

Partridge Family split — latest news see page 4

RECORD MIRROR

A BILLBOARD PUBLICATION

JUNE 16, 1973

STILL ONLY 6p

David Bowie

INSIDE:

CAT STEVENS:
'I Want success because I need to be LOVED!'

LOU REED: More bizarre than Bowie?

**Plus: Stealers Wheel
Neil Sedaka
First Choice**

**Inside:
Special pull-out review section**

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RELEASED THIS WEEK
Andy & David Williams
NEW SINGLE



"One More Time"

MUS 1207

DIAL 01-247-9856 TO HEAR THE TWINS INTRODUCE THIS GREAT NEW SINGLE
MCA RECORDS

RECORD MIRROR

RM/BBC chart

chart chatter

TOP FIFTY

SINGLES

This week	Last week	Weeks on Chart	Single	Label
1	2	5	CAN THE CAN Suzie Quatro	RAK 150
2	5	5	RUBBER BULLETS	10CC UK 36
3	1	9	SEE MY BABY JIVE Wizzard	Harvest HAR 5070
4	3	7	ONE AND ONE IS ONE Medicine Head	Polydor 2001432
5	6	6	ALBATROSS Fleetwood Mac	CBS 8306
6	—	—	GROOVER T. Rex	(EMI MARC 5)
7	4	9	AND I LOVE YOU SO Perry Como	RCA 2346
8	11	4	STUCK IN THE MIDDLE WITH YOU Stealers Wheel	A&M AMS 7036
9	7	5	YOU ARE THE SUNSHINE OF MY LIFE Stevie Wonder	Tamla Motown TMG852
10	10	5	WALKING IN THE RAIN Partridge Family	Bell 1293
11	17	3	GIVE ME LOVE (GIVE ME PEACE ON EARTH) George Harrison	Apple R 5988
12	25	3	SNOOPY VERSUS THE RED BARON Hot Shots	Mooncrest Moon 5
13	13	6	WALK ON THE WILD SIDE Lou Reed	RCA 2303
14	9	15	TIE A YELLOW RIBBON	Dawn Bell 1287
15	37	2	LIVE AND LET DIE	Wings APPLE R 5987
16	18	5	ARMED AND EXTREMELY DANGEROUS First Choice	Bell 1297
17	12	7	BROKENDOWN ANGEL Nazareth	Mooncrest Moon 1
18	19	4	WELCOME HOME Peters & Lee	Philips 6006 307
19	15	7	YOU WANT IT YOU GOT IT Detroit Emeralds	Westbound 6146 103
20	21	3	SWEET ILLUSION Junior Campbell	Deram DM 387
21	8	7	HELL RAISER Sweet	RCA 2357
22	16	9	COULD IT BE I'M FALLING IN LOVE Detroit Spinners	Atlantic K 10283
23	14	7	ALSO SPRACH ZARATHUSTRA (2001) Deodato	Creed Taylor R CTI 4000
24	23	4	POLK SALAD ANNIE Elvis Presley	RCA 2359
25	22	4	FRANKENSTEIN Edgar Winter Group	Epic 1440
26	30	3	STANDING ON THE INSIDE Neil Sedaka	MGM 2006 267
27	41	2	HALLELUJAH DAY Jackson Five	Tamla Motown TM 6-856
28	48	2	BORN TO BE WITH YOU Dave Edmunds	Rockfield ROC 2
29	36	3	ROCK-A-DOODLE-DOO Linda Lewis	Raft RA 18502
30	44	2	I'M GONNA LOVE YOU JUST A LITTLE BIT MORE BABY Barry White	Pye 7N2 5610
31	—	—	CAN YOU DO IT Goldie	(EMI 2031)
32	20	11	HELLO HELLO I'M BACK AGAIN Gary Glitter	Bell 1299
33	32	4	NEITHER ONE OF US Gladys Knight & The Pips	Tamla Motown TNG-855
34	34	16	NEVER NEVER NEVER Shirley Bassey	United Artists UP35490
35	24	15	GIVING IT ALL AWAY Roger Daltrey	Track 2094 110
36	—	—	TAKE ME TO THE MARDI GRAS Paul Simon	(CBS1578)
37	26	8	WONDERFUL DREAM Anne-Marie David	Epic 1446
38	—	—	HONALOOCHIE BOOGIE Mott The Hoople	CBS 1530
39	43	5	OVER AND OVER James Boys	Penny Farthing PEN 806
40	28	10	DRIVE-IN SATURDAY David Bowie	RCA 2352
41	31	10	BROTHERS LOUIE Hot Chocolate	RAK 149
42	—	—	GOODBYE IS JUST ANOTHER WORD New Seekers	(Polydor 2058 368)
43	29	10	MEAN GIRL Status Quo	Pye 7N 45229
44	42	12	TWEEDLE DEE Jimmy Osmond	MGM 2006 175
45	27	9	NO MORE MR. NICE GUY Alice Cooper	Warner Bros. K 16262
46	40	6	HELP IT ALONG/TOMORROW RISING Cliff Richard	EMI 2022
47	39	11	BIG EIGHT Judge Dread	Big Shot 81619
48	33	12	GOOD GRIEF CHRISTINA Chicory Tip	CBS 1258
49	—	—	STEP BY STEP Joe Simon	(Mojo 2093 030)
50	35	11	MY LOVE McCartney's Wings	Apple R 5985

