

EXCLUSIVE: What the SWEET are really like at home! CENTRE SPREAD

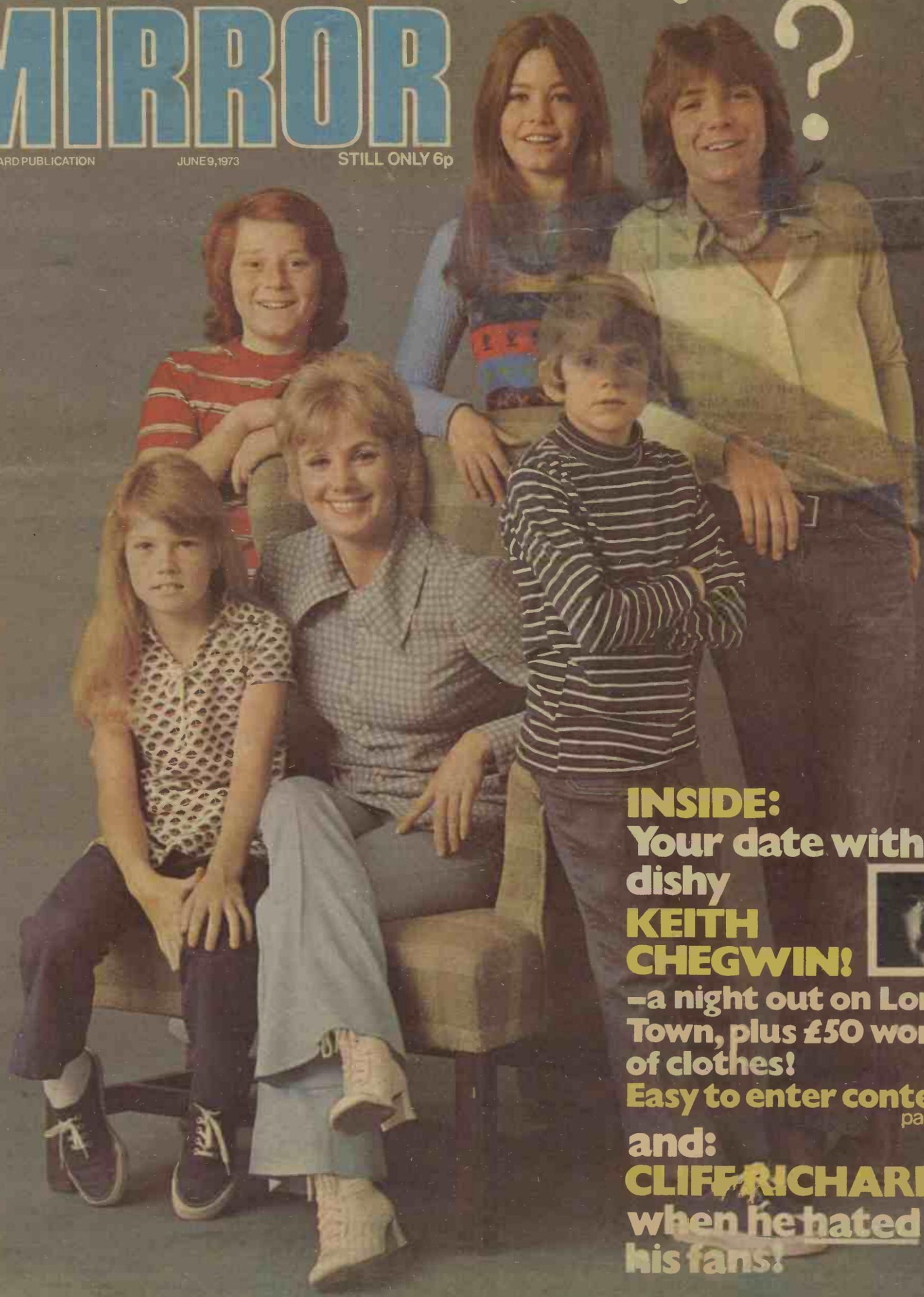
RECORD MIRROR

A BILLBOARD PUBLICATION

JUNE 9, 1973

STILL ONLY 6p

PARTRIDGE FAMILY:
Is this the last family portrait?



INSIDE:
Your date with
dishy
**KEITH
CHEGWIN!**



-a night out on London
Town, plus £50 worth
of clothes!

Easy to enter contest
page 11

and:
CLIFF RICHARD:
when he hated
his fans!

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

ALBUMS

This week	Last week	Weeks on Chart	Single	Label
1	1	8	SEE MY BABY JIVE Wizzard	Harvest HAR 5070
2	2	4	CAN THE CAN Suzie Quatro	RAK 150
3	4	6	ONE AND ONE IS ONE Medicine Head	Polydor 2001 432
4	3	8	AND I LOVE YOU SO Perry Como	RCA 2346
5	13	4	RUBBER BULLETS 10CC	UK 36
6	17	5	ALBATROSS Fleetwood Mac	CBS 8306
7	7	4	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla Motown TMG 852
8	5	6	HELL RAISER Sweet	RCA 2357
9	6	14	TIE A YELLOW RIBBON Dawn	Bell 1287
10	14	4	WALKING IN THE RAIN Partridge Family	Bell 1293
11	20	3	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	Alm AMS 7036
12	9	6	BROKENDOWN ANGEL Nazareth	Mooncrest Moon 1
13	10	5	WALK ON THE WILD SIDE Lou Reed	RCA 2303
14	8	6	ALSO SPRACH ZARATUSTRA (2001) Dead & Company	CTI 4000
15	12	6	YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound 6146103
16	11	8	COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K 10283
17	2	2	GIVE ME LOVE (GIVE ME PEACE ON EARTH) George Harrison	Apple R5988
18	22	4	ARMED & EXTREMELY DANGEROUS First Choice	Bell 1297
19	26	3	WELCOME HOME Peters & Lee Philips	6006 307
20	15	10	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell 1299
21	35	2	SWEET ILLUSION Junior Campbell	Deram DM 387
22	33	3	FRANKENSTEIN Edgar Winter Group	Epic 1440
23	27	3	POLK SALAD ANNIE Elvis Presley	RCA 2359
24	16	14	GIVING IT ALL AWAY Roger Daltrey	Track 2094 110
25	39	2	SNOOPY VERSUS THE RED BARON Hot Shots	Mooncrest Moon 5
26	19	7	WONDERFUL DREAM Ann-Marie	DavidEpic 1446
27	23	8	NO MORE MR. NICE GUY Alice Cooper	Warner Bros K16262
28	21	9	DRIVE-IN SATURDAY David Bowie	RCA 2352
29	25	9	MEAN GIRL Status Quo	Pye 7N 45229
30	45	2	STANDING ON THE INSIDE Neil Sedaka	MGM 2006 267
31	18	9	BROTHER LOUIE Hot Chocolate	RAK 149
32	31	3	NEITHER ONE OF US Gladys Knight & The Pips	Tamla Motown TMG 855
33	24	11	GOOD BRIEF CHRISTINA Chicory Tip	CBS 1258
34	29	15	NEVER NEVER NEVER Shirley Bassey	United Artists UP35490
35	28	10	MY LOVE McCartney's Wings	Apple R5985
36	50	2	ROCK-A-DOODLE-DOO Linda Lewis	Raft RA 18502
37	—	—	LIVE & LET DIE Wings	Apple R 5957
38	30	6	I'VE BEEN DRINKING Jeff Beck/Rod Stewart	RAK Replay RR4
39	34	10	BIG EIGHT Judge Dread	Big Shot B1619
40	32	5	HELP IT ALONG/TOMORROW RISING Cliff Richard	EMI 2022
41	—	—	HALLELUJAH DAY Jackson Five	Tamla Motown TMG 856
42	37	11	TWEEDLE DEE Jimmy Osmond	MGM 2006 M5
43	42	4	OVER & OVER James Boys	Penny Farthing Pen 806
44	—	—	I'M GONNA LOVE YOU JUST A LITTLE BIT MORE BABY Barry White	Pye 7N 25610
45	41	9	I'M A CLOWN/SOME KIND OF A SUMMER David Cassidy	Bell Mabel 4
46	40	13	GET DOWN Gilbert O'Sullivan	MAM 96
47	43	14	THE TWELFTH OF NEVER Donny Osmond	MGM 2006 199
48	—	—	BORN TO BE WITH YOU Dave Edmunds	Rockfield ROC 2
49	44	7	24 SYCAMORE Gene Pitney	Pye 7N 25606
50	36	13	ALL BECAUSE OF YOU Geordie	EMI 2008

This week	Last week	Weeks on Chart	Album	Label
1	1	1	PURE GOLD	EMI EMK 251
2	1	6	ALADDIN SANE David Bowie	RCA Victor RS 1001
3	3	3	20 FANTASTIC HITS VOL. 3 Original Artists	Arcade ADEP 5
4	5	6	THE BEATLES 1962/1966	Apple PCSP 717
5	4	6	THE BEATLES 1967/1970	Apple PCSP 718
6	7	3	ALONE TOGETHER Donny Osmond	MGM 2315 210
7	6	4	RED ROSE SPEEDWAY Paul McCartney & Wings	Apple PCTC 251
8	22	1	THERE GOES RHYMIN' SIMON Paul Simon	CBS 69035
9	25	1	SPACE RITUAL ALIVE Hawkwind	United Artists UAD 60037/8
10	18	46	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
11	10	1	NEVER NEVER NEVER Shirley Bassey	United Artists UAG 29471
12	20	3	YESSONGS Yes	Atlantic K 60045
13	21	11	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
14	15	29	BACK TO FRONT Gilbert O'Sullivan	MAM 502
15	8	3	DALTREY Roger Daltrey	Polydor 2406 107
16	13	6	CABARET Soundtrack	Probe SPB 1052
17	9	10	LIZA WITH A 'Z' Liza Minnelli	CBS 65212
18	12	3	WISHBONE FOUR Wishbone	AshMCA MDKS 8011
19	32	1	20 ORIGINAL CHART HITS Original Artists	Philips TV 1
20	42	5	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007
21	23	12	BILLION DOLLAR BABIES Alice Cooper	Warner Brothers K 56013
22	14	17	CLOCKWORK ORANGE Soundtrack	Warner Brothers K 46127
23	46	3	RAZAMANAZ Nazareth	Mooncrest CREST 1
24	19	6	SINGALONGA MAX Max Bygraves	Pye NSPL 18401
25	17	4	ROCKY MOUNTAIN HIGH John Denver	RCA Victor SF 8308
26	16	10	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232
27	31	5	TRANSFORMER Lou Reed	RCA Victor LSP 4807
28	11	11	40 FANTASTIC HITS FROM THE 50's & 60's Original Artists	Arcade ADEP 3/4
29	37	4	WIZZARD BREW Wizzard	Harvest SHSP 4025
30	27	74	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
31	28	4	LIVE Uriah Heep	Bronze ISLD 1
32	26	20	NO SECRETS Carly Simon	Elektra K 42127
33	39	3	PILEDRIIVER Status Quo	Vertigo 6360 082
34	34	12	THE RISE & FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287
35	—	—	GILBERT O'SULLIVAN HIMSELF Gilbert O'Sullivan	MAM 501
36	—	—	THE BEST OF STATUS QUO Status Quo	Pye NSPL 18402
37	50	—	HUNKY DORY David Bowie	RCA Victor SF 8244
38	38	18	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
39	49	16	ROCK ME BABY David Cassidy	Bell BELLS 218
40	—	—	TANX T. Rex	EMI BLN 5002
41	17	8	OH-LA-LA Faces	Warner Bros. K 56011
42	40	9	HOUSES OF THE HOLY Led Zepplin	Atlantic K 50014
43	29	3	SONGS FROM HER TV SERIES Nana Mouskouri	Fontana 6312 036
44	—	—	LOST HORIZON Led Zepplin	Bell SYBEL 8000
45	30	8	BELIEVE IN MUSIC Max Bygraves	K-Tel TE 294
46	—	—	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18261
47	—	—	COSMIC WHEELS Donovan	Epic 65450
48	—	—	PARCEL OF ROGUES Steeleye Span	Chrysalis CHR 1046
49	—	—	TEASER & THE FIRECAT Cat Stevens	Island ILPS 9154
50	45	37	PORTRAIT OF DONNY Donny Osmond	MGM 2315 108

Birthdays week for Suzi Quatro but no celebrations for a number one hit - Wizzard keep the coveted top spot. 10CC climb with some haste to five closely followed by Fleetwood Mac and a golden oldie, Albatross. They took some time over here but deservedly Stealers' Wheel now rising the charts pretty quickly with a 24 place rise over the last two weeks. George Harrison back with some force and he looks well set for another number one, following My Sweet Lord. Snoopy is having a bright re-birth. The Hot Shot version does sound very, very similar to the oldie of yesteryear. Neil Sedaka is on the move with Standing On The Inside, just amazing what Top Of The Pop's programming can achieve, or would it have risen fast anyway? The Top 20 says welcome to Peters & Lee. Edgar Winter is fairly leaping up the 50 and could well repeat his Stateside number one placing in the UK. Wings are certainly going to be '73's big group. Their record should be in the 20 next week. Jackson Five say hello once more, Hallelujah Day their latest looks like having quicker success than it did in the USA. And isn't it fabulous to see Linda Lewis making fast strides with Rock-A-Doodle-Do? Dave Edmunds is back with some more Spectorish sounds. Barry White is in the 50 with his big US Soul hit after spending some time amongst the breakers. Talking breakers - this week's include Jimmy Helms with Jack Horner's Holiday, Gerry Monroe and a tearful football saga, Goodbye Bobby Boy, Mott The Hoople and Honolulu Boogie and Marsha Hunt's, Oh Not The Beast Day.

For chart compilers - last week when we couldn't print our 50, the records to drop out were Kenny's, Heart Of Stone; Power To All Our Friends from Cliff; Mud's Crazy Roxy Music's, Pjaramama and Love Train from the O'Jays.



album for the charts

SPOOKY TOOTH
You Broke My Heart So I Busted Your Jaw (Island). If there's one goldie album track which just keeps playing through my head from time to time then it must be Spooky Tooth's version of I Am The Walrus from their last Puff album. Now Spooky are back in business and with them again is Gary Wright plus Mike Harrison (above). Getting together again events somehow often fail but this album, so picturesque in its title, is a goodie. Even if Greg Ridley and Luther Grosvenor are missing from the line-up, Chris Stewart and Mick Jones are worthy substitutes. Maybe the drumming needs that bit more and here Bryson Graham has come in for Kellie. Yes, the disc deserves to do well - it has a lovely bit of pace and movement. You just have to take time to listen and buy.

chart chasers

- GROOVER - T-Rex (EMI)
- PILLOW TALK - Sylvia (Decca)
- PEEK-A-BOO - Stylistics (Avco)

US soul chart

- (2) One Of A Kind - Spinners
- (1) I'm Gonna Love You Just A Little More Baby - Barry White
- (4) Give Your Baby A Standing Ovation - Dells
- (6) Daddy Could Swear, I Declare - Gladys Knight & The Pips
- (7) Natural High - Bloodstone
- (3) Leaving Me - The Independents
- (10) Finders Keepers - Chairman Of The Board
- (5) Without You In My Life - Tyrone Davis
- (20) Time To Get Down - O'Jays
- (9) Pillow Talk - Sylvia

These and other big US Soul records will doubtless be amongst the Dave Symonds' record play this Saturday on Radio One from 5 pm.

disc news

Lonely Lady is Joan Armatrading's first single on the interestingly titled Bug label. Rainbow Theatre residents, Wednesday thru Saturday - July / August. Sheep have their very first album out on Myrrh Gold. Album titled after the group includes the voices of Queen Elizabeth Boy's School and Penbrook Junior School, Cheshunt, Herts. The current success of the two Beatles double-album sets has meant a sale to date in excess of 105,000 copies.

hamilton's disco

BETTE MIDLER: Boogie Woogie Bugle Boy (Atlantic K 10310) MoR.
ASLEEP AT THE WHEEL: Take Me Back To Tulsa (UA UP35338) MoR.
GLEN CAMPBELL: I Knew Jesus (Capitol CL 15752) Pop.
JOHN FRED: Judy In Disguise (Contempo CR 11) Pop.
FRED WESLEY & THE JB's: Doing It To Death (People, US import) R&B.
GI-GI: Daddy Love (Contempo CR 10) R&B.

CHART PARADE

Compiled and edited by TONY JASPER

world charts

Yugoslavia
1 Power To All Our Friends — Cliff Richard

Sweden
1 Power To All Our Friends — Cliff Richard
3 I Am An Astronaut — Ricky Wilde (UK)
7 Grand Hotel (LP) — Procul Harum
9 Aladdin Sane LP — Davie Bowie (RCA)

Singapore
1 Tie A Yellow Ribbon — Dawn
2 Daniel — Elton John
3 Killing Me Softly With His Song — Roberta Flack
4 12th Of Never — Donny Osmond (MGM)
5 Never Never Never — Shirley Bassey (UA)

France
3 Tu Te Reconnaîtras — Anne Marie-David
6 Forever And Forever — Demis Roussos

Australia
1 Killing Me Softly With His Song — Roberta Flack
2 Last Song — Edward Bear
3 Top Of The World — Carpenters
4 Tie A Yellow Ribbon — Dawn
5 Funny Face — Donna Fargo

Hong Kong
1 Tie A Yellow Ribbon — Dawn
2 Sing — The Carpenters

americana

BRITISH artists going great guns in US charts. The singles chart shows five in the Top 20 and album-wise there are 10 in the 30. Fifth Dimension are soon to record a new album with the finish of their season at the Riviera Hotel, Las Vegas. Nilsson has been in New York with Ringo Starr working on the former's horror film satire, *Son Of Dracula*. An interesting film music album expected. Another version of *Amazing Grace* appears with Glen Campbell doing the honours — on bagpipes. It can be heard on the new Campbell album *I Knew Jesus*. George Harrison rumoured to be a session man on new Andy Williams album currently being recorded. James Taylor producer-manager Peter Asher producing Linda Ronstadt's forthcoming album for Asylum. Thanks to US sales of Bee Gees records, Maurice Gibb has just bought a 240foot luxury yacht which among other things has six huge state-rooms, dining room, stabilisers, radar, ship-to-shore phones and of course colour television. *Monster US* single approaching in Soul Makossa from a host of people. It heralds to many the beginning of Afro-Rock.

missing out

JUST WHY do some records not make the charts? Here are four apparent certs and at present four apparent misses!

