

**SUZI QUATRO: 'Just surround me with masculine men!' EXCLUSIVE**

# RECORD MIRROR

A BILLBOARD PUBLICATION

JUNE 2, 1973

STILL ONLY 6p

## **GEORDIE:**

**How they  
took their  
coals  
back to  
Newcastle!**

## **MOTT THE HOOPLE:**

**How to survive  
and win  
without their  
starman  
David Bowie.**

**Plus: A  
close-up of  
GLADYS  
KNIGHT.**

**Free  
records  
to be won:  
Easy  
competitions  
inside.**

GARY GLITTER

## RECORD MIRROR

RM/BBC chart

## TOP FIFTY

## SINGLES

This week	Last week	Weeks on Chart	Title	Artist	Label
1	1	6	SEE MY BABY JIVE	Wizzard	Harvest HAR 2076
2	2	4	HELL RAISER	Sweet	RCA2357
3	5	6	AND I LOVE YOU SO	Perry Como	RCA 2346
4	3	12	TIE A YELLOW RIBBON	Dawn	Bell 1287
5	34	1	CAN THE CAN	Suzi Quatro	RAK 150
6	14	3	ONE AND ONE IS ONE	Medicine Head	Polydor 2001432
7	9	4	ALSO SPRACH ZARATHUSTRA	(2001) Deodato	Creed Taylor CTI 4000
8	4	8	HELLO HELLO I'M BACK AGAIN	Gary Glitter	Bell 1299
9	8	7	BROTHER LOUIE	Hot Chocolate	RAK 149
10	7	7	GIVING IT ALL AWAY	Roger Daltry	Track 2094110
11	15	4	BROKENDOWN ANGEL	Nazareth	Moon 1
12	18	6	COULD IT BE I'M FALLING IN LOVE	Detroit Spinners	Atlantic K10283
13	13	5	WONDERFUL DREAM	Ann-Marie David	Epic 1446
14	11	8	MY LOVE	McCartney's Wings	Apple R 5985
15	10	6	NO MORE MR. NICE GUY	Alice Cooper	W. Bros. K16262
16	6	7	DRIVE-IN SATURDAY	David Bowie	RCA 2352
17	24	2	WALK ON THE WILD SIDE	Lou Reed	RCA 2303
18	35	1	YOU ARE THE SUNSHINE OF MY LIFE	Stevie Wonder	Tamla Motown TMG 852
19	16	8	BIG EIGHT	Judge Dread	Big Shot Big 19
20	21	7	MEAN GIRL	Status Quo	PYE 45229
21	17	9	GOOD GRIEF CHRISTINA	Chicory Tip	CBS 1260
22	12	11	ALL BECAUSE OF YOU	Geordie	EMI 2008
23	47	1	RUBBER BULLETS	10 CC	UK 36
24	48	1	WALKING IN THE RAIN	Partridge Family	Bell 1293
25	25	4	YOU WANT IT YOU GOT IT	Detroit Emeralds	Westbound 6146103
26	23	13	NEVER NEVER NEVER	Shirley Bassey	UA UP 35490
27	20	9	TWEEDLE DEE	Jimmy Osmond	MGM 2006175
28	38	2	ALBATROSS	Fleetwood Mac	CBS 8306
29	31	2	HELP IT ALONG/TOMORROW RISING	Cliff Richard	EMI 2022
30	27	4	I'VE BEEN DRINKING	Jeff Beck/Rod Stewart	RAK RR4
31	22	11	GET DOWN	Gilbert O'Sullivan	MAM 96
32	39	1	ARMED AND EXTREMELY DANGEROUS	First Choice	Bell 1297
33	33	9	THE RIGHT THING TO DO	Carly Simon	Elektra K12095
34	19	7	I'M A CLOWN/SOME KIND OF A SUMMER	David Cassidy	Mab' 4
35	—	—	STUCK IN THE MIDDLE WITH YOU	Stealers Wheel	A&M AMS 7036
36	—	—	POLK SALAD ANNIE	Elvis Presley	RCA 2359
37	45	5	24 SYCAMORE	Gene Pitney	Pye 7N 25606
38	26	12	THE TWELFTH OF NEVER	Donny Osmond	MGM 2058340
39	30	12	PYJAMARAMA	Roxy Music	Island WIP 6159
40	46	1	OVER AND OVER	James Boys	PEN 806
41	37	13	LOVE TRAIN	O'Jays	CBS 1181
42	—	—	NEITHER ONE OF US	Gladys Knight & The Pips	TMG 855
43	29	9	AMANDA	Stuart Gillies	Philips 6006293
44	28	12	CRAZY MUD		RAK 146
45	36	11	POWER TO ALL OUR FRIENDS	Cliff Richard	EMI 2012
46	—	—	WELCOME HOME	Peters & Lee	Philips 6006307
47	32	7	LETTER TO LUCILLE	Tom Jones	Decca F13393
48	41	1	LONG HAired LOVER FROM LIVERPOOL	Little Jimmy Osmond	MGM 2006109
49	50	13	HEART OF STONE	Kenny	RAK 144
50	—	—	FRANKENSTEIN	Edgar Winter Group	Epic 1440

## ALBUMS

This week	Last week	Weeks on Chart	Title	Artist	Label
1	1	5	ALADDIN SANE	David Bowie	RCA RS 1001
2	—	—	PURE GOLD		EMI EMK 251
3	4	2	20 FANTASTIC HITS VOL. 3 BY THE ORIGINAL ARTISTS		Arcade ADEP5
4	2	5	THE BEATLES 1967/1970	Beatles	Apple PCSP 718
5	3	5	THE BEATLES 1962/1966	Beatles	Apple PCSP 717
6	5	3	RED ROSE SPEEDWAY	Paul McCartney & Wings	Apple PCTC 251
7	9	2	ALONE TOGETHER	Donny Osmond	MGM 2315 210
8	6	2	DALTREY	Roger Daltrey	Polydor 2406 107
9	10	9	LIZA WITH A 'Z'	Liza Minnelli	CBS 65212
10	—	—	NEVER, NEVER, NEVER	Shirley Bassey	United Artists UAG 29471
11	15	10	40 FANTASTIC HITS FROM THE 50's & 60's		Arcade ADEP 3/4
12	12	2	WISHBONE FOUR	Wishbone Ash	MCA MDKS 8011
13	14	5	CABARET	Soundtrack	Probe SPB 1052
14	21	16	CLOCKWORK ORANGE	— Soundtrack	Warner Bros. K 46127
15	8	28	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
16	13	9	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
17	24	3	ROCKY MOUNTAIN HIGH	John Denver	RCA SF 8308
18	19	45	SIMON & GARFUNKELS GREATEST HITS		CBS 69003
19	16	5	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
20	7	2	YESSONGS	Yes	Atlantic K 60045
21	20	10	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
22	—	—	THERE GOES RHYMIN' SIMON	Paul Simon	CBS 69035
23	18	11	BILLION DOLLAR BABIES	Alice Cooper	Warner Bros K 56013
17	17	7	OHH-LA-LA	Faces	Warner Bros. K 56011
25	—	—	SPACE RITUAL	ALIVE Hawkwind	United Artists UAD 60037/8
26	38	19	NO SECRETS	Carly Simon	Elektra K 42127
27	26	73	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
28	23	3	LIVE	Uriah Heep	Bronze ISLD1
29	30	2	SONGS FROM HER TV SERIES	Nana Mouskouri	Fontana 6312
30	11	7	BELIEVE IN MUSIC		K-Tel TE 294
31	31	4	TRANSFORMER	Lou Reed	RCA LSP 4807
32	—	—	20 ORIGINAL CHART HITS		Philips TV 1
33	42	6	GLITTER	Gary Glitter	Bells 216
34	40	11	THE RISE & FALL OF ZIGGY STARDUST	David Bowie	RCA SF 8287
35	45	9	TOGETHER	Jack Jones	RCA SF 8342
36	—	—	NICE N' EASY		Philips 6641 076
37	44	3	WIZZARD BREW	Wizzard	Harvest SHSP 4025
38	33	17	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER	Elton John	DJM DJLPH 427
39	25	2	PILE DRIVER	Status Quo	Vertigo 6360 082
40	27	8	HOUSES OF THE HOLY	Led Zeppelin	Atlantic K 50014
41	—	—	SIX WIVES OF HENRY VIII	Rick Wakeman	AMLH 64361
42	22	4	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007
43	—	—	DOWN THE ROAD	Stephen Stills/Manassas	Atlantic K 40440
44	—	—	POEMS, PRAYERS & PROMISES	John Denver	RCA SF 8219
45	34	36	PORTRAIT OF DONNY	Donny Osmond	MGM 2315 108
46	49	2	RAZAMANAZ	Nazareth	Mooncrest 1
47	29	10	20 FLASHBACK HITS OF THE SIXTIES		K-Tel NE 494
48	41	19	MOVING WAVES	Focus	Polydor 2931 002
49	32	15	ROCK ME BABY	David Cassidy	Bell 218
50	—	—	HUNKY DORY	David Bowie	RCA SF 8244

## Chart chasers

ONE THING pleasant about not being able to print a chart (The BMRB charts on a Bank Holiday weekend do not become available until Wednesday and RM goes to print on Tuesday evening) is the time it gives to take a look at aspiring groups and singers. Here are some of them and it should be interesting to see what happens to them in the months ahead.

## Paul Williams



WILLIAMS — To many people Paul is one of the most talented composer-singers around. This was especially shown on his recent album, Life Goes On (A&M). He has a single just out called Look What I've Found. This is his first record aimed specifically at the Top 50. It will be more than interesting to see whether the single takes-off and Paul becomes acknowledged as someone with a great deal to contribute toward today's music scene.

## Simon Turner

Simon Turner draws considerable crowds of adoring fans wherever he goes. As yet his records have made no impression upon the charts. In America he is said to be competing with Australian Rick Springfield for the part of Keith Partridge in The Partridge Family when David gives up the role.

## Dave Cartwright

My Delicate Skin is the title of Dave's last single for Transatlantic. To many it was his most commercial single ever. His known stomping ground has been the folk circuit. This single saw Dave singing good commercial pop music. His record was produced by John Worth who wrote and produced the recent biggie from Jimmy Helms, Gonna Make You An Offer.

## Tito Simon



Reggae enthusiasts are firmly backing Tito to find a constant home in chart-land. One of his most fervent supporters is Judge Dread. Tito's current stab at the 50 is Build It Up/You Can Be Serious on the Horse label.

## The Dougall Brothers

Malcolm, Alasdair and Andrew attracted a heavy mail to RM after their forthright comments in a recent interview. Jimmy Osmond fans were particularly angry to read their hero called "stupid." The brothers' record Cuckoo-Ka-Choo (Columbia) has sold fairly well, in spite of no chart entry. The second record is often extremely important, so it will be more than interesting to hear it when released.



## Jack The Lad

All come from North Shields, Northumberland. Several of them had links with Alan Hull & The Brethren during 1967. That group led to Lindsfarne. When Lindsfarne folded SI, Rod and Ray decided to stick together and invited a pal from years past, Billy Mitchell to join them. It has meant considerable publicity plus a single called One More Dance (Charisma).

## breaking through

Mott The Hoppie. Honaloochie Boogie (CBS). A good chorus, rolls along and it should be in the charts, pretty soon. Just a little doubt about it happening though. Good initial sale reaction.

## Sisters. Kick Your Boots Off (Bell).

A veritable stomper. Every pop cliché comes out but it adds up to a good disco feel and that's where hits come from these days.

Gerry Monroe. Goodbye, Bobby Boy (Chapter). Sniff and a big one from me. But it will do well. Should score a lot of chart points. Heard another Bobby song from Tribute? That's son JAM. Sniff.

# CHART PARADE

Compiled and edited by TONY JASPER

## You write

REALLY IS great hearing from you but please excuse me if I take time to reply sometimes. And please enclose a stamped addressed envelope. Sorry I cannot help quite a number of you who ask for xerox copies of charts and sometimes for ten years at a time. Just multiply 52 by 10 and you get, indeed 520. That is rather bulky and to put it mildly time-consuming. You are always welcome to come and look at our files but give a ring to say you are coming. You might be lucky to have one of our delicious cups of home-made coffee!

A Roxy fan from Glasgow asks: Please publish the numbers 43, 46, 48, 49 and 50 of the singles chart on April 28.

Right then. 43 - Hello Hurray; 46 - Look Of Love; 48 - That's When The Music Takes Me; 49 - By The Devil; 50 - Gonna Make You An Offer You Can't Refuse.

## disc news

THE CARPENTERS have a new album out in America. Tracks are linked in the form of an old radio D.J. show. The songs include new versions of oldies like Johnny Angel and Our Day Will Come.

The Best Of The Bee Gees Volume 2 is being released to tie in with their British tour which starts on June 4 at Preston Guildhall. The label is RSO. A quick follow-up by the New Seekers as Goodbye's Just Another Word becomes released. EVE Graham takes the lead vocals. The record's release date is June 1.

The Bar-Kays are back in business. Their musical range has been considerably widened. Recent times has seen them giving backing rhythm to four Isaac Hayes albums, including Shaft. They appear in the soon-to-be-released "Wattstax" film. They have an album out called Do You See What I See on Stax.

Already a follow-up by the Temptations to Masterpiece in the States. Their newie is Plastic Man. It lasts 4.45 minutes.

New US soul vocalist is Lea Roberts. Her United Artists album is Excuse Me, I Want To Talk To You. Very good reviews being given.

Joan Armatrading's, Whatever's For Us, album is listed as an FM Action Pick album by American Billboard magazine. So too is David Bowie's, Aladdin Sane.

Paul Simon's current American hit single could not be released over here due to advertising problems. Instead we have the B side being promoted.

The Jackson Five have a new album out pretty soon. In July there is one from Michael Jackson.

No news yet about release of the Sweet's recording of old rock 'n' roll hits.

Expect a June release for the first album from the reformed Spencer Davis Group.

Lou Reed's chart success with Walk On The Wild side should cause fresh action on albums with Velvet Underground. One such appears in the American album chart at number 207!

Supremes have been finding it hard to get Bad Weather away in the States. At present it is 101 in the Singles bubbling under the Hot 100 list.

## STONES FAIL TO BREAK THROUGH

THE BIG dearth has happened to the singles market.

There is plenty of chart movement with Suzi Quatro, Medicine Head, The Partridge Family, Nazareth and Detroit Spinners chasing each other for the top. Otherwise it seems one big bore.

Just take the breakers. Isaac Hayes, Junior Campbell, Rolling Stones have been listed for several weeks. At least Stealer's Wheel have at last made it. At least Gladys Knight is there with possibly two singles. That makes the scene a bit more cheerful but current releases do not exactly excite. Let's hope something happens soon!



Mick - a curse on flashback singles?

**Chartbreaking single to be won**

BROTHERLY LOVE (could be the next big group!), 25 copies of their single TIP OF MY TONGUE to be won plus 25 biographies to the runners-up.

So get cracking and answer those lovely easy questions and before you know what, you've won! At least, if your entry is one of the first 50 to be pulled from the pile on Monday, June 11. Chart Parade's Editor has the final decision and no correspondence can be entered into.

Send with the Box marked BL to BL competition, Chart Parade, Record Mirror, 7 Carnaby St., London W.1. Any number of entries providing you enclose a separate box BL.

### Entry Form

Cut this out or copy on to a separate sheet, PRINT clearly and remember box BL

NAME .....

ADDRESS .....

1. Name their record label .....

2. How many guys make up the group? .....

**BL**

### album for the charts

Dusty Springfield - Cameo (Philips)

So very, very nice. She is so good. And I know our features editor, Val, will join me in raising the toast to Dusty and wishing her chartland with a disc that flows just right from track to track. No misses. No fluffs.

### Competition winners

A massive entry for the Dawn and Partridge Family competition, running into several thousands!

The Partridge Family winners are: J. Watkins, Margate; Margaret O'Conner, Kenton; B. Sparrow, London; Dawn St. Romaine, London; Tina McKay, London; Lesley Green, Hatfield; Candice Authur, Dartford; Lyn Saxby, Maidstone; Janette Strathean, Coulsdon; Idit Luba, London; Belinda Waliee, Northolt; Carol Twine, Emsworth; David Swanton, Leyland; Elizabeth Vickers, Leeds; Karen Tyler, Dagenham; Adele Freeman, London; Beverly Rendle, Plymouth; S. Sturges, Falmouth; Suzanne Grimes, Runcorn; Kim Giddings, Catford; Sandra Maudesley, Bedford; Lynne Forsyth, Hull; Sharon Miller, Norwich; Joan Ward, Bow; Irene Packett, Stevenage; Linda Rayner, Walthamstow; Michael Trotter, London; John O'Neill, Liverpool; Caroline Gardner, Helsey; Sandra Wallace, Hanworth; Paul Morris, Llanover; J. Pennington, Sadbergh; Kathleen Milen, Faversham; Sally Wellman, Earley; Amanda Thomas, Narberth; Janet Kirkbright, Ripon; Lesley Reed, Bristol; Maria Maffei, Dartford; Marie Watters, Winshaw; Janet Wells, London; Jane Bone, Kilmarnock; Janet Harrison, Ealing; Valli Mayor, Stratford; Donatella Bertoli, Bristol; Judy Dunca, Longniddry; Mia Dickinson, London; P. Holloway, Bideford; Anne Honeyman, Wetherby; Paula Tysall, London; C. Cook, Burnt Oak; J. Smith, Blackpool; Kim Hughes, Enfield; Mary Hally, Norwood.

# New York City has a hit! "I'm doin' fine now"

RCA 2351

Rising fast in the U.S.A. Charts. The Hot new sound of New York City



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RCA Records and Tapes



## Sha Na Na

"GOT just one thing to say to all you fuckin' hippies. (Clapping, cheers, stamping of feet). "Rock and roll is here to stay!" Yeeesss! Rrrraaaaayyy!

Not much to add to mean Vinnie the guitarist's macho Intro to Sha Na Na's second encore (I think they finally did five). Nothing new, maybe, but their show brought a full Rainbow together on Friday for an exhausting, uninhibited

wallow in the golden age of rock and roll.