ALBUMS

This week	Last week	Weeks on Chart	Album	Label
1	1	3	PURE GOLD	EMI EMK 251
2	—	—	TOUCH ME Gary Glitter	BELLS BELLS 222
3	2	7	ALADDIN SANÉ David Bowie	RCA Victor RS 1001
4	5	7	THE BEATLES 1967/70	Apple PCSP 718
5	4	7	THE BEATLES 1962/66	Apple PCSP 717
6	3	4	20 FANTASTIC HITS VOL. 3 BY THE ORIGINAL ARTISTS	Arcade ADEP 5
7	7	5	RED ROSE SPEEDWAY Paul McCartney & Wings	Apple PCTC 251
8	8	3	THERE GOES RHYMIN' SIMON Paul Simon	CBS 69035
9	6	4	ALONE TOGETHER Donny Osmond	MGM 2315 210
10	19	3	20 ORIGINAL CHART HITS	Philips TV1
11	13	12	THE DARK SIDE OF THE MOON Pink Floyd	Harvest SHVL 804
12	17	11	LIZA WITH A 'Z' Liza Minelli	CBS 65212
13	11	3	NEVER, NEVER, NEVER Shirley Bassey	United Artists UAG 29471
14	15	4	DALTREY Roger Daltrey	Polydor 2406 107
15	14	30	BACK TO FRONT Gilbert O'Sullivan	MAM 502
16	20	6	TALKING BOOK Stevie Wonder	Tamla Motown STMA 8007
17	27	5	TRANSFORMER Lou Reed	RCA Victor LSP 4807
18	22	17	CLOCKWORK ORANGE	Warner Bros. K 46127
19	10	47	SIMON & GARFUNKEL'S GREATEST HITS	CBS 69003
20	18	4	WISHBONE FOUR Wishbone	Ash MCA MDKS 8011
21	21	13	BILLION DOLLAR BABIES Alice Cooper	Warner Bros. K 56013
22	25	5	ROCKY MOUNTAIN HIGH John Denver	RCA Victor SF 8308
23	16	6	CABARET Prove	SPB 1052
24	12	4	YESSONGS Yes	Atlantic K 60045
25	29	5	WIZZARD BREW Wizzard	Harvest SHSP 4025
26	30	75	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS 63699
27	9	3	SPACE RITUAL ALIVE Hawkwind	United Artists UAD 60037/8
28	32	22	NO SECRETS Carly Simon	Elektra K 42127
29	26	11	FOR YOUR PLEASURE Roxy Music	Island ILPS 9232
30	23	4	RAZAMANAZ Nazareth	Mooncrest CREST 1
31	28	11	40 FANTASTIC HITS FROM THE 50's & 60's	Arcade ADEP 3/4
32	—	1	TOGETHER Jack Jones	RCA Victor SF 8342
33	24	7	SINGALONGA MAX Max Bygraves	Pye NSPL 18401
34	—	1	MOVING WAVES Focus	Polydor 2931 002
35	50	38	PORTRAIT OF DONNY Donny Osmond	MGM 2915 108
36	—	1	POEMS, PRAYERS & PROMISES John Denver	RCA Victor SF 8219
37	31	5	LIVE Uriah Heep	Bronze ISLD 1
38	38	18	DON'T SHOOT ME I'M ONLY THE PIANO PLAYER Elton John	DJM DJLPH 427
39	41	9	OOH-LA-LA Faces	Warner Bros. K56011
40	36	2	THE BEST OF STATUS QUO	Pye NSPL 18402
41	43	5	SONGS FROM HER TV SERIES Nana Mouskouri	Fontana 6312 036
42	39	17	ROCK ME BABY David Cassidy	Bell BELLS 218
43	33	4	PILEDRIVER Status Quo	Vertigo 6360 082
44	42	10	HOUSES OF THE HOLY Led Zeppelin	Atlantic K 50014
45	—	—	THE SINGER Liza Minelli	CBS 65555
46	—	1	SING ALONG WITH MAX VOL. II Max Bygraves	Pye NSPL 18361
47	46	2	SING ALONG WITH MAX Max Bygraves	Pye NSPL 18361
48	37	3	HUNKY DORY David Bowie	RCA Victor SF 8244
49	—	1	SLAYED Slade	Polydor 2383 163
50	34	13	THE RISE & FALL OF ZIGGY STARDUST David Bowie	RCA Victor SF 8287

