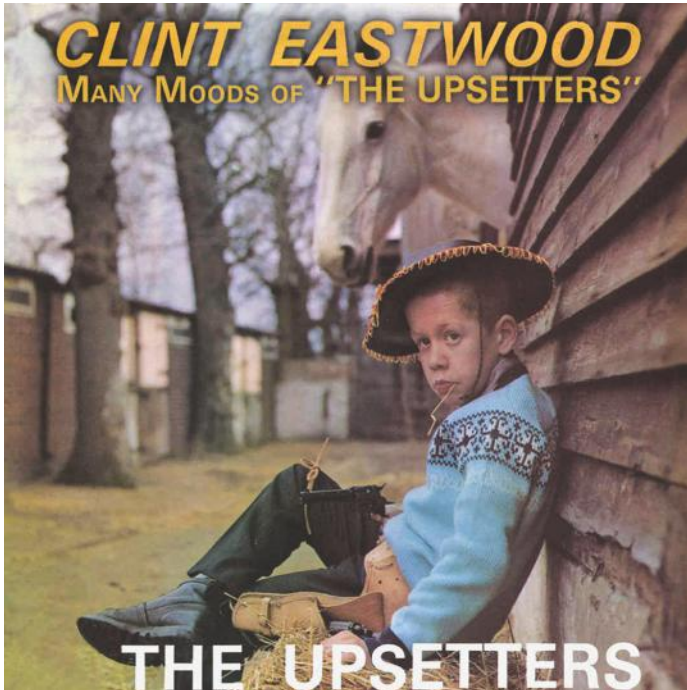
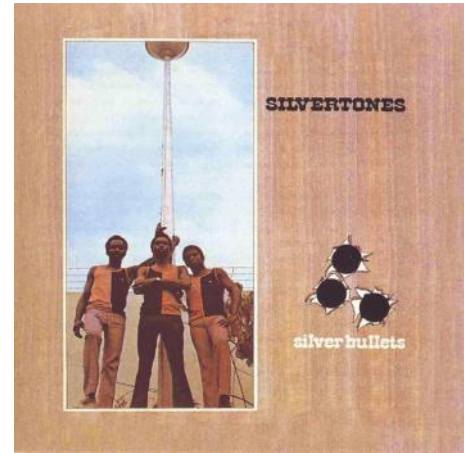
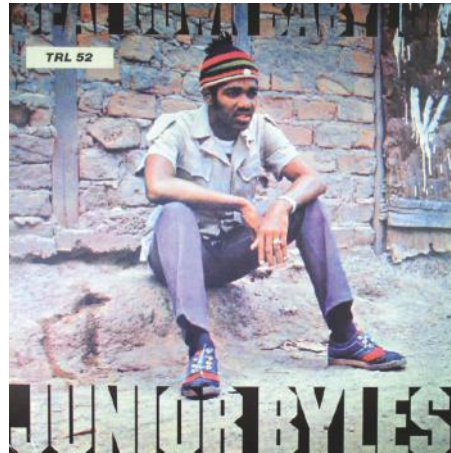
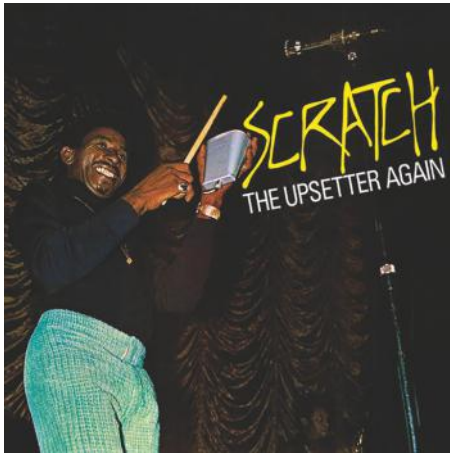
Warming to their theme, the Upsetters put out an armful of vaguely cowboy-themed instrumental LPs in the months that followed, Pama’s *Clint Eastwood* (1970) typifying Perry’s brand of elevated hackwork. Not a singer by any stretch, Perry was an ideas man and a canny producer

with an eye for talent, saying of his charges, “I teach them everything. How to play, how to move, everything. I am a dictator.” His reputation as a maverick (and popularity overseas) persuaded Bob Marley to approach Perry; the Wailers’ 1970 *Soul Rebels* LP and “Duppy Conqueror” single helped to reinvent the directionless singer as a sexy revolutionary, a guise that would take him to international stardom before too long.

Perry kept pumping out tunes, recording vogueish chatterboxes I-Roy, U Roy and Dillinger, and finding Wailers substitutes in the Silvertones and painfully sensitive singing fireman Junior Byles. His anguished, Perry-produced *Beat Down Babylon* (Trojan, 1972) was emblematic of the changing times, the jaunty reggae rhythms that had appealed to British skinheads slowly giving way to the Rastafarian themes and minor-chord melodies of roots as the 1970s went on.

Perry’s own *Africa’s Blood* (1972) and *Cloak And Dagger* (1973) LPs reflected that evolving situation, but it was 1973’s steamy drum’n’bass fandango *14 Dub Blackboard Jungle* (1973) – one of the first dub LPs – that best signalled the producer’s direction of travel. The voices in Perry’s head would say increasingly extraordinary things once he had his own Black Ark Studios up and running. “I am the best record producer that Jamaica has seen,” he told *NME* in 1984. That would have been a bold statement in 1974, but 10 years on, few would contest it.

Keith Richards called him “the Salvador Dalí of music”, encapsulating some of his studio flamboyance – as well as his gift for myth-making



**UPSETTERS
CLINT
EASTWOOD**

PAMA, 1970
HEAR: ORIG LP; STREAM;
CD

**UPSETTERS
SCRATCH THE
UPSETTER AGAIN**

TROJAN, 1970
HEAR: STREAM; DL; CD;
NEW LP

**JUNIOR BYLES
BEAT DOWN
BABYLON**

TROJAN, 1972
HEAR: STREAM; DL; CD;
NEW LP

**SILVERTONES
SILVER BULLETS**

TROJAN, 1973
HEAR: CD; NEW LP

**THE WAILERS
SOUL REBELS**

TROJAN, 1970
HEAR: CD; NEW LP

**SCRATCH
THE UPSETTER
CLOAK AND
DAGGER**

RHINO, 1973
HEAR: CD; NEW LP

**UPSETTERS
14 DUB
BLACKBOARD
JUNGLE**

UPSETTER, 1973
HEAR: ORIG LP; STREAM

**LEE PERRY
AFRICA'S BLOOD**

TROJAN, 1972
HEAR: STREAM; CD;
NEW LP



KING CRIMSON

STARLESS AND BIBLE BLACK ISLAND, 1974

Embracing live improvisations, to exciting ends. Includes some magnificent Crimson compositions, chief among them "Fracture", a KC standard.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

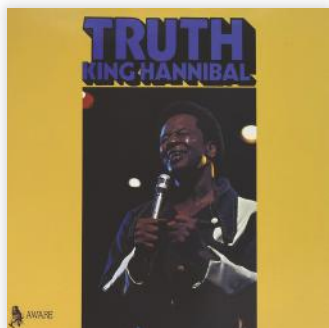


KING CRIMSON

RED ISLAND, 1974

A heavy record, but also a tuneful one. Crimson slims down for a definitive release – before Robert Fripp disbands the group for the rest of the decade.

HEAR: DL; CD; DELUXE; NEW LP

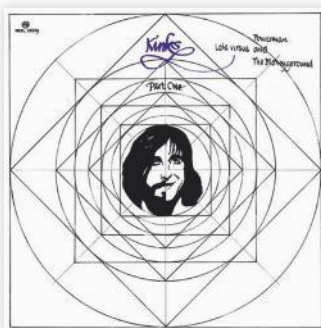


KING HANNIBAL

TRUTH AWARE, 1973

Stunning, incantatory R&B/funk cuts, the great Hannibal singing out his anti-drugs, anti-Vietnam War, pro-religion blues. The playing is urgent, the delivery close to sermonising. Compelling.

HEAR: STREAM; DL; CD; NEW LP



THE KINKS

LOLA VERSUS POWERMAN AND THE MONEYGOROUND, PART ONE PYE, 1970

Spawned hit 45s in "Lola" and "Apeman", but most of the LP is a satire of the music biz ("Denmark Street", "Top Of The Pops").

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



THE KINKS

MUSWELL HILLBILLIES

RCA, 1971

Ray Davies' loose concept album populated by characters based in the north London streets where he and brother Dave grew up. Ironically fared better in the US.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



BASIL KIRCHIN

WORLDS WITHIN WORLDS

COLUMBIA, 1971

Big-band drummer Kirchin's innovative excursion into electronica, symbolised by formative sampling techniques incorporating birdsong.

HEAR: STREAM; DL; NEW LP



KRIS KRISTOFFERSON

THE SILVER-TONGUED DEVIL AND I MONUMENT, 1971

Articulate outlaw country, including ruminations on Johnny Cash, Dennis Hopper and Harry Dean Stanton ("The Pilgrim") and a tribute to Janis Joplin ("Epitaph").

HEAR: ORIG LP; STREAM; DL; CD

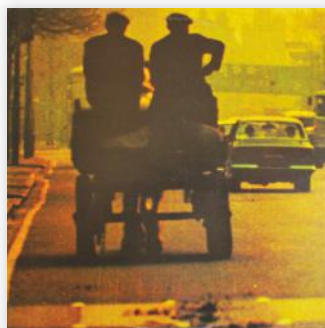


LABELLE

NIGHTBIRDS EPIC, 1974

Breakthrough fourth album for Patti Labelle's supercharged soul trio, produced by Allen Toussaint. Containing the monster hit "Lady Marmalade".

HEAR: ORIG LP; STREAM; DL; CD



RONNIE LANE & THE BAND "SLIM CHANCE"

ANYMORE FOR ANYMORE

GM, 1974

Lane's first release after leaving the Faces, treading a folkier path. Partly recorded at his farm on the Wales/Shropshire border.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



THE LAST POETS

THE LAST POETS

DOUGLAS, 1970

Influential debut, a pioneering blend of jazz, poetry and proto-rap. Reached a wider audience after the track "Wake Up, Niggers" featured in the film *Performance*.

HEAR: STREAM; DL; CD; NEW LP



LITTLE FEAT

SAILIN' SHOES WARNER BROS, 1972

Second album from Lowell George's Southern rockers. Less bluesy and with a greater emphasis on slick, radio-friendly AOR.

HEAR: STREAM; DL; CD; NEW LP

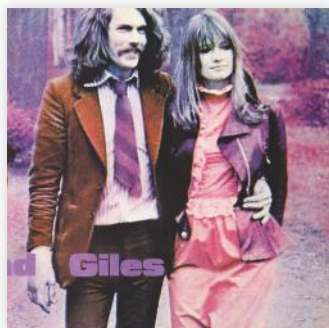


LYNYRD SKYNYRD

(PRONOUNCED 'LEH-'NERD SKIN-'NERD') MCA, 1973

Georgia rockers' acclaimed debut, produced by Al Kooper. Featuring faves-in-waiting "Tuesday's Gone" and nine-minute masterpiece "Freebird".

HEAR: STREAM; DL; CD; NEW LP



MCDONALD AND GILES

MCDONALD AND GILES

Sole release by former King Crimson members Ian McDonald and Michael Giles, adding pastoral hues to their old band's prog leanings. Steve Winwood guests.

HEAR: ORIG LP; STREAM; DL; CD



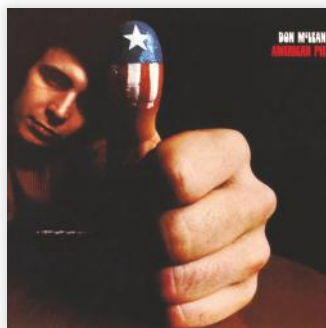
CHRIS MCGREGOR'S BROTHERHOOD OF BREATH

CHRIS MCGREGOR'S BROTHERHOOD OF BREATH

RCA NEON, 1971

SA jazz pianist's debut LP, cut in London. Groovy, big-band playing.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



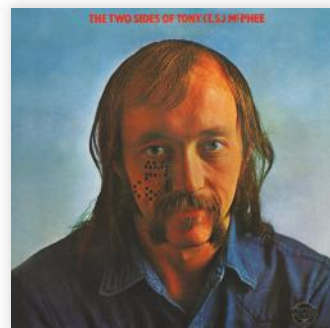
DON McLEAN

AMERICAN PIE

UNITED ARTISTS, 1971

Parent album of the global smash-hit title track. McLean still refuses to be drawn on the concept behind his song cycle, but says it was initially inspired by *Sgt Pepper*.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



TONY McPHEE

THE TWO SIDES OF TONY (TS) McPHEE WWA, 1973

Groundhog's split-personality solo offering. Side One stays true to his band's blues-rock sound. Side Two is "The Hunt", basically *The Faust Tapes* for hunt saboteurs.

HEAR: ORIG LP; STREAM; DL; CD



MAGMA

KÖHNTARKÖSZ VERTIGO, 1974

French prog outfit take a partial detour into jazz fusion on the second part of a three-album trilogy. "Coltrane Sundia" is an elegy for saxophone great John Coltrane.

HEAR: STREAM; DL; CD; NEW LP



THE MAHAVISHNU ORCHESTRA

THE INNER MOUNTING FLAME COLUMBIA, 1971

Debut by the multinational jazz-rock fusion outfit formed by John McLaughlin, whose double-neck guitar improvs define the album.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

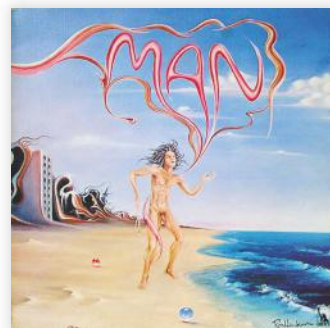


THE MAHAVISHNU ORCHESTRA

BIRDS OF FIRE COLUMBIA, 1973

Second and final album of jazz-fusion from the original lineup. The pivotal "Miles Beyond" is dedicated to ex-boss Miles Davis. Title track awaits inevitable Kanye sample.

HEAR: STREAM; DL; CD; NEW LP



MAN

MAN LIBERTY, 1971

Underestimated South Wales rockers expand their canvas on third album, to incorporate prog, blues, psychedelia and convincing West Coast harmonies.

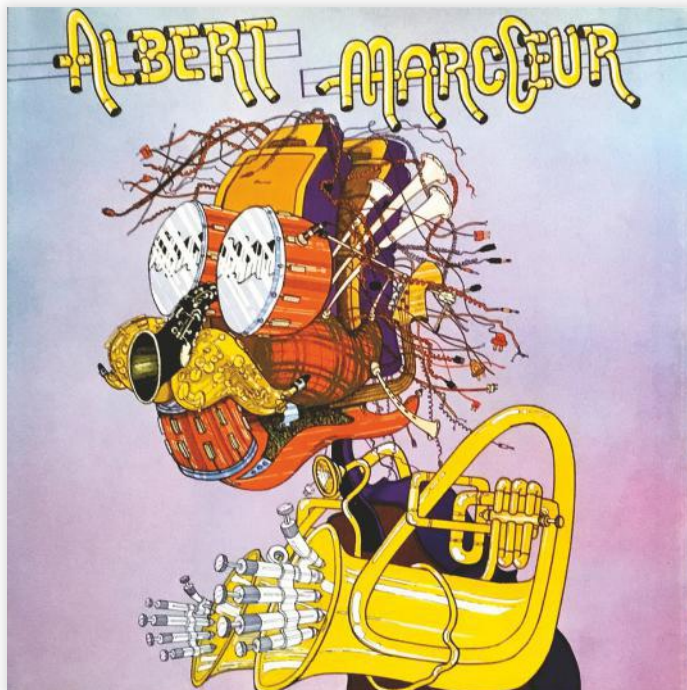
HEAR: ORIG LP; STREAM; DL; CD



HARVEY MANDEL **BABY BATTER** DAWN, 1971

Vile title, nice record. Blues guitarist by day, on his own time the Canned Heat guitarist reveals himself architect of symphonic, sample-ready grooves. Cool guitar too, of course.

HEAR: ORIG LP; STREAM; DL; CD



ALBERT MARCOEUR

ALBERT MARCOEUR ATLANTIC, 1974

Pioneering French singer-songwriter's debut. Mixing vintage "chanson" stylings with excursions into avant-garde jazz and electronica to great effect.

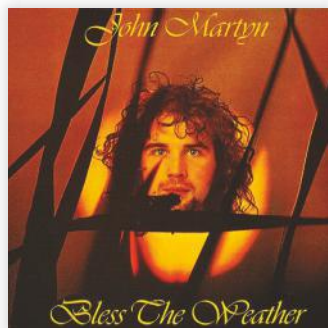
HEAR: ORIG LP; CD



JOHN AND BEVERLEY MARTYN **STORMBRINGER!** ISLAND, 1970

Husband and wife folkies' first album is a division of labour; six songs written by John, four by Beverley. The Band's Levon Helm guests.

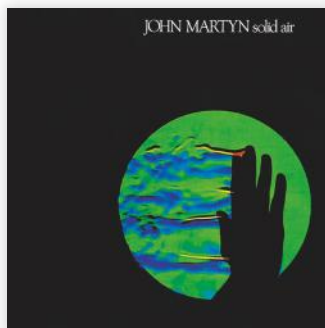
HEAR: STREAM; DL; CD; DELUXE; NEW LP



JOHN MARTYN **BLESS THE WEATHER** ISLAND, 1971

Martyn returns to solo work after two albums with wife Beverley. Includes the first examples of the "echoplex" tape-delay effect, prominent on future releases.

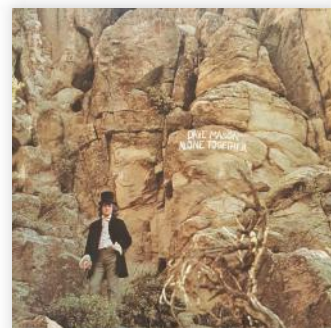
HEAR: STREAM; DL; CD; DELUXE; NEW LP



JOHN MARTYN **SOLID AIR** ISLAND, 1973

Recorded fast, in just eight days, with members of Fairport Convention assisting. The title track is a tribute to Martyn's friend and labelmate Nick Drake.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



DAVE MASON **ALONE TOGETHER** BLUE THUMB, 1970

Former Traffic man goes solo for a more melodic, acoustic-based sound. Guest spots from Leon Russell, Rita Coolidge and former bandmate Jim Capaldi.

HEAR: CD; NEW LP



BENNIE MAUPIN **THE JEWEL IN THE LOTUS** ECM, 1974

Debut LP by the much-respected jazz woodwind player, fresh from making his mark with Herbie Hancock's Head Hunters. Thrumming and contemplative.

HEAR: ORIG LP; STREAM; DL; CD



MATCHING MOLE **MACHINE MOLE** CBS, 1972

Punning debut from Soft Machine evacuee Robert Wyatt and pals ("Machine Mole" is French for "Soft Machine"). Pastoral, sometimes melancholic jazz-rock, with lovely vocals.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



MATCHING MOLE **MATCHING MOLE'S LITTLE RED RECORD** CBS, 1972

The loveliness continues, but this jazz-prog second is more challenging, with nods to systems music. Produced by Robert Fripp, and featuring Brian Eno.

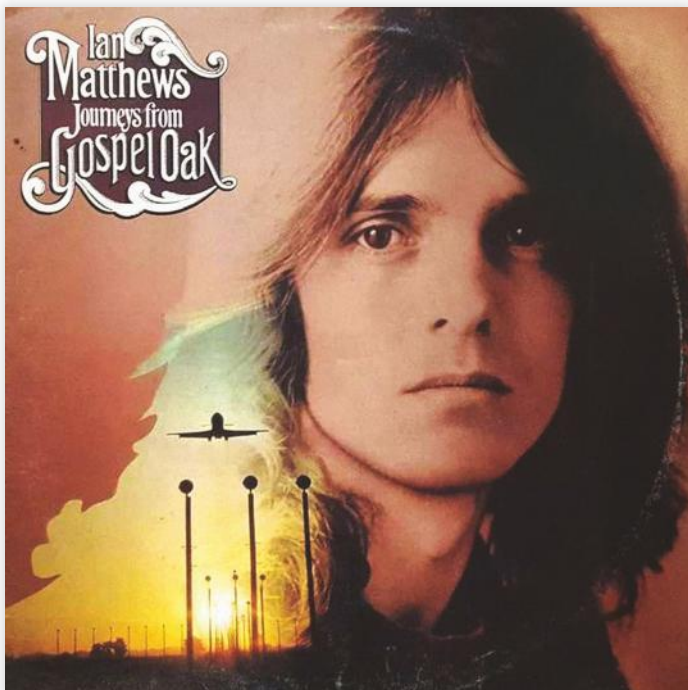
HEAR: STREAM; DL; CD; NEW LP



IAN MATTHEWS **IF YOU SAW THRO' MY EYES** VERTIGO, 1971

Former Fairport Convention man on a country-folk tip. With help from old bandmate Sandy Denny and Richard Thompson. Jazz pianist Keith Tippett also guests.

HEAR: STREAM; DL; CD; NEW LP

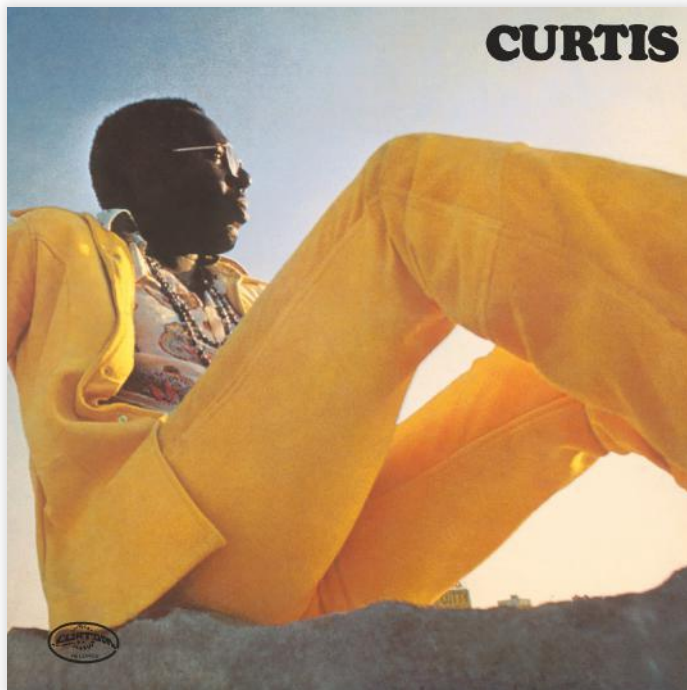


IAN MATTHEWS

JOURNEYS FROM GOSPEL OAK MOONCREST, 1974

Left languishing in the vaults for two years after Matthews' deal with Vertigo soured. Includes covers of Gene Clark, Merle Haggard and Tim Hardin.

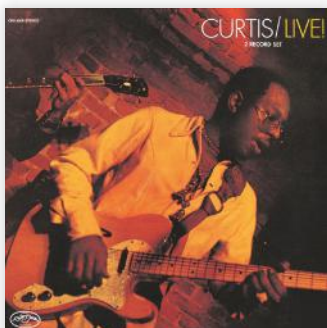
HEAR: ORIG LP; STREAM; DL; CD; EXP CD



CURTIS MAYFIELD **CURTIS** CURTOM, 1970

Mayfield's debut solo album. Post-Impressions, a distinct shift from his former band's pop soul to more elaborate funk. Includes the perennial floor-filler "Move On Up".

HEAR: STREAM; DL; CD; NEW LP

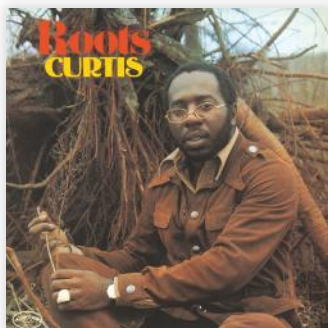


CURTIS MAYFIELD

CURTIS/LIVE! CURTOM, 1971

Recorded at the Bitter End club in New York. Includes reworkings of Impressions hits and The Carpenters' "We've Only Just Begun" – reimagined as a civil-rights anthem.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



CURTIS MAYFIELD

ROOTS CURTOM, 1971

"Keep On Keeping On" and "We've Got To Have Peace" mark out Mayfield's second studio album as one of his best. Weirdly, it sold less than its predecessors.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



MC5

BACK IN THE USA

ATLANTIC, 1970

After the live testifying, the band's second bottled their lightning in lean, high-energy nods to rock'n'roll history. Hence the Chuck Berry/Little Richard covers.

HEAR: STREAM; DL; CD; NEW LP

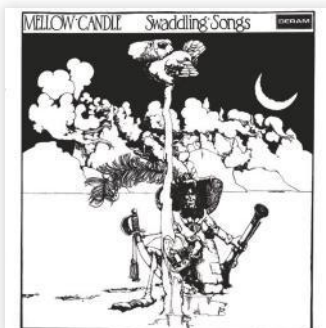


MC5

HIGH TIME ATLANTIC, 1971

The band's definitive statement of free-jazz rock'n'roll. Issues were developing within the band, but on the record they were never better: "Skunk, Sonically Speaking" is a magnificent meltdown.

HEAR: STREAM; DL; CD; NEW LP



MELLOW CANDLE

SWADDLING SONGS

DERAM, 1972

Sole release by the Irish folk-prog band. Lovely layered harmonies while multi-instrumentalist Clodagh Simonds delivers beautifully complex arrangements.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



MELTING GLASS BOX

MELTING GLASS BOX

URC, 1970

Studio project by Japanese guitarist Nishiokai Takashi, combining folk, prog and acid rock. A longtime favourite of Julian Cope, as you'd probably imagine.

HEAR: ORIG LP; CD



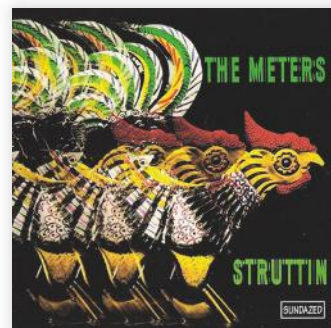
NEIL MERRYWEATHER

SPACE RANGERS

MERCURY, 1974

Debut solo album by Canadian rock mainstay. High-concept glam rock with slightly psychedelic extra-terrestrial twist? Not un-Bowie-like, but with an intensity quite its own.

HEAR: ORIG LP; STREAM; DL; CD



THE METERS

STRUTTIN' STAX, 1970

Three albums in and not too much has changed, apart from the appearance of vocals. No worry: the itchy, chicken-scratch funk remains to the point.

HEAR: STREAM; CD; NEW LP

PINK FLOYD

"I've been mad for fucking years..." Pink Floyd work with – and through – Syd Barrett to find the path ahead. By John Robinson

CHAOTIC for them at the time, with the benefit of hindsight, Pink Floyd's journey towards *The Dark Side Of The Moon* seems pretty orderly, the monotonous soundtrack *Obscured By Clouds* the only misstep. We hear a song like "If", from 1970's *Atom Heart Mother*, and remark that Roger Waters was always haunted by the notion of madness – and note also the band's grand ambition.

Come the following year's *Meddle*, meanwhile, we can basically see the classic V2 Floyd in full effect. If your "best of Floyd" mixtape or playlist isn't constrained by length, then you will have already alighted on two essential inclusions: the atmospheric savagery of "One Of These Days" and the side-long, exquisitely paced "Echoes", the first genuinely staggering Pink Floyd composition since the departure of Syd Barrett.

Perhaps you thought we'd forgotten about Syd? Pink Floyd certainly hadn't. At precisely the same time the group were pondering what a post-Syd Floyd might be like (chiefly via long, often-fruitless hours in the studio), they were also helping their departed singer plot his own onward course: assisting this increasingly vaporous and distracted presence to birth his two solo albums.

The Madcap Laughs (recorded in '68 and '69 but released in the first week of the new decade), with Syd still beautiful on the cover, and Iggy "the Eskimo" on the back, has some terrific songs but its warm, ad hoc feel strives to conceal the singer's fragility. Waters, Gilmour and the Soft Machine's

Robert Wyatt and Mike Ratledge are among those pals shielding a weak flame before it goes out.

Things are musically fractionally more together on *Barrett*, released in November the same year, but the occasional flashes of brilliance ("Superlative day!") and the dark genius of "Dominoes" can't distract from the crash that's occurring. On "Maisie" and "Rats", Barrett's talent seems to be breaking down into its constituent syllables.

On their own time, Pink Floyd were building with similarly tiny pieces, their arranged songs giving way to the primacy of their studio process. Built from the small units of new work acceptable to them, "Echoes" was unified by a pinging note, a sound which seems now to signify their eureka moment. Rather than being fronted by a person, the group would now be fronted by its ideas.

Having retreated to the inner gatefold of *Meddle*, for their next work they now foregrounded their concerns. Creativity versus commerce. How we spend our time before death. *The Dark Side Of The Moon* wasn't exactly about Syd – though that would come in time. But it was their experience with him that gave them pause for thought.

More profoundly than a loss of innocence, *Dark Side...* was about an adult dawning; less about escape than a sober arrival. A blockbuster containing engrossing sounds, deep fears, scary villains and moments of singular beauty, it didn't sell millions of copies because it was about Syd. It did so because it was about everybody.

