

# RECORD MIRROR

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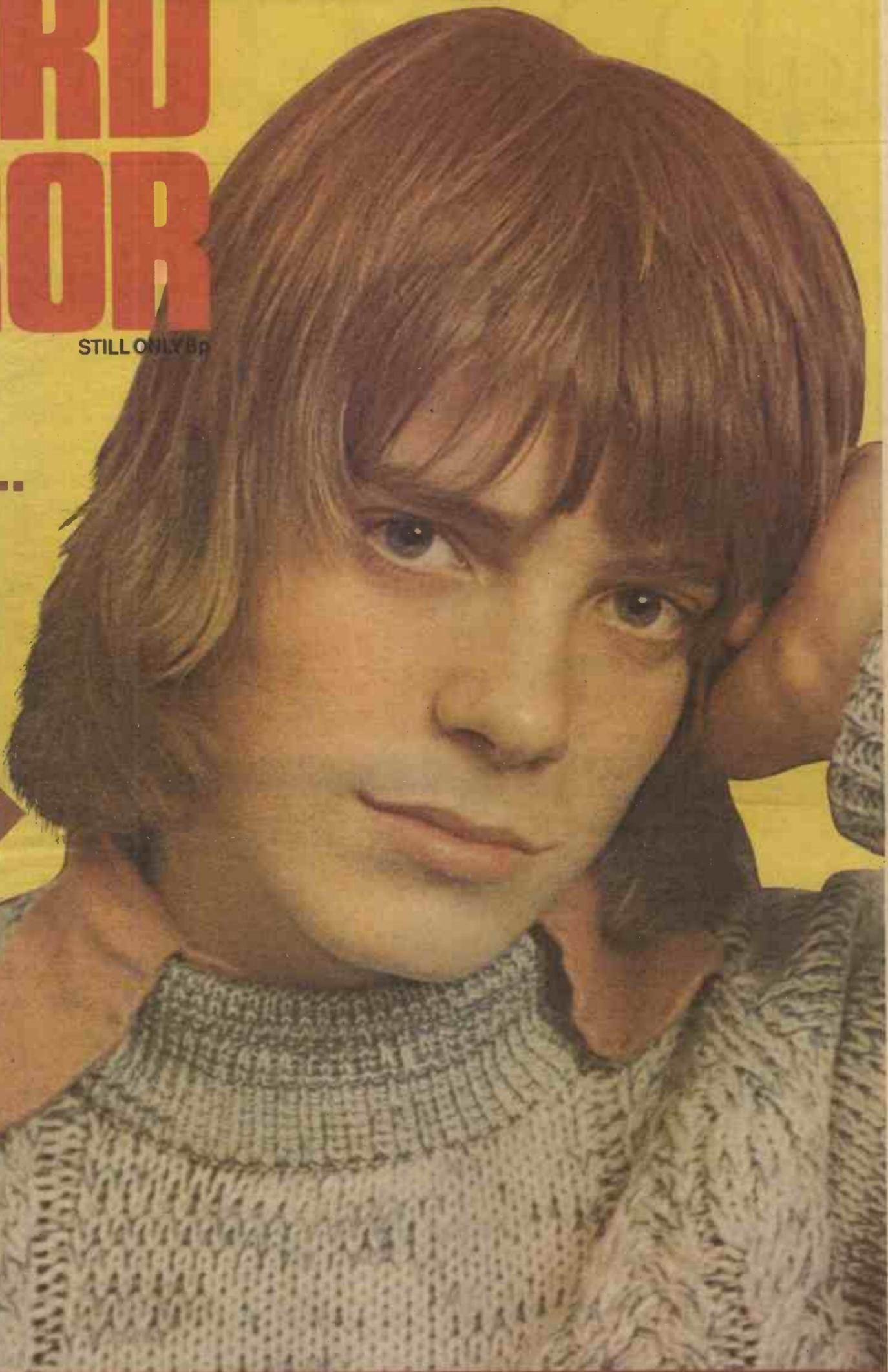
STILL ONLY 8¢

**LOOK OUT**  
David and Donny...



...here comes  
**SIMON TURNER!** →

See page 14.



## **THE SWEET:**

No pot of gold at the end of our Rainbow! p7.

## **DIANA ROSS:**

How the Tamla Lady Sang The Blues. p10.

## **ARGENT:**

Rock 'n' rolling round the States. p27.

## **THE HANDLEY FAMILY:**

How opportunity knocked more than once! p14.

# RECORD MIRROR

## RM/BBC chart chart chatter

# TOP FIFTY

## SINGLES

## ALBUMS

This week	Last week	Weeks on Chart	Title	Artist	Label
1	1	X	GET DOWN	Gilbert O'Sullivan	MAM 96
2	3	X	TIE A YELLOW RIBBON	Dawn	Bell 1287
3	5	4	I'M A CLOWN / SOME KIND OF A SUMMER	David Cassidy	Bell Mabel 4
4	2	6	TWELFTH OF NEVER	Donny Osmond	MGM 2006 199
5	17	X	HELLO HELLO I'M BACK AGAIN	Gary Glitter	Bell 1299
6	6	2	TWEEDLE DEE	Jimmy Osmond	MGM 2006 175
7	4	X	POWER TO ALL OUR FRIENDS	Cliff Richard	EMI 2012
8	8	7	NEVER NEVER NEVER	Shirley Bassey	United Artist UP 35490
9	9	X	LOVE TRAIN	O'Jays	CBS 1181
10	13	X	PYJAMARAMA	Roxy Music	Island WIP 6159
11	21	4	ALL BECAUSE OF YOU	Geordie	EMI 2008
12	12	7	HEART OF STONE	Kenny	RAK 144
13	7	X	CUM ON FEEL THE NOIZE		Slade
14	18	6	CRAZY	Mud	Polydor 2058 339
15	14	8	WHY CAN'T WE LIVE TOGETHER	Timmy Thomas	RAK 146
16	-	X	DRIVE-IN SATURDAY	David Bowie	Mojos 2027 012
17	15	X	20TH CENTURY BOY	T. Rex	RCA 2352
18	11	X	FEEL THE NEED IN ME	Detroit Emeralds	EMI MARC 4
19	10	X	KILLING ME SOFTLY WITH HIS SONG	Roberta Flack	SANOS 6146020
20	20	2	AMANDA	Stuart Gillies	Atlantic K 10282
21	22	X	DUELLING BANJOS	Eric Weissberg / S. Mandel	Phillips 6006 293
22	16	X	NICE ONE CYRIL	Cockerel Chorus	Soundtrack
23	19	10	HELLO HURRAY	Alice Cooper	Warner Bros. K 16248
24	32	2	GOOD GRIEF CHRISTINA	Chicory Tip	CBS 1258
25	43	X	MY LOVE	Wings	Apple R 5985
26	27	7	BY THE DEVIL	Blue Mink	EMI 2007
27	23	7	LOOK OF LOVE	Gladys Knight & The Pips	TMG 844
28	24	X	GONNA MAKE YOU AN OFFER YOU CAN'T REFUSE	Jimmy Jelms	Cube Bug 27
29	28	X	GOD GAVE ROCK AND ROLL TO YOU	Argent	Epic 1243
30	44	1	WAMBAM	Handley Family	Track 2094 110
31	33	X	BROTHER LOUIE	Chocolate	GL 100
32	44	1	WAM BAM	Handley Family	RAK 149
33	33	X	BROTHER LOUIE	Chocolate	(Track 2094 110)
34	49	1	NEVERTHELESS (I'M IN LOVE WITH YOU)	Eve Graham / New Seekers	GL 100
35	26	20	LONG HAIRD LOVER FROM LIVERPOOL	Little Jimmy Osmond	(RAK 149)
36	36	5	BREAK UP TO MAKE UP		MGM 2006 109
37	39	4	I DON'T KNOW WHY	David Williams	Stylistics
38	41	X	BLOCKBUSTER	Sweet	Avco 6105 020
39	25	8	THAT'S WHEN THE MUSIC TAKES ME	Neil Sedaka	Andy & MCA MUS 1183
40	40	2	SWEET DREAMS		RCA 2305
41	34	6	HEAVEN IS MY WOMAN'S LOVE	Val Doonican	RCA 2310
42	29	13	HEY MAMA	Joe Brown	Roy Buchanan
43	29	13	BABY I LOVE YOU	Dave Edmunds	Polydor 2066 307
44	30	X	MEAN GIRL	Status Quo	Pye 7N 45229
45	30	X	DOCTOR MY EYES		Jackson Five
46	-	-	EVERYDAY	Don McLean	Tamla Motown TMG 842
47	33	8	PINBALL WIZARD/SEE ME FEEL ME	New Seekers	United Artists UP 35519
48	-	-	LETTER TO LUCILLE	Tom Jones	Polydor 2058 338
49	31	X	CINDY INCIDENTALLY		Faces
50	42	X	STEP INTO A DREAM		Warner Bros. K 16247

This week	Last week	Weeks on Chart	Title	Artist	Label
1			HOUSES OF THE HOLY	Led Zeppelin	Atlantic K 50014
2	1	3	20 FLASH BACK GREATS OF THE SIXTIES	Various	K-TEL NE 494
3	2	X	40 FANTASTIC HITS FROM THE 50's & 60's	Various	Arcade ADEP 3/4
4	7	X	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
5	3	4	BILLION DOLLAR BABIES	Alice Cooper	Warner Brothers K 56013
6	5	X	DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
7	4	3	TANX T. Rex		EMI BLN 5002
8	29	2	TOGETHER	Jack Jones	RCA Victor Sf 8342
9	10	21	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
10	8	8	ROCK ME BABY	David Cassidy	Bell BELLS 218
11	6	X	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
12	9	38	SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003
13	11	10	CLOCKWORK ORANGE	Soundtrack	Warner Brothers K 46127
14	14	18	SLAYED	Slade	Polydor 2383 163
15	12	66	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
16	21	13	NO SECRETS	Carly Simon	Elektra K 42127
17	19	13	MOVING WAVES	Focus	Polydor 2931 002
18	16	13	PILEDRIIVER	Status Quo	Vertigo 6360 082
19	25	4	COSMIC WHEELS	Donovan	Epic 65450
20	30	2	LARK'S TONGUES IN ASPIC	King Crimson	Island ILPS 9230
21	17	7	BURSTING AT THE SEAMS	Strawbs	A&M AMLH 68144
22	15	13	THE STRAUSS FAMILY	Cyril Ornadel/ London Symphony Orchestra	Polydor 2659 014
23	32	6	OVER AND OVER	Nana Mouskouri	Fontana STL 55 11
24	20	52	SLADE ALIVE	Slade	Polydor 2383 101
25	28	2	LIZA WITH A Z'	Liza Minelli	CBS 65212
26	27	2	HOT AUGUST NIGHT	Neil Diamond	Uni ULD 1
27	13	29	PORTRAIT OF DONNY	Donny Osmond	MGM 2315 108
28	22	8	SIX WIVES OF HENRY VIII	Rick Wakeman	A&M AMLH 64361
29	26	3	CHERISH	David Cassidy	Bell BELLS 210
30	45	3	BIRDS OF FIRE	Mahavishnu Orchestra	CBS 65321
31			BYRDS		Asylum SYLA 8754
32	33	13	FOCUS 3		Polydor 2659 016
33	39	2	BRITISH CONCERT	Nana Mouskouri	Fontana 6651 003
34	34	2	EAT IT	Humble Pie	A&M AMLS 6004
35	36	X	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
36		X	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
37	49	5	GILBERT O'SULLIVAN HIMSELF		MAM 501
38	48	2	TEASER AND THE FIRECAT	Cat Stevens	Island ILPS 9154
39		1	GREATEST HITS VOL. II	Andy Williams	CBS 65151
40	35	9	WHO DO WE THINK WE ARE	Deep Purple	Purple TPSA 7508
41	23	17	TOO YOUNG	Donny Osmond	MGM 2315 113
42	46	2	TAPESTRY	Carole King	A&M AMLS 2025
43		1	SOUND OF MUSIC	Soundtrack	RCA Victor SB/RB 6616
44	24	3	CLOSE TO YOU	Carpenters	A&M AMLS 998
45			LOST HORIZON		Bell SYBEL 8000
46		1	NEVER A DULL MOMENT	Red Stewart	Mercury 6499 153
47		1	THE OSMONDS LIVE		MGM 2315 117
48		1	THE MUSIC OF JAMES LAST		Polydor 2683 010
49	43	5	AMERICAN PIE	Don McLean	United Artists UAS 29285
50		1	SUPERFLY	Curtis Mayfield	Buddah 2318 065

NO change at number one but Dawn moving up to two, Cassidy to three and strong challenges to this trio from Jimmy Osmond and Gary Glitter. Roxy Music go into the 10 and Geordie almost there with a jump of 10 places.

Bowie hits the 20 at 16 but otherwise a pretty dull scene from 10 to 20. Everyone seems to be on the move down in face of the strength shown by recent entries.

Chicory Tip show promise with an eight place more from 32 to 24. Wings zoom 18 places to 25 from 43.

Just outside the 30 is the first solo outing from Roger Daltrey. The Handley Family are now really moving. This week they're at 32. Carly is also doing well having moved eight positions. Hot Chocolate with their insistent cry of Louie make first entry at 33.

Up to 15 go The New Seekers featuring Eve Graham. And Joe Brown is back! Take a look down at the breakers! Don McLean is in with the flip of the old Buddy Holly hit, Everyday. And not surprising to see Tom Jones making 48 with Letter To Lucille.

And what are the week's surprises? We expected Stuart Gillies to go higher than 20. Reports, though, suggest plenty of interest in his single. It should go up next time. Supremes were expected in with Bad Weather. It's been collecting lots of air-play. Really thought David Bowie would go into the Top 10 with no delay. Doubtless it will happen next week.

No surprise to see Status Quo entering at 44. This single belongs to their days with Pye. Now they're on the crest of the wave obviously lots of potential with their oldies. Surprising not to see a quick

follow-up from their present company.

Talking of companies brings one to this week's Chart Parade Company of the Week. It has to be Bell. They have three in the top five. These come from Dawn, David Cassidy and Gary Glitter. So a well-done to them. As Jan of Bell says, "we're knocked out."

And disappointments? Shouldn't Argent have gone higher? Stylistics still static at 36 and they should at least be in the 30. And no move for Roy Buchanan. Pity that.

So, next to the breakers. There are seven just waiting to come in apart from the good showing of those we name below.

Whatever Happened To You - the theme from The Likely Lads, Supremes and Bad Weather, Gene Pitney and 24 Sycamore, Free with Travellin' In Style, Perry Como with And I Love You So, Hurricane Smith and Beautiful Day Beautiful Night and Sing from The Carpenters make the list.

Next week? Gilbert to remain at one? will Geordie surprise us even more by making at least the Top five? Can Joe Brown stage a really big come-back and hit the 30? What will be the chart placing for Roger Daltrey? Are Hot Chocolate at last to regain favour here after so much success in the States? Has the end come for Slade and Cum On Feel The Notz plus Neil Sedaka and That's When The Music Takes Me?

And will Andy & David Williams cling on to life in the 50? Is there to be no entry from Ricky Wilde and Simon Turner?

Look to next week's Top 50 and Record Mirror for the answers.

### album for the charts



**Roxy Music**  
Roxy Music - For Your Pleasure (Island)  
Record cover to sound, one gas of an album. A Roxy hit to kill the critics. Really storms along. What a piledriver the first track Do The Strand is with sax, piano and seemingly everything else taking-off. A classic is In Every Dream Home A Heartache. Spent half Saturday morning playing it. Same on Sunday evening. A real beaut.  
NOW AT No. 4.  
Lynsey de Paul - Surprise (MAM)  
Surprise for many. They said she was a Top 50 single-maker. Album with many goodies. Not a dull track. Sexy as well.

### breaking through

**Joe Brown**  
Hey Mama (Ammo-James)  
He's back on the chart trail. Ten years back he had That's What Love Will Do. Now it's happening with this slow, emotion packed Hey Mama.



Neil Diamond

**David Bowie**  
Drive-in Saturday (RCA)  
A Bowie monster. He's getting very commercial these days. Question is how high will it make first entry?

**Neil Diamond**  
Cherry (UNI)  
A raver of an opening. Attacking Diamond vocal. It's what they call commercial. Could do him a lot of good. It's selling.

**The Bee Gees**  
Saw A New Morning (RSO)  
The Peter Jones Chart Cert and it's making impact, right now.

**Heads, Hands And Feet**  
One Woman (Atlantic)  
This is our disco man James Hamilton's rave of the week. And what a thumper. Up with the knees and down with the feet. Yea, should be chartbound.

**new releases**

Singles out on April 19-20 include:  
**Parchment** — You Were On My Mind (Pye), Vernons — Getting Together (Pye); **Starbuck** — Would You Like It (RCA); **Lorna Bennett** — Chapel Of Love (Island), **Adina Edwards** — Gonna Write Me A Letter (Island); **America** — Don't Cross The River (Warner), **Gordon Lightfoot** — Can't Depend On Love (Reprise); **Melanie** — Nickel Song/Close To It All/Lay Lady Lay (Polydor); **Doris Troy** — Baby I Love You (Polydor); **Ray Stevens** — Losing Streak (CBS), **Brenton Wood** — Another Saturday Night (Epic), **Edgar Winter** — Frankenstein (Epic); **The Detroit Emeralds** — You Want It, You Got It (Westbound), **Tony Bennett** — Tell Her It's Snowing Lighthouse Vanity Fair — Take It (Philips); **Sunny Days** (Mooncrest); **Glen Campbell** — One Last Time (Capitol), **Jan Akerman** — Blue Boy (Harvest), **Kevin Ayres** — Caribbean Moon (Harvest), **Desmond Dekker** — Sing A Little Song (Rhino); **Brotherhood Of Man** — Happy After (Decca); **Temptations** — Masterpiece (Tamla).

# CHART PARADE

Compiled and edited by **TONY JASPER**

## Gilbert keeps the big names out of the top

### disc news

Warner Bros have introduced a new label design. Among their artists is Alice Cooper. Quality all the way with new Dusty Springfield single. Dusty's record is titled *Who Gets Your Love*. (Philips). **Fanny**, the all-American, all-girl group, are back with a brand new **Todd Rundgren** produced single, *I Need You Need Me* (Reprise). Track is deleting all its **Jimi Hendrix** material.

However it will be re-released at a future date through Polydor. An American Top 10 hit featuring music from 2001 A Space Odyssey and called *Also Sprach Zarathustra* has run into release trouble. It was to have appeared some weeks back on a new CTI label. Objections from the heirs of composer **Richard Strauss** to the music's treatment have been received. The **Spencer Davis** group intend to keep playing all the old hits. Some of them will be on a forthcoming **Vertigo** album.

Trojan records say the new **Judge Dread** album has advance orders of 80,000. The new **Joan Baez** album, *Where Are You Now, My Son*, is set for May 18 release. A&M have secured the album for its catalogue. They released last Baez album, *Come Out Of The Shadows*. Previously Joan had spent 12 years with American Vanguard, now distributed here by RCA. Quite a drop on 1972 in last week's singles releases. They totalled only 49, down 24.

### chart folk

An RCA-Vanguard double-record album, *The Best Of Buffy Sainte-Marie*, tells you what a great lady she is. 24 fine tracks, more than enough to say Buffy is not just the singer of *Soldier Blue* but a right good artist. Just try the powerful, *My Country 'Tis Of Thy People You're Dying* or *God Is Alive, Magic Is Afoot*. She did write *Universal Soldier* and not **Donovan**. Buffy is the writer of *The Circle Game* and not **Joni Mitchell**. Those songs are on the album but then there's the original version of *Until It's Time For You To Go* and *Little Wheel Spin And Spin*. And much more. Three British releases already doing well on the folk market are **Dave Goulder's**, *Requiem For Steam* (Big Ben); **Sweet William's** *Ghost* from **George Deacon** and **Marion Ross** (Xtra) and *Death And The Lady* from **Michael Raven** and **Joan Mills**. (Folk Heritage). Goulder used to work on the railways and so his lyrics are bang-on. Nice sound too. **George Deacon** and **Marion** have been working together for three years or so. They place emphasis upon **Marion's** harmonium arrangements using the instrument as a second voice. An interesting record though somewhat long. **Michael Raven** is a good guitarist. **Joan** does sound a bit like **Joan Baez** but a pleasant enough album.



Melanie



Desmond Dekker



Buffy Sainte-Marie

He has fought them all off. **Gilbert O'Sullivan** has denied the top spot to a legion of big names.

This week **David Cassidy**, **Donny Osmond**, **Gary Glitter**, **Little Jimmy Osmond** and **Dawn** could have made the top spot. They have not.

The top position has been changing pretty rapidly the last few weeks. It's quite a feat to remain there. **Gilbert O'Sullivan** stays for at least another seven days. They all laughed at **Gordon** when he first started. Then he wore a cloth cap and sawn-off trousers.

Soon people had the smiles wiped off their faces. People realised he had talent — lots of it. The critics admitted he writes some beautifully original songs. His concerts draw packed audiences.

Around the world his name appears in the charts, even Japan. Few English speaking artists conquer the Japanese pop market.

### world charts

Denmark: 1. **Mama Loo** — **Les Humphries Singers**; 7. **Rock 'n' Roll Band** — **Walker Bros**; 9. **Part of the Union** — **Strawbs**; 10. **Blockbuster** — **Sweet**. West Germany: 1. **Mama Loo** — **Les Humphries Singers**; 2. **Blockbuster** — **Sweet**; 6. **Dreams Are Ten A Penny** — **Kincade**. Sweden: 2. **Billion Dollar Babies** (LP) — **Alice Cooper**; 3. **Who Do We Think We Are** (LP) — **Deep Purple**; 4. **Don't Shoot Me, I'm Only The Piano Player** (LP) — **Elton John**. Japan: 6. **It Never Rains In Southern California** — **Albert Hammond**; 8. **You're So Vain** — **Carly Simon**. Hong Kong: 1. **You're So Vain** — **Carly Simon**; 2. **I Won't Last A Day Without — Carpenters**; 3. **Relay** — **The Who**; 4. **It Never Rains In Southern California**; 5. **Crazy Horses** — **The Osmonds**. Rio De Janeiro: 1. **Listen To The Music** — **The Doobie Brothers**; 2. **You Are The Sunshine Of My Life** — **Stevie Wonder**; 3. **You're A Lady** — **Peter Skellern**; 4. **Hey Girl** — **Lee Jackson**. Spain: 1. **Hi, Hi, Hi** — **Wings**; 2. **It Never Rains In Southern California**; 5. **Clair** — **Gilbert O'Sullivan**; 6. **Your Mama Don't Dance** — **Loggins & Messina**.

### you write

Lotsa thanx for sooper letters, as m'old mate **Waxie Maxie** from regency **Harlesden** would say.

Love your chart parade section. Keep up the good work.

**Tom Sheridan**,  
 Westminster Road,  
 Eccles,  
 Lancs.

Great guy Tom, great guy!

I read the charts avidly every week. I still think most of the songs of yesterplays are still better than some of today's.

**David Morgan**,  
 Warden Ave,  
 Romford,  
 Essex.

Can go back to 1894, David so not too sure: think 1907 was a good 'un.

I took down the chart on March 13. When I did the same on March 20 I found things didn't tally up from the week before. One week **Roxy Music** was listed at 30 but next time the last week placing was 31.

**George Caine**,  
 St Albans Rd,  
 Kingston,  
 Surrey<sup>9</sup>

Several letters received on this. The Railways strike on the Sunday meant late return of charts. We had a provisional chart on the Tuesday, the day we go to press. On the Wednesday the approved chart came in. It was used by the BBC. Too late, of course, for us. We had then to correct the 'Last Week' placing on the March 20 issue. Sorry for the confusion **George** and everyone else.

## all time top 20 chart hits

Amazing! Over the century mark we go in receiving your fabulous Top 20. A whole page of them soon! **TESSA SAWYER**, you've come out of the hat, so here goes:

1. **Summer Holiday** — **Cliff Richard**. 2. **Lucky Lips** — **Cliff Richard**. 3. **Visions** — **Cliff Richard**. 4. **I'll Be Home** — **Pat Boone**. 5. **Teddy Bear** — **Elvis Presley**. 6. **Wooden Heart** — **Elvis Presley**. 7. **Handful Of Songs** — **Tommy Steele**. 8. **Diana** — **Paul Anka**. 9. **Hard Day's Night** — **Beatles**. 10. **All I Have To Do Is Dream** — **Everly Brothers**. 11. **Pretty Flamingo** — **Manfred Mann**. 12. **Morning Has Broken** — **Cat Stevens**. 13. **Apache** — **Shadows**. 14. **Breaking Up Is Hard To Do** — **David Cassidy**. 15. **Bridge Over Troubled Water** — **Simon & Garfunkel**. 16. **Rambling Rose** — **Nat King Cole**. 17. **TeiSTAR** — **Tornados**. 18. **Delilah** — **Tom Jones**. 19. **Little Arrow** — **Leapy Lee**. 20. **Good Timing** — **Jimmy Jones**.

● Sorry, **Tessa**, that **Cliff** didn't win the Euro song contest!!

## yesterplays from the rm charts

### 5 years ago

April 13, 1968

1. **Congratulations** — **Cliff Richard** (Columbia)
2. **Delilah** — **Tom Jones** (Decca)
3. **Wonderful World** — **Louis Armstrong** (Stateside)
4. **Lady Madonna** — **Beatles** (Parlophone)
5. **If I Only Had Time** — **John Rowles** (MCA)
6. **Dock Of The Bay** — **Otis Redding** (Stax)
7. **Simon Says** — **Fruitgum Co.** (Pye)
8. **Step Inside Love** — **Cilla Black** (Parlophone)
9. **If I Were A Carpenter** — **Four Tops** (Tamla)
10. **Jennifer Eccles** — **Hollies** (Parlophone)

The **Hollies** in with hit number 16! Their first was *Searchin'* in September, 1963. Among the others were *Here I Go Again*, *Yes I Will*, *Bus Stop*, *Carrie Ann*. Indeed, they're still going strong. **John Rowles** in charts with first of two hits. Next for him is *Not A Word To Mary*. Can't even remember the tune to the **Tommy Roe** hit. **Everybody** and **Dizzy** the next two. Keep reviving!