BEE GEES
Saw A New Morning (RSO): Plenty of success in the States but the records keep missing here. CERTAINLY one of pop's biggest mysteries!! Do you know why?

LES HUMPHRIES
Mama Loo (Decca): So they hit the tops in SIX European countries and here? Where was it and why did it not make at least the lower regions of the 50? Any ideas?



LYNSEY DE PAUL
All Night (MAM): And what a belter with plenty of disco feel. Lynsey had two successive singles in the charts previous to this release. SO WHAT HAS HAPPENED?

FAMILY
Boom Bang (RAFT): A tremendous commercial disc. Surely one to stomp, have fun, just feel good. Why no chart movement?

disc news

Pink Fairies have a new album to tie in with their forthcoming tour. The title is *Kings Of Oblivion*. (Polydor).

Trini Lopez makes his debut on MGM with a single called *Butterfly*. Trini hit the tops some years back with *If I Had A Hammer*. *Butterfly* was taken by Danyel Gerard into the UK charts several years back.

you write

THANKS to Ian Hughes, Croydon; Charlie Shannon, Liverpool; the Keith Sherman Record Shop; David Knowles, Rotherham; Gary Allenby and Paul from Rolling Stone for saying, Dawn's, *I Play And Sing*, WAS released in the U.K. The record number is Bell 1218.

Sorry to mislead you all. When you hear it from the horse's mouth as it were, you sometimes accept! So, Tony Orlando make a note too! Henry Bull, my apologies to you in particular. S. Chatterton of Otley Road, Harrogate, Yorks, writes suggesting:

"After the success of your All-Time Top 20 charts, I would like to suggest a new competition. This would be to guess a week in advance the whole of the Top 50 or 30 singles with a special prize for anyone having the Top 50/30 correct."

The only prize I can think of would be Director of EMI, Decca, just any company! It sounds very, very hard. Maybe we'll try chart positions on the first 10 sometime. Thanks for the idea, though.

reader's tip

And she said, "I'm busy". And she sounded really a great girl — that's RM reader Oz Trier from West Horsley. She phoned to talk about the Dawn single and stayed to talk about the current 50. She likes Dutchmen but about Lou Reed's lyric for *Walk On The Wild Side*, "love it, love it" and the record, "absolutely fantastic." She says for Reed lyrics listen to Andy's Chest from the album! The current Linda Lewis single is "very good" but she prefers hearing Spector to Wizzard, digs the new Jaki Whitren record and talking about Frankenstein from Edgar Winter, says "just noise". The Harrison single is "very average" and, Oz adds, "I was never much of a Beatle fan save for their Number Nine on the White album." Ta, very much.

BOLAN HOLD UP

NO BOLAN SINGLE was the upsetting greeting for countless fans as they streamed into record shops expecting a June 1 release. Only a few dealers managed to get hold of copies. EMI are as disappointed as anyone. At the present moment their record presses are working flat-out.

Countless big sellers for EMI have meant the company taking special action to ensure fans receive their records as soon as possible. The T. Rex single, *Groover*, plus the new one from Geordie are being pressed in Holland to get supplies moving. There is a 50,000 advance order.

Wings enter the charts at 37. Demand for their new single could not be met. This has stopped them from having a notable first week entry place. We are back, after a lull, into the summer single rush fiesta which characterised 1972. Fans then went wild over the Jacksons, Osmonds and Bolan, to name three. Hits are somewhat unpredictable but with so many big ones around and star names getting current release, the question does arise of whether the fan would bet a better deal if there was a staggering of releases. Yes?



focus on . . .

SYLVIA
CURRENT U.S. hit is *Pillow Talk*. It reached number one in the U.S. Soul Chart. The record is released here. Sylvia is married to Joe Robinson, President of All Platinum Records. Among her many U.S. hits have been *Love Is Strange*, *Sunday*,



Not On The Outside and *Love On A Two Way Street*.

Sylvia likes fancy cars and pretty clothes. She is into cooking West Indian dishes. Once she was part of The Mickey and Sylvia team which had a number one with the already mentioned, *Love Is Strange*.

Pillow Talk is gathering the fans and looks like hitting the charts soon.

deletions

Among deletions announced by Polydor are Melanie's, *Ruby Tuesday*, Alexander Beetle; *Medicine Head's*, *How Does It Feel*; The Hollies track *Magic Woman Touch* and the knock-out Richie Havens single, *Freedom*. (Remember his version at Woodstock?).

yesterplays from the rm charts

5 years ago

- June 8, 1968
- 1 Young Girl — Union Gap (CBS)
 - 2 Man Without Love — Engelbert Humperdinck (Decca)
 - 3 Honey — Bobby Goldsboro (UA)
 - 4 Jumping Jack Flash — Rolling Stones (Decca)
 - 5 Rainbow Valley — Love Affair (CBS)
 - 6 I Don't Want Our Loving To Die — Herd (Fontana)
 - 7 Joanna — Scott Walker (Philips)
 - 8 Do You Know The Way To San Jose — Dionne Warwick (Pye Int)
 - 9 Lazy Sunday — Small Faces (Immediate)
 - 10 Wheels On Fire — Julie Driscoll (Marmalade)

10 years ago

- June 8, 1963
- 1 From Me To You — The Beatles (Parlophone)
 - 2 Do You Want To Know A Secret — Billy J. Kramer (Parlophone)
 - 3 When Will You Say I Love You — Billy Fury (Decca)
 - 4 Scarlet O'Hara — Jet Harris & Tony Meehan (Decca)
 - 5 Take These Chains From My Heart — Ray Charles (HMV)
 - 6 Two Kinds Of Teardrop — Del Shannon (Liberty)
 - 7 I Like It — Gerry & The Pacemakers (Columbia)
 - 8 Lucky Lips — Cliff Richard (Columbia)
 - 9 Deck Of Cards — Wink Martindale (London)
 - 10 Can't Get Used To Losing You — Andy Williams (CBS)

Paul Simon's top 50 album FREE

YEP, here's the chance to win one of the top selling albums of the moment. *There Goes Rhymin' Simon* is right there in the album 50 so this is a competition you MUST enter NOW!

Easy questions (though we do get quite a few wrong answers!) to be answered and you could be a lucky winner if your correct entry is one of the first twelve out of the box. Send in by June 18 and enclose the box PS. Any number of entries providing each has a separate box PS.

Send to Paul Simon Contest, 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 the box PS

NAME.....

ADDRESS.....

1. Where was Paul's last single recorded?.....

2. What is the name of his current single?.....

3. Are all his records on the CBS label?.....

PS



Stray

THE new improved STRAY embarked upon their musical adventures at Croydon last week, and, if audience reaction is what matters, Stray are going to be big.

The band play their aggressive music fast and very loud, and the crowd was carried along on a tide of enthusiasm. Stray are changing, and Jimmy Helms was there to add vocal support, together with Doris Troy's backing singers (renamed the "Strayettes" for the night). A dinner-jacketed brass section helped reproduce the arrangements featured on the new album, Mudanzas.

The force of the opening songs, "Such A Pretty Thing," and "Come on Over" had the kids leaping and looning, and soon the over-loud balance improved and Steve Gadd's vocals started to be heard. Del Bromham's lead work and Ritchie Cole's thunderous drumming were well to the fore, nicely framed by Gary Giles brass work.

As the last offering, "Hallelujah," was belted out, the fans started tumbling down the aisles like musical lemmings, to stand before the stage in their hundreds, stomping and clapping and cheering for more.

MAURICE GRAN

Gordon Lightfoot

THE Gordon Lightfoot concert at the Royal Albert Hall last Wednesday night was like a flashback to times long gone. Here was a folk singer from across the Atlantic on one of his rare visits to these shores, wearing blue jeans and tennis shoes, and holding a packed audience in the palm of his hand.

The mood of the evening was of the renewal of a long-standing friendship; the songs were low-keyed and gentle; and the applause that greeted favourites like Cotton Jenny and Alberta Bound always died away after the first few bars, without so much as threatening to become a performance in themselves. Perhaps it was this relaxed mood, or more likely the sheer scale of the Albert Hall when matched against a lone voice, that kept the first half subdued.

In the second half it all started to click. Gordon's voice found a new intensity and range. Hello Young Stranger came over with a depth of emotion that would have surprised anyone who had only heard it on record. With Pony Man, Gordon reached his peak, and he was clapped back for the encore.

So ended this year's visit from the quiet man of Canadian folk, the man quoted as saying: "I'm just a cowboy; I don't do too much talking." If he can send all those people out into the Kensington night feeling that peaceful and happy, then I guess he doesn't need to do too much talking. Anyhow, he'll be back next year.

ANDREW KERSHAW

Focus are happy together

RUMOURS suggesting Focus were about to split were quashed by the group's British record company this week.

A Polydor spokesman said: "By the end of their tour here they were very tired and tempers became a bit frayed. That's probably how the rumour started. The group have now returned to Holland and everyone is back to normal and happy."

"There is now no chance of them splitting."

The Focus tour here almost immediately followed the band's two-month tour of America, all of which added up to a very heavy start to the year.

Before they left England, the band completed their fourth album at studios in Chipping Norton. No title or release date has yet been set.

Elton pads up

An Elton John maxi-single will be released on June 29, featuring Saturday Night's All Right (For Fighting) as the A-side — a track from his forthcoming album to be released in September — and two B-sides to be released only on the single, Jack Rabbit and Whenever You're Ready. (We'll Go Steady Again).

In the meantime, sporting Elton is to put on the pads for a show-biz cricket eleven at Lords on Sunday.

He will play in a team captained by impresario Vic Lewis that includes Ed Stewart, Michael Parkinson, David Frost and Peter Cook in a benefit match for Freddie Titmus.

The match starts at 2.00 p.m.



Dr. John is coming

Dr. John will be coming to England after all — following his cancelled tour which was to have taken place last week, he will now be making London appearances at the Rainbow on July 3 and the Sundown, Edmonton, the following evening.

Appearing with Dr. John in a show of New Orleans music will be Allen Toussaint — who recently arranged the brass for the Band's Rock Of Ages double album — and the Meters, who will back Dr. John as well as appearing in their own right.

A new Dr. John single, Such A Night, will be released on June 22. The number comes from John's latest LP, In The Right Place, on which he is produced by Toussaint and backed by the Meters.



Busy Linda

Linda Lewis, whose single Rock-a-doodle-doo is climbing the RM charts, flies to Yugoslavia this week for the International Slovene Song Festival at Ljubljana. She will also make TV and radio appearances.

She has just completed her part in a new Ronald Searle cartoon film entitled Hail Hall, Dick Deadeye, Duty Calls, loosely based on Gilbert and Sullivan's The Mikado and HMS Pinafore.

Linda, who will dub the voice of Yummy, has been coached by Victor Spinetti for her part. John Baldry, Miriam Carlin and Shirley Abicair will also be heard on the film.

New Hendrix film, double album

More Caroline

Last week Radio Caroline started English language broadcasting 21 hours a day with their new 50Kw transmitter on 389m. MW, while their Dutch service is going out on 259. "Most London areas should pick up the broadcasts", said Pete Tillman of Caroline.

WEA are to release a double LP of 12 Jimi Hendrix performances to coincide with the film, Jimi Hendrix, which opens at the Warner cinema, Leicester Square, on June 14.

Included on film and record are sets from Monterey, the Isle of Wight, Fillmore East, Berkeley and a 1967 Marquee gig.

There are filmed interviews with Jimi and conversations with Pete Townshend, Mick Jagger, Eric Clapton and Lou Reed.

V. Joe lose Jim

Guitarist Jim Mullen has quit Vinegar Joe "to follow a more personal musical career," the group's publicist announced this week.

"On completion of their tour the band and Jim agreed it would be best for him to pursue his own musical direction," it was stated. "It was felt that having two lead guitarists in the band would draw comparisons with other groups."

Vinegar Joe will now revert back to their original format with singer Robert Palmer playing second guitar.



Is Suzi Quatro going too fast?

COMPLAINTS have been passed on to RM by a promoter in the North of England concerning Suzi Quatro's failure to appear at two concerts.

In neither case, said R. Carew, did Suzi or her management give any notice of her non-arrival. He told RM: "Before Suzi's record started to climb in the charts, we were approached by her agency, MAM, who asked if we could give her a hand and start the band on the road."

"We booked her into Hull Arts Centre and RAF Scampton on April 14 and 15 and signed contracts for £45, but she just didn't arrive. We were later told that there was some problem with the drummer."

"We did get a replacement date for Hull, but so far we haven't had any compensation for Scampton."

"This sort of thing is always happening to small promoters. The only recent big band who seem to keep their commitments are Mud — but even Slade honoured their gigs set up before they had a hit."

A spokesman for Suzi Quatro told the RM that the reason some of her gigs had been blown out was for her own safety. "She's only a little lady, and some of these gigs have been getting heavy — people trying to batter down her dressing room door, pull her off the stage and that sort of thing."

"Obviously, now she's getting big, she's also got a lot more commitments — rehearsals and so on."

"However, she will be honouring all her June dates."

Suzi is booked to appear at Hastings Pier tomorrow (Friday), Springfield Restaurant, Spalding (9), Hull Arts Centre (10), Cambridge Corn Exchange (16), Queens Hotel, Westcliff (17), Heavy Steam Machine, Stoke (19), Corn Exchange, Devizes (22), Eton Hall College, Peterborough (23), Palace Lido (24), Boobs, Bristol (27), Royal College Of Art, London (29) and the California Ballroom, Dunstable (30).

RECORD MIRROR'S PUBLISHER ALSO BRINGS YOU:

MODERN PHOTOGRAPHY

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Bowie WILL honour Leeds engagement

DAVID BOWIE fans who bought tickets for his cancelled date at Leeds University last Saturday will be able to use them at a replacement concert to be staged at the Roladrome Skating Rink in the city on Friday.

The reason for Bowie's non-appearance at Leeds was said by his tour coordinator Jaime Andrews to be "the inadequate

technical facilities of the venue."

It was not until Bowie's entourage arrived in the city on Friday night that they discovered that the stage was unsuitable for the show.

After the Bowie show at Earl's Court was soundly condemned for inadequate facilities — most of the audience could neither see nor hear the star — his management had "no al-

ternative" but to cancel the Leeds date.

A show had already been booked for June 8 — at the new Leeds date — at Newcastle City Hall. This will be postponed until later in the tour, probably June 29 or 30.

The statement from Jaime Andrews ended by saying "David would like to thank the thousands of fans whose pleasure and applause have made this our most enjoyable tour. Only thirty-three more shows to go, folks!"

Bands named for charity pop-rock gig

As exclusively predicted in Record Mirror, Her Royal Highness, Princess Anne will attend a Gala Pop Rock Concert at the Royal Festival Hall, London, on Monday June

25 in aid of the Save the Children Fund and other charities.

Among the stars appearing will be John Denver, The Bee Gees, Jose Feliciano, Nina Simone and The Guess Who.

The concert is organised by Sir Lew Grade on behalf of ATV and it will be seen on Independent Television later this year. Tickets are on sale at the Royal Festival Hall Box Office.

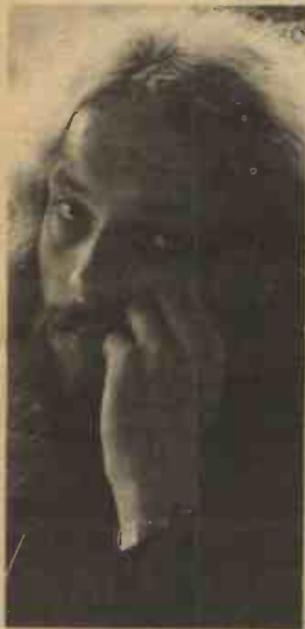
Fairport reconvene

FAIRPORT CONVENTION flew back to Britain last week having completed a tremendously successful first concert tour of Australia and New Zealand, and this week begin a new series of concerts throughout Britain.

The group also resumes recording at Sound Techniques studio for a new album to be released in the autumn.

Tour dates are: Ayr University (June 8); Bristol University (15); Emmanuel College, Cambridge (19); Cheltenham Town Hall (22); Birmingham Town Hall (23); The Royal Theatre, Norwich (24); Oxford University (26).

Jethro get passionate



THE NEW Jethro Tull album, A Passion Play, is now to be released on July 6. Originally scheduled for release in April, the LP was held up by technical problems with the sleeve.

As on their last album, Thick As A Brick, the new LP is one continuous piece, the music being specially written to form the main part of the group's new show.

The album, originally recorded last year in France, was largely re-written and re-recorded during the winter.

The group's two Wembley concerts, scheduled for April 28 and 29 and cancelled because of Ian Anderson's nervous exhaustion, are now to be held on June 22 and 23. Holders of tickets for April will be able to go to the respective concert this month.