They did all the old raves — not a song over three minutes, lovingly accurate doobie wahs and ramalamadingongs, some pretty hot musicianship too. The biggest surprise of the evening was to find my car after the jamboree with all four hubcaps intact.

Even Rock Around The Clock, surely the lamest rock classic of all, sounded good and meaty in the greasy hands of Sha Na Na. They showed they can do city rock, all harmony vocals and catchy melody, just as fine and true as country numbers like Great Balls of Fire.

Jailhouse Rock, At The Hop (of course), Duke Of Earl, Tell Laura I Love Her, Yakety Yak, Blue Moon and the rest — this is the rocker's music hall. You don't need stereo, dope or a degree in sociology to dig it — all hail Sha Na Na for letting the good times roll.

R. S.

## Roger Miller

ALTHOUGH it's been five years since Roger Miller last made it into the British charts a highly enthusiastic, if not capacity, crowd at Drury Lane's Theatre Royal proved that he had not been forgotten.

A multi-sided talent, Miller — during a slick, fast-paced fifty minute set — showed that he possessed a wild humour to match his unpredictable songs and mingled it with fine musicianship and split-second timing.

He commented, during his time on stage, that he had found his own musical directions and fully illustrated the point with material that represented both the nonsensical and the straight, social comments.

Completing a fresh, highly original stage performance, a group of musicians worthy of any venue. Buddy Emmons (electric bass), Jerry Cole (lead) and Marty Allread (drums) possessed the skills and inventiveness to excite either a heavy rock or a country audience.

Also on hand were the Settlers, the popular group who have done so much to commercialise the realms of popular folk music, and James Webley, the blind singer/songwriter who presented a fast barrage of numbers in a rock vein.

T. B.



## Wings

THE CAVERN, Liverpool, scene of the Beatles' early triumphs, closed for the last time on Sunday. Meanwhile, further south, Paul McCartney's Wings were closing their tour with an extra date at the Hammersmith Odeon.

Paul and the band walked on to a rousing reception. With Linda on organ and Paul and Denny Laine harmonising, the set began.

Denny took over the bass and Paul changed to organ to run through his slow numbers like My Love, Maybe I'm Amazed and the new 007 song Live and Let Die, all with sparse backing from the band.

After a singalong reggae number written by Linda in which the whole band sang, Paul was back on bass and starting to loosen up musically as he jammed face to face with Henry on the strange rhythm Wild Life. Denny Laine then stepped forward for a couple of his own numbers. The pace was building up so that when Paul started Hi Hi Hi and Denny asked the audience to stand up and clap along, that's just what they did.

Encoring with the standard Long Tall Sally, Wings were home and dry and Paul had proved that he can still belt out a rocker once he gets warmed up.

A. Y.

## Kevin Ayers

ANYONE who went to see Kevin Ayers at the Queen Elizabeth Hall on Saturday night was in for a lively start to their holiday weekend.

He began his act playing solo piano to the words of a rather sad double meaning poem all about a banana and ended accompanied by a backing group of ten including three glamorous girls on vocals.

Most of his songs, taken from his latest album 'Bananamour', ranged from slow melodic ballads to heavy pro-

gressive rock and were neatly illustrated by a group of modern dancers. His latest single, Caribbean Moon featured three men in grass skirts dancing around a lucky girl sitting in a moon up a ladder while Street Man had a group of typical English gentlemen each dancing solo with a torso of a female model. This was interrupted by another English gentleman singing 'Day by Day, I'm Falling In Love With You.'

Altogether a nice, amusing change.

E. A.

## Loudon Wainwright III

HE'S BEEN called the new Dylan, the new Lenny Bruce, even the new Laurel and Hardy. On Monday night at London's Queen Elizabeth Hall, Loudon showed that though his influences may be many, his style is his own.

In many ways Loudon is old fashioned. He believes in en-

tertainment, in establishing a communication with the audience that makes you feel you belong in that hall.

Building on the firm foundation of communication, Loudon's songs provide the humour and poetic lyricism of a near-genius. He's Brando and he's Dean but most of all he's

Loudon, singin' jest for you. From the start of Drinking In The Bar he claps his audience in a vice like grip as warm as apple pie, so much so that after only two numbers he can loose his "religious song" I Am The Way on his people and still come out on top.

The raunchy put-down of festivalry, Bell Bottom Blues, the emotive memories of School Days and the downer humour of East Indian Princess all contributed to a gastronomic delight of a gig. Loudon hangs loose enough to enjoy it all. He's still enchanted with performance as an art form and doesn't he let you know it!

Monday's gig was the start of a short nationwide tour which, if there's any justice left in this business, should transform Loudon from a cult figure to a monster star.

Guesting with Loudon on the tour are Longdancer who took the opportunity of Monday night's gig to introduce their new drummer. Steve Witherington is a good sticks man but his presence alters the feel and style of the band's music. As an acoustic band Longdancer stand out. As an electric band, they're just one of the pack.

R. G.

# Pirate station set for 20 hours a day

A NEW FREE radio station is to commence broadcasting from a ship moored off the Essex coast within six to eight weeks. RM understands that Radio Atlanta has obtained a ship which will cover much of East and Central Britain with a 10 Kw transmitter and will be beaming a "top 40 oriented" service from 6 am until 2 am daily.

Programme director of Radio Atlanta will be Crispian St John, previously

with Caroline and Nordsee. He told RM that a new ship has been found by Gerard van Damm — who will be in charge of the new Atlanta — and that twelve long-term advertising contracts have been made with backers.

"Unlike Caroline, Radio Atlanta won't have any problems about bread", said St John. "As well as the advertising, we have all the backing we need."

Atlanta's programmes will be aimed at Britain,

although there will be a certain amount of Dutch advertising. The team of DJs has almost been assembled though St John says that, with two jobs still to be filled, audition tapes will be welcomed.

## Glittery!

GARY GLITTER who is reportedly flashing £2,000 worth of new glitter suits on his current UK tour, will do an extra show at Chatham on Friday, June 1.

An original schedule for one show at 8.00 pm had to be scrapped when all tickets sold within hours of the box office opening. Gary will now appear at 6.15 pm and 8.45 pm.

## Lou Reed to record in U.K.

LOU REED arrives in Britain on June 23 to cut a new album with Alice Cooper's producer, Bob Ezrin, at Morgan studios.

The sessions, possibly with American musicians, are scheduled to start on June 25 and last until July 15.

A spokesman for RCA could not confirm whether or not Reed would play any dates while he is here.



## Argent Ash I.S.B. for

## SUPA-FEST!

### New Slade

SLADE'S new single, out on June 22, is titled Skweeze Me, Pleeze Me, coupled with Kill Them At The Hot Club Tonight.

## Live extra

## Chris Hinze

ONE ELEMENT which is not, I think, fully appreciated in the freer forms of contemporary jazz is that, just as there can be glib, facile and bland passages in orthodox jazz, so there can be in the avant garde idiom.

Free jazz has developed its own conventions, its own cliches, its own contrived devices and today it just isn't enough to play with electronics, use fourths endlessly and vary the tempo.

Chris Hinze, the fine Dutch flute player who opened this week at Ronnie Scott's managed to avoid being glib for most of the time. He is an inventive player who gets a delightful sound in the lower register and also achieves some good effects by having Henny Vonk use her voice with the flute in unison or harmony.

Drummer Gerry Brown is a vigorous and dynamic player and Rob van den Broeck on keyboard is an impressive soloist. But there seems to be a general lack of melodic invention — although I must admit this opinion is based on hearing only one set.

Opposite Hinze is singer Mona Richardson, making a return visit to the club backed by the Ronnie Scott Trio. If she could sing as well as she looks she'd be sensational; but her pitch is sometimes a little suspect and she doesn't manage to project too well. But on the whole, with Ronnie Scott in exuberant form, the set manages to be reasonably musically stimulating.

M. H.

THE INITIAL signings for the ten-day London Music Festival at Alexandra Palace (July 27 - August 5) were announced today.

ARGENT play the opening night on July 27. This will be their first major concert following their current sell-out U.S. tour.

WISHBONE ASH make a rare London appearance when they play the Wednesday, August 1 concert. Now on the second leg of their U.S. tour, the band's latest album "WISHBONE FOUR" is already high in the album charts on both sides of the Atlantic only a week after its release.

THE INCREDIBLE STRING BAND, just back from the States, head the billing the following day, August 2.

TEN YEARS AFTER return from Japan to make their first major British appearance this year at the August 4 concert. Apart from a handful of dates prior to their U.S. tour earlier this year their last performance here was at the Reading Festival last August.

VINEGAR JOE, STACKRIDGE and FUMBLE will be supporting during the festival though dates have yet to be finalised.

Meanwhile, at Alexandra Palace, work is already underway on the £10,000 acoustic ceiling being fitted to combat possible sound problems. The 90 steel support cables have now been set in place ready for the fibre-glass ceiling and work is in progress on other parts of the venue.

## Kingdom coming — gig and single

ARTHUR BROWN'S Kingdom Come will top the bill at the Rainbow on June 15. The theatre will be transformed for the occasion to provide for "a more visual show" — screens will be hung around the auditorium for the band's light show.

Supporting Kingdom Come will be David Allen's Gong and Andy Roberts. The band are currently on tour in Italy but return to England this week to record a new single.

**RED LIGHT SONG**  
is the first single from the debut album by RSO's first new signing  
**BLUE**

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# Rush release from Marmalade

AFTER more than a year of recording silence, Marmalade have signed a long-term, world-wide recording contract with EMI and will rush release a new single on June 1. A Dean Ford composition entitled *Wishing Well*, it was produced by Marmalade and Chris Kimsey.

The single will be the first release in the US for the EMI label, which Capitol are shortly to launch.

Club and college dates are currently being set up for the group who have started work on a new album.

Marmalade's line-up is currently:

Dean Ford, John Knight, Dougie Henderson and Michael Japp.

+ Former Marmalade member Junior Campbell's single *Sweet Illusion* looks the verge of entering the RM charts.

# FACES NAME NEW BASSMAN

TETSU YAMAUCHI, previously with Free, has joined the Faces to replace bassist Ronnie Lane who announced his departure last week.

Commenting on his new job, Yamauchi said: "It feels great. Even if they weren't famous I'd have joined them."

The Faces are reported to be "delighted" with their new member.

Tetsu joins the Faces on the eve of their British tour. Tickets for the first dates at Edmonton Sundown, where the band are to play on June 1, 2 and 4, were sold out within two hours.

An additional date has been set for June 6 at the Sundown, and negotiations are under way for a fifth date at the venue.



## Bowie gig off

FOLLOWING general protests at bad conditions at the David Bowie Earls Court concert at the start of his current tour, Bowie's management have cancelled what would have been his second concert there on June 30.

Money sent to the box-office by fans hoping to book tickets will be returned as soon as possible said Tony Defries, Bowie's manager.

The Mahavishnu Orchestra's planned London date at Crystal Palace on June 16 has also been cancelled, but a date has been confirmed at the Rainbow on June 30.

## Geordie date

GEORDIE plan to play a one-day concert this summer at St. James's Park, the home of Newcastle United FC. Date of the show has yet to be announced.

The group have a new single released tomorrow (Friday) entitled *Can You Do It*.

## Marc signs population petition

MARC Bolan and Tony Blackburn were among pop personalities who signed a national call for population stabilization aimed at the government and local authorities.

Some Radio One DJ's — Johnnie Walker, Noel Edmunds, Stuart Henry, John Peel, Bob Harris, Pete Drummond — singer Sandie Shaw, and Pan's People, have also pledged to keep their families small.

The petition calls on the government to plan to halt population growth through voluntary means and stabilise it at a level that can be maintained. It also calls for free family planning advice and supplies.

EXCLUSIVE TO RECORD MIRROR NEXT WEEK

A dream chance for a reader — a sightseeing London trip with £50 to spend on clothes!

New 16-year-old GM recording star Keith Chegwin will accompany the lucky winner on the trip

Included in the bumper prize for our competition is a visit to Keith's show 'The Good Old Bad Old Days'

EXCLUSIVE We take you into the homes of Sweet. See and hear how the sensational chart-topping group really live

Plus Junior Campbell talking and 12 Paul Simon albums to be won

## Boston bust-up

BOSTON Gliderdrome, one of the biggest and best-known dance and concert halls in the country, is to close its doors to rock fans.

The decision was taken by the management because of the "bad behaviour and vandalism" of local fans.

Most of the top pop names of the sixties and seventies have graced the famous, revolving stage, which put Lincolnshire on the map as far as rock was concerned.

Elton John kicked off his recent British tour there, and the Strawbs once said it was their favourite venue.

Saturday night dances are to be replaced by an extra session of . . . bingo.

## Global opens

GLOBAL VILLAGE, a new discotheque-cinema complex in London's West End, began a series of Wednesday night concerts featuring acoustic acts with a four-piece folk act, Silc. Organisers say they want to give disco crowds a chance to hear alternative music.



## Keith's promo tour

KEITH CHEGWIN, whose first single release is issued on the GM Cherub label and is an Andy Bown composition titled *I'll Take You Back*, is set to

make a series of promotional appearance.

Keith is appearing nightly in the hit musical *The Good Old Bad Old Days*, and will be signing autographs for fans at the ABC Cinema Turnpike Lane, and the Sundown Edmonton on June 2; Liverpool ABC Tuebrook and ABC Walton on June 9; ABC Leeds June 16; and Bristol ABC and Bedminster June 23. *Whiteladies*. June 23. Keith is also set to broadcast on local radio stations throughout the country.

And Record Mirror are running an exciting competition featuring Keith in our issue of June 9.

## Dr. John's new album could be yours

IN THE RIGHT PLACE: 10 copies of the NEW DR JOHN ALBUM TO BE WON plus 10 FANTASTIC posters.

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Answer the questions below. Print clearly. Enclose the letter found in the square box. Any number of entries, provided a separate J is enclosed. Entries in by first post June 11. First ten correct ones opened win the album — next 10 receive posters. Chart Parade's Editor has the final decision and no correspondence can be entered into. Send to Dr. John Competition, Chart Parade, Record Mirror, 7 Carnaby Street, London W1.

### Entry form

Cut this out or copy on to a separate sheet. PRINT clearly and remember box J



NAME.....

ADDRESS.....

1. Name Dr John's first album.....
2. What was his last single called?.....
3. What song of his did Marsha Hunt and Humble Pie record?.....

## DAVE CARTWRIGHT

## "Back to the garden"

His new album on Transatlantic

Produced by John Worth

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"Back to the Garden"

TRANSATLANTIC TRA 267



## U.S. news

Hedge and Donna are a husband and wife team which used to record folk music several years ago. The really nice couple has suddenly been given a new shot in the creative arm by the song Guava Jelly which is a reggae treatment with a simple lyric and a catchy melodic, hard rock sounding reggae band, all put together by Gabriel Mekler, the man who produced Three Dog Night and Janis Joplin.

The song is from their new LP which is called Capers & Carson and is on the Janus label. And it's just starting to get reaction around the U. S.

Mekler has just recorded Etta James, a veteran blues singer with a new

## Hedge and Donna swap folk for reggae

the Jamaican artists performing on the soundtrack LP from the film The Harder They Come, the first film done about the Jamaican recording industry.

People in the recording industry know about reggae but the public still hasn't been hit over the head with the music. The interesting thing about Johnny Nash's two single hits is that Stir It Up was released first last year and wasn't a hit.

That's because reggae was too advanced for the American ears. I Can See Clearly Now broke through, so Columbia Records re-released Stir It Up and the same radio programmers who didn't like it the first time, fell over themselves playing it the second time.

Which just goes to show you that good music is still good music and that the name of the artist has a lot to do with getting singles played on the radio.

Billy Paul, Stevie Wonder and the wonderful Gladys Knight and the Pips are among the non jazz acts performing at the upcoming Newport Jazz Festival West in Los Angeles in mid-June . . . The Osmond Brothers next LP is a concept LP with 42 musicians.

Some record companies are thinking about making all 45 singles come out with the same size center hole as that which is punched into all long plays.

Carole King's next Ode LP has 13 songs — all her own compositions of course. It is called Fantasy and there is a strain of women's liberation in several of the tunes.

Here are the titles of Carole's next creative effort: You've Been Around Too Long, Being At War With Each Other, Directions, That's How Things Go Down, Weekdays, Hayward, A Quiet Place To Live, Welfare Symphony, You Light Up My Life, Corazon and Believe In Humanity. Corazon is sung entirely in Spanish — the first time Carole has gone to a foreign language on any of her LP's.

Carole hasn't been touched by the reggae rhythm yet as have Hedge and Donna and Johnny Nash. The Jamaican rhythm is still just under cover here in the States. Nash's two hits, Stir It Up and I Can See Clearly Now are the two main Jamaican imports. But Jimmy Cliff has been signed with Warner Bros. which has a pretty good reputation for introducing new acts, so the odds are that Jimmy's authentic Jamaica music will be emerging in the future.

Meanwhile he is among

## eliot tiegel

The group known as Bread is taking a break from its professional career which will allow its four members to do individual jobs of their choosing until they get back together again for more group concerts and records.

Singers Beaver and Krause will score the film The Final Programme in England through June and they plan doing some of the recording in an old cathedral. . . John Kay's first single out of his solo LP is My Sporting Life . . . guitarist Leo Kottke will be touring England in the fall.

The Grateful Dead headline a nine hour rock concert at the Ontario, California Motor Speedway, the first time this place has booked rock bands. Usually the noise coming out of there is whining motors.

Curtis Mayfield has opened his own studio to house songwriters in his native Chicago. He also has his own recording studio for his Curtom label.

The two Beatles LP's covering 1962-66 and 1967-70 have been certified million dollar sellers . . . Hot Tuna was taping a telly appearance when a fire began in a loft of the building where the filming was taking place.

The studio audience sat in its seats while the firemen put out the flames above their heads.

Then on came Hot Tuna and its fiddler Papa John Creach who is supposed to have said, but we doubt it: "I almost felt like Nero."

The White House, the home of the President of the U. S., has its own Library of Music and the record industry makes a big deal about having its LP's selected for this prestigious gathering because the music is supposed to be available to leaders of the government.