### 10 years ago

April 13, 1963

1. **How Do You Do It** — **Gerry & The Pacemakers** (Columbia)
2. **From A Jack To A King** — **Ned Miller** (London)
3. **Foot Tapper** — **The Shadows** (Columbia)
4. **Brown Eyed Handsome Man** — **Buddy Holly** (Coral)
5. **Rhythm Of The Rain** — **The Cascades** (Warner)
6. **Summer Holiday** — **Cliff Richard & The Shadows** (Columbia)
7. **Say Wonderful Things** — **Ronnie Carroll** (Philips)
8. **Charmaine** — **Bachelors** (Decca)
9. **Like I've Never Been Gone** — **Billy Fury** (Decca)
10. **The Folk Singer** — **Tommy Roe** (HMV)

### cruisin' flashbacks

OK, then, backwards it is! 1963 and the high speed chatter of **B Mitchell Reed**, **WMCA**, New York. He did the seven-to-eleven evening shift. A year for girl groups, the **Murmaids**, the **Angels**, **Cookies**, **Crystals**, **Bobbettes**, the **Ronettes** and the side one, track two sound of luvly **Jaynettes** and **Sally Go Round The Roses**. Take in to the **Chiffons** with *He's So Fine*. For me it's **Denese** from **Randy & The Rainbows** or the **Kingsmen** and **Louie, Louie** that stand out. More from **Jan Bradley**, **Paul and Paula**, **Lesley Gore**, **Rooftop Singers**, **Freddie Scott**, **Shirelles**. Ah. '63 **Chubby Checker** abandoned twist for limbo, **Martin Luther King** said, "I Have A Dream", **nucleur test ban treaty** signed, **President Kennedy** shot, **smoking and cancer** linked for first time. Send a s.a.e. and we'll tell you where you can get **CRUISIN' 1963**.

### james hamilton's disco picks

**THE ROUTERS**: *Let's Go* (Warners K 16156) Rave.  
**THE SURFARIS**: *Wipe Out* (Paramount PARA 3034) Rave.  
**HEADS, HANDS & FEET**: *One Woman* (Atlantic K 10292) Modern/Pop/Rave.  
**JAMES BROWN**: *I Got Ants In My Pants* (Polydor 2066296) R & B.  
**STEELY DAN**: *Only A Fool* (Probe PRO 587) Modern.  
**DAISY DYNAMITE**: *Botch-A-Me* (Polydor 2001431) MoR/Easy.  
**JUDGE DREAD**: *Big Eight* (Big Shot BI 619) Pop.  
**GRUDGE**: *When Christine Comes Around* (Black Label BL 002) Shock-Rock/Bubble gum.  
**MATATA**: *I Need Somebody* (President PT 400) R & B/Jazz.  
**SYLVIA**: *Pillow Talk* (London HLU 10415) Sexy Soul.  
**JERRY LEE LEWIS**: *Rock And Roll Medley* (Mercury 6052260) Pop.

live!

## Status Quo

ONE Status Quo gig is much like another, but after seeing their show at the Rainbow on Friday I should make it clear that they get better with each performance.

I saw the opening night of their British tour three weeks ago and their set at the Rainbow was much tighter than on that windy evening in Chatham.

For so long the band had promised, through their songs, to become one of their main attractions on this side of the Atlantic, but there always seemed to be something which was holding them back. The success of Paper Plane undoubtedly helped to solve a few of those mysterious problems, but this tour has probably done more to establish the band than any other single factor over the past year.

They came to the Rainbow with a string of sell-out concerts behind them and their new found confidence — which was much more evident from when they last played the Rainbow in January — gave that extra bit of sparkle which may have been missing in the past.

The audience rose to a man as soon as the band appeared, after the central aisle in the stalls had been blocked with people making their way to the front during the interval. Once they were on their feet, they didn't sit down, and all through the set, which needs an injection of one or two new numbers, one could see several members of the audience mimicking the Rossi-Parfitt-Lancaster guitar stance.

As for the band themselves, which is what I should be talking about anyway, they were in excellent form. Status Quo don't hold the horses when they play, and it had been a hard tour, but they still gave everything they had, which was considerable, throughout their act.



Status Quo — new-found confidence

Quo are now in the big league, but they haven't changed in their attitude from when they were playing the tiny clubs and zooming up and down the M1. Let's hope they don't.

C. W.

## Spencer Davis

A JAM-packed London Marquee club welcomed back to the British scene the new, or is it revived, Spencer Davis Group, and what a return it was.

Doubts about whether the group are going to be in the top bracket should have been well dispelled by one hell of a set. Drive, fire and pace were the order of the night in vocal and instrumental work.

The togetherness was fine. Eddie Hardin revealed a keyboard standard above anything I've heard him do before.

His work on I'm A Man was really something. Pete York on drums, what can one say, great. Ray Fenwick, Charlie McCracken and Spence, right on.

They opened up with Let's Have A Party which fairly rocked along, then there was Keep On Running, I'm A Man

(a new arrangement), Gimme Some Lovin' from days past but sounding of today.

The group did some blues numbers with Spence taking many of the vocal leads, some newies. Catch Me On The Rebob the group's new single went down a bomb. M'ears are ringing a bit this morning.

This was one great return for the Spencer Davis Group. Let's hope the third formation makes it, big. T. J.

## Beefheart

THE first date of their British tour at Manchester Free Trade Hall last Thursday may have left the audience delighted, but Captain Beefheart and the Magic Band were considerably less satisfied.

Though the band were on excellent form on a set that included such classics as Abba Zabba and Electricity as well as songs from Clear Spot and the Spotlight Kid, the sound quality was muddy enough to fetch Beefheart down from the stage in mid-set to confer with the sound engineers.

Even if the august Free Trade Hall presented acoustic problems, the visual presentation of the band was superb — the strange clothes, the perpetual motion dances of Rockette Morton, the inspired clowning of the Captain and Ed Marimba on drums, quickly established a good-time atmosphere among the fans.

Paper planes flew, whoops of delight greeted the first bars of each number, and so long as the sound can be sorted out, Beefheart's tour will surely be a highlight of the year for progressive enthusiasts. R. S.

## Steve Miller

THE STEVE MILLER Band, judging from recent albums, is in a rut. But in concert at London's Rainbow on Saturday the Band completely overcame any difficulties encountered in the studio to give one of their most dazzling — and exciting — performances seen at the theatre.

After a long acoustic set, Miller's electric guitar playing, with constant blues undertones, was fluid and imaginative, taking the band from one peak to another.

He was ably helped by the band which proved to be a cohesive unit with tremendous musical understanding between its members.

The highlights of the evening were two well-established Miller classics, Gangster of Love and Living In the USA, with its long harmonica introduction and its climatic build-up.

It was an evening to remember — and hopefully it signals a return of the Steve Miller Band to its highest standards.

R. P.

## Grimms

IT was April Fools Day at the Victoria Palace — something of an apt setting — when Grimms took the stage. The group consists of the Scaffold (Roger McGough, John Gorman and Michael McGear) and other Liverpoolian poets and musicians — notably Adrian Henri, Brian Patten and Neil Innes, and a very talented collection of people they proved to be.

The latter names were already familiar to me via their poetry book The Mersey Sound, but even so it was surprising to see the authors in action... especially Adrian Henri who turned out to be a sort of rock 'n' roll Peter Ustinov, complete with pink t-shirt, white jeans and an enormous studded belt.

Brian Patten aired some of his poems in an appealing fashion, Andy Roberts provided guitar and vocals; Mike McGear played ventriloquist, and Neil Innes played fine piano.

As McGear said, Grimms don't aim to reach intellectual heights... only to entertain. That they certainly did. — J. P.

## Joan Baez

THE 12,000-strong audience at the Empire Pool, Wembley, greeted Joan Baez with tumultuous applause and stood to pay their respect at the end of a fantastic concert.

I've heard Joan on countless occasions. Sometimes I have been slightly disappointed. On this evening I was thrilled to the core.

Help Me Make It Through The Night, Joe Hill, Farewell Angelina, Love Is Just A Four Letter Word and Kumbayah were familiar items. So too is All My Trials but here with lyric adaptation she related it to the torture of children in Vietnam.

She sang Freedom Land with power. Her Sad Eyed



Lady Of The Lowlands would surely have delighted Bob Dylan if he had been there. To make up for his absence Joan gave a pretty effective vocal imitation of You Aint Goin' Nowhere.

Joan revealed voice quality par excellence in a Spanish song, sang Mary Hamilton and after saying "Jesus, I feel close to the dude" sparkled on O Happy Day.

Unaccompanied she sang Swing Low Sweet Chariot for her encore, and that got them standing — the audience went wild. Yea, a night to be remembered. T. J.

# RINGO FILM RELEASED THIS WEEK



Billy Fury

## Yes get another Gold

YES have earned their third American gold record with their Yessongs triple album, two weeks before its release, on the strength of advance orders. They also earned gold discs for Fragile and Close to the Edge albums.

The band are due back in Britain on April 24, when they will take a fortnight's holiday before preparing material for a new double studio album. No live dates are expected before October.

## Blue Mink add Ann on organ

ANN ODELL, one of the most respected session musicians in the business, has joined Blue Mink to replace Roger Coulhan on piano and organ, who recently left the group. She made her first public appearance with Mink last week at the Batley Variety Club.

Over the last few months, Ann — a former student at the Royal Academy of Music — has been in great demand for studio work as a musician, arranger and composer. She has worked on albums with Clive Westlake, Jonathan Swift and Shawn Phillips, and

## Newcastle gig Wings cancel

ALTERATIONS to the tour next month by Paul McCartney's Wings, have been announced this week. The band will not be playing Newcastle City Hall on May 23 and will now be playing Edinburgh Odeon on that date, and playing Glasgow Green's Playhouse on 24 May.

McCartney's VS TV spectacular, James Paul McCartney, is to be shown here on ATV on June 7.

AN English-lyric version of the Eurovision Song Contest winning entry, Tu Te Reconnaîtrais, is to be rush-released by Epic this week. The English title is Wonderful Dream, written by Shaun Lawton, and is performed by Luxembourg's winning singer, Anne-Marie David. Original date set for release was April 20.

THE David Essex-Ringo Starr film, That'll Be The Day, is being publicly screened for the first time at the ABC 2 cinema in Shaftesbury Avenue today (Thursday). It is expected that many celebrities, and Radio One disc-jockeys will attend the premiere. A half-hour documentary about Radio One, titled Radio One-derful, is being screened with the film.

That'll Be The Day — which tells the story of youth revolution in the 50's — has been given an AA certificate to enable teenagers to see the film. It was feared that a sex scene featuring David Essex and Deborah Watling, and some of Ringo's language, could cause the film to be given an X. Minimal cuts have been made to the film — the removal of two swear words, and a small part of "the copulation scene."

Billy Fury and Keith Moon also make guest appearances in the film.

T-Rex fans will get a second chance to see Ringo's first feature film, Born to Boogie, starring Marc Bolan and the group, which is to be screened at 57 ABC and selected other cinemas over Easter.

The film, originally released at the beginning of the year, is re-shown "for the benefit of fans unable to see it because of the school term."

## SWEET DATES

Concert dates announced for the Sweet during May include: Newcastle City Hall (May 17), Doncaster Top Rank (18), Peterborough Drill Hall (19), Birmingham Top Rank (20), Sheffield City Hall (21), Nottingham Mecca Palais (24), Banbury Winter Gardens (26) and Barrow Civic Hall (29).

with arranger Paul Buckmaster, and played on Leonard Cohen's Songs Of Love And Hate LP.

In recent weeks she has been working on arrangements and orchestrations for Blue Mink and the forthcoming Roger Cook/Herbie Flowers album. She has also completed her first solo album which DJM will release later this year.

Blue Mink are currently at Number 27 in the charts with their latest EMI single By The Devil.

## BLACKFOOT SUE

BLACKFOOT SUE are to make a tour of British clubs and colleges during April and May to promote their new single, Summer, released on April 27, and album, Nothing to Hide (April 20 release).

## Lonely Joan and Jose

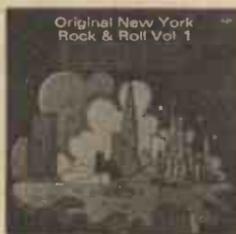
JOAN Armatrading, who has just finished a season at Ronnie Scott's, has been booked to appear in Germany on all dates of the Jose Feliciano tour, ending on April 18. On her return she will embark on a 22-day college tour of Britain with Jonathan Kelly and will have a new single, Lonely Lady, ready for release in May.

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**DALTREY OUT NOW**



ROGER DALTREY of the Who has his first solo album released this week. Entitled Daltrey, it was recorded entirely at the private studio in Daltrey's farmhouse home. Adam Faith produced and Leo Sayer and Dave Courtney wrote the songs for the album, released on the Track label.

# Gilbert gets down to a hard tour

**LENNON DENIES BEATLES RUMOUR**

JOHN LENNON denied that the Beatles were to reform, in a television interview recorded in Los Angeles and broadcast on London Weekend's, Weekend World, last Sunday. "Just because three of us got together in one place doesn't mean that we'll reform," he said, adding that the other three ex-Beatles had been invited to America by him for a business meeting.

He said it was possible they might someday get together to play, but the problem was that "everybody has an image of the Beatles which is much bigger than the group actually was."

GILBERT O'SULLIVAN, currently topping the charts with *Get Down*, starts a gruelling 30-date concert tour of Britain and Europe on May 9 at Zurich.

After 11 European concerts on consecutive nights he takes a five-day break before kicking off the British half of the tour at the Festival Hall, London, on May 25.

The rest of the British dates are: Bournemouth Winter Gardens (26), Coventry Theatre (27), Preston Guildhall (28), Oxford New Theatre (31), Sheffield City Hall (June 1), Newcastle City Hall (2), Glasgow Kelvin Hall (3), Liverpool Empire (4), Ipswich Gaumont (7), Portsmouth Guildhall (8), Birmingham Odeon (9),

Manchester Odeon (10), Bristol Colston Hall (12), Cardiff Capitol (13), Croydon Fairfield Halls (14), Cork Savoy (18), and Dublin Carlton (19, 20).

Appearing on the same bill at all dates will be Mud, who are presently at number 18 in the charts with *Crazy*.

**SLICED BREAD?**

BREAD'S concert tour of Britain, which was to have taken place in late May and early June, has been cancelled.

Rumours concerning the group's break-up have been coming from America. A statement issued by Elektra's Steve Dukes said the reason for cancelling the tour was "internal difficulties."

Both James Griffin and David Gates, who last year played solo dates and a BBC In Concert, are signed personally to Elektra as well as to the group, said Dukes, so even if the band should break up — which could not be confirmed or denied — both Gates and Griffin will continue to record as solo artists for Elektra.

**Esperanto album debut**

ESPERANTO, the twelve-piece rock orchestra led by Raymond Vincent, have their first album and single released by A & M on April 27, respectively titled *Rock Orchestra*, and *Black Widow*. Ken Scott, who is also David Bowie's producer, produced.

# New Partridge disc from David

The new single by the Partridge Family, featuring the voice of David Cassidy, is now set for release on April 20. Title is *Walking in the Rain*, written by Phil Spector, Barry Mann and Cynthia Weil, and produced by Wes Farrell.

The single was originally to have been released on March 16, but was held back to make way for the *I'm a Clown* maxi-single, currently at number five in the charts.

David Cassidy is expected to go into the studios next month to record a follow-up.

David recently announced that he was to do no more work under the Partridge Family tag.

Bell Records, however, say he will be recording "at least two more" Partridge Family albums.



# Strawbs for Rainbow

THE STRAWBS top the bill at the Rainbow theatre on Friday, 13 April, as the final show of their concert tour which, over the last six weeks, has taken the band to 48 appearances at 35 major halls to an estimated 200,000 people.

The Rainbow concert heralds the band's second concert tour of the US which begins in late April and lasts until the end of May and will be their last British appearance for the remainder of 1973 — though it is possible that they will play a festival during the summer.

THE Mixtures, the Australian group who had a No. 1 hit with *The Pushbike Song* two years ago, return to the recording scene with *Slow Train*, their first single for United Artists, to be released on Friday April 13.

**Fumble US tour**

FUMBLE have been added to the massive David Bowie tour after touring with him in America — the third Bowie tour the band have played this year.

Meanwhile, Fumble have recorded two tracks for a single at Olympic Studios, scheduled for release through Sovereign Records on May 4th. The "A" side is, *Million Seller*, written by pianist Sean Mayes, backed by *Get Up*.

Forthcoming Fumble dates include: University, Aberdeen (April 18), College of Ed., Dundee (19), University, Edinburgh (20), University, Strathclyde (21), Clouds Disco, Glasgow (22), Regency Suite, Derby (27).

**JAN TO RELEASE ALBUM**

EMI ARE to release a solo album by Focus' guitarist, Jan Akkerman, called *Profile*, on the Harvest label, on May 4. A single from the album, *Blue Boy*, will be released on April 19.

The album features Akkerman on a variety of instruments including lute, and, recorded last year in Holland, was previously available only as an import.

The album release coincides with the opening of Focus' tour at the Rainbow on May 4 and 5. Other dates include Leicester (6), Sheffield (7), Preston (8), Dublin (9, 10), Edinburgh (11), Glasgow (12), Manchester (13), Birmingham (14, 15), Hanley (16) and Croydon (17).



**Dylan series**

THE first programme of a six-week series entitled, *The Music of Bob Dylan*, is to be broadcast on Radio One from Wednesday, May 23, at 10 p.m., taking up the first hour of *Sounds of the Seventies*. The programmes will feature Anthony Scaduto, Dylan's biographer, and will be broadcast in stereo.

# Dandy Livingstone

**COME BACK LIZA**  
HOSS 28

One of the main songwriting forces to have come out of Reggae music is Dandy Livingstone. He used a moog synthesiser on his last chart single *Big City*, but on this new one he takes a traditional Caribbean song and gives it an amazing treatment.

# The Pioneers

**AT THE DISCOTHEQUE**  
TR 7888

"At The Discotheque" — Chubby Checkers' hit single of the 60's is given the Reggae treatment by The Pioneers. This song is much in demand and is guaranteed to be a smash hit in the discos.

# Judge Dread

**BIG EIGHT**  
BI 619

Following hot on the heels of *Big Six* & *Big Seven* comes another of Judge Dread's unique records — *Big Eight*. In this one you can follow the fortunes of the Grand Old Duke of York, Little Bo Peep and others. A Smash Hit.



# THE face



## us news

### For all those with four ears

THERE'S a lot going on under the surface as far as four-channel music is concerned. That's the new recording technique which involves four loudspeakers and sound coming at you from front, side and rear directions.

The American companies are slowly moving toward a full involvement with four-channel, or quadrasonic, sound. Columbia and RCA, always two combatants, have their own systems for reproducing four channels of sound.

Now, three major labels have joined forces with RCA and their collective artist roster swings a lot of weight. Warner Bros, Atlantic and Elektra are the companies and Elektra has just announced that its first four-channel LPs will showcase Judy Collins, Bread, the New Seekers, the Doors and Bob Mason.

The label isn't sure when these first four-channel LPs will be released but it has committed itself to a full program of developing the discrete system for four-channel reproduction.

The interesting thing about four-channel LPs so far released in the States, is that they have been of a middle of the road or classical nature and there hasn't been too

much of a concern for developing rock music in this new dressing.

Sam Neely, a country/pop singer from Texas, is getting around. Not only is he playing concerts by himself, but he's also appearing with the Everly Brothers and with the Joy Of Cooking, a newer countryish/rock band. Two of Joy's members, Toni Brown and Terry Garthwaite, have just recorded their first LP together and it's really a hard core country trip.

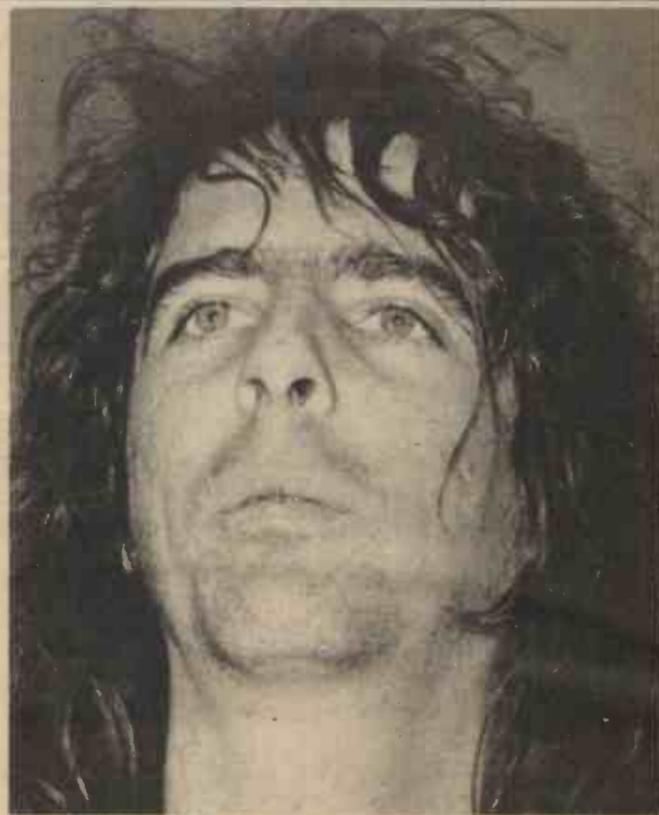
Black Sabbath are taking a vacation of sorts from playing the US. "We are determined to allow the rest of the world to see the group and not concentrate on the States so much," says the band's manager Pat Meehan.

The group has a strong underground following for its brand of heavy rock music which has had trouble getting played on American radio stations. The band members now admit that too many one-nighters are nerve wracking and boring as well as not being the best thing for their mental health.

Tony Iommi, one of its members, admits that the band could be making lots of money playing in the States, but "It would kill the band physically," he admits.

The local lads favor playing in England, but they admit they can get more cash from American appearances. "It's unfortunate because we haven't played too many British dates," Iommi says. "You do one major tour in England and that's it. And where else is there to play?"

## eliot tiegel



Alice Cooper Is this man's brain fit to paint?

David Clayton-Thomas, the former singer with Blood, Sweat & Tears, is trying again to make it as a solo act. After leaving the band and cutting one LP for Columbia, David has now left that company and will be recording for RCA. He has written three songs for his first new LP including the LP's title tune Harmony Junction.

Included in the musicians playing on the date will be the producer Gabriel Mekler on piano. Gabriel has worked in

the past with Donovan, Three Dog Night, Steppenwolf and Janis Joplin.

Alice Cooper's brain is being created as a painting by Salvador Dali, the avant-garde artist. Dali is using a hologram light system to create the work. Cheech and Chong, the off-beat comics are preparing a two record set, with the material being recorded in Toronto and Montreal. They will be coming to Europe in April where they'll do five concerts.

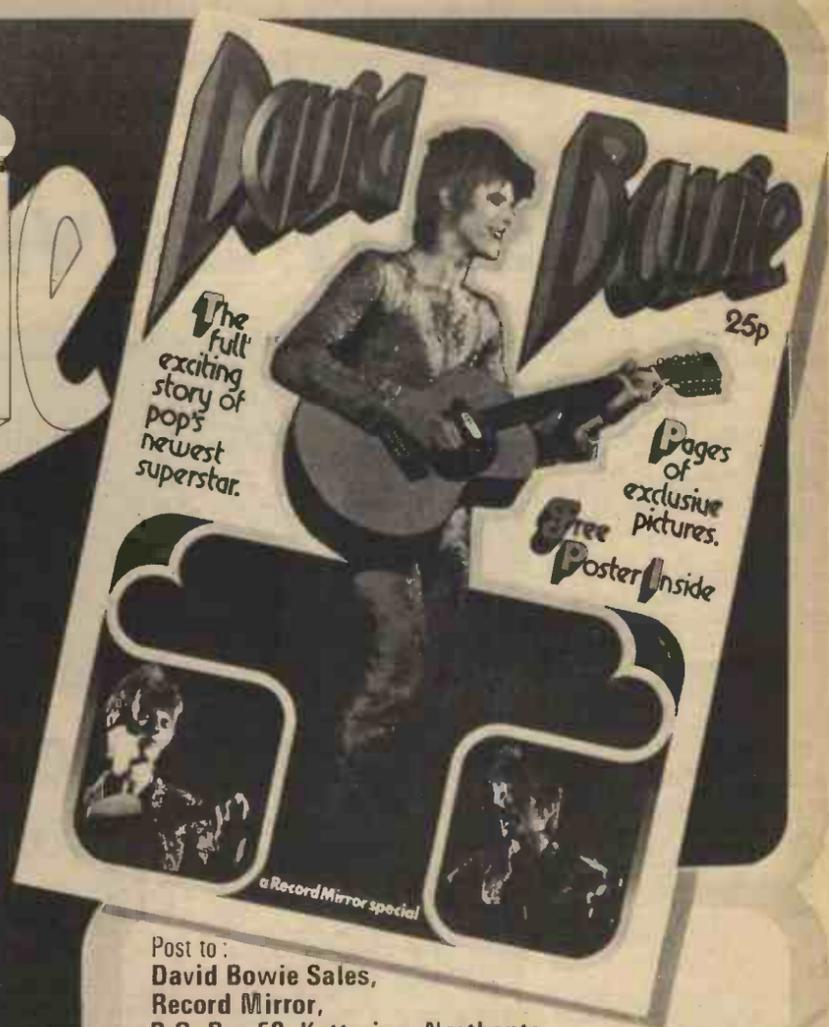
# THE

# David Bowie

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# Sweet get over the Rainbow

by rick sanders

THE FIRST big London date is a heavy test for any band, even when they're as popular as the Sweet. All eyes are on them, keen to see how they stand up for what amounts to a graduation ceremony.