Jethro have just completed a five-week tour of the States, where they will return after the two Wembley shows.

Travelling east

The Natural Acoustic Band, now a duo of Tom Hoy and Robin Thyne, have been signed to appear at the Festival of Tabarka in Tunisia in July. They will be in Tunisia from July 2nd to July 18th.

Groundhog to star in 'minstrel' film

TONY MCPHEE of the Groundhogs is to make his screen debut as an actor/singer in a major US production scheduled to start shooting later this year. McPhee will be cast as a "20th century wandering minstrel" in the southern states of America.

He is expected to share top billing with two established Hollywood stars and will write the film's score, which will include at least six new songs.

Shooting will be centred in Nashville and Wilf Pine, McPhee's manager, has flown to the US to sign contracts for the film and finalise dates for a ten-date solo tour by Tony.

Said Pine: "There are still a lot of details to sort out, so I

don't want to say any more at this stage, even to name the film company involved".

Meanwhile in Britain, McPhee starts his first solo tour at the Roundhouse on September 16. Other dates include: Leeds Town Hall (17), Birmingham Town Hall (18), Folkestone Leas Cliff Hall (19), Chatham Central Hall (20), Barnsley Civic Hall (22), Harrogate Royal Hall (25), Southport Floral Hall (26), Buxton Playhouse (27) and St Albans City Hall (29).

McPhee is currently recording a solo album and one with the Groundhogs at his private studio in Haverhill, Suffolk.



Bee Gees — back in action

Bee Gees' short tour

THE BEE GEES' tour which was to have opened at Preston Guildhall on June 4 will now begin at Birmingham Town Hall on June 10.

The dates at Preston, Manchester Free Trade Hall, Liverpool Philharmonic, Bristol Colston Hall and Sheffield City Hall were cancelled because of drummer Dennis Bryon's dislocated shoulder.

A spokesman for the Robert Stigwood Organisation said that it was impossible to replace Bryon at such notice as rehearsals had already been completed and immediately before the opening date the Bee Gees were taping a TV show in Los Angeles.

It's hoped to re-book the cancelled dates in the future, but no definite arrangements can be made owing to the Bee Gees' heavy television commitments in the USA.

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THE face



IT SOUNDS like every band's dream come true — while Skin Alley were over in Memphis to play at the Stax promotion for the US rock writers' convention our trusty English boys were joined on stage by Don Nix, half of the MGs — y'know, Booker T and — and who else but Ry Cooder: There's something to tell their grandchildren around the glow of the central heating boiler on a winter night . . . the next Andy Williams album is to be produced by superproducer Richard Perry, who has worked with Carly Simon, Harry Nilsson and Captain Beefheart. Cuddly Andy to record Electricity? You're So Vain? Smithsonian Institute Blues? Well, he was a rocker once upon a time . . .

Three nasty accidents: Dr. Hook is currently recuperating after taking a dive from the stage in San Diego, multi-sax wizard Dick Heckstall-Smith is bedridden with a slipped disc and has had to leave his band Manchild, who are thinking of calling themselves the Legion of the Great Unwashed, and poor old Robert Wyatt, Matching Mole's drummer, fell out of a fourth-floor window at a party given by Lady June, the poetress (it says here). After a trip to Stoke Mandeville Hospital, Robert's injuries have been confirmed as a fractured spine and a broken leg. Sladism — a malaise sweeping the country — had two old dears in fur stoles and faded dresses crashing Noddy's dinner, only to reveal themselves as boppers in disguise.

Radio Atlanta's address is PO Box 2448, the Hague, Holland . . . Casey Kelly's reception at a pub in Long Acre most enjoyable. He does a nice Beach Boys take-off — just him and a guitar, y'understand — about Fun, Fun, Fun till her daddy takes her vibrator away. With songs like that he'll do a bomb on the northern club circuit.

Laconic Lang, our man at the printers, asks: "would the BBC play Liza Minnelli's Dancing In The Moonlight if they listened to the words?"

U.S. news

Two new albums out this week feature some of the finest sounds produced by modern day rock guitarists. One is called The Guitars That Destroyed The World and among the strummers are Carlos Santana, John McLaughlin, Leslie West, Edgar Winter and Randy California.

The other is called The Progressives and features the high energy brand of musicianship represented by the Mahavishnu Orchestra, Walter Carlos, Paul Horn, Weather Report, Soft Machine, Charlie Mingus, Ornette Coleman, Paul Winter, Don Ellis, Compost, Gentle Giant and Matching Mole.

Willie Hutch, the soul producer turned writer turned artist, has been recording a new LP in Los Angeles. Among the instrumentals he's cutting is I'll Be There, which was a smasher for the Jackson Five. Willie, a bright and talented young name on the scene, recently made his film debut as the composer of the score for The Mack, a story about a black pimp. As a result of that project he says he's been offered several additional movie projects.

A new act, the Devastating Affair, will be performing with Diana Ross when she has her own affair with the public in Las Vegas in early and mid June . . . Marvin Gaye is back in the studio cutting his next single for Motown.

Rock guitar at its best

Several years ago Frankie Valli and the Four Seasons were super stars around the world. Then the act kind of went behind the scenes and weren't heard from for a while. Now they are back recording again — this time for Motown and their new single How Come has a very strong Beach Boys sound. Johnny Mathis will be recording with producer Thom Bell, the chap who cuts all those sweet sounding soul acts like the Stylistics and Billy Paul.

George Harrison plays on Andy Williams' next LP . . . Paul Simon's solo career is really taking off now that his Kodachrome single is headed toward the top of the charts and his LP, Here Comes Rhymin' Simon is being played all over the country.

Lee Michael is trying to re-capture some of that old good time rock 'n' roll on his new records for Columbia. After having left A&M where he estab-

lished his power as a vocalist-organist, Lee is trying very hard to break through with his new company, but it just isn't happening.

There's a new act called the Pointer Sisters which sings a very off-beat kind of pop/jazz music, with a bit of an old sound thrown in for good fortune.

The girls recently made their debut at a California prison where they performed with Cheech & Chong, the modern comedy duo. Seems the comics had requested the girls after they had been requested by the inmates.

Seals & Crofts will appear on Roberta Flack's first TV special, The First Time Ever which airs in mid-June . . . there's supposed to be an LP coming out soon called Music From Free Creek which stars such stars as Keith Emerson, Linda Ronstadt, Todd Rundgren, Harvey Mandel, Dr. John, Chris Wood, Bill Chase and Delany Bramlett.

The Watergate political scandal has resulted in several comedy LP's and a number of serious (but comical) singles being rushed out . . .

Nancy Wilson makes an infrequent appearance in England during June to help promote her new LP I Know I Love Him. She'll be playing clubs throughout the country . . . New Orleans is the "second

home" for Led Zeppelin, so it was fitting and proper that when the band was playing a concert there, a party was given and a 12-piece Dixieland band played for them. Robert Plant was quoted as saying "next to my home town of Birmingham, New Orleans is my favourite city; the combination of that incredible music and the beautiful balconies in the French Quarter is great." . . . Paul McCartney's recent TV special was ripped apart in the Press . . . The Grateful Dead and the Allman Brothers are doing concerts together . . . fourteen artists will be given platinum record awards for having sold one million albums.

Warner Bros. is the company handing out the internal award to Alice Cooper, James Taylor, Neil Young, Jethro Tull, Black Sabbath, America, Peter, Paul and Mary, Bill Cosby, Dean Martin, Arlo Guthrie, Allman Brothers Band, Rod McKuen and Anita Kerr, Seals and Crofts and one fella named Frank Sinatra.

Pink Floyd's movie Pink Floyd In Pompeii may get an American showing. Capitol Records is negotiating for distribution of the film which shows the band performing their own tunes in a deserted section of Pompeii.

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OUT NOW

"I USED to worry," Cliff Richard said, "when I saw Bruce and the other Shadows getting married. I thought what about me!"

"But that feeling passes, for I realised you have to find the right person. Of course, I would love to meet the girl of my life and get married. I would like to have children, but as yet it hasn't happened."

"Naturally there have been plenty of rumours. At one time I had only to be seen with a girl and the rumours would start flying."

Two of those girls have been Cindy Kent and Olivia Newton-John. Both are good looking and extremely nice people. Cindy got married recently; which leaves Olivia.

Olivia was pretty reticent when questioned about Cliff — at least on the marriage level. She just smiled and said, "Let's talk about something else."

But she has a real respect and liking for Cliff and judging by his comment that "Olivia's a marvellous person," it's a mutual feeling.

Cliff is 32 and has spent a long time as a bachelor boy!

Friends

But what he hasn't found in marriage, Cliff has, to some extent, compensated for by forming firm friendships with a great many people, particularly those associated with Christian groups. And of course throughout his almost 15-year career, Cliff has attracted an army of fans; mostly girls.

His fans have got up to the most incredible things. There was once a girl who had herself crated up in a wooden box, delivered addressed to Cliff in his dressing room and labelled, 'Please open at the end of the first half.' Another fan hid herself away in Cliff's dressing room cupboard for three hours. She, in fact, nearly suffocated before Cliff got round to opening the cupboard.

Screams

Naturally Cliff has had plenty of girls screaming his name. He says, "I used to have a dreadful thing about it, against it, because at one time they used to scream at random."

"But looking back, I think to myself... well, why should I feel like that because they wanted to scream, they came to scream. But you don't learn that kind of philosophy till afterwards."

These days Cliff has fans of all ages. He has carried with him fans from right back in 1958, yet the younger, newly acquired fans still scream!



The bachelor boy is bouncing back

I met Cliff the other day when I decided to hear him taking part in a series of pop concerts at St. Paul's Cathedral.

The concert was timed to begin at 6.30. By half-past five all room beneath the dome was filled, which means around 1,000 people. And by half-past six there were 3,000 people present!

Cliff found it absolutely fantastic to see so many people: "The talk is that I am on the way out. Well they should be here on occasions like this."

They should indeed. When he walked on stage carrying his guitar there was absolute bedlam; St. Paul's Cathedral was filled with loud and long screams.

That night Cliff surprised us all by singing Big Yellow Taxi from the Joni Mitchell album, Ladies Of The Canyon. So was Cliff, I wondered, becoming a social commentator?

"I think we must be concerned about all aspects of life, and this is particularly true for the

Christian. But, I do think a person has to be changed first, he has to give himself, I believe, to Jesus Christ."

One of those listening to this was Harry de Louw. Harry started an International Cliff Richard fan club, which is still in business. At Cliff's own request the name was changed, at the beginning of 1971, to The International Cliff Richard Movement.

The ICRM has a considerable membership and each member receives regular news bulletins, a special word from Cliff, and, of course, advance notice of Cliff's future concerts. But Cliff doesn't seem to be making so many appearances these days, unless you count his many Christian concerts.

Spree gigs

He has been closely associated with a group called Musical Gospel Outreach and not long ago sang at one of their packed Royal Albert Hall concerts in London.

In the past, of course, he has sung at Billy Graham campaign meetings and late this summer will be singing at a series of meetings called Spree '73 to take place at London's Earls Court.

Cliff also provided the money to buy a large country house called The Christian Arts Centre, where Christians working in the media can regularly get together and put their respective scenes into some kind of perspective.

About his faith, Cliff says: "The things I had, money, fame, fans — just weren't satisfying me. I just found what I wanted in Jesus Christ."

The St. Paul's concert was a healthy jolt to my assumption that Cliff was being deserted by teen fans these days. The Cathedral was packed with masses of 11 to 14 year olds in particular.

My other impression of Cliff being deserted came from noticing that

have but it's still huge and he's kept many, many a fan."

David has a good point, for suddenly, given the exposure of the Eurovision Song Contest, Cliff has come back with a bang.

"Naturally I am knocked out, who wouldn't be. I was disappointed not to win the song contest but my records have been doing so well."

Power To All Our Friends reached the Top Ten and now Cliff has his maxi single of Eurovision songs in our chart.

So, it's almost like old times for Cliff — the days when he had one hit after another coming into the Top 50 charts.

Anniversary

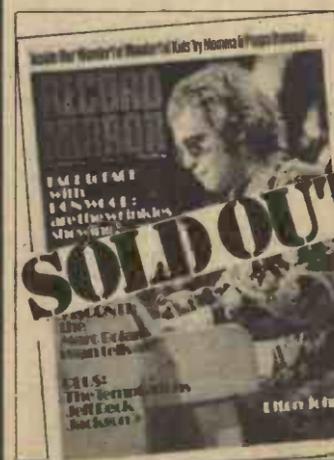
August 9 will mark Cliff's 15th year in showbiz! And this year also marks a decade since Cliff did form one serious relationship with a girl.

She was not Cindy or Olivia. Her name was Jackie Irving. Cliff and Jackie went steady for three years. David Winter says, "Jackie is the only girl Cliff has ever dated seriously." And she married Adam Faith. And Cliff, in 1973, still looks for the right girl.

Can he ever find one while he stays in showbiz? Cliff himself says: "Marriage, for lots of showbiz people, is just another part of living — it doesn't mean anything more to them."

So, is Cliff Richard going to remain a bachelor boy? He does have one immediate cheering thought — those records nestling in the chart. That's something; but not everything.

Tony Jasper



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Keeping up with **JONES**

Paul Williams — monster midget

NOW this week's sermon concerns Paul Williams. I know that I've mentioned this gnome-like figure about a million times before, but if you don't buy his records sufficiently to show HIM he's a star, then you can expect a non-stop hammering from me.

He's a top composer (Just An Old Fashioned Love Song and many more), a ruddy good singer, an expert maker of albums. But it's his sense of humour that gets through to me.

About his tiny stature. He shrugs that off with a low shrug: "I live in a world of bosoms and belt buckles", he says. So he goes on tour to Japan: "Now there are people with whom I can see eye to eye".

Paul is 5ft. 2in., and very pudgy, or even podgy. "But I'm only podgy on the outside."

He now lives in Peter Lorre's old house in the Hollywood Hills. "I bought the house because it had good vibes. But lousy horns and flutes."

And he adds: "I have always considered myself a sex symbol for the people. I dated Cass Elliott one night, and the next day every leading lady in town called for equal time."

Underneath it all, he remembers one thing his late father told him years ago. "It doesn't cost a dime to be a gentleman, but it's the greatest investment you'll ever make."



Lennie keeps his handicap low!

THE caressingly-soft jazz of George Shearing; the searing soul of Ray Charles; the ultra-violent technique of Jose Feliciano; the versatile musicianship of Stevie Wonder. All instantly identifiable and international sounds.

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Now there is Lennie Peters up there in the charts. As one half of the Peters and Lee duo, and via success on Opportunity Knocks, Lennie is finally sampling the sort of acclaim he's deserved for years.

Being blind from birth is one thing. Being blinded at 16 is another. It was harder for Lennie to adjust but at least he has his memories of what he used to see.

"What blinded me? It was a brick, right between the eyes," he said. Then added: "Oh, why exaggerate these things — it was actually half a brick!"

They sent him to a blind training school at Leatherhead. Issued him with a white stick, which he threw away. Taught him basket-weaving, which he rejected. He became determined to make his own way in life, and got deep into the music scene. His bluesy voice, interesting piano style earned him a living round London.

But his teaming up with the delicious Di Dee created the break-through.

And I promise you it couldn't have happened to a nicer couple.

Welcome back Del

Back in Britain, and very welcome too — Del Shannon, here for most of June and then off for visits to Spain and Italy. Strange thing is that Del has always been more popular, on disc and in person, in Britain than in the States . . . an unusual quirk.

Hits like Runaway, Hats Off To Larry and The Swiss Maid rolled off his very considerable tonsils. Yet his last Top Twenty hit was Keep Searchin', back in 1965. He's still searchin' for precisely the right song to rush him back in the charts. Meantime, he's been producing for the likes of Smith and Brian Hyland.

A real t-easer

The album Home Thoughts could be the big breakthrough point for schoolmaster-composer-singer Clifford T. Ward. I hope so, because he is a considerable talent. Mind you, he may have to change his name. Noel Edmonds referred to him as Clifford T. Strainer on Radio One the other day, and at school he is known at best as Clifford T. Riffic, at worst Clifford T. Errible . . . and at least Clifford T. Pot.

Roy Wood's war on the bouncers

THAT remarkable man of music Roy Wood, he of the painted visage, has adopted a new role: Patron Saint of the oppressed Screamybops. Make a move of threatening nature against the aforementioned screamybops and Roy is likely to bop you one . . . specially if you are a bouncer getting too 'eavy.

The attitude of the heavy-handed weight-chuckers gets a bit too strong for Roy. Recently Wizzard played at Cheltenham. Roy noted one bouncer punch a none-too-exuberant lad smack in the face . . . "for no apparent reason."

So the kindly Roy kicked the so-called security man off the stage, so precipitating a full-scale battle between wicked Wizzards and blasted bouncers.

Afterwards the bouncer was

sacked and Roy pledged: "We won't stand by and allow that kind of thuggishness to happen."

Right on, old Roy; right on.



Pat's back — with family

Remember Pat Boone? He had the clean-cut rocking image while Elvis Presley was the naughty rocking image . . . the hits fairly rolled from Pat's clean-cut tonsils. Like Ain't That A Shame, Tutti Frutti, Friendly Persuasion — sales of 45 million, with thirteen Gold Discs and so on. A great family man is Pat, so naturally he's introduced his family to the recording industry. There's an MGM album, with a single from it — and with Pat are his wife Shirley, and their daughters Cherry, Lindy, Debby and Laury (aged 14 to 17). And on stage they've been pulling in rave reviews galore.