SYD BARRETT THE MADCAP LAUGHS

HARVEST, 1970
HEAR: STREAM; DL; CD;
NEW LP

PINK FLOYD ATOM HEART MOTHER

HARVEST, 1970
HEAR: STREAM; DL; CD;
DELUXE; NEW LP

SYD BARRETT BARRETT

HARVEST, 1970
HEAR: STREAM; DL; CD;
NEW LP

PINK FLOYD MEDDLE

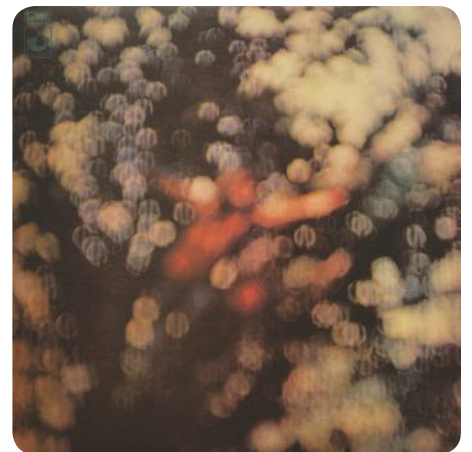
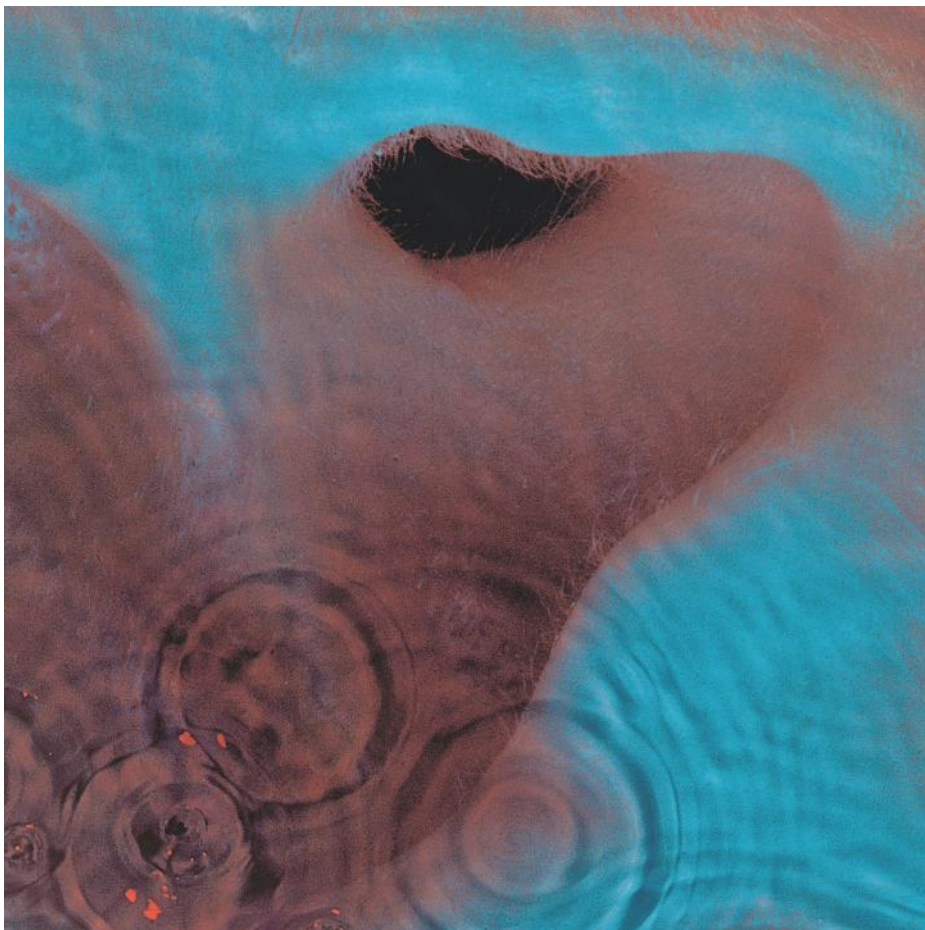
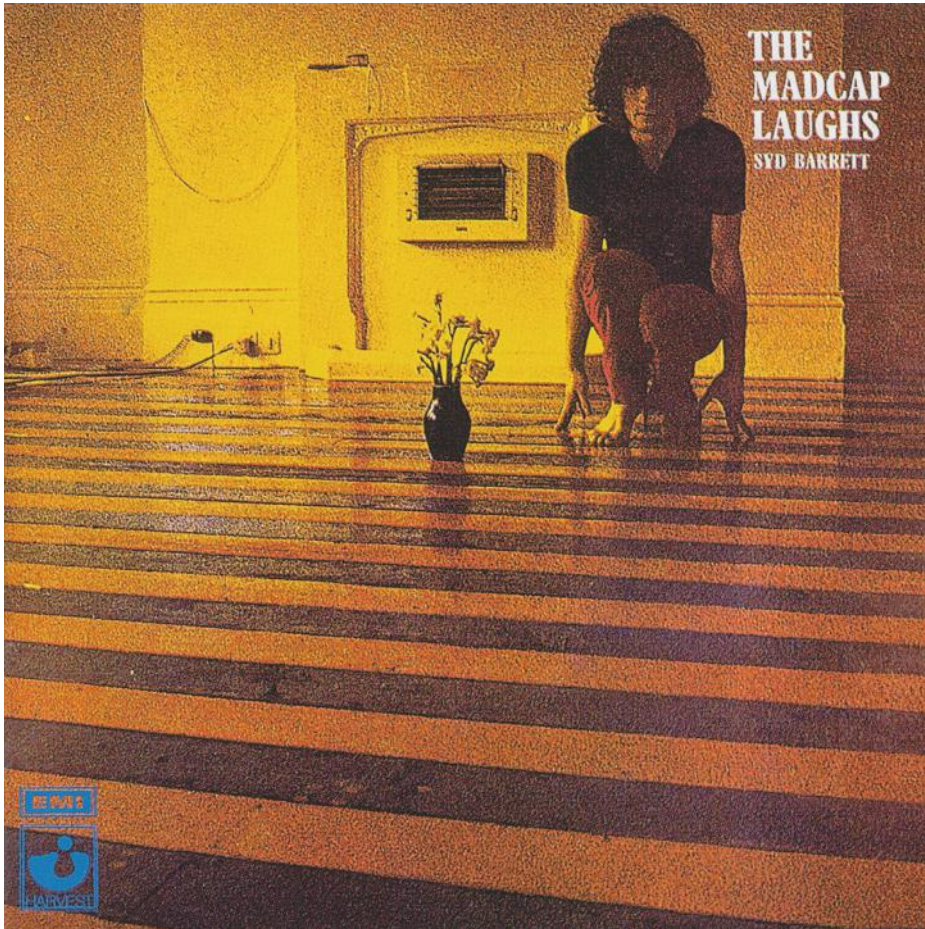
HARVEST, 1971
HEAR: STREAM; DL; CD;
DELUXE; NEW LP

PINK FLOYD OBSCURD BY CLOUDS

HARVEST, 1972
HEAR: STREAM; DL; CD;
DELUXE; NEW LP

PINK FLOYD THE DARK SIDE OF THE MOON

EMI, 1973
HEAR: STREAM; DL; CD;
DELUXE; NEW LP



LOU REED

A walk on the inspired side as Lou transforms from rock retiree to Bowie's boho sidekick. Destination? Desolation.

By Nick Hasted

THE few UK cognoscenti actually awaiting Lou Reed's solo career had little idea what to expect when he arrived in London to announce it in June 1972. The docile, newly psychoanalysed, married and (non-prescription) drug-free Lou informed journalists he was an observational author, merely dabbling in the subject of "Heroin", was the secret product of his strangest season. In autumn 1970, he had recuperated from The Velvet Underground in his parents' loving, suburban embrace, worked as a typist for his dad's accountancy firm, and renounced rock'n'roll.

His self-titled debut, derided ever since as a compromised false start to a confrontational career, was a wholly accurate representation of his muse during his post-VU comedown. Under the Bowie-influenced sponsorship of RCA, he had been delighted to replace his old band with London session men including Yes's Rick Wakeman and Steve Howe, and to finally afford female backing singers. Elton John's compadre Caleb Quaye helped give a contemporary commercial sound to Velvet Underground offcuts and an odd, cabaret-style vignette, "Berlin", which he had painstakingly worked on for a year.

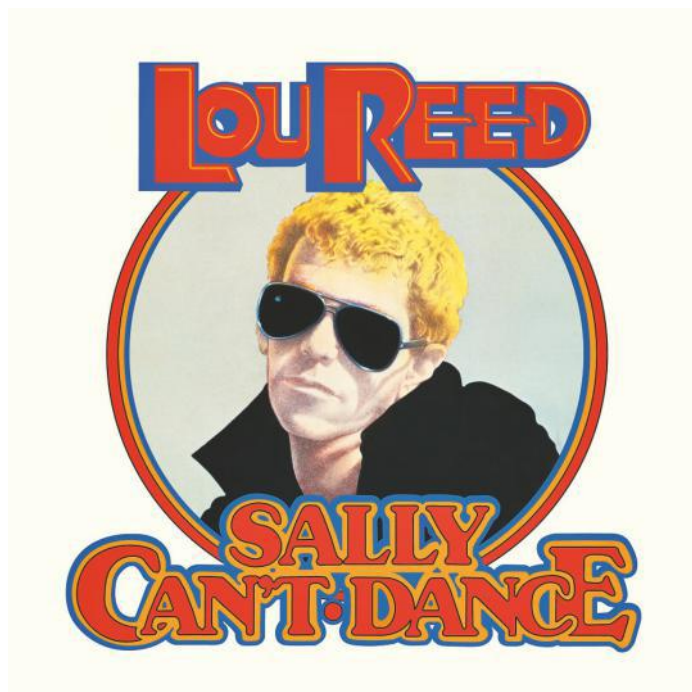
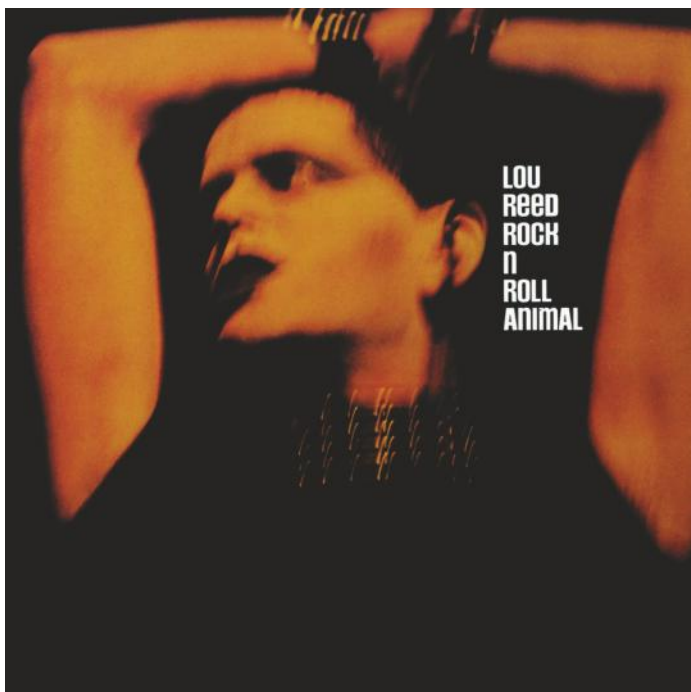
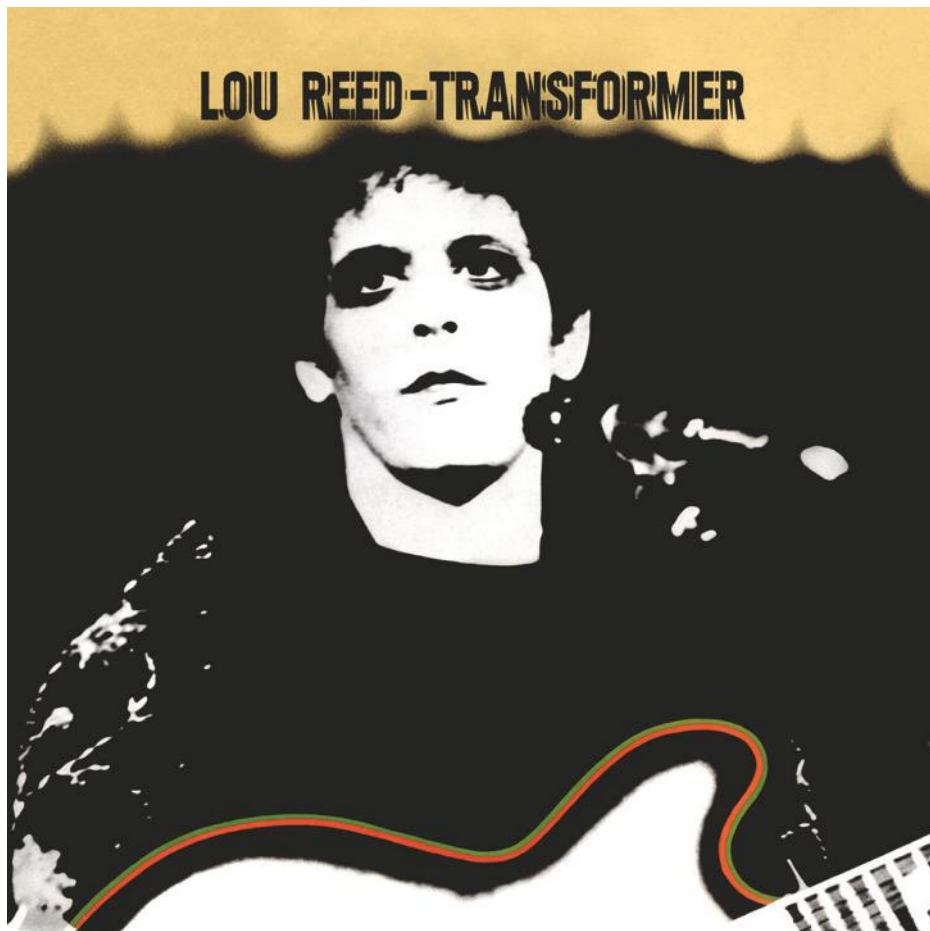
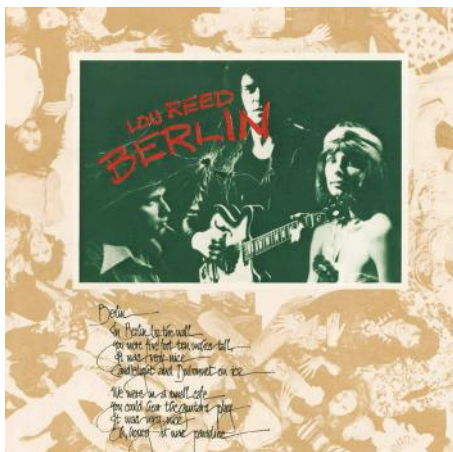
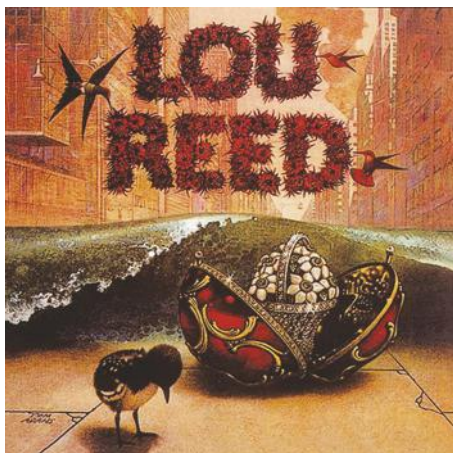
The adoration between Bowie and Reed was then mutual. Reed thought the Brits should "build a statue" to the author of "The Bewlay Brothers", he said that June, as both *Lou Reed* and *Ziggy Stardust* were released. His delight continued when Bowie and Mick Ronson produced

November's follow-up, *Transformer*. Released into the height of Ziggymania with a glam sound and androgynous attitude (anyway originated by Reed), it again fitted the commercial moment. "I want to have a Top 20 single... doing exactly what I'm doing," Reed had said in June. The Warhol parade peopling "Walk On the Wild Side" and its development of Reed's female backing-singer fetish gave it to him.

Reed had claimed in those early solo interviews that it was the fatal example of Brian Jones that had made him flee the VU, and a similar fate. But in 1973, he enthusiastically embraced his self-destructive legend. If *Transformer* was a slick, adorably tuneful bulletin from Manhattan bohemia, *Berlin* used his debut's song of that name as a darker seed. Bob Ezrin's production on the album's chilly immersion in suicide and domestic abuse was Lou's most lavish yet, but casual fans fled. So he turned himself into a sallow, smack-deadened monster on the live *Rock'n'Roll Animal*, and a blond glam storm-trooper for the smart (further) self-parody of *Sally Can't Dance*, whose autobiographical and sentimental moments belie its numb, sneering reputation.

At least one observer thought he was trying too hard to cover up his art's true source. "I think he might start writing good songs again, were he to go back and live with his parents," John Cale told Nick Kent in 1974. "That's where all his best work comes from."

Bob Ezrin's production on *Berlin*'s chilly immersion in suicide and domestic abuse was Lou's most lavish yet, but casual fans fled



LOU REED

RCA, 1972

HEAR: STREAM; DL; CD;
NEW LP

TRANSFORMER

RCA, 1972

HEAR: DL; CD; NEW LP

BERLIN

RCA, 1973

HEAR: STREAM; DL; CD;
NEW LP

ROCK'N'ROLL ANIMAL

RCA, 1974

HEAR: STREAM; DL; CD;
NEW LP

SALLY CAN'T DANCE

RCA, 1974

HEAR: STREAM; DL; CD;
NEW LP

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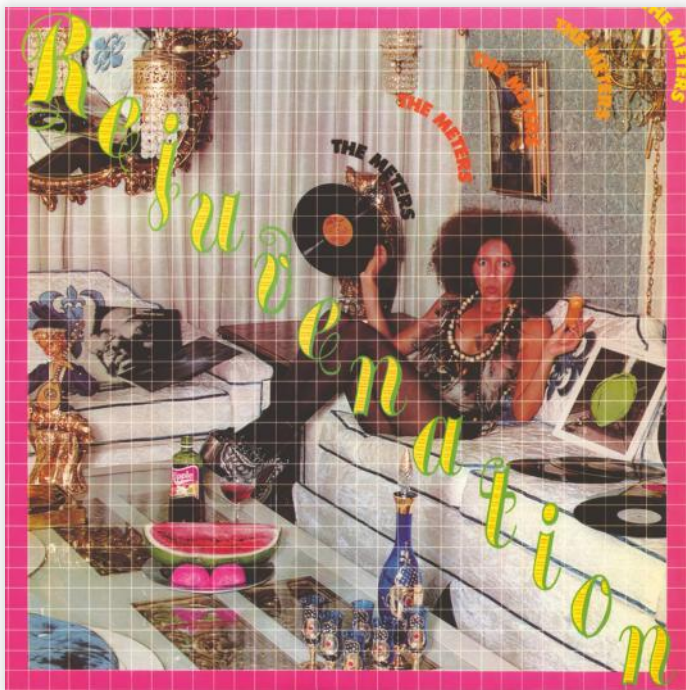
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THE METERS REJUVENATION REPRISE, 1974

Excellent fifth set, produced by Allen Toussaint, tight as ever but full of subtle differences. The songs are stronger, richer; the grooves still undeniable.

HEAR: STREAM; DL; CD; NEW LP



KAN MIKAMI BANG! URC, 1974

Japan's greatest folk troubadour reached new levels on this album. His starchy, rough-as-guts voice and uncensored, observational songs are uncompromising. *Bang!* is a countercultural classic.

HEAR: CD; NEW LP

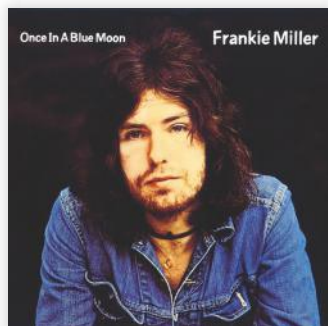


MIGHTY BABY A JUG OF LOVE

BLUE HORIZON, 1970

A long way from their roots in mod gang The Action, here Mighty Baby are reflective, untroubled. Strong country rock and limpid folk psych are the order of the day.

HEAR: ORIG LP; STREAM; DL; CD

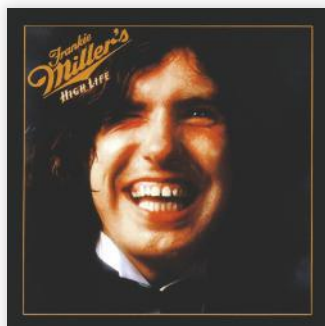


FRANKIE MILLER ONCE IN A BLUE MOON

CHRYSALIS, 1972

Debut from great Scottish folk-soul singer-songwriter, backed by Brinsley Schwarz. Miller's voice is gutsy but with great tenderness, and the Brinsleys are on fine form.

HEAR: STREAM; DL; CD; NEW LP

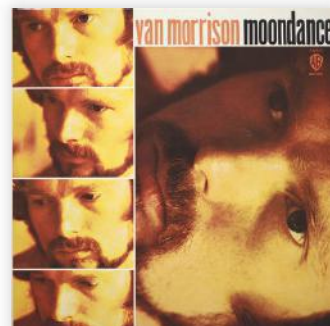


FRANKIE MILLER FRANKIE MILLER'S HIGH LIFE

CHRYSALIS, 1974

Decamping to Atlanta and working with Allen Toussaint, this is Miller's best, a bluesy treat. Tensions with the label didn't help, but it's a jewel.

HEAR: ORIG LP; STREAM; DL; CD



VAN MORRISON MOONDANCE

WARNER BROS, 1970

A step back from *Astral Weeks*' liquid soul, here Morrison focuses his songs, building in lovely touches of jazz and blues, the voice still indomitable.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



VAN MORRISON HIS BAND AND THE STREET CHOIR WARNER BROS, 1970

Van is breathing out, letting the music wax and wane differently to *Astral Weeks*. Now things are played low-key, becalmed. An understated pleasure.

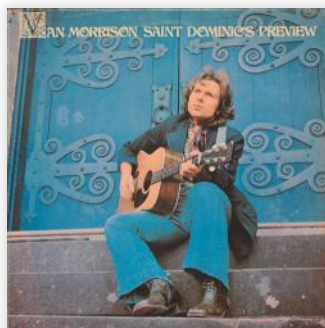
HEAR: STREAM; DL; CD; NEW LP



VAN MORRISON TUPELO HONEY WARNER BROS, 1971

A bucolic beauty, this one. If it seems too straitlaced at first blush, *Tupelo Honey* wins over with its frolicking flourishes of joyous, everyday romance.

HEAR: ORIG LP; CD



VAN MORRISON SAINT DOMINIC'S PREVIEW WARNER BROS, 1972

There's something of the summary about this. It's as if Van is looking over his shoulder and giving us a little of everything: folk, blues, freewheeling soul.

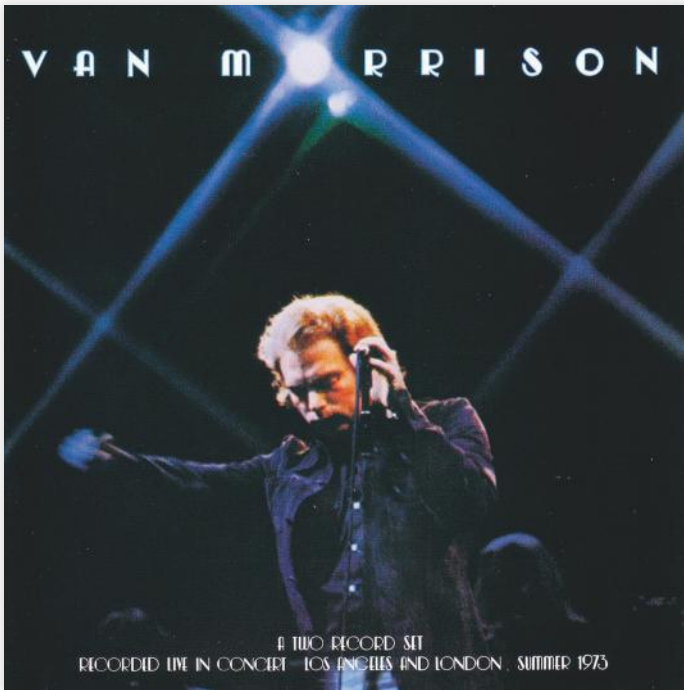
HEAR: ORIG LP; STREAM; DL; CD



VAN MORRISON HARD NOSE THE HIGHWAY WARNER BROS, 1973

Morrison's in full control now, and *Hard Nose...* is one of his most open, unexpected collections of songs, not least for the Kermit cover, "Bein' Green".

HEAR: ORIG LP; STREAM; DL; CD



VAN MORRISON

IT'S TOO LATE TO STOP NOW WARNER BROS, 1974

One of the best live albums of all time. Morrison's band is razor-sharp, wired, almost Cubist in their logic.

HEAR: STREAM; DL; DELUXE; CD; NEW LP



VAN MORRISON VEEDON FLEECE

WARNER BROS, 1974

Morrison's other classic. Written and recorded after touring and divorce, *Veedon Fleece* is alternately gentle and heartbroken, lovely and forlorn. Here, ballads and wildness collide.

HEAR: STREAM; DL; DELUXE; CD; NEW LP



THE MOTHERS OF INVENTION

BURNT WEENY SANDWICH

BIZARRE, 1970

Zappa was always at his best with the Mothers to temper his snark. This posthumous disc is playful, messy, absurd; business as usual.

HEAR: STREAM; DL; CD; NEW LP



MOTT THE HOOPLE

MOTT CBS, 1973

They made a number of great albums, but this is the gem. Some hard-worn rock'n'roll-road-warrior tales fed through the Hoople's glam-rock power machine.

HEAR: ORIG LP; STREAM; DL; CD



MR FOX

MR FOX TRANSATLANTIC, 1970

One of the great lost English folk-rock groups. Married couple Bob and Carole Pegg masked eschatological concerns with medieval flourishes, huffing organs and tinwhistle tunes.

HEAR: ORIG LP; STREAM; DL; CD



MR FOX

THE GIPSY TRANSATLANTIC, 1971

Stronger still than their debut, here the Peggs embrace the epic – the title song is a beautiful hymnal. The others are dark, deep, full of foreboding.

HEAR: ORIG LP; STREAM; DL; CD



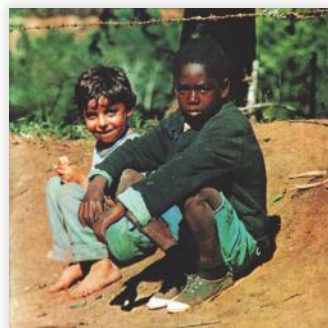
MUSICA ELETTRONICA VIVA

LEAVE THE CITY

BYG ACTUEL, 1970

Surprisingly gentle, freely improvised music, of a piece with the looser ends of psych. Clattering percussion, clusters of bells, zoned-out woodwind – it's all here.

HEAR: ORIG LP; CD



MILTON NASCIMENTO & LÔ BORGES

CLUBE DA ESQUINA

ODEON, 1970

Nascimento's finest – his sweet voice soars over one of the greatest sets of Brazilian song, a landmark of *música popular Brasileira*.

HEAR: ORIG LP; STREAM; DL; CD



GRAHAM NASH

SONGS FOR BEGINNERS

REPRISE, 1971

Another CSNY solo LP, and another star-studded cast. Nash reflects on the end of his relationship with Joni Mitchell with his usual tunefulness and melancholy.

HEAR: STREAM; DL; CD; NEW LP



GRAHAM NASH

WILD TALES REPRISE, 1972

With CSNY nearing the end of their run, *Wild Tales* is a much darker album from Nash. A strangely claustrophobic collection of rueful, furrow-browed reflections.

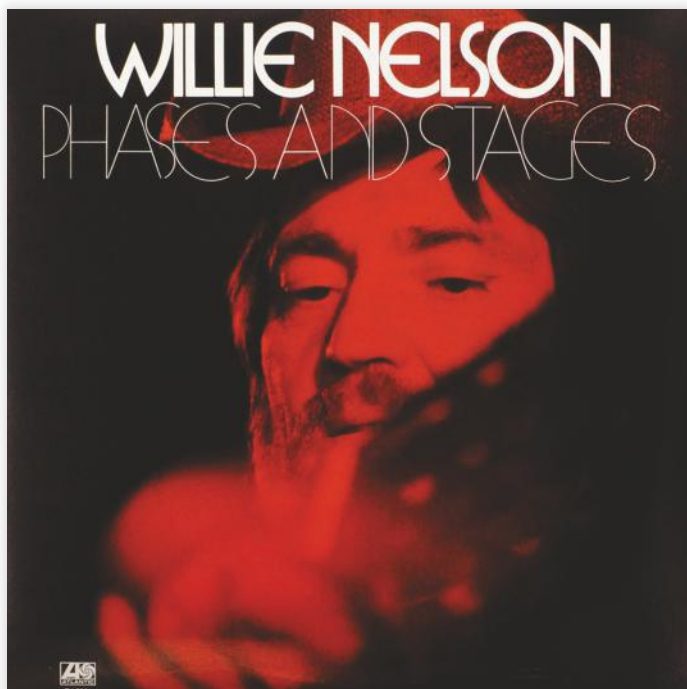
HEAR: ORIG LP; STREAM; DL; CD



WILLIE NELSON **SHOTGUN WILLIE** ATLANTIC, 1973

The beginning of a particularly fruitful phase of Nelson's career, aligning him with outlaw country. *Shotgun Willie* is a brilliant set, far from traditional Nashville.

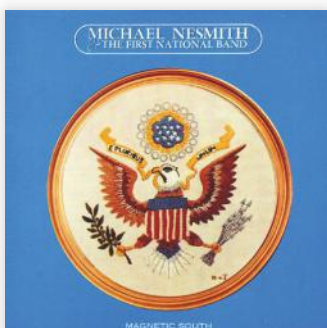
HEAR: ORIG LP; STREAM; DL; CD



WILLIE NELSON **PHASES AND STAGES** ATLANTIC, 1974

One of Nelson's loose concept albums, here he's detailing a divorce from both sides. It's raw, close to reportage at times, with Nelson's band on fire.

HEAR: STREAM; DL; CD; NEW LP



MICHAEL NESMITH **MAGNETIC SOUTH**

RCA VICTOR, 1970

Plenty of great solo Nesmith across the '70s, but *Magnetic South* (with the First National Band) is his first and one of the best, an early take on surrealist country rock.

HEAR: ORIG LP; STREAM; DL; CD



NEU! **NEU! BRAIN**, 1972

Two ex-Kraftwerk members pull together and rewrite rock's possibilities along the way – from endless motorik mono-chord blissouts to proto-industrial clangers. Seminal and rightly so.

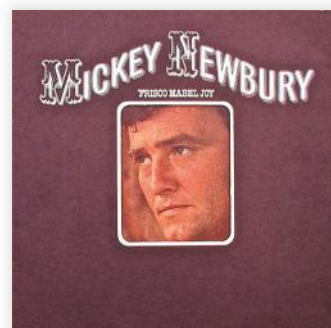
HEAR: STREAM; DL; CD; NEW LP



NEU! **NEU! 2 BRAIN**, 1973

A strange but no less essential follow-up. Some gems, but much of the album given over to pop-art pranks, their previous 45 played back at various speeds and so on.

HEAR: STREAM; DL; CD; NEW LP



MICKEY NEWBURY **FRISCO MABEL JOY**

ELEKTRA 1971

An overlooked songwriter's finest hour, here Newbury's beautiful, often cryptic songs found their most sympathetic setting – lamplight and heartbroken.

HEAR: ORIG LP; CD



RANDY NEWMAN **12 SONGS**

REPRISE, 1970

Dry, droll, Newman's penchant for satire and cutting commentary is bundled up here in a rootsy, small-scale sound. Every note counts, every word hits hard.

HEAR: STREAM; DL; CD; NEW LP



RANDY NEWMAN **SAIL AWAY** REPRISE, 1972

This one feels more expansive, somehow. Features some of Newman's most mordantly funny songwriting – family, politics, relationships, character portraits. Nothing's safe from his pen.