At the Rainbow last Saturday, everybody agrees the Sweet blew it. Their mikes went, twice they left stage, and with that sort of bad luck there's very little you can do to salvage the ruined atmosphere of a concert.

It was an unaccustomedly serious - faced Brian Connelly who arrived at the West End offices of the group's publicists to talk about the disappointment of the Rainbow. As soon as he arrived, he picked up a copy of RM to see what our report on the concert had said. Face growing longer, he finally said that it was fair enough - the concert had been a disaster.

"This was our big gig," said Brian. "We didn't realise just how big until we drove up and saw all these guys selling rosettes with our pictures on."

So, why did it all go so wrong? "Really, there's no excuse for us - and believe me, we had a six-hour meeting the next day to try and sort it out - but I think probably the main reason was because I had a bad case of stomach trouble the day before and so we had to cancel a date at Salisbury. Maybe the road crew thought we'd be cancelling the Rainbow as well, but I've got a wonderful private doctor who was giving me injections every couple of hours and I was all right by Saturday.

"Anyhow, the equipment arrived late, so we didn't have time for a real sound check, and everything was just chaotic. I had to spend an hour and a half trying to get the lights organised just before we were due to go on, for example. We didn't find out until our act was ruined that they'd hooked up all our amps through two 13-amp plugs. No wonder all the fuses started blowing!

"The thing is that the audience couldn't care less about these sort of problems. As far as they're concerned, it's all down to the Sweet, the four guys up there on

stage. They don't know about the nine roadies, all the stuff that goes on behind the scenes. In the eyes of the public, it's just us that's to blame.

"We were going frantic wondering how we could save the show. I was going to pick up an acoustic guitar and play a country number, but I couldn't find a mike that worked, so I couldn't even make an apology to the audience for what was happening. I'd just like to take this opportunity to do it now."

## Presley

After the unhappy subject of the Rainbow had been exhausted, Brian's face brightened as he started talking about the group's forthcoming album. It's being recorded at the moment and will be an attempt at a potted history of rock and roll, maybe a single album or possibly a double, with songs written by the Sweet.

"The album's going to start at 1956 - that's really when rock and roll began - with a song that'll be like a Presley. Then it'll change to a Little Richard sort of song, and so on, through the years.

"For 1965 it'll obviously be a song with a Beatles' harmony. I can remember wearing out Rubber Soul within a couple of weeks of it coming out, but they sound so thin when you play those songs now. The songs were great, though.

We'll also be doing a Stones type of number, and to end we'll try and do a futuristic number for 1976.

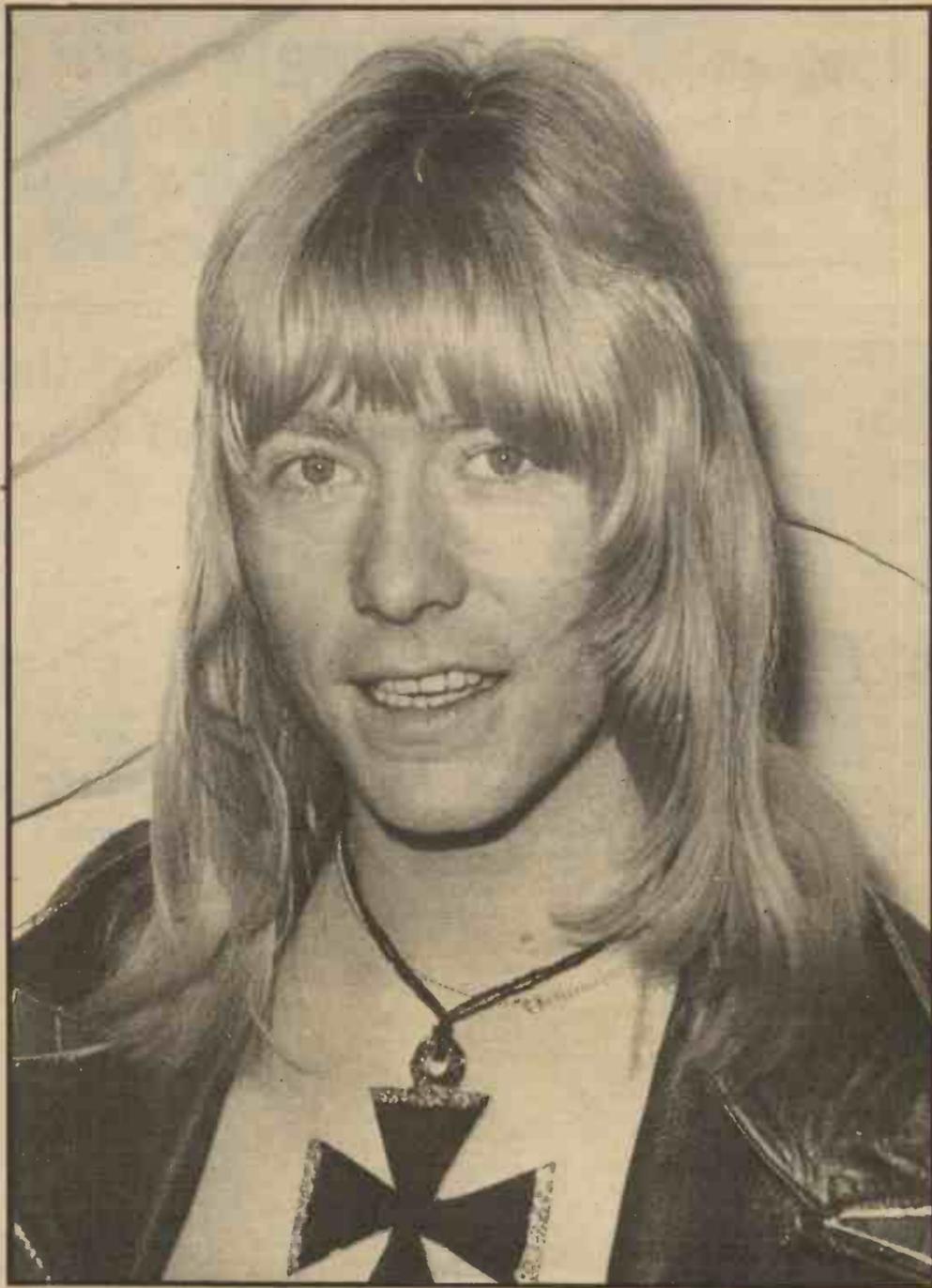
"The problem now is just to get all the songs written - it takes up so much time, and really, the last few weeks have been the first time off we've had in a year."

Nobody could ever accuse the Sweet of not being hard workers - and Brian thinks that it's the hard work which has made for Sweet's tremendous success.

"There's nothing so good for an audience as seeing a singer really working his ass off on stage. It's what I always used to love when I went to see a group and it's what I want to do.

"As far as effort goes, we've all been pushing ourselves as hard as we can, and to tell you the truth, I could do without Hell Raiser coming out just at the moment. A little breathing space would have been very nice."

As it is, pressure of work has forced the band to cancel their long-planned American tour for the second time, which is particularly unfortunate as Little Willy - "I still think it's our best stage number," says Brian - has reached number seven in the US charts, and the time would have been perfectly ripe for a Sweet assault on American audiences.



Still, even if America has to wait, the Sweet have already established their record sales across the globe. In Hong Kong, for example, they were unknown when they arrived, and the week after their concert they were top of the singles chart.

## Chinese

"That was a funny concert," says Brian, "It took about 40 minutes for things to really warm up, but luckily there was a group of English kids, whose families were in the services, who stood up at the front. They knew all about us and they acted as instigators, so by the end, all the Chinese kids were

bopping away just like any English audience.

"It was much the same in New Zealand. I don't think they'd ever seen anything like us before. For the first couple of concerts, they just sat there baffled, but by the end of our tour, when they knew about us and the word had spread, it was all screaming and fainting and all that.

"At Plymouth they had to turn the house lights on to try and calm it down a bit as the theatre was in danger from all the stamping feet. The lights only made it worse - people in the balconies could see what was going on in the stalls so they joined in too.

"I had to tell them to cool out - not because we wanted them to, but for their own safety. You

know, there were 18,000 people at that show and there's only 36,000 people living in that town."

Wherever they go, the Sweet have been taking audiences by storm. It's sad that the Rainbow, the really important gig, went so wrong. But even there, the Sweet fans left no doubt of their enthusiasm. Brian says that one of the men from his management confessed his amazement at the fervour of the fans at the Rainbow.

"If only he could have seen us at . . . well, anywhere! There's a lot of people who want to knock what we're doing, and they were all the Rainbow too. They're entitled to their opinions. They just don't know what it's like at a typical Sweet concert."



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Saturday  
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# Keeping up with JONES



Shel Silverstein

## Shel Silverstein's boy, the one with the mostest: two of them!

THIS WEEK'S confident prediction is that Shel Silverstein is heading for the top of the charts. Shel WHO? Well, he's a cartoon-creator well-known to Playboy addicts; and as a composer his hit credit rating includes Sylvia's Mother, Sing Me A Rainbow . . . and A Boy Named Sue.

But it's a lad named Stacy Brown who is going to provide Mr. Silverstein with a guaranteed hit single.

This Stacy Brown is a biological wonder, you see. He pulls all the chicks in town because, unlike most of us who have but ONE, he has TWO. Shel puts it delicately: Stacy Brown is double-blessed. He further reports that nobody knows where the other one is at . . . "On his elbow, on his knee, or under his hat."

Clouding Shel's voyage of anatomical discovery is that it seems his "old lady" is aware of the twice-blessed Stacy Brown. . . "How DID she know?" he muses. "Must have just been gossip."

The deformed-but-delighted Stacy Brown will surely interest a Mrs. Mary Whitehouse, who will want to know what, exactly, causes "Stacy's girl-

friends to wake up smiling every morn!"

A natural-born hit record . . .

Note: My picture shows Shel himself, shame-faced and head-hanging. But then he has only ONE!

★ ★ ★

GUITAR-TOTIN' folk singer: "And now here's another song about the exploitation of the human race, and the evils of the capitalist society and it's on my new album and I want you all to go out and buy a copy right now!"

★ ★ ★

## Roadies to the rescue

THERE WAS a lot of chaos, confusion and churlishness at that massive two-day rock extravaganza in Holland . . . we proud British had Slade, Faces and the Who on display, but Roxy Music were forced to withdraw.

One guy who figured it was chaotic was Neil Diamond's

## Still remembered...

Thirteen years is a long time, but Eddie is still remembered and idolised by fans round the world. His rise to fame began when he sang Twenty Flight Rock, in the movie, Girl Can't Help It, recently shown again on BBC-2. His big British hits were C'mon Everybody, Summertime Blues, and Three Steps To Heaven.

NEXT TUESDAY, April 17, is the thirteenth anniversary of Eddie Cochran's death - he died from injuries when the taxi in which he was travelling smashed into a lamp standard in Chippenham, Wiltshire. With him in the car was another rock giant, Gene Vincent, who died October 12, 1971 - and Eddie's fiancée.



## Papa John

IF JEFFERSON Airplane DO tour here, it'll be a first time visit for fiddle player, Papa John Creach - the band discovered this elderly chap toiling in a tatty night-club. Funny thing is: Papa John was a classical violinist with the Illinois Symphony Orchestra back in 1939!

manager, Ken Fritz, who was there with fabulous American songstress, Chi Coltrane. But he delivered one magnanimous tribute . . . to the good old British roadie.

He told me: "We didn't have time for Chi to rehearse, and it wasn't until the Faces' sound men came to our rescue that we managed to perform at all. I tell ya, those guys with the Faces must be the BEST road managers in the world. They just took over and didn't let anything, or anybody, get in their way."

Well, good! If the seat of musical power seems to be shifting from these shores (Focus are leaders of the shift), let's rest safe and happy that we've got the world's best sound men and roadies. Britannia rules the sound waves.

★ ★ ★

ROGER EASTERBY, promoter-extraordinaire, once introduced me to his tailor. I pass on that information to explain the following blatant plug . . .

He and Des Champ are to take their Santa Ponsa production company to Pye Records and the organisation will have it's own label. First release any moment now will be Hello Girl, by Dr. Mari-gold.

Other artists to come will be the progressive team, Holy Macerel, Judy Gee and The Classmates, and Crush - a new pop group formed by former Chicory Tip moog man, Dick Foster. Roger and Des build their name through hits for Vanity Fair, Chicory Tip and Deep Feeling. I wish them well in their expansion. Roger's personal expansion is a matter purely for that aforementioned tailor.

★ ★ ★

DEFINITELY on: that revivalist nostalgic tour of America by groups who emerged from our Merseybeat boom of the early 1960's. Peter Noone, alias Herman, will take his Hermits along - and he's been to the States fixing the dates for his band, for Billy J. Kramer and the Dakotas, Gerry and the Pacemakers, the Searchers, and Wayne Fontana and the Mindbenders.

Know something? Signs are that this tour will really pull in the customers. It starts in June.

★ ★ ★

SO THREE young New Jersey policemen have formed themselves into a pop group, called The Fuzz. They twang their thangs, wear trendy clothes, play Jailhouse Rock (that's the commercial) . . . and kids who otherwise would be in street gangs go along to dance to the music. Basic idea: to improve police-teenager relations.



GIRL-OF-THE-WEEK DEPT: - The lady's name is Vie . . . just Vie. She used to be Vie Flirtation - or at least she was one of that outstanding vocal duo who deserved hits galore. Vie is out

on her own now, with a single, Sad Old Shadow (Polydor), and I very much hope it's a hit for her. Why leave the Flirtations? Oh, let's just say it was over matters of policy, and career direction. Can Vie fly high? Hope so.



ALL IS not nastiness and bitchiness, after all! My picture shows Aretha Franklin (left), her brother and Esther Phillips, and the point is that Aretha is handing over the Grammy award she won for Young Gifted And Black (as top R and B album) because she reckoned that Esther's From A Whisper To A Scream was a better R and B performance. A very nice gesture indeed.



I'M beginning to wonder whether I can further tolerate the strains of my job. I mean, you'd hardly credit it but that blonde chick, wearing all that bikini, called in UNANNOUNCED to deliver a copy of John Keen's outstanding new album, Previous Convictions. The gent with the bouquet and the start of a Machiavellian grin is the notorious record promoter, Vernon Brewer. Now the album happens to have a message in Braille upon the sleeve - but I misunderstood and thought it was upon the lady. That's my defence . . . and my case comes up Friday.

# John 'Speedy' Keen. Previous Convictions. Out now.



2406105



Distributed by Polydor.

## FACES' NEW ALBUM.... FACES' STUDIO.... FACES' FILM.... FACES' TOURS....

THE FACES have certainly set their mark as a rhythmic band on stage, but when it comes to making albums, Ron Lane describes their progress as far from rhythmic. It's taken about ten months for the group to complete their Ooh La La album, not because their devotion to it was so intense, but more due to the fact that the Faces are frequently called away to other countries.

"It's very hard for me to talk about the album," says Ronnie Lane, sitting in the organised chaos of his flat. "I can't see the wood for the trees at the moment. Maybe someone else wouldn't think it was disjointed, but I know what went in to it . . . we had to go away to the States, or someone was ill, and then we'd pick it up where we left off. In fact the recording really got dragged out, and I got bored with it after a while."

"I wanted it to be good, but I don't think it's the best thing we're going to achieve. Well, no, I don't suppose you ever feel anything is," he adds, when I make this point. "But I just wish it had come together quicker. Nod's came together in 10 days, which is preferable. But when I think about it this one's better than Nod's."

Despite any apathy that Ronnie's attitude might convey, Ooh La La, sounds anything but apathetic. Some of the lyrics are positively sparkling. . .

"Yeh, Rod's very clever with his lyrics," grins Ronnie . . . and when I mention that his own contributions are very worthwhile, adds, "Yes I suppose so. Some things fall on your head, and some things you work for. The things that fall on your head are always better. But you have to plod on anyway or the good things never come up."

For some months Ronnie's been plodding on trying to follow through what he describes as "the film saga" — he and Ron Wood have written the film score for Mahoney's Estate, but in the film industry finished products take a long time to emerge.

"I'm really getting impatient," says Ron. "It's nice music that we've written, more acoustic than the things we usually do, but I don't want it to date like this. I was asked to do the score originally by a friend of mine who acts in the film and more or less produced it. What I've seen of the film was very good and it turned out to be enjoyable writing the music and not so much of a chore, like many 'old pals act' things are!"

"The film's basically about a guy who lives in the city and then moves out to live in the country and grow his own produce, and he's really messed up. The times the thought of moving out's gone through my head! I plan to move now, but I'd like to get around, I've got no wish to settle anywhere — that's why I'm not bothered

### BY VALERIE MABBS

about having a big house, it would just be a millstone round my neck."

Instead Ronnie has invested £40,000 — "a lot of Lamborghinis" — into a mobile Airstream studio. His wish to have a studio readily available to musicians has stemmed, he says, from his early Small Faces days.

"I didn't buy it so much for the fact that it could make money, and a lot of it, but I'd like it very much to pay for itself. But I remember with the Small Faces people didn't always want to get studio time for us. After Steve left it took us ages to convince people we had guts . . . and it's nice to have this studio available to anyone, within reason."



We must have been one of the first bands that didn't go on stage in jeans

explains. "And we plan to employ two or three people to run Airstream . . . though we're not particularly going to run it as a business thing."

Ronnie feels that Airstream is something of an insurance policy against any down times that the Faces may run into.

"This business is so up

once when the fans crushed our car . . . but I don't really want to talk about that. We have a more mature audience now, we ain't chickens anymore! D'you know I've just had a letter from a seven year old girl who fancies me . . . can't be bad! But we do tend to attract older people these

to add unnatural gimmicks to their act. The plexi-glass stage, Ronnie clarifies, was "just a bit of show-biz."

"We must have been one of the first bands that didn't go out on stage in jeans . . . but then you always get people tear the arse out of things (spoken metaphorically!) and take

about them until I can put them into practice."

The things that the Faces definitely plan to put into practice include the release of a live album this year — something generally considered long overdue — and a three week American tour. But the originally planned tour of England has been cancelled — "I think it was set up by Marks and Spencers," grins Ronnie — though there is the probability of the Faces making an appearance at the Rainbow in June.

It's definitely a busy world where the Faces are concerned . . . and though Ronnie says he's becoming very disillusioned with too much boozing and party-going, he still has time for fun.

"We've got a very good secretary who tries to liaise everything for us," he says. "And we keep sending her tranquillisers to keep her going!"

# A stroll down Ronnie Lane

"We used it on Sunday and laid down a couple of tracks. The sound was good, and now we don't have to worry whether a studio we like is available when we want to record — that was another thing that got in the way of the album."

There is a probability that Ronnie will join forces with Pete Townshend to form an office to handle their business ventures.

"We'll split the costs and things if it works," he

and down, I don't ever feel particularly secure — not that I want to."

Such comments lead us back to a spell of reminiscing about the days when the Small Faces played to frantic screaming crowds — and one particular time when they were forced to climb out of the back window of a changing hut in Blackheath during a festival.

"A very down period in my life," says Ron, delving into his own thoughts. "I remember

days, which is nice."

It could be thought that the Faces regard their fans somewhat lightly, because frequently they turn up late for appearances, safe in the knowledge that the cheers will still go up when they're out there performing. And, well, their performances more often than not do compensate for most irritations.

"But we don't particularly take advantage," says Ron seriously. "Not deliberately. We hold our public in high regard . . . you should hear the discussions we have about it — trying to ensure people get their money's worth. People always turn up to review things on the first night when things may not be right, because even rehearsals aren't the same as being on the road. These American tours we do, the band get so good after about a week on the road . . . it becomes something else!"

Ron believes that it's important for the Faces to maintain their feeling of spontaneity, and consequently they don't plan

the show-biz bit too far."

Ronnie believes that the Faces don't get enough opportunities to display their eye and ear-catching act in public, mainly due to the lack of good venues in Britain. And when they tour America the band generally get bored and want to return home!

"It's just the way things are planned really," says Ronnie. "Either we're sitting around on our arses all the time when we wish we were working, or we work so hard and furious we can't wait to stop!"

"The audiences here I don't find too different to those in the States, but the whole presentation of things in England is like Woolworths. People aren't willing to spend money to put things right, and also when you try and do something nice it gets thwarted."

"I've got a few ideas I'm going to try out sooner or later, which I hope will improve the situation for audiences as well as for us, as far as these inactive times and then tear-arsing about is concerned. But it's a waste of time talking



Rod, Ron and friends



Ronnie Lane — I'm getting impatient.

# THE STORY OF BILLIE

## James Hamilton talks to Diana Ross about 'Lady Sings The Blues'

**DIANA ROSS** — Movie Star! As such, and not as a singer, she came to London last week to attend the British premiere of her first film, "Lady Sings The Blues", in which she plays the role of Billie Holiday, the tragically drug-addicted jazz singer whose autobiography served as inspiration for the film's plot.

Billie Holiday died in 1959, aged 44, after leading a life to which this filmed version bears little relation. However, the harsh criticism which has been directed at the film's fictional simplification of the truth is undeserved by Diana, who went to quite amazing lengths to soak up all that she could about the real Billie Holiday and her era.

Surprisingly, other than once remarking "Ah! That's really something!" about a version of My Man, Diana had been totally disinterested in Billie's work prior to 1969, when the idea of making the film was first mentioned to her. Disinterest gave way to devotion, and Diana's research began.

"If I have to play someone I have to know her. I cannot meet her, because she's dead: the only way I can meet her and know her is through her music and through pictures, through things that were written about her, talking to people that knew her. And that wasn't enough.

"I had to know the time, and where she travelled, and how she came about. I had to know what was happening then, in the world at that time. And that wasn't enough.

"Then I had to know about drugs — why this drug, why any drug? Why did she go this direction and not another? Even to the end of my research I began to know her every day I worked on the film, because it wasn't just acting — I do a lot of reacting to situations that were given to me — that were her situations — or supposedly her situations — and I still began to know her more, every day I began to learn something about her. And I



Diana Ross and right in make-up and character for the part of Billie Holiday

don't know that even at the finish of the film that that was enough.

### Picture

"I would think that my research took more than a year. Nine months totally I know that I listened to no other music other than music of the '30s, and jazz, and, er, looking at pictures of what the clubs looked like from the outside and trying to picture what they looked like on the inside,

and what the girls wore, and the Jitterbug, dances, all those things that I thought made a difference in how she lived. I've been trying to see how different it was from the way things are today."

In the light of this dedication to authenticity, the film's inclusion of many seemingly anachronistic slang expressions, the bantering use between blacks of the word "nigger" among them, could be thought of as odd. Diana, who, it must be emphasised,

was the driving force behind the period feel of the whole film, thinks not. "Those words were used then, too. I paid quite a bit of attention to that."

As you probably heard, Diana was nominated for, but failed to win, the Academy Award. Although disappointed, she recognises the importance and glamour of an award such as the "Oscar", and knows that a beginner's chances in the ballot are slim indeed, no matter how well that beginner performed. At least she herself was happy with her performance — and she is seldom satisfied.

"I knew that, with whatever learning I had dramatically, I had done my best. That's all I wanted to do, that's all I could do. And then, from there, a slot of the beautiful things that I loved, and spent a lot of time on, ended up on the cutting room floor... that's the way it goes, that's show business!"

Here, Diana is referring to the sections from the beginning of the film depicting Billie's childhood which were edited out, even for American showing. Since then much more has ended up on the cutting room floor, as the British version of the film (which Diana was to see after our conversation) has been edited from about 160 minutes to 125 minutes... that's 35 minutes of film!

"It's hurt me a lot. I haven't seen the cut version but I think I know what it is, and I know I'm going to be saddened by it — but even the first cut, I was saddened by the first cut! They cut all of the childhood, from the time of the brothel in Baltimore, and the rape scene; after that there was an orphanage scene where I went to the Catholic orphanage, all of that was cut out even before the version in the United States.

### Run away

"And where I run away from school and where I jump out of the building — those were the things that I really loved, because I had to run up the stairs and run down the hallway, and get out of this window.

"It was very much like the book, but there was just too much film and we just could not do a documentary of this lady's life, just putting facts. I mean, it had to become a story.

"People have to be interested in the person, and the only way they could be interested in Billie Holiday in this

film as a person is to watch her grow, and the only way we could do that is by not just throwing in facts, it had to become a story.

"I hope we succeeded, and I can't wait to see this version, but I heard that by making it this way it's quite a bit more entertaining... I hope so. As far as what I did, acting, I guess we lose that, but the most important thing is the total story.

"You don't see the childhood: what you do see where it starts in this version, in the New York street, I'm a little bit older there. I played a much younger girl before that. It was really fun because I remembered those things as a kid, and I drew the hopscotch on the ground as I skipped down the street because my director didn't know about those kind of things — and I said as a kid there was always one on the ground, even if you didn't do it yourself."

Well, we don't see the hopscotch, or the rape scene (even though the latter is shown as one of the stills inside the soundtrack album's accompanying booklet). We don't see the bed scene on Billie's first night out with her lover (played by Billy Dee Williams with suave modernity), nor do we see the arrest scene (reportedly, Diana's most moving moment, in which she takes off her sunglasses to reveal tear-filled eyes). The arrest scene and its accompanying action is a key pivot of the film, as the flashbacked majority of the story stems from its aftermath, and the voice of the arresting officer even opens Side One of the album!

### Glossy

Judged only on what we do see, "Lady Sings The Blues" still seems too long. By trying to be both an "entertainment" and a "slice of life," the film falls sharply between two stools. Its glossy production values and misty photography suffuse the period settings with a romance that is in keeping with the early carefree incidents, and at odds with the later sordid dealings — actually, its look is very much that of "The Godfather".