Among the LP's added to the library are two comedy albums by Cheech and Chong, which is really far out because the group's material is so tied to drugs and the "underground" culture which presidents aren't supposed to be too fond of.



MANY an old rocker's heart beat faster at the Johnny Rivers reception last Thursday. Jim Horn, with amazing whiskers, was magnificent on sax as were everybody else. Roadhouse band rock, and the country stuff they did was pretty fair too — especially a bluegrass version of the Beatles' I've Just Seen A Face, introduced as a Bill Monroe Number. Well, that's not true. It's a Dillards' number from a fantastically brilliant album called Wheatstraw Suite. So there.

EDGAR BROUGHTON'S trip to the States has been put off yet again — they've been waiting five years to go, but you lucky punters won't let 'em . . . we'd give you more news about the London Music Festival but all the groups are squabbling about who gets top billing. And that's just for the press release . . . Tony Defries, Mainman, writes: "As Manager of David Bowie and on his behalf this is to inform you that the second Earl's Court concert due to take place on June 30 has been cancelled by me. Neither David nor myself will make any further comment on the matter." . . . how did the Coldstream Guards fab newie single on the Colditz theme ever manage to escape from EMI . . . Neil Young's film Journey Through The Past came out in the States to a monstrously cool reception . . . informative, witty Rob Partridge told RM on the eve of his

departure from Carnaby Street: "No comment." Lord dismiss him with Thy blessing . . . after Hair, we give you Grease. Bloody original innit . . . why won't EMI distribute the National Lampoon album? After all, they're waiting in the warehouses. The fact that one track is Magical Misery Tour, reflecting satirically on John Lennon, can surely have no bearing. Just gimme some truth, man . . . see new Penguin releases . . . former RM contributor Charlie Gillett about to launch his own Oval label. Kilburn and the High Roads are the first signings . . . Jim Capaldi's Tricky Dicky banned by the Beeb . . . said RM reader E. Heath (Ms): "We want no Watergates here" . . . new UA Merseybeat album featuring King Size Taylor, the Undertakers, Merseybeats, Rory Storme and other fabby dabby rockin daddies . . .



Jimmy Cliff

sounding band which is very funky and she is doing some Randy Newman tunes. So it looks like Hedge and Donna and Etta James are both coming out with new sound images.

Carole King's next Ode LP has 13 songs — all her own compositions of course. It is called Fantasy and there is a strain of women's liberation in several of the tunes.

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Meanwhile he is among



Carole King — new fantasy

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# Split level Suzi can turn them all on



this gig together? It just didn't happen. I tell you there's something BIGGER than us."

If she has been uncertain in the past what to do outside of music, the future is not likely to allow her the luxury of finding new interests.

"Heck, it's all happening now, all HELL is breaking loose. There are people running round saying, HEY you've sold 15,000, and tomorrow it's going to move at the rate of 20,000 and it's the FASTEST thing since . . . and I say, do I care; and yet I guess I do!

"And now there's all this television work. Heck, when it happens, it happens. One thing though, I'm not going to chase off home and do a tour there until I'm really big-time. I want to blast them.

"My own band are a great bunch. They're over 25 so they really remember the rock 'n' roll stuff and they know how to get the right sound.

"Yea, they accept me as a bass player not as some dumb chick which is what some guys always imagine girls in groups are.

"Everything is just crazy, these days. One minute you're struggling and saying, you've got to keep going and you've got to believe in yourself even if no one else does because you want to get there and then it HAPPENS."

And Suzi goes rushing away to more interviews and: "Heck, I have to get some clothes. Time, it just goes."

SHE'S a two level girl is Suzi Quatro. On one level she plays it big, on another she is a little unsure.

Suzi is a double-Gemini, born June 3. And she knows it.

Talking to Suzi for an hour means running through a series of highs and lows. She comes at you - with words. As company, she's absorbing. As a woman, great. She's small in height, around five feet but somehow looks fairly tall with a smile that makes her.

When Suzi starts crusading with words, usually about herself, there's no stopping her. She comes out with quotes to send journalists wild with enthusiasm and she lays them out with obvious relish.

"I played this gig. The boys went mad. They were outside my dressing room thumping away. Heck, I was scared and sure hoped they were nice boys."

Suzi is very American and there's a musical tradition in her family. She wanted to do the scene but do it her way. America appeared to be dis-interested so Suzi decided she would conquer Britain first then return to slay her home people.

Britain is currently raving over Can The Can. Try any discotheque, club, or talk to music people and they all agree it's one mighty single. Just take the chart action, first week in at 34, second week a 29 place jump to 5.

Miss Quatro herself seemed somewhat stunned by all the action. She's been in Britain over a year having been spotted as a promising singer in the States by Mickie Most. Things have not been easy for her, money has not been too plentiful and her living accommodation hasn't been particularly palatial.

"Gee, the room was so small you couldn't swing a cat. Heck, this record. Incredible. I've just moved into a nice place for £14 a week."

Yea. Suzi is a little disorientated but she knows what being a star is about.

"You have to play big. You have to believe you're more than you are. Maybe that has something to do with

being a Gemini. I don't know.

"Sure, I have this leather suit and it does have an interesting zip. My dad has been in showbiz for thirty-five years. Suzi, he says, play it big. Give the people what they want. Heck, I prefer to loll round in a big flopping sweater and baggy trousers.

"I tell you one thing. I used to play with a girl group when Mickie heard me in Detroit. That's over. And anyway I don't like playing with girls. I like men - I like to be surrounded by masculine boys.

"Hey, look, you become a parody of yourself playing with girls. I play bass rock 'n' roll and the bass is THE sexiest instrument. It gets RIGHT IN THERE between the hips and boy, what a gutsy sound. Yea. I turn on guys, sure do. In a way it's a GREAT feeling, like a mass orgy. Don't get me

## Tony Jasper raps to chartbusting Suzi Quatro

wrong, I'm not talking about LOVE. Hell, music is SEXUAL, that's where it is. The bass is the H O R N I E S T instrument."

Suzi is 22. So she didn't live through the golden years of the fifties when rock 'n' roll was at its height.

"No, I didn't. One thing though, and this is important, I had sisters and brothers older than me. Their sound was the fifties. I grew up on that diet, and I didn't relate to my own time. I never have.

"I used to revel in the early Presley stuff. When he got a bit fancy and straight-laced my sisters and brothers gave up buying his stuff. I dig Heartbreak Hotel, Hound Dog and Don't Be Cruel.

"Rock 'n' Roll, yea, but there was another influence I guess. That was Motown. You can't grow up in Detroit without being aware of the super stuff that comes out of Tamla.

"Now Janis Joplin, she was SOMETHING. She

lived and lived EVERYTHING. So much happened to her. In a way she said something about singers, artists of all kinds. You have to be up there. It's always a little bigger than yourself, the scene, the one you want to be part of."

What, though, of Suzi outside of the show-biz aura, herself and her feelings?

"You know being a Gemini makes you one thing one moment, then it's seemingly all change. I can play a gig and feel elated. Then if say, four or five, people begin to mutter about it not being much good, then I really, really, doubt it. And down I come.

"Sure I have a big ego, now that's something very Gemini. Then you have to - to think you can get up there in front of all those people and entertain. I said playing in front of an audience could be like an orgy and then if you remember I said it has nothing to do with love. You can't have love with an audience. Turning

people on isn't about LOVE. Love is about REAL relationships.

"I want warmth from someone. I like touch. I like to hug people. I like holding hands. I'm only five feet and I want someone TALL. I want to be protected, REALLY, no kiddin'.

"Clothes of course can be very expensive. I really like satin, love the feel. Wearing satin is like collapsing in a water bed, you just float.

"I get fascinated by all the various groups springing up here and there exploring touch. It's not on a sexual level. Trouble today is that people just can't see how NATURAL it should be to touch someone's body, hold hands.

"You look at some of the girls walking round the streets. Their breasts stare out at you, nothing subtle. Do you think they would WORRY if touching came into it, hell they'd get SCARED STIFF.

"Heck, though, in many ways the kids today are nearer the truth. They've got rid of some of the old hang-ups. They're searching like mad for an identity. They want to find something satisfying."

Well, Suzi, what is the truth?

"TRUTH? Heck, it's when you don't have to think about it.

"I was brought up as a Catholic. I never go near a church these days. Look, I believe in God. You HAVE to. Who got

## MURRAY KASH'S COUNTRY JAMBOREE

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Sunday 8th July
- Norwich - Theatre Royal  
Sunday 15th July
- Plymouth - Guildhall  
Sunday 22nd July
- Morecambe - Miami Ballroom  
Sunday 5th August
- Bournemouth - Maison Royal  
Thursday 16th August
- Southport - Floral Hall  
Sunday 19th August
- Morecambe - Miami Ballroom  
Sunday 26th August
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Girls! to enter just send a recent photo with name address, age and measurements with a s.a.e. to MURRAY KASH COUNTRY COMPETITION 48 ST. MARTIN'S LANE LONDON, WC2 YOUR REWARD COULD BE £400+ VALUABLE PRIZES





# Keeping up with JONES

## But Alice is a CLEAN liver Mr. Abse



### June's a loser!

"SHE just keeps losing things" . . . a note from inside authority about lovely

June Millington, guitarist of all-girl, all-American Fanny. It's mostly when she's distracted, which she mostly is, that she loses things.

So, in London town, June goes into a sub-post office. Puts down her belongings and looks at cards. Shop-keeper, busily packing another customer's bag, innocently puts June's hand-bag in too. Among the "loot": twenty quid.

June, going to pay for the cards - finds no bag, no money. A fed-up Fanny returns to her hotel.

Only to encounter real British-type honesty. An hour later, she gets a phone call - money is safe. And the lady who had the bag by mistake was a real, live, British Countess!

AS MEMBERS of Parliament and their offspring get into the Ban-Alice-Cooper act, the Cooper eyebrows hurtle skywards in surprise that there should be so much fuss.

His mum loves him . . . "He's always been unusual", she says with massive understatement.

Salvador Dali votes for Alice . . . "A chocolate éclair is the symbol which represents Alice's music", he said as he unveiled that portrait of Alice in a New York art gallery.

Alice is not so sure of Salvador: "The only thing we really share is total confusion."

Leo Abse MP, declaimed: "Cooper is peddling the culture of the concentration camp. Pop is one thing - anthems of necrophilia are another."

In fact, Alice is clever AND clean. Whiplash Mascara - that's the first in a series of unisex cosmetics being marketed by Alice Cooper in the States.

To come: Alice Cooper perfume, deodorant and rouge. Also, to stress his essential cleanliness: A Take A Bath With Alice bubble-bath.

All of which should give Mr. Abse a further dose of the screaming hab-dabs.

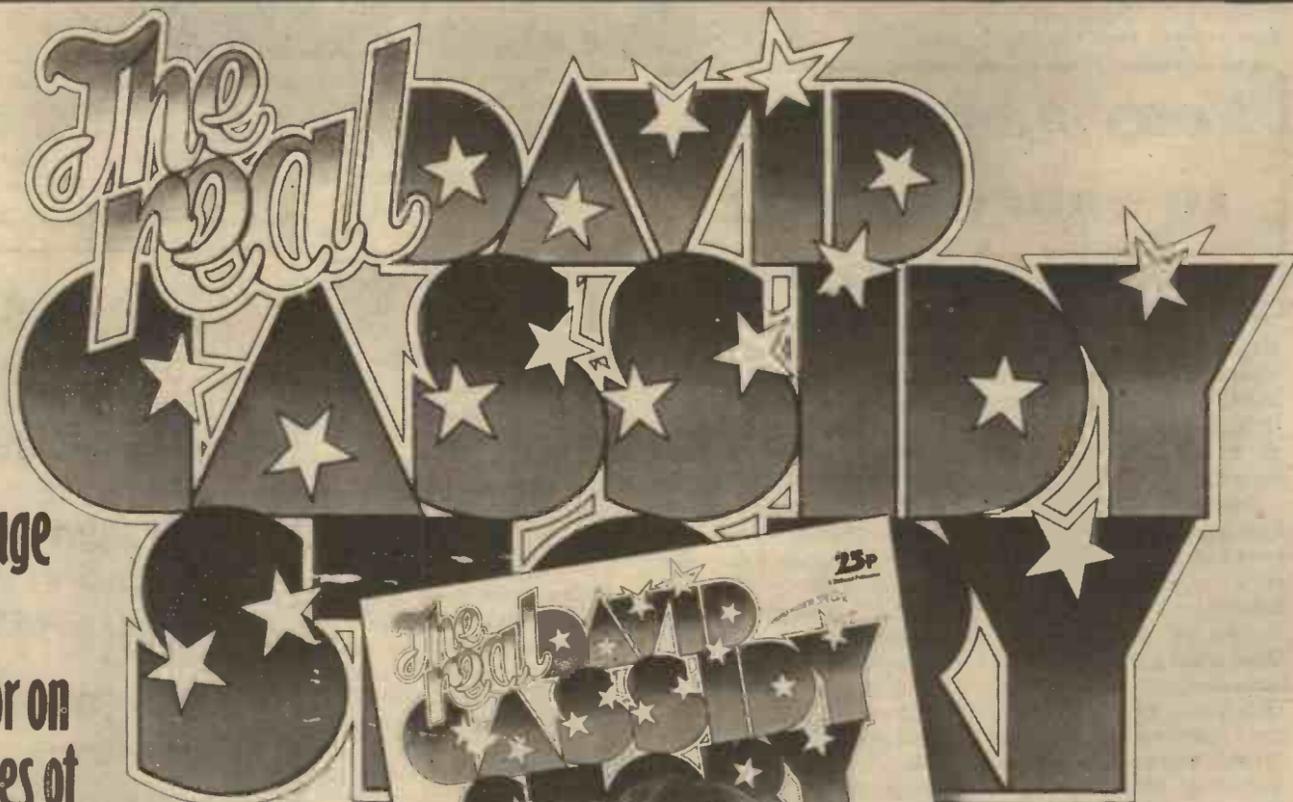
### Army on the march

NEW BAND to watch and listen for: Three Man Army. It features singer/guitarist Adrian Curtis, who used to sing with Buddy Miles. And it features bassist/guitarist Paul Curtis, who was formerly one half of Parrish and Gurtvitz . . . of which duo I can only ask "Whatever happened to?" And it features the shy, retiring, introvert Tony Newman, ex-Sounds Incorporated, ex-May Blitz, ex-Jeff Beck. Actually I'm lying about Tony Newman. He's not really shy and retiring or introverted, and I'd hate my old mate to sue me for libel!



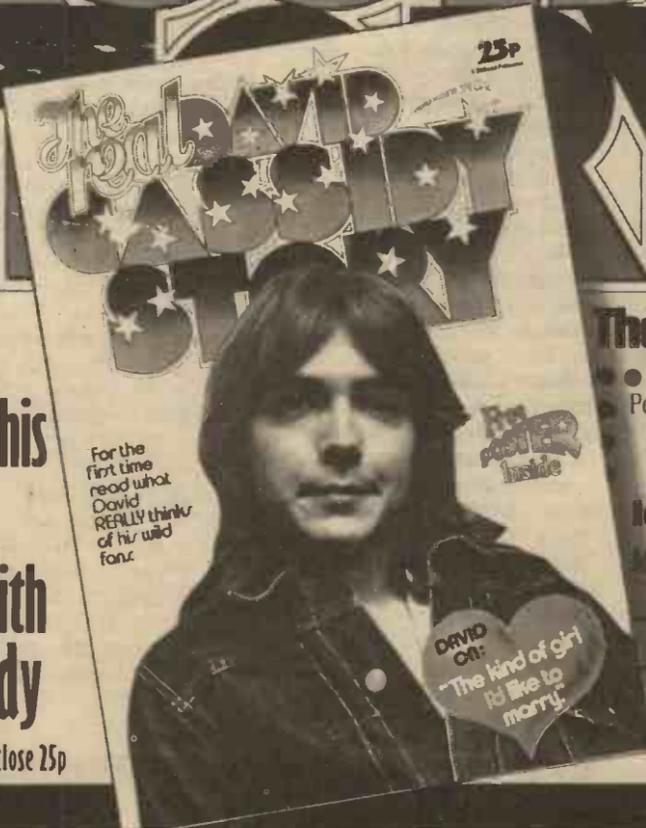
### Lad-of-the-week

LAD-of-the-week dept.: So this chick asked why I kept on printing pictures of attractive girls on this page. She asked, nay begged, for a choice, hand-picked pin-up of a male person. So, for one week only, I present the debonair Judge Dread, striking a sporting pose. Don't let that grin fool you; he threatened to bat my ears off if I took the mickey over the unlikely liaison of Judge Dread and King Cricket.



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I enclose P.O./Cheque for 25p.  (tick)

# 'Bowie saved us'

IT'S ALL a question of being in the right place at the right time, it seems to me. Sometimes you're there and the forces seem to come together to make all things work right. Then equally, there are those occasions when something tells you you're in the wrong place and at the wrong time altogether!

Call it all part of life's rich pattern — Mott the Hoople know it well. When drummer Buffin found himself sprawled across the bonnet of a car — in his smart suit too — on the way to our interview, he just felt it couldn't be quite the best fusing of the forces. But then there was David Bowie. The merging of the mysterious Bowie mind together with the down to earth attitudes of our four — then five — Midlanders, was definitely a timely happening.

It was, of course, Mr. Bowie who wrote and produced All The Young Dudes for Mott. And in doing just that he literally saved the group.

"Yes it's true to say that," says Overend Watts. "David and Tony Defries did it . . . but David mainly, because he was the one who got Defries interested in us. The first day I met him he played All The Young Dudes on acoustic guitar, and it sounded like a really good song. You know, before I'd ever met him I liked Hunky Dory and Man Who Sold the World."

## No interest

The reason, Mott say, that they had split the group up before meeting Bowie was that they had lost their interest in the stage act, and they were levelling off musically. They'd been attracting substantial crowds, and very energetic ones at that (remember when the Albert Hall nearly fell down?). But other people were overtaking them and soaking up the glory.