HEAR: STREAM; DL; CD; NEW LP

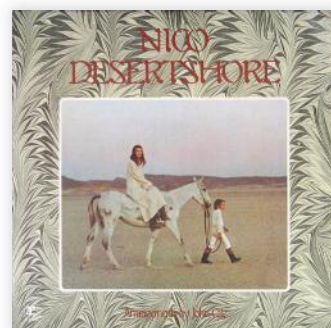


NEW YORK DOLLS **NEW YORK DOLLS**

MERCURY, 1973

Campy glam rockers from the New York streets. The Dolls' first is all fast talk and flick-knife guitars, the latter from the incomparable Johnny Thunders.

HEAR: STREAM; DL; CD; NEW LP



NICO **DESERTSHORE** ELEKTRA, 1970

Not as oppressive as 1968's *The Marble Index*. Still, this settles down somewhere dark, mysterious, troubled, atavistic. The inescapable burr of Nico's harmonium haunts her gloomy melodies.

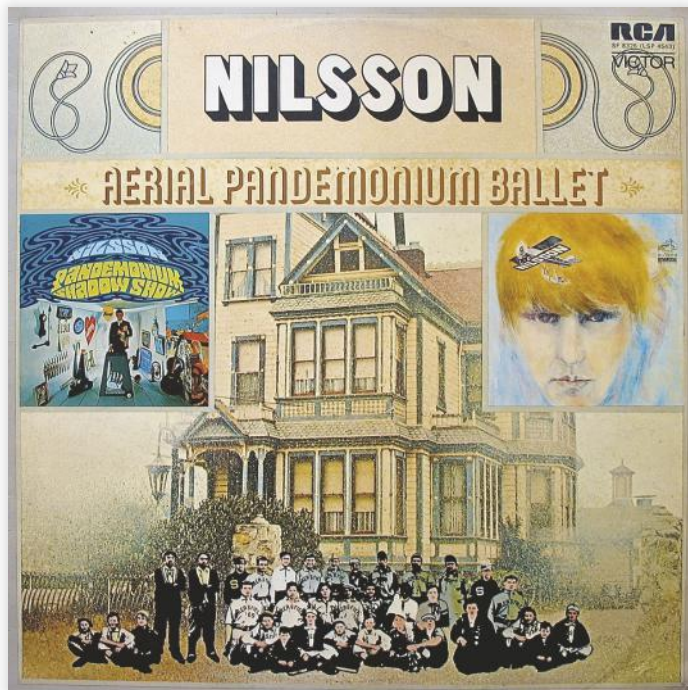
HEAR: STREAM; DL; CD; NEW LP



HARRY NILSSON NILSSON SINGS NEWMAN RCA, 1970

Newman's voice was never his strong suit. Nilsson's album of interpretations gave the former's cracked melodies the delivery they deserved – pared back, brittle and utterly beautiful.

HEAR: STREAM; DL; CD; NEW LP



HARRY NILSSON AERIAL PANDEMONIUM BALLET RCA, 1971

A strange but great idea, this one. Capitalising on success, Nilsson remixes bits of his first two albums for a new audience. Kinda clumsy, but charming.

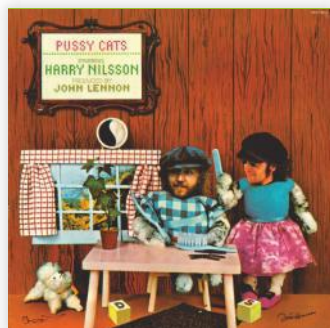
HEAR: ORIG LP; STREAM; DL; CD



HARRY NILSSON NILSSON SCHMILSSON

This one gave Nilsson his biggest hit, the evergreen cover of Badfinger's "Without You", and is by all measures his best album, a goldmine of pop-rock classicism.

HEAR: STREAM; DL; CD; NEW LP



HARRY NILSSON PUSSY CATS RCA, 1974

Produced by John Lennon, the pair's lost weekend yielded more than good stories. Oddly epic, this is millionaire's R&B, inimitable on every level: Nilsson sung hoarse, a star-studded band behind him.

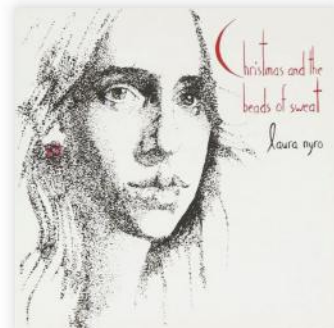
HEAR: ORIG LP; STREAM; DL; CD



JACK NITZSCHE ST GILES CRIPPLEGATE

Romantic, swooning and filmic, these dazzling orchestral pieces suggest other possibilities for the great arranger and producer, soundtracks a missed opportunity.

HEAR: ORIG LP; STREAM; DL; CD



LAURA NYRO CHRISTMAS AND THE BEADS OF SWEAT COLUMBIA, 1970

The songwriter's songwriter with another clutch of soul and jazz-informed pearls. Her voice is strident and comforting in equal measure, her melodies elliptical.

HEAR: STREAM; DL; CD; NEW LP



LAURA NYRO & LABELLE GONNA TAKE A MIRACLE COLUMBIA, 1971

Nyro's having almost too much fun here, singing loud and brassy with Labelle on a collection of pop and R&B covers. A free-flowing delight.

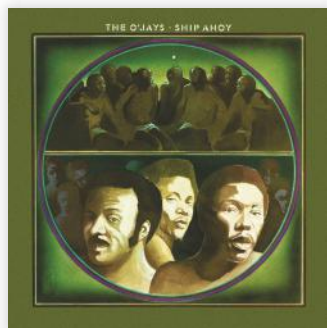
HEAR: ORIG LP; STREAM; DL; CD



THE O'JAYS BACK STABBERS PHILADELPHIA INTERNATIONAL, 1972

It's all about the sly darkness of the title song, really. Still, there's plenty of other gems on this O'Jays album, their breakthrough soul/R&B collection.

HEAR: STREAM; DL; CD; NEW LP



THE O'JAYS SHIP AHOY PHILADELPHIA INTERNATIONAL, 1973

Consolidating all they achieved on its predecessor, *Ship Ahoy* is equal parts powerful protest and lovelorn hymnals, the title cut a swirling epic, almost overwhelming.

HEAR: STREAM; DL; CD; NEW LP



SHUGGIE OTIS INSPIRATION INFORMATION EPIC, 1974

A slyly avant-garde masterpiece. Otis's guitar chops and songwriting let him truly shine. Experimental production and shuffling drum machines, in proto-Prince fashion.

HEAR: STREAM; DL; CD; NEW LP

THE ROLLING STONES

Embracing darkness, and outliving it – the Stones adapt and prosper. *By Graeme Thomson*

BY the end of the 1960s, The Rolling Stones had transitioned from bratty pop group to piratical rock'n'roll troupe. The drugs had become harder, the entourage heavier, the tours wilder, bigger, louder. The sense of the band as a floating nation state with its own rarefied ecosystem and internal laws was now established. All of which would have meant nothing had the music not lived up to the swagger.

You can hear the transformation taking place in something like real time on the live *Get Yer Ya-Ya's Out*. Former Bluesbreaker Mick Taylor had replaced Brian Jones in the summer of '69, and brought a thrusting elegance to the music, his lithe guitar lines entwining with Keith Richards' thuggish riffs. Recorded in November 1969, all 10 tracks are drawn from their previous two LPs, aside from a pair of Chuck Berry covers, "Carol" and "Little Queenie". A month later, murder and mayhem at Altamont added another layer of occult charisma to the band's darkening image.

Taylor's contribution shone particularly brightly on *Sticky Fingers*, the vehicle that carried the Stones triumphantly out of the '60s and into the '70s. Feeding on the mood of the times, it was an album of thrilling extremes: the rockers ("Brown Sugar"; "Bitch") were malevolent and merciless, the ballads heartfelt and reflective. Mick Jagger brought sobering introspection to the sickly "Sister Morphine", the

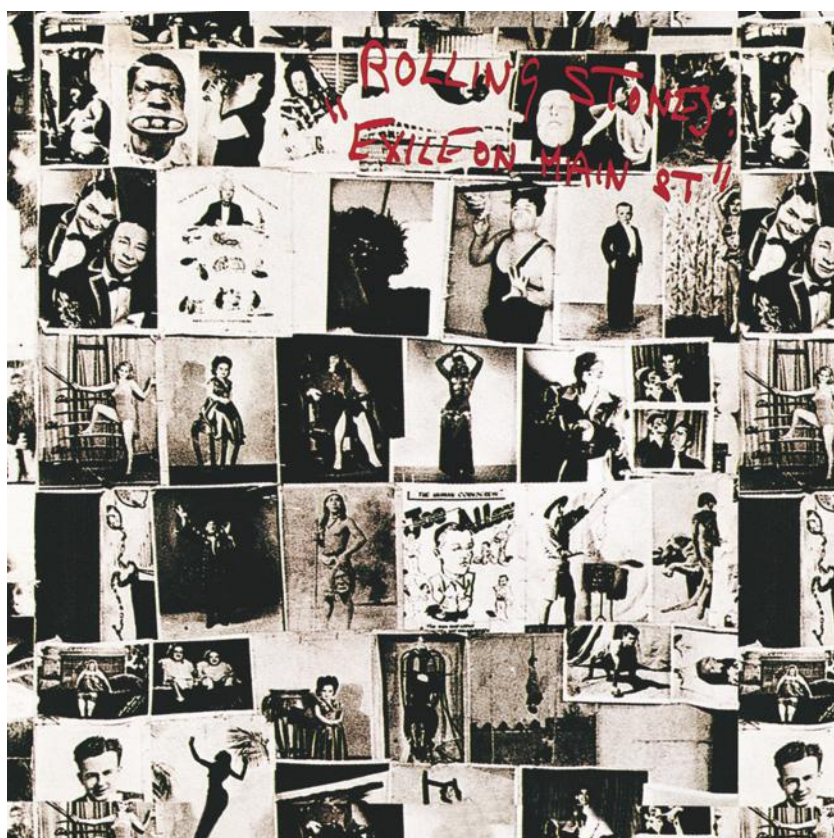
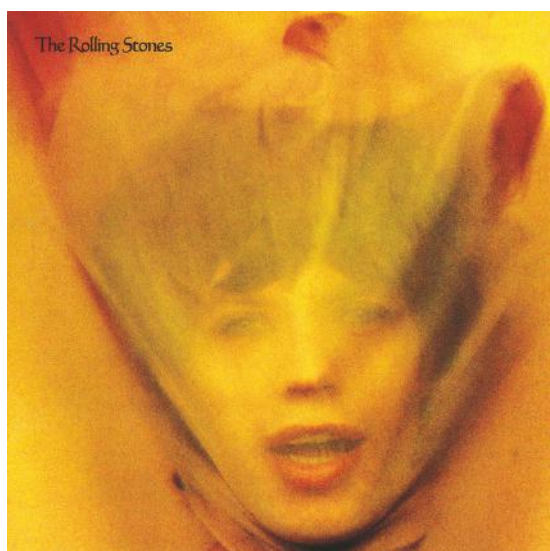
tender "Wild Horses" and ghostly "Moonlight Mile".

In contrast, *Exile On Main St* was the band's loosest, most savage offering. Recorded partly in a rented villa in southern France, the album made a virtue of the Stones' status as spoiled Euro-princelings in tax exile, fashioning a thrilling, sloppy, soulful and downright feral double LP from the weariness, waste and dark energy surrounding the band.

More than any of their albums, *Exile On Main St* and the sybaritic US tour that followed cemented the Stones' outlaw myth. After the sticky highs came the inevitable comedown. Henceforth, the band could periodically summon up the whiff of cordite, but there was a new pragmatism at play, a recognition that to survive in the 1970s, they would have to adapt and diversify.

On *Goats Head Soup* and *It's Only Rock 'N' Roll*, the last outing with Mick Taylor, they found another way of being The Rolling Stones, minting an album template that has remained more or less intact ever since. This entailed delivering increasingly polished renderings of their trademark rockers, throwing in a couple of country-tinged ballads, and incorporating elements of whatever modish new sounds Jagger had soaked up on some foreign dancefloor, be it funk, reggae, soul or disco. Bending a little to each new age – just enough, but never too much.

Sticky Fingers was an album of thrilling extremes: the rockers were malevolent and merciless, the ballads heartfelt and reflective



GET YER YA-YA'S OUT

DECCA, 1970

HEAR: ORIG LP; STREAM; DL;
CD; DELUXE

STICKY FINGERS

ROLLING STONES, 1971

HEAR: STREAM; DL; CD; DELUXE;
NEW LP

EXILE ON MAIN STREET

ROLLING STONES, 1972

HEAR: STREAM; DL; CD; DELUXE;
NEW LP

GOATS HEAD SOUP

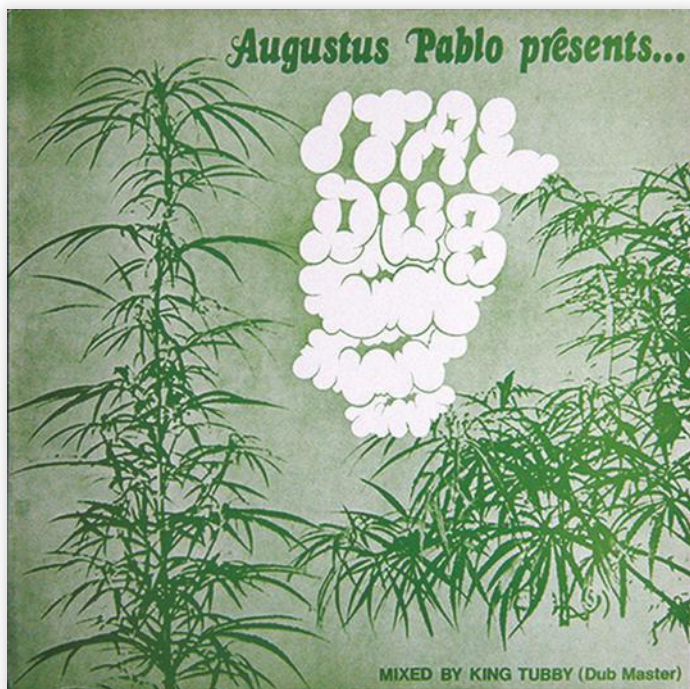
ROLLING STONES, 1973

HEAR: STREAM; DL; CD; NEW LP

**IT'S ONLY
ROCK 'N' ROLL**

ROLLING STONES, 1974

HEAR: STREAM; DL; CD; NEW LP

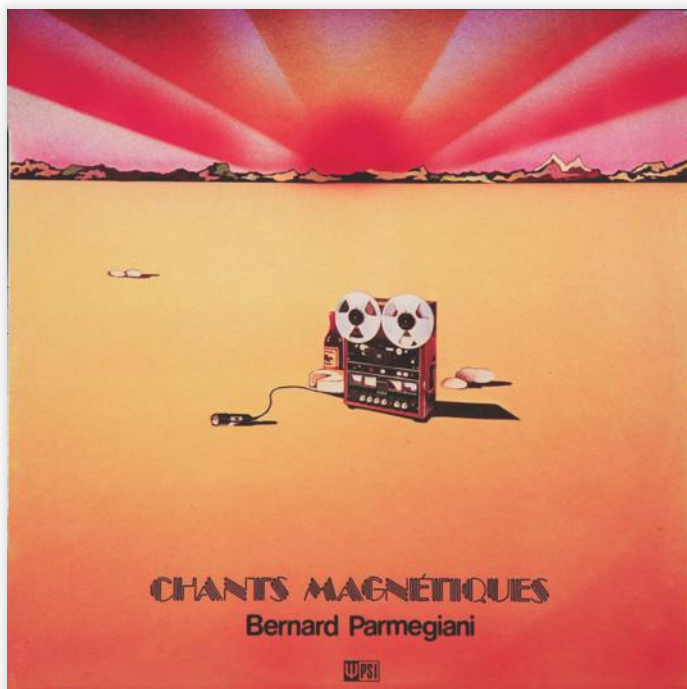


AUGUSTUS PABLO

ITAL DUB STARAPPLE, 1974

The melodica king, Pablo's yearning sound benefits from the breathiness of the instrument; here, with King Tubby on board, he's dubbed out to the max.

HEAR: STREAM; DL; CD; NEW LP

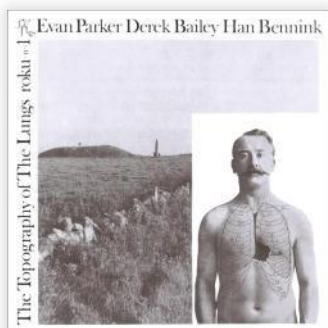


BERNARD PARMEGANI

CHANTS MAGNÉTIQUES PSI, 1974

From one of the great originators of electronic music, this album is wickedly fun at times, even as it scales the heights of experimental wildness.

HEAR: ORIG LP

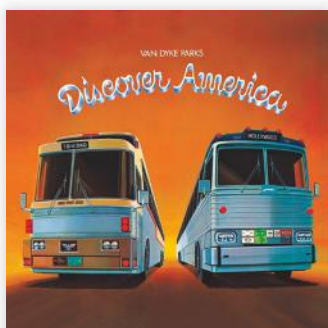


EVAN PARKER/DEREK BAILEY/HAN BENNINK

THE TOPOGRAPHY OF THE LUNGS INCUS, 1970

Topography has three masters of the field indulging in staggeringly complex, pointillist interplay, never less than enthralling.

HEAR: ORIG LP; CD; NEW LP



VAN DYKE PARKS

DISCOVER AMERICA WARNER BROS, 1972

Parks' second LP is pure pleasure from start to end. A comprehensive but understated collage of steel bands, calypso, swooning strings and schmoozy pop.

HEAR: STREAM; DL; CD; NEW LP

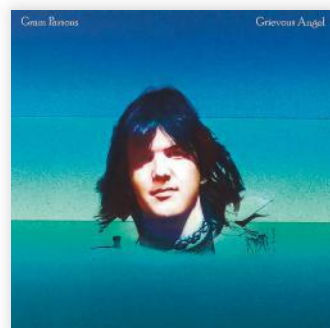


GRAM PARSONS

GP REPRISE, 1973

Part of the Stones circle, ex-Byrd Parsons flew free with Emmylou Harris and *GP*, a convincing exploration of his cosmic American country. Lovelorn, heartworn, and kind of blue.

HEAR: STREAM; DL; CD; NEW LP



GRAM PARSONS

GRIEVOUS ANGEL REPRISE, 1974

On his final album, Parsons goes for the jugular with a devastating performance of "Love Hurts" with Emmylou Harris. The sound of a soul weeping.

HEAR: STREAM; DL; CD; NEW LP

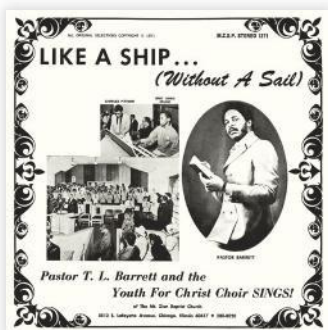


DOLLY PARTON

JOLENE RCA, 1974

Somehow still an underrated writing force in popular music, this album from Parton features truly great self-penned songs, the classic title cut a country standard.

HEAR: STREAM; DL; CD; NEW LP



PASTOR T. L. BARRETT AND THE YOUTH FOR CHRIST CHOIR

LIKE A SHIP (WITHOUT A SAIL) SELF-RELEASED, 1971

The Chicago pastor's stirring tones front some beautiful gospel soul on this hidden classic.

HEAR: STREAM; DL; CD; NEW LP



ANNETTE PEACOCK

I'M THE ONE RCA, 1972

Funky blues tunes are warped into a startlingly odd future by pioneering Moog explorations and a wild, wanton voice.

HEAR: STREAM; DL; CD; NEW LP

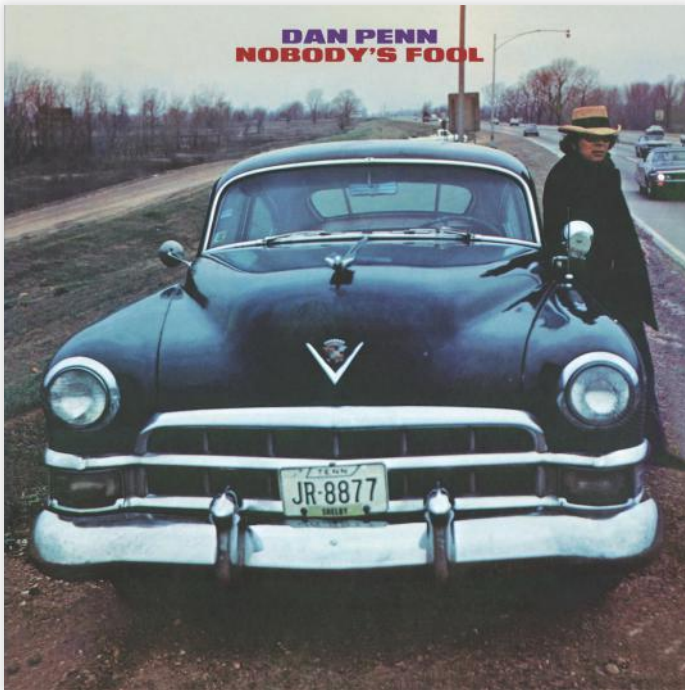


ANN PEEBLES

I CAN'T STAND THE RAIN HI, 1974

Underappreciated Memphis soul songwriter hits a creative and commercial peak with a sassy, funky set.

HEAR: STREAM; DL; CD; NEW LP



DAN PENN

NOBODY'S FOOL BELL, 1973

A songsmith-for-hire breaks cover in his own right. An eclectic mix of styles are covered, and who knew he had that voice?

HEAR: STREAM; DL; CD; NEW LP



PROFESSOR LONGHAIR

NEW ORLEANS PIANO ATLANTIC, 1972

A rock'n'roll pioneer's early cuts are exhumed, full of raucous, funky, ivory-bashing boogie. Could make the dead rise up and dance.

HEAR: STREAM; DL; CD; NEW LP



LINDA PERHACS

PARALLELOGRAMS KAPP, 1970

Wistful, gossamer-soft folk vignettes on the face of it. Delve deeper: giddy, slightly psychedelic visions emerge.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



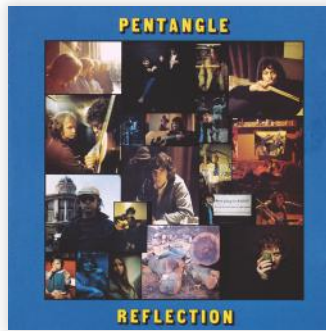
PENTANGLE

CRUEL SISTER

TRANSATLANTIC, 1970

The jazz tinges soften and folk roots beckon. That doesn't stop them embarking on a meandering 18-minute take on "Jack Orion".

HEAR: STREAM; DL; CD; NEW LP



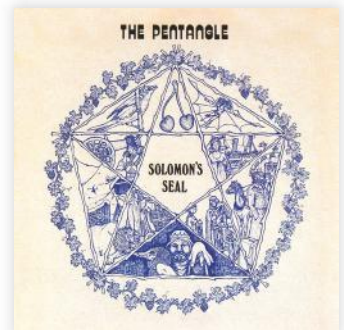
PENTANGLE

REFLECTION

TRANSATLANTIC, 1971

Country and Celtic influences flicker. Renbourn and Jansch's duelling guitars and Jacqui McShee's vocals retain their essential charm.

HEAR: ORIG LP; STREAM; DL; CD



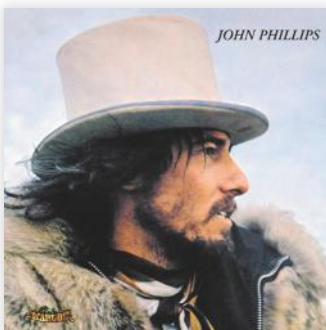
PENTANGLE

SOLOMON'S SEAL

REPRISE, 1971

A final studio bow from the classic lineup. Generically familiar material, but the playing and arrangements are as stunning as ever.

HEAR: ORIG LP; STREAM; DL; CD



JOHN PHILLIPS

JOHN, THE WOLF KING OF LA

DUNHILL, 1970

Mamas & The Papas man goes it alone, with help from Elvis's band and the Wrecking Crew. Artisan country-pop brilliance ensues.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



PINK FAIRIES

WHAT A BUNCH OF SWEETIES

POLYDOR, 1972

Raucous hippy renegades refuse to refine their mix of crude humour and unhinged assaults on the blues. We should be thankful.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



POCO

POCO

EPIC, 1970

Neglected country-rock pioneers release a sunny, harmony-soaked second LP. Hits desert them, history absolves them.

HEAR: ORIG LP; STREAM; DL; CD



POPOL VUH

IN DEN GÄRTEN PHARAOS

PILZ, 1971

Moog experiments and church organ blend with ambient sonic flotsam to create something bewitchingly, Germanically unique.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE

ROXY MUSIC

Progressive but direct, a high-concept band show the way ahead – even how to split. By Jim Wirth

“I THINK that bands like Yes and ELP, even the Floyd, who everyone’s saying are the beginning of something new and exciting – the new rock tradition – are just tying up a lot of loose ends,” snorted rock boffin Brian Eno in 1974. “They’re finishing something off, which is a useful function, but not one which should be confused with breaking new territory.”

Roxy Music’s haughty tone had got in the face of the rock establishment ever since workshy singer Bryan Ferry told the *Melody Maker* in August 1971 that his then unsigned band were not men who liked to get their hands dirty: “The average age of this band is about 27, and we’re not interested in scuffling.” The diametric opposite of the traditional “gang with guitars”, Roxy had barely played live when they were signed by Island, and considerably more effort went into the sleeve than the music on their self-titled debut LP – released on Island in June 16, 1972, just 10 days after David Bowie’s *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*.

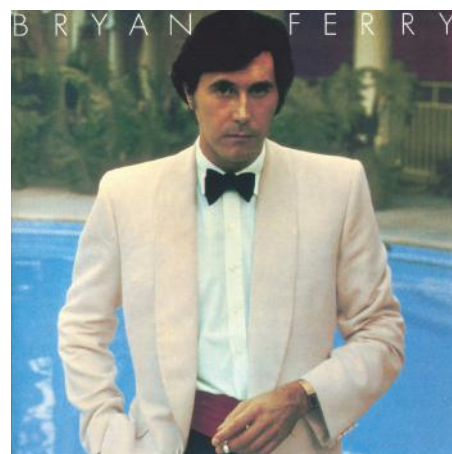
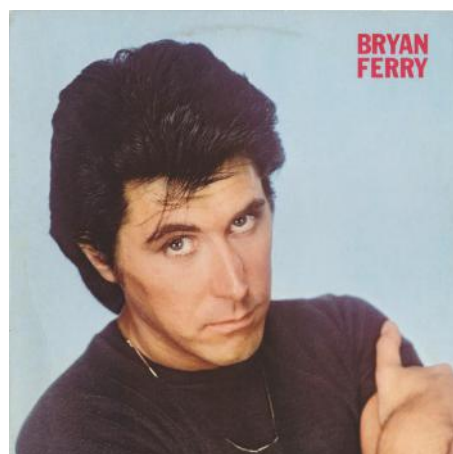
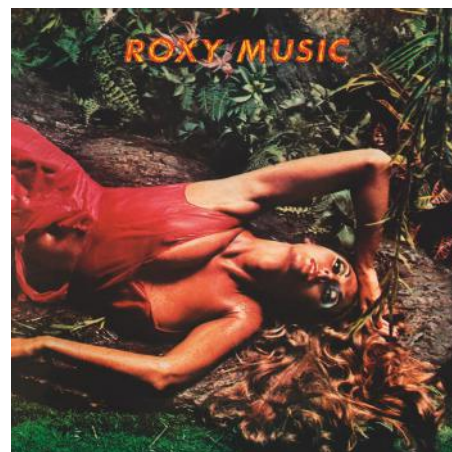
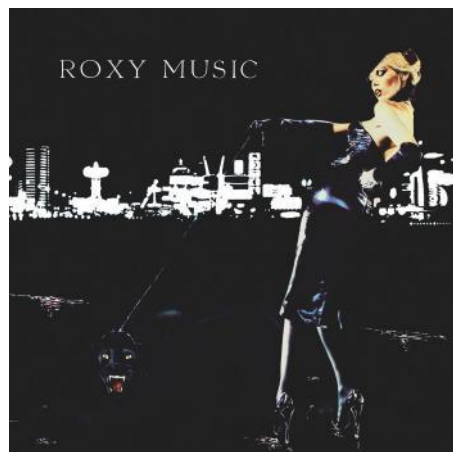
Roxy did not share Bowie’s quest for reinvention, but could claim to be almost as influential. Hideously cerebral in their very earliest incarnations, Roxy might have ended up as King Crimson in winkle-pickers had core trio Ferry, Eno and Andy Mackay not brought in unfussy drummer Paul Thompson and Velvet Underground-literate guitarist Phil Manzanera to nail down their sound. Non-album

singles “Virginia Plain” and “Pyjamarama” captured their brilliant mix of jazz-age honk and futuristic clang brilliantly, their Martian teddy boy look catching on remarkably quickly among provincial dandies (Sheffield and Glasgow particular hotbeds).

Eno’s side-stage flamboyance nettled the less confident Ferry, but the alliance held firm for 1973’s deliciously dark *For Your Pleasure* before the “non-musician” was levered out. Eno would admit graciously that their first LP without him – *Stranded*, released barely seven months after its predecessor – was the best of Roxy’s career.

Ferry’s obsessions with white tuxedos and horsey girls would make later period Roxy records – and his own solo work, where he successfully turned his hand to elegant covers – sleek but a little on the repetitive side, 1974’s *Country Life* the first of a run of Ferry/Roxy albums that each sounded slightly more boring than their immediate predecessors. Eno, by contrast, was footloose. His collaborations with King Crimson guitarist Robert Fripp bridged the gap between Terry Riley’s *In C* and Lou Reed’s *Metal Machine Music*, but he was a song-and-dance man in essence. Released in quick succession in 1974, his first solo LPs, the whizzy *Here Come The Warm Jets* and the more reflective *Taking Tiger Mountain (By Strategy)*, mixed impish lyrics and Dalí-esque melodies. Sure Eno sang like a hen, but – as Roxy Music proved at their peak – who needs technique when you have ideas above your station?