For the first few episodes, which show the happily coquettish young girl, the film is delightful entertainment — more's the pity, then, that it is

from this end that most has been cut — but, once a fictitious white bandsman has introduced Billie to drugs, the drama becomes as irritating to watch as is the irrational behaviour of its junkie protagonist.

Junkies, whether on drugs or drink, are an exasperating sight: that Diana Ross has portrayed their desperation as convincingly as she has played her lighter moods is of course to her great credit as an actress, but it is not on account of her role that the film becomes irritating.

It is because, the further the story develops from the fairly authentic opening scenes, the more "Hollywood Musical" become the conventions of its telling, so that by the time that the Holiday character is at its most pitiable it is surrounded by compassion-killing stereotypes (with the exception of Richard Pryor, who plays the brutally murdered "Piano-man").

If viewed through innocent eyes by someone unable to relate the fiction on the screen to the reality in the book (unlike "The Godfather", this is a case where the book should NOT be read until afterwards), the film is undoubtedly as moving as any within its glamorized bio-pic genre. It differs from other modern drugs-related films ("Superfly", etc) in that it has the power to turn you off, and, in truth, ends up by being such a downer that you would be well advised to see it early enough in the evening to leave you time for a comedy too.

Many of the most evocative bits of dialogue have been preserved on the specially designed and lavishly presented soundtrack album (Tamla Motown TMSF 1131), a double album of which two sides are straight music and two are music-plus-chat. Diana's renderings of Billie Holiday's music are brave and sometimes successful interpretations, while the songs, dialogue and sound effects sides are an innovation which will be welcomed by all with good imaginations.

Even bearing in mind the cuts and the fact that it is NOT the true Billie Holiday story, there is much to enjoy — so, see the film and hear the records, and then, maybe, you will want to read the book and hear the real records. At the least, you will be able to decide for yourselves if Diana Ross IS Billie Holiday.



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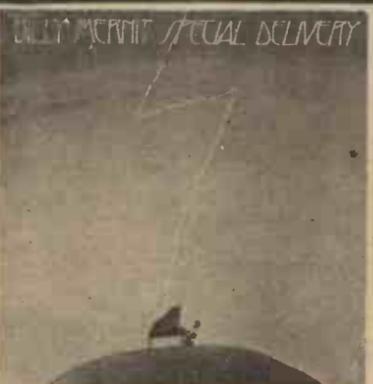
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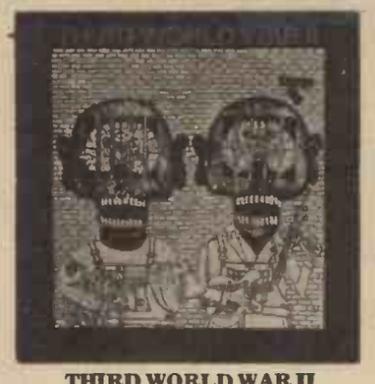
Bob Seger blended other folks tunes into a best seller called "Smokin' O.P.'s". Now the Detroit singer is back with these fine sides cut at Muscle Shoals.



**PREVIOUS CONVICTIONS**

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This is the first solo album by John Keene, formerly with Thunderclap Newman. John wrote their No. 1 hit "Something in the Air".



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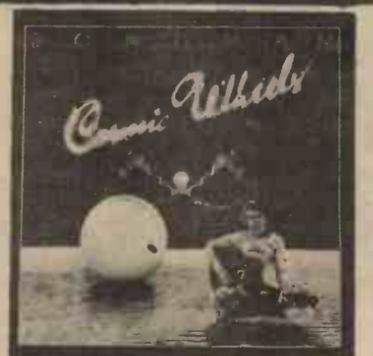
It's taken 18 months, but at last here is the second album by Third World War.



**DALTREY**

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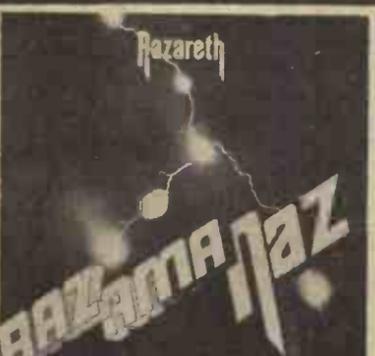
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# CHI: MORE THAN JUST A FACE as Rick Sanders discovers

WELL, said the chap from CBS, I'd like to introduce you to Miss Chi Coltrane — though he pronounced it Chi it should, most inappropriately, be shy — and we were shown into the young lady's room.

Now, we had been supposed to interview Chi at noon, but when we checked at the Grosvenor House hotel's reception they knew nothing of the lady. Would we please wait in the lobby? And we had waited, while the ashtray - emptying team flashed round, most

attentively, every five minutes.

Finally the summons arrived — would we go up now? It turned out that Chi and her band should have come in from Amsterdam the previous day, but even after a hectic scramble across Europe and back, struggling with strike-bound planes and absent trains, TV producers and frantic festival promoters, Chi was hardly more than a little weary after doing without sleep for some days.

"Hello, pleased to meet you," said Chi, and poured out a cup of British tea.

A few words of explanation to those who don't yet count among Chi Coltrane admirers. With long fair hair, a soft but determined voice, and a face which would have had no trouble launching a thousand of my ships, Chi was in England to promote her album — just Chi Coltrane — and a single, Thunder And Lightning; which has already been a considerable hit in the States and several European countries. She's also done very well — if not in England — with a gospel-influenced stormer called Go Like Elijah.

Judging by her album — which she and her amiable manager Ken Fritz (who also takes

care of Neil Diamond's affairs) contend is but a slim slice of the sort of excitement she tends to whip up on stage — Chi is going to find her way into a lot of people's hearts and record players.

Her main instrument is piano — she's been playing it since she was seven, she told us — and she can rock it up like some Jerry Lee or, then again, move you as gently and deeply as Roberta Flack. Her singing covers just as wide a field. Just when you've got her sussed as a breathy, pure super-Petula, she'll turn on to overdrive with a wild moan that puts you on the edge of your seat.

Chi's songs are all her own — though she's been a professional musician for most of her grown-up years (she's now 24), it's only over the last year and a half that she's started writing seriously.

Before that, she says, there were years and years of playing in bars and clubs across the States, sometimes alone, sometimes with a band. In some of the raunchier clubs, she recalls, it was a case of sitting there and bashing out the songs as the bottles flew — you know, be a good girl and don't be nasty to the customers — as the drunks come up and try to paw her around.



All the same, she says she's never wanted to be anything but a musician since her childhood days of sneaking to her bedroom door when she was supposed to be asleep and listening to her parents playing their one good record — a Strauss piece. Apart from that, no parental encouragement. It wasn't a musical household, laughs Chi, who went on to learn

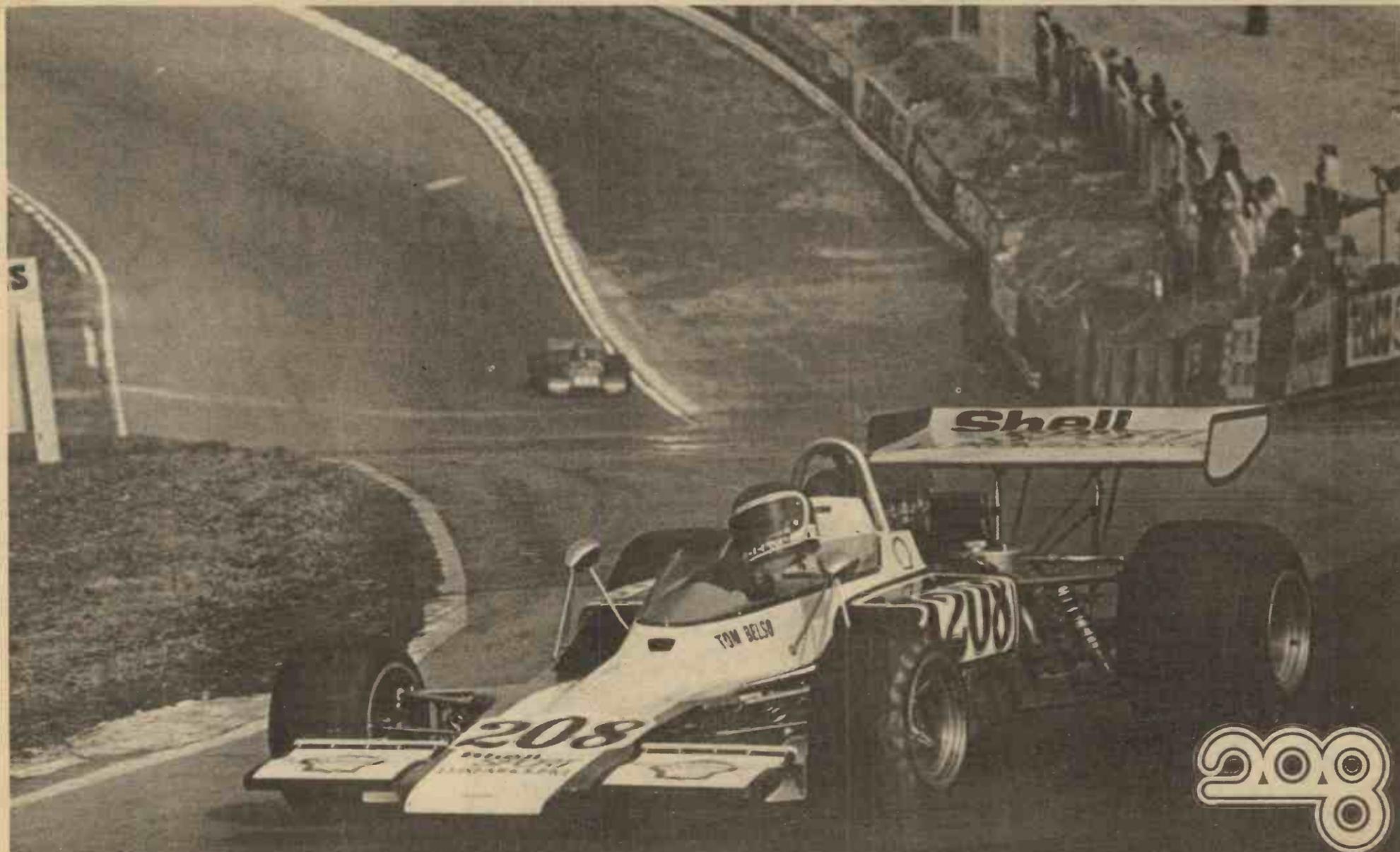
about seven instruments more — ukelele and vibrachord, some guitar, and so on.

She doesn't have any plans to use her other musical skills as yet. Even when she does her own arranging and production — as she will on her next album — Chi insists she won't credit herself on the sleeve, fearing that she'll be thought big-headed.

"Nobody expects me to be capable of actually being a good performer," she says. "It's not that I'm complaining about my face, but there does seem to be a lot of prejudice against looks — at least in the States, there is — and I used to wonder whether to make myself look really rough just so people would have to listen and not look."

Despite her looks, then, Chi is out to make it as a musician. She won't, she says, be fluttering any eyelashes or wearing see-through boiler-suits too get across. What she relies on is her songs, her act, her talent — and in no small measure, her band. Just a three-piece of guitar, bass and drums, she hand-picked each member — "so I knew I'd be able to establish a personal rapport with them" — and insists on tight, rehearsed arrangements. She's had too many disappointments with people who only wanted to jam.

Unfortunately, Chi wasn't going to play any dates this time round in England — apart from a Press reception — but it shouldn't be too long before we get a chance to see what she can do in the flesh. In the meantime, her album (which contains both singles) is an excellent appetiser.



**Van Lennep. Belso. Santo. ShellSPORT-Luxembourg F.5000. Good Friday, April 20th.  
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# Complete and utter trash!

EVEN WHEN he's in England primarily to do interviews, Don Maclean is a difficult chap to contact. One tends to make appointments and somehow, somewhere he seems to forget about them.

However after an earnest conversation on the house phone of the Royal Garden hotel we eventually met up in the bar. Don drank straight coke and mentioned that he was planning to visit Stonehenge. "I just thought I'd check it out and spend a couple of days in the country." Nodding sagely I moved the conversation on to other matters.

Don Maclean has, in a very short time, become something of an institution. He shot to fame all over the world with his lyrical masterpiece American Pie, and cemented his position in the industry with another chart topping single Vincent, and two chart topping albums, American Pie and Tapestry.

His songs, especially American Pie, incorporate probably the most sensitive and observant lyrics penned by any songwriter today. It therefore comes as a bit of a surprise that he has released an old Buddy Holly classic Everyday as a single.

"It wasn't me who chose it" said Don firmly. "What happened was that the last time I came over here I put a few songs on tape for the BBC to use on Radio 1. I did Vincent, Circus Song, a new song called In Peace and Everyday.

"Well suddenly the BBC started to get specific requests for Everyday and these requests have continued throughout the year. Obviously the record company thought it would be a good idea to release the song as a single - so they did. I don't mind it being released though; after all I dedicated American Pie to Buddy Holly, so perhaps it's only fitting that I



## THAT'S WHAT DON McLEAN THINKS ABOUT DONNY AND DAVID

should release one of his songs."

Not wanting to pursue the subject of Buddy Holly any further last year he explained that he had answered enough questions about Buddy Holly to last him a lifetime, we began to discuss the various merits of other lyricists. Was there any particular lyricists that he admired.

He lent back and began to relax for the first time during our chat. "Well let me see," Don drawled pensively. "I like Hank Williams' lyrics; Johnny Cash's - sometimes, Bob Dylan's, even Lennon and McCartney's, when they were together. They seemed to have a sweet-sour thing going which was really nice. I guess I could think of a hundred others if I sat here long enough!"

Did he feel that the standard of pop lyrics had improved over the past couple of years?

"Well in some ways it has and in others it's fallen into unbelievable depths. I won't mention any names but I do think that some of the garbage that's being churned out now should be burnt or at least disposed of! In other areas though the lyrics really do seem to be improving. Personally, for instance, I never sit down and think 'Right I've got to write a song today' - it just happens. I get most of my ideas by just loafing around. I guess I'm very lucky - I get well paid for loafing!

Loafing is an activity that Don feels quite strongly about. He's probably what one would term an industrious loafer. I asked him if he felt that with the pressures of stardom his "loafing" had been curtailed? Did he find that he was suddenly committed to recording a certain amount of albums per year?

"I still do exactly what I

want to," he said grinning. "Pressures have to do with how much you're willing to acquiesce to them. If you're not willing to let somebody force you into a situation or let somebody beat you into a corner, then the pressures don't get you down.

"I'm committed to one album a year and that's it. The same situation applies if one of my songs doesn't take off. For instance I understand that The Dreidel didn't do too well over here. That doesn't bother me. I did something that I liked and enjoyed and if the public didn't dig it then it's their tough luck not mine!"

In view of statements of this kind, one can be excused for thinking that the celebrated Mr Maclean is arrogant and self assured to the point of extremity. Personally I believe that this isn't strictly the case.

Arrogant? A little perhaps. Self assured? Not

really. His is an arrogance that is based on indifference and total honesty. One could never imagine him saying something just for effect. He's perceptive and aware of life's ups and downs to a degree that one doesn't generally associate with musicians.

Still perhaps I'm being unfair to the music business! Don Maclean is similar to Dylan in many respects - he's more of a poet than a musician. But then again he does write good melodies. So just how do you sum up a man like Maclean. Perhaps as a good all rounder! Surely not. That sounds too derogatory - rather like an overworked cricketer. But wait we haven't finished yet.

England provides an atmosphere in which Don claims he can easily relax. But, were there I wondered any places he particularly wanted to visit?

"No not really. The only place I particularly wanted to see was the inside of the Albert Hall and I saw that last year. That was a real nut for me seeing that place! I was lucky because they allowed me to sneak in before the audience arrived. The atmosphere in that place is just incredible - such a feeling of age and beauty.

"I was totally in awe. I was a bit worried about the acoustics because I'd heard that they weren't too good, but at the concert everything was fine. I guess it must be only large groups who have the problems - not solo artists. Mind you I brought my own band and they can get pretty loud but all was well! Actually we're hoping to play the Albert Hall on our trip over here this summer."

The Albert Hall is likely to be just one of the concerts that Don will be playing later this summer. The tour looks like being an extensive one and should extend to all areas of the British Isles.

Logically enough the subject of tours paved the way for a mention of pop music's current champion - David Cassidy. How did he rate his music and that of the Osmonds?

"Trash! Complete trash and utter garbage! I can't see any of them of them lasting and if I was a girl I certainly couldn't see myself getting hysterical. I don't think that either Cassidy or the Osmonds have an ounce of talent. Now the Jackson Five - that's something else again. They are a really talented group - especially Jermaine. I think that kid's going to be a really fantastic soul artist.

"His solo album really has some depth and so does the group as a whole - for what they're doing, you know. I think they've been just 'covered' by all your Cassidy's and Osmonds and I've never liked cover artists. I never liked Pat Boone or the Hilltoppers or Andy Williams.

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the music people

## Joan gets it together . . .

JOAN Armatrading is a great fan of Monty Python. Heaven knows what the more sober and sedate London drinkers thought the other afternoon at the sight of three males and Miss Armatrading absolutely convulsed at minute intervals to each other's attempted recall sketches from the comedy series.

Joan has been hailed by seemingly every known newspaper and magazine as a future star. Her first album Whatever's For Us has sent the musical press into ecstatic raptures. The music business paper

Music Week commented, 'Joan shows a startling maturity for a young artist'. And so the list could continue.

The reviews tell accurately the musical abilities of Joan. What is her problem is learning to tell the success in her own words.

The 22-year-old girl, born in Basseterre, St Kitts, has spent most of her life living in the Birmingham area.

In common with other teenagers she learnt basic guitar chords and, with her boyfriend at the time, gigged around the Birmingham clubs.

During 1969 Joan met her eventual co-writer Pam Nestor. It seems their partnership was based on the classic, "I've got this lyric and no tune!"

The two took a flat together and after trial and error eventually came up with the material which has now found its way on to the much lauded Whatever's For Us.

Now if you ask Joan who is her favourite recording artist the answer comes quickly: "Van Morrison".

The reverse is true when questions are about her. She says quite bluntly but not unkindly, "I'm me. You

have to get to know me. I have to get to know you. I don't find it easy to talk about my work. You can hear it on the record."

She knows she is at a most important point in her career; "I've done a fortnight at Ronnie Scott's and it's part of getting things together. I want to find the right people to play with."

Somehow I believe Joan is innocently unaware of the acclaim she has been getting from so many quarters.

A friend of mine says his favourite bedtime reading is his own press cuttings.

Joan should sleep well after reading hers! And the same goes for listening to the album - a very good one indeed. TONY JASPER



Tony Jasper talks to two new singing sensations —the Handley Family from Be

# THE HANDLEYS: KEEPING DOWN TO EARTH

They don't come any happier than Mrs. Handley — mother of eight children and they're all singers! Five of them are currently getting plenty of air-play with a catchy disc called Wam Bam.

Kathy, Sally and Jenny are professional singers. That's three! And here are the names of the others; Wendy, Julie and Billy, who are still at school, and then there's Molly and Tommy.

Mrs. Handley is right proud of her new singing five — new as far as the recording industry goes anyway.

"We've always been a singing family," she explains "Sally and Jenny were in Oliver and of course Kathy has sung at many, many places. You know me and my husband sing in the local clubs. So it's no surprise to know the other five can do their bit!"

So how did W, J, B, M, and T come to get on disc? "Dave Christie, my daughter Kathy's chap, wrote a song and asked the children to sing it. Dave always knew they could sing. I didn't think it was anything special from them, they're always singing. Then a spot came on Opportunity Knocks, and they made a record. Now they've been on the Jackie Rae show, Golden Shot, Crackerjack and I'm keeping fingers crossed for a good chart position!"

Mrs. Handley's daughters busily watched the TV

while the interview went on. They weren't actually being rude, but just seemed somewhat unaware of the fact that people are going into record shops all over the country and saying Wam Bam.

As the five's mother continued; "Really it's a surprise to all of us. My three professional singing daughters have been in the Midlands recently, and up there they've even been dancing to it!"

"We feel no different at the moment but I suppose if it is a big hit things have to change. We'll wait and see. No point in counting your chickens before they're hatched!"

"I'm still working, anyway. Everyone in the factory seems so pleased. Whenever the record gets played on the radio they turn up the volume on the tannoy so everyone can hear it. Even the manager came and said he liked it.

"At the moment it's a bit like a dream. We're determined to keep our feet on the ground. Tommy is really enjoying all the attention he's getting."

Millwall football supporter Tommy is 16 and a garage mechanic. He came into the room during the conversation and after expressing gloom over the current state of Millwall FC muttered; "Girls, they seem to be after me.

"I was in a shop the other day. They came up and kept signing my arm! What could I do about that?"

Julie joined in here, "I think Donny Osmond's fabulous." She seemed somewhat starry-eyed with the thought that she could be on Top Of The Pops with Donny herself. Wendy could see it all happening for her too. "With David Cassidy, hmm, he's marvellous." How about Molly? Less specific. "The Jackson 5

for me and all of us really."

Do people recognise them? "Oh, yes," they chorused. "People come round with the record to have it signed and then they stare at us in the street."

Tommy went off to continue his matchbox building hobby, the girls to watch TV and somewhere in the world Billy was up to something.

Mrs. Handley continued; "My Molly, you know, is the really with-it pop fan. She's been taking Record Mirror and the pop papers for years. Sometimes you have to bring her back to earth."

And back to earth was a returning Tommy. "Do you know Millwall had a gate of only 4,000 one day; that's one for every 100 seats!"

Back to earth Mrs. Handley. "I just hope the record goes up and up."

Such a nice bunch W. J. B. M and T — so let's hope you're right Mrs. H.



Simon is billed as Britain's answer to David Cassidy: now

## Stuart Gillies finds his own spot in the charts

TUESDAY, March 27, will go down as a red-letter day for Stuart Gillies. The BMRB charts used by RM and the Beeb showed entry at 39 for a record called Amanda from Stuart Gillies.

By the Friday things were happening fast. Stuart spent the day posing for endless photographs, talking with the press, meeting Phonogram's distribution centre's staff at Phonodisc.

Late in the afternoon Stuart called RM. Well done, was our first reaction. "I'm so happy," said the new chart entrant, "I've been singing for 12 years, summer seasons in Scotland and Jersey. Then I had a break on Opportunity Knocks and won it six weeks running.

"And now, it knocks me breathless. I suppose you can call me 'middle of the road' yet I find all kinds of people enjoy the song Amanda. Nobody is more surprised at that than me. It's not easy to get a ballad in the charts, but I think they should be there.

"Philips are busily getting an album together from some of my already recorded songs. They will add Amanda plus my vocal version of the Onedin Line song.

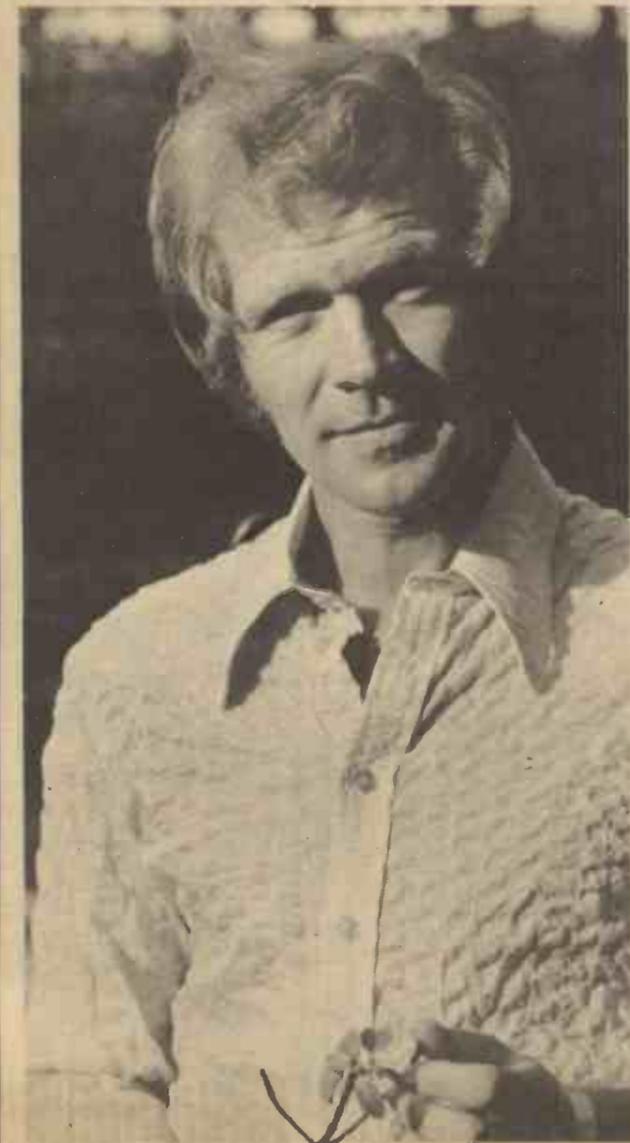
"I know I keep saying it but I am so pleased. I think there is a niche for a ballad singer in the charts. You know the record's sold 20,000 in two weeks! It's had lots of plays on Radio Two from people like Pete Murray and Tony Brandon. And I suppose you're right, Tom Brown should be spinning it on Radio One this weekend.

"One thing, I have to keep on working. No time to rest. I've got quite a club programme to get through. But I like meeting people and I don't believe in hiding away.

"I sing the kind of stuff Jack Jones or Andy Williams would like. And I adore Johnny Mathis, particularly some early stuff, 12th Of Never and Chances Are. I do some Beatle numbers like Yesterday, With A Little Help and Can't Buy Me Love.

"Don't think I detest some of the very modern stuff. Far from it. I enjoy Slade, The Who and many others. I have to go. But, well, you can see I'm happy. I think there's a slot for a ballad singer."