Girl-of-the-week



Girl-of-the-week dept: This is Suzette, who stopped the traffic in my local the other day when she appeared wearing a sun-suit and sun-tan. She's 23, of French descent, and she records for EMI. Last year she went to a fortune-teller who predicted she'd make a record, become famous and travel the world. Her debut disc is Thinking About You and Me. Wishful thinking for me . . . bet she can't even remember my name!

So there was this octopus...

ONE hobby of Glen Campbell (the other is playing golf) is playing bagpipes. And I'm indebted to him for the story of the octopus. There was this octopus, see, and its owner claimed it could play any musical instrument.

So it was given a clarinet . . . and ripped off a note-perfect Concerto For Clarinet. And it was given a piano and instantly produced a slab of Dave Brubeck, followed by a Liszt lullaby.

And it was given a set of bagpipes. Nothing. No sign of Amazing Grace . . . just the sight of octopus on the floor, tangled up with the pipes. Said one bystanding cynic: "See? That's an instrument it can't play."

Said the owner: "Not at all. When he's finished making love to the pipes, he'll give you a selection of Scottish reels."

In loo

Alan Price on how he finally got together with Georgie Fame: "We'd appeared often on the same shows. So one night in the toilet at Bradford University, when Harold Wilson and his wife were there (not in the toilet), we decided to set up a band together."

End of insight into big-business mergers in pop music.

Baby first for Melanie

Melanie reckons she's got her priorities right. Her baby is expected to arrive in October; the new album in November.

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MANY a rock musician started out on the precarious road to fame by way of a classical training, plonking on the joanna for hours or sawing away at a violin. Besides, it makes for lovely publicity if you can say "I studied at the Paris Conservatoire." But the traffic is always one-way. Somehow you cannot imagine a rock musician going classical. Go on, think about it for a while... no-one springs to mind, maybe it never happened. But if that is the case, a certain Mr. Junior Campbell could be the one to break the ice.

Right now Junior is fast becoming a man haunted by his own success. He admits there's never a night when he doesn't lie in bed pondering the "luck" that pushes him towards his goal.

You see he's no ordinary popster, rattling off hit songs and living a super-luxe life. In fact he claims he's NOT a songwriter, even though he scored heavily with Marmalade hits and his first solo record, Hallelujah Freedom. But if Junior's new single Sweet Illusion sells big, this determined musician from Glasgow could be well on the way to reaching his dream.

Junior already realises that study can open up the world of music; he has been an external student at the Royal College of Music since 1971. But having discovered the thrills of conducting an orchestra and writing orchestrations, he wants to go on.

"I would give anything to go and study in Leipzig for five years, that's the end of the rainbow for me," he speaks with a faint air of disbelief that it might ever happen: "If anyone said to me 10 years ago: 'You're going to make hits with a rock band I'd have said balls. And if anyone had said when I was with Marmalade that I would have hits on my own, I would have said the same. Now I get to thinking maybe in 10 years time I could be right out of pop and into writing film scores."

Junior aims to fill the Albert Hall

by Peter Harvey

What about a symphony, I ask as we settle into a quiet room at his publicist's flat.

"Mmm, I would like to think I could write a symphony," he looks upwards. "You know if I could have a dream come true, it would be to stand on the stage at the Albert Hall with a 100-piece orchestra and conduct my own symphony and have it recorded."

"But don't get me wrong. Top Of The Pops and all that is a great bonus to me. I'm enjoying it, I really am, because it's great to prove you can do

it on your own and these things are all leading to other ways of furthering my career. When money ceases to be important I can start thinking about studying again."

It has been five months since Hallelujah Freedom hit the charts. "I was convinced it would be a hit, but with a follow-up record you cannot be sure. All I can say is that Sweet Illusion is as strong as anything I can do."

The reason for the gap between releases is Junior's constant striving for perfection. "I cannot record anything I'm not happy with and most of what I write I throw away."

So far he has nine songs recorded for his debut solo album including Carolina Days, the song he wrote for Clodagh Rodgers. Be-



cause of his association with Marmalade and their style, he opted for a change when he began recording solo.

"The album will have the same feel," he says, "there's no point in going out on a limb, people would only get confused."

And anyway I love this kind of thump, thump (he thumps his hands together) music with brassy backing. I love things like the Detroit Emeralds and Spinners."

"In the group I was suppressed because I had to write everything for three harmonies and a guitar solo. So when I left I decided to make a complete break and chance my luck with the music I am into now."

But don't expect to see Junior going on the road with his studio musicians.

"Ten years with the group was enough for me," he says, "and anyway I think you have to have a bug to go on the stage and I don't have it. It wouldn't worry me if I never went on stage again."

He thinks about it a while and says: "Maybe in six months time I will have changed my mind."

He does like to get in the studios and work with musicians though, composing, orchestrating, conducting, and producing.

Next stop for Junior is Spain, promoting Hallelujah Freedom which has just been released there, then he takes a holiday — the first for three years.

Was there anything new he might be getting into or wanted to experiment with? But the question is too big it seems.

"I just dig music for music's sake, I don't try to find any reason for it, I just enjoy it, but one thing I am going to do is buy this Greek score of the Holberg Suite and take it into the studios one day when I have the orchestra booked and just place it there and say 'right we're going to do this' and I'll conduct it."

The Albert Hall looms nearer.

'Alice is real sick'

"OH GOD, I'm so tired," says Captain Beefheart in those remarkable basso profundo tones which have destroyed many a good microphone throughout the western hemisphere, as he hovers on the verge of complete flake-out inside a wierd circular smoked-glass cell of an interview chamber in WEA's London offices. By his side is Jan, his softly-spoken wife and constant companion.

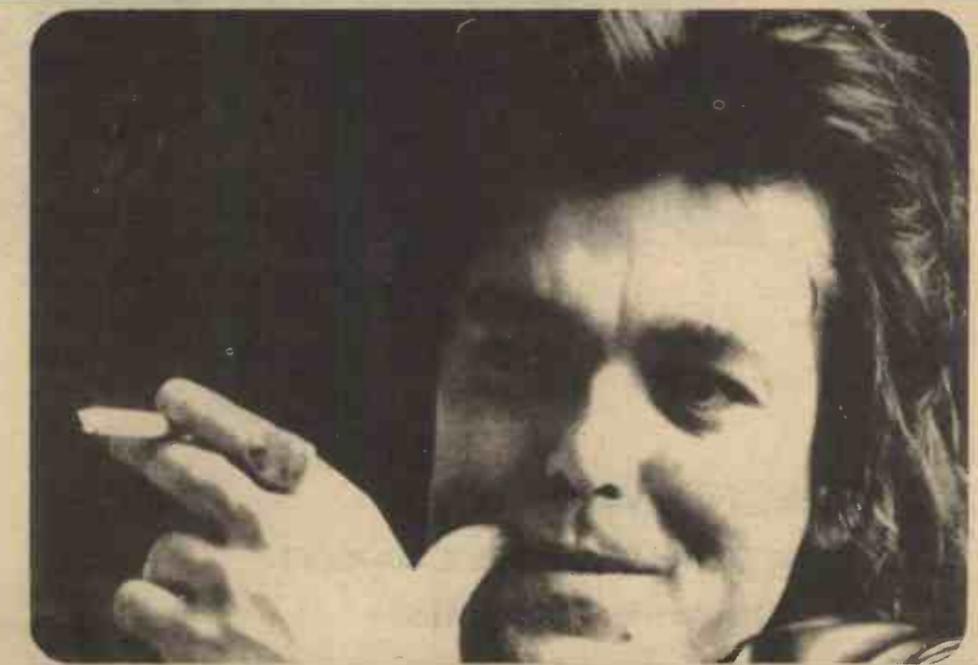
Sporting check lumber-jack shirt and levi cords, set off by a pair of murky green plastic sandals, he revives himself with a draught from a can of lager, offers round the Gaulises — last time I'd met him it had been the Sullivan Powell Turkish Blend — and expresses satisfaction with his last five weeks of touring the colleges and concert halls

of England, visiting "places that I didn't know existed, places you normally just fly over."

If it's a strain for the Captain, surely it must be harder for Jan? Most bands, after all, take good care not to bring their wives on the road. "Oh, that's all wrong," he says. "If you're going to be with a woman, you should be with her. It's not as exhausting for Jan as it is for me, trying to put as much of myself out as I can every night."

After a long tour Don — the Captain — is just about ready for the redwoods and open spaces of his Eureka home, miles from anywhere in the wilds of northern California. Miles from the wild and wacky world of rock.

"I think Alice Cooper's sick," he proclaims. "Did you know he used to throw



Rick Sanders meets Captain Beefheart

live chickens out into the audience. It's a good thing I wasn't at any of his shows. You know those poor birds died of heart attacks?"

But isn't Alice merely reflecting the sickness in his audiences. "Ah come on," says Don. "Nobody's that sick."

As for his own excellent Magic Band, Don's delighted. Alex St. Clare, who was in the band a long time ago, has rejoined on guitar after spending several years playing sessions, bars, barmitzvahs and dance bands. Why — to earn a crust? "No," says Don. "It's remark-

able. It's what he really wanted to do. Now I think that he and Zoot Horn Rollo are probably the best rock guitarists in the world."

What of Winged Eel Finngerling, Alex's predecessor?

"He has a new band which I think he ought to

call by his own name — it's a very good name. It will be appearing on my new label, Green Bump Records, which is a subsidiary of God's Golf Ball Inc."

The Captain going into business? Yes — and also on the lookout for a good publisher. "I've written fifty-five full-length novels, says Don, "and I also want to put out books of my paintings" — which were put on exhibition in Liverpool last year. About the state of modern art in general: "Don't you think it's about time we had some natural painting? Most of these modern guys haven't moved out of their own living rooms yet."

And writing: "I don't read a lot, but I've not found anyone to come near Van Gogh."

Andy Warhol: "I once told someone that all Warhol's done is souped things up."

Presiden Richard M. Nixon: "A very stupid man."

And himself: "You know, I'm not as turbulent as I used to be. Maybe because I have a good woman."

**THIS IS
KEITH CHEGWIN**



With his first single - released June 1st
 "I'll take you back"
 (on Cherub Records - Chubs 02)
 C/W "Sometimes I think i'm crazy"

KEITH CHEGWIN will be making personal appearances at the following cinemas:

9th JUNE LIVERPOOL

approx 10.00 ABC Tuebrook

approx 10.45 ABC Walton

16th JUNE LEEDS approx 10.00 ABC

23rd JUNE BRISTOL ABC Bedminster Whiteladies (two appearances)

THE J FIVE SLOT

WHEN last I left you the J5 had been formed (in 1965; the other date was my mistake) and the group had played an impressive set of dates in major cities like New York, Philadelphia, and Chicago. All that was missing, it seems, was a recording contract. Joe Jackson continues the story:

"I was still their musical director and things were spreading out quickly. We found ourselves on the same shows as Gladys Knight and the Pips and the Temptations. I signed the boys with Steel Town — a label from Gary — for six months while I decided what plans I wanted to make on a more long term basis. They did one song called 'I'm a Big Boy Now.'

"As I started searching around, I kept in mind what they liked. And all the boys loved Motown. Diana Ross was their favourite and Jackie especially was a big fan of the Temptations".

Diana Ross was visiting Gary, when the Mayor of the city himself personally called her and asked her to give up a bit of her spare time to come and see the pride and joy of the city. Miss Ross did and after one concert with the J5 needed no more convincing. She jumped on the hot line to Detroit and helped Joe

on their hands; to put their talent to work on this new talent from Indiana!

Michael was already a good mimic of artists he admired. Did you know that the incredible song "Who's Lovin' You" on the boys Greatest Hits album is really the B side of the Miracle's Shop Around way way back in 1962! It meant trying to get Michael to stop moving like James Brown the

and radio people. We made an impression on them and they'd always ask me what was happening with the boys and when we were going to release a record.

So, I had them all behind me when we finally did have a record. The radio people were waiting for a J5 record, and one coming from Motown made it that much more special."

Success followed suc-

bedtime?" and the J5 became the immediate heroes of millions of young soul fans who had never bought records before from a group their own age. The next obvious point was, would success spoil the J5?

Says Joe: "No. My boys obey me. They would and still do, listen and try to do anything that you would tell them to do. This means a great deal in music because it's the understanding that counts. If you get a good understanding between you and the musicians you work with, everything gets put across better."

But success means hard work, and it's hardly glamorous. If you don't think so, see how you'd react to this situation:

You get up at six in the morning, dress wash and have three straight hours of tutoring. You finish just in time to collect your coat, check the strange hotel room for last minute things and you jump onto a bus with about twenty other people on it.

You try to concentrate on reading a book, or just listening to the radio watching out the win-

dow, when a photographer on the bus goes up and down the aisle snapping flashbulbs in your face every five seconds.

You share a package sandwich with someone else and three hours later without making one stop, your bus arrives at a new hotel.

It is now two in the afternoon. Right? You have had nothing to eat except that half a stale sandwich, right? The hotel dining room is almost ready to shut down until dinner. You rush into the hotel lobby with the rest of the troupe to find a bunch of photographers who say they have been waiting all morning for your arrival so they can do a photo session with you.

What do you do? — Go up to your room and tell them they'll have to catch you later, you're not taking pictures right now, tell them you've not eaten and ask them to just hold on about ten or fifteen more minutes while you rush into the dining room and have a bite to eat or maybe give up lunch and end up spending a full hour with the crew, posing in three hundred silly positions and smiling at nothing every two seconds while they shoot?

A star in the true sense of the word, would undoubtedly retire to his room, most of us would choose to eat and the photographers to get their work done, but the Jacksons, you guessed it, just posed while the rest of us stood by in disbelief. Really glamorous, eh?

More about and from Joe Jackson in the monthly page in two weeks, but next week a stop press goodie. Jermaine has just released a new album in the US and next time I'll tell you "everything you ever wanted to know about Jermaine's new album" (so you don't have to ask). Take care, Robin.

Diana Ross opens the door...

by Robin Katz

Jackson meet Berry Gordy; president of Motown.

"At the time we met Diana, the Jackson Five were half way there. But as anyone in the business can tell you, a group can just do so much for themselves. You reach a point where you need someone influential already established in the business, and that's where Diana helped us. We had one foot outside and she opened the door for us."

When Motown got the Jacksons they found themselves with five talented fellas who played their own instruments and did amazing versions of other people's work for the simple reason that they had no original material of their own. With over one hundred writers plus producers, arrangers and choreographers, Motown had a fantastic challenge

Michael — developed a style uniquely his own

second and to develop a style uniquely his own. It took a while, but things happened. Given the right material the rest would blow wide open . . .

"Before we had signed with Motown, when I was still deciding what to do with them, the boys moved around doing shows especially for DJ's

cess. In dear old New York "I Want You Back" made number one before the jockeys told the amazed radio listeners that the lead singer was all of 11 years old.

Rolling Stone, the "intellectual" music magazine, put Michael on the front cover with the caption "Why does this 11 year old stay up past his



KEITH CHEGWIN is a tiny blond haired figure, who, in just four short career years, has managed to pack a whole lot of experience into his life. He's currently helping to convince the nation of the value of Shredded Wheat, has quenched his thirst with Robinson's drinks, listened to the snap-crackle and pop of Rice Crispies, and even endorsed some soap powders.

"I enjoy doing commercials," Keith told me when we met. "I've just done a really good one in Ireland. We stayed there for four days and I was given £10 expenses for each day . . . and then I came back home with £20 of that left. But I prefer to work on film. You can get to know the people because you're working together for such a long time."

Keith has appeared in such varied movies as the classic, Macbeth and a Children's Film Foundation production Egghead's Robot. Keith is actually a twin, and it was in the Foundation film that his

Keith loves spending money.. so win a day out with him

brother Jeffrey played the part of the robot, while Keith played the boy who made him in his own image!

Keith's career began when he worked in a vocal trio with his now 18 year old sister Janice, and 16-year-old Jeffrey. The family originate from Liver-

pool, but now that Keith has a part in the hit musical, The Good Old Bad Old Days, he spends most of his time with friends in London. But that grounding in the Liverpool clubs helped him to gain a lot of confidence.

"It was very hard working the clubs," Keith re-



veals "But I enjoyed it. I earned more money there than I do here! When we split up I went to stage school and that's really given me a great deal of confidence. One day we'd be sitting in the hall and you'd be told to stand up and sing . . . in front of 150 people. That really makes you forget your embarrassments in the end!"

Keith was born on January 17, 1957, but really does convey the kind of self-assurance found in an older person. Now having made television, film and radio appearances, he has recorded his own single for the GM company's Cherub label.

When he's not listening to records, or appearing in The Good Old Bad Old Days, Keith likes to spend his time horse-riding or skating.

"I had a crash course in riding for the Roman Polinski Macbeth," Keith explains. "I couldn't horse-ride when I went for the audition, so they fixed

that up for me. I learnt to jump and everything in two weeks, and really enjoyed it."

Keith says his ambition is to be a singer and dancer — of the modern variety, but he is currently very much in demand for film and stage work. While he has been appearing in The Good Old Bad Old Days, which he is committed to until September, Keith has been offered parts in a production of West Side Story, a 13 week television series and a stage musical.

The demand from young ladies for a slice of his time is also increasing.

"Luckily I don't have to be chaperoned when I'm working now," grins Keith.

For any girl who would like to try a matching her personality along with Keith's — and at the same time spend a sensational day out in London, with £50 to spend on clothes, and a visit to see Keith perform in The Good Old Bad Old Days — a simple competition follows. Exclusive to Record Mirror, this is the sensational opportunity to meet Keith in person, for one lucky and clever reader.

VAL MABBS

Competition

1. What is the birthsign birth sign Keith was born under?
2. From our article and the photograph of Keith, how would you best sum up his personality in three words.
3. Does Keith come from the North or South of England?