Hideously cerebral in their earliest incarnations, Roxy might have ended up as King Crimson in winkle-pickers



ROXY MUSIC
ROXY MUSIC
ISLAND, 1972
HEAR: STREAM; DL; CD;
NEW LP

ROXY MUSIC
FOR YOUR PLEASURE
ISLAND, 1973
HEAR: STREAM; DL; CD;
NEW LP

ROXY MUSIC
STRANDED
ISLAND, 1973
HEAR: STREAM; DL; CD;
NEW LP

ROXY MUSIC
COUNTRY LIFE
ISLAND, 1974
HEAR: STREAM; DL; CD;
NEW LP

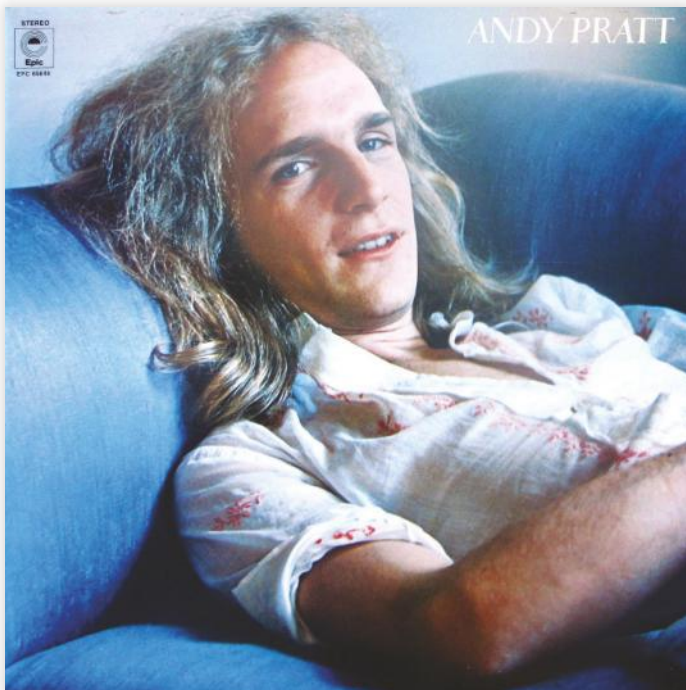
BRYAN FERRY
THESE FOOLISH THINGS
ISLAND, 1973
HEAR: ORIG LP; STREAM;
DL; CD

BRYAN FERRY
ANOTHER TIME, ANOTHER PLACE
ISLAND, 1974
HEAR: ORIG LP; STREAM;
DL; CD

BRIAN ENO
HERE COME THE WARM JETS
ISLAND, 1974
HEAR: STREAM; DL; CD;
NEW LP

BRIAN ENO
TAKING TIGER MOUNTAIN (BY STRATEGY)
ISLAND, 1974
HEAR: STREAM; DL; CD;
NEW LP

ROBERT FRIPP/
BRIAN ENO
NO PUSSYFOOTING
ISLAND, 1973
HEAR: STREAM; DL; CD;
NEW LP



ANDY PRATT

ANDY PRATT COLUMBIA, 1973

A unique, maverick songwriting voice makes a defining statement. Sometimes starkly despondent, often wonderfully affecting.

HEAR: ORIG LP; STREAM; DL; CD



PRETTY THINGS

PARACHUTE HARVEST, 1970

Psychedelia is mutating into prog and the Pretties' vision is getting darker and more psychotic. Hold onto your hats.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

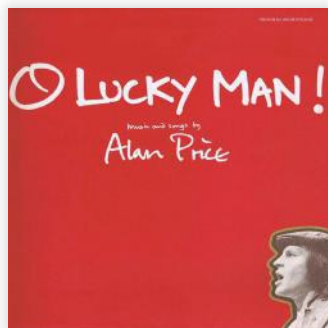


DORY PREVIN

MYTHICAL KINGS AND IGUANAS

UNITED ARTISTS, 1971
Celebrated lyricist turned singer-songwriter continues to bare the dark corners of her soul via alluring experimental folk songs.

HEAR: ORIG LP; STREAM; DL; CD



ALAN PRICE

O LUCKY MAN! OST

WARNER BROS, 1973
Lindsay Anderson's surreal movie romp gets a rollicking piano-led score from the ex-Animal. Every bit as much fun as the film.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



PRINCE BUSTER

THE MESSAGE DUB WISE

MELODISC/FAB, 1972
The ska maestro turns his hand to the emerging dub style. His lively, percussive production creates a genre landmark.

HEAR: ORIG LP; STREAM; DL; CD



JOHN PRINE

JOHN PRINE

ATLANTIC, 1971
This debut may trade on its songs' downhome, finger-picking country charm, but it's full of black humour and tender perception.

HEAR: STREAM; DL; CD; NEW LP



QUEEN

QUEEN II

EMI, 1974
A word in your ear! The band get into production, bigtime, with impressive results. Hear hairy rockers transform themselves into something much more magnificent.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



QUEEN

SHEER HEART ATTACK

EMI, 1974
Fantasy, camp, flamboyant hard rock and solid-gold hooks. A unique force in British rock begins to truly take shape.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

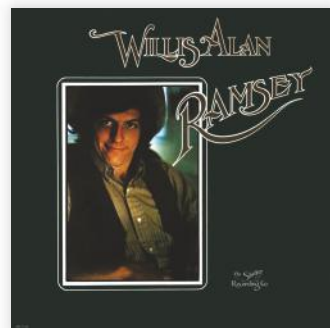


BONNIE RAITT

GIVE IT UP

WARNER BROS, 1972
The Californian slide guitarist effortlessly blends country, blues and R&B in a soft-rock package. A landmark release.

HEAR: STREAM; DL; CD; NEW LP

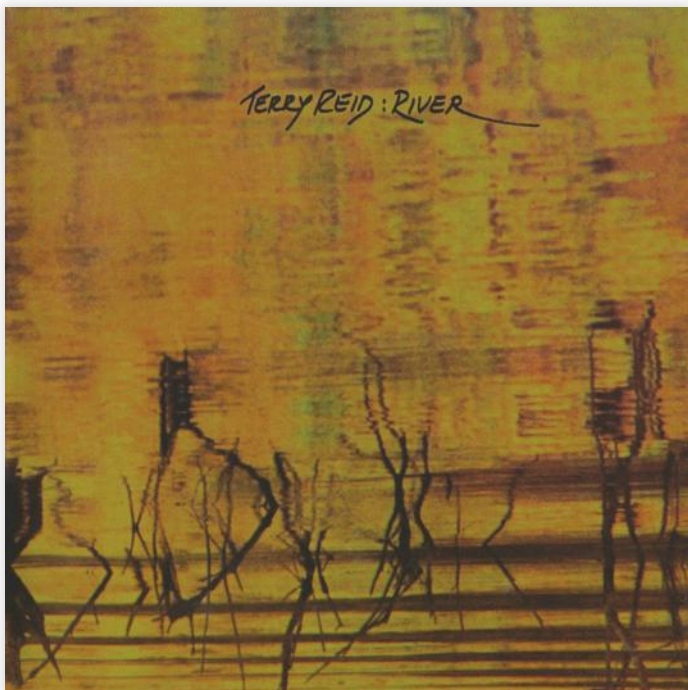


WILLIS ALAN RAMSEY

WILLIS ALAN RAMSEY

SHELTER, 1972
An 11-track Texan country-folk gem is the sole release (so far) by a glaringly gifted songwriter. He's still promising a follow-up.

HEAR: STREAM; DL; CD; NEW LP



TERRY REID *RIVER* ATLANTIC, 1973

He could have been the voice of Zeppelin, but turned it down. Small beer when you hear this hypnotic, funky classic – taking every influence unshowily in its stride.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

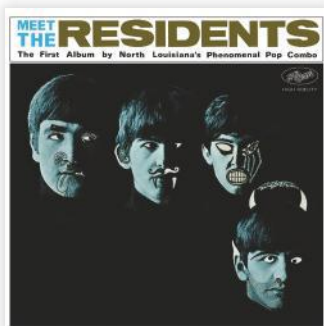


JOHN RENBOURN

FARO ANNIE TRANSATLANTIC, 1971

With the Pentangle rhythm section at his back, the acoustic maestro gives a loving new home to a set of blues and folk antiques.

HEAR: ORIG LP; STREAM; DL; CD

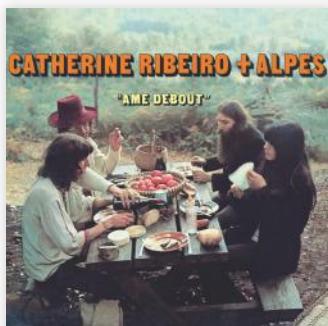


THE RESIDENTS
MEET THE RESIDENTS

RALPH, 1974

Anonymous art renegades lob a Dadaist stink bomb into the pop pantheon, full of barking avant-garde anti-covers. Good attitude.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



CATHERINE RIBEIRO & ALPES
AME DEBOUT

PHILIPS, 1971

The French singer-songwriter's dark, charismatic voice front a band keen to experiment with folk-pop convention.

HEAR: STREAM; DL; CD; NEW LP

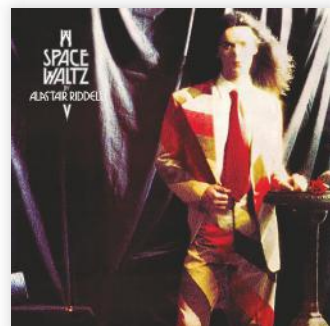


CATHERINE RIBEIRO & ALPES
PAIX

PHILIPS, 1972

Alpes get heavier and spacier here, while Ribeiro's lacerating vocals push emotional expression to the limit.

HEAR: STREAM; DL; CD; NEW LP

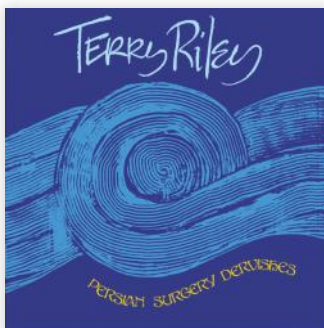


ALASTAIR RIDDELL
SPACE WALTZ

EMI, 1974

This Bowie-esque Kiwi glam belter wows the freaks down under. It'll be 2005 before UK crate-diggers rediscover and reissue it.

HEAR: ORIG LP; CD



TERRY RILEY
PERSIAN SURGERY DERIVISHES

SHANDAR, 1972

Ancient Asian musical shades colour an electronic originator's head-swimming soundscapes. A minimalist masterpiece.

HEAR: STREAM; DL; CD; NEW LP



MINNIE RIPPERTON
PERFECT ANGEL

1974

Aided and abetted by Stevie Wonder on drums and keyboards, a distinctive soul-pop voice gets its just rewards.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE



MAX ROACH
LIFT EVERY VOICE AND SING

ATLANTIC, 1972

The jazz drummer hooks up with sax player Billy Harper and a stirring choir. A mesmerising spiritual experience.

HEAR: ORIG LP; STREAM; DL; CD



CLAUDIO ROCCHI
VOLO MAGICO No.1

ARISTON, 1971

Italian psych-folk dreamer pushes the progressive boundaries in often enchanting, eastern-influenced fashion.

HEAR: STREAM; DL; CD; NEW LP

JAMES TAYLOR

From sanatorium to stardom, thanks to a soothing evocation of the Laurel Canyon idyll. *By Nick Hasted*

JAMES Taylor's elevation to superstardom in the '70s is as notable for what he left behind in the '60s. The Taylor who didn't make it was a darkly introspective former mental patient, squinting distrustfully from the sleeve of his sole, self-titled '60s LP, where he needed needle-wielding nurses to "cool me", and was prone to baroque flourishes.

When he reappeared in LA in 1970 and released the all-conquering *Sweet Baby James*, all this rough texture had been sanded down. The man who might just have investigated true depression like an American Kevin Coyne would fit a smoother singer-songwriter template. Whether due to therapy, temperament or heroin intake, Taylor made palliative music for his generation, as it dealt with the end of the '60s' social dreams by pretending they never existed.

The album's "Steamroller Blues" went still further back, to the '50s, in erasing the unruly teenage emotions of Laurel Canyon's new twentysomething elite. This parody of the idea of a privileged New England white boy such as Taylor singing the blues ends with him as "*a cement-mixer, baby/A churning urn of burning funk*", like a pre-emptive disavowal of Elvis's 1973 rock revival, "Burning Love". *Sweet Baby James*' redeeming features are its diligent craft, and "Fire And Rain". This instant standard considers a female friend's suicide in stormy, elemental

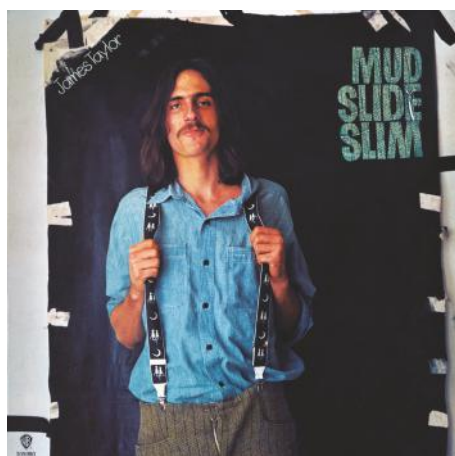
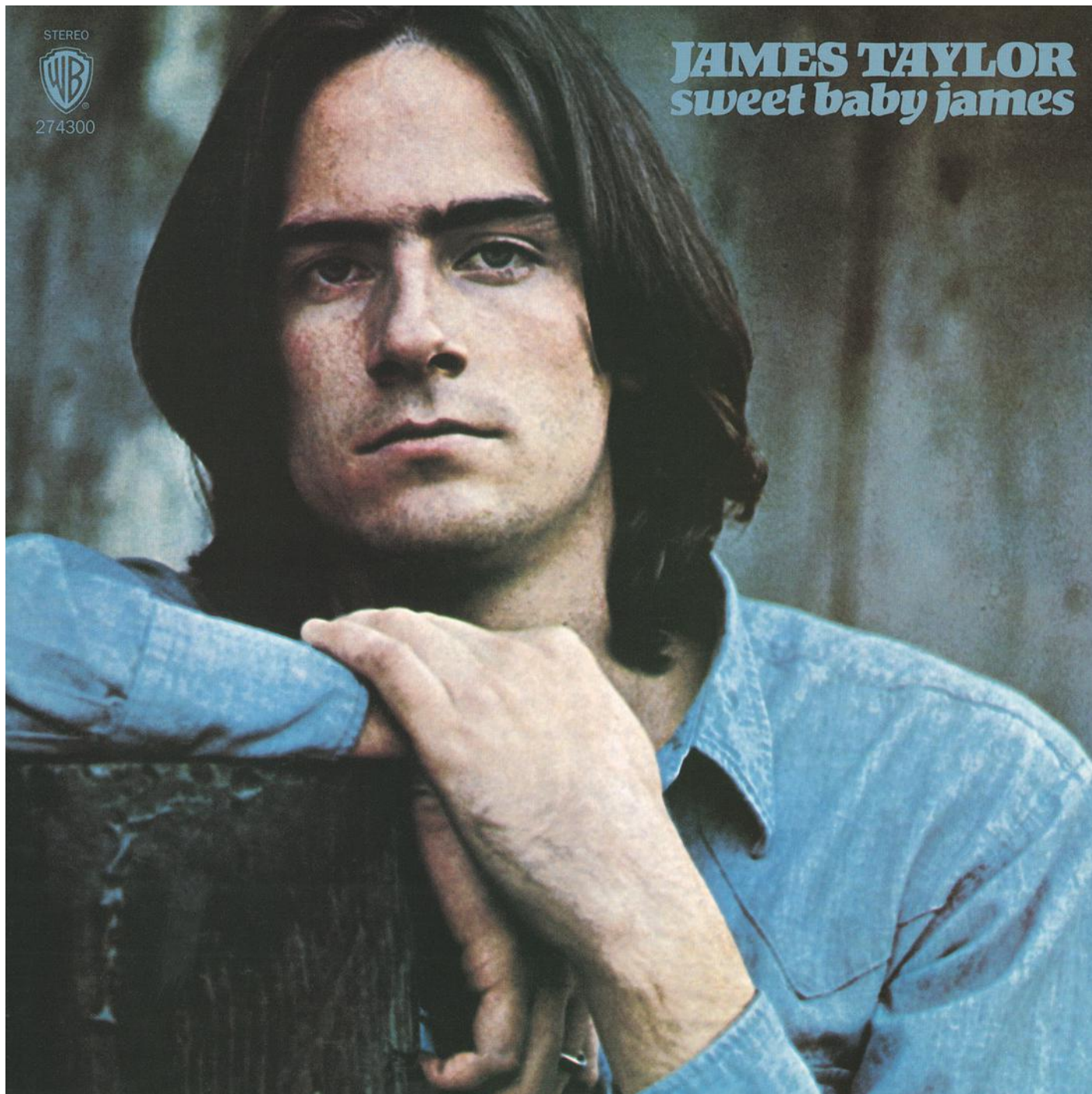
terms Taylor would otherwise flinch from.

1971's *Mud Slide Slim And The Blue Horizon* was *Sweet Baby James*' equal in craft and commercial success, thanks to a hit cover of Carole King's "You've Got A Friend". Taylor's relationship with Joni Mitchell warms him in the opening "Love Has Brought Me Around", which turns his back on others' sorrow now he's happy. The jarring absence of communal sentiment again defines the times, up in the Canyon. The sole indication that the Vietnam War continues is "Soldiers", which watches wounded veterans from an unnamed conflict march past. Afterwards, the singer returns to enjoying the sunrise on a beautiful beach. In this elision of the bloody schisms that had defined rock only months before, Taylor was hardly different to Dylan.

Taylor's bored awareness of his own earnest formula is already built into *Mud Slide Slim*'s "Hey Mister, That's Me On the Jukebox". Increasingly distracted by marital bliss with new wife Carly Simon, 1972's *One Man Dog* replaced careful songcraft with brief, unfinished makeweights.

The two-year wait for *Walking Man* didn't slow his decline, reaching its nadir with a sleepily anaemic version of Chuck Berry's "The Promised Land" that not even the decadence of the times can excuse. Taylor's commercial fortunes would revive. But the limitations of his guarded confessions had been exposed.

Taylor made palliative music for his generation, as it dealt with the end of the '60s by pretending they never existed



SWEET BABY JAMES

WARNER BROS, 1970

HEAR: STREAM; DL; CD; NEW LP

MUD SLIDE SLIM AND THE BLUE HORIZON

WARNER BROS, 1971

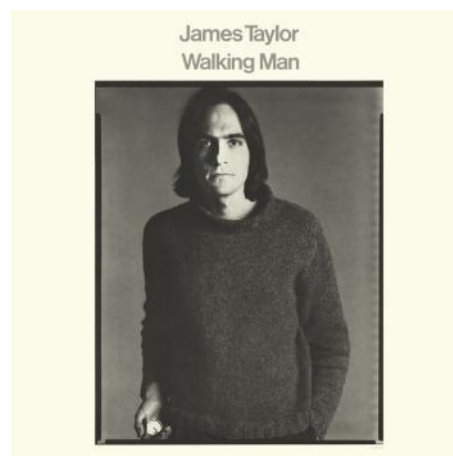
HEAR: STREAM; DL; CD; NEW LP



ONE MAN DOG

WARNER BROS, 1972

HEAR: STREAM; DL; CD; NEW LP



WALKING MAN

WARNER BROS, 1974

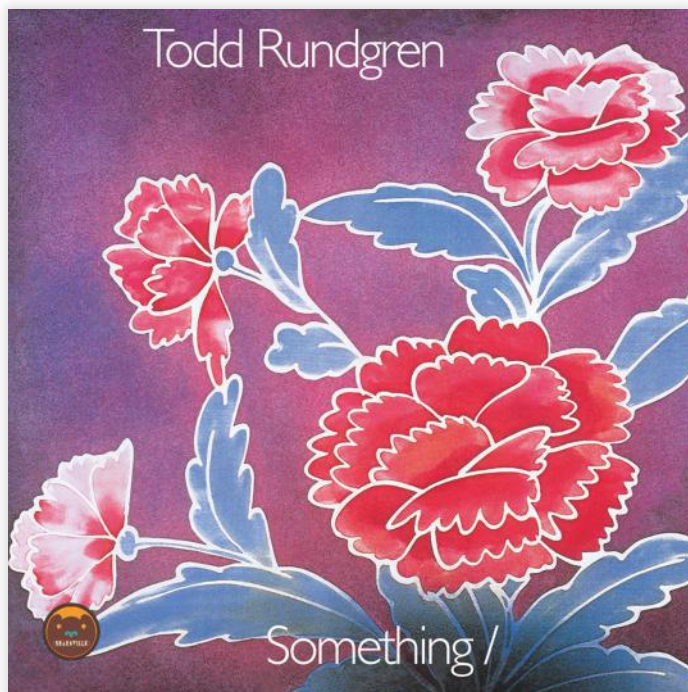
HEAR: STREAM; DL; CD; NEW LP



LINDA RONSTADT
HEART LIKE A WHEEL CAPITOL, 1974

A beautifully emotive voice finds the perfect backing. Skilfully arranged blends of folk, country and soul make for soft-rock bliss.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



TODD RUNDGREN
SOMETHING/ANYTHING? BEARSVILLE, 1972

Seizing creative control, Rundgren plays everything from power pop to prog to glam stompers on a sprawlingly inspired double.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

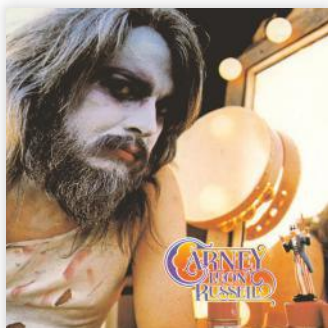


TODD RUNDGREN
A WIZARD, A TRUE STAR

BEARSVILLE, 1973

A further step into the unknown. Pop structures can go hang in an unhinged psychedelic swirl through the stylistic rapids.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



LEON RUSSELL
CARNEY

SHELTER, 1972

The rootsy Southern piano man reveals another side to himself – a fearless experimentalist unafraid to rip up the rule book.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

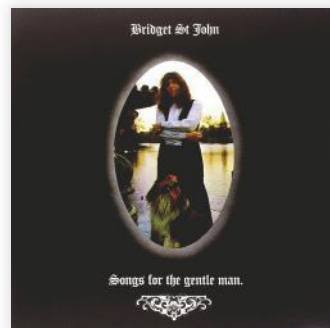


RAY RUSSELL
SECRET ASYLUM

BLACK LION, 1973

Jazz guitarist Russell careers thrillingly across the infinite possibilities of free jazz. A gutsy rhythm section adds visceral grunt.

HEAR: ORIG LP; STREAM; DL; CD



BRIDGET ST JOHN
SONGS FOR THE GENTLE MAN DANDELION, 1971

The folk songstress's rich, velvety voice is married to elegantly understated orchestral arrangements on a captivating release.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



BRIDGET ST JOHN
THANK YOU FOR...

DANDELION, 1972

Gentle acoustic reveries from this signing to John Peel's label. Lovely pedal steel and slide guitar touches make it a cousin to Bert Jansch's *LA Turnaround*.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



PHAROAH SANDERS
BLACK UNITY IMPULSE!, 1971

One hypnotic 37-minute groove. Ideal cover for Sanders to blow a storm over a deeply funky backdrop – Stanley Clarke and company keep it tight.

HEAR: ORIG LP; STREAM; DL; CD



PHAROAH SANDERS
THEMBI IMPULSE!, 1971

A more diverse affair than *Black Unity*, running a range of styles without ever over-indulging or letting our ears wander.

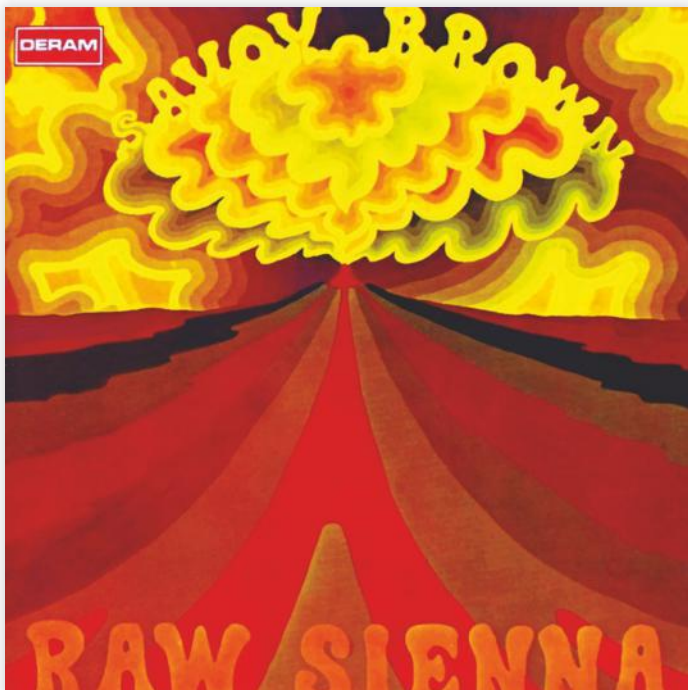
HEAR: ORIG LP; STREAM; DL; CD



SANTANA
ABRAXAS CBS, 1970

Carlos and co set the standard for Latin rock crossover. An attractive, occasionally pyrotechnic blend salsa, blues and jazz-rock

HEAR: STREAM; DL; CD; DELUXE; NEW LP

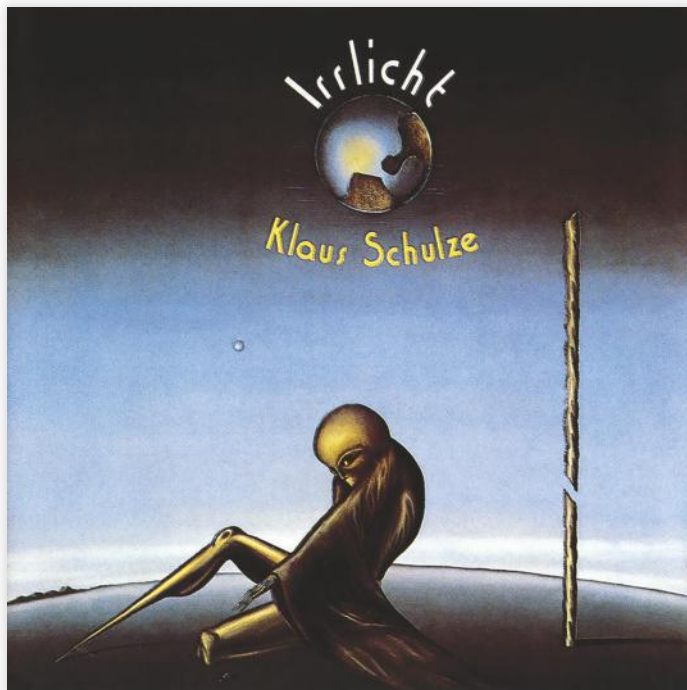


SAVOY BROWN

RAW SIENNA DECCA, 1970

London bluesmen incorporate horn-streaked soul and jazz. Chris Youlden's richly weathered voice exorcises his demons.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



KLAUS SCHULZE

IRRLICHT OHR, 1972

The former Tangerine Dreamer's first solo foray into ambient, otherworldly electronic soundscapes. Far. Out.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



KLAUS SCHULZE

CYBORG OHR, 1973

Schulze's second, double LP firms up his ambient vision, as pulses of melody, effects and rhythm dovetail seamlessly.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



KLAUS SCHULZE

BLACKDANCE OHR, 1974

A more diverse affair as trancey excursions live alongside kosmische mood music, synth tangles and doomy operatic voices.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



GIL SCOTT-HERON

PIECES OF A MAN

FLYING DUTCHMAN, 1971

The performance poet adds jazz-infused, funky musical accompaniment to Scott-Heron's piercing words. A world of possibilities opens up.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



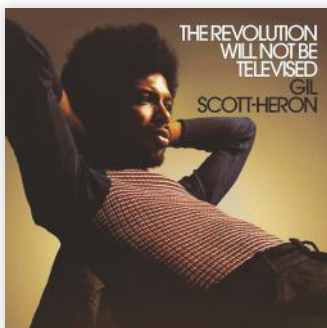
GIL SCOTT-HERON

FREE WILL

FLYING DUTCHMAN, 1972

With the sides split between music and trademark spoken monologues, an intriguing artistic evolution is underway.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



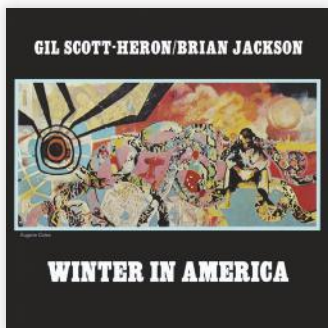
GIL SCOTT-HERON

THE REVOLUTION WILL NOT BE TELEVISED

FLYING DUTCHMAN, 1974

One of those compilations that become a must-have primer. You know the title track; now discover the deeper cuts.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



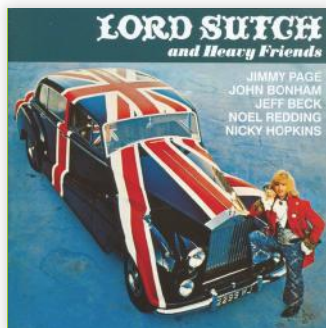
GIL SCOTT-HERON/ BRIAN JACKSON

WINTER IN AMERICA

STRATA-EAST, 1974

Scott-Heron's evocative, socially aware lyrics set to a mostly jazz-influenced backdrop with Jackson's flute and piano to the fore.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



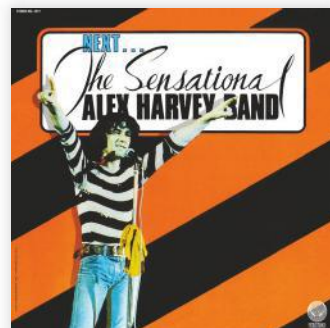
SCREAMING LORD SUTCH

LORD SUTCH AND HEAVY FRIENDS

COTILLION, 1970

Heavy friends include Page, Beck and Bonham. All a bit of a ruse, but the groovy "Flashing Lights" is among the freakbeat classics here.

HEAR: ORIG LP; STREAM; DL; CD



THE SENSATIONAL ALEX HARVEY BAND

NEXT VERTIGO, 1973

Glaswegian veteran's second release as leader of SAHB. The singer's theatrical leanings are evidenced by the title track, a wild cover of the Jacques Brel classic.

HEAR: ORIG LP; STREAM; DL; CD

T.REX

Acoustic to electric, and boom to bust in four years. Bolan's singles thrill, but not all his albums meet his demands. *By Stephen Troussé*

THERE are pop artists who have produced more substantial bodies of work, musicians who were more profound, groups who have been more radical. But there has never been a more magical pop star than Marc Bolan. From "Ride A White Swan" in October 1970 through to "The Groover" in June 1973, T.Rex cast a loving, lazy, lysergic spell on British pop that it has never quite recovered from.