"We must sound very bitter I suppose?" questions Overend. But that isn't the feeling Mott project at all. I'd expected them to be fairly aggressive, following through that old on-stage pattern I remembered so well. But there were Buffin (fully recovered from the accident), Overend and Mick Ralphs speaking openly,

## Mott The Hoople talk to Val Mabbs about their new direction

calmly and realistically. Despite being glamorously attired they weren't pretending any great wealth; and equally they were talking enthusiastically about the future.

"What we did on stage was natural and we hadn't worked on it," they explain. "Not that many people had worked on developing a real act then. But, we realised we couldn't go on doing what comes naturally and be satisfied with it. The only thing that pisses us off a bit about Quo . . . and we really like the fellers and are glad to see them doing so well . . . is that people say isn't it great to see a band up on stage rock and rolling like that. But that's what we got off on in the early days . . . we were the working class heroes."

Grins all round. Any chances of the "working class heroes" moving into the kind of theatrics that surround Mr. Bowie I wonder.

"The stage act has always been concentrated round dynamics," Buffin explains. "Ian will still be up front because he sings most of the vocals, and the front line is still Mick, Pete (Overend) and Ian."

"We've always been very aware of presentation," adds Mick. "And we'll be working on a continuation of what we've always done."

When Mott were "leaping about" they say they weren't taken seriously, and that everyone thought they were mad. Then along came Marc Bolan "who revolutionised the whole scene." But how do you make people realise you were doing this kind of thing early on?

Buffin points out that Overend was in fact wearing platform soled boots — with trousers tucked into the tops of them, some



years ago.

"When I tried to get them made people used to say they just couldn't do that," grins Overend, who explains that Mott are planning to have some new stage clothes made but those they've ordered before have never worked out well . . . "maybe because we designed them ourselves!"

Verden Allen — keyboard man with Hoople — left the group early this year, to continue to write and produce on his own; and with the changeover in management from Defries to two young Americans, the group have a lot of readjustments to make.

## Additions

"It's a lot easier now that we don't have an organ on stage all the time," they explain. "But we are going to add an organist and pianist, not as a permanent part of the group, but someone who's there when we need him — perhaps for about half of the act. We're also adding two or three girl singers to help present the material from the new album."

The group's new single Honaloochie Boogie and their forthcoming album has been co-operatively produced among the members themselves, which is a further change to emerge with the split from the Defries, Bowie set up.

"Bowie's just got no time," Mott explain. "But it's good the way it's worked out for us. We've really wanted to write a hit single ourselves, and the only reason a single release has been delayed is because of the management problems. Defries was totally committed to Bowie and because he exploded faster than he'd imagined it meant he couldn't spend as much time working on us."

"We're a very demanding group, and we want to talk to the top man direct. It's no good dealing with the second man, we've learnt that from years of

experience. That way you get excuses, but the boss has the authority to do things immediately. The first thing Tony Defries did for us like that was when we had a tour of Sweden booked and our hotels were supposed to be paid for in the agreement.

"Later on the promoter said he couldn't do that. Our management before would have said you'll have to go anyway, boys', but Defries put his foot down and in the end we got even more money for the tour."

With their new management Mott the Hoople are making long term plans to shape their future with care. Following another successful tour of America last year, they will be returning to that country this summer.

"We don't think it's right to do gigs here yet, because people were saturated with us before. It just became like a household thing," says Overend. "It was Mott are up the road let's go and see them. . . then oh let's not bother. That's how it got in the end."

## Two-way buzz

Then hip, hip, hooray, for the Starman. But it wasn't entirely a one-sided deal.

"David learnt a lot from us too," says Buffin. "He never liked the Stones, and Ian's such a big Stones fan he influenced him. Now David doesn't say 'The Stones they're terrible,' he actually plays Let's Spend The Night Together."

As much as it gnaws at the entrails of the Motts to have been stamped with the Bowie seal of approval — great but limiting for a self-made band — it also nauseates them a little that people think they're rich because they've had one hit single.

"We've been through a time when we couldn't afford to pay our roadies, and they've been great and stuck with us through it all. People who think we're rich should see our flats! It's all an illusion."

Ah yes. All is illusion. Which sounds like pretty heavy philosophy . . . but the Mott philosophy is simply to build up to the point where their appearances are a big event, preceded by excited anticipation.

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**MCA RECORDS**

# GIVE ME LOVE (Give Me Peace On Earth)



*George Harrison*

Apple  
R.5988 EMI

'OH JESUS', groans the man from Buddah Records as I arrive in the company's office with the intention of interviewing two of Sha Na Na — Captain Outrageous, who sings and manages a perfectly-observed parody of the greasiest NY rock star who ever smeared his way round the parking lots in the fifties, and his colleague, Jocko, who drums.

"Jesus", repeats Mr. Buddah. "Maybe we should have kept them here . . . they've gone out in search of booze." And then, in dire tones that hint at the total collapse of life as we know it on planet Earth, adds: "Keith Moon's with them."

Some twenty minutes later a stumble, a bump and a raucous guffaw are heard outside the office. Secretaries stiffen in their seats as the door bursts open and in stagger these two . . . people, each adorned with great oily quiffs that dribble down over the forehead. One, the portlier of the duo, is encased in a shimmering blue lurex suit, baggy at the hip and tight round the ankle. Shark-like blue shirt collars prod from under his chin, Jocko.

## Sharp

Captain Outrageous is slimmer, classier and sharper. There's a certain grotesque dignity in the way he sports his black-velvet-trimmed shocking-pink monkey jacket and breeks. Definitely the Leader of the Pack.

Keith Moon, bringing up the rear with assorted bottles under his arm, looks relatively demure amid such nifty company.

"Hi there," says Jocko, hand outstretched and beaming. "You going to ask us about Woodstock, huh? Are ya?"

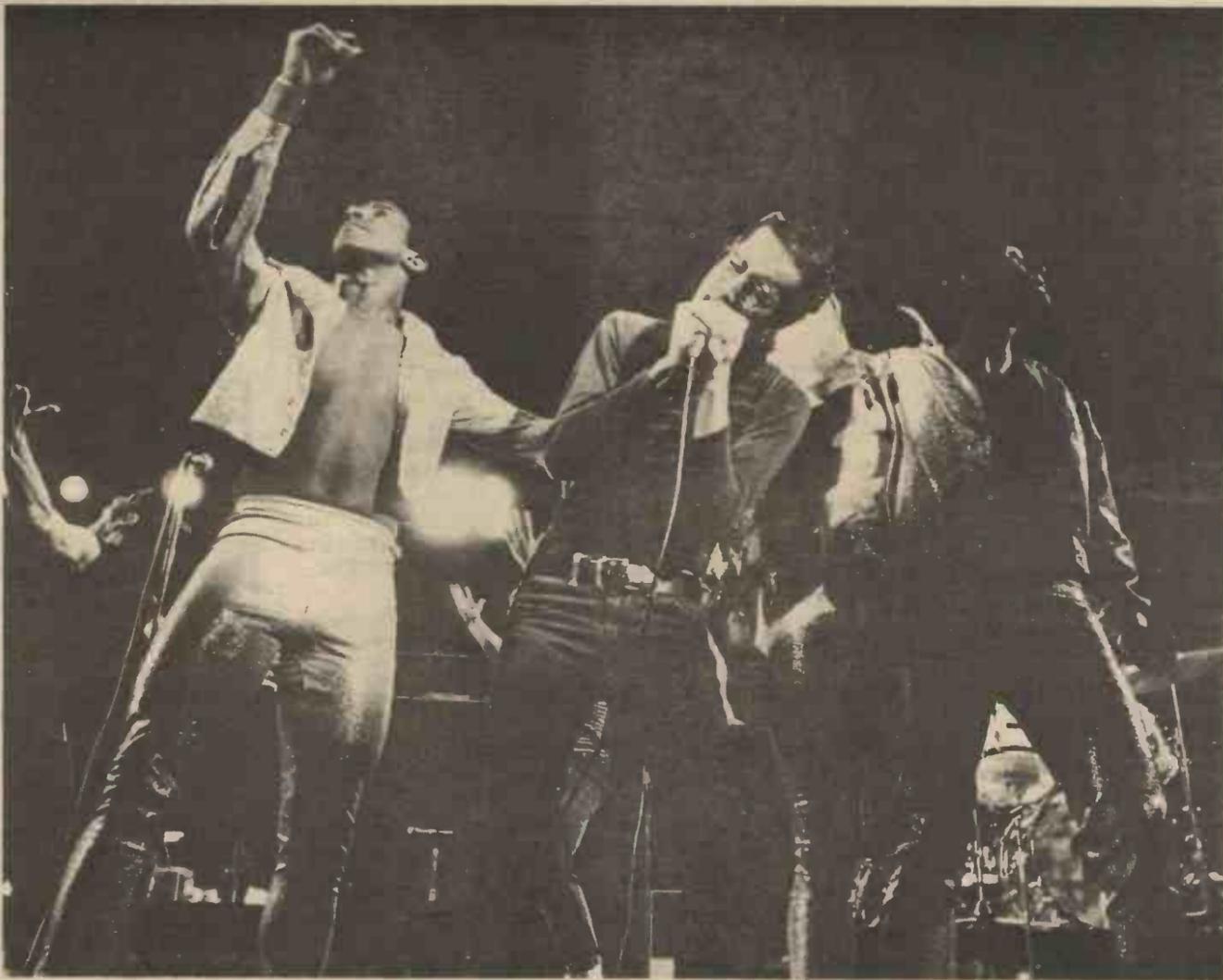
"OK. What was your impression of Woodstock?" The answer, sung or rather chanted by Jocko and the Captain, lasts for at least a couple of minutes and, emphasising the more uninhibited physical aspects of hippie life, is completely unprintable. Peace and love, you get the feeling, are the sort of things that Sha Na Na would take advantage of.

"Champagne anyone?" offers Moon. "As it comes or with brandy?"

It emerges that Jocko and the Captain are acting as the advance guard — harbingers, if you like, of the return of punk rock — and spending a day in London before flying on to Sweden to join the rest of the band for a few dates. "Ah . . . Sweden!" says Moon.

"You know anything about Sweden?" asks Jocko. "How about the girls?"

"Ask them if they



# Sha Na Na smear punk rock with star grease

know the Who", replies Keith. "If they say yes, avoid them like the plague. They've probably got it."

"You like the suit, hey?" beams Jocko, fingering a lurex lapel. "I've got my own seamstress who ran it up for me." Captain Outrageous looks a little put out at this revelation. Where did his come from? "Off the peg in Detroit," he mutters.

## Routine

At which point the hoarse throb of the Shangri-las' Leader of the Pack suddenly booms from the Buddah speakers. Thank you, Keith. Galvanised, J and Capt. leap from the couch, snatch up a hairbrush for a mike, and launch into the routine.

Ah, the golden age of the limp wrist, the popping finger, the snappy footwork and the sincere countenance. At the drop of a hat, we have perfect miming technique, with Keith struggling to keep up with these masters of doo-wop.

In a serious moment, the Captain confides: "You know, they didn't really do it like we do. We're much more gross altogether than the originals."

"You have to do everything BIG to have any effect now. If you were to see a completely authentic recreation, it wouldn't have much effect at all. Must be larger than life."

"A lot of groups just hang around on stage

looking at their amplifiers. Well, that's a lot of . . . we aren't like that." And to demonstrate, he falls gloriously to his knees, arms magnificently, poignantly outspread.

"We've changed quite a bit," he continues, rising from his knees. "As we have progressed along our show business career, we thought it only fitting to graduate — in our costumes, for instance — from street corner punk grease to real star grease. Two very different things — all the old groups used to do it that way."

Jocko, meanwhile, has put Remember (Walkin' in the Sand) on the record machine, and it's off they go into another flawless routine. As it ends, I wonder what the ultimate rock and roll record would be. "We'd like it if Mr. Moon could answer that," says Jocko. Well, Keith?

"Here's a little number we just wrote, me and the boys, that we think really is the end . . . a bop bop bop, shooby dooby wah, bop Exploding DICK! Bop, exploding Dick, he sings, and, after inviting the boys to come and stay with him, takes his leave.

A temporary tranquility falls on the room. "We must be the hardest-working band in the world," says the Cap-

tain. "A lot of groups we've spoken to seem really to despise their audiences. That's not us."

"We want to enjoy ourselves and that means seeing that everyone else is having a good time. You've got to go out and work — look what happened to the Beatles when they stopped playing gigs."

"We must be one of the most successful acts never to sell records," he laughs.

The Captain has little praise for the idea of making music only in recording studios. "Our new album," he says, "is probably the first really live album you've heard in years. Bangla Desh, the Rolling Stones, anybody you name, they always re-record about forty per cent of their supposedly live albums in the studio. Going over the bum notes."

The new album, released in the United States as a double, has been pruned down to a single compilation for release here on the K-Tel label — it'll have fourteen tracks, probably, so it'll not be a case of losing too much of the album. Already, it's sold 300,000 in the States. Sha Na Na's belief in the power of the live act has been well confirmed by their best-selling album to date.

One of the nicest things

about Sha Na Na's act is that nearly everyone in the audience can identify with what they're doing — and if not, they can just dig the amazing show. Who hasn't practised being a singer in the comfort and safety of their own front room? Did the Captain, an incredible mover, watch films of old rockers to get it all down just right?

"Oh, no," he says.

"Don't need anything like that. I've been a rocker since I first heard Rock Around The Clock when I was six years old. I know all of the movements by heart."

## 'Fake it'

And what about the words? How did he manage to catch them all when they're often completely unintelligible on old rock records? "Just the same as anyone else does," he replies. "If you can't make them out on the record, the chances are that you won't be able to make them out when we do them. We just fake it."

By this time, he's feeling good and ripe for another stamp around, so when the Dion and the Belmonts' ace smash Teenager In Love comes on, he's up on his feet, dragging your interviewer with him. Jocko and the Captain get all the backing vocals and the finger-snapping going just right, leaving a large hole in the middle. So I sing lead with Sha Na Na for two minutes, which is a real teenage fantasy of mine coming true, until I get stuck for words.

"Just make them up like we do," grins Jocko. And by way of a closing comment, the Captain says, "I'd just like to say what a fantastic band we have. It's really quite a cosmic trip, you know."

**Rick Sanders**

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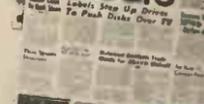
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AT FIRST glance 10 CC seem to have everything going for them. They're associated with Jonathan King and John Peel likes 'em. What more, you may well ask, could any self respecting group want. The multi-talented Mr. King appears to have the ability to make hits out of anything from a Zulu all girl soprano choir to a group of football crazy, boot-stomping skinheads; and of course the amiable Peely lends a sort of underground respectability to anything that catches his fancy (young ladies excepted).

What then is the problem? Why have 10 CC faded into the distance since their first hit Donna? Part of the reason is that they have not toured at all. In fact even now the band are reluctant to go out on the road until they are able to afford the right sound system. They want to reproduce their studio sound faithfully and to perfection.

"If we go out on the road," said guitarist Lol Creme, "It's got to be done right. We don't want to set out with an inferior PA. We've got used to a first rate sound at our studios in Stockport (just outside of Manchester) and we're not going to settle for anything less."

What many of you may not realise is that 10 CC are in fact the same group (with the exception of bassist Graham Gouldman) that recorded that 1970 classic Neanderthal Man. The only difference was that they were then known as 'Hot Legs'. What happened?

"It just didn't happen," said Lol. "We went out on tour with the Moody Blues just after Neanderthal Man was in the charts and got fantastic reviews. Unfortunately nothing much came in after that. Eventually we decided to just re-think the whole thing. Graham (Gouldman), who we'd known for a long time up in Manchester came and joined us and we got down to a bit of serious writing and recording."

I pointed out that they must be one of the few bands who manage to combine an association with Jonathan King with that of serious song-writing.

Lately 10 CC have gained renown through

# 10cc watch their bullets fly from inside the studio

their work with Neil Sedaka. They played on his last (and if I may say so, excellent) album Solitaire and have just finished playing on and co-producing his forthcoming LP "The Tra La Days Are Over".

"It gives you such an incredible buzz to play with Neil," said Lol. "I mean he's our musical heritage! It's an education that combines holidaying with learning. We found ourselves continually looking forward to the next day in the studio and a lot of the tricks we learnt from Neil we've incorporated in our own material."

BY  
MIKE  
BEATTY

He's such an incredible professional — he just doesn't make mistakes! When we're recording he sings and plays the piano at the same time — and that vocal is the finished vocal.

But how did Neil come to hear of the band in the first place?

"Well the original thing that happened was that he came to Strawberry Studios (which is part-owned by us) to do a demo of three songs. He sat down, did the songs and was so knocked out by the studios' atmosphere and our playing that he rang up

New York, cancelled the musicians who were meant to come over, and stayed and recorded the whole album with us.

We've invited him to play on a few tracks on our forthcoming album so that's something else to look forward to."

Meanwhile the band are fast climbing the charts with their single Rubber Bullets.

"We had a lot of aggro and heaviness over that as far as the BBC were concerned," said Graham.

"The problem was that most of the producers didn't even bother to listen to it. Because of the title they automatically presumed that it was a political song about Northern Ireland. The result was that hardly anyone except Stuart Henry would play it. It was really a drag because it's got nothing to do with Northern Ireland. Still, now that it's in the charts they're giving it more plays. It's a pity the whole Radio 1 system can't be revised. It just seems so unfair that so many good records get completely ignored and so many bad records get so much exposure. I'm not really knocking the producers because I realise they've got about 300 singles to wade through a week, but really something ought to be done somewhere."

As far as I'm concerned 10 CC are definitely helping — it's a pleasure to see a worthwhile piece of music in the charts.

HOW MUCH does your father influence you? How would you feel if he insisted that you spend at least four hours everyday after school learning to master a musical instrument. Would you whine if you had to regularly do a set of household chores, mind your younger brothers and sisters, and be in every night before it gets dark? If your dad didn't let you go for fun rides in friends' cars, and had you to spend every single one of your school holidays travelling in a crowded car going from strange city to strange city, would you get angry?

My point being, that these were some of the rules that the Jackson Family grew up with. Though most of you envy their fantastic wardrobes, and stardom. I wonder how many of you realise just how disciplined the Jacksons are. Could you REALLY put up with all the restrictions they face. Being famous isn't necessarily being pampered, and no one could tell us better than Joe Jackson himself.