Tell us in not more than 30 words, just why you want to spend a day with Keith Chegwin, GM recording artist.

Address your entries, to arrive not later than June 13, to Record Mirror, Chegwin Competition, 7 Carnaby Street, London W1V 1PG.

Val Mabbs calls in on

Brian Steve Andy and Mick

ANY GROUP which hits the charts as consistently as Sweet do, is bound to find that most of the members' time is spent away from their homes, friends and families. Between the dizzy round of hotel rooms, airport lounges and dressing rooms, it sometimes becomes hard to realise just where home is.

But it's when the pressures are so constant that a good home situation proves to be so vitally necessary. That's why Sweet are planning their new homes so carefully . . . because it's at home where they can really relax.

Sweet's guitarist Andy Scott had moved into his new house just one week before we met, and Brian Connolly, Mick Tucker and Steve Priest are all due to make their big moves over the next two months. It's the first move for Mick (who has previously lived with his mother) and is also something of a milestone for Steve and Brian, who will both be moving out of flats.

"I'll be glad to have a house of my own," says Brian, who has chosen a brand new Regency styled building. "I've had a lot of trouble from the people upstairs complaining about my stereo, and it's got to the point now where they were stamping on the floor and they turned their radio right up when I was trying to talk to our new managers in here."

Farmer

"Actually, if it wasn't for that sort of thing happening, I'd probably stop here till next year and then buy a farm."

But at present all of Sweet need to be situated close to London and within a reasonable distance of each other. For that reason they have all chosen to live in the Middlesex area . . . and Steve is moving just a stone's throw away from his present Hayes flat.

"As well as the fact that it's easy for the group to meet up when we're going to a gig," he explains. "I enjoy living in this area. Pat - my wife - and I both have our families close by and we were brought up here."

All of the group agree that they've picked one of the best areas close to the capital . . . but, says Andy:

"To tell the truth I don't like London at all. If I

could move back to Wales and still perform my part in the Sweet, then that's what I'd do!"

At the moment Andy's father - on his behalf - is looking for a plot of land in Wales, which Andy plans to build on.

Builder

"I've got uncles who are builders, so if I find somewhere near the green belt, that I can get permission to build on, they'll do it for me. But I've put my back into this place. I've been getting home from gigs at

panelled the kitchen walls with pine wood, knocking out unnecessary and ugly stacks on the way, and has tiled the bathroom in an attractive shade of lovat green.

He plans to extend the side of the house across a concreted area of the small garden, bridging the gap between the extension and the existing rooms with a glass topped sun-trap area.

When Brian Connolly can't spare enough time to take part in the energetic sport of horse-riding, he's content enough to watch a good movie on his colour television . . . or to listen to his extensive record collection.

you've been there slaving yourself."

Mick Tucker also intends to decorate his new semi himself. In the past

it, so that I can have most of the top floor for a music room."

All of the group members have set aside an area of their new houses for music practice . . . Brian carefully placing his in the area furthest away from his new neighbours!

Brian intends to furnish his house in modern style; and after his wedding to fiancée Pauline in July, Mick will move into a house furnished with a modern orange and brown striped suite, glass tables . . . and the crowning glory . . . a plexi-glass dining room suite - yes, see-through chairs and tables - imported from America by Adams, a furnishing store in Harrow.

Painter

"I'll enjoy doing the painting, but I'll let someone else do the hard stuff," says Mick.

Brian has no need to face the problem of decorating his new semi - he has simply instructed the builders and decorators to keep all of his paintwork white, and to use a green colour scheme for the bathroom, and yellow for the kitchen.

Steve's problems are being solved by Pat's uncle who is decorating the new house. And as the property has a big garden to go with it, Pat says: "I'll have to look after that myself!"

It's not that Steve's lazy . . . just that he doesn't have much time to spend at home. But in the spare time that he does have he actually undertakes some pretty energetic activities.

"I play tennis", he revealed. "It helps to keep the weight down . . . you sweat it all off!"



Steve plays in a nearby club in Yiewsley, partnering an old friend who played rhythm guitar in one of his early groups, and now "plays classical guitar really well."

"I would have been playing this afternoon, but I'm waiting for someone I'm selling my old car to." Steve explained. He's now the owner of a beautiful white Mercedes, as well as the Vauxhall, which he plans to exchange for a smaller runabout car. But despite having such luxurious transport available, Steve plans to undertake much more leg work!

Runner

"I'm trying to get more running in now," he explained. "I was good at it, and I broke two school records for the 100 yards and the 220 yards . . . I did the 100 yards in 10 point one, and the World record was then nine point something."

HO

SWI

HO



three o'clock in the morning and working right through until nine. The plaster was falling off of the walls, and the paintwork was in a shocking state, but now we're getting straightened out."

The Scott home is a Tudor styled house, built in the 1930s, and now decorated inside in mainly autumn shades.

Andy - with help from a handyman cousin - has

Steve Smith, the Sweet's greatest exponent of the 'art of Camp, reveals: "I fancy a little boy."

"I've already added a lot to the value of the house," says Andy . . . while his eight month old baby Damion play happily on the deep pile lounge carpet. "I don't want to get someone in to do it all for me . . . you have more pride in it when

he has fitted pine paneling into his mother's home, and has frequently painted and wall papered the rooms.

"I've been creosoting the back fence," he grinned, picking up the guitar he is learning to play. "The house I'm moving into was built in 1935, and it's already got a study built on to the main lounge. I intend to add an extension along the side of that and to build on top of

'People upstairs were stamping on the floor' - Brian

Steve says he also used to be good at bar billiards . . . undertaken mostly in a friendly hostelry! But though Sweet live close to each other, they don't mix much together socially.

"We see enough of each other when we're working," says Steve. "Though we do get together occasionally."

But, generally, while Steve expounds his energy on the tennis court, Brian Connelly likes to go horse-riding.

'I'm still trying to write songs' —Mick

MIE

DET

MIE

"I went to a gymkhana last Sunday," he told me. "My mate's daughter was riding in it. She's got two horses, and I was on the big one. I'd like to have my own horse, but I don't get the time to look for one . . . that's an ambition to have horses on my own farm."

"I get embarrassed and feel ashamed sometimes when I see the way some 10 year old kids ride. I'm good, but some of the jumps they attempt . . . like five feet high . . . well I wouldn't look at them!"

When he is feeling less energetic, Brian likes to sit at home working out tunes on one of his guitars. That's something which occupies all of Sweet . . . and as well as playing guitar, Mick also explores the depths of drumming.

"I'm still trying to write songs," he told me. "But I find it difficult. I usually

give up and go up the pub about 9.30. Then I get flashes of inspiration. I suppose I'm lazy really . . . but most of my time has been taken up with buying the house, and organising the wedding arrangements."

Perhaps it's indicative of Mick's temperament that he prefers a more leisurely sport, when he does have free time . . . and someone to play with.

Golfer

A set of golf clubs standing on the landing of his mother's house, give the nature of his hobby away, but Mick explains: "I'm still learning. No, I haven't got a handicap yet, I'm not good enough!"

So while Mick aims at holes in a green, Andy Scott picks up his air rifle to take shots at wood pigeons and rabbits. Something that pleased me more, is the fact that he hopes to join — along with his wife Jackie — a clay pigeon shooting club.

Andy is the owner of a dachshund, Perky, which he describes as being "completely insane;" Brian's wife Marilyn, owns a pretty and affectionate black poodle called Suzie; Mick's mother has an ageing but friendly corgi, and Steve owns a glossy black dog and two goldfish. He's also a father — to a five year old daughter, Lisa.



Andy Scott's eight-month-old baby Damion (pictured above with his father in their plush new home) has, he feels, made him more responsible. "I have to think about him all the time, I can't do things with reckless abandon."

with David Joseph, they hope to follow through their first taste of record success in America. A short promotional trip is planned for this autumn, followed by a more extensive tour — possibly lasting four months. Sweet plan to rent accommodation in the States, so

that their wives and families can stay out there with them.

Well if their careers take them away from England so much, the group intend to create some semblance of Home Sweet Home, right where they are!



"I fancy a little boy," he says, causing ripples of laughter. And Pat explains that they hope to increase their family once they move into their new home.

Now that Sweet are signed for management

Mick Tucker enjoys messing around with things mechanical in his spare time. When he's not recording some new sounds on his excellent tape system, he'll be found filming home movies with a cine camera he bought during the group's visit to Hong Kong.

Pictures — John McKenzie

NEXT WEEK IN RM

Readers — here's the fine Cat!

Now he's captured the American and British markets we look at Cat Stevens' plans for the future

FIRST CHOICE

— how we fought like the F.B.I. to get the facts from the new sensations

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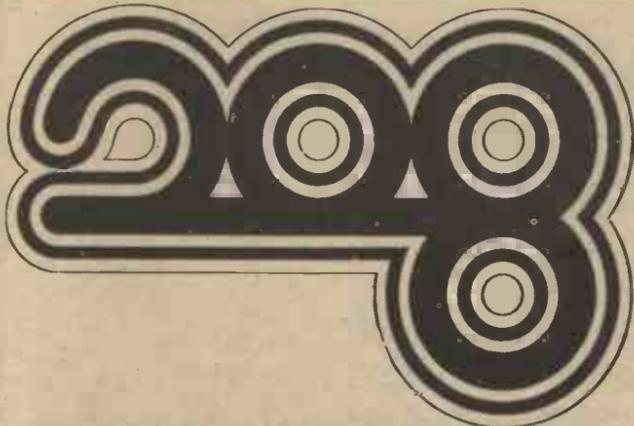
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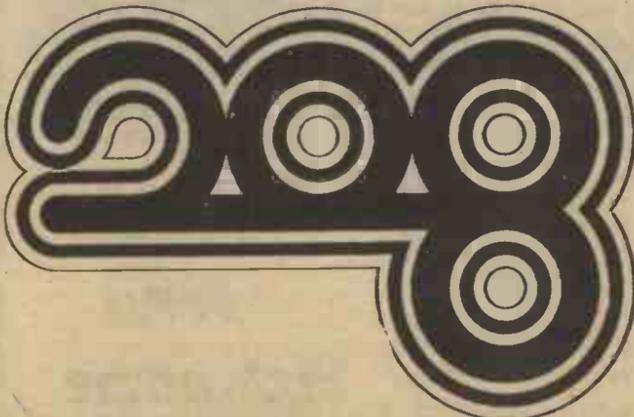
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THE ROCK OF EUROPE



"HELLO HERE!" The unmistakably Irish tones of Rory Gallagher's road manager emerge a little thinly in the RM telephone. "Oi have Rory for you now in New York."

Rory and band have just finished the third tour of the USA, the most successful yet, the groundwork of the two previous jaunts — five weeks in 1971, fifteen weeks last year — having paid off with full houses all the way on this ten-week-

er. How you feeling, Rory? Exhausted? Not a bit of it. Mr. Gallagher, long known as a glutton for live appearances, says: "No, I'm not feeling too bad at all. I'm just looking forward to coming back. I'm catching a plane in a few hours to London, and then I'll go off to Ireland for a few days before we do some recording."

How was the tour, then? "Oh . . . (modestly) you could say it was solid. Most solid. I think I'll take one more tour for us to really get off the ground here. There's so much territory to be covered and we've still got a lot of places we'll have to play."

"Mostly we were playing clubs and colleges on our own this time, though we did some gigs with Deep Purple and they even put us on one time with the Beach Boys. It was most unusual to play to a definitely Beach Boys audience — it's not our sort of following at all —

All-action Rory heads for the studio

by Rick
Sanders

but they seemed to take to us well enough.

"Every place we played there were people shouting for particular songs of ours."

"We were hoping to do a little recording while we were here, but there just wasn't time. We were playing almost every night, and if you're going to record here you need to give yourself at least a couple of weeks."

"What we want to do is record a live album in a club when we next come to the States in August and September."

What were our Erse wanderer's impressions of the American scene?

BANDS AND SOME OF THEM, ESPECIALLY IN THE South, were really good. My feeling is that all the best new ideas are from there — wherever we played we found these really good bands — cooking bands rather than stars.

"Unfortunately we didn't get to play there this time, but everyone was telling us that the club scene in Georgia is very exciting just now."

"I'd like for the same thing to happen in England again. Everything's going to have to loosen up and get back to the grass roots — all these concerts are getting so cold."

Who else had he seen in the States? "When we were in Houston, Texas, we played with an excellent old blues singer called D. C. Bender. I got to see Freddie King in L.A., a blues player called King Biscuit Boy in Toronto and Gordon Lightfoot too — I really enjoyed his concert. I like his approach very much."

How was the band shaping up? "Well, after you've been on the road for ten weeks solid, you obviously get very tight. In fact, I sometimes think that we're maybe a bit too tight to be true — but anyway, we're in very good shape right now — should be just right for recording."

Are there many new songs ready for recording — a lot of bands seem to write their best material while on the road.

"Actually I find it better to write songs when I'm off the road, so we haven't got much new yet. I'll be starting writing when I get home."

And finally, when can we next expect to see Rory and the band playing English dates? "After our autumn tour of the States, we'll be doing a European tour in October. After that we'll be playing a couple of months in Britain. The last time we played was in March, so that's quite a long gap. But we may be doing a certain number of dates in between. We'll have to see."

STRICTLY INSTRUMENTAL

Stave oddity from David

by Rex Anderson

IT WOULD appear that the people whose job it is to bribe the press have finally sussed (after much hinting) that there is no way in which they can possibly buy me . . . unless it is through delightful and tempting young ladies.

Consequently, of late my life has been full of such delectables — all slightly unattainable, but nevertheless there. It was one such who used moral blackmail to get me to review this David Bowie songbook . . . not that I need much bribing because I went quite voluntarily the other week to a concert by the aforementioned Mr. Bowie and Earls Court, accompanied incidentally by another delectable . . .

Mr. Bowie's book is called *The Songs Of David Bowie* and is published by Wise at a price of £1.95. There are several pages of printing on mottled pink paper which make it a delight to read about Bowie's history and his recent tour of the States, punctuated by pouting pictures.

The text is well-written, interesting, uncontroversial. The music is well-written, fascinating and highly controversial. It includes *Space Oddity*, *Ziggy Stardust*, *Starman*, *Jean Genie* and *Drive In Saturday*. There are 19 other numbers resplendent with admirable chord boxes, words and pretty dots with tails on lines.

I recently sent one of my minions, being too p . . . tired to attend myself, to a Rogers drum clinic at the Notre Dame Hall in London. He reports that the drums are being demonstrated, at various points around the country, by Roy Burns, a leading American session musician.

In his critique he mentions people like Gene Krupa and Buddy Rich as being drummers who made people realise that to play properly they must practice and learn to play basic exercise on the snare drum. This reveals that my minion is a drummer and is also old enough to remember Gene Krupa.

He does go on to say, in his report, that drum clinics has the tendency of making those present want to go home and chop up their kits, which is probably true. Burns, however, avoids the pitfalls that many better

known drummers fall into, which are to get sidetracked into reminiscences and in-jokes about the business and ignoring the job of demonstrating the quality of the drums and how to play them.

He held an enraptured audience for over two hours as he talked first of snare drum rudiments and then the use of the whole kit. One of the most pleasing things about the clinic was the emphasis he placed on the drummer regarding himself as an equal part of the band.

He returned several times to the point that if the drummer has confidence in himself, then he won't be plagued by front-line stars who blame him for their own faults. His speed at the kit was amazing. His single base drum work was very fast, and his left hand has to be the fastest around. He could keep a single beat roll going with his left hand alone which was as fast as most drummers can manage with two hands.

After the usual question and answer period (there's always one guy who knows someone who could have done the whole bit at twice the speed and wants everyone in the hall to know) there was the usual rush for the stage by the younger element intent on walloping everything in sight. To the surprise of my elderly minion some did this with a frightening amount of ability, he says.

It is my sad duty to record the passing of Mr. Ivor Arbiter, on which subject only a brief mention was made in the last *Music Mirror* because at the time I was too overwrought to hold a pen steady.

Ivor, a friend and devoted reader of this column, has regrettably left us for a better life elsewhere. He leaves behind his co-director, Les Miller, and a cast of thousands at the Dallas-Arbiter premises in Clifton Street, London — home of Hayman, Fender, Sound City, Ludwig, and Bach and others.

Yes, at 43, Ivor has quit one of the fastest expanding musical instrument companies in the country "for personal reasons". Left the company he personally did much to help to build into the giant it is today — and right in the middle of a financial year in which their target is an all time high of £800,000.

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WITH TWA IT PAYS TO BE YOUNG.

Straight from the States

STATESIDE

by James Hamilton

BOBBY (BORIS) PICKETT AND THE CRYPT KICKERS: Monster Mash (Parrot). Just to let you know that, following the initiative of some West Coast jocks, this 1962 classic is Charted and climbing, once again!

MANHATTANS: There's No Me Without You (Columbia). Rhythm & Blues hit-makers since 1964, these guys have yet to break big Pop. Now, however, following the success of the Philly Sound and the increased profits that they have discovered through their new involvement with R&B, Columbia Records have signed

up the group and given them to Philly's Bobby Martin, who has produced them on this superb slowie (which is already climbing Pop). A powerfully harmonized dead slow throbbing thumper, it features crystal-clear unison note-holding, meandering lead and a sexy gruff rap — the whole being a bit reminiscent of the Dells. If you dig the Blue Notes, you'll love this!