**James  
Craig**



Armondsey and Britain's answer to David Cassidy, Simon Turner

# Simon: no simple beginner at pop!



JONATHAN King, learning I hadn't heard Rubber Bullets by 10 CC, decided to blast my eardrums — and come to that anyone within 50 yards of London's Warren Street tube station — with what is, according to Simon Turner "One great sound."

Simon Turner has a greater ambition than that of being an unsolicited reviewer of discs put out by Mr. J. King. The 18-year-old, "5ft. 5in. blond bundle of unsure, good-looking talent," as his press release puts it, is

after the money of every British record-buyer.

For some reason I expected him to be 13 or 14 years old, a little older than another Jonathan King artist, Ricky Wilde. Obviously he's not. And one other misapprehension went out of the window as well. Simon Turner has not been wrenched away from school and desperate attempts to fail umpteen "O" levels or CSE exams. Simon is nobody's fool and soon lets you know it.

He's also familiar with show-biz, and is wary of superlatives, of words like "fantastic" or "marvellous" when used to describe his singing.

He has no illusions about himself. He pleases himself. His background is, briefly, this: "I went to Betteshanger school in Kent, a boarding school. There we had a great music teacher called Mr. Perkins. He taught me how to use my voice, and I did a lot of choir singing at Canterbury Cathedral.

## Acting

"I left and went to Frilsham House. From there after only a short stay I went to an acting school, the Arts Education Trust. You can find it near the Barbican. I've done a lot of television work, plenty of serials. The biggest thing was Tom Brown's Schooldays. That serial is now being shown in America which is rather nice when it comes to promote my records there.

"Another of my television appearances was in Silver Sword. About the same time I met Jonathan through a friend of mine, Rufus Frampton, who knew him."

"Simon's sudden lurch into the recording world bears no analysis. "Jonathan King asked me if I would like to make a record. I made a tape and sent it along. In no time I found myself in a studio and with a single with the big letters UK in the middle of it."

Thus the gentleman, whose press release describes him as being the one who "all the teenage girls' magazines have been clamouring after," added the words "recording artist" to his already impressive film and television credits.

As well as recording the single Baby (I Gotta Go) Simon has made an album

named after himself. It was released on March 30.

Among the tracks are David Bowie's The Prettiest Star; "He sings some lovely songs," says Simon. "And I've included a couple of Gerry Rafferty's, an interesting version of the old Trogg's hit Wild Thing, She's A Lady by John Sebastian, and a couple from the pen of Jonathan."

Simon is not a newcomer to the latter's composition. "When I was at school I remembered the song we really dug was Everyone's Gone To The Moon. Another favourite one at the time was Telstar."

His own musical tastes are pretty heavy; "I like Jethro Tull, Mountain, Rory Gallagher, Yes, ELP, Trapeze.

"They were fantastic live the other evening — Man and Pato. But then I like a lot of Cassidy's Rock Me Baby. Jazz isn't my scene. I am a avid concert-goer and hear every-one I can. I listen to masses of records, you know, turn the volume up and move to the sound.

"I like playing. I can do some things with the guitar, piano and bass. I can't read music, I improvise quite a bit."

Music or wanting to be a popstar has to accommodate one particular driving force in Simon's life. This is his love for fast cars and fast motorbikes. It seems nothing would please him more than to go round a race-track at 180 mph. He dislikes football; "I find it utterly boring to conceive of 22 people kicking round a ball in front of 50,000 people."

## Dependent

Some of his tastes are of course dependent upon money but on that score Simon waxes strong: "I've made quite a lot though I tend to spend it pretty quickly, and I have a super pad in Hampstead." Simon obviously hopes his ventures into recording will bring in still more money. He has confident recording company promoters!

We won't be seeing Mr. Turner perform live — at least not for the moment. But he does add: "I am making some shop appearances in the future." +

Girls will doubtless turn out in vast numbers for these personal moments.

Whether Simon has too much time to spend with the opposite sex seems somewhat debatable, a warning lest there are some of you contemplating captive ploys.

According to one press hand-out: "Simon won't even classify the sort of girl he goes for." But when asked directly he didn't seem at all reticent. "She has to be a very pleasant person," he explains. "She should have a nice personality. I prefer long hair to short on a girl but it doesn't have to be a particular colour, and I think we would have to have some interests in common."

And assuming you did land a date with the one pictured in his press hand-out as having "the face of an angel hiding a bit of a villain!" you should find him wearing casuals, jeans and T-shirts.

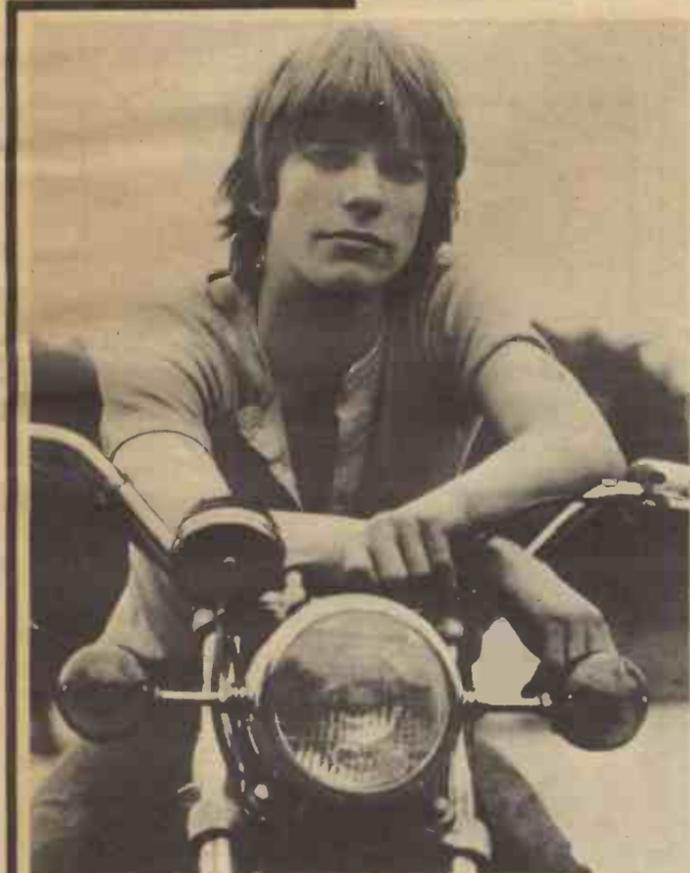
For the moment almost everything hinges round what happens to his records. Obviously he would welcome a hit. He refrains from commenting on his Baby (I Gotta Go) single.

Assuming the singing side does come off Simon has firm ideas as to the kind of image he would eventually like to project. "I would like to be seen as an entertainer. If I can make people happy, then it's OK isn't it? The kind of act I see as ideal is the kind of thing the Faces present — relaxed and a lot of fun."

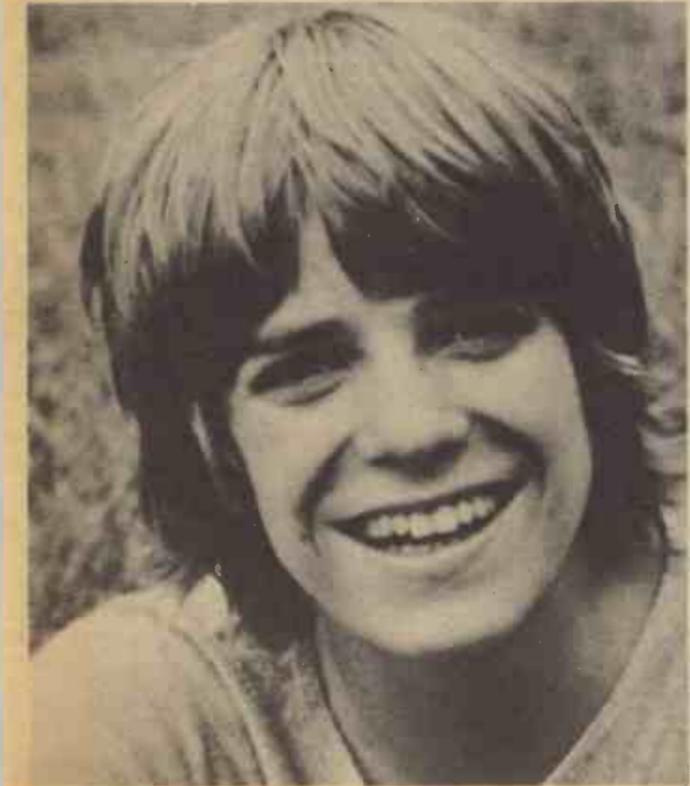
+ And one and all can see Simon, Saturday, April 14, at Lewis's, Market Place, Manchester, 10.30 a.m.; then at Liverpool, NEMS Ltd., 50 Gt. Charlotte Street, Liverpool, at 1.15 p.m.; and if you're quick, Ridley's House Of Music, 11-13 Penny Street, Blackburn, at 4.30 p.m.

Thursday, April 19, Simon is due 10.30 a.m. at Barkers, 91 The Headrow, Leeds, Yorks., then 12.15 p.m. Record Bar, 21 Upper Kirkgate St., Wakefield, thence to Bradford, and 3.00 p.m. Brown Muffs Ltd., Market Street, Bradford.

Saturday, April 28, Simon continues his shopping at Harlequin, 77 The Parade, High St., Watford, at 10.30 a.m.; next 1.00 p.m. Harlequin, 14 Tunsgate Square, Guildford; and finally to London town with Harlequin, 201 Oxford St., London, w1, at 3.15 p.m.



Simon has a liking for fast cars and motorbikes.



ve know why!

IN NEXT WEEK'S RECORD MIRROR

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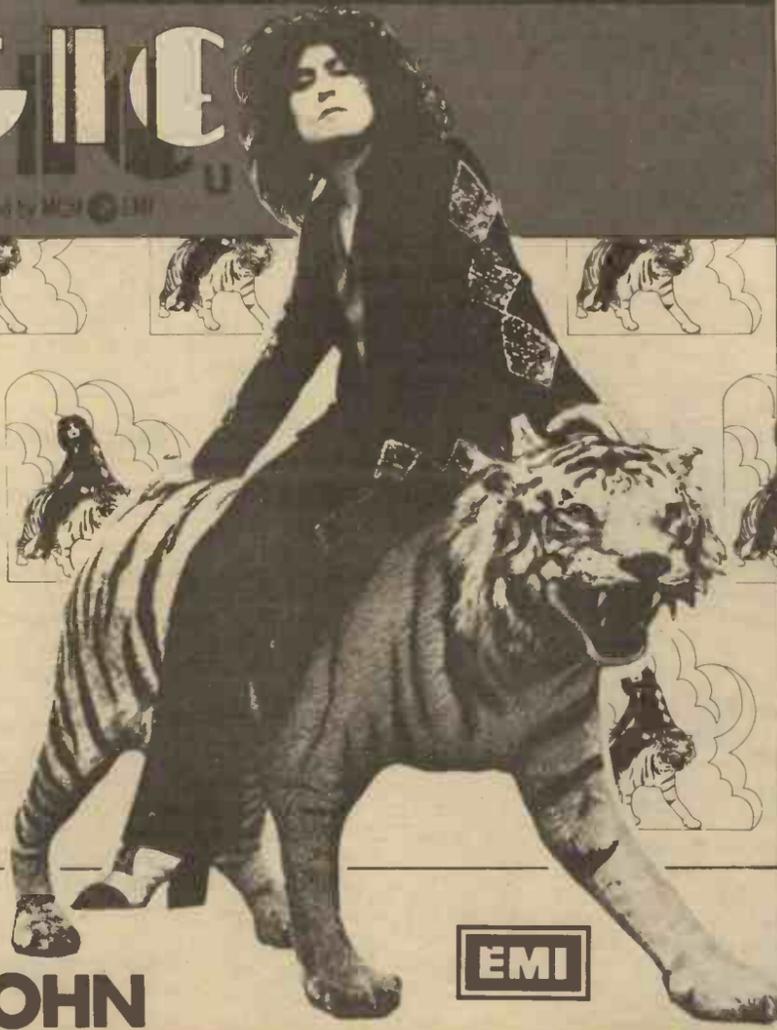
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## FROM SUN APRIL 29th.

SWANSEA Carlton

# JOANIE

"I LOVE Gabriel so much. That's my son. I went to Hanoi and saw the bombing of the city by people of my nation. I was frightened. I had never really before faced the possibility of death.

"I was frightened not only for those around me but passionately so for Gabriel." Joan Baez talking about her trip last year to Vietnam.

"The children listen for the alerts and then they run to the nearest shelter and for a time stay near the entrance. They laugh and play. It seemed so strange.

"For the moment, perhaps for ever, the bombing is over. What cannot be changed is the damage done to people." Joan talks about a girl whose age must have been about 12. "She had a sleeveless blouse. Both arms ended in fire-blackened stumps, at the shoulder."

## Concerned

Children continually crop up in her conversation. She is a mother. Gabriel is only two years old and Joan Baez is concerned about the world he will grow up in.

This conversation took place near to one a. m. in the morning. The beautiful American girl was sitting cross-legged on the table. Before her were gathered writers and some friends from past visits to Britain. Several hours back she sang to 12,000 people.

Joan Baez seemed ageless. At times she looks and even sounds 18. Then again she could be someone in her forties.

Her hair was long again, falling gracefully on to her shoulders. She had taken off a studded denim jacket, and her white blouse contrasted against blue denim trousers.

Her face was virtually unlined, her features dark, reflecting her Mexican background.

It must have been one of the most unusual press conferences ever held for a singer. The gathered crowd got steadily more engrossed in hearing her talk about peace and what it is and can be in a world where children suffer the ravages of war.

Her eyes lit up. "I must tell you about my new album to be released here in May.

"It's something I have wanted to do for ages and ages. When I was in North Vietnam we did



## 'Why I love my son . . . Why I love the world'

twenty-five hours of taping. We recorded the sounds and songs of children. Some of the sounds are those of people under siege. The material has been edited down and forms the second half of the album.

## Nightmare

"The record will be called Where Are You Now, My Son. For the artwork we are probably going to use a reproduction of Pablo Picasso's nightmare war vision, Guernica."

The atmosphere continued to be charged with emotion. Questions came from around the room asking not only her impressions about the tragic Vietnam conflict but about America today.

The name of Jane Fonda came up and the

work the famous film star has been doing in condemning the American action. Joan does not align herself with the lady.

"To Jane the enemy is a side. To me the enemy is violence."

Joan Baez runs a school in California called The Institute for the Study of Non Violence. She says her pacifism is stronger than ever. Nothing she feels is gained by violent action against an enemy.

What though of our world? What of the world coming into being, the future for Gabriel? "I do see hope. I see hope in people's faces. Wherever — and it is happening — wherever people see each other as human then things can change." She continued. "It was so strange in Vietnam to see pictures of mothers

holding babies and at the same time carrying guns."

And how did she see her role in relation to this kind of dilemma; babies and guns?

"It's so hard to understand it; it's hard to understand the pride of people, but the mothers with their child are not causing the conflict. I just have to keep working on war-mongers and people's minds and make them learn a new way of living."

"Believe me there are pockets, maybe small pockets, but there are signs of hope. We have to believe."

## Clarify

Why does she continue singing? "Because I am in love with people. Continually I have to clarify what I think and feel. You know the feeling was there when I was 14. And now I have a son. It makes me even more concerned.

"You may be interested to know why we chose the title, Where Are You Now, My Son? There had been some bombing. Nearby a bomb shelter showed the result of a direct hit. Everyone was dead.

"We were somewhat cautiously finding our way across the craters and debris. I saw a woman in the distance but her face wasn't visible. She was chanting. When we got close to her we could see the agony and shock written across the face. She kept chanting the same thing over and over.

"The woman kept picking one brick after another from the ground and then putting them down. We asked our interpreter what she was saying.

"He said her words were those of an old song that went, 'Where are you now, my sons, where are you now?' She kept on and on. Yet there was no chance she would ever see them again."

The incident made a deep impression on Joan. "For a time I couldn't go on."

The extraordinary press conference did end. It must have been around a quarter to three when we all sagged at the knees. Joan went off to tape some radio interviews!

tony jasper

## around the country

### Statlers go for nostalgia

UP UNTIL recently the Statler Brothers have remained more in the shadows of master showman Johnny Cash — the man who has employed them regularly during the course of the past eight years — and less as artists in their own rights.

Success, though, as is inevitably the case, does win out. You have only to witness the countless thousands who applauded their act during JC's triumphant three day stand at London's Albert Hall last September or the rapidly increasing masses who are latching on to their albums.

They've not gone unnoticed. Last October the Statlers collected the Top Vocal Group Award from Nashville's Country Music Association and, through the pursuing months, have notched up a whole stream of additional nominations, awards and citations.

"We started back in Virginia — that's our home — singing gospel and spiritual music" explained bearded Don Reid, the group's lead tenor singer. Somehow or other Don just naturally slips in as spokesman for the outfit. That's not to say that the others — bass singer Harold Reid, tenor Lew DeWitt and baritone Phil Balsley — are shy and retiring.

The group that can create Lester 'Roadhog' Moran and the Cadillac Cowboys (on the album Country Music — Then and Now) must be anything but shy and retiring!

He continues: "We just kinda branched out with time because we were playing all kinds of places — picnics, churches, banquets — any place that we could earn a booking. If it called for a gospel song we'd sing gospel, if they wanted country we'd sing country. Eventually we branched out fully into country.

"Our harmonies are the same as the gospel quartets because that's where we started singing. Basically I guess you could call us a gospel quartet only we're singing different words."

Although the Statlers had been linked closely with Johnny Cash for the best part of a decade, they first hit international fame with the million selling smash Flowers On The Wall penned by Lew DeWitt back in 1965.

"Just about everything we've done on Mercury is about memories. There's a big nostalgia wave currently sweeping the States — everyone's on kicks with things from fifteen or twenty years ago. We didn't jump on to that wave 'cause we're all collectors from that period of time. We'll just about collect anything — books, magazines, movies — So we started writing in that vein and it's turned out to be a very good kick for us."

Memorabilia survives through their current album release Country Symphonies in E Major which, besides containing the original eleven tracks, also includes — for U.K. release — their recent U.S. smash Bed of Roses

The Statler Brothers — Don, Harold, Lew, and Phil — are a completely close-knit group who rate their friendships just as highly as their business association.

"We all grew up together and we were together socially long before we were ever businesswise. We're friends first and partners second. We spend most of our time together."

Finally — why the name Statler for an outfit that bears only two brothers and none of its members with that particular surname?

"It's a brand of tissues in the States", explains Don, offering the official explanation. "When we were deciding upon a name Harold saw this box of tissues across the room and said 'How about Statler?'. Well, that's as good as anything." we could just as easily be known as the Kleenex Brothers!"

tony byworth



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# Dallas: A Taylor of two cities

Rick Sanders

DALLAS Taylor, the original long tall Texan, drummer with Crosby, Stills, Nash and Young and presently with Manassas, was just about ready to be counted among the walking wounded.

He'd flown to England in the middle of preparations for the next Manassas' tour so he could attend the three-day festivities for Steve Stills' marriage to French singer Veronique Sanson, and the pressures of partying were beginning to show. It was an utterly relaxed Dallas — and that really is his christened name — who talked frankly to RM about what went wrong with C,S,N and Y and what's going very right with Manassas at the moment.

The big problem with CSNY was, says Dallas, the old one of personality conflicts. It was he and Steve who started the band — all the musical tracks for the first album were done by just the two of them in the studios, overdubbing all the various instruments before Dave Crosby and Graham Nash came in to sing their parts.

"We did all the getting the music together while they went on holiday", he says. "Things started to become more seriously strained, however, when Steve brought Neil Yong into the band before the second album, *Deja Vu*."

"When Neil came in I was pushed around and around. I had less and less say in the music, and finally it got to the point where I was fired. It all happened on the second tour — Neil walked off stage and said he'd never walk on to the same stage as Steve again, and the band just broke up."

"We were on the road, though, and there were two million dollars of tickets already sold, so the money men put the pressure on for the group to come together and carry on for the rest of the tour."

"They couldn't kick Steve out, as one of the major members, so it was finally me that had to go. I went gladly — it wasn't fun anymore. We spent more time arguing over pointless points than playing, getting farther away from the music, and anyway, the band just wasn't that good on stage. So Stephen and I, who'd done all the electric tracks, decided to go on together."

And so Manassas was born and the hunt for

musicians started. After the CSNY thing, he and Steve wanted to do something a little more down-to-earth and just have a good, professional band. And it's working out — as the Manassas double-album well testifies. "What we're keen on is that we should grow up and become as professional as we can. It's good — nobody's involved with ego problems, and we're seven members, none of whom could really be replaced."

"There's no reason I can think of why Manassas should break up", he says. "There's a lot of respect for each other, and we've already come a long way." Even so, the pressure is on that CSNY should reassemble for yet another attempt at working together. "There probably will be one more album", says Dallas, "but whether I'll be on it or not, I don't know. The main thing is that Manassas comes first for Stephen and myself. We won't break up and then reform — you just can't go back."

It can't be much fun for Dallas to find himself in the crossfire of the heavy dealings involved with the star names of CSNY, and also not much fun to be given so little credit for what the band did. "The thing that I resent is being known just as a sideman. It's not just a case of billing, but I do have more to offer than that word implies. I may have been pretty much of an unknown then, but now with Manassas I write songs, arrangements and I'm a co-producer with Stephen and Chris Hillman."

And, a couple of days after the interview, Dallas was back in the States. Manassas' nothing if not a working band, are about to play a big tour, finish a second album, and soon, one hopes, come and show their paces in Britain.



"LEMME tell you about the Suedettes", said the amiable Wizzard from Birmingham as he perched precariously on the edge of a chair in the control room of Phonogram studios.

He was down there recording new material for Wizzard's second album. Their first, *Wizzard's Brew*, is due in the stores any day now, but Roy likes to look ahead:

"I'm trying to get as much down as possible before we leave for the States", he said, before shattering all my visions of the Suedettes as delectable young maidens squeezed provocatively into see through micro-skirts. "They're featured on the new Wizzard single *See My Baby Jive*," he explains.

"And are comprised of Rick Price, myself and a girl called Isha. We're a vocal backing group really. We were going to call ourselves The Rhino Choir but for certain personal reasons we settled on the Suedettes! I think we'll probably feature ourselves on most of the future releases — I mean we had such fun 'Oh la la-ing and Skoobe doo-ing' that we'll probably keep going."

So we aren't likely to see much "hide" in the unless unless it's of the suedeskin variety! "Well no, not suede", says Roy. "But there is a possibility of elephant suits and pumps, though!"

The thought of Roy Wood in an elephant suit proved to be too much for me and we moved on to more serious topics, delving back to the formation of the band.

"The idea for Wizzard was based on my solo album", said Roy stretching back over the collage of knobs and dials that operated the panel. "Incidentally this was completed on January 5, 1972, and it still hasn't been released yet!"

## Rockingham

Why?

"I don't know really. I guess because there were too many other things happening at the same time — like the Electric Light Orchestra and singles from the Move, ELO and Wizzard. The record company didn't want my album to come out at the same time because it could confuse everybody. But the sound of Wizzard definitely stems from that album. There are a couple of tracks on it that are reminiscent of Lord Rockingham's Eleven with vocals. That's the sound we aimed for and we've got it."

So how does Roy feel about the album now it is completed? "I'm really pleased with it" he grins, sounding enthusiastic. "It's basically a rock and

## The man who made Wizzard work!

roll album with occasional jazz and classical leanings. There are a couple of surprises on it like *Wear A Fast Gun* which is quite a heavy track that goes into a classical cello movement at the end. That's probably my favourite!

"Also there's *Jolly Cup Of Tea* which has got a sort of 'Wembley Sound' to it! Myself and Bill Hunt played all the brass and tried to get a brass band effect. Then Rick Price and I marched around the studio playing about two million snare drums with everybody and his wife singing. It was certainly fun if nothing else!"

Most of the reviews on ELO's second album mentioned the fact that the overall result was reminiscent of the Move. I wondered if Roy was worried that the same comment would be levelled at Wizzard.

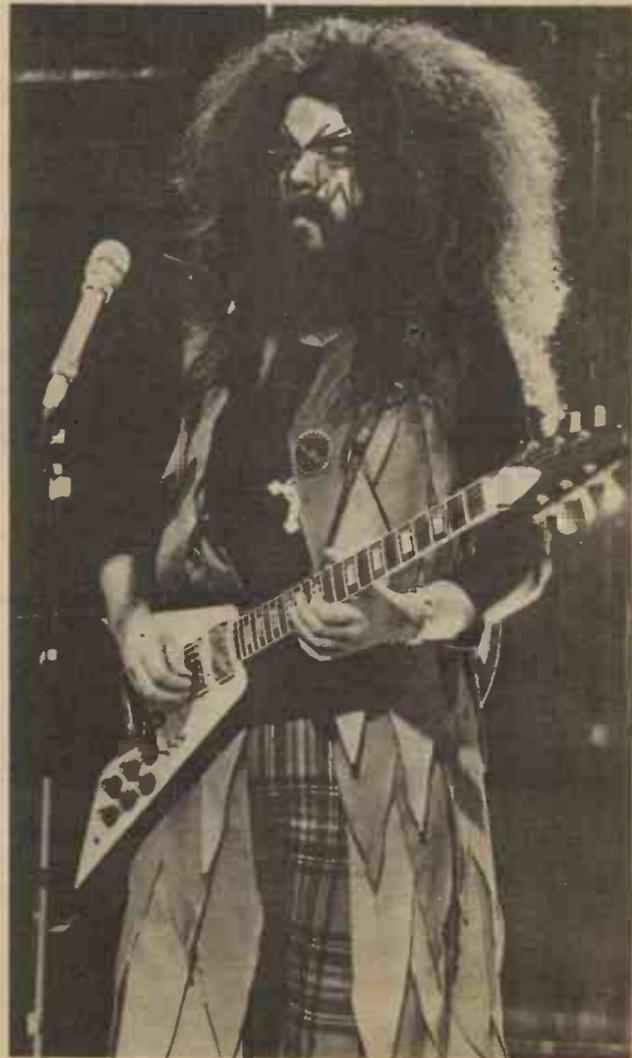
"No, not really. The only comparison between us and the Move is that we're playing rock and roll. My voice is obviously going to remind people of the Move but the line-up and instrumentation is completely different. I can't see any problem really."