"I married very young, and while my wife was having our nine kids, I still wanted to see out my ambition to be a musician. I was in a group called the Falcons, as you know, and I used to rehearse in the kitchen while the kids were crawling around on the floor. I could tell even then that they liked what they heard. But, it takes a lot of money and time to get any group off the ground, and I realised that my time was going to have to go one way or another. So, I decided to transfer my interest in music to my family; not that

COLIN BLUNSTONE and his band are back from the States, and finding out the problems that rehearsing in an echoey public house hall create. When we met they were knocking their act into shape again for an appearance at the Queen Elizabeth Hall. Though they have played extensively in America, Colin explained just how this could produce both positive and negative influences.

"At the time we set up this Queen Elizabeth Hall appearance it seemed like a good idea, but having played such a concentrated tour in America, then having come back and not played at all for a couple of weeks, it's going to be very strange. We've been playing the stage act for nine months, but unless you play it every two or three days you do forget things very quickly. Hopefully" Colin grins. "You remember it straight away!"

As well as rehearsing their usual stage act Colin and the band were running through some new material, including one particularly inspiring number which was written by keyboard player Pete Wingfield. It's due to the emergence of such strong numbers from the group that Colin has decided to feature less of his own material on the next album — which the band begin recording next week.

Though the band don't function under any name — "perhaps they should be the Fantastic Sensual Blunstonettes," says Colin,

# THE JEFFERSONS

## Papa Joe's Family Music Plan . . .

they needed much encouraging. They were ready."

The Joseph Jackson Family Music Plan began with Jackie, Tito and Jermaine, who became the first to master their father's guitar. By 1959, ten years before "I Want You Back" was in the charts, Papa Joe had started putting the original quintet through their paces.

"They worked for four hours every day. My goal was to get them to a stage where they could perform with other amateurs in talent shows. It took about a year until I felt they were good enough. They won several talent contests in Gary, then went professional by playing little clubs in the area."

Unknown to most of us, the J5 had a very impressive list of dates before their national breakout in 1969. In the mid-sixties the group (during the boy's school holidays) played

in a series of major cities. They played in Philadelphia, Chicago, the famed Apollo in Harlem and others. As Jackie once told me "From the moment we got out of school, we'd start travelling, doing our homework in between. We'd do the last concert, and rush back home very late on Sunday night and we'd have to be up at seven the next morning for school."

"Mike became our lead singer," Joe continued, "because he doesn't play any instruments on stage and he really sings! Michael can play drums and piano, but on stage he dances, spins and makes all the gestures that go along with being the lead. Michael can sing extra good on a lot of songs — not just the bubble-gum stuff. He can master almost anything."

"Tito, Marlon, and Jackie play a major part as background singers. If your back

# Blunstone says: 'It's time for a change'

The  
Val  
Mabbs  
interview

an old rock and roll standard. I think it's possibly time for a change for me; a bit of an up tempo mood would be good . . . and it brings the group in more, because they only came together at the end of the last album."

As well as the recent South Bank concert — which took place on Friday Friday 9 Colin is set for appearances at St. Albans Civic Hall plus just one or two more in England, before he visits Holland and returns to the U.S. in July.

"Well there is talk of us going back to America then," Colin explains. "But my idea is that I believe we're going when we get off the plane at the other end! We're going also working in Holland because Andorra got into the top 20 there. I like to feel that we're working around some product that is on release, because it makes things more meaningful than just travelling up and

"But I haven't thought very much about that, it gets so complicated!"

Colin doesn't claim to be a great musician, and he pools his ideas along with lead player Derek Griffiths, bassist Terry Poole, drummer Jim Toomey and keyboard player Pete.

"People who've been sending me songs have been basing them on what they know of the last two albums," Colin told me, as we sat on the steps in a quiet suburban street. "But the point is that I don't really want to stick to that kind of thing. On the next album I hope to use a couple of Pete's one by Chris White and even



# VE GE

## family

by Robin  
Katz

ground singers don't sound good then your lead can't sing lead. He has to hear the music behind him. When the lead gets a good sound from the people behind him, then he shows up much better up front. It also gives them the confidence they need; which is why Jermaine and Michael are so good when they sing.

"As for Randy, I have a lot of plans for him. He's very quick to learn. He already plays drums, piano and congas. He studies a lot and likes what he's doing. Later on I'd



Mike — can master almost anything.

like to see him get into writing and arranging."

During the Jacksons travels, Papa Joe's presence is always felt, but not necessarily heard. Papa Joe's a real observer. He would sit in the boy's dressing rooms and watch the parade of people coming in and out. It was amusing that many reporters

headed straight for Bill, the bald headed security man for the group and began striking up a conversation with him about what wonderful boys he had. Joe Jackson would just watch from the side, smiling.

Next week: Papa Joe talks about the boys' first record, their meeting with Diana Ross and the move to Motown.



down the motorway. I like to think there's a reason other than just the fact that we enjoy playing."

For that reason the Blunstone entourage won't be making any extensive appearances in England until the new album is released at the end of the summer.

"I would think a single is about due now too," says Colin. I try to tactfully talk about the fact that his singles didn't make the top regions of the charts. You know, the what-went-wrong, how - do - you - pull - the - stops - out syndrome! "Two top 50 singles for me is alright! It depends on where you put yourself in this business. I've only been singing on the road for a few months, and if I was to think back

18 months ago I wouldn't have believed then that I'd have that kind of chart success.

"I want to get into the habit of trying to plan things weeks in advance so that I can feel organised, but I know what will happen. Like with this album there'll be a sudden rush of songs, and I'll be in the studio working through them!"

But, at the moment, Colin and the band are just working through on stabilising themselves after their U.S. tour.

"The whole act benefited by just getting really, really tight, and I know there's a distinct difference between the way we were working at the beginning of the tour and the way it shaped up at the

end. To what extent that remains, I don't know.

Now as we're beginning to readjust we've got to shake ourselves away from being lethargic!"

That, at rehearsals, the band seemed to be doing admirably. It's interesting to note just how much attention they pay to small details, trimming the act once more to suit their British audiences.

"Do you know the one thing that America has really done for us," said Colin, as he limped away from the rehearsal room — yes, another victim of platform soled shoes! "It's given us real confidence actually. I think everyone is a lot more confident. I hope it shows."

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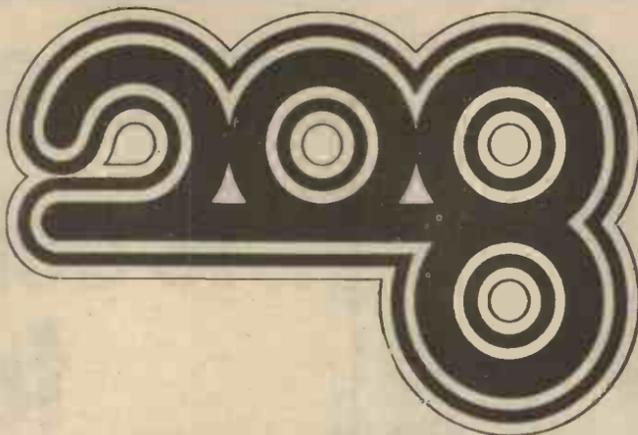
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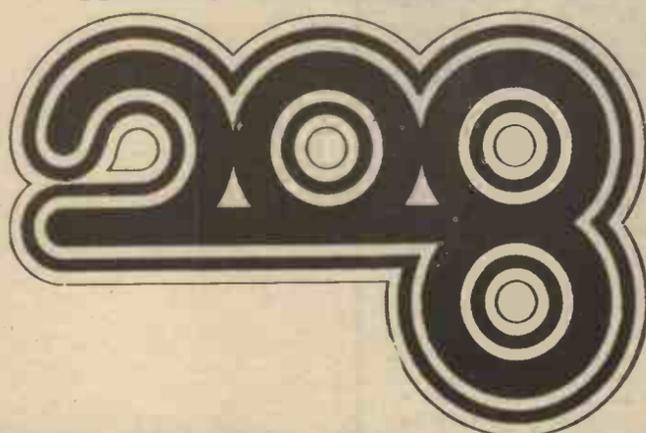


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# BRUTUS CROMBIE'S Reggae Spread

## Taking it to the people

"BRUTUS", Peter the Editor, said to me last week. "I think the time is now ripe for you to find out what Joe Average thinks about reggae."

I looked into his clean, smiling face. "You bet!" I shouted, waving my notebook in the air. Gaffer smiled and went back to pouring a pint of Duckham's into his typewriter.

Ten minutes later, I had changed into my flashy reggae togs, had some scoff — and went down the stairs to the car-park.

Impulsively, I kissed a passing secretary. She giggled as my stubbled chin sandpapered her soft skin.

With Pete Harvey's tape recorder tucked under my arm and a packet of coconut paste sandwiches in my pocket — I jumped into my car and hurled the old jalopy down Regent Street into Piccadilly, Haymarket; down Millbank; crossed Lambeth Bridge; roared down Kennington Park Road; pulled up outside a block of council flats. I got out of the car, stood on the kerb in Orsett Street, placed my thumb against my right nostril and blew a cloud of nasal bile into the gutter. I walked across the street and leaned against the entrance to the building; looked to my right, then to

my left. Wow, I thought, what a great place to chin to passersby about their attitude to West Indian music.

I switched on the portable tape recorder, then shook hands with a Jamaican guy who had just come out of the flats. "Excuse me, friend," I said, "I'd like to know what you think about the reggae scene, man?"

**Delroy Bennett, 24 — bus conductor:**

"Reggae — man, that's my kind of music. I'm a reggae nutcase, and even though the consensus of pop paper opinion has it that some West Indian artists such as Dandy Livingstone are perhaps better on record than on stage, I personally enjoy going to see them perform."

Man, I dig groovy cats like Big Youth, Tito Simon, and U. Roy — a wail of a performer! They are most certainly a change from most of today's demented honky groups who are so goddamn heavy, you need a shovel to dig their crappy records out of the sleeves!

Incidentally, I take a bath every day, and keep half a bottle of Captain Morgan in my locker, together with the



best collection of reggae records outside of the National Reggae Museum.

I need to hear reggae music all night, at breakfast, and in the bath! I want to reggae and skank until I can't skank any more, and then go to sleep, and wake up wanting more reggae!"

**Rupie Dennis, 33 — bricklayer:**

"Although I dig reggae I get uptight with the plight of reggae fans today when so much lousy product is being put out. I find it increasingly difficult to credit the irresponsibility of the various record companies in scheduling every week, over and over again, dozens of banal singles to be released, promoted, and even broadcast — you know, slushy string arrange-

ments and all that kind of rubbish!

Pama, Trojan, and Rhino Records are doing very little to reduce the problem. So why don't reggae enthusiasts solve it themselves?

I think we should form a union of our own. Through such an organisation we could boycott the offending labels and take other militant action — demonstrations, protest marches, record company picketing, etc. — against the present flood of insipid Mickey Mouse pop-reggae. The possibilities are enormous."

**Tessa Duffus, 19 — waitress:**

"I can't quell the gnawing for reggae records that seems to overtake me at the most impossible times."

When I first heard the Judge Dread LP,

'Dreadmania (It's All In The Mind)', my veins filled with reggae-fire, my senses reeled. Lost, I listened and moved towards the goal — a purring sound emerged from my throat! Everything except the music was obliterated by the rising, engulfing reggae tidal wave! Judge Dread's sexy voice, backed by the dynamic Cimarrons, seized and held me prisoner. I sure got a blast out of that. In fact, I started to throw my legs and arms about at random. Finally, I screamed, 'Oh, you slay me, Judge, you're the mostest, man!' I was reggaeing like I had some oriental disease!

So if you still find Judge Dread songs too simple to appreciate, the only advice I can give is: Take a long walk on a short pier!"

**Aubrey Beerling, 26 — factory worker:**

"Once upon a time, three years ago to be precise — I was a shaven-headed reggae lunatic. But it has now reached the point where, although I still love reggae, I find myself wanting to stick pins in photos of Desmond Dekker."

If you've seen Desmond Dekker in action, you'd know he's still a great performer. So what've I got against him? It seems to me that Mr. Dekker is afraid to record anything except wishy-washy pop songs.

Do you remember a big-selling Dekker record called "Israelites", some years ago? It was probably the best ever reggae record. So please think again, Rhino Records — if you can give us a Desmond Dekker record with some real guts to it, you might even sell as many singles as Judge Dread. It's as simple as that."

**Lloyd Sebastian, 26 — unemployed toolmaker:**

"I shall be getting spliced soon. To a chick who thrives on a diet of 1950s rock and roll music. Little Richard and Jerry Lee Lewis for breakfast. Bill Haley and Eddie Cochran for lunch. Rock Of All Ages for tea."

Take them all, I say, with their racing guitars, their pounding pianos, their wailing saxophones, end let me listen to Tito Simon singing 'Build It Up'.

I am exhausted by the stint of picking up the discarded album covers that stretch all over herpad from the kitchen to the upstairs bedroom — via the outside loo! They say it's the little things that count in courtship, so I tried listening to some of this old fashioned moo-cow music.

The whole thing filled me with a sick feeling for a person who can still get junked on such a cobwebby musical diet. Thankfully, I know I will (hopefully) be able to put a stop to this twelve bar nonsense and get her to dig Tito Simon."

There is a sex chapter in my journey back to the RM, but I don't have too much space for it here, except to tell you I picked up a girl who was a big reggae fanatic. As we were speeding along Westminster Bridge Road, I put my hand on her knee and said, "Let's find that cafe with the big sharkmeat salads." She nodded, "I'm starved, Brutus".

I crossed Westminster Bridge and drove along the Embankment, past the old Scotland Yard building, The Savoy Hotel, and Charing X tube station. We found the cafe and sat down as the waiter came over. "Two sharkmeat salads is what we want, with coleslaw and plenty of pickles."

## around the country

## tony byworth

ESTABLISHING a musical identity can sometimes prove a difficult task. Right now Kent's Jonny Young Four, Billboard/Record Mirror's Award Winners as Top UK Country Group for the past two years, are experiencing certain troubles in presenting their music to a wide audience. Friday is the group's resident night at London's Nashville Room and it provided the rendezvous, a couple of weeks back, for the outfit to throw a little explanation on the matter.

Lead guitar player Dave Crane put it this way. "We're trying to progress country music in this country and, more often than not, we're being slated for it."

"A fellow came up to us at Wembley and said that Johnny Paycheck was loud and funky — and that the was ahead of his time. Within the next couple of years he would be accepted more fully by a country audience. He said that the same applied to us."

The group's founding member Jonny Young, complete with David Cassidy patch sewn to his jeans ("I like the guy — and respect him. That's why it's there") echoed the remarks.

"We're well known in country circles as a rock band — or a pop band. They say we're too progressive to be a country band. We don't do enough yee-hah!"

Whatever the musical preferences though, the JY4 — as they're affectionately tagged — have picked up their own identifications and brought their own shades of humour to the British country

# Aiming for an identity

music scene. Originally known only through the London area their instant, colourful wit is now well established throughout the British Isles.

During the course of the extensive Slim Whitman tour, where they broke new records with fifty-nine performances of non-stop musicianship behind them, the group announced their new stage names. Melvin, Roxy Shakes Salome, Cecil B. de Ptt and Maurice the Moonlight Mugger had, overnight, replaced Jonny Young, Dave Coomber and Luce Langridge.

"It's just something silly because we're sick to death with the names we were born with," remarks Young. "We just like something different every now and then to add a little variety."

Whatever the comments of the British country enthusiasts, however, the JY4 have established themselves proudly in the eyes of visiting Americans. Slim Whitman returned to his native shores exuberantly praising their skills.

"We're visiting him next," M the MM added.

"We're going across to his ranch because he doesn't know how to grow potatoes or greens."

Slim Whitman's assessment is not an isolated case. Similar praise came from the lips of Ernest Tubb and Hank Snow. Roy Acuff promised than a guest spot on the Grand Ole Opry if they visited Nashville. Tompall (of the Glaser Brothers) is currently sorting out material for them to record after being impressed by their outstanding vocal work.

Craig Baguley, who established the JY4 on record with their album "Country Pride" (Phillips 6414 314), is currently laying down plans for their next album.

"If plans materialise the album will be recorded in Nashville," says Baguley. "The reaction from US artists has encouraged us to think about a Nashville recording and we're planning for guest musicians to sit in on the sessions. The general feeling we've gained from American artists is that, if the album is released in the States, it could be a big seller."

In Kent the JY4 have established themselves as the country's local characters and run their own club, every Thursday evening, at the Old Ash Tree in Gillingham.

"We started it as a country club but have moved on to country rock. It packs in far more people," comments Young.

Maurice the Moonlight Mugger reflectively adds: "If the Americans had never progressed they would have never got to themoon."

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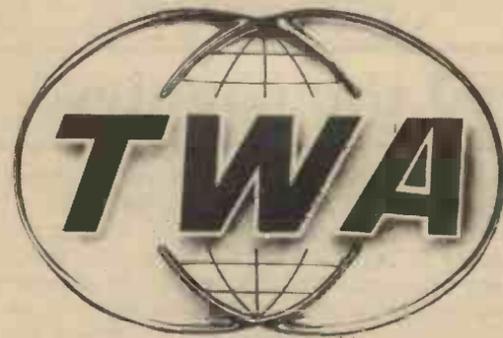
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## WITH TWA IT PAYS TO BE YOUNG.

# Tea with Gladys — soul's first lady

**GK:** I will tell you. It should be *Where Peaceful Waters Flow*, that should be rush — released. Getting back to the album we would quite like to record here. Just like to do it.

**TJ:** When this present tour is over, are you going to let up for a bit?

**GK:** When we go back to the States we have to record at Colorado Springs for a week. You know you say about letting up but really we have, as Merald says, **A LONG WAY TO GO!**

"SO would you like to have a personal meeting with Gladys Knight and have some tea plus a few drinks?" Well, who in their right mind would turn down an invitation like that!

Gladys is one of those legendary singers from Motown land. Whatever she sings has always had a hit quality about it, with the polish of a real artist.