JOHNNY WILLIAMS: Put It In Motion (Philadelphia International). One of late-'72 / early-'73's biggest-selling sleepers, which bubbled under the Hot 100 for months on end,

Johnny's Slow Motion was an out-of-character Gamble & Huff production, being a brassy dancer. Now continuing the same Motion, but at a much faster tempo, the team's newie is still brassy in the background but much more in the G&H hustling groove (arranged by Thom Bell), which should help its chances when it's issued here.

FRED WESLEY & THE J.B.'s: doing It To Death; Everybody Got Soul (People). Forget who it says on the label — it also says penned / arranged / produced by James

Brown, The Godfather Of Soul, and indeed it might as well say it stars him too, 'cos in every respect it's a JB record, with Mr. B. on vocals and leading the band's jive chat and lengthy jazz solos much as on "Escapism". The beat is a super-fine whomping stomping bouncing beaut, and makes this his best dancer in a while, certainly better than his rather stolid revival of his (and the 5 Royales') old "Think" (Polydor, now out here too), his current "official" single. Forget also the B-side's title — it's nothing less than the inevitable "Part Two". But he does it good!

ASLEEP AT THE WHEEL: Take Me Back To Tulsa; Before You Stopped Loving Me (UA UP 35538). In the Commander Cody Style, these Country longhairs do a reet neat fun-filled loving recreation of the Bob Wills Western Swing oldie, which bounces long with nifty instrumental breaks and rooty vocals to a barn dance beat. Surely it's time that UA put out their American-issued Bob Wills' "Legendary Masters" set? He had, and this has, such a refreshing sound. Flipside, the chick in the group does a Tammy Wynette-type weepie. Yi-haaa!

popster, this similarly West Indian-flavoured ditty has clacking drums, tooting flute and calypso lyrics.

TONI BROWN & TERRY GARTHWAITE: I Want To Be The One; As I Watch The Wind (Capitol CL 15751). The chix from Joy Of Cooking on two delights: the vaguely Dr. John-ish topside medium rumbler has quavering vocal interplay (somewhat Deirdre LaPorte / Linda Lewis/Lickettes), while the gentle flipside pedal steel tinkling slowie has stronger, absolutely self-assured vocals that make it seem as rock-solid and right as, say, Carole King's "Tapestry", the Band's second album or Boz Scaggs' "Moments." If they're gonna have an album themselves, it should be good.

TOMMIE YOUNG: Do You Still Feel The Same Way; Everybody's Got A Little Devil In Their Soul (Contempo CR 12). Daughter — yes, daughter — of a Dallas pastor, Tommie sang in Church with the Academy Airs being going super-Southernly secular in '70. Her first big R&B hit is this Aretha-ish and more so slow burner, on which she wails with spine-tingling intensity over cooling, chanting and chasing chix. Pure 100 per cent S-O-U-L. Flipside (actually, the plugside here), she's on a jerky rhythm chinker, which I personally would have thought was even more Gospel and too much so to make sense of the side-switch, as it's far removed from yer average Beeb producer's experience.

STYLISTICS: Peek-A-Boo; If You Don't Watch Out (Avco 6105023). Despite the boys' brilliant new US hit treatment of Bachavid's "You'll Never Get To Heaven", we get lumbered with this album-track slushy slowie which — and this is "Sweet Soul's" number one champion speaking — I find amazingly empty and trite, lovely though its typical Thom Bell trappings may be. What the hell goes on at Avco? This is the exact stage of Sweet Soul's, and the Stylistics', acceptance in Britain when the last thing they need is an accusation about the music being pretty-pretty nothingness. Maybe, like Paul McCartney, they can get away with it this time — maybe — but they won't be able to fool people for long, unless their releases return to full strength.

ARLO GUTHRIE: Lovesick Blues; Farrell O'Gara (Reprise K 14257). Woody's boy on Hank Williams' old yodelling C&W smash, given a faster though true to the original, ultra-spirited rendition which is mighty appealin'. "Desert Island Discs"-like, surf and seagulls into the flipside instrumental fiddle jig.

KRIS KRISTOFFERSON: It Sure Was (Love); Nobody Wins (Monument MNT 1461). The flipside sonorous slowie is the composer's original of Brenda Lee's current Country smash, while on top Kris is joined by his lady, Rita Coolidge, for a perky little duet in the Nancy & Lee style. Without Kris, we also get RITA COOLIDGE: I'll Be Your Baby Tonight (A&M AMS 7065), a resonant slow rendering of the Dylan number, done by all concerned with a stately self-confidence.

CAL SMITH: The Lord Knows I'm Drinking (MCA MU 1200). Bill Anderson wrote this highly amusing cockily swaggering boozier's rebuke against a self-righteous biddy's tut-tutting, sung with deep Country tones to gay barrelhouse piano and piercing steel guitar. Not only Johnny Cash fans should hear this.

PAUL SIMON: Take Me To The Mardi Gras; Kodachrome (CBS 1578). Still smarting from the Beeb's refusal to play Dr. Hook's "Cover of Rolling Stone", CBS have relegated Paul's frantically bouncy trademark-titled US hit-side to the B-side (it also has the word "crap" going against it), giving us instead the super-subtle and ironically-intended, slowly-building "Mardi Gras" (both two singles this week are "Take Me" tunes, oddly). A beautiful record, but even more so is the US B-side that we only get on the album now, the early '50s-styled blues ballad "Tenderness."

LEGENDARY MASKED SURFERS: Gonna Hustle You; Summertime, Summertime (UA UP 35542). Co-penned by Beach Boy Brian and Jan Berry, produced by and billed as "featuring" Dean Torrence (ie: the last two being legendary surfers/hot rodders Jan & Dean), this archetypal-sounding but modern return to the decade-old West Coast Sound is full of "baba doo ron day ron day" bass lines and high weazling lead, and makes ideal summertime listening. Indeed, the flipside revival of the Jamies' July 1958 hit emphasizes the point. Can it happen here?

JOHN FRED & HIS PLAYBOY BAND: Judy In Disguise (With Glasses) (Contempo CR 11). From late '67 returns Louisiana's answer to "Lucy In The Sky With Diamonds", that punchy dancer that had absolutely no connection with LSD. Good ole boy John Fred is evidently a walking oldies-but-goodies juke box — give him the title and he'll perfectly recreate the doo-wop of your choice. Ally this talent with his powerful band, and it's no wonder he was (is?) so big on the Southern college circuit.

LARRY NORMAN: Readers Digest (MGM 2006277). God-Rocker Norman's newie is interesting, despite the foregoing tag, for the number of "names" he manages to cram into his staccato Dylan-ish catalogue of the media's monsters.

VICKI LAWRENCE: He Did With Me; Mr. Allison (Stateside SS 2215). Having hit number one Stateside with "The Night The Lights Went Out In Georgia", Mrs. Bobby Russell returns with an "Angel of the Morning" sound-alike slowie which again features an "adult" storyline — that of a discarded mistress's ambiguously-felt prediction of her replacement's treatment by her former lover. More aching goes on in the hubby-penned flip, about a wife grinning and bearing her Mr.'s infidelity. Gulp!

MICKY DOLENZ: Daybreak (MGM 2006265). The Monkees' Uncle on a merry steel band-backed squawker, penned by The Creator... Harry Nilsson.

THE GUESS WHO: Follow You Daughter Home (RCA 2361). Done with more subtlety than the Dolenz/Nilsson

U.S. CHARTS

singles

albums

- | | | |
|----|---|-----------------|
| 1 | MY LOVE Paul McCartney & Wings | Apple |
| 2 | FRANKENSTEIN Edgar Winter Group | Epic |
| 3 | PILLOW TALK Sylvia | Vibration |
| 4 | DANIEL Elton John | MCA |
| 5 | PLAYGROUND IN MY MIND Clint Holmes | Epic |
| 6 | I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry White | 20th Century |
| 7 | TIE A YELLOW RIBBON ROUND THE OLE OAK TREE Dawn | Bell |
| 8 | YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder | Tamla |
| 9 | HOCUS POCUS Focus | Sire |
| 10 | LONG TRAIN RUNNING Doobie Brothers | Warner Brothers |
| 11 | RIGHT PLACE, WRONG TIME Dr. John | Atco |
| 12 | DRIFT AWAY Dobie Gray | Decca |
| 13 | GIVE ME LOVE (Give Me Peace on Earth) George Harrison | Apple |
| 14 | WILL IT GO ROUND IN CIRCLES Billy Preston | A&M |
| 15 | ONE OF A KIND (Love Affair) Spinners | Atlantic |
| 16 | WILDFLOWER Skylark | Capitol |
| 17 | KODACHROME Paul Simon | Columbia |
| 18 | STUCK IN THE MIDDLE WITH YOU Stealers Wheel | A&M |
| 19 | SHAMBALA Three Dog Night | Daniel Moore |
| 20 | I'M DOING FINE NOW New York City | Chelsea |
| 21 | STEAMROLLER BLUES/FOOL Elvis Presley | RCA |
| 22 | REELING IN THE YEARS Steely Dan | ABC |
| 23 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA Vicki Lawrence | Bell |
| 24 | LITTLE WILLY The Sweet | Bell |
| 25 | THE RIGHT THING TO DO Carly Simon | Elektra |
| 26 | BAD, BAD LEROY BROWN Jim Croce | ABC |
| 27 | THINKING OF YOU Loggins & Messina | Columbia |
| 28 | LEAVING ME Independents | Wand |
| 29 | FUNKY WORM Ohio Players | Westbound |
| 30 | NATURAL HIGH Bloodstone | London |
| 31 | NO MORE MR. NICE GUY Alice Cooper | Warner Brothers |
| 32 | THE CISCO KID War | United Artists |
| 33 | AND I LOVE YOU SO Perry Como | rca |
| 34 | GIVE IT TO ME J. Geils Band | Atlantic |
| 35 | DADDY COULD SWEAR I DECLARE Gladys Knight & the Pips | Soul |
| 36 | YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Stylistics | Avco |
| 37 | TEDDY BEAR SONG Barbara Fairchild | Columbia |
| 38 | BEHIND CLOSED DOORS Charlie Rich | Epic |
| 39 | BOOGIE WOOGIE BUGLE BOY Bette Midler | Atlantic |
| 40 | LET'S PRETEND Raspberries | Capitol |
| 41 | CLOSE YOUR EYES Edward Bear | Capitol |
| 42 | YOU CAN'T ALWAYS GET WHAT YOU WANT Rolling Stones | London |
| 43 | BACK WHEN MY HAIR WAS SHORT Gunhill Road | Kama Sutra |
| 44 | DIAMOND GIRL Seals & Crofts | Warner Brothers |
| 45 | SMOKE ON THE WATER Deep Purple | Warner Bros |
| 46 | SATIN SHEETS Jeanne Pruett | MCA |
| 47 | I CAN UNDERSTAND IT New Birth | RCA |
| 48 | MONEY Pink Floyd | Harvest |
| 49 | GIVE YOUR BABY A STANDING OVATION Dells | Cadet |
| 50 | THE FREE ELECTRIC BAND Albert Hammond | Mums |

- | | | | |
|----|----|---|-------------------------|
| 1 | 1 | PAUL McCARTNEY & WINGS Red Rose Speedway | Apple |
| 2 | 3 | BEATLES 1967-1970 | Apple |
| 3 | 4 | EDGAR WINTER GROUP They Only Come Out at Night | Epic |
| 4 | 2 | LED ZEPPELIN Houses of the Holy | Atlantic |
| 5 | 5 | BEATLES 1962-1966 | Apple |
| 6 | 7 | BREAD The Best Of | Elektra |
| 7 | 9 | SEALS & CROFTS Diamond Girl | Warner Bros. |
| 8 | 8 | FOCUS Moving Waves | Sire |
| 9 | 6 | PINK FLOYD The Dark Side of the Moon | Harvest |
| 10 | 11 | DEEP PURPLE Made In Japan | Warner Bros. |
| 11 | 17 | J. GEILS BAND Bloodshot | Atlantic |
| 12 | 13 | JEFF BECK, TIM BOGERT & CARMINE APPICE | Epic |
| 13 | 15 | DOOBIE BROTHERS The Captain & Me | Warner Bros. |
| 14 | 16 | SPINNERS | Atlantic |
| 15 | 24 | AL GREEN Call Me | Hi |
| 16 | 37 | YES Yessongs | Atlantic |
| 17 | 14 | ELVIS PRESLEY Aloha From Hawaii Via Satellite | RCA |
| 18 | 18 | ELTON JOHN Don't Shoot Me I'm Only The Piano Player | MCA |
| 19 | 22 | DAVID BOWIE Aladdin Sane | RCA |
| 20 | 30 | BARRY WHITE I've Got So Much To Give | 20th Century |
| 21 | 21 | FACES Ooh La La | Warner Bros. |
| 22 | 23 | JOHNNY WINTER Still Alive & Well | Columbia |
| 23 | 33 | ISAAC HAYES Live at the Sahara Tahoe | Sahara Tahoe Enterprise |
| 24 | 10 | ALICE COOPER Billion Dollar Babies | Warner Bros. |
| 25 | 26 | CABARET Soundtrack | ABC |
| 26 | 12 | STEVIE WONDER Talking Book | Tamla |
| 27 | 42 | PAUL SIMON There Goes Rhym'n' Simon | Columbia |
| 28 | 32 | STEPHEN STILLS & MANASSAS Down The Road | Atlantic |
| 29 | 31 | MANDRILL Composite Truth | Polydor |
| 30 | 25 | DONOVAN Cosmic Wheels | Epic |
| 31 | 35 | NEW BIRTH Birth Day | RCA |
| 32 | 34 | DAWN featuring Tony Orlando Tuneweaving | Bell |
| 33 | 44 | DR. JOHN In the Right Place | Atco |
| 34 | 36 | RICK WAKEMAN The Six Wives of Henry VIII | A&M |
| 35 | 81 | CARPENTERS Now & Then | A&M |
| 36 | 27 | TEMPTATIONS Masterpiece | Gordy |
| 37 | 41 | FOCUS 3 | Sire |
| 38 | 46 | URIAH HEEP Live | Mercury |
| 39 | 39 | ANNE MURRAY Danny's Song | Capitol |
| 40 | 55 | SHA NA NA The Golden Age of Rock N' Roll | Kama Sutra |
| 41 | 20 | WAR The World Is A Ghetto | UA |
| 42 | 19 | GLADYS KNIGHT & THE PIPS Neither One of Us | Soul |
| 43 | 28 | STEELY DAN Can't Buy a Thrill | ABC |
| 44 | 47 | WISHBONE ASH Wishbone Four | MCA |
| 45 | 50 | EAGLES Desperado | Asylum |
| 46 | 43 | CARLY SIMON No Secrets | Elektra |
| 47 | 48 | JACKSON FIVE Skywriter | Motown |
| 48 | 45 | CRUSADERS The 2nd Crusade | Blue Thumb |
| 49 | 51 | THE BLUE RIDGE RANGERS | Fantasy |
| 50 | 59 | GODSPELL Soundtrack | Bell |

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- 17 TORQUAY PRINCESS THEATRE
- 18 BRIGHTON DOME
- 20 LEEDS TOWN HALL
- 22 PLYMOUTH ABC
- 24 LONDON PALLADIUM
- 25 LONDON FESTIVAL HALL
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SCAFFOLD

Fresh Liver. — (Island ILPS 9234). A quite remarkable album, with Messrs. Gorman, McGear and McGough in brilliantly sparkling form. They perform in a variety of moods, guises and disguises — and all sort well-known, not to sorts of well-known, not to say notorious, character. Doris Troy, Jimmy Helms, Neil Innes, Andy Roberts, Zoot Money, to name but quite a few. Includes WPC Hodges, Nuclear Band, Psychiatrist, Fagorff and, almost inevitably, Knickerb. Splendid entertainment.

JAMES BROWN

Black Caesar. — (Polydor 2490 117). Soul brother Jim wrote and performed the score for the movie Black Caesar — and one track, Mama Feelgood features the sensationally sexy voice of Lyn Collins. Titles include Blind Man Can See It, Make It Good To Yourself, White Lightning. Movie stars Fred Williamson. A patchy but usually compelling score.

EDDY ARNOLD

So Many Ways. — (MGM 2315 209). Country stylist who has had a fair share of middle-of-the-road pop success. Accompanied by the Mike Curb Congregation — and with some excellent Don Costa arrangements for sentimental slabs like If The Whole World Stopped Lovin', Among My Souvenirs and My Son I Wish You Everything.

THE PERSUADERS

The Persuaders. — (Atlantic 40476). Soul group comprising John Tobias, William Holland, Douglas Scott and Thomas Lee Hill — and they go for some very adventurous harmonies, specially in the lower register. Hard to fault the general performance and production, but there's a shortage of real distinctiveness in the sound.



YES.

Yessongs (K60045). Already in the charts, not surprisingly. This is the triple album package recorded live, and selling for the price of two albums. It's particularly good in that it includes all the Yes favourites linked together, and the mix brings out clearly all that is happening throughout — for those interested in arrangements it's easy to follow here. Your Move has a good vocal sound, particularly, and the clarity on guitar and drums in Long Distance Runaround is superb. And You and I also works well, along with an impeccable performance from Steve Howe on Mood For A Day. Excellent stuff — I just found the mix a little strange in parts.

Classic from Gary



GARY GLITTER

Touch Me (Bells 222) O.K. all you boppers, dancers, disco freaks and groovers, here's one you can all get your rocks off to. It's a powerhouse album that builds from a familiar toe-tapping, shake-a-tail-feather opening (Touch Me) and really gets into top gear on his controversial song Happy Birthday. Gary really shows he knows where rock 'n roll writing is at with his "look out birthday baby here I come — I've got a BIG surprise for you." That track alone is sure to be an all time classic for sixteen year-olds this summer. And there's more of those glittery songs that insist you dance plus some oldies but goodies like, To Know You Is To Love You, Money Honey and Lonely Boy. Buy it.