SUZI has made number one with a British song and British production. So start waving the flags. Looking back through countless charts it seems the last UK effort with a girl singer to reach the top was Those Were The Days on September 5, 1968. The singer was of course from Wales, Mary Hopkin.

10CC are within an inch of the top. "We're keeping our fingers crossed," said UK records the day before chart release. They look like having another seven uncomfortable days. 10CC could do it next time.

The Bolan record release confusion is obviously over. Marc is straight in at number six. The other EMI Dutch-pressed disc, Can You Do It from Geordie enters at 31. Big chart mover from the hot shots and Snoopy Versus The Red Baron, Wings with Live And Let Die, plus the US Soul smash from Barry White called I'm Gonna Love You Just A Little Bit More Baby.

Another fast riser comes from the Jackson Five which is rather pleasing in view of our competition this week. The disc, Hallelujah Day, is hitting hard much faster here than it did on Stateside release. Dave Edmunds makes a great 20-place leap and Linda Lewis makes the 30 for the first time in her life. (see p. 24 for more)

It would be great to see her well settled in the 20 next week. Who knows, we might be seeing the lovely Bridget St. John, Kiki Dee and Lesley Duncan one day in the 50. There's a lot of British girl talent around. Mott The Hoople without Bowie are back in the charts. Two places in front is Paul Simon with Take Me To The Mardi Gras. At 41 come the New Seekers and Goodbye Is Just Another Word. Joe Simon has a soul entry at 49 with Step By Step.

album for the charts



BLOODSTONE
Natural High (Decca)

WELL, it has been around a few months but take a look at the American scene and you'll find Bloodstone are riding high on the singles scene with the title track from the album. It's going to be the sleeper record of '73 for it packs plenty of life and if the 45 can make it here there's going to be quite a few wanting to go album-tracking with Bloodstone. Producer is none other than Mike Vernon.