RM's Tony Jasper met her at London's Carlton Towers where Gladys was staying prior to her recent tour. She had just checked into town and, when Tony arrived, was still soundly sleeping. But soon she was up, looking resplendent and offering a really warm welcome. Here's part of her conversation with Tony.

**TJ:** It's really nice to see you. Did you have a good journey?

**GK:** I'm always pleased to be in Britain, but am I tired! We got here at nine pm instead of nine am.

**TJ:** I didn't imagine you'd look so good!

**GK:** Well, thank you. (with broad smile)

**TJ:** Somehow, I thought you would be big and, shall we say, rounded. Maybe such thinking comes from feeling a powerful voice belongs to a well built woman.

**GK:** You are not the first to imagine and find such thoughts wrong. Years back people thought I was a midget! Somehow the story got round. I don't believe people realised I was only eight!

**TJ:** You've moved to a new company, Buddah, after years with the famous Tamla label. Why?

**GK:** I wanted, along with my brother Merald and cousins, William Guest and Ed Patten, to branch out and do the things I really wanted to do. I felt restricted within Motown.

**TJ:** Did the split suddenly happen?

**GK:** No, I've been on friendly terms with Buddah for some time. I've known some of their people for years. They've always watched and appreciated what I've been doing.

**TJ:** What attracts you about Buddah — I mean they have few, if any, soul acts.

**GK:** That's so but for them my signing is a new venture, and consequently they are excited about it. It's hard to say — somehow they're different. We feel we're going to have a lot more freedom, and we are going to venture into new material. Until now we've always followed the line.



area at the same time as us. And boy, don't we have a party!

**TJ:** What have you got planned in the recording line for your new company?

**GK:** Well, we've been so busy performing one way or another. I have been writing some of my own songs and looking round for good material. We don't care who the writer is or what have you. We want good material. I think you know I have one big asset as a singer. Somehow I can feel how people feel.

**TJ:** But what actually are you going to record for Buddah?

Really, it is so hard to say. We are in some ways undecided. I can tell you my musical taste as it were. I like a variety of material, ballads, funky stuff and though I enjoy up-tempo

stuff something of the lyric is often lost.

**TJ:** Well, if the album seems uncertain, how about a single?



Gladys with the Pips

**TJ:** Do you find it odd that having left Motown you suddenly have several very big hits?

**GK:** Well, we are going to perform them! I quite honestly think *Neither One Of Us* is my best number to date, though I think *Take Me In Your Arms* is a strong contender. I really loved *Help Me Make It Through The Night*, but we were all suprised to see *The Look Of Love* released in Britain and be such a big hit.

**TJ:** Are you singing that one on tour? Have you heard the Dusty Springfield version, though you have a different treatment.

**GK:** I've not actually heard Dusty's and you know I recorded the song four years back. Now, will I (a large smile coming on her face) remember the words?!

**TJ:** This is your second visit in a rather short time, the first being last autumn. Are you suprised to find yourself so big here?

**GK:** I am and I am delighted. We had a wonderful time here last autumn.

I suppose *Help Me Make It Through The Night* proved to be the turning — point though many of my records have sold here for some time.

**TJ:** In the States though your recordings have been gold.

**GK:** Yes. I suppose there have been five or six.

**TJ:** You work hard and seem to have a very busy itinerary. Do you ever relax?

**GK:** We do our best and actually try and see that we do. We don't just see halls! In America we seem to do masses of television and live performances. You know you have to keep there in the public eye and remind them you exist. And that we do.

**TJ:** You have several children. Do you see much of them?

**GK:** I suppose two or three days a month. Sometimes though we play a month at somewhere like Las Vegas. We take a complete hotel floor and fly the children in. We have friends who take their holidays in the same

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# U.S. CHARTS

# STATESIDE

by James Hamilton

## American Singles

### singles

1	2	MY LOVE Paul McCartney & Wings	Apple
2	3	DANIEL Elton John	MCA
3	1	FRANKENSTEIN Edgar Winter Group	Epic
4	6	PILLOW TALK Sylvia	Vibration
5	4	TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Dawn	Bell
6	5	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla
7	12	I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White	20th Century
8	7	LITTLE WILLY The Sweet	Bell
9	10	HOCUS POCUS Focus	Sire
10	14	PLAYGROUND IN MY MIND Clint Holmes	Epic
11	8	DRIFT AWAY Doble Gray	Decca
12	11	REELING IN THE YEARS Steely Dan	ABC
13	9	WILDFLOWER Skylark	Capitol
14	34	GIVE ME LOVE (Give Me Peace On Earth) George Harrison	Apple
15	13	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M
16	22	RIGHT PLACE, WRONG TIME Dr. John	Atco
17	19	STEAMROLLER BLUES/FOOL Elvis Presley	RCA
18	21	I'M DOING FINE NOW New York City	Chelsea
19	25	WILL IT GO ROUND IN CIRCLES Billy Preston	A&M
20	18	THINKING OF YOU Loggins & Messina	Columbia
21	23	LEAVING ME Independents	Wand
22	30	LONG TRAIN RUNNING Doobie Brothers	Warner Brothers
23	16	THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence	Bell
24	29	ONE OF A KIND (Love Affair) Spinners	Atlantic
25	26	NO MORE MR. NICE GUY Alice Cooper	Warner Brothers
26	17	THE RIGHT THING TO DO Carly Simon	Elektra
27	15	FUNKY WORM Ohio Players	Westbound
28	57	KODACHROME Paul Simon	Columbia
29	32	AND I LOVE YOU SO Perry Como	RCA
30	27	IT SURE TOOK A LONG, LONG TIME Lobo	Big Tree
31	44	BAD, BAD LEROY BROWN Jim Croce	ABC
32	33	TEDDY BEAR SONG Barbara Fairchild	Columbia
33	24	THE CISCO KID War	United Artists
34	39	GIVE IT TO ME J. Geils Band	Atlantic
35	38	LET'S PRETEND Raspberries	Capitol
36	55	SHAMBALA Three Dog Night	Dunhill
37	40	CLOSE YOUR EYES Edward Bear	Capitol
38	42	DADDY COULD SWEAR I DECLARE Gladys Knight & the Pips	Soul
39	31	SUPERFLY MEETS SHAFT John & Ernest	Rainy Wednesday
40	43	BACK WHEN MY HAIR WAS SHORT Gunhill Road	Kama Sutra
41	47	NATURAL HIGH Bloodstone	London
42	37	HEARTS OF STONE Blue Ridge Rangers	Fantasy
43	49	BEHIND CLOSED DOORS Charlie Rich	Epic
44	20	DAISY A DAY Jud Strunk	MGM
45	46	YOU CAN'T ALWAYS GET WHAT YOU WANT Rolling Stones	London
46	35	I CAN UNDERSTAND IT New Birth	RCA
47	28	ARMED AND EXTREMELY DANGEROUS First Choice	Philly Groove
48	52	GIVE YOUR BABY A STANDING OVATION Dells	Cadet
49	54	BOOGIE WOOGIE BUGLE BOY Bette Midler	Atlantic
50	51	WITH A CHILD'S HEART Michael Jackson	Motown

from Billboard

### albums

1	13	PAUL McCARTNEY & WINGS Red Rose Speedway	Apple
2	2	LED ZEPPELIN Houses of the Holy	Atlantic
3	1	BEATLES 1967-1970	Apple
4	4	EDGAR WINTER GROUP They Only Come Out At Night	Epic
5	3	BEATLES 1962-1966	Apple
6	6	PINK FLOYD The Dark Side of the Moon	Harvest
7	5	BREAD The Best Of	Elektra
8	9	FOCUS Moving Waves	Sire
9	11	SEALS & CROFTS Diamond Girl	Warner Bros
10	7	ALICE COOPER Billion Dollar Babies	Warner Brothers
11	15	DEEP PURPLE Made in Japan	Warner Brothers
12	12	STEVIE WONDER Talking Book	Tamla
13	14	JEFF BECK, TIM BOGERT & CARMINE APICE	Epic
14	8	ELVIS PRESLEY Aloha From Hawaii Via Satellite	RCA
15	17	DOOBIE BROTHERS The Captain & Me	Warner Brothers
16	18	SPINNERS	Atlantic
17	20	J. GEILS BAND Bloodshot	Atlantic
18	16	ELTON JOHN Don't Shoot Me I'm Only The Piano Player	MCA
19	10	GLADYS KNIGHT & THE PIPS Neither One Of Us	Soul
20	19	WAR The World Is a Ghetto	United Artists
21	22	FACES Ooh La La	Warner Brothers
22	29	DAVID BOWIE Aladdin Sane	RCA
23	24	JOHNNY WINTER Still Alive & Well	Columbia
24	39	AL GREEN Call Me	Hi
25	25	DONOVAN Cosmic Wheels	Epic
26	27	CABARET Soundtrack	ABC
27	23	TEMPTATIONS Masterpiece	Gordy
28	26	STEELY DAN Can't Buy A Thrill	ABC
29	21	PROCOL HARUM Grand Hotel	Chrysalis
30	45	BARRY WHITE I've Got So Much To Give	20th Century
31	33	MANDRILL Composite Truth	Polydor
32	42	STEPHEN STILLS & MANASSAS Down The Road	Atlantic
33	46	ISAAC HAYES Live at the Sahara Tahoe	Enterprise
34	36	DAWN featuring Tony Orlando Tuneweaving	Bell
35	40	NEW BIRTH Birth Day	RCA
36	38	RICK WAKEMAN The Six Wives of Henry VIII	A&M
37	65	YES Yessongs	Atlantic
38	28	DIANA ROSS/SOUNDTRACK Lady Sings the Blues	Motown
39	41	ANNE MURRAY Danny's Song	Capitol
40	37	JERRY LEE LEWIS The Session	Mercury
41	43	FOCUS 3	Sire
42	100	PAUL SIMON There Goes Rhymin' Simon	Columbia
43	32	CARLY SIMON No Secrets	Elektra
44	55	DR. JOHN In The Right Place	Atco
45	47	CRUSADERS The 2nd Crusade	Blue Thumb
46	59	URIAH HEEP Live	Mercury
47	49	WISHBONE ASH Wishbone Four	MCA
48	48	JACKSON FIVE Skywriter	Motown
49	51	FLEETWOOD MAC Penguin	Reprise
50	54	EAGLES Desperado	Asylum

**GLEN CAMPBELL:** I Knew Jesus (Before He Was A Star) (Capitol CL 15752). **RED ALERT!** Almost as soon as the ink had dried on last week's copy, my complaint that this rolling stomper with the great sardonic words had been ignored as singles material here was invalidated by its rush release, hot on the heels of the slowie I'd just reviewed. Dee-jays, cancel your import orders — you can get it here! **BETTE MIDLER:** Boogie Woogie Bugle Boy (Atlantic K 10310). The only track by Bette that doesn't make me winch with pain at her harsh voice, this rooty tooty recreation of the Andrews Sisters' wartime hit is a real blast ... especially if, like me, you're over 50! (Not true!) **MARTIN MULL AND ORCH:** Dueling Tubas; Eggs (Capricorn K 17511). After the anticipation, this 1:26 worth of mild lunacy fails to live up to my imagination, but it does neatly demolish that "Banjos" hit. The jaunty jazzy flip is a bit like George Melly's "Nuts", which of course is merely in the same '30s/'40s sort of style.

**FLO & EDDIE:** The Original Soundtrack From "Carlos And De Bull" (Reprise K 14261). Alias those gringos Mark Volman and Howie Kaylan, the ex-Turtles / Mothers / Bolan-backers here offer a bit of mock Mexican / pseudo Spanish nonsense in the form of a mini not-so-Pop Opera, full of blood in the dust, lust in the sun, sun in your eyes. **KATIE BRIGGS:** Susie (The Little Blue Coupe) (Disneyland Doubles DD 35). Penned by Buddy Ebsen, this — if you can believe it — is a rambling, wailing, post-Joplin / Slick, thoroughly freaky ditty for the tiny tots lot. Subversion from Disney? It's a darned sight better than many more pompously created things, too. **ANTIQU:** Last Tango In Paris (Polydor 2001454). Still they keep on coming, and I have yet to hear a bad version of this lovely tune. The one here (from Timmy Thomas's label, Glades) is a lightly Latin keyboard instrumental with synthesizer and a clapping rhythm which should make it of interest to dancers. One of the best ... to date.

**THE KNICKERBOCKERS:** Lies / **THE ELECTRIC PRUNES:** I Had Too Much To Dream (Last Night) (Elektra K 12102). Two from the "Nuggets" oldies album set. "Lies" is American Mersey Sound by one of the first US groups to successfully retaliate against the real thing with a copy of the Beatles; the Prunes were one of the first "freaky" groups, a bit like middle period Stones, meeting early Floyd.

**TODD RUNDGREN:** I Saw The Light; Black Maria; Long Flowing Robe (Bearsville K 15506). A special maxi to re-emphasize two of the whizz-kid's earlier albums. The plugside, like a male Carole King backed by George Harrison, was a superb US smash hit last year which should have hit here too. The guy does it all himself, and is a genius of the studio — you won't hear better produced sound anywhere.

**BREAD:** Let Your Love Go; If; It Don't Matter To Me (Elektra K 12103). Another special maxi, to re-emphasize three Bread albums this time — and, surely by no coincidence, its three trax are all US hits which surprisingly failed in Britain. Up-tempo stomping top, but

the others are in their better-known sweet slow style — and are better-known in themselves.

**GLADYS KNIGHT & THE PIPS:** Where Peaceful Waters Flow (Buddah 2011170). Okay, they've changed labels, but as Buddah have been long enough in coming up with anything it seems a sneaky trick to release this, another Jim Weatherly-penned slowie, so soon after their Motown one. Surely Buddah would have more to benefit from if Motown's "Neither One Of Us" was a hit here first? Especially as this gets lost in its own ramblings and lacks the poignant immediacy of "Neither". Anyway, the radio will only get confused and end up by playing neither (with a small "n"). Bah!

**THE TAMS:** Don't You Just Know It (Probe PRO 588). That happy old Huey Smith rocker gets a roistering revival that's close to the original. Ah ha ha ha, hey oh! **GI-GI:** Daddy Love (Pts 1/2) (Contempo CR 10). Originally out here on Pama Supreme in 1971, this frantic wah-wah vocal / instrumental two-parter used to be an ideal bridge between "Move On Up" and "Trog-lydyte" — and, if dee-jays are no longer playing those, it's good on its own too. R&B fans shouldn't miss it this time round.

**BRENDA & THE TABULATIONS:** One Girl Too Late (Epic EPC 1361). The female Philly Sound, although I'm not so sure if their current producer (Van McCoy) still records them there. It's a yearning, cooing answered thump beat slowie, by one of my fave chix.

**SAMUEL E. WRIGHT:** There's Something Funny Going On (Paramount PARA 3035). Is this guy black or white? Certainly, the form is sweet chix-backed tender slow Soul, very easy on the ear. I dunno, but Billy Paul fans will dig regardless.

**THE SINGING PRINCIPAL:** Thank You Baby (Action ACT 4608). Huh? Who? Whatever, this Lupine Production (penned by Nat Burpely ... pardon!) is a somewhat struggling Soul slowie that features Delfonics-type chanting on the title phrase, monologue, and wobbly singing. It's not Lovelace Watkins travelling Incognito, is it?

**DICK JENSEN:** I Don't Want To Cry (Epic EPC 1521). Gamble & Huff-produced Blue-Eyed semi-Soul hustling version of the Chuck Jackson oldie, done with a disco beat.

**MARGIE JOSEPH:** How Do You Spell Love; Let's Stay Together (Atlantic K 10313). You spell it "M-O-N-E-Y", with tedious predictability, as I learnt twice too often when watching this good-looking but otherwise uninspiring performer on her recent visit here — a visit which, if my impression of others' comments is right, did her no good at all. At least she makes a fair showing of the Al Green flip, her US hit.

**INEZ FOX:** You Hurt Me For The Last Time (Stax 2025151). A sprightly but monotonous clomper which grooves along on an even keel, co-produced by Randy Stewart — presumably the ex-Fiesta?

**BLOOD, SWEAT & TEARS:** Back Up Against The Wall (CBS 1519). Dedicated to mother-lovers everywhere, the reorganised BS&T's Buie & Cobb-penned brassy chugger is more like old Chicago than themselves. Lotsa guitar and aggression.

## Straight from the States

**SMOKEY ROBINSON:** Sweet Harmony (Tamla). "This song is dedicated to some people with whom I had the pleasure of spending over half the years I've lived till now, when we've come to our fork in the road, and though our feet may travel a different path from now on, I want them to know how I feel about them, and that I wish them well." With that spoken intro, Smokey launches into his first solo record since leaving the Miracles. The words to the rest of the Slowie are along the lines of encouragement to the group to go on singing sweet

harmony and spread joy around the world. Isn't that nice? It's a pity that, while the words and singing of Smokey are good, the actual melody is monotonous.