P. H.

MCKENDREE SPRING Tracks (MCA MUPS 476). This fine album is released to coincide with a second tour by the New York band who feature tasty electric violin from Michael Dreyfus a long side Fran McKendree's sensitive and sometimes pleading vocals. Plenty of variety here from folksy slowies to funky rock with country and pedal steel thrown in. It's surely worth a listen and there's an interesting adaptation of Vivaldi's Four Seasons to finish up with.

JIM REEVES

Talkin' To Your Heart. — (RCA Victor INTS 1425). Sentimental and dramatic — but with Jim speaking, not singing. He talks his way through a series of stories, with a sort of heavenly choir filling in the gaps. It's mawkish in parts, but fans will positively revel in this new approach by a dark-brown voice.

GEORGE JONES AND TAMMY WYNETTE

Let's Build A World Together. — (Epic 65552). With the Jordanaires as backing group, two of the best-known country artists get moving through a series of duets. George's voice has the authority; Tammy's the energy.

MORNING GLORY

Morning Glory. — (Island ILPS 9237). Recorded at the Marlowe Theatre in Canterbury, the group features John Surman back in full-blooded and inventive action. Improvisation exercises by a hand-picked group of musicians; Surman playing other reed instruments rather than baritone, and the Norwegian guitarist Terje Rypdal in remarkable mood and form.

SPRINGFIELD REVIVAL

Highlights. — (Polydor 2383 203): This trio look set for the big time after a slightly hesitant start. They are building popularity right round the world — that's Donna Jones and that surprisingly big voice and cohorts Mick Flynn and Ray Martin. This album will build further the groups reputation. Material from a variety of sources, none better than the Osmonds Down By The Lazy River and Tom Paxton's eloquent Peace Will Come. Point is that the trio can handle any kind of material; handle with care and professionalism. A very good sensitive album.

JOHN LEE HOOKER

Slim's Stomph (Polydor 2310 256): Blues material, with John Lee working as Texas Slim — material from 1948, and standing up well to the journey through time and the subsequent remastering by Polydor last year. Primitive blues, in the nicest sense of the word.

DICK JENSEN

Dick Jensen. — (Epic 65591). An energetic song-seller with a leaning towards Gamble and Huff songs. He's into a big-swinging sort of scene; strongest at up-tempo mood, and capable of handling the race-along ballad as well as most in this field.

Bee Gees best

BEE GEES.

Best of (Volume Two) — (Polydor 2394 106). Tim Rice writes appreciative sleeve notes here for the brothers Gibb — points out that people queue up to record Bee Gee songs, but that the boys usually get there first or they'd lose hits to the likes of Andy Williams, Nina Simone, Elvis Presley and so on. Titles here include How Can You Mend A Broken Heart, Lonely Days, My World and Run To Me.

JOHN SPEEDY KEEN

Previous Convictions. (Trace 2406 105). Among this man's past record is a period spent — short term though — with Thunderclap Newman. It was undoubtedly Speedy who contributed much to that line up, and carries though a lot of the feeling they created on this album. And, well, I liked them a lot, and there's a definite promise of good things here. Jimmy McCulloch's also featured on this album. There's a lot of musical strength, and this is a fine first collection. There's soaring strings, some great guitar, both electric and acoustic, and Mr. Keen's own very distinctive vocalising. Sometimes backed up by such notables as Rosetta Hightower and Doris Troy.

J. Geils have a real party

THE J. GEILS BAND:

Bloodshot (Atlantic K 40479). It seemed like a bit of a drag to find (Ain't Nothin' But A) House Party opening an album by this already somewhat renowned band of white musicians. But really, give them a listen, and they'll convince you just how valid it is. Their own — Peter Wolf (if you can believe that) / Seth Justman composition — Struttin' With My Baby really sounds like an old blueser, but with the kick of Atlantic '73 well injected. Hold Your Loving is a great rocker, hand clapping sound, and one of my great likes has to be the reggae styled Give It To Me.

DR. TELENY'S INCREDIBLE ORCH:

Goodbye To All That (RCA Victor). Knock-out album by this Ken Howard-Alan Blaikley team — they take ye olde classics, re-title them, and dress them up for today's consumption. Gimmicky.

BILL WITHERS

Live At Carnegie Hall. — (A and M AMLD 3001). Some artists get across better "live" than in the studio — Bill Withers has just joined the clan. He's got together a really tight, but free-thinking backing group which gives him exactly the right tone of support. But in the end it's all down to that warm, sould-laden, dramatic and sometimes overwhelming voice. This two-record set is worth the price of admission; even allowing for the odd patch of reduced sound efficiency. Harlem is a stand-out; so is I Can't Write Left-Handed — and the lengthy Use Me. A fine slab of excitement.

ORIGINAL ARTISTS

20 Original Chart Hits. (Philips TV1). From the powerful Philips catalogues come such greats as the mono enhanced Platters' Smoke Gets In Your Eyes, Lesley Gore's It's My Party, and Dusty's I Close My Eyes and Count To Ten, through Ramsey Lewis's Wade In The Water, right up to Rod Stewart's You Wear It Well, the Detroit Emeralds and the Stylistics. This is also available on cassette and cartridge — destined for a big TV build up — and excellent value at £1.99. VM.

IAN WHITCOMB

You Turn Me On. — (Ember 5065). Ian is one of those great all-rounders of the pop scene — composer, singer, educationalist, author, and there's a lot of talent backing up his lively voice on this album — John Paul Jones, Mitch Mitchell, Al Casey, Jimmy Page, James Burton, Jim Horn; and a variety of producers. Title track was big for Ian back in 1965, and This Sporting Life also did well in the charts.

SLIM WHITMAN

I'll See You When. — (United Artists UAS 29433). Tracks like Don't Let The Stars Get In Your Eyes, and Little Drops of Silver (by the English Murray-Callender team) underline the basic simplicity of style of the ?? Rose Marie man . . . and the reason why he does sell-out business on every tour of Britain.



TOM JONES

The Body And Soul Of . . . (Decca SKL 5162). The days have passed where Tom can be merely considered a body. The soul is showing through — hence the title of this record. Sex symbol he most certainly is, even now; but he's a singer of mature good taste and style, and he works harder than ever before on this album to show the various aspects of his gutsy, hard-driving ability. He picked the songs himself, so cannot complain about anything. But I'll Share My World With You isn't as strong as most of the others; and I Don't Want To Be Right isn't of the top drawer. The rest are ruddy marvellous . . . with the Blossoms adding vocal depth, Tom roars through Runnin' Bear, Ain't No Sunshine. When She's Gone, Letter to Lucille, Ballad of Billie Joe, and the evocative Since I Loved You Last. He's out of all that headlined hoo-hah, is Tom. He's into a situation where his voice is getting full credit. Chart successes or no, he's singing better than ever.



MEMORIES in pop music being as short as they are, a goodly number of the fans who've recently been buying Albatross in sufficient quantity to send it soaring up the charts are probably unaware that Fleetwood Mac's haunting instrumental was, in 1968, the first chart-topping single for the Blue Horizon label.

Fleetwood Mac was, in those days, the leading British blues band. Led by Peter Green, who'd more than filled Eric Clapton's shoes in John Mayall's Bluesbreakers with his fluid, eloquent guitar work, they mixed steamy bottleneck R and B numbers with electric blues originals that could make your hair stand on end.

The band started with Peter Green, Jeremy Spencer the bottleneck kid, Elmore James reincarnated, Mick Fleetwood on drums and John McVie on bass. Then guitarist Danny Kirwan joined, Pe-

ter left the music business, to be followed by Spencer, who split from the band in Los Angeles to join a religious organisation.

John McVie married Christine Perfect, who'd sung on the Chicken Shack's hits and was voted the best female singer in Britain one year and brought her into the band on keyboards and vocals. Danny left.

An American named Bob Welch who'd been trying to make a living playing blues in France joined on guitar and the band, who'd always done well in America, found themselves spending less and less time in England.

Their albums — Kiln House, Bare Trees and others — were virtually ignored in Britain, while in the States the band's new music found increasing favour with critics and buyers alike. It hardly rated a paragraph in the British musical press when Bob Weston joined the band on

Albatross no hang-up for Fleetwoods

by Rick Sanders

guitar last year in England. How many know that Dave Walker is now the singer in the band?

There was a less than full house at the Free Trade Hall, Manchester, where the band played last week. Those who had come along, however, were treated to some extremely tight and inventive rock and roll.

There's no flash to the band; they're rather self-effacing and Dave Walker's introductions to the numbers were a little embarrassed, as you some-

times are with a friend who you haven't seen for too long. But in the dressing room after the show, the group weren't too worried by their relative lack of success. After all, as Bob Welch said, their albums sell a regular 200,000 copies in the States.

He and the other members were exhausted. There was only one more date to play before a holi-

day, the first after over three months of playing more or less every night. Bob Weston had a door slammed on his hand and had played with a finger broken and in a splint.

What did it feel like to be back in England?

Bob: "Well, this tour's not gone badly apart from a couple of places where hardly anybody turned up, which is a bit strange for us after playing in America.

"It's much the same over there as it is here in a way; over the last two years the situation has developed where you're either a big star band or nothing. But in the USA we're pretty well unique in being a solid, secure middle-sized sort of band.

"We could try and stake everything here on trying to go for the very top, really try and turn ourselves into stars, but if we didn't make it we'd have thrown a lot away for nothing. We're really not

the sort of band for a big hype anyway."

As Christine said: "I don't like to say it, but to be completely callous, we don't need to be successful in England any more. We could try and make it up again from the bottom, but we're all getting a bit long in the tooth for that sort of thing — you know, up and down the M1 every night and knocking yourself out."

Perhaps the band were looking a little on the gloomy side. No doubt they'll continue to play mostly in the States, but the renewed interest in their music as a result of Albatross — which, strangely, they didn't play at the gig — should assure them of greater success here.

They've also got an excellent new album in the shops, entitled Penguin. Not the least notable thing about it is that an uncredited Peter Green is playing on some tracks.

around the country

tony byworth

AMERICA'S most recent country/pop superstar Donna Fargo made a hasty London stopover a couple of weeks back. Success to this vibrant young singer/songwriter has meant a crammed schedule of engagements which does not allow for too long an absence from her native shores.

In Britain Donna still waits to break through to a mass audience, her only contact, so far, lying mainly with the country enthusiasts. The fleeting visit provided an opportunity for her — and her husband/record producer/manager Stan Silver — to meet with representatives of the press and the chance to boost "Funny Face", her current release on this side of the Atlantic.

"I give people nicknames all the time," she said, presenting a little information on the background of the song. "I just think that Funny Face is a nice little nickname. Stan calls me that sometimes. I believe that all songs are a half-truth, you can get ideas from someone very close to you."

In the States the song has now notched up well over a million sales and is fast catching up the fantastic track record of "Happiest Girl in the Whole USA" — the song that started the ball rolling for this former English teacher from Covina, California, during the early months of last year.

Success, in the form of gold discs, numerous awards and accolades, and an excessive amount of public appearances, has meant, however, as with so many writers, a slowing down of the creative process.

"It's hard to write these days — I just don't get the time and the privacy. You really need an extended period of time to get into writing. We're now in the process of getting a bus for our band, The Pony Express, and then there will be more time. I think after a show is a good time to write because you're always excited and up.

Generally, after shows, there's always been a plane to catch or some other excuse. On the bus I'll be able to go into the back room and write."

Donna Fargo's meteorical rise to fame, following a



Donna Fargo — waiting to break

number of years with small regional recording companies, has been heightened by achievements with both the country and the pop record markets. She accords her achievements to her former backgrounds.

"When I started writing about five years ago" she recalled, "I never categorised songs because I have listened to all kinds of music. I would just like certain numbers and not like others. When I met Stan he said that he thought that I was country. That's when I learnt to play the guitar and started writing.

"But I never learnt the different kinds of chord progressions so, maybe that's the reason that my songs don't always turn out country."

Donna Fargo is now hoping that some of those pop/country ingredients are going to click with the record buyers of Britain.

+ + + +

Another facet of the country music spectrum is bluegrass and, recently representing that musical domain with a week of non-stop engagement were U. S. visitors Clarence White and the new Kentucky Colonels.

Their appearance at London's Bluegrass Club, held every Thursday night at the Horseshoe in Tottenham Court Road, provided an evening which presented the best in bluegrass from both sides of the Atlantic. The home force came in the forms of top groups Down Country Boys and Orange Blossom Sound with excellent support from a scratch band, especially drawn together for the evening, under the leadership of John Allam.

The Kentucky Colonels themselves are well known to aficionados of the music throughout the world since their creation in the early sixties. The personnel since those early days, as with most groups, has seen changes but their line-up for the British tour gave no cause for disappointment.

Clarence White leads the outfit on guitar and gives the occasional vocal on more contemporary material, much of it taken from the period during which he was associated with the Byrds. Roland White, on mandolin, doubles as main vocalist and as the act's compere whilst the third brother, Eric, is the bass fiddle player. Alan Munde, seen recently with Country Gazette, was the last minute stand-in on banjo and, once again, completely delighted the audience with his superb musicianship.

To celebrate the group's successful visit to these shores two albums are being scheduled for British release. A "live" album featuring the original Kentucky Colonels recorded at the Ashgrove in Hollywood will be shortly available on United Artists whilst Clarence White's first solo album will be released on Warner Brothers in August.

Seekers' goodbye sparked by Eve



THE NEW SEEKERS: Goodbye Is Just Another Word (Polydor 2058-368). Back to the roots — that's one way of putting it. A fine melody song (by Lobo), with Eve Graham singing lead in an authoritative voice, and the right amount of sadness coming through. Circles was the last in this vein, basically — the group, solo or together, have rung many a change in their single repertoire through the past year. This one will become a much-requested family favourite as well as a top three single. — **CHART CERT.**

JOAN ARMATRADING: Lonely Lady (Cube). A fine talent, but a talent more angled to the album market. But this is a sampler of her instinctive style.

THE FORTUNES: Whenever It's A Sunday (Capitol 15753). Written by Cook and Greenway, and produced by the same apparently indefatigable team. It's a fair old showcase for one of the best harmony teams in the business, but the reggae-calypto-hoedown-Latin mixtures tend to confuse the ability to stretch out big ballady sounds. Catchy, though; well-drummed; probably a minor hit. — **CHART CHANCE.**

COCKEREL CHORUS: Only A 1000 A Day (Young Blood Int YB 1046). It's a straightforward choral gimmick — Cockney-cockerel accents en masse, as they say. It's a saga of slimming as seen through the rumbling guts of the reluctant dieters. They eat so much fish they are chased by the pussy cats. And so on. It's catchy, commercial, concise and mildly amusing. **CHART CHANCE.**

FRAMPTON'S CAMEL: All Night Long (A and M AMS 7069). I enjoyed the album by Pete's merry men, though some critics found it gave them the hump. This is a guitar-backed intro of charm, well-sung, and gradually things build from there. It becomes a compact sort of repetitive chorus, but the mood-switching keeps going. I like it that bit more with each play. Try it at least all evening long. **CHART CHANCE.**

TONY BURROWS: Take Away The Feeling (Ammo 103). Make no mistake, Tony is a first-rate vocal performer — good distinctive voice and more versatility than most. This opens with him in breathy, plaintive mood, and then it builds quickly into a commercial chorus, with some expertly-applied female voices pushing it along. Strings, too. Needs extra air support but must have prospects. **CHART CHANCE.**



JOHNNY NASH: Ooh What A Feeling (CBS 1549). He's found the hit formula consistently, now. Johnny is into the pop-reggae field, that high-pitched voice pushing along with great clarity. He treads delicately through a pizzicato (please excuse my language) sort of backing. He registers emotion without indulging in the usual tricks. In short he's an artist; not a gimmick. Another good single. **CHART CERT.**

B. J. ARNAU: Live And Let Die (RCA Victor 2365). The Paul and Linda McCartney theme from the Bond-ed slab of movie — and Brenda sings it with her usual verve and sheer ruddy sense of style. She does, in short, whip up a veritable storm, and it's a chattering sort of backbeat laid on — exciting, not to mention pulsating. If there be justice, then Miss Arnau will collide with the charts. **CHART CHANCE.**

LOUISA JANE WHITE: Um Um Um Um Um (MCA). Harmonica on this old R and B standard, and once again Louisa Jane poses a simple question: How the hell is it that she isn't yet a big star? She has looks, talent and technique, yet the hits elude her. Tragically.

MIRRORPICK

PETER JONES on the new singles



Marc in the groove — and that ending!

T. REX: The Groover (T. Rex Marc 5). Reviewing this is just a formality, seeing that it'll be at the top of the charts before I can change the ribbon on my typewriter. Suffice it to say that Marc's voice takes on some unusual vowel pronunciations, that there's a highly-commended tightness about the backing, that the extra voices help build a relentless sort of atmosphere, and that if it's a bit too repetitious for me, it'll be just right for the rest of the world. The ending is successfully riot-raising. — **CHART CERT.**

FRANKIE MCBRIDE: Five Little Fingers (Emerald). Sentimental country-styled ballad from a very popular Irish entertainer.

Geordie belter

GEORDIE: Can You Do It (EMI 2031). For sheer for-the-hell-of-it fire, Geordie are First Division. Nothing subtle here — just a repetitive chorus song, with blazing percussion, some powerful bass runs, a stab or two of hefty guitar... and voices joined by a determination to break through the noisiest disco atmosphere. Can't ask for more. But I'm sure they're bottling up some sensitivity underneath all the heaviness! — **CHART CERT.**

TIN TIN: I'm Afraid (Polydor). Dreamier than of yore, in terms of the material. Vocally much the same as of yore. Personnel changes hold this team back, but a well-sung single.