His success when it arrived seemed so perfectly effortless, but like Bowie, he had been working, studying, making his mistakes, since the early '60s, before launching the heroically florid Tyrannosaurus Rex. *Beard Of Stars*, released in the spring of 1970, was their first album to feature the mercurial Mickey Finn on percussion and, on the closing "Elemental Child", the first in a while to feature Marc plugging in an electric guitar.

But nothing really hinted at the transformation – like some mythical chimera emerging from a mountain glade and transmuting into a chrome-plated hot rod – into T.Rex. "Ride A White Swan" felt like a song that had always been there, a standard on the R&B circuit of Narnia. *T.Rex*, the debut album released in December, was clearly transitional, electrifying songs like "The Wizard", which Bolan had been working on since the days of John's Children, and "One Inch Rock", an early Tyrannosaurus Rex single.

But with "Hot Love", the first T.Rex No 1, the birth of glam from the brow of Bolan was complete. "Get It On"

followed in July 1971, with more raunch, a horn section, and backing vocals from Flo & Eddy. *Electric Warrior*, released in September, rounded out a perfect pop year. "I hope it's gonna last," he swooned on "Life's A Gas" with cosmic diffidence, "But it really doesn't matter at all/No it really doesn't matter at all/Life's a gas..."

Incredibly it did last, for another year at least. "Telegram Sam" and "Metal Guru" helped *The Slider* (July 1972) become Bolan's most unified album. Then on to "Children Of The Revolution", "Solid Gold Easy Action" and "20th Century Boy"... For T.Rex, 1972 into 1973 is the most daftly, divinely enjoyable singles run of any British pop act, like a fruit machine that can't stop turning out jackpots.

Possibly as a consequence of trying to move on, none of these singles would appear on *Tanx*, released in March 1973. This marked Bolan's first attempt to evolve the T.Rex sound, in some ways anticipating Bowie's soul turn on *Young Americans*. It was bookended by the more ambitious, multi-part "Tenement Lady" and "Left-Hand Luke And The Beggar Boys", but the spell was waning.

The follow-up album, the cringily conceptual *Zinc Alloy And The Hidden Riders Of Tomorrow*, was recorded as Bolan's relationship with producer Tony Visconti disintegrated. Released in February 1974, it saw Bolan attempt to play catch-up with Bowie for the first time – and found him floundering badly out of his depth. But, for a couple of years, Marc Bolan really had walked on water.

A BEARD OF STARS

REGAL ZONOPHONE, 1970
HEAR: STREAM; DL; CD; DELUXE; NEW LP

T.REX

FLY, 1970
HEAR: CD; NEW LP

ELECTRIC WARRIOR

FLY, 1971
HEAR: STREAM; DL; CD; NEW LP

THE SLIDER

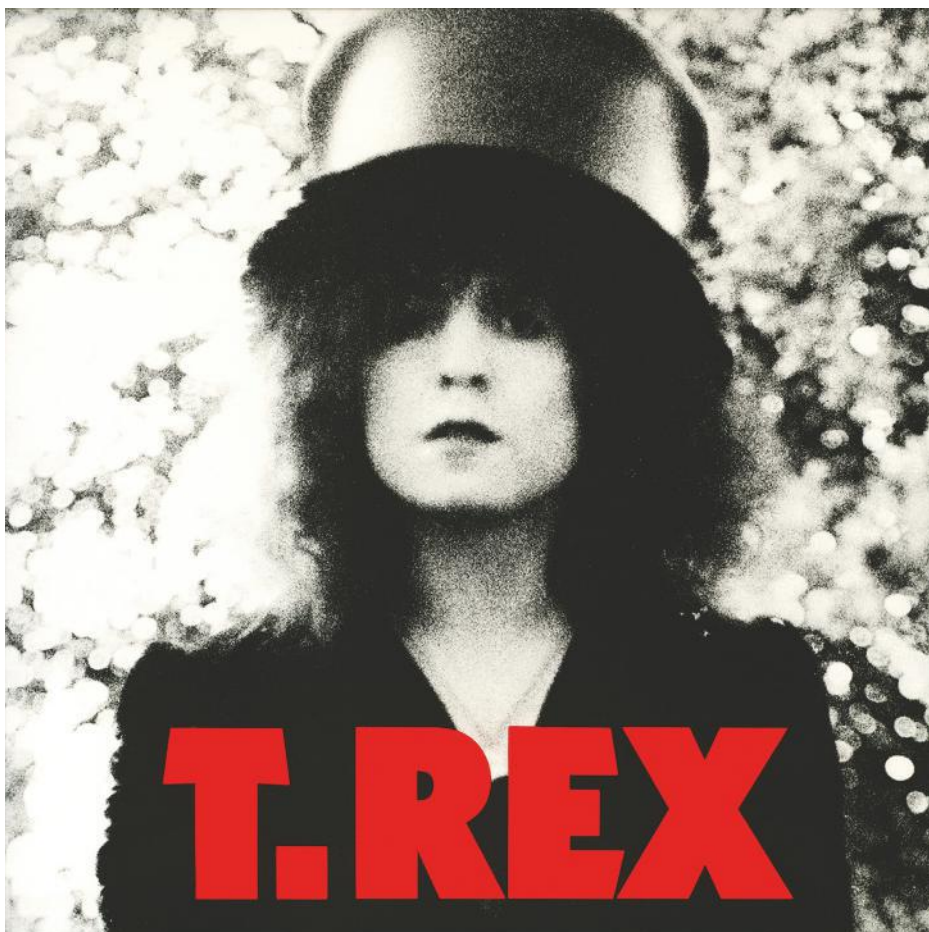
EMI, 1972
HEAR: STREAM; DL; CD; NEW LP

TANX

EMI, 1973
HEAR: STREAM; DL; CD; NEW LP

ZINC ALLOY AND THE HIDDEN RIDERS OF TOMORROW

EMI, 1974
HEAR: STREAM; DL; CD; NEW LP

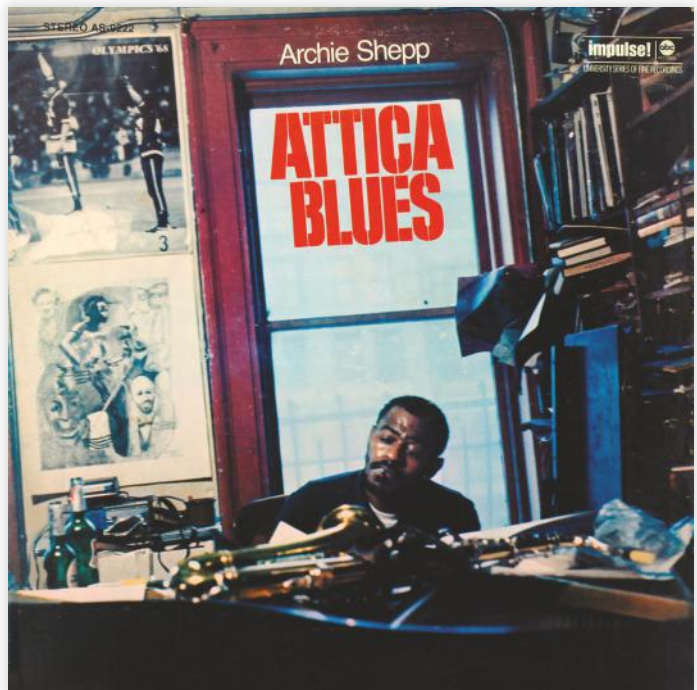




SONNY SHARROCK
BLACK WOMAN VORTEX, 1970

The jazz guitarist's debut album, a free and improvised collection. Features ecstatic and exploratory vocals from wife Linda.

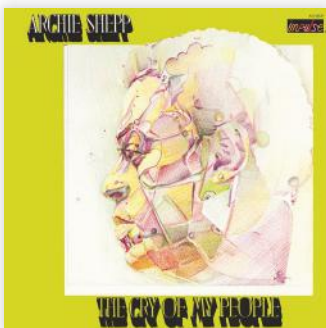
HEAR: ORIG LP; STREAM; DL; CD



ARCHIE SHEPP
ATTICA BLUES IMPULSE!, 1972

Onetime hard-bopper turns in an LP of funky human protest. Drummer Beaver Harris writes the words; Shepp directs the grooves, and lush strings.

HEAR: ORIG LP; STREAM; DL; CD



ARCHIE SHEPP
THE CRY OF MY PEOPLE IMPULSE!

A fecund period for Shepp, as he continues his song-based approach. Here he's more reflective than feral, offering instead the consolation of gospel.

HEAR: ORIG LP; STREAM; DL; CD



PAUL SIEBEL
WOODSMOKE AND ORANGES ELEKTRA, 1970

Debut from Buffalo-born folk rocker with a country bent. Includes "Louise", later covered by both Linda Ronstadt and Bonnie Raitt.

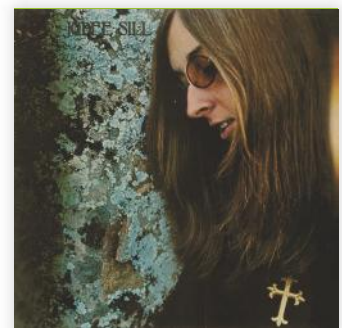
HEAR: ORIG LP; STREAM; DL; CD



PAUL SIEBEL
JACK-KNIFE GYPSY ELEKTRA, 1971

Second helping of evocative country-folk, attracting top-flight names to participate: Clarence White, Doug Kershaw and future Eagle Bernie Leadon all on board.

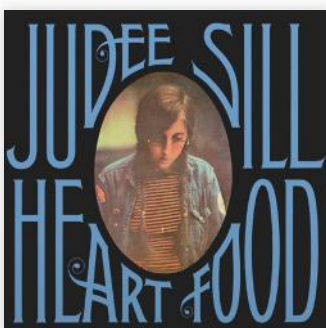
HEAR: ORIG LP; STREAM; DL; CD



JUDEE SILL
JUDEE SILL ASYLUM, 1971

Sill's first album marked her out as a singer-songwriter of great articulacy and originality. Includes the much-covered "Jesus Was A Cross Maker".

HEAR: STREAM; DL; CD; NEW LP



JUDEE SILL
HEART FOOD ASYLUM, 1973

Second and last album to be issued in Sill's lifetime (she died in 1979), comprising material initially recorded for her debut but unused due to lack of space.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



PAUL SIMON
PAUL SIMON COLUMBIA, 1972

Finally, this is me. But which one was the post-Garfunkel Simon? The reggae fan? Or the introspective composer of "Duncan" and "Peace Like A River"?

HEAR: STREAM; DL; CD; DELUXE; NEW LP



NINA SIMONE
BLACK GOLD RCA VICTOR, 1970

Live albums were where Simone was generally caught at her best. Here she debuted "To Be Young, Gifted And Black" and a calypso arrangement of Cohen's "Suzanne".

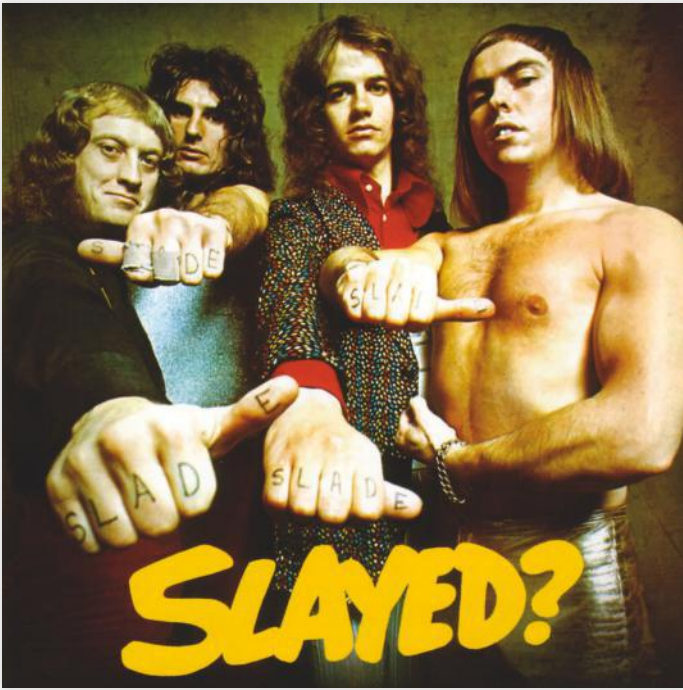
HEAR: STREAM; DL; CD; NEW LP



SLADE
SLADE ALIVE! POLYDOR, 1972

Hard-rock hues prior to their emergence as glam superstars. Includes covers of Ten Years After, Steppenwolf and Little Richard.

HEAR: STREAM; DL; CD; NEW LP

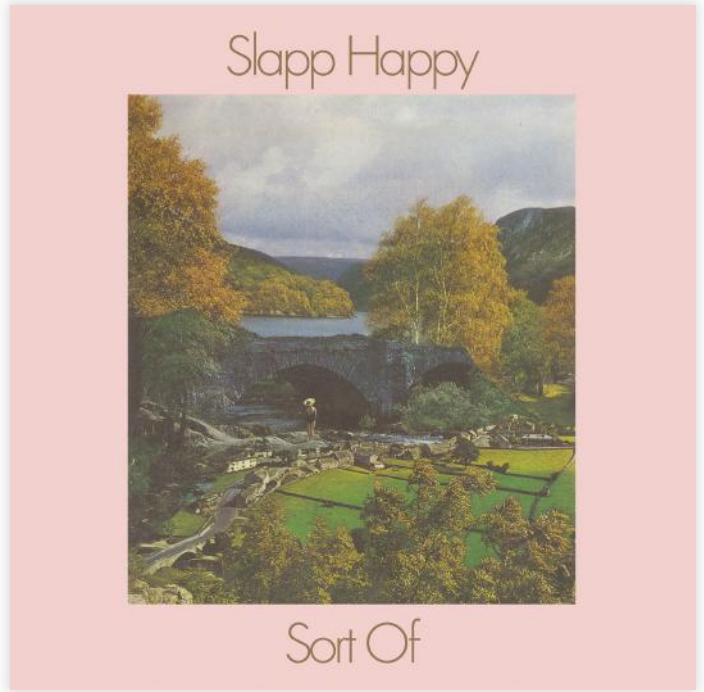


SLADE

SLAYED? POLYDOR, 1972

Full-on glam stompers, led by huge hits “Mama Weer All Crazee Now” and “Gudbuy T’Jane”. Surprising detours into balladry, too (“Look At Last Nite”).

HEAR: STREAM; DL; CD; DELUXE; NEW LP



SLAPP HAPPY

SORT OF POLYDOR, 1972

Debut by the German-English avant-garde pop outfit led by Peter Blegvad. Freak-folk meets musique concrète, but tunelessly so.

HEAR: ORIG LP; CD; DELUXE



SLAPP HAPPY

SLAPP HAPPY VIRGIN, 1974

Or as it was initially known, *Casablanca Moon*. Recorded with the help of Faust at their Wümme studio, this reimagines girl-group pop in collision with Kevin Ayers. Great fun, needs more love.

HEAR: ORIG LP; CD



SLY & THE FAMILY STONE

THERE'S A RIOT GOIN' ON

EPIC, 1971

The album was commercially slept on, but now we hear it fresher: as a lo-fi, funky, production masterclass in tone and feel.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



SLY & THE FAMILY STONE

FRESH

EPIC, 1973

Lighter in mood than its predecessor and more heavily reliant on drum machines. Includes the band's only cover, Doris Day's “Que Sera Sera”.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



LONNIE LISTON SMITH & THE COSMIC ECHOES

ASTRAL TRAVELLING

FLYING DUTCHMAN, 1973

A longform flight across a gently twinkling galaxy, sustained by bluesy ties to terra firma. Lovely.

HEAR: ORIG LP; CD



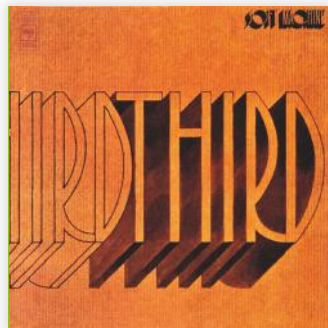
LONNIE LISTON SMITH & THE COSMIC ECHOES

EXPANSIONS

FLYING DUTCHMAN, 1974

Smith draws on bossa tunes and more pronounced grooves. One might imagine Paul Weller vibing.

HEAR: STREAM; DL; CD; NEW LP



SOFT MACHINE

THIRD COLUMBIA, 1970

Double album with just one track per side. Robert Wyatt's “Moon In June” charms enormously, but does show the gulf between his innate quirkiness and the band's front-foot jazz-fusion.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



THE SOUL CHILDREN

FRICION

STAX, 1974

Emotionally forensic classics from the vocal group. Includes their biggest hit, the thoughtful “I’ll Be The Other Woman”, and the funky “Can’t Let You Go”.

HEAR: ORIG LP; CD



SPARKS

KIMONO MY HOUSE

ISLAND, 1974

Oddball brothers Ron and Russell Mael leave the US to base themselves in the UK and hit glam-pop paydirt with “This Town Ain’t Big Enough For Both Of Us”.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

STEVIE WONDER

The making and maturing of a legend, on an astonishing run of inspired and innovative records. *By Terry Staunton*

HITSVILLE USA, as Motown's Detroit headquarters is commonly known, was a place where pristine, radio-friendly singles were fashioned with extraordinary success, but the 1970s signalled a tangible shift towards the albums market. The Temptations and Marvin Gaye both embraced the conceptual possibilities of long players (*Masterpiece* and *What's Going On*, respectively), yet neither could match the formidable run about to be embarked upon by Stevie Wonder.

Prior to *Music Of My Mind* (1972), Wonder had relied heavily on co-writers and others to supply him with songs; here he claimed sole credit on all nine tracks, and as further proof of his remarkable artistic growth he boldly explored new technology. The opening brace of "Love Having You Around" and "Superwoman" clocked in at a combined 15-and-a-half minutes, starting life as synthesiser improvisations before a cohesive melody took hold.

With the exception of an electric guitar and a trombone on single tracks (and uncredited backing singers), Wonder was responsible for every sound on the record, painstakingly overdubbing pianos, synths, clavinetts, drums and Moog bass. However, an absence of obvious hit singles meant its critical acclaim far outstripped its commercial performance. That would change with *Talking Book* (1972).

This is where sales figures catch up in acknowledging Wonder's creative maturity, its chart-topping triumph foretold by "Superstition". Co-producers Robert Margouleff

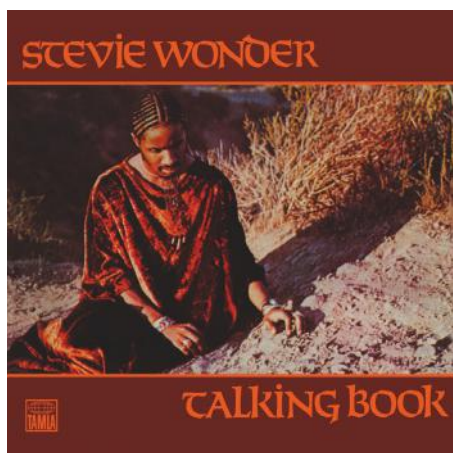
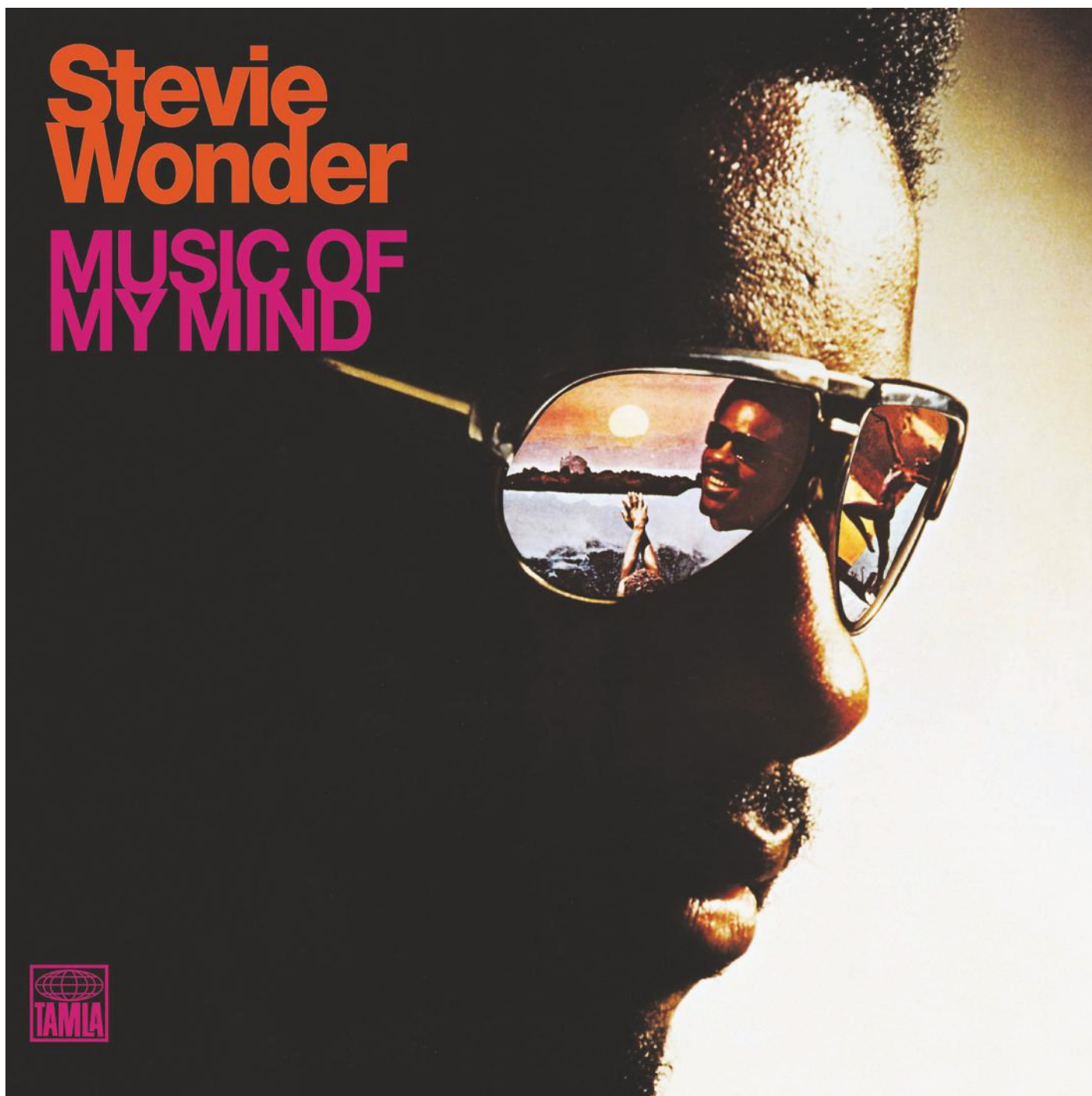
and Malcolm Cecil play a more collaborative role, and the artist's overall vision allows space for high-calibre guest musicians (Jeff Beck, Ray Parker Jr, David Sanborn), although it's Wonder's dextrous keyboards, his burgeoning knack of extracting funk from synths, that dominate.

"You Are The Sunshine Of My Life" and "I Believe (When I Fall In Love It Will Be Forever)" are, to some extent, echoes of an earlier Stevie, the mainstream balladeer of, say, "My Cherie Amour", although both sit comfortably in the album's sophisticated, adventurous narrative.

Innervisions (1973) continues along a similar sonic path but with greater lyrical bite, addressing systemic racism ("Living For The City") and drug abuse ("Too High") and taking potshots at President Richard Nixon ("He's Misstra Know-It-All"), punctuated by occasional romantic detours ("All In Love Is Fair"). Some critics suggested Wonder's heightened social conscience was inspired by labelmate Gaye's *What's Going On*, although that theory fails to take into account earlier high-water-mark singles such as "Heaven Help Us All".

There's less political engagement in 1974's *Fulfillingness' First Finale* (although Nixon gets it in the neck again on "You Haven't Done Nothin'"), Wonder largely opting for sparser, more introspective tones on the likes of "Heaven Is 10 Zillion Light Years Away" and "They Won't Go When I Go". He does, however, pack a meaty punch with the positive vibes of "Boogie On Reggae Woman". Fulfilling stuff indeed.

Talking Book is where sales figures catch up in acknowledging Wonder's creative maturity, its chart-topping triumph foretold by "Superstition"



MUSIC OF MY MIND

TAMLA, 1972

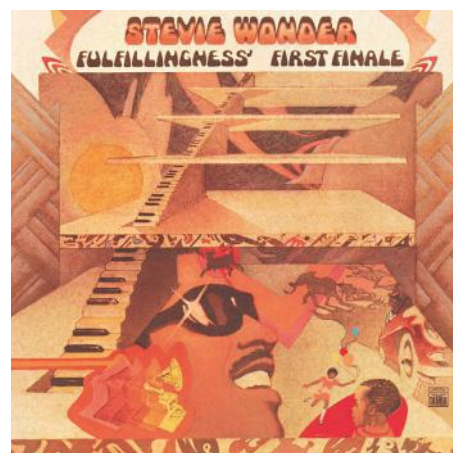
HEAR: STREAM; DL; CD; NEW LP



TALKING BOOK

TAMLA, 1972

HEAR: STREAM; DL; CD; NEW LP



INNVISIONS

TAMLA, 1973

HEAR: STREAM; DL; CD; NEW LP

FULFILLINGNESS' FIRST FINALE

TAMLA, 1974

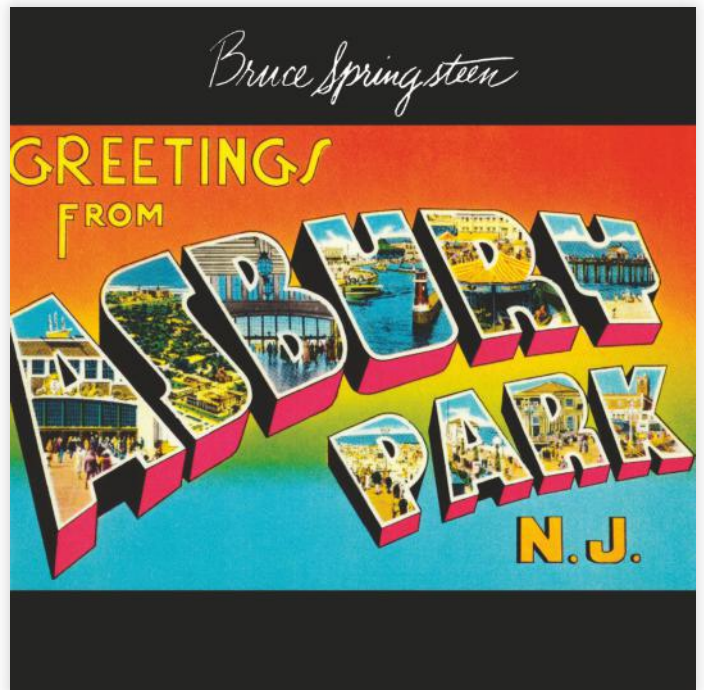
HEAR: STREAM; DL; CD; NEW LP



SPIRIT **TWELVE DREAMS OF DR SARDONICUS** EPIC, 1970

Randy California's sleeper hit. Beyond psych, the band travel into sample-ready funky prog, with ecological credentials. Produced by David Briggs, best known for his work with Neil Young.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

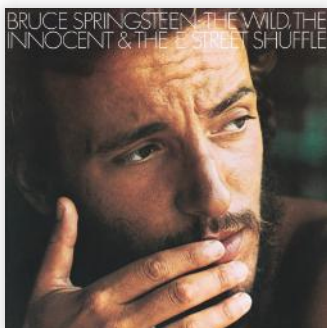


BRUCE SPRINGSTEEN

GREETINGS FROM ASBURY PARK, NJ COLUMBIA, 1973

The Boss's calling card, packed with narrative tales of East Coast misfits, set to a soulful sound that recalls Van Morrison.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



BRUCE SPRINGSTEEN
**THE WILD, THE INNOCENT
& THE E STREET SHUFFLE**

COLUMBIA, 1973

Four musicians who will form the nucleus of the E Street Band are here; "Rosalita" and "Incident On 57th Street" are key texts.

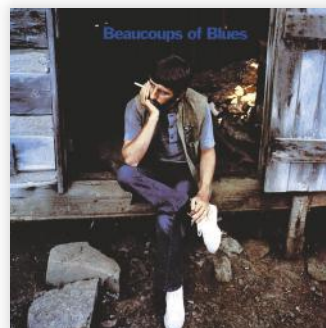
HEAR: STREAM; DL; CD; NEW LP



THE STAPLE SINGERS
**BE ALTITUDE: RESPECT
YOURSELF** STAX, 1972

Pops, Mavis and the gang on majestic Muscle Shoals form. Big hits "I'll Take You There" and the title track are almost matched by "We The People" and "This World".

HEAR: ORIG LP; STREAM; DL; CD



RINGO STARR
BEAUCOUPS OF BLUES

APPLE, 1970

Act naturally: indulging Starr's passion for country music. Taped over three days in Nashville with a who's who of the city's most respected session players.

HEAR: ORIG LP; STREAM; DL; CD



RINGO STARR
RINGO

APPLE, 1973

The first post-Fabs album to feature all four Beatles, as both writers and musicians. George Harrison gifted Ringo the million-selling single "Photograph".

HEAR: STREAM; DL; CD; NEW LP

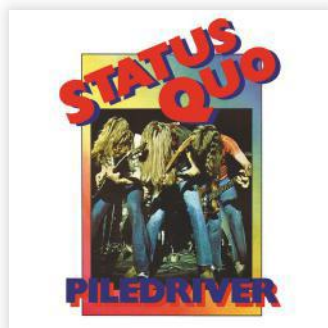


STATUS QUO
DOG OF TWO HEAD

PYE, 1971

The heavy rock motifs of earlier albums begin to give way to a more user-friendly boogie, as evidenced by the Top 20 hit "Mean Girl".

HEAR: STREAM; DL; CD; NEW LP



STATUS QUO
PILEDRIVER VERTIGO, 1972

A riffing masterclass on "Don't Waste My Time" and hit single "Paper Plane", capped off by a long, lean chug through The Doors' "Roadhouse Blues". Get in!

HEAR: STREAM; DL; CD; DELUXE; NEW LP

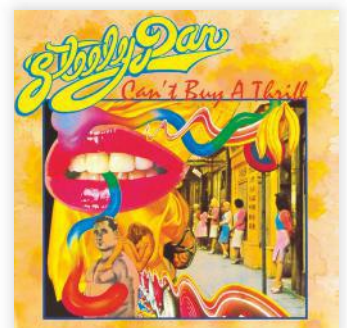


STEALERS WHEEL
STEALERS WHEEL

A&M, 1974

Shuffling folk rock from Gerry Rafferty and Joe Egan, most evident on "Stuck In The Middle With You". The ballad "You Put Something Better Inside Of Me" is a highlight.