**THE EBONYS:** It's Forever (Philadelphia International). Penned by Leon Huff alone, arranged by Bobby Martin and produced by Gamble & Huff, this exquisite, shimmering strings, spine-tingling stately dead slowie features some breathtaking falsetto wailing offset against the gruff bellowing of the main lead singer. Hopefully it won't take

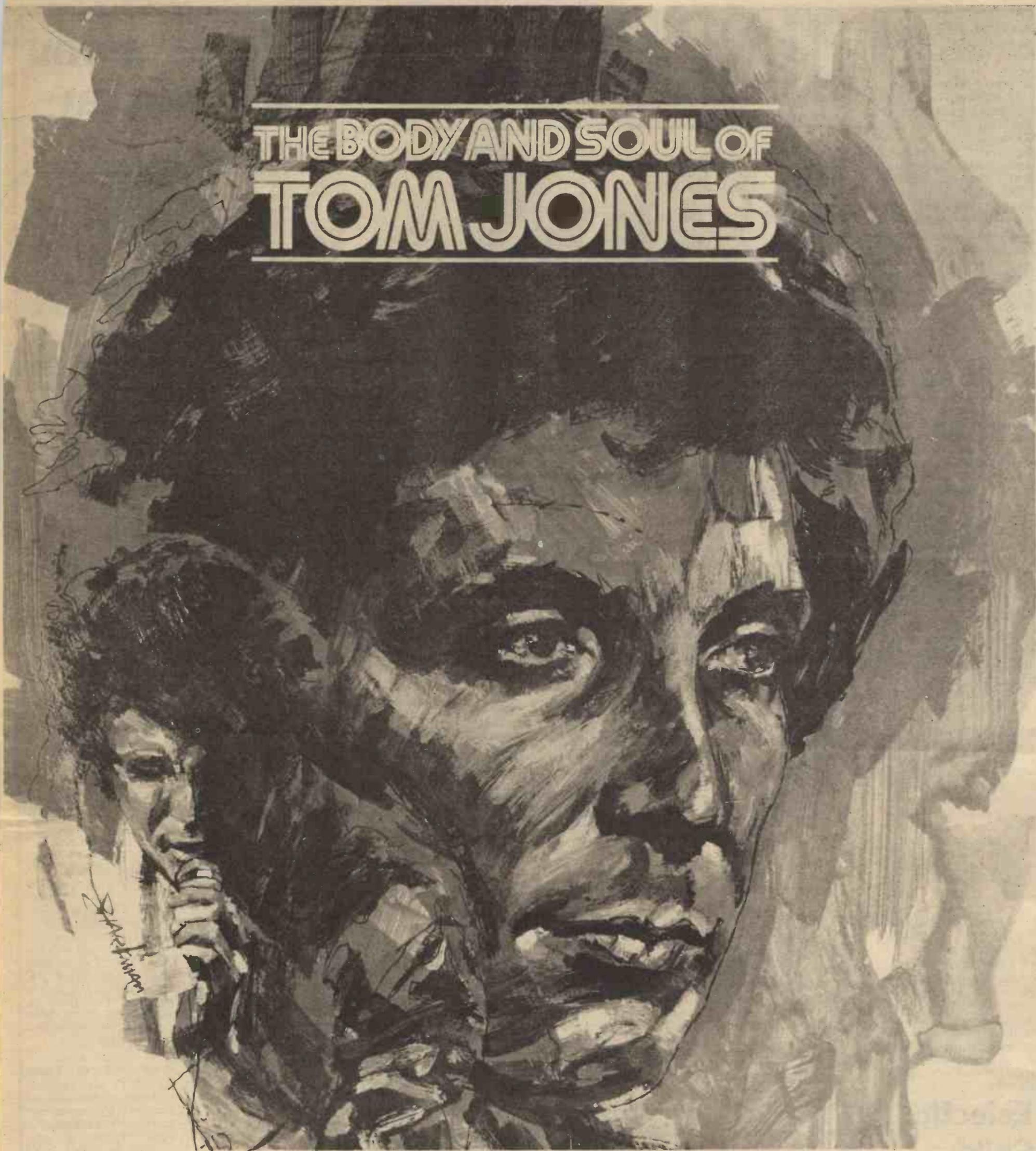
too long in coming out here, because it's one that all lovers of the slower Philly Sound will want to hear.

**SOFT TONES:** I'm Gonna Prove It (Aveco). Arranged by Sammy Lowe and produced by Aveco's bosses, Hugo & Luigi, this is another exquisite (though less dramatic) dead slowie, more in the straight Sweet Soul style, with a pastoral type of lazy backing.

**JIM STAFFORD:** Swamp Witch (MGM). Currently climbing the Hot 100, this sinister, French Moss-hung, Tony Joe White-inflected, more talked than sung slowie is kind

of another "The Night The Lights Went Out In Georgia" — a sombre Southern story of untold mysteries out in the Black Bayou, where swamp witch Hattie uses her magic spells for both good and evil. Kind of another "Ode To Billie Joe" in its strings sound and tempo, too. Flipside, Jim cheers up on the rockin' "Nifty Fifties Blues", the words of which will appeal to my generation — 'cos he misses the early Sixties too. One of the better nostalgia tunes, it ends up as a slow old man's lament, spoken in quavering gummy tones!

# THE BODY AND SOUL OF TOM JONES



Tom's latest album has 10 great tracks  
including his current hit

## LETTER TO LUCILLE

SKL 5162 LP  
KSKC 5162 Cassette\* ESKC 15162 Cartridge\*  
(\*For release June 15th)



**MAJOR LANCE**

Greatest Hits. — (Contempo COLP 1001). Good one this — again in terms of sheer atmosphere. The Major recorded live at a cabaret hall in Stoke On Trent, with more than a thousand fans there to pay tribute to the soul-seller. Album includes Um Um, and Monkey Time (the Curtis Mayfield all-time great), and the star's own Hey Hey.

**BING CROSBY/COUNT BASIE**

Bing 'n' Basie — (Pye Daybreak DAL 2001). Sleeve notes by Johnny Mercer, an avowed fan of both — and these recordings come from February last year. All up-to-date, then, with Der Bingle and the economical pianist combining on songs from Bobby Russell, Pete Seeger, Tony Newley and Henry Mancini. Fine stuff.

**BACK DOOR**

Back Door. — (Warner Bros. K 46231). Three quite exceptional musicians from the North of England — Ron Aspery, Colin Hodgkinson and Tony Hicks (not the Hollies' Hicks; this one is a drummer). They're into modern jazz, Colin thudding along imaginatively on bass, and the whole mainspring in the person of Ron Aspery on soprano, alto, flute and so on. An outstanding album in terms of drive and musicianship.

**HARLAN COUNTY**

With Peter Skellern. — (Nashville 5007). The interest here is that this is the group with whom Skellern worked before hitting it big on his own with You're A Lady. He's on piano and organ here, but the lead singer is Stu Leathwood, now a well-known figure round the group scene. Bass, lead and drums complete the County line-up. Very much a folk-rock sound, with country accents.

**TEX WITHERS**

Grand Ole Opry's Newest Star. — (Country 615-310). Another British country star who did well in the States, and has picked up many awards. It's a good, deep, expressive voice from a little chap.

## Eclectic Child

**APHRODITE'S CHILD**

666 Vertigo 6673001. As you may or may not know, 666, or alternatively The Beast, was a name adopted by ace-satanist Alister Crowley. It is a formula that appears in The Revelation of St John the Divine and it is on this work, the last in the New Testament, that Aphrodite's Child have based their two-album set. Loosely based, in fact; St John is nothing if not obscure and although they quote extensively the group are basically postulating a confused and fairly naive philosophy of life. They don't, thank God, allow this to get in the way of some marvellous Jefferson Airplane-cum-Zappa-type rocking. The music is throughout inventive and electric and the long album proceeds inexorably through its two discs culminating in a long complex instrumental on the final side. A difficult, weird and wonderful album.

GB

# MIRRORPICK-UPS

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



## A few bum notes but lotsa communication

**URIAH HEEP**

Live. — (Bronze ISLD 1). Whether you go for Uriah Heep's brand of lay-'em-out violent rock, you just gotta admit this is a splendidly-packaged double-album set. It includes a special photographic tribute to the group, as individuals, and the sleeve notes fill in the biographical details. Albums like Demons and Wizards and The Magician's Birthday set the pace — but this album

**RIFF RAFF**

(RCA Victor SF 8351): A startlingly good debut album from a group which promises amazing things for the future when they get a little bolder. Tommy Eyre, ex-Grease Band and Mark Almond, lead a band of veterans who can write, arrange and perform with uniform inventiveness and conviction. A little more time together on the road and they'll be a major force to reckon with.

**JSD BAND**

Travelling Days (Cube HIFLY 14): Following the old tradition of taking folk songs and rocking them up while still showing respect for their material, JSD are carrying on the work of the old Fairports and Thin Lizzy. Their romping, ranting style has energy and occasional flashes of remarkable instrumental virtuosity, but their material lacks variety when put on an album.

**LARRY CUNNINGHAM**

The Best Of . . . (Country 615-304). This Irishman, a country artist, has successfully bridged the gap between C and W and commercial pop. He sings with confidence and excellent pitch — stand-out tracks include Mother The Queen Of My Heart and A Kingdom I Call Home.

**MANDRILL**

Composite Truth. — (Polydor 2391 061). Third album from New York's seven-strong multi-instrumental band. It's rivetting compulsive dance music, plenty of congas, funky brass and bass lines, and even a touch of the West Indian steel band music. No D. J. worth his salt should be without a copy.

**FLO AND EDDIE**

(Reprise K44234): A refreshing mixture of down-home songs and laffs by two remarkable singers who made their name with the Turtles, the Mothers and now doing fine on their own. It's a good-hearted album — the wilder shores of pop stardom are treated with levity on Just Another Pop Star while a true and trusted number like Ray Davies' Days is done straight, a little beatier than the Kinks did it, and comes out very moving. A high-spirited, level-headed album of considerable funk and joy.

captures just where they are at once up on a stage. Familiar material, but with that in-person excitement added. There's a round-up rock and roll medley which really moves, there's that outstanding Sweet Lorraine, and the great Tears In My Eyes. They communicate, this group. Communicate through thundering but distinctive sounds. In all the action, some bum notes too — apparently missed cues — but it's all down to the sheer vibrant energy and drive.

**MAMAS AND PAPAS**

Twenty Golden Hits. — (Probe GTSP 200). Recordings from the real hey day of 1966, through that autobiographical best-seller Creque Alley, and onwards. California Dreamin'; Monday, Monday, Dedicated To The One I Love; Dream A Little Dream Of Me; all remarkable, distinctive and much-missed hits. Happy music, with this tight vocal lines. John, Michelle, Denny and Cass . . . this is a good two-record slab of nostalgia.

**VARIOUS ARTISTS**

Two Gentlemen Of Verona. — (Probe PBSP 114). This show opened first on Broadway in 1971. Now its influence is spreading much wider. But this is the original cast recording, spread over two albums, and the main stars are Jonelle Allen, Diana Davila, Clifton Davis and Raul Julia. Music by Galt McDermot, and lyrics from John Guare. Shakespeare-based, and full of exciting, mood-switching music.

**VALENTINO**

Contrasts. — (Pye Quad 1020). Irishman who features the Cordovox — a sort of accordian-type instrument but capable of producing all kinds of interesting orchestral sounds. He skips here through a variety of established hits, reproducing trumpets, violins etc.

## Judee's menu is five star

**JUDEE SILL**

Heart Food (Asylum SYL 9006): If there's any such thing as a trusty record label, Asylum must be it — they haven't put out a bummer yet — and this, Judee's second, is one of their best. She has a voice as pure and expressive as I've heard, and never comes near the trap of becoming precious — her songs are robust, personal and invariably of emotional force. Backings, whether by small LA group or orchestra, are fluid and imaginative throughout. As General Booth said, why should the devil have all the best tunes? Judee's modern hymns — for that's what they are, in effect — would fit better in a chapel than in a Sally Army band. But as a poet and singer she need look up to nobody.

**LIGHTNING HOPKINS**

Dirty Blues. — (Mainstream MSL 1001). Some ancient but worthy melancholy blues from one of the great exponents of the art. Recorded at the start of the 1950's; of specialist interest; and including some little-known items.

**LITTLE GINNY**

Country Gal. — (Country 615-308). British country-singing girl who has won plenty of awards and plaudits for her in-person shows. Best sampler of her talent here is Out Behind The Barn, the song which turned George Hamilton IV on to her talents.

**SHIRLEY BASSEY**

Never, Never, Never. — (United Artists UAG 29471). Title track is outstanding, of course. In fact, this carefully-presented set could stand-up as Shirley's best in a long time. Terrific performance on David Gates' Baby I'm A Want You, and she is also in devastating mood on Tom Rush's No Regrets. Three musical directors featured: Arthur Green-slade, Johnny Harris and Chris Gunning. Positively packed with vocal fireworks.

**JIM BAILEY**

Jim Bailey. — (United Artists USA 5642). This guy is an impersonator and quite uncannily accurate. Hear him as Judy Garland — fantastic. As Barbra Streisand — amazing. And then turn the album over and hear his own masculine voice tearing off the odd song like Jimmy Webb's One Lady. Quite definitely, the guy is remarkable.

**BOBBY WOMACK**

Across 110th Street. — (United Artists VAS 29451). Bobby wrote the songs for this Anthony Quinn-Yaphet Kotto star-ter, and the basic score came from J. J. Johnson. Bobby sings with his own band, Peace, and there are five instrumental segments from the J. J. Band. A patchy but sometimes, exhilarating score.

**LLOYD GREEN**

Cool Steel Man. — (Chart CHS 2003). Country artist who has appeared on countless records by top-name stars; now breaking as a soloist. Two particularly good tracks: Take These Chains From My Heart, the Ray Charles' epic; and a neat version of Harper Valley PTA, which was a hit for Jeannie C. Riley.

**JOHNNY BUSH**

Bush Country. — (Stop 1002). Another former group sideman now a solo singer and all-round artist. He's quite a versatile voice, is Johnny . . . can handle the s c h m a l t z y sentimentality as well as the bouncers, and his It's All In The Game is outstanding.



## Tina's a peach

**IKE AND TINA TURNER**

Peaches. — (MOJO 2916 020). This is not new material, but the vocal fire was there in the mid-sixties; It's just a bit more controlled, perhaps less raw-edged, now. Tina singing solo with a sizeable group, as on Am I A Fool In Love; the lkettes with small groups in Los Angeles studios; Ike and Tina together with various experimental small groups. And where necessary mono enhanced for stereo.

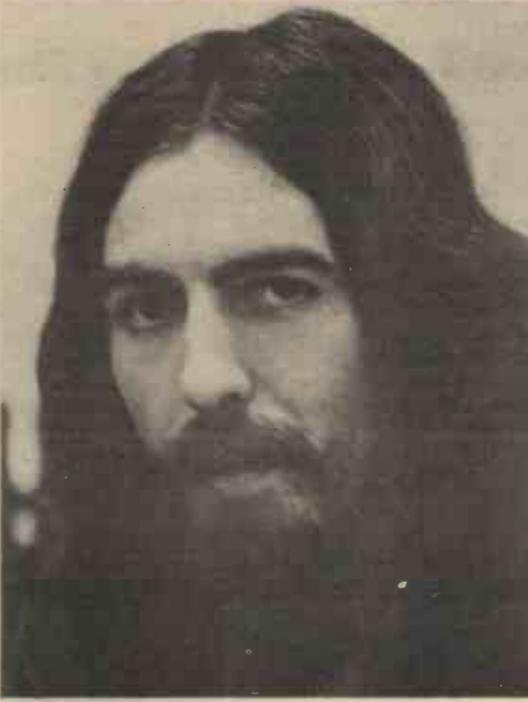
# MIRRORPIG

PETER JONES on the new singles



## George to slide up with love

**GEORGE HARRISON:** Give Me Love (Give Me Peace On Earth) (Apple R 5988). With an instantly catching slide-guitar opening, this is George on his semi-preaching, firmly-demanding kick. Certain mates didn't like this at all; but I've a feeling that familiarity could put it up there in the Sweet-Lord category. A pleading vocal performance that gets the message across with intensity. Everything fits; nothing is overdone. Specially the guitar and piano segments. **CHART CERT.**



## One-man band rocks again

**DAVE EDMUNDS:** Born To Be With You (Rockfield ROC 2). Another of those meanly moody and menacingly atmospheric productions which the Welsh lad does so well. It was a great song first time round. Now it takes on a new lease of life. Voice emerging from a ruddy great welter of sound; and a slightly ponderous drum-and-rhythm back beat. A one-man-band show, of course; so it's also ten out of ten for technical know-how. — **CHART CERT.**

**THE SARSTEDT BROTHERS:** Chinese Restaurant (Regal Zonophone RZ3081). Talented trio, the Sarstedts — either under the family name or as Eden Kane, or whatever. With a compelling percussive beat, and a building atmosphere, it could be a hit. . . . has the same kind of lyrical and melodic cleverness that marked Where Do You Go To My Lovely ages back. A first-rate Tony Visconti production. — **CHART CHANCE.**



**KIKI DEE:** Lonnie and Josie (Rocket Pig 2). Written by Elton John and Bernie Taupin — one American journalist insists on calling our hero Elton Loo — and it gives Kiki, so long under-rated, a real chance of breaking. Good lyrics, hefty piano, and sung with an effortlessly wide-ranged voice. Give it a couple of plays. — **CHART CHANCE.**

**MO-I-RANA:** So My Daddy Says (Polydor). Continental group, high in the charts with this repetitive and commercial chorus song — nothing mind-stretching but catchy.

**SHOOT:** On The Frontier (EMI). Merely so-so, or otherwise off-target single — it just doesn't stand out, I regret to say.

**ALEXANDER CURLY:** I'll Never Drink Again (Columbia). I trust, most earnestly, that this will shoot to the top of the charts — an awful warning of the degradations of drinking evil spirits as opposed to watching them. Good heartfelt stuff.

**JOHN D. BRYANT:** We All Get To Heaven (Polydor). Self-penned song, clearly of enormous optimism! Nice percussive accents behind an authoritative voice.

**MOONI:** Wine Ridden Talks (Polydor). Verdun Allen-written and produced slab of heaviness and philosophical talk about things chatted over late on into a party. Unusual; could do well

**SUZETTE:** Thinking About You And Me (EMI). Nice one this — that is, nice song; nice performance. All very clean and shuffling and . . . well, nice.

**NOVA:** You're Summer (Columbia). One of those ambitious vocal sounds, and it all comes off very well. Swedish, I think. Good, I know.

**SAINTS AND SINNERS:** Apple Splitter (Bell). This is the Tony Macaulay-penned theme from the Golden Shot, which is a Sunday afternoon TV show.

**BIG WHEEL:** Shake-A-Tail Part 1 (Bell). Instrumental which has a curious fascination — nice construction and some funky sounds.

**BRIDGET ST. JOHN:** Passin' Thru' (MCA). Glad to see that Bridget's reputation grows apace as she tours — she's got a really lovely, distinctive and stylish voice.

**THE TROGGS:** Listen To The Man (Pye). Very much different from the old Troggs, who had hits galore. Guitar intro at gentle, leisurely pace — it's miles away from the old Wild Thing stuff, and it works for the lads.