How about the obvious comparisons between Wizzard and the ELO. After all both rely heavily on cellos to produce their basic sound.

"I think we're moving further and further away from what Jeff and ELO are doing. ELO are classically based and we're going more and more into jazz. ELO use their cello in a different context to ours. We use it a bit like a solo guitar sort of a Jimi Hendrix of the cello!"

The group are shortly off to the States — a trip that Roy feels is long overdue.

"It's weird because we were meant to go a couple of months ago but somehow commitments over here have tied us down. It's very important to the future of the band without a doubt. I mean let's face it, the States is, unfortunately, where the money is! I would say that the Wizzard sound is tailored more for the States than England."



"I don't mean that this is done purposely — it's just happened that way. I think they might appreciate us a bit more over there because we haven't got a pop image to live down. Over here they still tend to think of the Move."

In fact Roy might be wrong about this because over the past year a Move resurrection movement has been building in the States. Roy's record company are constantly receiving letters regarding information about the group and several of their albums have been re-released over there. I asked him how he felt about this situation.

## Wood cult

"I don't really think there'll be any problem. As long as we give them what they want, which is albums, I don't imagine they'll be consistently shouting for certain songs while we're on stage. Besides the Move thing isn't that big. A couple of old albums have got in the Top 200 or something — that's all."

He was interrupted at this point by bassist Rick Price.

"I think it's more of a Roy Wood cult, actually", said Rick. "Which ever band Roy goes over there with will be the band they follow. It wouldn't matter if he went over with a band called Johnny and the Hurricanes, the people who buy the records and the record company themselves would still leap about over what he does."

At this remark the bashful wizzard retreated behind a mat of flow-

ing hair. Without a doubt Roy Wood still seems to give the impression that he's totally bewildered by his success. He sports a pleasant but absent minded manner which makes one wonder how he ever manages to arrive anywhere on time.

Over the past five years Roy has written more hits than most song writers will in their entire career. He's become increasingly better known as a producer — in fact after Wizzard have finished their tour it's likely that Roy will be staying on to produce Paul Butterfield and Tony Joe White.

"I'm looking forward to it I must say. I can't judge exactly what I'm going to do until I've met the bands and seen what they do in the studio. I think the best way to approach the project is to let them influence me and hope that I may be able to influence them in way."

"I've listened to a lot of Paul Butterfield's work and I do think he could have been produced better. Basically though, I'm just going to take it as it comes. It might seem a little weird after what I've been used to but I think it will work out."

Wizzard's new single *See My Baby Jive* is already receiving considerable air play on the BBC. "It's just a good time rock and roll number, with no particular story to it", says Roy. "If it does as well as *Ball Park Incident* we'll be happy!"

**Mike Beatty**

# MUSIC MIRROR

## NOTES

SEVENPENCE for a sausage is ridiculous. Lord knows what VAT has done to pianos and organs. Hope you all got yours before it was introduced . . . Farfisa split from Dallas-Arbiter and now set up on their own under able hands of Dicky Wren . . . rumoured that Arbiter would like to split from Dallas . . . what about some info on the three new Telecasters Phil?

Learn from reading Music Trades International that Philips have developed an electronic piano that will be truly electronic with touch control and as much as 20 per cent less expensive than the average piano — but it won't be on the market for another three years.

Avedis Zildjian, the cymbal people, unbelievably celebrating their 350th anniversary this year . . . August 29th issue of Punch will be completely devoted to pianos at the instigation of the Piano Publicity Association — suggest the Musi-

cal Instrument Publicity Association approach Oz . . . Government researching into ways of encouraging disco and concert frequencies that would not damage hearing.

Nice to see Spencer Davis back on form playing a steel guitar . . . McCartney also using pedal steel with Wings . . . Medicine Head using Jews Harp . . . Maddy Prior of Steelye Span a secret spoons virtuoso . . . Well, we're a quarter way through the year.

Does anyone out there know why my Sinclair Hi-Fi system won't work?

Who put the : in H:H? . . . Dave Wernham of B & H off to States this summer to suss out the ARP synthesiser people

## Elpiano is a goody!

THE instrument trade has sussed that the sound of the electric piano is in. Actually the shrewd ones sussed it long ago, but apart from Hohner, most electric pianos have been very expensive to date.

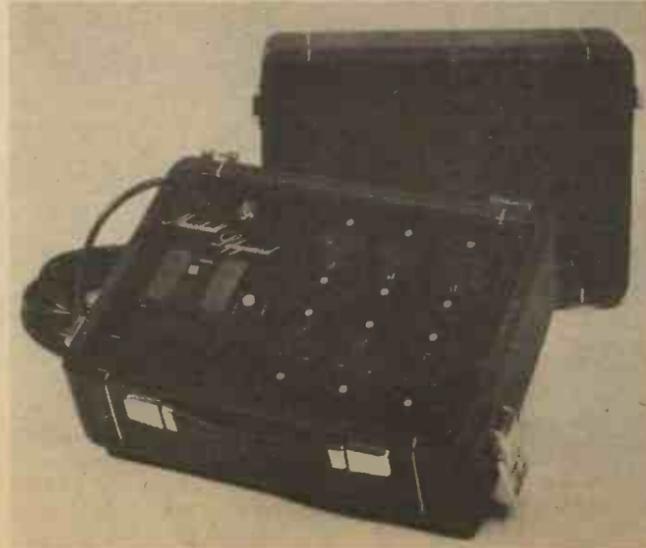
Hohner made a name for themselves — apart from manufacturing harmonicas —

## Marshall device may save roadies' lives

MARSHALL have come up with a device that could save the lives of roadies and performers alike. Called the Lifeguard, it is a box of six 13 amp sockets wired to a safety unit. Unfortunately the price of life is high. The box costs £66.

The safety unit protects against overload with a resettable fuse and also protects against any leakage to earth — which can be one of the biggest dangers on stage where there are so many wires

Research has shown that to a normal, healthy,



person, as little as eight milliamps can prove lethal. The safety unit trips before five milliamps are reached. The unit includes a test button, so that it may be tested each time it is used.

Also hot from Marshall is a new 30 watt PA sys-

tem. It has two inputs with individual slider volume controls and overall treble and bass controls. The amplifier fits into one of two speaker cabinets which are hinged together to form a compact, suitcase-like unit. The price, including VAT is £131.30.

## Premier go-ahead

PREMIER'S latest line in drum heads, Premier Plus, are now available as spares or replacements from Premier dealers throughout the contry. Up to now they have only been available on new Premier drums. They are available in 12in, 13in, 14in and 16in at prices between £2.50 and £3.25 plus VAT.

Premier has introduced the line of heads alongside the existing Everplay-Extra range which will now be established as a value for money line, while Premier Plus are intended for the more discerning drummer. Premier say that the heads have been given the OK by such drummers as Kenny Clare, John Coughlan, Bob Turner, Rob Townsend and Alan Eden.

Sound, feel and response from the heads are claimed to be their most impressive features. Says Coughlan, drummer with Status Quo: "They are great."

Edited and compiled by Rex Anderson



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It's called the Elpiano. Don't ask why. It's probably some German pun. The Elpiano is basically a portable version of the Hohner Electra-Piano. A more portable version, or as they say in Deutsch, "Koffermodell."

Again, it is completely self-contained. You don't need to buy any extra amplification or speakers, although it improves the volume if you do. It has Cembalo, Piano and Honky Tonky (their words, not mine) effects and sustain and comes with a stand and swell pedal. Apart from a realistic piano tone it produces bell-like sounds, harpsichord and the aforementioned honky-tonky.

There is an Elpiano D with a longer keyboard — the smaller has five octaves. There are no prices yet available on this instrument and it will perhaps be a little time before it appears in the shops, however the price is bound to be startlingly low.

We do have a price for the Elgam Piano — another new instrument introduced at Frankfurt and shortly to be available in England. It is £200. Again there are the usual effects plus a timbre control and volume. You can get some pretty funky sounds using sustain.

Like all Italian instruments the design is superb, but unfortunately the keyboard lets the instrument down. It is very heavy to the touch.

The Wurlitzer electric piano we all know about. It is a splendid instrument splendidly priced at £312. Very nice if you can afford it. There is now a home model of this which should go down a storm with mums and dads who like Handel as well as Mrs. Mills. Why not save up and buy them one for Christmas. You still have 40 weeks left so if you save £10 a week you will have £15 left to spend.



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# MUSIC MIRROR

## 'Walk before you run' is Hensley's advice

THE man who is largely responsible for the sound of Uriah Heep is Ken Hensley, a multi-instrumentalist who plays mainly keyboards with the band and has just released his first solo album, Proud Words on a Dusty Shelf.

Apart from keyboards, Hensley plays guitar, bass, pedal steel, harmonica and recorder. He plays them all on his album and he is at present learning to play drums too. "I keep a kit in my spare bedroom."

Modestly he says: "I don't consider I am really proficient on any one instrument. I'm not a trained musician. The fact that I play organ just happened by accident because I couldn't get into a band playing guitar."

The problem with being a multi-instrumentalist is that you never spend enough time on one instrument to become proficient. "Your moods change. Sometimes I wish I played guitar all the time but if I tried to concentrate on one particular thing I would probably lose the spirit of playing altogether."

Ken got his first guitar when he was 10. "It was the only way my mum could persuade me to go to the dentist. The current style at the time was early Presley and Lonnie Donegan. After working on the guitar for a while I was just about to develop my own style when I made the transition to organ."

Ken's mum was a good pianist and there had always

been a piano in the house that he could tinkle on. Everyone was playing guitar in those days and when keyboards began to be popular and everyone was looking for organists, the young Ken appreciated the potential and switched instruments.

"The little knowledge that I had of music helped me with the organ. It is easier to play than piano because of the sustain on each note and the fact



that the sound is fabricated electronically. The piano is basically an acoustic instrument and it will only respond to what you put into it."

Ken had no lessons on keyboards. He just started out finding all the major chords and building up on that. "I've found out more about the instrument by playing and making mistakes than I ever did by talking to anybody about it. You must have a genuine interest in the instrument though."

After the major chords he

taught himself all the minor chords and then all the sevenths. "I never learned scales at all. I started that two years ago just to improve my meddoidic work. My advice is don't try to run before you can walk. The basic pleasure of playing is destroyed if you lose the simplicity."

The important thing is to build up a framework in perhaps five keys. Once you have learned to play to the extent where your left hand doesn't have to worry about what your right hand is doing, then you can expand on that framework.

Ken's guitar is something else. "I enjoy playing guitar but I don't get that much opportunity apart from on albums. I particularly like playing bottleneck because I like blues guitar players like Mick Taylor and Jeff Beck. When they play blues they really play it well. I think that's why I started playing steel guitar."

Here Ken makes the point that departing from conventions is very important. It helps the musician establish his own style. "When I first started playing slide I didn't know for the first two years that you are supposed to use an open tuning. When somebody showed me I couldn't do it, so I still play with the guitar tuned regularly."

Ken also began to learn classical guitar, to improve his technique, but after a year he gave it up. He did not want to be forced to learn to read music. "All my music is about

learning as much as I can without cluttering my brain with technical garbage."

I asked him how he went about composing a piece. He admitted that the whole of Magician's Birthday he wrote from the title which came to him on a plane journey in the States. Immediately he started scribbling notes. Mostly it's words first and music afterwards. Melody followed by lyrics is quite rare.

Ken plays a Hammond B3 organ and a Moog synthesiser on stage. "The synthesiser has led me to millions of manual discoveries." He has 11 guitars including a couple of old Les Paul's and a couple of old Fenders. He has a very old custom Epiphone which he has just had overhauled. He also has two Martins, a D35 and a 00028 which are quite old and sound really nice. He also has an Epiphone Frontier acoustic.

Learning bass he is using a Yamaha instrument which he says is adequate for practice. He has a Cortez classical guitar, which cost £50 and the pride of his collection is a Steinway grand.

"It takes up the entire dining room. It keeps trying to eat me. I sit and play it and suddenly I find I've been playing for three hours non-stop."

Of the future of Heep he says: "The band was going in circles for about a year but now it's getting into a simple, more melodic style that is easier to relate to. It's always going to be aimed directly at people, because in the end it's the public that makes the decisions."

## Cassidy — only wants to entertain



WOW! IT's the David Cassidy Song Book complete with pictures of him provocatively posed and very naked. The music is really unimportant. The pictures and the expanded version of Robin Green's Rolling Stone article are worth 95p of any weanie's money.

The article pulls no punches. It admits that Cassidy drinks, smokes pot and likes girls he can strike up a relationship with. It paints a picture of our hero as the poor little nine-stone weakling who woke up one day and suddenly found everybody kicking sand in his face — the fans, the business, the journalists.

It even quotes a magazine editor and a photographer as saying he is finished now as a star. This may well please David who apparently likes nothing better than to be left alone to enjoy the sun and skin dive and maybe write his own songs.

The music includes: Could It Be Forever, How Can I Be Sure, Rock Me Baby, I'm A Clown. Altogether there are 16 songs with all the words, music and excellent guitar chords. This isn't a book that glosses over the difficult chords and turns every song into a three chord trick.

How Can I Be Sure, for example has sixteen different chords including things like Dm + 7 which are rare in song books. All the chords are illustrated with simple chord windows. For the budding guitarist who wants to improve his knowledge of chords you could not go far wrong with this book.

## ROAD TEST: Diamond Organ

THE Diamond organ takes some getting to know. But after about eight weeks gigging with the two manual model, I think I have found how to get the sound I need from it and it is quite satisfactory.

The organ is a fully portable model. It stands on tubular legs and is light for what it is. In fact it is about the lightest I have come across. It is easy to assemble and quite attractive, though functional in appearance. The only criticism I have of the construction is that the plastic casing is a little flimsy.

Because of the many unusual effects obtainable, performing on it takes some time researching the possibilities of the instrument. It has an excellent percussion/delay effect which I have never come across on any other organ. You can vary the percussion as well as the attack and delay. Hold down one note and it will go on repeating in accordance with the way you have set the controls.

The organ also has a glissando bar on the underside of the upper keyboard which can be used for a rapid run up the scale using the tip of the finger. I have found that by using a pick on this section of the organ I can obtain some interesting vibrate sounds.

The instrument has all the standard tones. The controls are laid out quite well, mostly standard rocker switches at the top. I prefer a switch that is visibly down for dim club performances, but that is just a personal criticism.

Obviously tone-wise it is not going to sound like a Hammond because you are not paying for that quality. There is quite a lot of depth to the tone but you need to fiddle about with the amp for some time to find it. Otherwise it has a good pop-organ tone and if you just want to play bubblegum on it then it is perfect.

Unlike most Italian made organs the keyboard has a nice easy touch and the keys do not stick. They are well constructed with rounded edges so that you are not continually breaching fingers. On a good stage the organ stays put and you can tilt the keyboard so that it can be played comfortably standing up.

The manufacturers have not bothered with ultra wierd effects or space-age styling. They appear to have concentrated on good electronics. The only criticism I have here is that with just the 2' and 4' stops down the notes are not all that stable in the higher register. However, this is a small point since the use of other stops seems to cancel this out. I would be unlikely to use a minimum of stops like that.



Graham Preskett in Southern Studios

PIANET by HOHNER

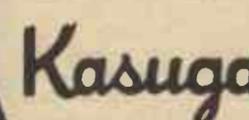


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# M.M. 3

## Bell rings out for Thin Lizzy



SO maybe they are a one-hit wonder. Thin Lizzy are basically a recording band. They do not come over particularly well on stage and despite some considerable success in their native Ireland, they are still working on building up a repertoire.

When I spoke to Eric Bell, who was responsible for that memorable guitar part that sold Whiskey In The Jar, he admitted that a follow-up single was going to be a problem. "If we brought out another Irish number we would be put in a bag, so we are going to write four original numbers and take them into the studio and see which is the most commercial."

Whiskey In The Jar happened by accident. The band were rehearsing and could think of nothing to do so they stopped for a Coke and Phil Lynott, on bass, started singing this old Irish song. They started to jam along. Their manager overheard them, liked it, made them play it again.

Says Eric: "Because somebody was interested we started pulling it apart and putting little things in it. It's just an Irish traditional number with our own trade mark on it."

Eric started playing guitar seriously eight years ago at 17. "I had a little plastic guitar before that and I played three chords which was sufficient for Lonnie Donegan and all the hit numbers then. Me uncle asks me one night; 'You don't fancy getting yourself into a wee group?' and I said no. I didn't want to play in public."

But Eric did eventually get into a wee group and then one wee group after another. "The first group was in school. I had a Spanish guitar with a pick-up on it. One year we had a house party and this guy in the same class, Tom Patterson, had a Futurama and an eight watt Selmer with built-in tremolo. It was the first electric guitar I ever heard in my life. I was just completely fookin knocked out."

Eric did the best thing. He got all the catalogues he could and studied them. Eventually he sent off for a Rapier 22. "I learned a few numbers and I had about ten chords and a few little licks. Again in the same class was a guy called Rodney Howes. Ever since I heard the electric guitar I started getting more interested in groups. I started talking to him and he said did I fancy coming up to a practice after school?"

So Eric went along and sat in on a couple of numbers. As in all success stories, the next day Rodney came up to him and asked him to join the group, "because you're a better guitarist than our guitarist."

"I was in an awful lot of groups. Like about 15 in the space of four years. I couldn't settle with anybody. Like I'd play with one group and I'd really dig it and then it started becoming a bit of a habit. I'd still be with group A and I'd go down Crimbles, the music shop in Belfast, and a bloke would come up to me and ask me if I was playing with anybody."

So Eric would start to sit in with group B while he was still playing with group A. "It helps you expand your style, but you can't settle down and sort out anything basic because you are always changing. I've been influenced by everybody."

Eric describes how he might be listening to Clapton before a gig and then he will go out and play like Clapton. Another time he will be listening to Wes Montgomery and go out there playing octaves. It can be confusing for the rest of the group.

"It's all very well a guy getting a guitar and not listening to anybody at all, but I think that's what it all revolves round. I'll put on an LP of Jeff Beck say and three tracks will go by and I'll say 'yeah' and the next track will come on and all of a sudden he'll do something and I'll go 'what?' Like it would really click."

So he hears a riff that appeals to him and he learns it. If it's a hard riff then the longer it takes to learn and the more deeply it is stamped on your soul. He finds himself playing the riff on stage without really knowing it.

"I think you can get your own style like that."

The first expensive guitar that Eric bought was a Gibson 330. "The one guitar I always wanted was a Fender Stratocaster - ever since I heard Hank Marvin playing it and heard the tones he got out of it. I loved the shape and feel of it and everything about it."

Eric is using an HH amp now. It is fully transistorised and puts out 100 watts. "I used to have a Marshall, but I kept having a lot of trouble with it. I use a Watkins Copycat and a Coloursound tone booster. The Marshall I had was a 200 watt, but I think there's more wack out of the HH"

"There's more clarity. You can turn it up pretty loud and still get a clean note, whereas with an AC 30 or a Marshall you tend to really get into the dirty sound. You can get a dirty sound out of the H. H. too if you turn it up full."

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# MUSIC MIRROR

## CHORD BREAK

# 4

### Don't let Gilbert's chords get you down!

THERE'S a problem here getting your guitar to sound like Gilbert O'Sullivan's electric piano. No matter how you slide the notes on that opening D chord they never sound quite right. You want E sharp sliding into D on the fifth string and then D open, strum, D open strum.

It sounds like Da-um ba-dum badum. The way you produce that rhythm is up to you really.

There are some horrifyingly fast changes in this thing — it's called Get Down incidentally but don't let it get you down — and it lulls you into a false sense of security by staying in D for four bars and then changing all over the place in one. It's probably a piece of cake on the piano.

The opening is all D until just before he starts singing when it whips into A7 and back to D again. Then you are sitting there happily strumming D until the "get downs". On the first "down" you want G.

On the last "down" you are into A7 and you can hold that until just after "baby". At that point, and before "But", change into G and rapidly change back to A7 on "want". The verse culminates in D on the last syllable of "around". The first time round he moves into A7 between the two sections of the verse.

The second part of the verse is exactly the same. Then we come to the link which has a slight change in rhythm being double march time. It starts off in B min and moves into G on "happy". On "I'm",

change to E7 and then A7 on "what". There is a bass run here and you'll find it by starting on the open A string and then playing one fret at a time until he stops and moves back into D.

The next bit is just like the verse except that at the end he moves from A7 to B7 on the first "around". If you use the A7 and B7 illustrated you will find this change quite simple as long as you remember to use the third and fourth fingers for the A7 instead of any

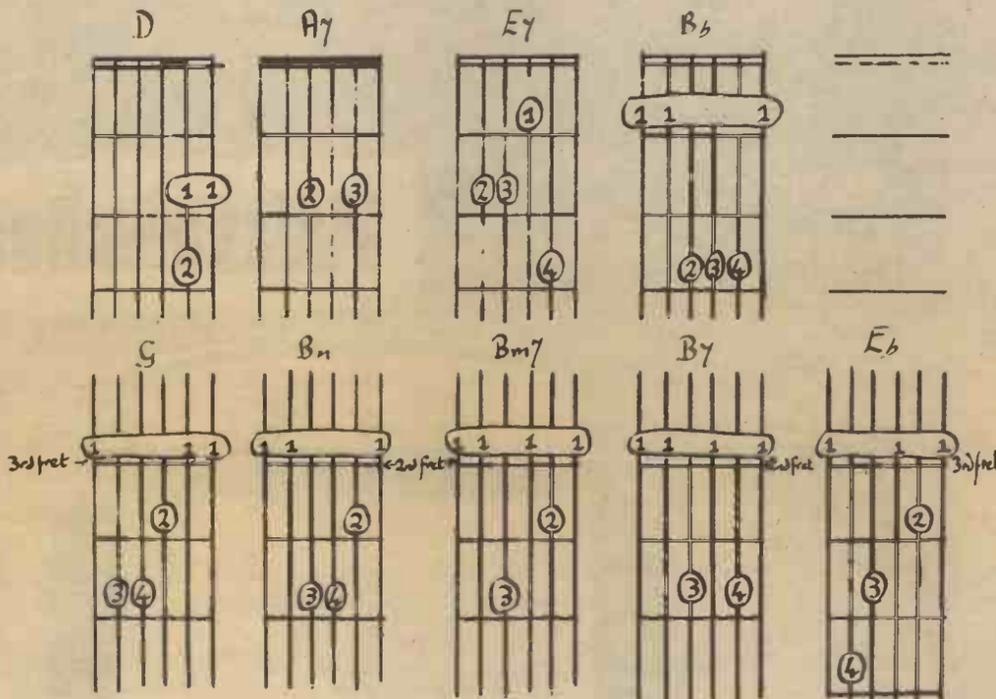
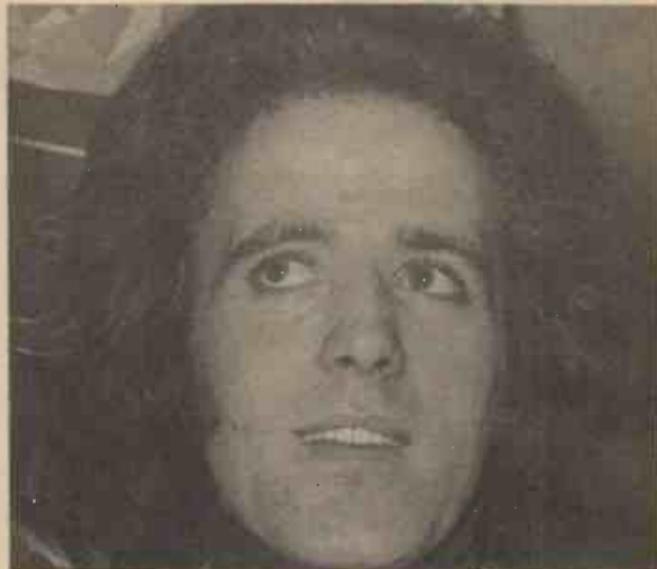
other combination.

For the second "around" you want E7 again then A7 on "but" and back to D on the last syllable of the last "around". The whole tedious business is then repeated and you don't hit any more trouble until you come to the very end.

What happens here is nightmarish. He moves into D as normal and then he sings "hey hey hey" and moves back to A7. He goes on singing "hey hey hey" moving back into D and then into A7 but then he

modulates into B flat followed very rapidly by E flat then C — which is best played using the B flat shape illustrated but moved up two frets — and then A — which is best played using the G shape moved up two frets.

He finally moves back into D and stays there rocking while he is faded out. If you can learn the words and sing along while you are playing all that lot then you are well on your way to being a top class performer.



### EMI in successful bid

THE laugh-a-minute firm of Simms-Watts (and that is meant kindly) producers of amplification, disco equipment and distributors of Ned Callen guitars from their retreat in Bletchley, Buckinghamshire, has been acquired by somebody called EMI.

It appears that the electronics giant, a division of which is responsible for the records of the same name, has a division called EMI Sound & Vision Equipment Ltd. which is largely responsible for auditorium installations, TV and radio studio equipment, PA and audio equipment.

The laugh-a-minute team which constitutes Simms-Watts will remain pretty much unchanged. Mr. Peter Tulett, a director of the firm, explained: "We shall carry on doing what we have been doing but with different hats on." He also told a joke about a man and a camel which was derogatory to both camels and Irishmen.

Rosetti, which is already a subsidiary of EMI and which has been handling the Simms-Watts export trade for the past year will now take on the responsibility of distribution of Simms-Watts equipment to the UK trade.