HEAR: ORIG LP; STREAM; CD

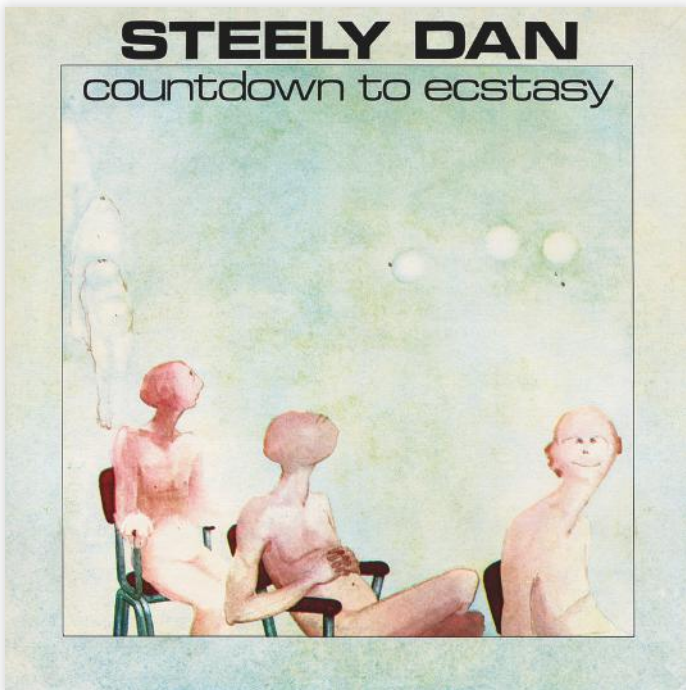


STEELY DAN
CAN'T BUY A THRILL

ABC, 1971

Slick debut, featuring "Do It Again" and "Reeling In The Years". Joint lead singer David Palmer has writing credits on five songs but quit after the album's release.

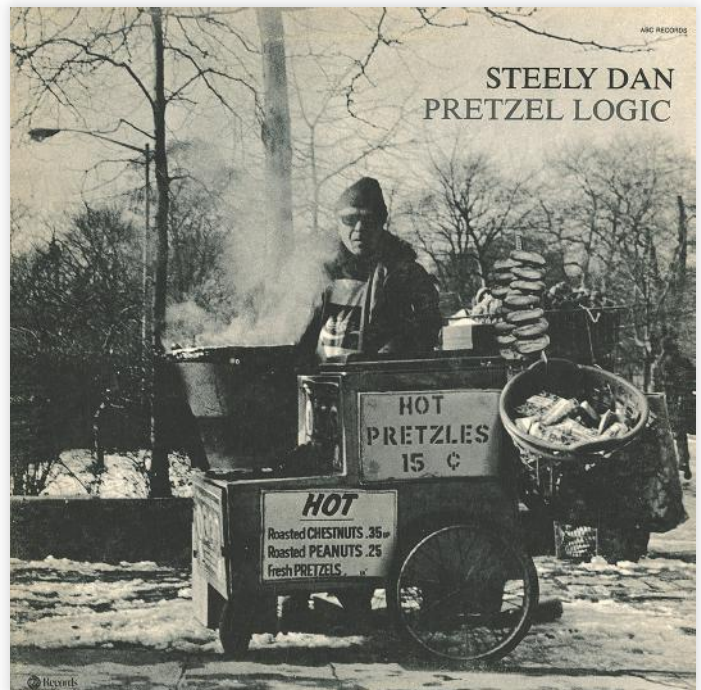
HEAR: ORIG LP; STREAM; DL; CD



STEELY DAN COUNTDOWN TO ECSTASY ABC, 1972

A greater emphasis on jazz and blues motifs, and with Donald Fagen now sole lead vocalist. "Show Biz Kids" and "My Old School" fell just short of the US Top 40.

HEAR: ORIG LP; STREAM; DL; CD



STEELY DAN PRETZEL LOGIC ABC, 1973

Further explorations of jazz figures in a pop idiom, best heard on the hit single "Rikki Don't Lose That Number" and "Any Major Dude Will Tell You".

HEAR: ORIG LP; STREAM; DL; CD



STEELEYE SPAN HARK! THE VILLAGE WAIT

RCA VICTOR, 1970

Folk-rock royalty's debut, their only album to feature Gay Wood, sharing lead vocal duties with Maddy Prior. "Blackleg Miner" and "Lowlands Of Holland" stand out.

HEAR: ORIG LP; STREAM; DL; CD

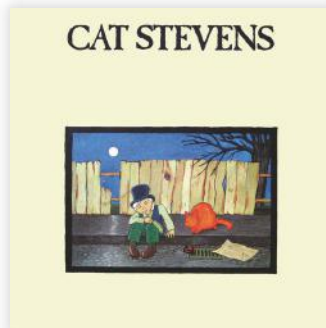


STEELEYE SPAN PLEASE TO SEE THE KING

B&C, 1971

A radical change after upheavals in personnel, notably the absence of drums and more focus on syncopation. 17th-century poem "Boys Of Bedlam" is a highlight.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE

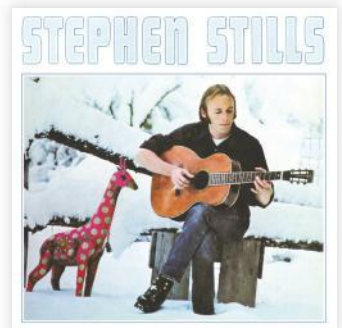


CAT STEVENS TEASER AND THE FIRECAT

ISLAND, 1971

Released in conjunction with a children's book of the same name, but rightly remembered today for "Moonshadow", "Morning Has Broken" and "Peace Train".

HEAR: STREAM; DL; CD; DELUXE; NEW LP



STEPHEN STILLS STEPHEN STILLS

ATLANTIC, 1970

Debut solo effort, graced by "Love The One You're With" and "Go Back Home". High-calibre players include Hendrix, Clapton, Ringo and old mucker Graham Nash.

HEAR: STREAM; DL; CD; NEW LP



STEPHEN STILLS' MANASSAS

ATLANTIC, 1972

So begins the task... Stills extends the brand, magnificently. Themed, harmonious double with a personnel including Chris Hillman, and (an uncredited) Jerry Garcia.

HEAR: STREAM; DL; CD; NEW LP



THE STOOGES FUN HOUSE

ELEKTRA, 1970

A work of savage might. In later decades, every note of the session would be reissued and consumed. At the dawn of a new decade its brutality (and stealthily, it's art) was unmatched.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



THE STOVALL SISTERS THE STOVALL SISTERS

WARNER BROS, 1970

Pivotal release by the gospel trio who sang back-up on Norman Greenbaum's "Spirit In The Sky". Features the funk-soul classic "Hang On In There".

HEAR: STREAM; DL; CD; NEW LP



THE STRAWBS GRAVE NEW WORLD

A&M, 1972

First album following the departure of Rick Wakeman for Yes; a concept song cycle following one man from birth to death. Bad pun, great music.

HEAR: ORIG LP; STREAM; DL; CD; DELUXE

YES

Perpetual change! New personnel help Yes head out for new horizons. *By Nigel Williamson*

THREE months into 1970, Yes performed their second album, *Time And A Word* in its entirety with an orchestra at the Queen Elizabeth Hall on London's South Bank. The album wasn't even due for release for another four months, yet it was a statement of the band's burgeoning ambition. Six months earlier, The Nice had recorded Keith Emerson's *Five Bridges Suite* with the Sinfonia of London. In this brave new world of prog-epic grandiosity and symphonic rock zeal, Yes were not going to be left behind.

In truth, *Time And A Word* – which included covers of songs by Buffalo Springfield and Richie Havens and some Zep-influenced hard-rock bludgeoning – contained only hints of the cosmic visions and epic stylings that were soon to be unleashed. The titanic Yes sound only really began to take shape on *The Yes Album* (1971), by which time ex-Tomorrow guitarist Steve Howe had replaced Peter Banks, who had vehemently opposed the symphonic direction.

Versatile and virtuosic, Howe made a major contribution to the denser, more elaborate arrangements on extended, suite-like tracks such as “Starship Trooper” and “I’ve Seen All Good People”. Shortly after the album’s release there was another significant personnel change with the arrival of the classically trained Rick Wakeman, who marshalled his battery of keyboards and synths like a one-man orchestra.

Only nine months separated the release of *The Yes Album* and *Fragile* (1971), but Wakeman’s influence on the sound was both immediate and profound. The album went Top 10 on both sides of the Atlantic, and in terms of cosmic bombast not even ELP and King Crimson could rival them, while Jon Anderson’s esoteric and fantastical lyrics were reflected in the album’s artwork, which marked the start of Yes’s long-standing association with Roger Dean.

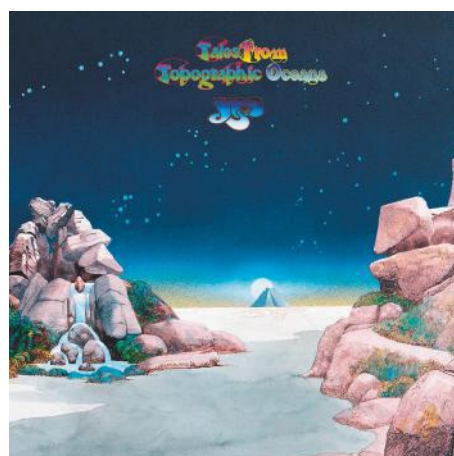
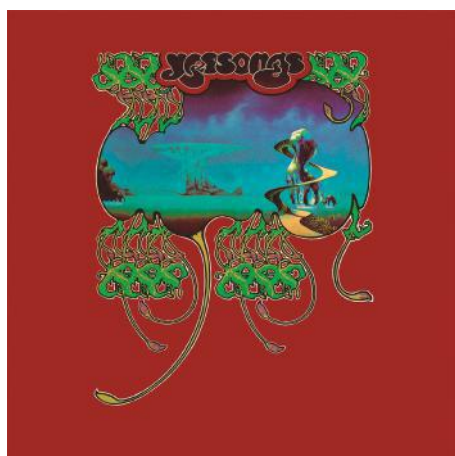
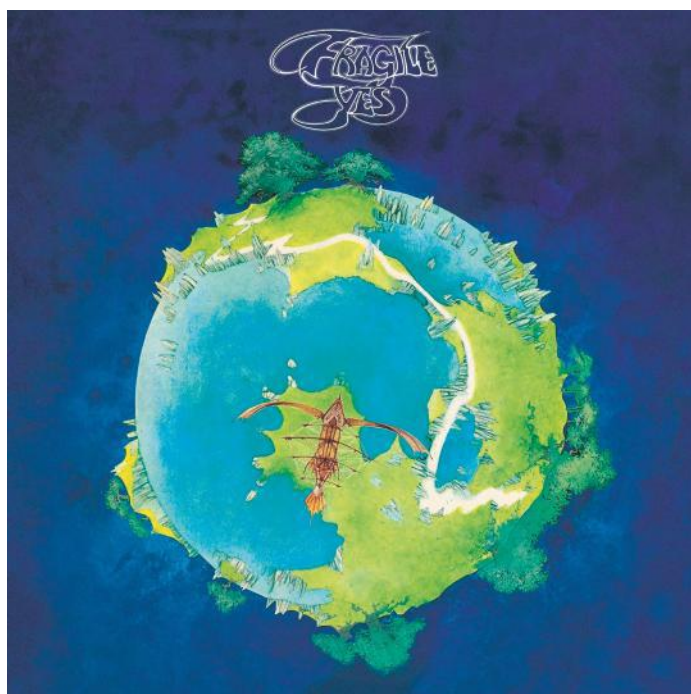
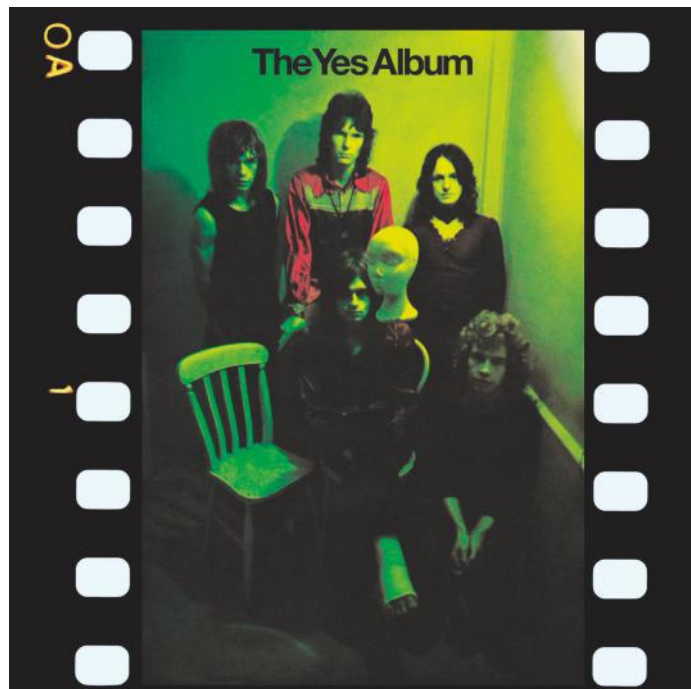
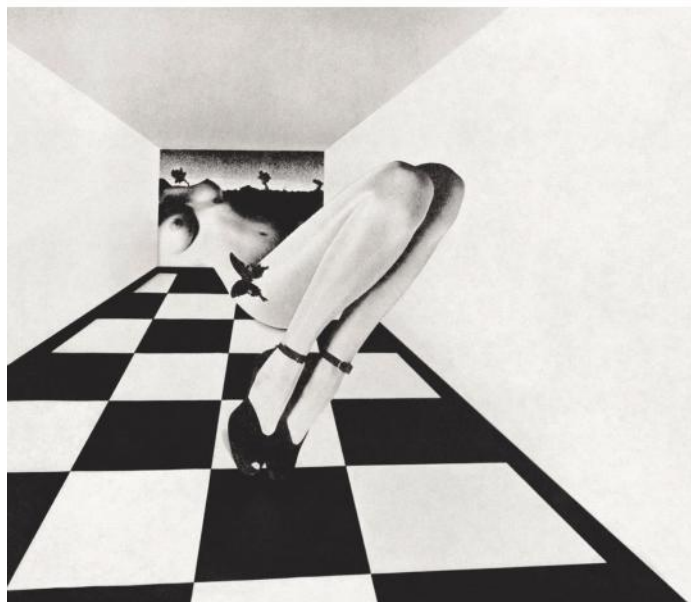
Convinced that prog rock meant nothing unless it continued to progress, Anderson felt that it was Yes’s duty to raise the bar of the group’s aspiration with each successive album. *Close To The Edge* (1972) was an even more elaborate affair than *Fragile*, and represented not only Yes’s finest hour but one of prog’s most impressive achievements.

The triple live album *Yessongs* (1973) captured the increasingly epic nature of the band’s concert performances, but the overblown *Tales From Topographic Oceans* (1973) brought a damning backlash – even from inside the band. Deciding he’d had enough of 80-minute concept albums, Wakeman walked out. Ironically enough, to make some of his own.

With *Relayer* (1974), Wakeman’s replacement Patrick Moraz helped Yes push on again. Though a short-lived member of the group, Moraz effected considerable change. This time, with the likes of “The Gates Of Delirium”, into something a bit like jazz-fusion.

**In terms of cosmic bombast,
not even ELP and King Crimson
could rival them**

TIME AND A WORD/YES



TIME AND A WORD

ATLANTIC, 1970
HEAR: STREAM; CD;
NEW LP

THE YES ALBUM

ATLANTIC, 1971
HEAR: STREAM; CD;
NEW LP

FRAGILE

ATLANTIC, 1971
HEAR: STREAM; DL;
CD; NEW LP

CLOSE TO THE EDGE

ATLANTIC, 1972
HEAR: STREAM; DL;
CD; NEW LP

YESSONGS

ATLANTIC, 1973
HEAR: ORIG LP;
STREAM; DL; CD

TALES FROM TOPOGRAPHIC OCEANS

ATLANTIC, 1973
HEAR: STREAM; DL;
CD; NEW LP

RELAYER

ATLANTIC, 1974
HEAR: STREAM; DL;
CD; NEW LP

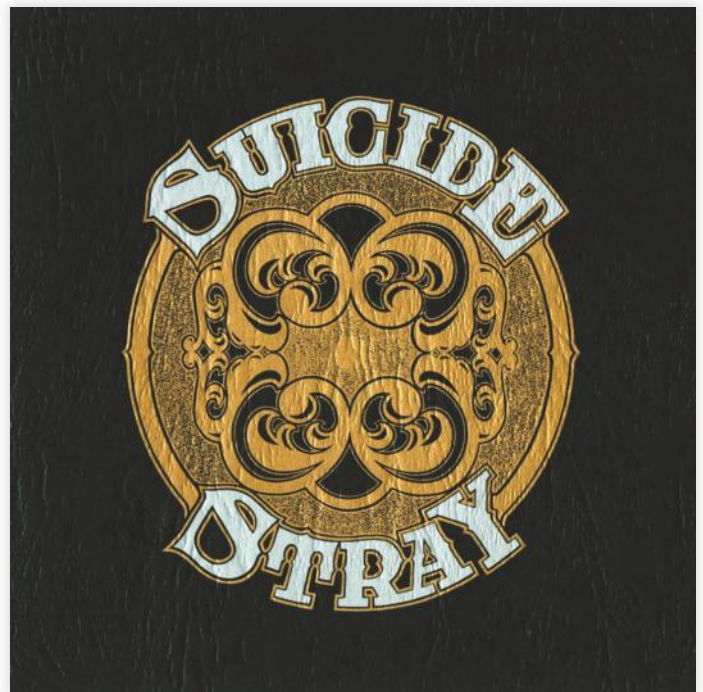


THE STRAWBS

HERO AND HEROINE A&M, 1974

Founders Dave Cousins and Dave Lambert enlist new players for an exercise in folk prog with Gothic overtones. Check the doom-laden title track!

HEAR: ORIG LP; STREAM; DL; CD; DELUXE

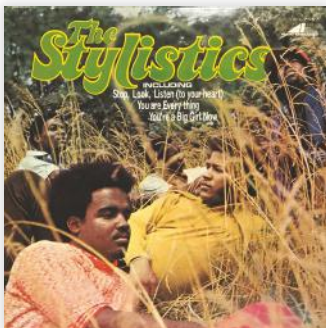


STRAY

SUICIDE TRANSATLANTIC, 1971

Teenage hard rockers with a side order of hooks and melodies. Heavy riffing; veering towards the conscious space rock of Hawkwind and Pink Fairies.

HEAR: STREAM; CD; NEW LP

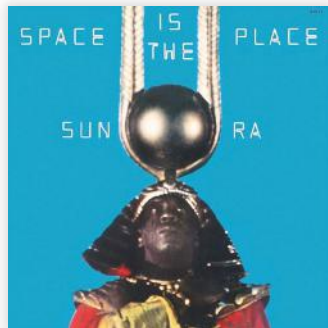


THE STYLISTICS

THE STYLISTICS AVCO, 1970

Sweet Philly soul debut featuring the angelic voice of Russell Thompkins, produced by Thom Bell. "Stop, Look, Listen" and "Betcha By Golly Wow" are the standouts, amid stiff competition.

HEAR: ORIG LP; STREAM; DL; CD



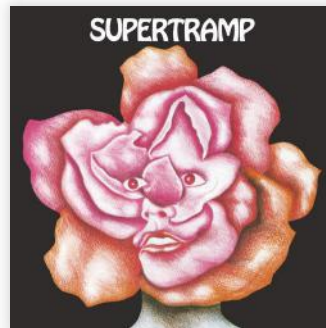
SUN RA

SPACE IS THE PLACE

BLUE THUMB, 1973

Continuing the composer's journey across the jazz galaxy. Here, percussive rhythms jostle with the man's wigged-out synths.

HEAR: STREAM; DL; CD; NEW LP



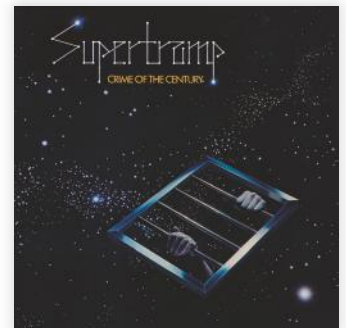
SUPERTRAMP

SUPERTRAMP

A&M, 1970

Debut long-player pigeonholed as "progressive pop" on its release. The daring flights of instrumental fancy are occasionally hamstrung by overly earnest lyrics.

HEAR: ORIG LP; STREAM; DL; CD



SUPERTRAMP

CRIME OF THE CENTURY

A&M, 1974

Breakthrough third album, enabled by the hit single "Dreamer". Themes of loneliness and mental instability permeate several songs.

HEAR: DL; STREAM; CD; DELUXE; NEW LP



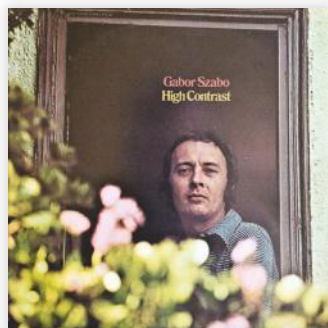
THE SWEET

DESOLATION BOULEVARD

RCA, 1974

The band's best – and glammiest – album. A more mature affair, in "The Six Teens" it had a self-contained rock opera. "Fox On The Run" was their first self-penned hit.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



GABOR SZABO

HIGH CONTRAST

BLUE THUMB, 1970

Moving away from the fluid psychedelia of his Impulse years, Szabó brings Bobby Womack (guitar) and Jim Keltner (drums) on board for a stinging, funk-jazz suite.

HEAR: ORIG LP; STREAM; DL; CD



TANGERINE DREAM

ALPHA CENTAURI OHR, 1971

Goodbye Conrad Schnitzler, hello to a new cosmic chamber music. Organ, flute and guitar weaving around each other. Long-haired German hippies on a spaced-out fantasia.

HEAR: STREAM; DL; CD; NEW LP

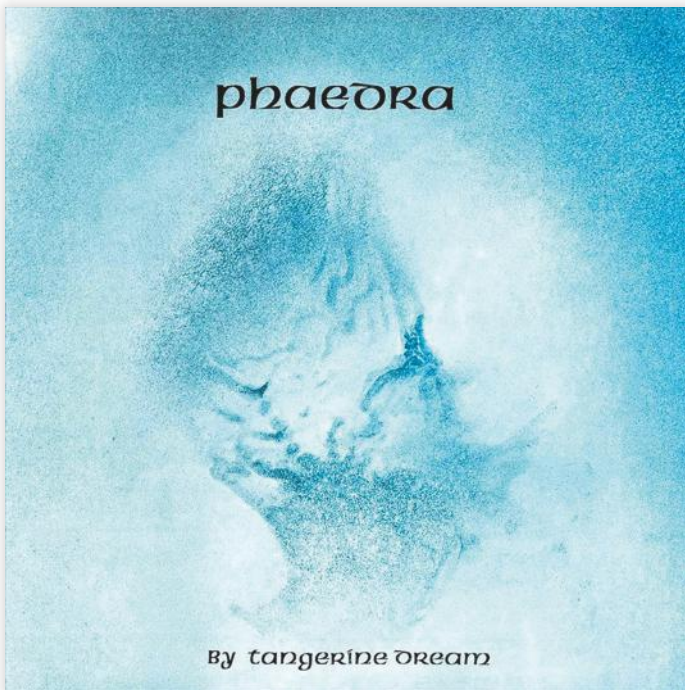


TANGERINE DREAM

ZEIT OHR, 1972

Their third album and masterpiece. Four sides of exquisitely paced, seemingly static ambience. Under the clouds of synthesis, though, are whole micro-worlds of subtle incident.

HEAR: STREAM; DL; CD; NEW LP



TANGERINE DREAM

PHAEDRA VIRGIN, 1974

A streamlining, of sorts, for album number five, with sequencers to the fore. A hit in the UK, it's the template for modern modular ambient.

HEAR: STREAM; DL; CD; NEW LP



CECIL TAYLOR

WHAT'S NEW FREEDOM, 1974

One of the signal sessions from Taylor's early-'60s lineup, given new life. The playing turns on a dime; Taylor's constructivist style is fearsome.

HEAR: ORIG LP



THE TEMPTATIONS

PSYCHEDELIC SHACK

MOTOWN, 1970

On their 12th, The Temptations fully embraced psychedelia. Producer Whitfield holding the reigns, the music's slippery, phased out and wired, weirdly funky.

HEAR: STREAM; DL; CD; NEW LP



THE TEMPTATIONS

ALL DIRECTIONS

GORDY, 1972

A conflicted Temptations recorded *All Directions*. Still, their tightly honed psych-soul offered one absolute classic, their stunning, unrelenting cover of "Papa Was A Rolling Stone".

HEAR: STREAM; DL; CD; NEW LP



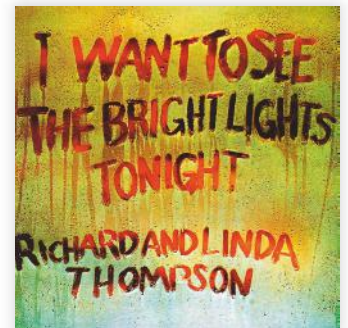
THE TEMPTATIONS

MASTERPIECE

GORDY, 1973

With Whitfield's grip tighter yet, *Masterpiece* is his soul odyssey. Some questioned whether it was still a band record, yet it lands powerfully, especially on the majestic 14-minute title track.

HEAR: STREAM; DL; CD; NEW LP



RICHARD & LINDA THOMPSON

I WANT TO SEE THE BRIGHT LIGHTS TONIGHT

ISLAND, 1974

Their finest moment, *Bright Lights* startles for its vision and its clarity; every song's a gem, their intertwined voices breathtaking.

HEAR: STREAM; DL; CD; NEW LP



TOOTS & THE MAYTALS

FUNKY KINGSTON

DRAGON, 1972

"Pressure Drop" is their legendary 45, but *Funky Kingston* is the real stunner. A tightly honed rocksteady collection, here Toots Hibbert's voice is a rough-riding delight.

HEAR: STREAM; DL; CD; NEW LP



TRACTOR

DANDELION, 1972

Lancashire's Tractor, signed by John Peel to Dandelion, oscillate between heavy prog, all overdriven, fuzz-flayed guitar, and gentle acid-folk ballads. They're of-their-time, but brilliantly so.

HEAR: STREAM; DL; CD; NEW LP



TRAFFIC

JOHN BARLEYCORN MUST DIE

ISLAND, 1970

The iridescent '60s psychedelia is gone, replaced with a lovely, bucolic, folkish lilt. With traditional "John Barleycorn", one of Traffic's great, lasting performances results.

HEAR: STREAM; DL; CD; NEW LP



TRAFFIC

THE LOW SPARK OF HIGH-HEELLED BOYS

ISLAND, 1971

An expanded lineup gives Traffic greater flexibility. The title song here, a 12-minute sprawl, is the best possible showcase for the group's growing jazz-rock tendencies.

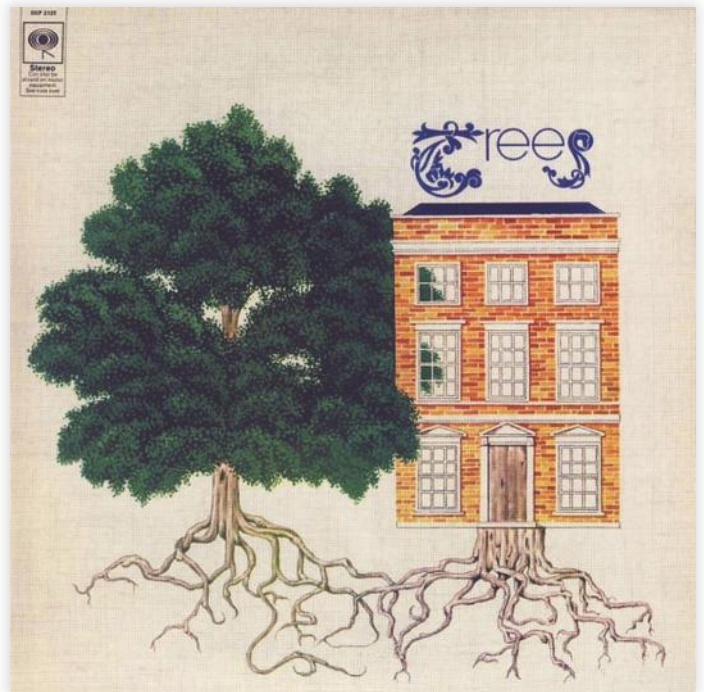
HEAR: STREAM; DL; CD; NEW LP



TRAFFIC SHOOT OUT AT THE FANTASY FACTORY ISLAND, 1973

No small band anyway, Traffic now took on additional players from the Muscle Shoals Rhythm Section. Leaning more to traditional soul ballads, but with their own longform dynamics.

HEAR: STREAM; DL; CD; NEW LP



TREES THE GARDEN OF JANE DELAWNEY CBS, 1970

Another group from the '70s British folk-rock ferment, Trees were unfairly overlooked. Their debut is a superior exploration of traditional folk, a deep-breathing, tripped-out delight.

HEAR: STREAM; CD; NEW LP



TREES

ON THE SHORE CBS, 1971

Here, Trees play with greater intensity. *On The Shore's* core is their expansive take on traditional tune "Sally Free & Easy" – it's devastating and epic.

HEAR: STREAM; CD; NEW LP



TUDOR LODGE

TUDOR LODGE VERTIGO, 1971

Even amid the wealth of quality folk-rock outfits, Tudor Lodge shone out. They were particularly beholden to the pastoral, opaque end of folk, fragile and bejewelled.

HEAR: CD; NEW LP

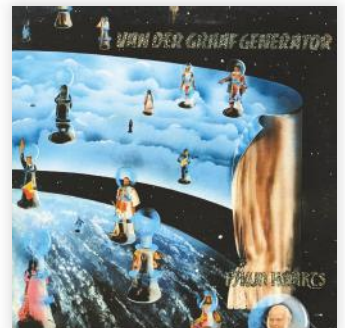


U ROY

U ROY ATTACK, 1974

An exemplary Duke Reid production. A streamlined, spacious sound makes plenty of space for U Roy's near-definitive toasting; one of Jamaica's most distinctive voices.

HEAR: ORIG LP



VAN DER GRAAF GENERATOR

PAWN HEARTS CHARISMA, 1971

Perhaps the most fearsome prog group of their time, certainly the most unrelenting, on *Pawn Hearts* VDGG push further, scaling heights of intensity and extremity.