LARRY NORMAN

Only Visiting This Planet (MGM)

Another album out a month or more back but gradually picking up plenty of attention. Norman belongs to the Jesus People movement but no reason there to knock the guy for he puts together some rather good songs with good lyric punch and no holier than thou verbiage. He used to belong to chart-topping US group People a few years back.

wayback

HOW'S your language then? Just try "Um Um Um Um Um Um" (MCA). Sure enough, the classic hit from Major Lance but now Louisa Jane White gives her version. When I saw Louisa a few years back I went Um Um Um Um Um Um. She's now 20 and recently represented the BBC in Poland and won first prize.

disc news

RCA call Chris Sedgwick an "exciting new talented writer and singer" on the British pop scene. A single is released called The Singer Sang The Song. James Brown has a new 45 on Polydor called Think. June 22 means the new Slade number called Skweeze Me, Pleeze Me. As prophesied in a RM feature next Blue Mink single is Randy.

U.S. soul chart

- (1) One Of A Kind - Spinners.
- (4) Daddy Could Swear, I Declare - Gladys Knight & The Pips.
- (2) I'm Gonna Love You Just A Little More Baby - Barry White.
- (5) Natural High - Bloodstone.
- (3) Give Your Baby A Standing Ovation - Dells.
- (9) Time To Get Down - O'Jays.
- (7) Finders Keepers - Chairmen Of The Board.
- (14) Doing It To Death - J.B.'s People.
- (12) Get Off My Mountain - Dramatics.
- (11) Will It Go Round In Circles - Billy Preston.

americana

OUR Skin Alley, signed of course to Stax, going great guns in the US Expect soon over here a Greatest Hits album from Janis Joplin. Released in the States on CBS and the company plan an Autumn album of early recordings from the much missed lady Sonny & Cher have a new album out called Mama Was A Rock And Roll Singer, Papa Used To Write All Her Songs. Cher looks pretty interesting on the record cover Big US chart smash soon for release here from The Dells and called Give Your Baby A Standing Ovation. Just love the title Do you say, "Who's 193 in the US Top 200 Albums?" Answer is The New Cactus Band and Son Of Cactus. It's released over here and blasted the RM offices last week. Really good, from what I heard.

There could soon be another black teenage group topping charts with The Jackson Five. Their name is The Sylvers. High praise from US music trade paper, Billboard, "fine singing family" in reviewing their new US single, Stay Away From Me. Over here on Polydor, The Sylvers, have just had released Wish That I Could Talk To You.

Rick Springfield has a new US single, I'm Your Superman. Some people have been expecting it from Rick for some time. UK, Fortunes release Stateside a Cook & Greenaway number, Whenever It's A Sunday. New gospel album released from The Edwin Hawkins Singers. Among the inspiring tracks are Jubilation, Do My Thing and New World.

CHART PARADE

Compiled and edited by TONY JASPER

facts/figures

1,730 albums issued so far in 1973, 234 less than 1972. This current month sees 229 releases with most coming from Polydor. They issue 54.

2,220 singles released to date in '73. Last week 46 were put on the market.

Current Top 50 albums with sales in excess of 100,000 are Bowie's Aladdin Sane (RCA); Back To Front from Gilbert O'Sullivan (MAM); S&G's, Bridge Over Troubled Water (CBS); Bowie's, The Rise And Fall Of Ziggy Stardust (RCA); Gilbert O'Sullivan Himself (MAM); Elton John's, Don't Shoot Me I'm Only The Piano Player (DJM); Tanx, T. Rex (EMI) and Teaser And The Firecat from Cat Stevens (Island).

Virgin records claim a sale of over 40,000 for their 48p album featuring the Faust Tapes.

Current sheet music chart listings name 1. And I Love You So; 2 Hell Raiser; 3 My Love; 4 Wonderful Dream; 5 Amanda.

Bell have had 10 chart hits this year from 30 releases or if you like from January, 1972, 100 releases and 22 chart successes. Among their artists are Gary Glitter, David Cassidy, The Pearls, First Choice and The Partridge Family not forgetting recent chart-toppers, Dawn.