**SILVER LINING:** Bye Goodbye (Pye). This is a straight, commercial, poppy, probably saleable song produced by Tony Rivers who is fast becoming an expert at producing straight, commercial, poppy songs.

**IRON CROSS:** Little Bit O'Soul (Spark). Energetic Carter-Lewis song with a roughly vibrant lead voice and a hefty backing riff.

**MOVING FINGER:** So Many People (Decca). Big lead voice on this one, which builds with intensity, but there aren't so many people who'll buy.

**BRIAN MARSHALL:** Hey Now What Do You Say (York). One of those straightforward optimistic pop songs with a catchy chorus line.

**THE LES REED ORCH:** Also Sprach Zarathustra (Chapter 1). Already an American-based hit on this Strauss-ian theme; Pity, because this is a fine-sounding single.

**J. P. BODDY:** Stop! Me Spinning (Columbia). Pretty ordinary song, actually, but it's all set off in a brass-biting arrangement which I did like.

**INJUN JO:** Feel The Rhythm Inside (York). Good harmonic choral touches here on a rather pedestrian mid-tempo beater — doesn't quite come off.

**THE SETTLERS:** A Daisy A Day (York). Always likely to do well, this team. This is a sing-along, bass-y, booming sort of song; easy on the memory and mind.

**SUSAN JACKS:** You Don't Know What Love Is (Decca). Delectable lady from the Poppy Family, and on a song that should attract attention from the romantics — she's a good singing lady, this.

**PETER STRAKER:** Don't Take That Away (RCA Victor). Here's another as yet gravely under-rated talent. This is a commercial boom-boom sort of number, with less room for vocal acrobatics, but exciting nevertheless.

**MICHAEL BLOUNT:** Dan Daniel (York). From the album Fantasies, and a fair-enough sampler. Shuffling back-beat, voice that lifts in the upper register with confidence.

**BUDDY GRECO:** How Can We Run Away (Pye). Produced by pianist Roy Budd — the American in London at his creamy balladeering best. But I like him swinging

**BRIAN ENGEL:** I Was The Man (Pye). First solo disc from Brian — owner of a high-set, emotional and dramatic voice. Could be the start of something big for him.

**WALLY:** You Are The One (Nashville). Plaintive voice here, on a plaintive little song — not notably a big seller, but it has charm.

**U. S. POPSORCH:** Flight Of The Doves (Young Blood). I like this one — a fulsome sound, organ, nice slow-moving tempo, orchestrally sweeping tones. Put together well.

**TONY RAVEL:** Wait Till Tomorrow (Dart). One of those upset-domestic songs — mum walks out, dad talks to son, but will she ever come back? With steam organ added.

**RESCUE CO. NO. 1:** It's Only Words (JAM). Mixed bag of fairly stirring vocal, guitar flashes, Latin percussion and it's all fairly strong, but not notably hit quality.

**BLUE:** Red Light Song (RSO). Takes a couple of plays to register, but there's a lot going for this one. Excellent production / arrangement, and a song that eventually reaches out and grabs.

**PATRICK CAMPBELL-LYONS:** Out On The Road (Sovereign). Shuffling guitar figures behind Pat's gentle voice — an outdoor, summery, chatty sort of song.

**NEIL WOODLEY:** calendar Girl (Decca). Re-jig of the one-time Neil Sedaka biggie — comes up well, full of bouncing spirit, but not in the Sedaka class.

**ROBERT LONG:** Let Us Try (Columbia). Country-styled in some ways, but otherwise just a sing-along chorus song.

## Work song break for Livingstone

**ROD McQUEEN,** songwriter who has sold around six million records via Blue Is The Colour and Beautiful Sunday and others, went to Inverness, Scotland, to buy a house. He found one . . . also found himself a singer.

He visited a boutique called Lovelace's; there served by a 23-year-old manager who couldn't stop himself singing right through the fitting. And, quite coincidentally, he had the innate good sense to break into Beautiful Sunday at one point in his repertoire.

This impressed Rod, who repaired to his new house and wrote some songs specially for the boutique man.



**J. C. LIVINGSTONE** is the name under which the boutique man debuts on the Penny Farthing label — and the song is Let's Spend The Summer Together.

Further evidence that truth is stranger than fiction where pop stories are told . . .

**JAN AKKERMAN:** Blue Boy (Harvest). Strong instrumental, though it may not prove a big-seller. Chattering, atmospheric rhythm and some intricate phrasing.

**BYRON LEE AND DRAGONAIRES:** Black On (Dragon). Nice bouncy reggae rhythms powering along. The flip side is also value for money — in fact was originally the top deck . . . little thing called In The Mood.

## reggae corner

Likeliest of the reggae releases this week has to be Papa Was A Rolling Sone, by Sidney, George and Jackie — that's how the PIONEERS are billed on this particular attack label. An organic, big-building treatment of the oldie.

But there are also chances for This Is Reggae Music, by goup called ZAP-POW (Blue Mountain) — an atmospheric production with strangulated voice and neat instrumental touches.

From DENNIS AL CAPONE: Wake Up Jamaica (Treasure Isle), all echo, a bit off-key, plaintive as hell, but with a sort of repetitive charm. News Flash, by LEO GRAHAM (Upsetter), is okay if you like that kind of disjointed thing. Finally there is GIGINRI: On Zion 'Iah (Harry J), a song with significance, I trust, for the reggae in-crowd. i.e: the specialist bunch.

## Sacha's charm

**SACHA DISTEL:** It Sure Took A Long Long Time (Polydor 2058-369). Mid-tempo ballad — and not, for me, of instantaneous impact. But Sacha works the accented charm with devastating efficiency and Radio Two will pick it up, and it's a Lobo song, and I've no doubt it will slide smoothly, not to mention suavely, into the charts. Sacha just sneezing would make the big-selling league. — **CHART CERT.**

**THE CLARENDONIANS:** Walking Up A One Way Street (Dragon). Slightly strained, but amiably-tempoed number which has a strong melodic line, and could well make progress in the general charts . . . as opposed to pure reggae.

**RIGHTEOUS FLAMES:** Let The Music Play (RCA Victor). Relaxed reggae with a sunshiny sort of feel to it — written by Winstone Jarrett, professional singer, and one of his dad's 21 children. Nice rhythm.

# MIRRORMAIL



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

## Quo quotes please

I WOULD like to lodge a complaint. I am 16 and my musical taste varies greatly. My main favourites are Rod Stewart, David Cassidy, Moody Blues and Status Quo.

I like many commercial tunes and many progressive, uncommercial ones too, but it seems to me that it is generally considered that because a band or an artist is commercial every personal detail — from their age to their underwear — is of value to their fans. And the fans of uncommercial bands or artists want them to remain anonymous.

The fan club file on Cassidy leaves nothing untold from head to foot, yet when I try to find out a few simple facts on Quo, such as their ages, all I get is "Sorry, we haven't got any info on Quo." It is much the same with the Moodies fan club.

Can't someone help me and tell me all about Status Quo. Are they married, how old are they, what are their heights . . . is it too much to ask?

Caroline Taylor  
38 Makepiece Road,  
Bracknell, Berks.

## Slade gift

▼ We are getting together a presentation book for Slade which we will give to them on June 15.

Please send contributions as quickly as possible to:

Karen Wright  
21 Barncroft Mount  
Seacroft,  
Leeds LS14 1BE  
Yorkshire.



## Little Jimmy — music immaterial?

I HAVE noticed in your articles and letters page of late a disturbing pre-occupation with the new spate of pre-puberty pop heroes. It is, I would have thought, clear to anyone that the appeal of these idols lies in their physical appearance rather than musical talents. The music almost seems immaterial to the whiter-than-white image.

It may surprise you to know that I am in my 60s. However, I'd like to think I'm not a senile old fuddy-duddy yet! I certainly wouldn't dismiss all today's pop stars. I could listen to my grandson's Pink Floyd records all day — but then, the Pink Floyd and Little Jimmy Osmond don't have much in common do they? (no address given/)

Fred Drake

## Hellraisers for Europe

HOW ABOUT the Sweet representing Britain in the Eurovision Song Contest next year. Their world-wide fame has taken them up the charts in many countries, so surely they are perfect for the ESC.

I have nothing against Cliff: in fact I think he's smashing,

but he just didn't make it. I know it's a bit early yet to think about next year's contest . . . but I feel it's an important suggestion to think on.

J. Pullinger  
281 Wilson Avenue,  
Rochester,  
Kent.

## Supremes blown by the Beeb

I WOULD like to say how surprised I am to see the Supremes doing well in the charts. I thought their performance on Top Of The Pops would put paid to them having a hit with Bad Weather.

It's not the group I'm complaining about. On the contrary, they're great. It's the Top Of The Pops band. The backing on that record makes it, I think, and the whole effect was lost during this particular TV performance.

Surely, when a record depends so much on music, as Bad Weather does, it would be fairer to the group to play the actual record on Top Of The Pops.

Jim Elsby  
18 Dovecliff Road,  
Stretton,  
Burton on Trent,  
Staffs.  
VAL: That's not allowed, Jim, due to the musi-

cians' union rules on miming. Their stipulations are made in order

to keep their members in employment . . . so that groups must use musicians to add any additional backing sounds to their own instruments. It gets a bit complex . . . but that's the basis of the reasoning as I understand it!

## and those cuts

I'M GETTING tired of Top Of The Pops cutting out half the records. Examples are Why Can't We Live Together by Timmy Thomas; Jimmy Osmond (not that I'm a fan of his) and The Detroit Spinners.

Most annoying of all, though, was the way they cut out Deodato's record Also Sprach Zarathustra (2001) in the middle and started on the end part. The same thing happened with Carly Simon's Right Thing To Do.

It seems to me that if the programme didn't feature the same artists for two weeks running (not number ones) like Roger Daltrey, Sweet, Slade, T Rex etc, then they could fit these records in.

The same applies to records that haven't even been featured in the show, like Free's Wishing Well, Deliverance's Duelling Banjos and Derek and the

Dominoes' hit from last year, Layla.

Let's hear Top Of The Pops play some of these neglected records at least once, and maybe I'll be watching the programme every week.

M. Thomas  
22 Elfed Avenue,  
Sandfieldsest,  
Port Talbot,  
Glamorgan.

## Super Simon!

I wanted to let Record Mirror's readers know just what happened after Simon Turner left the record shop in London after his recent personal appearance. About 20 or 30 of us met him outside his hotel, and although he was very tired he signed more autographs for us and talked to us for about 10 minutes.

Seven of us met Simon again on Sunday when he went to lunch with Jonathan King. We waited for him to return, but we all went home at 10 pm defeated by the cold.

We chatted with Simon on Sunday too and gave him letters and a present from us. He has such a terrific personality I won't forget him in a hurry.

Sue Light  
58 Brocket House,  
Union Road,  
London SW8 2RE.



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EDITOR Peter Jones  
ASSISTANT EDITOR Peter Harvey  
PRODUCTION EDITOR Roger Greenaway  
NEWS EDITOR Rick Sanders  
FEATURES EDITOR Valerie Mahbs  
PRODUCTION MANAGER Len Ezler

### CONTRIBUTING EDITORS

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James Hamilton  
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John McKenzie  
Keith Ellis  
Anne Marie Barker  
Evelyn Aftergut  
John French

### PHOTOGRAPHER

ADVERTISING DIRECTOR

ADVERTISING MNGR.

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CIRCULATION MANAGER

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# Gettin' their rocks off

'HOWAAY, MAN!' yelled Geordie's singer Brian Johnstone as the mini van hurtled towards a boozy group of Newcastle Brown-ites swaying gently by the roadside. We missed them by inches, tore round another bend, flew past our original destination which was the Mayfair Ballroom and began the whole crazy Keystone cops routine all over again.

'Listen, man we've got plenty of time, we want to get there in one piece!' said Brian, clutching at his wife.

'For CHRIST SAKE!' squealed a gentleman from EMI, as a lamppost leapt to one side.

'JESUS!' we breathed, one mile and thirty seconds later as the van screeched to a halt. Geordie were back in the land of the Geordies; but only just!

## Boozin'

Inside the Mayfair, the atmosphere was close but jovial. Supertramp were on stage but the crowd were there to see Geordie and were filling in the interim by getting into a bit of serious drinking beforehand.

'EEI, its great to be back!' grinned Brian as we trooped backstage to the dressing rooms.

Tom Hill plus lady was in the corridor chatting to a group of fans, drummer Brian was picking at an hors d'oeuvre and testing a drum stick, Vic was getting changed and Brian Johnstone was at the drinks table discovering

no beer, only wine and wanting to know why.

Its hard to describe the following that Geordie have in Newcastle. In many ways its similar to the appeal that Slade have all over Britain. They appeal to the workers, the drinkers and the school-kids.

Where Lindisfarne's following came pre-

**Mike Beatty follows Geordie to the land of brown ale**

In the ballroom the crowd are getting restless. 'We want Geordie, WE WANT GEORDIE!' In the dressing room the group are ready. Keyed up but happy, they're fed up with the waiting.

'Lets bluddy gan out there' mutters Brian.

'Not till eleven thirty' say someone from the Mayfair.

And then they're on. A roar greets the entrance of guitarist Vic as he strides onstage, plugs in and starts to chug out the riff from Keep on Rocking (their own, by the way, not Slade's). Further pandemonium marks the entrances of Tom and Brian — as, they begin to thump out the rhythm.

And then there's Brian Johnstone, hurling his swarthy frame at the microphone with the strength of a weightlifter and the agility of a ballet dancer.

## 'The best'

'Yer wanna know something, yer the best bluddy audiences in the world!'

Its the fans who provide the siren like scream that opens All Because Of You and its the fans who sing the chorus of Don't Do That.

'Here's one by a group that put us on the map' yells Brian as they go into House of the Rising Sun. Journalists glance at each other, not quite knowing what to expect. But its OK, in fact its quite good. Brian's voice comes over well. He has the type of vocal chords that dare you to ignore them; loud and powerful and bluesy.

From then on its back to rock with Tom clambering on Brian's shoulders, grinning from ear to ear at the sea of hands that stretch out from behind the foot-lights.

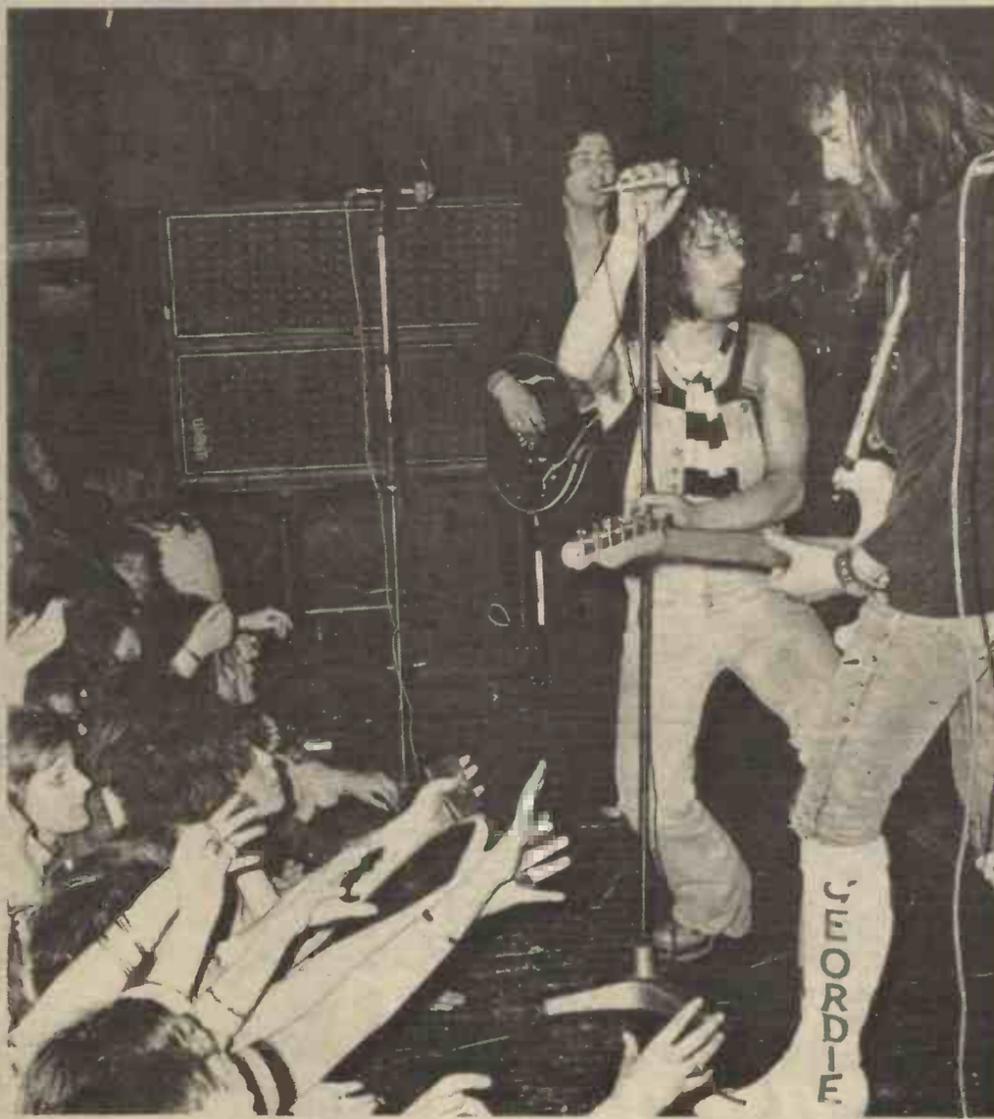
## Too much

The enthusiasm, the volume and the chants last through two encores, but as an unidentified compere put it 'You can have too much of a good thing.'

Backstage its hot n' happy: Friends are arriving, groupies are attempting to and Brian's decided that wine isn't so bad after all. In true Newcastle and journalistic fashion the hors d'oeuvres remain virtually untouched while the booze is disposed of within seconds.

It's been a good gig. Geordie have returned to their home town, if only for one night. Tomorrow its Lincoln and next week London and the week after somewhere else.

But who cares! Tonight it was Geordie land. Tonight coal came back to Newcastle — and Newcastle loved it.



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