HEAR: STREAM; DL; CD; NEW LP

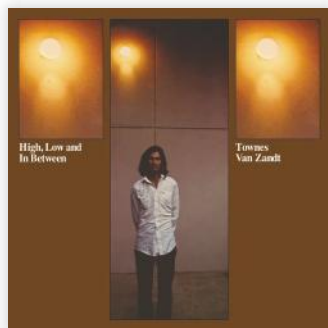


LON AND DERREK VAN EATON

BROTHER APPLE, 1970

Session regulars, connected to The Beatles, the Van Eatons were underestimated singer-songwriters, equal parts dramatic and reflective.

HEAR: ORIG LP; CD

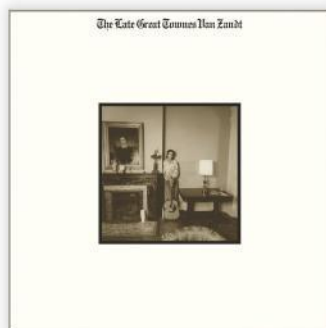


TOWNES VAN ZANDT

HIGH, LOW AND IN BETWEEN POPPY, 1972

Well established as a country-folk great, *High, Low and In Between* consolidates the everyday poetry and resonant depth of Van Zandt's writing and singing.

HEAR: STREAM; DL; CD; NEW LP



TOWNES VAN ZANDT

THE LATE GREAT TOWNES VAN ZANDT

POPPY, 1972

Features his lasting, oft-covered classic "Pancho & Lefty", plus a clutch of other gems. Van Zandt is writing at his very peak here.

HEAR: STREAM; DL; CD; NEW LP

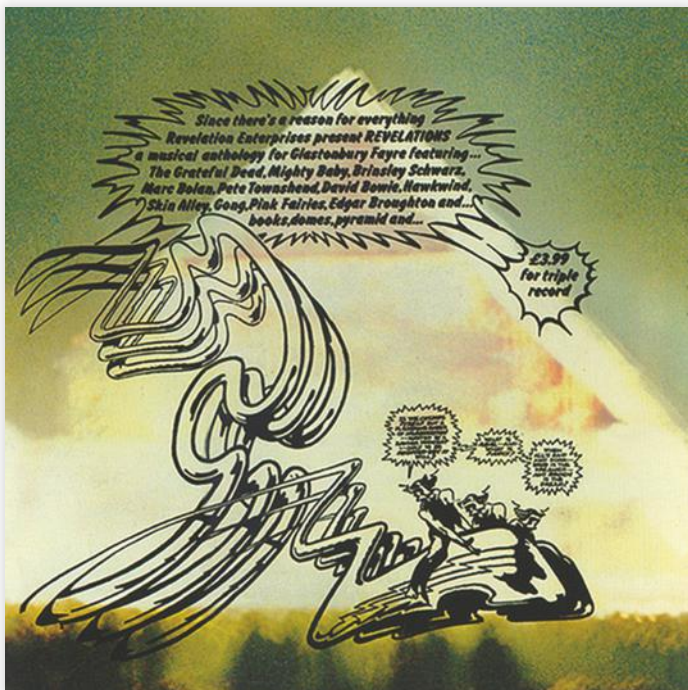


JEAN-CLAUDE VANNIER

L'ENFANT ASSASSIN DES MOUCHES SUZELLE, 1972

Best known as arranger for Serge Gainsbourg's *Melody Nelson*, Vannier's 1972 solo set is a concept album that's breathtaking in scope. An instrumental avant-pop joy.

HEAR: STREAM; DL; CD; NEW LP

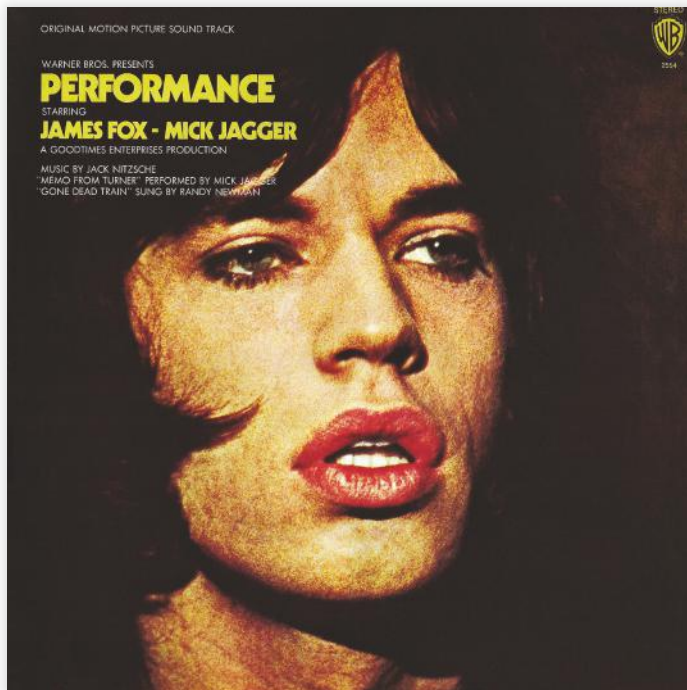


VARIOUS ARTISTS

GLASTONBURY FAYRE FESTIVAL REVELATION 1/2/3, 1972

Some recorded at the festival, some not, but this is an essential snapshot of its times. Pink Fairies, Grateful Dead, Gong, Mighty Baby, Bowie, Bolan...

HEAR: ORIG LP; STREAM; DL



VARIOUS ARTISTS PERFORMANCE OST WARNER BROS, 1970

Nicolas Roeg and Donald Cammell's psychodrama, starring Mick Jagger, had a heavyweight soundtrack, including appearances from Jack Nitzsche, Ry Cooder, plus Jagger's "Memo From Turner".

HEAR: ORIG LP; STREAM; DL; CD



VARIOUS ARTISTS/JIMMY CLIFF

THE HARDER THEY COME OST ISLAND, 1972

Landmark reggae soundtrack to the classic crime film. Cliff's touch is as profound as ever, creating a moment of great cultural outreach.

HEAR: STREAM; DL; CD; NEW LP



VARIOUS ARTISTS WOODSTOCK: MUSIC FROM THE OST

COTILLION, 1970

Triple LP of the film of the festival, capturing the late-'60s hippie trip in all its ragged splendour, Sly Stone and Hendrix the highlights.

HEAR: ORIG LP; CD



VARIOUS ARTISTS ZABRISKIE POINT

MGM, 1970

Antonioni's film is, quite frankly, a mess, but its soundtrack, with the Dead, Garcia, John Fahey and more, is superlative. Go straight to the record.

HEAR: STREAM; DL; CD; NEW LP



CAETANO VELOSO CAETANO VELOSO

POLYGRAM, 1971

Recorded in exile from his home of Brazil, fleeing the military junta, Veloso's 1971 album is blue and melancholy, its melodies weighed down by circumstances.

HEAR: STREAM; DL; CD; NEW LP



CAETANO VELOSO TRANSA PHILIPS, 1972

Another album from exile, Veloso seems less haunted here, more easy-going. Some beautiful old sambas reappear, the playing fluid and mutable, Veloso's voice slyly luscious.

HEAR: STREAM; DL; CD; NEW LP



CAETANO VELOSO ARAÇÁ AZUL PHILIPS, 1973

A creative triumph and commercial disaster, *Araçá Azul* is Veloso's avant-garde masterpiece, a fever dream of concrete poetry and denuded samba. Risky, unrelenting and essential.

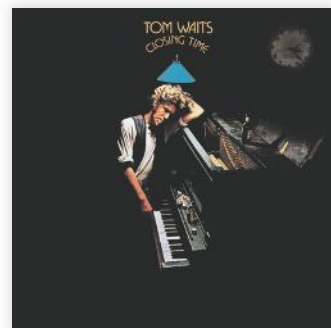
HEAR: STREAM; DL; CD; NEW LP



THE VELVET UNDERGROUND LOADED COTILLION, 1970

Their last great gasp – don't even mention *Squeeze* – *Loaded* features some of Lou Reed's most sublime, straight-talking hymns to rock'n'roll, and great Doug Yule performances.

HEAR: STREAM; DL; CD; DELUXE; NEW LP



TOM WAITS CLOSING TIME ASYLUM, 1973

Waits' debut collection is a strait-laced singer-songwriter set, far from his later experimentation. His love of the Beats is evident here in his everyday observations.

HEAR: STREAM; DL; CD; NEW LP

NEIL YOUNG

The middle of the road, and the ditch. A rush for songwriting gold, then a spot of self-sabotage. *By Peter Watts*

NEIL YOUNG entered 1970 as the junior partner in one of rock's first great supergroups. He ended 1974 as the king of the curveball as well as an unquestioned master of his art. This was his most successful commercial era, even if it saw him switch between modes as a polished singer-songwriter and obstreperous band leader. He recorded some of his most enduring music, as well as the first of those awkward, brilliant albums that would be adored by fans but confuse the hell out of everybody else. Young was a man in a hurry, setting a pace that would barely let up for the next five decades.

Young's solo career was yet to really take off when he recorded *Déjà Vu*, a No 1 album that instantly elevated Young to the same level as Crosby, Nash and Stills. While "Ohio" showed he could write hits, CSNY generally taught him how to tidy up his approach to songwriting and gave him a deeper understanding of studio craft.

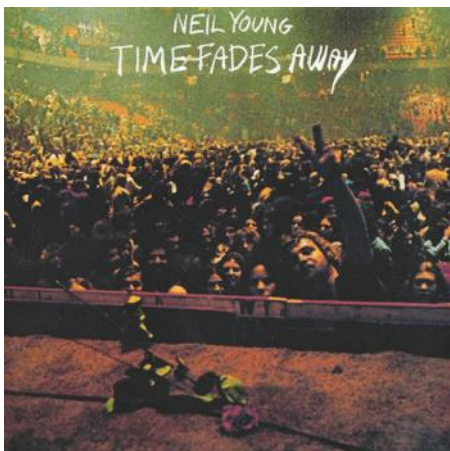
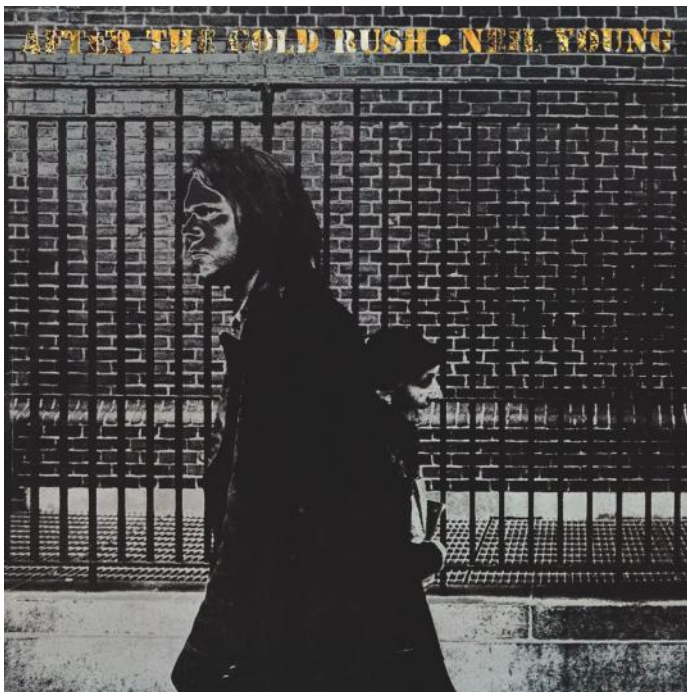
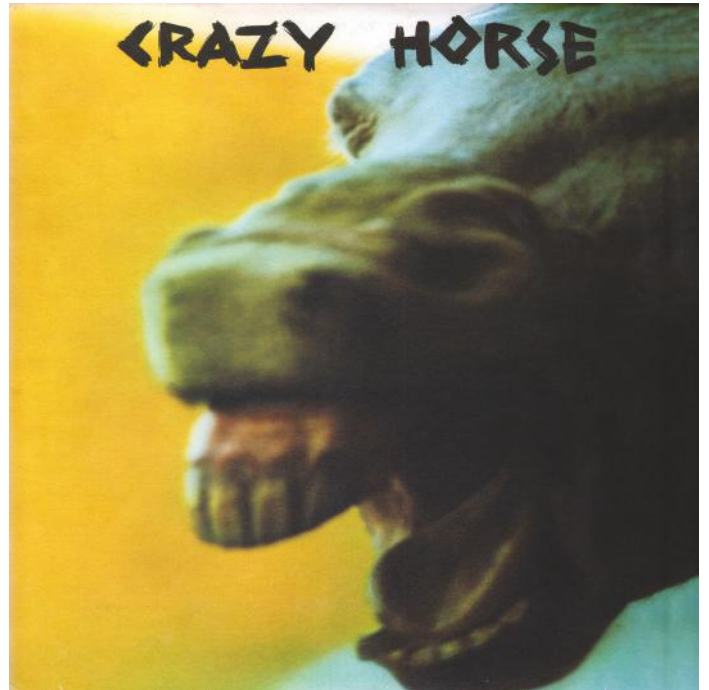
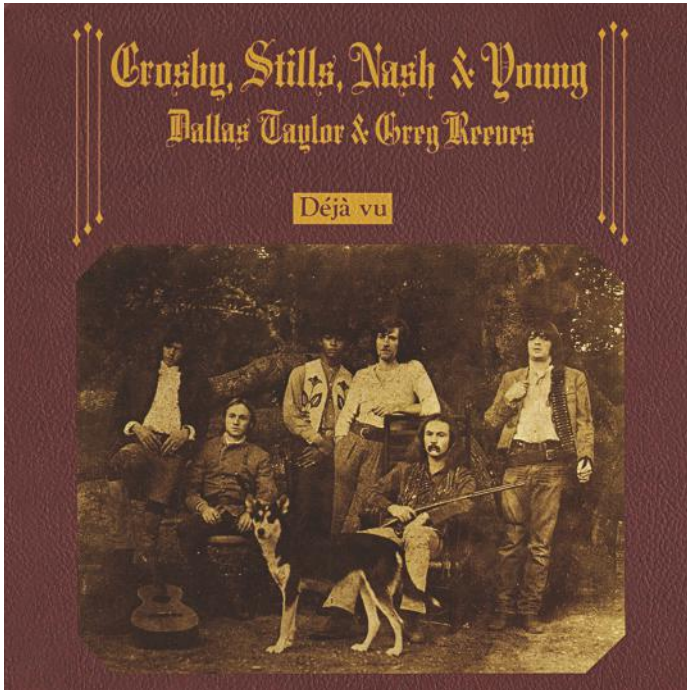
He put those lessons to good use on *After The Gold Rush*, his first great solo album, packed with heart as well as skill. He followed it with *Harvest*, which sounded like a safe retread of *...Gold Rush* and was even more successful. It was initially intended to be more like "The Needle And The Damage Done", a stark acoustic live song about addiction that had little in common with hit singles "Heart Of Gold" and "Old Man".

"Needle..." was a lament to Crazy Horse's Danny Whitten, who died shortly after *Harvest* was released. In 1971, Whitten had shown his own songwriting talent on Crazy Horse's debut, *Crazy Horse*. This included a couple of Neil Young tracks ("Dance, Dance, Dance" and the Whitten co-write "Downtown"), as well as Whitten's magnificent "I Don't Want To Talk About It".

Whitten's death knocked Young sideways, but he could also see the pitfalls of *Harvest*. He could bash this stuff out for the rest of his life, but he'd never find it satisfying. A new phase began with 1973's *Time Fades Away*, which featured fresh songs played during the *Harvest* tour with the Stray Gators. The album has that angry, wasted, everything-is-about-to-fall-apart quality we now associate with Young but which was completely unexpected after the easy charm of *Harvest*.

It actually sold pretty well, so Young compounded the self-sabotage by refusing to reissue it until 2014. He then doubled down with *On The Beach*, a raw piece of brutal brilliance with a cover that literally represented Young turning his back on fame's trappings. Once again, Young then made the album hard to obtain, burning his bridges and burying the ashes without a map. But even on *On The Beach* there was anguished beauty that acted as a through-line to *...Gold Rush*, only now with the added sense of danger and urgency that made Young's voice unique and essential.

1973's *Time Fades Away* has that angry, wasted, everything-is-about-to-fall-apart quality we now associate with Young



**CROSBY
STILLS NASH
& YOUNG
DÉJÀ VU**

ATLANTIC 1970
HEAR: STREAM; DL CD;
NEW LP

**CRAZY HORSE
CRAZY HORSE**

REPRISE, 1971
HEAR: STREAM; DL; CD;
NEW LP

**NEIL YOUNG
AFTER THE
GOLDRUSH**

REPRISE 1970
HEAR: STREAM; DL; CD;
NEW LP

**NEIL YOUNG
HARVEST**

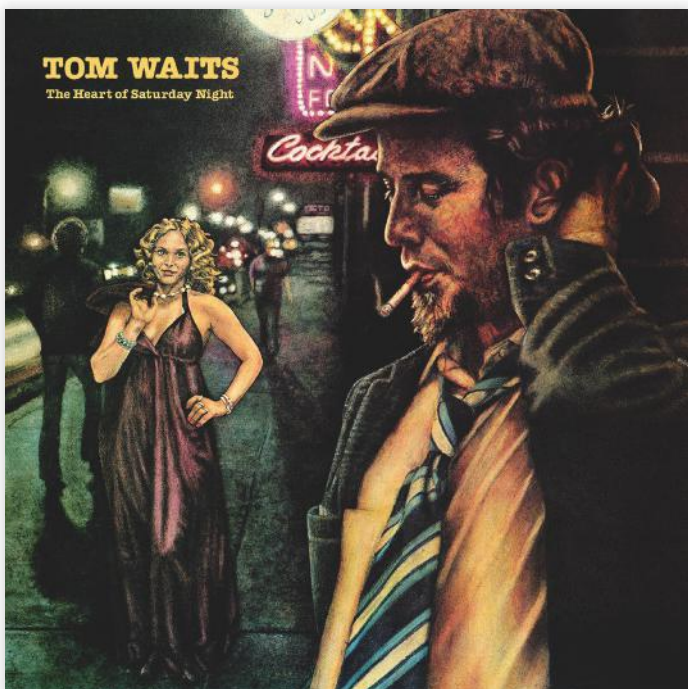
REPRISE 1972
HEAR: STREAM; DL; DVD;
CD; NEW LP

**NEIL YOUNG
TIME FADES AWAY**

REPRISE 1973
HEAR: STREAM; DL; CD;
NEW LP

**NEIL YOUNG
ON THE BEACH**

REPRISE 1974
HEAR: STREAM; DL; DVD;
CD; NEW LP

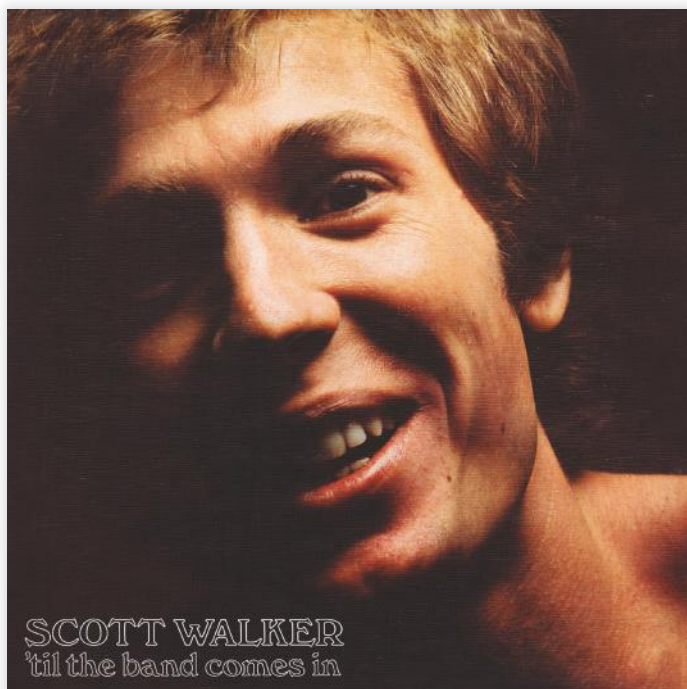


TOM WAITS

THE HEART OF SATURDAY NIGHT ASYLUM, 1974

Another step down the line for Waits, his Beat poetics are emboldened here. The songs are stronger, his voice more assured; it's all deceptively gorgeous.

HEAR: STREAM; DL; CD; NEW LP

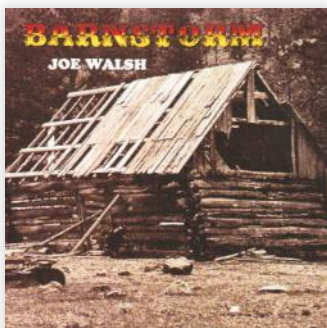


SCOTT WALKER

'TIL THE BAND COMES IN PHILIPS, 1970

Rather overlooked, overshadowed by his four late-'60s classics, there is still some gorgeous Walker here – "The War Is Over" is one of his greatest.

HEAR: STREAM; DL; CD; NEW LP



JOE WALSH

BARNSTORM ABC, 1972

Between The James Gang and The Eagles, Walsh recorded some fine folksy rock sets. *Barnstorm* is reverbed out, lustrous, close to Gene Clark or Chris Bell.

HEAR: ORIG LP; STREAM; DL; CD



DAVID WERNER

WHIZZ KID RCA, 1974

Pittsburgh's David Werner seems lost to history. That's a shame: *Whizz Kid* is a strange hybrid of Beatlesque pop and post-Bowie glam rock moves. Knowing but compelling.

HEAR: ORIG LP



THE WHO

LIVE AT LEEDS TRACK, 1970

Concepts begone! The Who reconnect, mightily, with the part of their catalogue lately dwarfed by their deaf, dumb and blind kid. Find an original for all the paper swag inside!

HEAR: STREAM; DL; CD; DELUXE; NEW LP

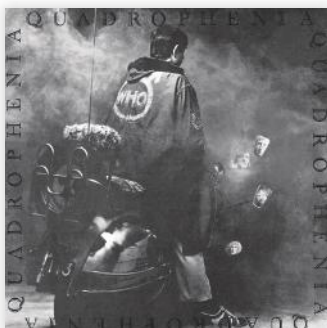


THE WHO

WHO'S NEXT TRACK, 1971

The Who nailed it with *Who's Next*. From the minimalism-informed "Baba O'Riley" onwards, every song's a gem of its kind.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

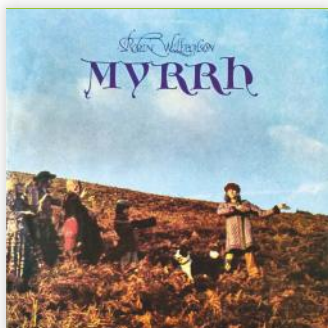


THE WHO

QUADROPHENIA TRACK, 1973

Pete Townshend loves his rock operas, clearly. *Quadrophonia* wins out with its reflective tenor, looking back to The Who's roots in '60s mod.

HEAR: STREAM; DL; CD; DELUXE; NEW LP

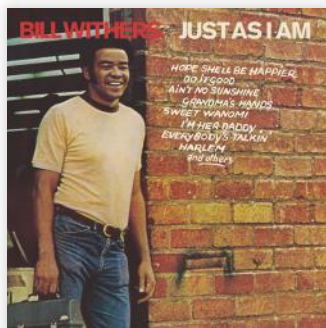


ROBIN WILLIAMSON

MYRRH ELEKTRA, 1970

Williamson's first solo album outside of the Incredible String Band is a rare pleasure, ISB's excesses pared right back to let Williamson's long-line poetry shine.

HEAR: ORIG LP; STREAM; DL; CD



BILL WITHERS

JUST AS I AM SUSSEX, 1971

A wonderful folk-soul debut, produced by Booker T Jones, on *Just As I Am*, Withers's deeply felt songs are etched in the subtlest of colours.

HEAR: STREAM; DL; CD; NEW LP



BILL WITHERS

STILL BILL SUSSEX, 1972

More of the same, but what a same it is. Still Bill is sparse, understated, but its pop moments, like "Lean On Me", still convince completely.

HEAR: STREAM; DL; CD; NEW LP

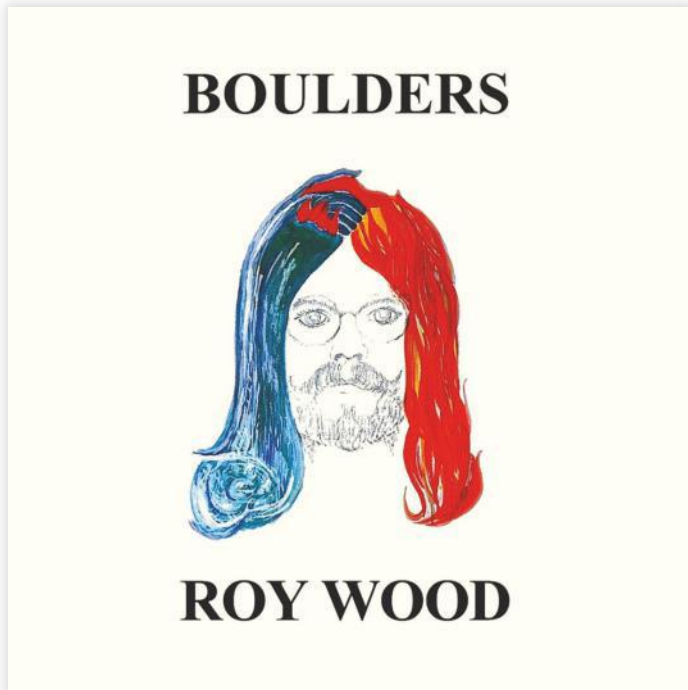


BOBBY WOMACK

UNDERSTANDING UNITED ARTISTS, 1972

Partly cut at Muscle Shoals, and you can tell. Womack's fourth is a deep dive into funk-soul, with an unexpected hit in "Woman's Gotta Have It".

HEAR: ORIG LP; CD; DL; STREAM

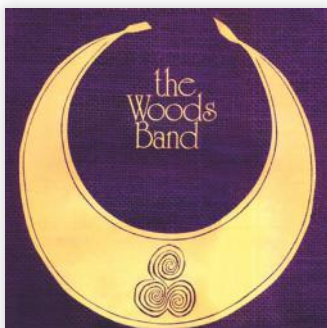


ROY WOOD

BOULDERS HARVEST, 1973

The Move, Wizzard, ELO... clearly Roy Wood already had form. But *Boulders* was a summation: a one-man hymn to the redemptive power of pop music.

HEAR: ORIG LP; CD; DL; STREAM



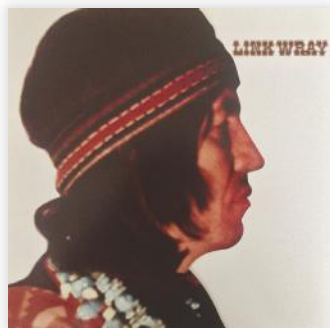
THE WOODS BAND

THE WOODS BAND

GREENWICH GRAMOPHONE COMPANY, 1971

Irish couple Gay and Terry Woods left Steeleye Span after one LP. The Woods Band is their vision in full flourish: earthy, gritty folk-rock.

HEAR: STREAM; DL; CD; NEW LP



LINK WRAY

LINK WRAY

POLYDOR, 1971

Self-recorded in a converted chicken coop, this is a hermetic stunner, one of rock's great guitarists essaying a rickety set of rough-hewn country-folk-rock.

HEAR: STREAM; DL; NEW LP



BETTY WRIGHT

I LOVE THE WAY YOU LOVE

ALSTON, 1972

Wright's a strident, sensitive R&B singer, and working with Southern soul producers Clarence Reid and Willie Clarke, this is a streamlined, late-night, exemplary R&B album.

HEAR: STREAM; DL; CD; NEW LP



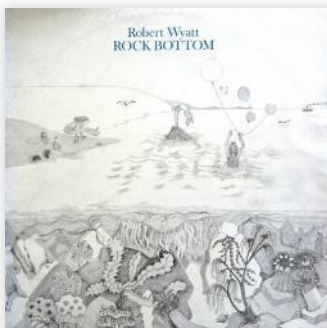
CHARLES WRIGHT & THE WATTS 103RD STREET RHYTHM BAND

EXPRESS YOURSELF

WARNER BROS, 1970

This clipped, drilled soul funk is never less than joyous. The title cut was legendarily sampled by NWA.

HEAR: STREAM; DL; CD; NEW LP



ROBERT WYATT

ROCK BOTTOM VIRGIN, 1974

A recent, debilitating accident had progger Wyatt out of circulation. *Rock Bottom* marked his return – an aquatic, hallucinatory set of lovelorn lyricism, hearts breaking underwater.

HEAR: STREAM; DL; CD; NEW LP



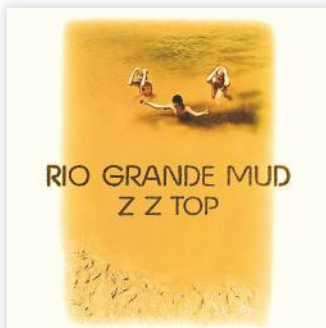
FRANK ZAPPA

CHUNGA'S REVENGE

BIZARRE, 1970

Some Zappa obsessions reappear here – doo-wop, parody, cultural criticism, some of it bordering on smarmy. But his guitar is fierce, the songs diverting and divergent.

HEAR: STREAM; DL; CD; NEW LP



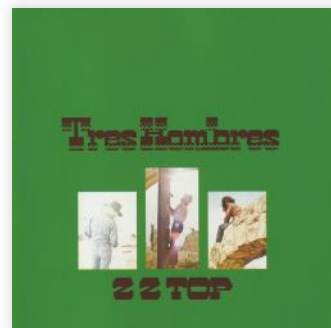
ZZ TOP

RIO GRANDE MUD

LONDON, 1972

On their second album, ZZ Top's boogie rock gets heavier, thicker, sludgier. *Rio Grande Mud* defines the sound of their first phase – dirty, simple, grinding blues rock.

HEAR: STREAM; DL; CD; NEW LP



ZZ TOP

TRES HOMBRES

LONDON, 1973

Better yet. No wonder *Tres Hombres* was their first big hit – every song's a winner. The sound's so tight and efficient, it's almost clinical.

HEAR: STREAM; DL; CD; NEW LP

SELLING RARE BANDS BY THE POUND

The 20 most collectable albums, 1970-1974. By Mark Bentley

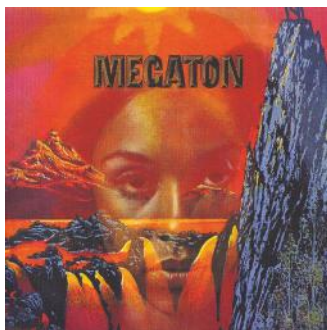
THERE are over 11.1 million different releases detailed on record collector site *discogs.com*, covering every conceivable format, genre and timeframe. The site's data-driven list of the Top 20 most wanted items from those millions of options includes some familiar releases. High in those charts are the original issues of *Ziggy*, the UK and US versions of *The Dark Side Of The Moon*, Herbie Hancock's *Head Hunters*, Neil Young's *Harvest* and Marvin Gaye's *What's Going On*.