Unwanted Albatross

JUST WHO should have the say in a record release? The record company? the artist? the public? Albatross stands high in the Top 10 for yet another week. This is the disc's second outing. It hit the chart top in 1969.

Peter Green belonged to Fleetwood Mac, the group behind the instrumental, in those days. He stayed with them for two further hits, Man Of The World and Oh Well. Then Green left. Only John McVie and Mick Fleetwood remain from 1969 in the current Fleetwood Mac line-up.

The new Fleetwood Mac refuse to feature the number in current performance. Albatross is seen to belong to the past. Yet a certain feeling of approval is there for after all people who like Albatross are more than likely to find out the group's total repertoire.



Peter Green — wrote Albatross for Mac

ing material with or without a group's consent. Obviously the record-buying public thinks so but what rights have a group over their own material? Are they always the best judges?

your top ten

AND a nice collection of letters have been pouring in response to the request for your Top Ten Solo Artists and Top Ten Groups. Rather than add another column of lists to Chart Parade here goes with a reader's name followed by their respective ten in the order given. Solo Artists first and the first

letter from the box comes, extremely well typed, from Susan Peters of Millfield, Six Acres, London. Jack Jones, Dusty, Cliff, Nancy Sinatra, Raphael, Laura Nyro, Rick Nelson, Gene Pitney, Gilbert O'Sullivan, Emmitt Rhodes.

John Smith of Link House, Link Road, Newbury, names: Elton John, Buddy Holly, Rick Nelson, David Bowie, Rod Stewart, Cat Stevens, Carole King, Donovan, Bob Dylan and Diana Ross. And Nigel Maggs, who lives at Berkeley Close, Bristol, chooses: Diana Ross, Freda Payne, Gladys Knight, Stevie Wonder, Michael Jackson, Jimmy Ruffin, Marvin Gaye, Isaac Hayes, Al Green and Suzi Quatro. Pretty quick going for Suzi to get in all-time Top Ten!

Turning to Top Ten Groups and first-off John Frapwell from Rossiters Road, Frome, Somerset: Simon and Garfunkel, Sonny & Cher, Four Seasons, Pony-Tails, Shadows, Everly Brothers, Buddy Holly And The Crickets, Searchers, Herman's Hermits, and Stones. Hi! Mary Boyd, from Goldstone Crescent, Hove, and your ten with The Osmonds, Bread, Gladys Knight & The Pips, Four Tops, O'Jays, Wizzard, Monkees, Shangri-Las, Heywoods, Steely Dan. Mary adds, "In my opinion the Osmonds are the greatest thing to happen to pop music."

teen chart

SAID one Jonathan King, diving out of his sports car, "Tony. It's on this time." Did he mean he had finally signed me up as the next over 80 top ten screamer? 'Fraid not for Mr. King added, "Ricky's new single. Think it will do it?" Confess it's a very catchy recording of a chart number from a few years back. Title is Do It Again A Little Bit Slower. Label. UK. Ricky? Ricky Wilde.

world charts

Argentina:
2 Hearts Of Stone — The Blue Ridge Rangers
3 Tie A Yellow Ribbon — Dawn
4 This World Today Is A Mess — Donna Hightower
5 HiHiHi — Wings.

Denmark:
1 Power To All Our Friends — Cliff Richard
2 Sha-La-La-La-La — Walkers

4 Mama Loo (LP) — Les Humphries Singers
5 Mama Loo — Les Humphries Singers.

Hong Kong:
1 Tie A Yellow Ribbon — Dawn

2 Sing — The Carpenters
3 If We Try — Don McLean.

South Africa:
1 Can't Keep It In — Cat Stevens

2 We Believe In Tomorrow — Freddy Breck
4 The Love In Your Eyes — Vicky Leandros.

Holland:
1 Power To All Our Friends — Cliff Richard
2 Tie A Yellow Ribbon — Dawn

5 Die Bouzouki Lang Durch Die Sommernacht — Vicky Leandros.

Belgium — Flemish:
1 Tie A Yellow Ribbon — Dawn

4 Power To All Our Friends — Cliff Richard
5 Hell Raiser — Sweet

7 Get Down — Gilbert O'Sullivan
8 Tweedle Dee — Little Jimmy Osmond.

new osmonds

FRIDAY, July 6, has been set for release of the next Osmonds' single. Title is Going Home with the flip side Are You Up There?