SWEET CHARIOT: When I'm A Kid (Columbia). Catchy enough in its way; but the la-la-lah style may not click. Nice rhythmic sense, though.

THE CHANDELIERS: Can't You Hear My Heartbeat (Penny Farthing). Carter-Lewis song which bounces along, via girl lead, and a catchy innocuous wee chorus.

LARRY LUREX: I Can Hear Music (EMI 2030). The story goes that this guy was yanked in off the street and told "sing or else," and if you believe that you'll believe anything. Like me telling you that it's a natural-born hit. No, it may sink without a trace, but the arrangement of this old Spector-inspired piece and the high-pitched voice going like the clappers... well, it could click. **CHART CHANCE.**

AQUAVITAE: Softly As I Love You (Bell). Formerly Danyel Gerard's Butterfly-chasing group — one Briton, three Frenchmen, on a mid-tempo waltzy-ballad hitting the continental charts.

MARY LOU: Teddy Bear Song/Flippiddy Flop (Country). Weeny-bopper girl with weeny voice but fair old charm and a double 'A' debut.

MIKE LESLEY: I Love You (CBS). Jerky, self-penned piece. Didn't do much for me, though there's something atmospheric about it.

DAVID IRELAND: Shoot The Family Man (Sovereign). Pretty lively this, with David projecting well over a jumpy, nervy sort of backing. Melodically monotonous, though.

BRIAN KEITH: First Cut Is The Deepest (Alaska). This is the lead singer of Congregation, and that's tribute enough. That bluesy-big voice wrapped round a Cat Steven's classic. Fine performance.

SYDNEY DEVINE: You're Sixteen (Emerald). A gent who clearly has heard some Elvis Presley records, but that apart — a "burpy" projection on up-tempo belter. Toe-tap worthy. Whistling, too.

NORTH-EAST: A Ticket For The Game (Deram). A soccer fan who could get no ticket for the game... single featuring Hoagy Poagy. All together now... aaaaay!

ESPERANTO: Publicity (A and M). Publicity leers down on all of us, sing this mixed-voice group. They sing it with energy, too — so I'll publicise them a bit.

BRIAN MARSHALL: Hey Now What Do You Say (York). Telly all-rounder on the sort of song that comics love to sing. Featuring bonhomie.

MOVING FINGER: So Many People (Decca). Good lead voice here — a big, vibrant voice that reaches for the upper notes and gets them in a most convincing way. Good performance.



KENNY: Give It To Me Now (RAK 153). Different purring voices at the start, over a fair but over-boisterous back beat — then a little more frenzied vocal approach. Actually I'm not all that confident about this one's chances, despite getting carried along by the general display of high spirits. It's high-pitched, energetic, but it also grates a bit. — **CHART CHANCE.**

JAMES LEROY: Touch Of Magic (MAM). Canadian artist, steel-guitar behind, and a flexible voice that gets a good showing on this moody ballad.

SOUNDS OF TIME: Danse Macabre (Columbia). The Saint-Saens piece, dressed up in a "now" arrangement — it's catchy enough to be an instrumental hit. But an uneasy start.

Hypnotic Mud

MUD: Hypnosis (RAK 152). Now that they've given up trying to teach me to tango, I can face up to Mud — eye to eye. I like the group because they have a basic sense of enjoyment and vitality — their enthusiasm comes through strongly. This is a faintly gimmicky sort of song, but the basic rhythm is there — that compulsive build-up. It sort of whirls along, but tightly. — **CHART CERT.**



MIRRORMAIL



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

BJH deserve better reviews

I feel I must protest at the totally unfair review of Barclay James Harvest written by your reviewer Tony Jasper. I saw the group (minus orchestra) at Loughborough University on Saturday and was thoroughly impressed by the live performance. I got the impression that Tony Jasper went only to see Bridget St. John and not BJH, and he certainly didn't know much about the band as he demonstrated with the song titles "Gladly" and "This Dark Sky will be Blue" — tell him to buy the albums "Once Again" and "Barclay James Harvest" respectively to get the correct titles.

Reviews are as personal a choice as one's own particular choice of music and consequently are of little value but a BAD review may be sufficiently off putting to a reader as to prevent him from going to a gig to find out his own personal feelings about the group.

If anything, a review should reflect the atmosphere of a gig, and if the Loughborough performance was anything to go by, a gig with the orchestra should be amazing — an ex-

perience I am looking forward to.

I must beg to differ from Tony Jasper in his statement about the Barclay's "extensive promotion". I have found that few people have heard BJH and the best promotional form has been word of mouth — I have told many of my friends of the virtues of BJH and was overjoyed at the Loughborough gig that all the people I had advised to go were not disappointed, and have all now set off to their friendly neighbourhood record stores, cash in hand. JOHN LANGHAM 24 Goodwood Road, Leicester LE5 6SG.

Tony Jasper replies: Fair enough, John, but on the night I saw them BJH were a bore and I have to review a concert as I see it. Sorry about the titles — you're quite right!



Leave David alone to live his own life

So many people we know act so stupidly about David Cassidy's private

life. It's his life if he wants to pose for pictures, indecent or decent, let him. If David wants to smoke dope, let him.

It's up to David what he does and if any of his so called fans believe EVERYTHING they read, then they are fools.

The number of his fans that have run off to scream for Donny 'cos of something they've read is amazing, but then, they couldn't have been his friends from the start.

Besides if he was at all different in any way, he wouldn't be the David all his fans love.

So, David Cassidy for Ever.

3 LOYAL DAVID FANS

35 Sunderland Green, Weston-Super-Mare, Bristol.

Great for soul

CONGRATULATIONS on a welcome return to a lengthy soul feature. Please let us have more of this concentration on Soul Music. You have one of the best reviewers in the country, namely James Hamilton, working for you so let us see more of his talents.

Record Mirror led the soul field stakes years back with Norman Jopling's "Great Unknowns", which was followed by the very popular "Disc Info USA" and then by "Echoes & Inside Info". It's a pity all of those articles are not still going strong in "R. M."

One thing that I did appre-

ciate in "R. M." was the regular feature that listed details of specialist magazines. Can you do an article on them sometime please? For the readers' information I run a soul magazine which comes out every month for only 15p. It's called "HOT BUTTERED SOUL" and I am sure that your readers would be interested in this information.

All the best to you and keep up the soul publicity.

Chris Savory

36 Scrapsgate Road, Minster, Sheppey, Kent ME12 2EA.

All-time greatest?

with a spate of collections albums being issued, how about this for an imaginary K-Tel styled album.

All On My Own — Lance Fortune; Everyday — Buddy Holly; My Little Girl — The Crickets; Bless You — Tony Orlando; Poor Me — Adam Faith; Runaway — Del Shannon; Gotta See Jane — R. Dean Taylor; Something Else — Eddie Cochran; Travellin' Man — Rick Nelson; Tell Laura I Love Her — Ricky Valance; Da Doo Ron Ron — The Crystals; Are You Lonesome Tonight — ELVIS Preley; Island of Dreams — The Springfields; Are You Sure — The Allisons; Forget Me Not — Eden Kane; Halfway To Paradise — Billy Fury; All Alone Am I — Brenda Lee; Rhythm Of The Rain — The Cascades; Another Saturday Night — Sam Cooke; Rag Doll — Four Seasons; Move It — Cliff Richard; The Story Of My Life — Michael Holiday; Rubber Ball — Marty Wilde; Wonderful Land — The Shadows; Dreamin' — Johnny Bunette.

What an album!

9 Instone Road, Coventry.

Heavy Sweet

IF the Sweet read Record Mirror (May 19th), they should be pleased to know that at long last, some broad-minded "heavy" individual has put down on paper unashamedly and without fear of being pronounced a "teeny-bopper" all that I have said and thought about the Sweet since I first heard the "B" side of "Little Willy."

It is high time more people listened to their B sides (which incidentally they write themselves).

Then — and only then can they be free to give a fair opinion of the group.

But, if you are one of the many prejudiced people who are not, never have been, and never will be prepared to give them a fair chance to prove themselves, I have only one more thing to say: May God find some way of saving your narrow-minded, biased and self-centred souls.

A DEEP PURPLE, CURVED AIR, BLACK SABBATH AND SWEET FAN.



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PARIS ROCK

PARIS — you know, that place everyone loves in the Spring — looks deserted. Along the boulevards, shops are strangely quiet — no, closed! And where are the people? It's mid-week at the very hub of continental highlife, and the city is dead. Has some great disaster befallen this beautiful capital? No. It's nothing more serious than Ascension Day, a national holiday.

Maybe everyone's in church I think as we ask a kid where the rock 'n roll concert is.

"Ah oui, rock and roll." His face lights up and I feel I won't be surprised if he kisses his fingers and throws his hands in the air.



Fumble, those masters of the rock 'n roll time zone, are the band we've come to see, though manager John Sherry wants to double check the venue. There follows a crash course in 'Français' much ouing and s'il vous plaiting, and we're off to an enormous indoor arena way out of town.

Now you know something is going on when motor cyclists ask the taxi driver the way then tag along behind. When we arrive there's a big change. Just around the corner from the entrance gate we see rows of police vans and quite a few helmeted

storm troopers. What's going on in there?

But first we have to get past the gate security. John and friend Michael do their French bit again and we end up with a pass made out to "Monsieur Fumble" It's funny but the urchins pleading with us to take them in don't see the joke.

We head towards the cavernous hall with its Sydney Opera House type design and realise that Fumble are on. We can hear them from 400 yards away.

Going in is like entering a circus big top and the sound is a deafening distortion that hits you, grabs you, and draws you down to the stage where a milling mass of rockers, greasers and plain stoned out suckers are whooping it up "Ah oui, rock 'n roll."



On Stage the expected riot is going on, yet in a cleverly controlled way that allows the band to keep it together. Maybe a dozen greasers, real mean looking greasers with hair slicked back, leather and



badges, get their rocks off with the band.

Des Henley's roaring Jailhouse Rock and doing a funky chicken at the same time with one of the

greasers. It looks good down here the sound is clear. A leathered greaser next to me dances away on his own. Suddenly he flings his floppy hat in the air, jumps after it, twists

then lands with his hat back on his head and carries on dancing. Everybody's having a good time.

Everywhere it's the same. All round the front of the stage an army of kids, many very young boppers amongst them, freak about to the music. They LOVE rock 'n roll.

They seem to love everything Fumble do as each song takes them higher and higher. Yet these aren't revivalists into the music of the 50s, they are kids who have never known any different. They wear the same uniform, they flash around on bikes, get pissed and probably love a good scrap. I think of the police outside, but everything is cool, music reigns supreme.



Fumble stick to the big hits of that golden era back in the 50s. Oh Carol, Hello Mary Lou, Poetry in Motion, Nut Rocker, Teddy Bear . . . and so on.

The set ends with Go Johnnie Go and they're yelling for more. But it's a tight show, no encores,

and on comes a French band whose singer is painted pink and wear blue shorts. Someone says it's Albert And His Fanfare.

Backstage a bottle of whiskey goes round and Mario, Fumble's bassist tells how he got left behind at Calais. "We suddenly realised he wasn't with us," says electric piano player Sean Mayes. "And we'd been going for about 20 kilometres."



Mario was eventually re-found on the outskirts of Calais, trying to hitch a lift. "It always happens to me," he says in mock dumb rocker style.

We leave them still talking about how young the audience is and how a totally greaser crowd is the most demanding. And Des makes the comment that Paris has true rockers, greasers, call 'em what you will. "They've probably never been into anything else and will remain that way."

We head for the Champs Elysees, and then Pigalle. It's night time and Paris is alive, and of course, rocking. "Ah oui, rock and roll."

Peter Harvey

Morning Standard

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RM pick up SLADE at the start of their tour

SLADE are back from their triumph, yes triumph, in America, as cult leaders of frightening proportions.

From now on it's SLADISM and you too can be a Sladist if you can stand on your seat, wiggle your arse, and join in the hysterical ritual that goes with every concert.

They must be the biggest band in the world right now. Even the Beatles or the Stones could never have generated this much excitement, said someone at Green's.

In their hotel, before the first gig of the tour — at Green's Playhouse, Glasgow — the group are still full of their States visit.

"You can arrange anything in America with just a phone and some money," said Noddy.

"Yes," adds Dave laughing. "We changed our hotel four times in Los Angeles and still the groupies found us — it was almost terrible!"

The States tour was as demanding as usual. Slade played 33 dates during their six-week visit. They also recorded their new single in Los Angeles and made two coast-to-coast TV shows — In Concert and Midnight Special.

"Of course," said Noddy, "nothing's happening musically in the States, there's all the different head groups but only Focus have broken big in the past few months.

"We haven't had a smash hit yet in America so we did a lot of promotion on local radio. It worked so well in one place that a D. J. got the sack for playing too much Slade music."

In charts

Just before returning to Blighty their last British single, Cum On Feel The Noize, had just entered the hot hundred. The band feel that their next tour in August will really establish them on a nationwide basis.

As Dave said: "You can be number one in Chicago and die a death in San Francisco. But," he added proudly, "every place we played asked us to come back, regardless of whether we drew 200 or 20,000 people."

A typical contrast on crowd size was their visit to Canada — one night they played in a small club in Montreal to about 500 people, but the next night they drew 19,000 in To-



SLADISM is here to stay

ronto — don't be surprised if they get a big musical award there.

On the subject of big audiences I asked Noddy if he was worried about their last tour date here, at the 18,000-seater Earls Court. In reply he mentioned a date in Melbourne, Australia, where they played outside to 45,000 people, while a thunderstorm raged. "If we can win that many people under those conditions we think we should be O.K. here at an inside show."

But watch out for some very special surprises at Earls Court — the lads have shock tactics planned and they're determined not to fall foul of the sound problems that David Bowie experienced.

The group actually gave themselves two-and-a-half days off before starting this British tour. Then Chas Chandler and super-roadie "Swin" arranged for a small party of us men

from the Press to fly to Glasgow on Thursday for what turned out to be an epic occasion.

A police escort to the show seemed a little extravagant but after the struggle just to enter the theatre we realised it was essential.

In the dressing room the roaring and stamping from above suggested a typically wild crowd.

Dave started to tune his raygun "Superyob" guitar. "It's great to hear the roar of a home crowd," said Don Powell.

Hard

Meanwhile up on stage things are starting to happen. The Alex Harvey band, supporting Slade for this tour, are finding it hard going. They are playing as well as ever, but only Slade can quell this crowd.

There are dozens of mirrored top hats in the first few rows reflecting

around the solid jammed hall. The chant starts up: WE WANT SLADE. St. John Ambulance men sigh and start to pick up the fallen.

A couple of spotlights go on, the crowd surges forward, and on walk Noddy, Dave, Don and Jimmy to a deafening roar.

Immediately Noddy is working with the audience as he leads them into Take Me Bak 'Ome. Half the crowd settle for leaping about, the others stand on their seats. Everyone sings along.

Such enthusiasm. It means something very special to these fans and the group are absolute heroes here tonight. Their first number is received like most other bands' encores. How do you follow that? Well, Noddy screams into the old Janis Joplin number, Move Over Baby, with Jimmy's bass and Don's drums pinning the band's sound.

Dave in flashy "super-

job" outfit is leaning over and teasing the crowd on one side and Noddy does the same on the other. It's getting wilder and wilder, and seats are collapsing everywhere. As the number ends Noddy pleads with the security men not to be so rough with the people at the front.

The frenzy continues with Gудbye t'Jane, then, a new number for the band, Just Want A Little Bit (a track on the next album).

After an invitation to get closer and have a quick feel of each other, the group harmonise on their "slow sexy number" Darling Be Home Soon. A short high guitar break from Dave, then it's spotlights on the audience and the whole football-crowd / You'll Never Walk Alone sequence. Green's could have put Wembley or Hampden Park to shame on Thursday night.

Genuine footstomping rock 'n' roll next with the

whole world going crazy. "It's a kick up the arse for anyone not singing," says Noddy, and the chorus gets louder and louder.

Jimmy's bass is featured on Let The Good Times Roll and you begin to wonder if it can get any wilder.

It's total audience participation, it's showy, it's professional, and it works. It's getting a bit warm for Noddy so he invites everyone to take off their clothes — Dave Hill first of course. But seconds later Cum On Feel The Noize allows the riot to continue with full vocal backing.

Noddy puts in a quick plug for the new single, Skweeze Me Pleeze Me, and adds that the group don't play it on stage yet. A slight groan from the crowd so Noddy asks, "How about this one?" and intros Get Down And Get With It with instructions all the way. "Clap your hands" — "Stamp your feet" — "Everyone sing Alright."

Encore

To the mass chants of "Alright", the band went off and came back after a raucous chorus of "Nice One Noddy" from the audience.

They encored with Mama Weer All Crazy Now and that was it.

A real triumph for body music and Sladism.

A siege on the dressing room followed by a fight to the car with fans blocking the road ended this incredible night.

As if to prove this was no freak reception the show the following night at Edinburgh continued at the same level. Although the group didn't go on stage until 1.30 a.m. the response was again rapturous. Even a steel barricade across the front of the stage was insufficient to stop girls throwing themselves over. Dave and Jimmy were both grabbed by fans while playing. Unfortunately the bouncers just couldn't tell the difference between fans and Slade's road crew and at one point it began to look like a pitched battle.

Afterwards Dave summed it all up: "Scotland's a special place for us but if the rest of the tour goes like these first two shows, everyone's going to have a lot of fun."

A.Y.



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