This is a big clue about the supply/demand metric for releases from the period 1970-74. Despite the ubiquity of multifarious reissues, remasters, repackages and special editions, the hardcore record collector still desires the original, first-pressed version. And he or she will pay very good money indeed for the right items, even if they sold well and aren't necessarily

"rare" in the "we once shifted 12 copies at a gig in Chesterfield" sense.

Some caveats. First, condition, both of disc and sleeve. Even small pops and clicks will dramatically reduce a record's worth, and any tears, rips, sun bleaching, light-ale stains or fag burns to the cover likewise. Increasingly – and this is a trend across record collecting – the difference between the value of a, "much loved" copy and one that's been stored in clinical, clean-room conditions can be staggering, as you'll see below.

Some excuses: there are thousands of albums that are seriously desirable from this period. We can't cover them all, obviously. This is a representative rather than empirical list, and we've focused on commercially available releases, typically from the UK. We've chosen these albums because they illustrate some of the themes of collecting, rather than just high financial worth. The prices are guides – and remember, they change all the time!



MEGATON
MEGATON DERAM, 1971

WHAT: Serviceable Led Zeppalike heavy rock, with prog leanings.
WHY: As with EMI's Harvest imprint, releases on Decca's progressive sub-label Deram are much sought after. This is also rare as hell.
HOW MUCH: We'll say a grand. Although one UK first press recently sold for £1,900.



VASHTI BUNYAN
JUST ANOTHER DIAMOND DAY PHILIPS, 1970

WHAT: Wispy, ethereal, forward-thinking folk.
WHY: Like Nick Drake, an artist who needed to be discovered by successive generations. Much reissued, but punters pay big for the first pressings.
HOW MUCH: Typically £1,500, but copies have made close to £4,000.



NORMAN HAINES BAND
DEN OF INIQUITY PARLOPHONE, 1971

WHAT: Scuzzy, Hammond-heavy psychedelia from the artists also known as Avalanche.
WHY: That schoolboy-humour cover art went too far for the venerable Parlophone label, who withdrew the release.
HOW MUCH: £900 on a good day.



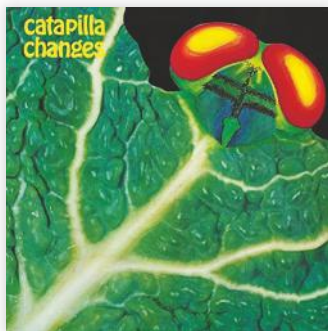
ROLLING STONES
STICKY FINGERS

ROLLING STONES, 1971
WHAT: Cocksure blues from the Stones' regal period.
WHY: The iconic Warhol-designed sleeve – complete with working fly zipper – is a work of art. Shame it was so prone to rips and tears.
HOW MUCH: Even skanky copies make £30 these days; Very Good (VG) versions listed at £200 or more.



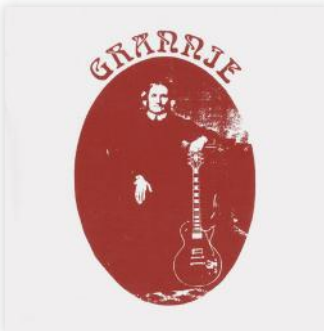
COB
MOYSHE McSTIFF AND THE TARTAN LANCERS OF THE SACRED HEART

POLYDOR FOLK MILL, 1972
WHAT: ISB-style, ramshackle freak folk from Clive's Original Band.
WHY: Cooling now, perhaps, but the acid-folk scene enjoyed a spike of popularity in the early noughties.
HOW MUCH: A VG copy is currently listed for £645.



CATAPILLA
CHANGES VERTIGO, 1972

WHAT: Four long tracks of insane, questing prog and jazz rock, with much female vocalising and clarinet action.
WHY: Swirl-label Vertigo releases are hugely desirable. This is one of the hardest to find, and its die-cut cover one of the easiest to destroy.
HOW MUCH: £1,000-plus.



GRANNIE
GRANNIE SRT PRODUCTIONS, 1971

WHAT: Beyond-obscure folk prog; includes possible toe-tappers "Coloured Armageddon" and "Saga Of The Sad Jester".
WHY: A private pressing, limited to just 99 copies. Only the seriously hardcore need add this to their wants list.
HOW MUCH: £1,000 seems the going rate – but it has been reissued!



T.REX
ELECTRIC WARRIOR FLY, 1971

WHAT: We're pretty sure you know this one.
WHY: A big-selling, freely available album. Included as a textbook example of the impact of condition on desirability and price.
HOW MUCH: Immaculate mint UK first pressings start in the hundreds and go up. A factory-sealed US issue on Reprise made \$1,100 in 2019.



DOGFEET

DOGFEET REFLECTION, 1970

WHAT: Good, if not ground-breaking, Brit psych blues.

WHY: All about the scarcity. Impossibly obscure, on a boutique label, in a long-collectable genre.

HOW MUCH: £1,000, and seemingly on the rise.



THE WAILERS

CATCH A FIRE ISLAND, 1973

WHAT: A landmark long-playing release in reggae music.

WHY: Marley and co's indelible Island debut is one of those pan-genre must haves. Gloriously (and delicately) packaged in a Zippo-lighter-style, top-opening sleeve.

HOW MUCH: Even poor-condition versions have made £40. For mint? We reckon £250 now.



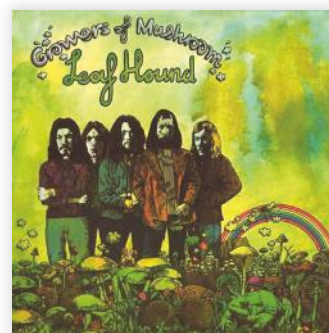
VANGELIS

SEX POWER OST PHILIPS, 1970

WHAT: Saucy score from the loins of Aphrodite's Child; rather different to the *Chariots Of Fire* OST.

WHY: '70s soundtracks are highly collectable – as a rule of thumb, the more obscure the film, the higher the value. See also: Morricone, Goldsmith, Budd, Shire, Schiffrin et al.

HOW MUCH: £900 for the Greek issue.



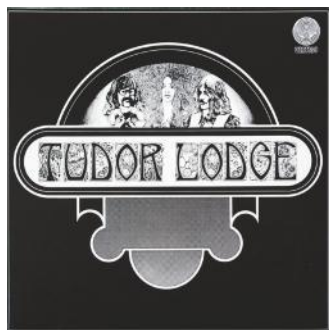
LEAF HOUND

GROWERS OF MUSHROOM DECCA, 1971

WHAT: Highly rated, unspeakably rare funky rock.

WHY: These crazy guys were also known as Black Cat Bones – the band where Paul Kossoff served his apprenticeship in the '60s. A holy grail for many rock aficionados.

HOW MUCH: Less than a decade back, still a bone-shaking £3,500.



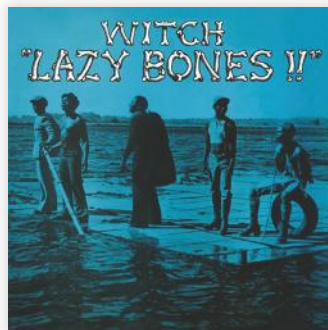
TUDOR LODGE

TUDOR LODGE VERTIGO, 1971

WHAT: Delicate, affecting chamber folk.

WHY: A genuine lost classic – atmospheric, expertly played and produced. Oh, and it's on the usually metal-friendly Vertigo label, which adds to its charm and its price tag.

HOW MUCH: £500 for a VG version; quadruple it for mint.



WITCH

LAZY BONES

TEAL/ZAMBEZI, 1974-ISH

WHAT: Far-out funk/soul from Zambia – a holy grail of "Zamrock".

WHY: Funk-obsessed crate-diggers are always on the hunt for unheard obscurities and new must-hear discoveries. This African release ticks every box imaginable.

HOW MUCH: In an eBay bidding war, one copy made £3,500.



LED ZEPPELIN

IV ATLANTIC DELUXE, 1971

WHAT: Er, *Stairway...*?

WHY: Original UK red/maroon pressings came with a credit for Peter Grant on the label and the catalogue number separated by a space: 2401[space]002. Similar arcana affects pricings on releases around the world.

HOW MUCH: For a mint first-week UK press, you're talking £1,000-plus.



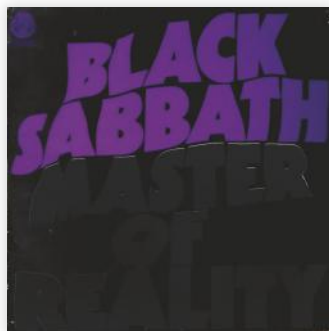
COMUS

FIRST UTTERANCE DAWN, 1971

WHAT: Terrifying ritual psych folk. Possibly the most disturbing seven songs ever committed to vinyl.

WHY: On the freak-friendly Dawn label, this genuinely shocking, hugely adventurous album has given many collectors a dose of must-haveitis down the years.

HOW MUCH: Around £400 for a UK orig. In mint, it's pushing a grand.



BLACK SABBATH

MASTER OF REALITY VERTIGO, 1971

WHAT: Sabs' stoner-rock salvo, a gold-selling UK Top 5

WHY: It's all about the packaging. Originals came in an embossed, easily squashable box, with poster. These have aged far worse than Ozzy.

HOW MUCH: Museum-standard, as-new copies are valued at £400-plus.



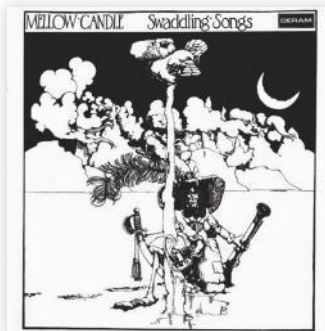
MACHINE

MACHINE ALL PLATINUM, 1972

WHAT: Discovered! Killer, hot'n'heavy US funk, with Maryland's much-sampled Whatnauts on backing vocals.

WHY: Once the preserve of the funk cognoscenti – DJs, producers and Mr Kanye West – this is unfeasibly hard to find and utterly awesome.

HOW MUCH: Forty bids pushed a VG copy to \$4,950 online in March 2019.



MELLOW CANDLE

SWADDLING SONGS DERAM, 1972

WHAT: Pastoral, Fairport-ish folk pop from the Irish underground.

WHY: Pleasant rather than primal, this slice of faerie folk has some faint pagan undertones. It's one of those records which, almost inexplicably, the hardcore go bonkers for.

HOW MUCH: £1,000-plus.



DAVID BOWIE

THE MAN WHO SOLD THE WORLD MERCURY, 1971

WHAT: The original, infamous, poor-selling "dress cover" issue, on Mercury's black/silver labels.

WHY: One of the Dame's marquee collectables. Like all first-press Bowie from the period, it's piling on the pounds.

HOW MUCH: £1,500 or so for VG. Mint will break £2,000.

NEW WORLD RECORDS

A new decade brings a new pathology of the long-player. If a gallery artist isn't designing the die-cut gatefold of your quadrophonic album, you're nowhere.

By Mark Beaumont

R.I.P. LAMINATED SLEEVES

Like two-minute songs and an air of optimism, laminated sleeves were commonplace in the '60s but increasingly rare by the mid-'70s. Roxy Music, Sparks and Bowie (try hunting down the ultra-rare first-edition laminated *Hunky Dory* for less than the price of a laptop) were among the few giving their records a luxuriant coating of pure class.

PRINTED INNER

Not all singers enunciated as nicely as that Dave Gilmour – did no-one tell Bryan Ferry it was rude to sing with your mouth full of springs? So listeners welcomed the shift from inner sleeves carrying advertising to those printed with lyrics. If only to be sure that, yes, Mickey Mouse really grew up a cow. Who knew?

GATEFOLD

Double the album meant double the art space too, as albums began to open onto panoramic alien vistas and inadvisable tourist practices at the Giant's Causeway.



DIFFERENT US SLEEVES

Pre-warned by the costly US furore over the Beatles-as-child-butchers cover of *Yesterday And Today* in 1966, labels favoured the inoffensive when coveting shelf-space in Wal-Mart. Roxy's *Country Life* (nudity), Bowie's *The Man Who Sold The World* (man in a dress) and Mott The Hoople's *Mott* (um, classical Roman references?) were among the sleeves that fell foul.

INSTRUCTIONS

"To be played at maximum volume",

read the sleeve of Ziggy Stardust. "Nobody played synthesizers", insisted Queen LPs. "Play in a different room", *Metal Machine Music* should probably have said.



SEXIST COVERS

What's wrong with being sexy? Just smell the gloves of The Pretty Things' *Silk Torpedo* or anything by Roxy Music...

THIN VINYL

The 1973 oil crisis, during which barrels of oil rocketed in price, had the knock-on effect of forcing UK and US manufacturers to produce thinner, lower-quality vinyl records. Long story short, seek out Canadian imports from '73/'74 if you don't want your music to come with unintended wobble-board.

RCA'S DYNAFLEX

Not a product of the oil crisis (it was introduced in 1969), the "Dynaflex" was a thin, virgin-vinyl record not bulked out with "reground" records. Some Dynaflex records were so thin and flexible they could be bent almost in half.



QUAD SOUND

For those listeners who happened to live in Abbey Road or ran speaker shops, quadraphonic sound was a revelation; four speakers in each corner of a room relaying separate channels of a surround-sound experience. *The Dark Side Of The*

Moon was mixed specifically for quad sound – but the format failed since you needed a Jodrell Bank of decoders and amplifiers to make it work and most of the encoded quad grooves would disintegrate after half-a-dozen listens.

TRIPLE ALBUMS

Our double album is finished, but where to put all these leftover jams, solos and quasi-conceptual meanders? We're gonna need a bigger record! Inspired by the success of *All Things Must Pass*, the likes of Yes, ELP and the Grateful Dead spotted an opportunity to capture their entire live experience on record, including the awful bits. Enter the superfluous third disc, still in pristine condition today.



BIG GRAPHIC CONCEPT

Sparked by *Sgt Pepper...* and Warhol's banana, and encapsulated by *Dark Side...*'s prism, the album sleeve as conceptual art piece came into its own in the early '70s, as Hipgnosis partnered with Floyd and Roger Dean envisioned Yes's alien landscapes. (See also: Big Design Name; Added Value; Illustrations).

BIG DESIGN NAME

After Peter Blake (Beatles) and Warhol (Velvets, Stones) made the album sleeve a respectable high-art canvas, sci-fi nightmare visionary HR Giger (who turned down Jagger...) was roped in for ELP's *Brain Salad Surgery*, acclaimed photographer and filmmaker Robert Frank shot the Super 8 footage used for the *Exile On Main St* sleeve, and pop artist Guy Peellaert turned Bowie into a semi-alsatian for *Diamond Dogs*. (See also: Illustrations.)

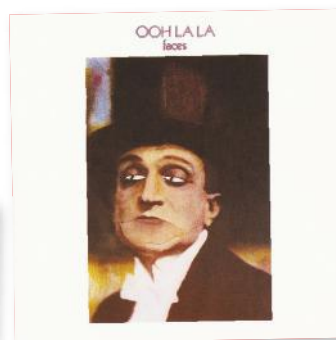
ADDED VALUE

Another *Pepper...* innovation, and one that would separate the true collectors from the impulsive rucksack decorators for decades to

come: the special-edition stickers, posters and cutouts that cascaded from the inner sleeve of the '70s like so much future-priceless tat.

LISTING EVERY SINGLE INSTRUMENT PLAYED

Oh, for the days of four-track, when it was just the tambourine being played by mystery hands. Now we had to know who was responsible for every noise on the record, be it theremin solo, apocalyptic synth vibe or distraught producer's child.



DIE-CUT SLEEVES

The '70s saw record companies becoming distinctly adventurous with their sleeve lacerations: the *Led Zep III* wheel, Traffic adorning *The Low Spark Of High Heeled Boys* and *Shoot Out...* with cubic die-cut covers and the Faces' "leering Gastone" gracing *Ooh La La*. (See also: Gimmicks).

ILLUSTRATIONS

No photograph could hope to capture the intergalactic miasma of noise being made by, say, Gentle Giant, so only by the magic of illustration could we really see the music. Hence Roger Dean's Yes-scapes, Alan Aldridge's *Butterfly Ball...* surrealism, and plenty more besides.

MODELS

Bowie had Twiggy, Roxy had Jerry Hall, Billy Paul had Grace Jones – the '70s gave a whole new meaning to "having a model on your sleeve".

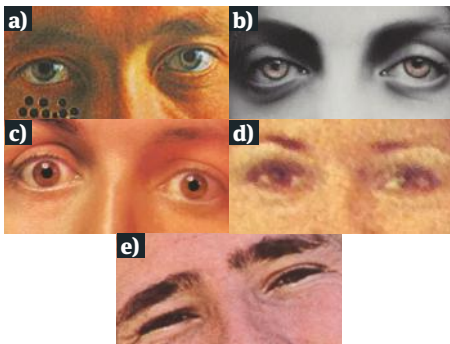
GIMMICKS

Sticky Fingers came with a zippable fly. Uriah Heep's *Look At Yourself* helpfully provided a mirrored cover. Alice Cooper's *School's Out* came with a pair of paper knickers and a sleeve that lifted like a school desk. And Family's *Bandstand* featured an antique telly showing footage of the band. If you can imagine it, the '70s probably did it.

VINYL RECKONING

Try our 25-question quiz
(answers below).
No flipping back!

1 WHOSE EYES HAVE IT?



2 WHAT LINKS LPS BY...?

- a) Paul McCartney, Joni Mitchell, Grateful Dead
- b) Iggy & The Stooges, Steve Harley, Syd Barrett
- c) Kraftwerk 1, Kraftwerk 2, Ralf & Florian
- d) Jethro Tull, John Lennon/Yoko Ono
- e) Ash Ra Tempel, Stealers Wheel and Neu!

3 WHICH ALBUM COVER HAS...?

- a) A Fabergé egg and a duckling on the street
- b) Strips of film under a loupe magnifier
- c) A postcard of a city vanishing in the smog
- d) A racoon holding a top hat and cane
- e) An ear underwater

4 WHICH ALBUMS CONTAINED THE FOLLOWING FREE GIFTS?

- a) Space "Log"
- b) Two posters, and two stickers (one signifying "day", one "night")
- c) Poster of band recording in Nigeria
- d) Archival gig posters
- e) "Signed" fan-club form

5 NAME THE INNER GATEFOLD:



- (c) River (Terry Reid); (d) Fragile (Yes); (e) Yeti (Amon Düül II)
- (5a) Bitches Brew (Miles Davis); (b) Third (Soft Machine); (d) Live At Leeds (The Who); (e) Aladdin Sane (David Bowie); (c) Band On The Run (Wings); (4a) In Search Of Space (Hawkwind); (b) The Dark Side Of The Moon (Pink Floyd); (e) Meddle (Pink Floyd)
- (3a) Lou Reed (Lou Reed); (b) Soundtracks (Can); (c) Greengrass From LA (Tim Buckley); (d) Naturally (JJ Cale); (e) self-titled debuts
- (2a) Roses (Mick Rock); (b) Mick Rock Images; (c) traffic cones; (d) Buckley (Starslayer)
- (1a) Billy Joel (Piano Man); (c) Paul McCartney (Red Rose Speedway); (d) Ann-Frid Lyngstad (Waterloo); (e) Tim

ANSWERS:

10 LISTS TO NAVIGATE BY

DOUBLE ALBUMS
MILES DAVIS
Bitches Brew
(COLUMBIA, 1970)

BOB DYLAN
Self Portrait
(COLUMBIA, 1970)

ISAAC HAYES
Black Moses
(ENTERPRISE, 1971)

YOKO ONO
Fly (APPLE, 1971)

ALLMAN BROTHERS BAND
At Fillmore East
(CAPRICORN, 1971)

CAN
Tago Mago
(UNITED ARTISTS, 1971)

HAWKWIND
Space Ritual
(UNITED ARTISTS, 1973)

ELTON JOHN
Goodbye Yellow Brick Road (DJM, 1973)

KEVIN COYNE
Marjory Razorblade
(VIRGIN, 1973)

SATAN BLACK SABBATH
Black Sabbath
(VERTIGO, 1970)

APHRODITE'S CHILD
666 (VERTIGO, 1972)

LED ZEPPELIN
Led Zepplin IV
(ATLANTIC, 1972)

ALICE COOPER
Billion Dollar Babies
(WARNER BROS, 1973)

BIG SELLERS
DEREK & THE DOMINOS
Layla And Other Assorted Love Songs
(POLYDOR, 1970)

MARVIN GAYE
What's Goin' On
(TAMLA, 1971)

JOHN LENNON
Imagine
(APPLE, 1971)

THE WHO
Who's Next
(TRACK, 1971)

LED ZEPPELIN
Led Zepplin IV
(ATLANTIC, 1972)

ELTON JOHN
Goodbye Yellow Brick Road (DJM, 1973)



NEIL YOUNG
Harvest
(REPRISE, 1973)

PINK FLOYD
The Dark Side Of The Moon
(HARVEST, 1973)

WINGS
Band On The Run
(APPLE, 1973)

MIKE OLDFIELD
Tubular Bells
(VIRGIN, 1973)

DEBUTS
SUPERTRAMP
Supertramp
(A&M, 1970)

JUDEE SILL
Judee Sill
(ASYLUM, 1971)

JOHN PRINE
John Prine
(ATLANTIC, 1971)

CYMANDE
Cymande
(JANUS, 1972)

SLAPP HAPPY
Sort Of
(POLYDOR, 1972)

10CC
10cc
(UK, 1973)

TOM WAITS
Closing Time
(ASYLUM, 1973)

HATFIELD & THE NORTH
Hatfield & The North
(VIRGIN, 1974)

GONE SOLO
RINGO STARR
Beaucoups Of Blues
(APPLE, 1970)

ROD STEWART
Gasoline Alley
(MERCURY, 1970)

JOHN LENNON
John Lennon/Plastic Ono Band (APPLE, 1970)

GRAHAM NASH
Songs For Beginners
(REPRISE, 1971)

PAUL SIMON
Paul Simon
(CBS, 1972)

LOU REED
Lou Reed
(RCA, 1972)

GRAM PARSONS
GP (REPRISE, 1973)

SOUL THE DELFONICS
Delfonics
(PHILLY GROOVE, 1970)

CURTIS MAYFIELD
Curtis
(CURTOM, 1970)

ROBERTA FLACK
Chapter Two
(ATLANTIC, 1970)

ISAAC HAYES
Shaft
(ENTERPRISE, 1971)

BOBBY WOMACK
Understanding
(UNITED ARTISTS, 1972)

THE STAPLES SINGERS
Be Altitude: Respect Yourself
(STAX, 1972)

ARETHA FRANKLIN
Young, Gifted & Black
(ATLANTIC, 1972)

AL GREEN
Let's Stay Together
(HI, 1972)

MARVIN GAYE
Let's Get It On
(TAMLA, 1973)

TEMPTATIONS
Masterpiece
(GORDY, 1973)

PROTO-PUNK MC5
Back In The USA
(ATLANTIC, 1970)

THE STOOGES
Funhouse
(ELEKTRA, 1970)

FLAMING GROOVIES
Teenage Head
(KAMA SUTRA, 1971)

HAWKWIND
Do Re Mi Faso Latido
(UNITED ARTISTS, 1972)

PINK FAIRIES
What A Bunch Of Sweeties
(POLYDOR, 1972)

NEU! Neu!
(BRAIN, 1972)

NEW YORK DOLLS
New York Dolls
(MERCURY, 1973)

IGGY AND THE STOOGES
Raw Power
(COLUMBIA, 1973)

SPARKS
Kimono My House
(ISLAND, 1974)

COCKNEY REBEL
The Psychomodo
(EMI, 1974)

TRAGEDY JIMI HENDRIX
Band Of Gypsies
(CAPITOL, 1970)

JANIS JOPLIN
Pearl
(COLUMBIA, 1971)

THE DOORS
LA Woman
(ELEKTRA, 1971)

NICK DRAKE
Pink Moon
(ISLAND, 1972)

GRAM PARSONS
Grievous Angel
(REPRISE, 1974)

SUPER-GROUPS
HUMBLE PIE
Humble Pie
(A&M, 1970)

GINGER BAKER'S AIRFORCE

Ginger Baker's Airforce
(POLYDOR, 1970)

CROSBY, STILLS, NASH & YOUNG
Déjà Vu
(REPRISE, 1970)

EMERSON, LAKE & PALMER
Emerson, Lake & Palmer
(MANTICORE, 1970)

HARD BLACK SABBATH
Paranoid
(VERTIGO, 1970)

DEEP PURPLE
Deep Purple In Rock
(HARVEST, 1970)

ZZ TOP
Rio Tres Hombres
(LONDON, 1972)

AEROSMITH
Aerosmith
(COLUMBIA, 1973)

STATUS QUO
Piledriver
(VERTIGO, 1973)

LED ZEPPELIN
Houses Of The Holy
(ATLANTIC, 1973)

SOFT DON McCLEAN
American Pie
(UNITED ARTISTS, 1971)

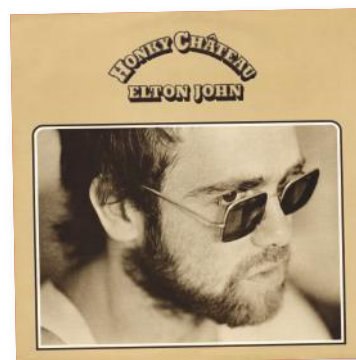
ELTON JOHN
Honky Chateau
(DJM, 1972)

10CC
10cc
(UK, 1973)

HALL & OATES
Abandoned Luncheonette
(ATLANTIC, 1973)

BILLY JOEL
Piano Man
(COLUMBIA, 1973)

SUPERTRAMP
Crime Of The Century
(A&M, 1974)



I WAS THERE!

"A holistic gift..." artist ROGER DEAN tells John Robinson about game-changing '70s sleeve art, a "sky ark" and sharing a flat with Syd Barrett

"I WAS working at Vertigo on stuff that was essentially jazz, but I wanted to do something more rock'n'roll. I went and saw David Howells at MCA and he was interested in me doing some stuff. The first was Osibisa. I was sent to watch them play and talk to the guys. For me it was very successful. I remember walking down Oxford Street and there was a whole window of Osibisa covers in a record shop. It blew me away.

"Peter Ledeboer was art director of *Oz* magazine and he had a poster company. He saw the Osibisa cover and he agreed to do posters, which were very successful, so I was beginning to have a bit of a profile. But I still wanted to do more rock'n'roll. I took my portfolio round and met Phil Carson, who was boss of Atlantic in Europe. He was really sweet, said, 'I love your work, but I only have two bands: Yes and Led Zeppelin.'

"He introduced me to Yes and my recollection is they had a title, 'Fragile', and their idea was a flight case, stickered. Obviously there was no need for me to be involved if that was going to be the case. But they liked my work, and I came back to them with an idea for a story and they liked it and said I could work on a metaphor – the world breaking up. The story was carried out over *Fragile*, *Yessongs* and *Close To The Edge*.

"It was in essence a creation myth. A child living on a tiny planet has a dream the planet will break up and gets his family and friends to build a space ark. As the planet breaks up, they shepherd the segments off to find a new home. Phil Carson was brilliant and went for it.

"I was mostly interested in Yes's ideas about where the music was coming from. How to put it? What planet was their music coming from, and how to make it feel at home. They were pretty good about letting me hold the reins visually.

"I was a teenager in Hong Kong. I loved it there – it was noisy, it was colourful and it was strange. I had a comic from England called *The Eagle*, which had a character in it called Dan Dare, Pilot Of The Future, and it was then I decided I was going to design the future.

I was interested in natural history: I'd painted and drawn animals and insects obsessively. I thought I was going to do something involving designing the future and painting animals – but there was no art college course for that. I often denied any obvious influence, but the Chinese landscape paintings I saw in Hong Kong I loved. I'd have to say *Dan Dare* was an influence philosophically.

"I was at art college with Storm [Thorgeron, *Hipgnosis* co-founder]. I didn't know him well, he was doing film. But he lived in the same building as me on the junction of Harrington Road and

"Hipgnosis were very good, very disciplined, mad as a box of frogs"

Brompton Road in a place called Egerton Court. We lived on the third floor and he was in the first floor – Syd Barrett from Pink Floyd lived, briefly, in our apartment. What was he like? What do you expect me to say? Strange; not very communicative.

"But Storm was a friend; they were making marbled wallpaper down there. They did *Saucerful Of Secrets* and got that marbling out of their system and they pretty much went for photography or subcontracting other illustrators. But I don't think I had much competition, so that gave me the good fortune to learn my

skill in public without being swarmed by people much better than me. Hipgnosis were very good, very disciplined, mad as a box of frogs.

"What we were doing was making an integrated, holistic gift; the album cover with the music was a fantastic gift to receive and to give. The packaging was an integral part of the gift. It was a magical process. If an album came with a plastic toy, that plastic toy was treated as an important icon. If it was given away with a box of cornflakes, it would be thrown in the bin – it was all about the context. The zipper in the *Sticky Fingers* album cover didn't make the music play better – it made it play worse. But it was part of this gift culture.

"Jon Anderson [Yes leader] mostly let me get on. He always wanted something added, to put something in. He wanted birds in *Relayer*, and some kind of slipstream thing in too. I didn't mind him wanting to interact. But when I went out to Montreux when they were doing *Going For The One* [1977] I had what I thought was my most powerful Yes cover to date. It was *Floating Islands*, and I had

that painting with me. But when I got to the studio, Jon was painting a picture and my recollection, though it is vague, was that he was painting flowers. He told me when I came in he wanted to use that as the album cover.

"I had this great album cover with me, but instead of showing everyone what I had, I decided to take a couple of days and walk round the mountains and calm myself down. Then I said to Jon, 'I can't do that – I'm going home.' The irony was – which made my actions seem so ridiculous – that they didn't use Jon's cover but as I wasn't there, they went to Hipgnosis. I think Chris was friends with Storm and Po.

"It was an incredible help to my career to be associated with Yes, and it was nearly always fun. I wasn't asked to do the logo; for me it just seemed natural. The *Tales From Topographic Oceans* tour... no-one had done a coast-to-coast merchandising programme for a band before, or a theatrical stage. Musicians had been theatrical, Peter Gabriel, David Bowie... but there hadn't been a theatrical stage before. There were a lot of firsts." ●

Latest Roger Dean news at www.rogerdean.com



Roger Dean in 1972; and (right) his sleeves for Osibisa and Yes



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