# Selmer sets the pace



We're very much aware of the high reputation that our current range of amplification has earned over the past year or so. Now, with the introduction of the new Solid State Range we've gone way out in front. They'll undoubtedly be the pace setters of 1973.

Take the new L & B 100 — it's in a class of its own. It can be used as a lead or a bass amp by switching through either of the two channels. It features a middle control which when used with the amp at high volume gives a controlled, sustained feedback without the high pitched whistle experienced with some other models. The front panel is illuminated and sockets are fitted for feeding slave amplifiers. Two parallel output sockets are provided with a selector plug allowing for impedances of 3, 8 or 15 Ohms. All in all it's an incredible piece of sound equipment, especially when used with the two new speaker cabinets — a Lead 100 and a Bass 100 — each capable of handling 100 watts. Another trend setter is the

PA 60H column speaker comprising a vented cabinet containing 3 x 12" heavy duty speakers and a horn coupled via an electronic filter. Use a pair of these columns with the new PA 100 amp and you've got something really new in P.A. equipment. To further boost the acoustic power of the PA 100 or the new L & B 100 we've also designed the SL 100 slave amp. To complete the new range we've even added the Compact 30 SS which delivers 30 watts (r.m.s.). All amps in the new range feature solid state circuitry, and that means quality and reliability of the highest order. In fact we would not have entered into the solid state market unless we were absolutely sure that these amps would be the best that money could buy, and with built in visual earthing checks, illuminated front panels and slide controls they're the absolute tops and will give you reliable service throughout their life. Best thing is to go in to your dealer and ask for a demonstration — you'll never need anything better.

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# U.S. CHARTS

from Billboard

## single

## albums

1	1	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence	Bell
2	2	NEITHER ONE OF US (Wants to be the First to Say Goodbye) Gladys Knight & the Pips	Soul
3	6	TIE A YELLOW RIBBON ROUND THE OLD OAK TREE Dawn	Bell
4	4	AIN'T NO WOMAN (Like the One I've Got) Four Tops	Dunhill
5	7	SING Carpenters	A & M
6	10	THE CISCO KID War	United Artists
7	8	DANNY'S SONG Anne Murray	Capitol
8	5	BREAK UP TO MAKE UP The Stylistics	Avco
9	3	KILLING ME SOFTLY WITH HIS SONG Roberta Flack	Atlantic
10	11	CALL ME (Come Back Home) Al Green	Hi
11	14	MASTERPIECE Temptations	Gordy
12	20	LITTLE WILLY The Sweet	Bell
13	16	STIR IT UP Johnny Nash	Epic
14	9	ALSO SPRACH ZARATHUSTRA (2001) Deodato	CTI
15	18	THE TWELFTH OF NEVER Donny Osmond	MGM
16	15	SPACE ODDITY David Bowie	RCA
17	25	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla
18	12	LOVE TRAIN O' Jays	Phil Internat
19	24	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A & M
20	23	PEACEFUL Helen Reddy	Capitol
21	29	DRIFT AWAY Dobie Gray	Decca
22	17	DEAD SKUNK Loudon Wainwright III	Columbia
23	13	LAST SONG Edward Bear	Capitol
24	28	WALK ON THE WILD SIDE Lou Reed	RCA
25	21	THE COVER OF "ROLLING STONE" Dr. Hook & the Medicine Show	Columbia
26	31	WILDFLOWER Skylark	Capitol
27	35	DAISY A DAY Jud Strunk	MGM
28	22	HUMMINGBIRD Seals & Crofts	Warner Bros.
29	39	REELING IN THE YEARS Steely Dan	ABC
30	40	OUT OF THE QUESTION Gilbert O'Sullivan	MAM
31	19	DUELING BANJOS Deliverance	Warner Bros.
32	37	ONE MAN BAND (Plays All Alone) Ronnie Dyson	Columbia
33	34	A LETTER TO MYSELF The Chi-Lites	Brunswick
34	43	HALLELUJAH DAY Jackson Five	Motown
35	32	COOK WITH HONEY Judy Collins	Elektra
36	38	BITTER BAD Melanie	Neighborhood
37	45	PINBALL WIZARD/SEE ME, FEEL ME The New Seekers	MGM/Verve
38	42	STEP BY STEP Joe Simon	Spring
39	47	FUNKY WORM Ohio Players	Westbound
40	44	OH LA DE DA Staple Singers	Stax
41	59	FRANKENSTEIN Edgar Winter Group	Epic
42	49	CHERRY CHERRY (From "Hot August Night") Neil Diamond	MCA
43	60	THE RIGHT THING TO DO Carly Simon	Elektra
44	36	MASTER OF EYES Aretha Franklin	Atlantic
45	55	HOCUS POCUS Focus	Sire
46	77	DANIEL Elton John	MCA
47	51	I'M DOING FINE NOW New York City	Chelsea
48	41	SUPERMAN Donna Fargo	Dot
49	56	BLUE SUEDE SHOES Johnny Rivers	United Artists
50	52	DOWN AND OUT IN NEW YORK CITY James Brown	Polydor

	This Last Week	Week	
1	1	DIANA ROSS/SOUNDTRACK	Motown
2	7	Lady Sings the Blues ALICE COOPER	Warner Brothers
3	2	Billion Dollar Babies ELTON JOHN Don't Shoot Me I'm Only the Piano Player	MCA
4	3	EUMIR DEODATO Prelude/Deodato	CTI
5	6	WAR The World Is a Ghetto	United Artists
6	9	PINK FLOYD The Dark Side of the Moon	Harvest
7	4	DELIVERANCE Soundtrack	Warner Bros
8	8	TRAFFIC Shoot Out at the Fantasy Factory	Island
9	12	TEMPTATIONS Masterpiece	Gordy
10	11	ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
11	10	CARLY SIMON No Secrets	Elektra
12	5	JOHN DENVER Rocky Mountain High	RCA
13	25	BREAD The Best Of	Elektra
14	13	STEVIE WONDER Talking Book	Tamla
15	15	MAHAVISHNU ORCHESTRA Birds of Fire	Columbia
16	23	GLADYS KNIGHT THE PIPS Neither One Of Us	Soul S
17	16	DAVID BOWIE Space Oddity	RCA
18	21	EDGAR WINTER GROUP They Only Come Out at Night	Epic
19	14	BETTE MIDLER The Divine Miss M	Atlantic
20	17	FOCUS Moving Waves	Sire
21	19	DEEP PURPLE Who Do We Think We Are.	Warner Bros
22	20	STEELY DAN Can't Buy a Thrill	ABC
23	18	MOODY BLUES Seventh Sojourn	Threshold
24	45	HUMBLE PIE Eat It	A&M
25	22	SEALS & CROFTS Summer Breeze	Warner Bros
26	26	NEIL DIAMOND Hot August Night	MCA
27	28	ALLMAN BROTHERS BAND Beginners	Atco
28	31	THREE DOG NIGHT Around the World With	Dunhill
29	29	WATTSTAX - THE LIVING WORD Soundtrack	Stax STS
30	27	JUDY COLLINS True Stories & Other Dreams	Elektra
31	38	JAMES BROWN/SOUNDTRACK Black Caesar	Polydor
32	33	LOU REED Transformer	RCA
33	43	BYRDS	Asylum
34	24	HELEN REDDY I Am Woman	Capitol
35	30	CAT STEVENS Catch Bull at Four	A M
36	34	ALGREEN I'm Still in Love With You	Hi
37	35	CREED ENCE CLEARWATER REVIVAL Creedence Gold	Fantasy
38	32	DEREK & THE DOMINOS In Concert	RSO
39	52	DONNY OSMOND Alone Together	MGM-Ko-lob
40	37	ALGREEN Green Is Blues	Hi
41	67	PROCOL HARUM Grand Hotel	Chrysalis
42	40	CURTIS MAYFIELD/SOUNDTRACK Superfly	Curtom
43	41	DR HOOK & THE MEDICINE SHOW Sloppy Seconds	Columbia
44	42	LOGGINS & MESSINA	Columbia
45	36	JETHRO TULL Living in the Past	Chrysalis
46	44	AMERICA Homecoming	Warner Bros
47	46	STYLISTICS Round 2	Avco
48	39	ROLLING STONES More Hot Rocks (Big Hits & Fazed Cookies)	London
49	49	NEIL DIAMOND Double Gold	Bang
50	51	BOBBY WOMACK/SOUNDTRACK Across 110th Street	United Artists,

# STATESIDE

## American Singles

by James Hamilton

**SYLVIA:** Pillow Talk; My Thing (London HLU 10415). Sexy's the only word for this effervescent light looper, sucked hissed and breathed by the slinky Sylvia (of 'Mickey & I' fame), which I described with proven accuracy in "Straight From The States" as a "cock-teaser" - I've yet to find the man who CAN'T stand the last gasps! Flipside, Miss Robinson don't want nobody messin' around with her thing, her sweet tender lovin' groovy thing. Not only that, but the music's great too! Seek it out if the Beeb "restrict" it.

**JERMAINE JACKSON:** Daddy's Home (Tamla Motown TMG 851). Brother Jermaine's faithful revival of Shep & the Limelites' lovely 1961 slowie has brought those doo-wops back into the US Charts, and may do the same here, a thousand miles away.

**ALICE COOPER:** No More Mr. Nice Guy; Raped And Freezin' (Warner Bros K 16262). Once the British have been sold an American product they'd hitherto resisted (viz: Osmonds, Cassidy, Cooper), it's amazing the way they get even more loyal to it than the Americans themselves (as witness, the above trio's respective Chart placings in recent months). The secret seems to be in the selling, and were that lot SOLD! Queen of the hard-sellers, Alice is back with more aggressive sales patter, spat out dead on pubescent target though at lower decibels than his earlier anthers. Necro-Rock flip will help this be a forty-eight pence giant.

**SKYLARK:** Wildflower (Capitol CL 15747). Modern electric guitar butts into the shimmering strings and cooing choirs of this tender, solo male-sung, slowie to lend its romance a touch of placid acidity. Sweet and sour perfection that should bloom in the Chart.

**STEELY DAN:** Reelin' In The Years; Only A Fool (Probe PRO 587). Expert and catchy though the bouncy top is in its fluidly gritty guitar and Eagles-type harmonies, it's still the "Do It Again"-like lightly Latin flip which I prefer. As nice for dancers as Mark Allain's similar "Be Mine", and full of subtle funk, this is a sound worth the search.

**BOB SEGER:** Rosalie; Back In '72 (Reprise K 14243). The Cameo-Parkway/Capitol veteran has established a heavy metal reputation that this Joe Cocker-ish chix-backed Stones-tempo guitar-scrubber goes some way to dispel, thanks to the levity of its bouncy chugging touch. Rock diary of a summer gone by on the flip.

**THE SURFARIS:** Wipe Out (Paramount PARA 3034). Hot on the heels of The Routers' "Let's Go" comes another classic early-'60s disco raver, 1963s boss bongos and guitar frenzied instrumental smash. Let's dance!

**JERRY LEE LEWIS:** Drinking Wine Spo-Dee-O-Dee; Rock And Roll Medley (Mercury 6052260). Jerry Lee has re-cut Sticks McGhee's 1949 booze blues drunk dancer with a bunch of British infarstar "Session"-ers who get it on in cluttered fashion behind the poundin' piano. Flipside, he crams potted versions of "Good Golly Miss Molly", "Long Tall Sally", "Jenny Janny", "Tutti Frutti" and "Whole Lot Of Shakin' Goin' On" into a mere 3:50 of rockin' cacophony. Despite the mess, there's excitement here.

**JOAN BAEZ:** Love Is Just A Four-Letter Word; There But For Fortune (Vanguard VAN 1007). Joanie's gently skipping electric sitar and steel guitar-enhanced reading of Bobby's ditty became a favourite of mine when it came

out here before, and now it's coupled with her even older soft treatment of the Phil Ochs' slowie which she brought to fame. It surprised me too when I discovered I liked the topside, so why not try it yourself?

**MICHEL LEGRAND:** Love Theme from "Lady Sings The Blues" (Tamla Motown TMG 848). The sugary strings and platinuous piano of this cheap concerto, the quintessence of innocuous vapidly, are so at odds with the rest of the movie's music that its predictable use during every tender scene is all the more noticeable - Legrand's theme from "Summer Of '42" would have been a better bet. At least the flip's mixture of fiddlin' "Country Tune", dialogue, sound effects, and Diana Ross-sung "I Cried For You" (taken, with an edit, from the film soundtrack) is a good introduction to the music-plus-chat sides of the LP, and is excitingly evocative.

**MAYF NUTTER:** I Don't Care (London HLL 10414). In the light-hearted Roger Miller/Leroy Pullins mould, this weirdly-yclept gent's tongue-twisting stop-start mumbling Country fun is thoroughly endearing. Dang me!

**MARTY ROBBINS:** Walking Piece Of Heaven (MCA MUP 1190). The charming chap's latest US Country hit is this steel and humming-backed subdued slowie, while his slightly older "Laura (What's He Got That I Ain't Got)" (CBS 1365) is a delicate bottleneck-backed cover of Leon Ashley's slowie.

**JOHNNY CASH:** Any Old Wind That Blows (CBS 1115). It's a shame we never got Johnny's great and really funny "Oney", a working-man's tonic with its story of a foreman who got what was coming to him, as this plinky-plunk smooth current US C&W hit is far too bland.

**JEANNIE C. RILEY:** When Love Has Gone Away; I Take It Back (MGM 2006209). There's something sick about the way that even established Country stars only ever get singles issued here when they pay us a visit, and the annual spurt of Country releases before the Easter Country Festival is even sicker. Oh well. Lovely Jeannie's lovely new US C&W hit slowie is the girl's side of the story by the time her guy has got to Phoenix, and merits your attention for that fact at least. It also has an effective tempo-changing flip.

**OHIO PLAYERS:** Funky Worm (Westbound 6146100). After thinking that this ridiculous novelty could be the "Troglodyte (Cave Man)" of 1973, I've been disappointed to find that so far dancers have found its slow heavy thump funk beat TOO slow for their tastes. However, its "funky granny" voice and synthesized "worm" noise are nagging the hell out of US radio audiences, who are pushing it up the Charts there, where tastes are better. Modern R&B fans, do try it.

**BUNNY SIGLER:** Tossin' And Turnin'; Picture Us (Epic EPC 1177). While not crazy about the Gamble & Huff revival of Bobby Lewis's 1961 US Chart-topping R&B rocker, given here a new rhythm and conception which unfortunately dissipate its drive, I go completely ape shit over the incredible slow oldies-but-goodies styled flip, which veers from the Velours/Imperials/Flamingos/Platters sound to the sophistication of Billy Paul, and which would surely be a better 'A' side even in Britain. Picture it a hit.

## Straight from the States

**SOUL GENERATION:** Million Dollars (Ebony Sounds). On this current R&B hit Soul Vocal Group dead slowie (soon to be issued in Britain on the new Sticky label), producer Stan Vincent goes a long way towards exonerating himself after his much-criticised work with the Stairsteps. An exquisite lead-swapping gem, this is a bit too Soulful to earn the "Sweet Soul" tag, and is summed up by the title of its more Stairsteps-like throbbing slow flip... "Super Fine".

**THE DELFONICS:** I Don't Want To Make You Wait (Philly Groove). After they started

the whole modern "Sweet Soul" Philly Sound with their "La La Means I Love You" in 1968, bringing producer Thom Bell to prominence in the process, it's a great shame that the 'Fonics have faded through internal differences just as their style has found international popularity. Their latest meandering slowie still has their trademark (penned by William Hart, arranged by Vincent Montana and Andy Cossox, produced by Stan Watson, William and Wilbert Hart), but it's nevertheless a bit TOO languid and limp.

**JERRY WASHINGTON:** Right Here Is Where You Belong (Excella). Oooh! Over a gently repetitive basic flute riff, Jerry raps and wails his Soulful way. To begin with, he sets out to find where Kim lives ("She lives next door, on the top floor", says her gruff-voiced neighbour), only to be greeted with "What you want now?" in a scolding tone. Well, Jerry wants to tell her how his doctor released him from the hospital with an incurable condition that's worse than cancer... a bad case of the Blues. Get the picture? Dig it!

**O. V. WRIGHT:** Drowning On Dry Land (Back Beat). There's more and more old-style straight Soul getting into the R&B Charts these days in the States, and this Willie Mitchell-produced version of Albert King's old Blues was one of the trend-setters. Overton Vertis Wright, as the man who originated a thing called "That's How Strong My Love Is" in 1964, is unable to open his mouth without what comes out sounding sincerely Soulful, and his gut-wrenching Gospel-trained effortless natural cracked moaning voice is at its best on this type of material.

## Mongrel cut their teeth

**MONGREL**  
Get Your Teeth Into This (Polydor 2383 182). Group formed a couple of years back by composer-organist Bob Brady — now a five-piece team who had their first single, Lonely Street, out towards the end of last year. The album is uniformly competent, without reaching consistent heights. But Sing A Little Song is nice, and the title track works well and Brady's voice is most certainly distinctive. Obviously a musicianly team.

**MICK MOLONEY**  
We Have Met Together (Transatlantic TRA 263): Irish artist on a selection of traditional airs — Mick plays tenor banjo, mandolin and guitar. On some tracks he plays them all at the same time, paying tribute to the dexterity of the engineers. There are reels, and stories, and a fast flute solo, and a lot of spirit.

**MICKEY NEWBURY**  
Heaven Help The Child (Elektra K 42137): Second album on this label, and a pretty successful successor to American Trilogy. He wrote all the songs on this one. There is Sweet Memories, already recorded by Andy Williams and Buffy Sainte-Marie, and the arrangement on Good Morning Dear, with strings a-flowing, is quite outstanding. But maybe he's best of all on the story-line songs, like Cortelia Clark, about an old Negro street-singer who is a personal friend of Mickey. And there is the romance and poignancy of Song For Susan . . . Mister Newbury is clearly an outstanding artist and writer. And this is only the beginning!

**MARTIN MULL**  
Martin Mull (Capricorn K 47506). An unusual, off-beat, amusing character, who reflects that character in his songs. He tells of how he once Lived Above His Station, and he sings of eggs, and Miami, and alcoholism . . . and the humour is strongest on songs like I Made Love To You In A Former Life . . . "so why can't we do it right now?" It's an accented, languid sort of humour, and very effective indeed.

**LITE FEAT**  
Dixie Chicken (Warner Bros K 46200): Third album from the group. Fairly strong,

# MIRRORPICK-UPS

Mike Hennessey, Mitch Howard, Peter Jones, Val Mabbs, Rick Sanders

## The Faces face up to their own album



**FACES: Ooh La La** (Warner Bros K56011). This is a long-awaited album from the Faces — the first since A Nod's As Good As Good. And after all that work this, as might be expected, is a fine collection of numbers. There are some fairly uncharacteristic compositions, and in fact they are the tracks which most surprise and stay in my mind. Ronnie Lane's Glad And Sorry has a gentle flowing feel with a nice harmony vocal, rolling piano and acoustic guitar work, before Ron Wood's familiar electric work emerges. Mr. Lane is also proving himself again on the cool Just Another Honky, as well as a co-composition with Rod on Flags And Banners. The lyrical content of this is generally high — Cindy Incidentally figuring as one of the brightest spots, as well as the excellent rocking Silicone Grown, which delves into the outcome of a few jabs making mountains out of molehills! Borstal Boys opens with a klaxon siren leading into a racy number . . . "And Poker Sam couldn't lose a hand, if he did you were hit by a downtown tram, or crushed in the path of a moving elevator." It seems the Faces have overcome the problem of distinguishing between Stewart albums and their own. Though Rod's vocal is excellent here, there's generally more vocalising than usual from Ron Lane and the inclusion of a very bluesy instrumental, Fly In The Ointment, serves to get the point across. VM.

especially when ex-Mothers' guitarist Lowell George is holding court . . . his authority is stamped all over proceedings, as writer, soloist and producer. away in the background are names like Bonnie Bramlett and Bonnie Raitt. A mixture of toughness and down-home calm. But not entirely convincing.

**CHICK COREA**  
Light As A Feather (Polydor 2310 247): Armado Corea worked with Miles Davies and became recognised as one of the world's top jazz pianist. His current group, Return To Forever, underlines and complements his artistry. Sing is drummer Airo Moreia's wife, Flora Purim, and she has a flexible, soft-edged, instrument-like voice of considerable impact. It's jazz, but these days Chuck is into a more

communicative sort of mood.

**VARIOUS ARTISTS**  
Great Stars Of Country Music (Contour 6870 600): Original recordings by artists like Jerry Lee Lewis (What Made Milwaukee Famous), Roy Drusky, George Jones, Leroy Van Dyke. To some extent, at least, this traces the way country music has developed since the old happy-hoedown corncake.

**JOHNNY MATHIS**  
Me And Mrs. Jones (CBS 65443): The world's top balladeer? Well, if not the top, then certainly in the top three. Mathis takes the soul-styled hit (title track) and turns it into something completely beautiful and direct. He takes the love theme from Lady Sings The Blues, and he also brings new touches of class to Peter Skellern's You're A Lady. An immacu-

late and musicianly set. Naturally.

**LYNN ANDERSON**  
Keep Me In Mind (CBS 65508): Lynn is one of those ladies who is accepted in the pure-country field, but also manages to reach out and grab the pure-pop audiences. Rose Garden was her big hit. With the Nashville Edition helping out behind, this is a romantic, in-love sort of collection which will please her fans.

**DANA COOPER**  
Dana Cooper (Elektra K 42134): Dana started out, it seems, as a Dylan impersonator but was persuaded to try and develop his own style. This album proves he's won at least half the battle, but there is a tendency to drawl and slur and phrase in a very strange way. However his song-writing is fair enough, and there are some very well-known musicians involved in the backings.

**LEO KOTIKE**  
Greenhouse (Capitol ST 11000): Seven instrumentals and four vocal tracks here. Leo is an outstanding guitar technician, using a variety of instrumentals to keep the moods moving along. The ideas range from a medley of kiddies' songs, a traditional air or two, an Episcopalian hymn (beautifully arranged by John Fahey) and a song which reveals starkly some of the pitfalls to be met in dabbling in real estate!

**JOHN DUMMER'S OOBLEDOOBLE BAND**  
Oobleedooble Jubilee (Vertigo 6360 083): The old blues blues band back, but is now out again, in much the original form. This album, packed with punch and power, is also packed with the guitar work of Putty Pietryga, now

## New Seekers give a polished sound

**NEW SEEKERS.** Now (Polydor 2383 195). This one was recorded in Los Angeles, barring four or five tracks, and was largely arranged by Tommy Oliver. Stands to reason that it'll prove an instant seller, and will further add to the group's following. What counts for this internationally-rated team now is whether they can sustain their consistency. On this one, they take turns on the solo work — Lyn on a Nice Everything Changing, Peter

on a couple, including The Osmonds' Utah. Eve in her usual forthright style on That's My Guy, and it also includes Pinball Wizard, which release came as a bit of a surprise to most pop perusers. There's this mellow maturity about the group's sound nowadays; a polished sound that nevertheless packs some surprises in the middle of the general togetherness. A nice album; in many ways an outstanding one. PJ.

actually with Jo-Ann Kelly's Spare Rib. For current work, the Dummer team have obviously found a real enthusiasm for living and playing — and samples of the energy come in Too Much Monkey Business and Hello La, Bye Bye Birmingham. Good honest stuff.

**INCREDIBLE HOG**  
Incredible Hog (Volume 1 — Darts ARTS 65372) (Only three-strong, but they get a big fat sound going, with Tony Awin's drums powering along behind the lead guitar of Ken Gordon . . . and there's a lot of flexibility and boom-boom from Jim Holmes' bass. Should be played loud — or possibly very loud, when the full power is unleashed. Certainly there's nothing delicate about this Hog, and all the songs were written by Ken Gordon.

**MANDINGO**  
The Primeval Rhythm Of Life (Studio 2 400): The whole range of instrumentation is used on this one. It's packed with primitive rhythms, a jungle-based

11077): Actually Norma Whats-it is really the magnificent Peggy Lee. This finely-arranged set, with no particular emphasis on her jazz talents, comes via ideas man Artie Butler and has Peggy singing Lesley Duncan's Love Song, Alex Harvey's Someone Who Cares, and Superstar. Another Leon Russell piece is A Song For You, which forces near maximum artistry from the long-established legend.

**LAURA LEE**  
Two Sides Of . . . (Hot Wax SHW 5009): She has ballad and she has soul — she also has the sheer hard luck to be operating in a rather overcrowded field of bluesy soul-selling in the States. She is a remarkable talent, gravely under-rated, and in her up-tempo moods she projects sheer fire and vocal violence. Try Crumbs Off The Table, then If You Can Beat Me Rocking . . . the two sides of Laura indeed.

**DUTCH SWING COLLEGE BAND**  
At The Jazz Band Ball (Philips 6440 088): Long - estab-

## Roxy plum depths

**ROXY MUSIC: For Your PLEASE** (Island ILPS 9232). Having just seen Roxy live and also on the Old Grey Whistle Test, this album is already fairly familiar to me. I just wish that had been the case when seeing the group live, because there are some great lyrical depths here, which would have given their performance a further dimension. Bryan Ferry doesn't have the greatest of voices (though he does manage to incorporate a beautifully sinister feel into it), but his lyrics are often superbly amusing, cynical and show a great insight. Somewhat

computerised, says Bob Harris, and it's easy to see why particularly as Roxy rely a good give deal on synthesised sounds and tapes. But listen more and more and they'll capture your soul and lure you into the depths of their lair! Do The Strand is a great up-tempo number and for a real delve into the murky depths of suburban life give a listen to In Every Dream A Heartache, all about a de luxe and delightful inflatable lady. "I blew up your body, But you blew my mind!" says Ferry. Great stuff from a band fast becoming a cult. VM.

sense of athletic percussion. There's organ, electric guitars in there with jawbone, cowbell, marimba . . . and in parts it builds an almost unbearable atmosphere of excitement. Another one to play at full volume; and another feather in producer Norman Newell's cap.

**DANIEL BOONE**  
Export Only (Penny Farthing PELS 531): What with Daddy Don't You Walk So Fast and so on, Daniel Boone (alias Peter Lee Stirling) has written a lot of songs and sold a lot of records in recent months. This album reflects the wide range of his imagination — songs like Say You'll Be There, Sad And Lonely Lady, Sunday Morning Coming and Do You Think The Lord? — good ideas, lyrical; and with strong melodic content. And two outstanding closers in Rock And Roll Bum and The Professional.

**NORMA DELORIS EGSTROM**  
From Jamestown, TOEN, North Dakota (Capitol ST

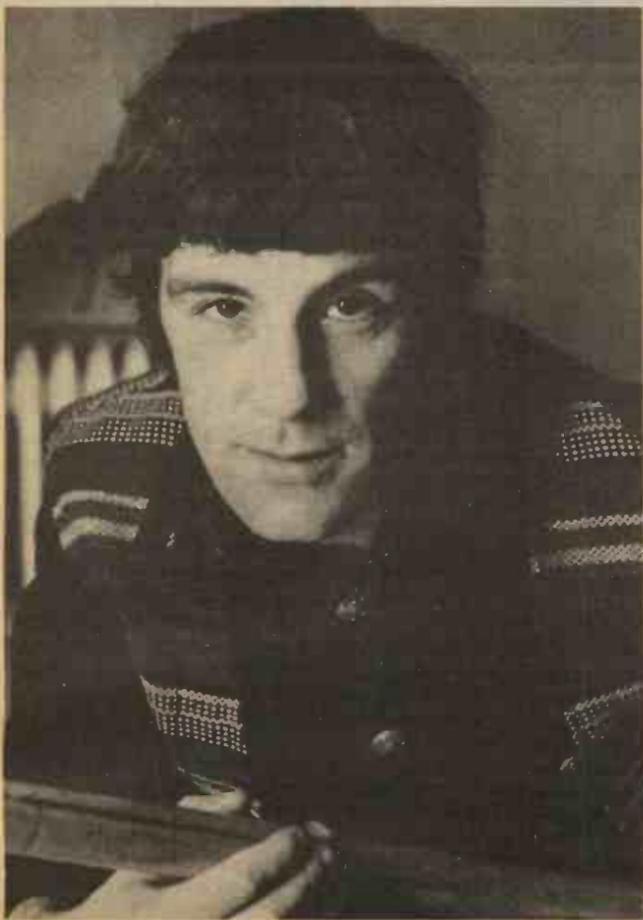
lished Continental trad team, and featuring long - established jazz items, like Basin Street Blues, Shimmy Like My Sister Kate, Bugle Call Rag, and the atmospheric Royal Garden Blues.

**BUFFY SAINTE-MARIE**  
The Best Of . . . (Vanguard VSD 3/4): A truly valuable two-record set. Buffy came late to chart-type adulation, but the ability has been there all the time. This collection has 24 tracks, many of which underline her concern for matters of minority races, ecology, and traditions. She sings consistently and dramatically, but without overplaying or overstating . . . with the result that the message is noted, but is entertaining at the same time. And the backings are first-class throughout.

**MIKE MORTON SOUNDS**  
Non-Stop Hits (RCA INTS 1427): Volume Five in the series and as ever bang-up-to-date — Cum On Feel The Noize is there, and Nice One Cyril, not to mention Cindy Incidentally.



**EDWARD BEAR**  
Edward Bear (Penny Farthing PELS 532). Last song was a big international hit for this Canadian trio — organist Paul Weldon, guitarist-singer Roger Ellis, drummer Larry Eroty. The boys are into a rock scene, but it's often surprisingly sensitive rock, sometimes flooded with strings and brass. They write their own material and Roger Ellis particularly seems to have fine talents in this direction.



## Nice one from Alex

**ALEX HARVEY BAND:** Jungle Jenny (Vertigo 6059 075). A likely one about a shapely young lady who was born and raised in the jungle, and this rock band happened along and . . . well, it's a story-line rocker with the usual kind of Harvey power. Frenzied vocals, tough guitar work, and a nice basic beat. Touches of falsetto holds up the line, and there's a touch of tongue-in-cheek about much of it. Nice. -CHART CHANCE.

**COLD FLY:** Caterpillar (Bus Stop). Written and produced by Marty Wilde, that great erstwhile rocker - group has a light-edged and bouncy vocal approach. Nice Rhythms.

**OUBLEDOOBLE BAND:** Oobleedooble Jubilee (Vertigo). Jangly mixture of jazz and pop and other forms of music, but it's all a bit dated, somehow. No hit, anyway.

**CO-OPERATION:** One More Mountain To Climb (Argo). A Sedaka-Greenfield song, sung with a sort of whiter-than-white dedication - it's okay, but slightly wearing.

**OFARIM AND WINTER:** Slow Motion Man (CBS). Abi Ofarim and his new partner, and there is a new sense of urgency - of hard-hitting

## reggae corner

LOTS of balladeers, not to mention Osmonds, have tried Twelfth Of Never, and now there's a useful reggae version from PAT KELLY (Pama), and the voice suits well this calendar-type sentiment.

Another good one: **BIG YOUTH** on Foreman vs Frazier (Grape), a talkie-talkie, gimmicky item based on heavyweight boxing and not a little humour. From Big Youth again, but this time with DENNIS BROWN: A-So We Stay (Summit), which meanders along without much pattern.

Multiplication, by **THE THOROUGHBREDS** (Attack), swings more than a bit, with trombone blasting in . . . traddy reggae.

From **THE LOVE GENERATION:** Warricka Hill (Grape), which is authentic-sounding but disjointed JUNIOR SMITH, with I Don't Know (Sioux), sings with wide-ranged and expansive style - nice.

And finally **LES FOSTER** and **ANSIL COLLINS:** The Man In Your Life (Camel), which certainly offends not mine ears.

material, delivered with a heavy-ish sort of style. This one could do well, given support.

**FOR** the past six years, Billy Dean has been touring top concerts, playing to capacity audiences . . .

but as part of Roy Orbison's backing group. Now London-born Billy is out on his own with a powerful RCA Victor ballad called Say No More. He'd been singing in the Orbie shows, too, but said: "I had to go solo. It was a big decision, but I had to go. I had just been doing my own spot, then fading into the background, but it was all becoming too easy." Still . . . he's now signed a management contract with Big O's own manager!

**RONNIE ALDRICH:** Theme From Lost Horizon (Decca). Ronnie and his two pianos and the London Festival Orchestra and a Bacharach-David theme from a Shangri-La located movie. Pleasant.

## MIKE STARTS OUT WITH GOLD!



AT 15, Michael Jay Dee started working in a blacksmith's organisation. Then he got the singing bug, joining a band for a couple of years. Then he studied acting at the Stanislavsky Studio. Then came work with Joan Littlewood at Stratford's Theatre Royal. And then he met Del Newman, top arranger, who introduced him to Les Reed and Les's Chapter One label. Result: a debut single called The Streets Ain't Paved With Gold, which Mike wrote. Tis okay.

# MIRRORPICK

PETER JONES on the new singles

## The Dreaded sound of real rude reggae

**JUDGE DREAD:** Big Eight (Big Shot 619). Honestly I could never have guessed what the Judge would call his third hit. Nor that he would have chosen a reggae rhythm for this hat-trick of triumphs. He uses the same rude, really rude, approach, but delivers with the now Dread-ed kind of amiability. He's a right good lad is His Honour, and I'm not just saying that because he's got me arm twisted up me back. CHART CERT.

**ROGER JAMES:** Riding Free (Chapter 1). An okay vocal job, and in fact Roger has a good way with a story-line Westernish sort of song. Lyrica ly sound.

**BULLDOG:** Are You Really Happy Together (MCA). Not a bad team, this one. Lead voice has character and style, but tries a bit too hard here and there. However, doesn't sound like a hit.

**CHRIS YOULDEN:** Nowhere Road (Deram). Unusual production this, for the ex-singer of Savoy Road. Could be commercial, with odd instrumental touches. Title track from an album, which I'll now buy!

**THE RISING SONS:** Shay-Laka-Day (Polydor). Pipe-organish, continental feel to this one. Group vocal, and it's like one of those things heard in the depths of tourist Spain.

**WILMA READING:** One More Mountain (Pye). Australian lady of bounteous curves and a vocal style which is of the widest range. And on this Sedaka-Greenfield single, she's in very good nick.

**THE NASHVILLE TEENS:** Lawdy Miss Clawdy (Enterprise). Right old rockers originally recorded in the mid-1960s and yet the old Lloyd Price song still sounds fresh.

**BONNIEST. CLAIRE:** Clap Your Hands And Stamp Your Feet (Phillips). Attractive chick, working with Unit Gloria, and a fierce old stomper of much power, little subtlety.

**JEFF WAYNE:** Get Movin' (MCA). Off-beat, deep-down, throaty voice on a fast-paced item, with brass and backing chorus. Unusual.



Judge Dread: full-blooded reggae

## Malcolm's instant melody

**MALCOLM ROBERTS:** Love Is All (Columbia DB 8981). Must make it soon, must Malc. This Reed-Mason Ballad gives him the old breathy romantic touch, and he sings well. It's got that instant-type melody to it, with strings and when the big voice is called for, lo - he produces the big voice. Could well make the charts. -CHART CHANCE, then!

**WATTS:** Girl You Make It Easy (Jam). Fair, high-pitched vocal harmonies on a song that is a bit over-samey, monotonous-ish.

**MATATA:** I Need Somebody (President). Afro-rhythmic spasm with honking horns and that chattering good-spirits percussion fire. Builds well.

**TREMELOES:** Ride On (Epic 1399). Written by the Hawkes-Blakley half of the Tremes, this is a jogalong number built round a repeated phrase that suggests a Western epic. The vocal line comes over strongly, and the wide open spaces stretch (in the mind) through the different verses. It's a very deliberate, sometimes clever, sort of single and could restore the lads. -CHART CHANCE.

**WILD HONEY:** He's My Sugar (MAM). A three-girl group. Now they don't normally do all that well in the charts, but this team do have a lot going for them. The ladies are Tina Charles, Kim Keene and Mally Page, and together they get a neatly-rounded and well-harmonised sound. Not a bad song, either. I'd say they're in with well above-average chances. -CHART CHANCE.

**ROGER JAMES:** Riding Free (Chapter 1). Throaty cowboy-type song, with a jog-along rhythm, Says on the label it comes from 1970.

## Dusty at full pelt

**DUSTY SPRINGFIELD:** Who Gets Your Love (Phillips 6006 295). Written by part of her production team, with strings by Jimmie Haskell, and horns by Michael Omartian - in fact, it's Dusty going full pelt with her American mates. It's soul-filled, and pleading, and quite lovely, but it may not be instantly commercial. Fact is that she outsings most girls, and does it apparently effortlessly. She's quite remarkable. -CHART CHANCE.

## Finger snappin' Les . . .

**THE LES HUMPHRIES SINGERS:** Mama Loop (Decca F 13395). This one was written by Les, ex-Royal Marine and currently leader of one of the hottest vocal teams in the world. This one has that full-blooded approach which has made them so successful on the Continent and I positively defy anyone to resist allowing the toe to tap, or the finger to snap. It's very, very exciting stuff. -CHART CHANCE.

**JAMES WEBLEY:** Lucy J (Columbia DB 8984). Nice approach from this singer-writer - he gets topical lyrics, and the basic melody line on this one seems to me to be a natural-born commercial touch. The voice is accented, plaintive, and sometimes downright lively. He works well, but it's that song construction that leads me to one of my predictions. James will make it. For sure. -CHART CHANCE.

**COLIN AREETY:** I Don't Want To Be Right (Deram). Highly-touted Liverpoolian who purveys very real soul. This is rounded off with a clicking finger-snapping backing. Nice one.

**THE KARLINS:** Mama Say (Enterprise). Trio, triplets in fact, with a touch of the calypso about the number. Personality piece.

**GRUDGE:** When Christine Comes Around (Black Label). Grotesque horror-rock with a pounding back-beat. All very bizarre post-Alice stuff that could easily take off.



Dusty Springfield

# MIRRORMAIL



Write to: Val, Record Mirror, 7 Carnaby Street, London W1V 1PG

## What is going on with Marvin?

IS Marvin Gaye ever going to be noticed by the record buyers of Britain? Marvin turns out brilliant record after record without the success his work deserves. I hope Trouble Man reaches number one — should it fail then we have failed ourselves once again. For, in Marvin Gaye's words What's Going On.

Peter Flowers,  
52 Montagu Street,  
Rothsay,  
Island of Bute,  
Scotland.

## other girls!

EVERY time I hear that record by Debby and the Dreamboats about David Cassidy I go all funny, because it's just how I feel about him. Trouble is it makes me feel sad too because I know there's all those other girls who feel the same.

Sharon Walters  
23 Elm Park Road,  
Cróydon, Surrey.

MAY I thank Pat Rhodes for the years she has spent as president of the Dusty Springfield fan club. The club, sadly, closed last week and will be missed by the thousands of members who will now be relying more on the pop press to keep us informed of Dusty's record releases and cabaret dates. We know RM won't let us down.

Evelyn Stalley,  
91 Sunnyside Gardens,  
Upminster,  
Essex.



## Tanx a lot for the picture, Marc!

VAL: An amazing amount of mail arrived following Ian Mobbs' remarks about Marc Bolan's album cover... so here's just a few of the comments.

As far as I am concerned Bolan is a good clean rocker, and does not need to appear in any obscene pose to boost his record sales, as the RM 1972 polls have clearly



shown.  
J. S. Balham,  
London SW12.  
How else could Bole sit on the tank anyway?

C. Yates,  
81 Wolverhampton Road,  
Oldbury, Warley, Wores.  
... Bolan's worked hard all his life to get to this position, and all you do is spit in his face and throw it straight back at him.  
Sarah Fox,  
37 Britannia Street,  
London WC1.

Give Mary Whitehouse back her job and listen to the album. You should never judge anything by its cover. Open your mind and your eyes and ears before tackling the outside world.  
Sandra Knott, Karen Picklely, Julie Pickley, Mandy Gossage, S. Bartell, Karen Hickling, Susan James, Julie Shaw, Dawn Sheppard, Terrie Lodge, Kim Willis, Frances McKelvey, Ian Martin, Mick Hetley, J. P. Burnley, Stephen Greening, Gill Goody, Susanne Pete, Lyn Osborn, Nita Burgess, Tracy Lester, Janet Seviour, Jacky Stanley, Sharon Harrington, Sharon Giddings.

Marc is where he is today because he's very talented and records good rock and roll. His "doting hordes of 13-year-olds" (I'm 19 by the way), know where he's at and that's why they keep on buying the records. I personally do not find the photograph distasteful.  
Linda Dag,  
7b Lincoln Road,  
Forest Gate, E7.

## No bras for Europe!

NEVER HAVE I read such rubbish as the suggestion in Record Mirror (March 17) that Slade's new single should be representing us in the Eurovision Song Contest. It is a song contest, not a chance to find out which group gets the most bras chucked at them!

In many ways Slade are England's answer to Grand Funk Railroad in that they both play music for the audience's sake and not for art's sake. People say that Slade are good and talented musicians; if they are then why can't they record something more musical than they do.

They can hardly be classified on the same level as the Soft Machine, Focus, Yes or the Moody Blues, who are all the real progressive and talented musicians.

As for the song Power To All Our Friends, It's a damn good Guy Fletcher and Doug Flett composition and it will no doubt easily come top in Eurovision.

62 Portland Road,  
Eccles, Manchester.

Dave Burrow,



1969 WAS a great year in Motown, but the definite highlight was the arrival of the Jackson Five — fast and really funky.

Chart smashes like I Want You Back, ABC, The Love You Saved and slowies such as I'll Be There opened the path to success for the five. Then a short absence from the British music scene was followed by the weenybopper era.

Looking Thru The Windows and Doctor My Eyes were hits for the five, but was it really the musical quality in these recordings which sold the records?

I'm not totally against these offerings but come on J5 — let's hear some more of your funky material — leave other stuff for Michael or Jermaine to record solo. Let's see Motown live up to its claims and bring out musically the best in the Jackson Five.

77 Edgehill, Ponteland, Northumberland.

Colin Bain,

## Status Quo rubbish!

IN A letter from R. Marsh it was stated that he thought Status Quo's album was a load of rubbish and that he thought the needle had got stuck in the grooves on some of the LP. Then they had the cheek to say they prefer Led Zeppelin, Rod Stewart and Focus. I'm sure if they cannot understand Quo's music they cannot understand Led Zeppelin's. I suggest they follow someone like Diana Ross.

Graham Cotton  
26 Hadleigh Drive,  
Oulton Broad,  
Lowestoft,  
Suffolk.

I WOULD like to inform all Beate fans of the recently founded Beatles' information bureau, details of which can be obtained from me on receipt of an SAE.

Rick Winkley,  
30 Terry Street,  
Nelson, Lanes.



MAY I just suggest a few good re-issues. Let It Be Me by the Everly Brothers; Hat's Off To Larry by Del Shannon; All On My Own by Lance Fortune; Take Good Care Of My Baby by Bobby Vee; Hello Mary Lou by Rick Nelson; Runnin' Scared by Roy Orbison; Walk Right In by the Rooftop Singers; C'mon Everybody by Eddie Cochran; Twistin' The Night Away by Sam Cooke, and Fly Me High by the Moody Blues. Brilliant records which I'm sure would do very well if re-issued.

9 Instone Road,  
Coventry.

Barry Appleby,

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# Argent: topping in the States

WITH their latest album, *In Deep*, climbing fast towards the Hot 100 in America it seemed feasible to expect that Argent would be dashing constantly along the airways — the roadies take to the freeways — during their current Stateside trip. In fact, the group have been notching up considerable mileage, but their concert appearances are being kept to a reasonable amount.

Instead of undertaking an eight week tour, Argent's management have arranged for the group to spend four weeks in America, returning to England for two weeks, before they fly off once more for a further spell across the Atlantic.

## Original

The original plan was for the group to stay for four weeks each time, but with the rising demand for them to make more appearances, it looks like their second visit could be more prolonged.

"We're working in New York tonight," Russ Ballard told me, calling from the luxury of the Summit Hotel on the East Side of town. "It will be our first real New York gig this trip because we played at My Father's Place in Long Island earlier on . . . but tonight we're in the Bronx. We're on a double bill with the Kinks . . . it's a double-double bill, but we go on before them."

The last time that they toured America Argent were working as second on the bill to other artists, but this time around they're topping most of the concerts.

"That means we can do the same length set as we do in England," Russ explained. "Before we were doing only about 40

minutes, which was rather restricting, but this time we do the same as in England, only we include *Liar*."

Was that, I wondered, because Three Dog Night had made the number so successful in America.

"Well no, not particularly," says Russ. "Mainly because we've found that it fits nicely in between two songs, *Dance Of Ages* and *Fakir*."

Argent had tried this new formation of numbers at the four gigs they had completed when we talked . . . including two in the depths of Alabama.

"We played at Birmingham and in a place called Dothin," Russ recalls. "It was the first time they'd had an English band down at Dothin, and it was quite an experience. The audience were mainly young white people, with a few black people as well. But the best gig so far was the Birmingham one which was really, really good."

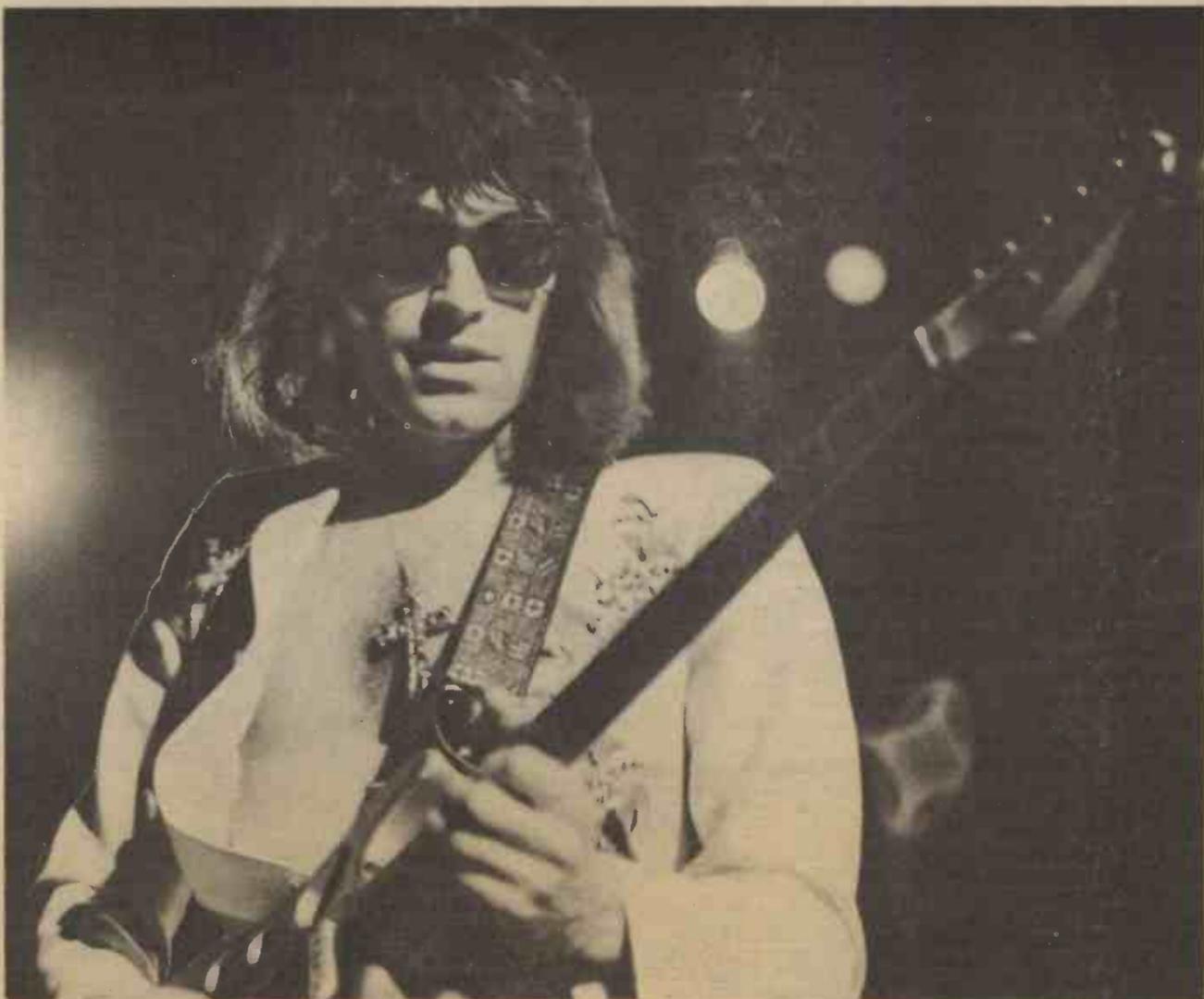
"We've had to cancel one performance because the electrical system in the hall, which was in New York, burnt out. That meant we had a few extra days off."

## Opportunity

As Russ had returned from Argent's last American trip somewhat devoid of new material for the group to record, I wondered if he had taken that opportunity to work on his songs.

"Well I haven't got an acoustic guitar with me now," he explained. "It got smashed up on the plane coming over. I could buy a new one I suppose, but I don't find that I can write over here very well, anyway."

In some of their spare time Argent have been visiting the cinema.



Russ Ballard: 'I find I can't write very well over here'

"We've seen what you could describe as a porny film," laughs Russ. "It's produced by the same person who did *Deep Throat*, and it's quite amazing! I'm not sure that it would get passed for Britain!"

And on a more artistic level, the group also visited a club to see an American group *Aero Smith* handled by their stand-in manager, Steve Lieber. Max's in Kansas City — "an eating and raving place" — has also been graced by Argent. On their travels I asked Russ if he had seen much evidence of teenyboppers in the States.

## Freaks

"It does exist over here," was the reply. "But it's not quite reached the point that it has in Britain. They've got Osmond freaks and David Cassidy freaks, though. But it doesn't really affect us."

"At Dothin we had an audience of three thousand and we'll have audiences of ten thousand on some of the dates. It's true that with a small audience you can get more of a rapport, but to make money it's essential to do the big gigs . . . and of course you reach more people that way."

Argent plan to reach the people on the West Coast of America during the second half of their tour. In the meantime they're all looking forward to spending a little time at home. Robert

Henrit is hankering to return to his pregnant wife Ricky — their baby is due in July — and Russ Ballard aims to move into a new home in Chesnut when the tour is over. Then there is a possibility that both of them will be flying off to Norway to work on a new album that Adam Faith is planning.

And after that, once more, it will be time for Argent to work on their own album. Which rather indicates just why the group have adopted the policy of a yearly tour in Britain and America!

## Val Mabbs



Robert Henrit: Eager to be home

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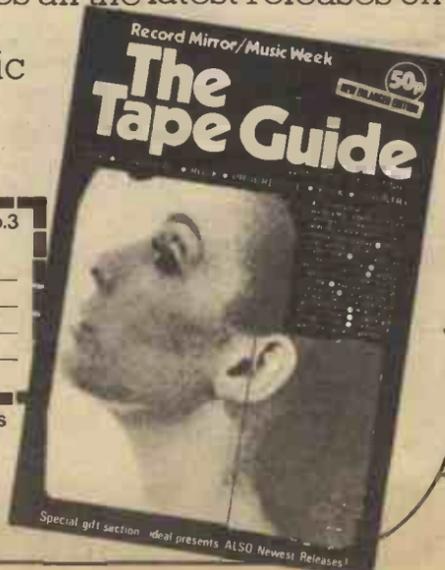
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