Both sides come from the new Osmonds' album, The Plan. Album release date is time in August. All the songs have been written by Alan, Wayne and Merrill Osmond and the album is produced by Alan Osmond. Titles on the album issued by MGM are: War In Heaven; Traffic On My Mind; Before The Beginning; Movie Man; Let Me In; One Way Ticket To Anywhere; Are You Up There?; It's Alright; Mirror, Mirror; Darlin'; The Last Days; Goin' Home.

focus on...



FONTELLA BASS
NEW disc released on June 22 is It Sure Is Good (2.45); backed with I'm Leaving The Choice To You (3.03).

This is Fontella's first release for soul label, Contemporary. Fontella first established herself with a big hit in 1965 called Rescue Me. She followed this with a string of US hits. She married jazz trumpeter Lester Bowie and spent time in Paris when he was connected with the Art Ensemble of Paris.

In 1971 she returned to the States and signed for Jewel/Paula records. It Sure Is Good met healthy sales in the States when released a few months back. The flip side is the slower of the two tracks but for many people Fontella has a two-sided winner.

Win the great new Jacksons album

NO LESS THAN, what is it? NO LESS THAN 20 fantastic Jackson Five albums to be given away. Not past albums but the BRAND NEW one. And inside this fine album an entry form which gives you the chance of winning a trip to Los Angeles. This will send Jackson Five fans rushing to the post office. So get with it. Answer the questions set below. SEND YOUR ENTRY in by Monday, June 25 and you could be soon listening to the NEW JACKSON FIVE ALBUM.

Send to Jackson 5 Contest, Chart Parade, Record Mirror, 7 Carnaby Street, London W1. Any number of entries but each one must have enclosed the BOX MARKED J5. Right then! Write clearly below or copy details with questions on to a separate piece of paper.

Entry Form

Cut this out or copy to separate sheet, remember the box marked J5.

Name.....

Address.....

1 From April 23 to May 3 the Jackson Five played in which country?

2 Who writes the RM J5 page?

3 What year did the J5 form?

4 What J5 album is in the US album charts?



NEXT WEEK: DAVID AND ANDY WILLIAMS! Their new single PLUS, PLUS, PLUS, PHOTOGRAPHS TO BE WON

yesterplays

from the rm charts

5 years ago

- June 15, 1968
- 1 Young Girl — Union Gap (CBS)
 - 2 Jumping Jack Flash — Rolling Stones (Decca)
 - 3 Honey — Bobby Goldsborough (UA)
 - 4 Man Without Love — Engelbert Humperdinck (Decca)
 - 5 Rainbow Valley — Love Affair (CBS)
 - 6 Wheels Of Fire — Julie Driscoll/Brian Auger (Marmalade)
 - 7 Blue Eyes — Don Partridge (Columbia)
 - 8 Hurdy Gurdy Man — Donovan (Pye)
 - 9 Do You Want To Know The Way To San Jose — Dionne Warwick (Pye)
 - 10 I Don't Want Our Loving To Die — Herd (Fontana)

10 years ago

- June 15, 1963
- 1 From Me To You — The Beatles
 - 2 I Like It — Gerry & The Pacemakers (Columbia)
 - 3 Do You Want To Know A Secret — Billy J. Kramer & The Dakotas (Parlophone)
 - 4 When Will You Say I Love You — Billy Fury (Decca)
 - 5 Scarlett O'Hara — Jet Harris & Tony Meehan (Decca)
 - 6 Lucky Lips — Cliff Richard (Columbia)
 - 7 If You Gotta Make A Fool Of Somebody — Freddie & The Dreamers (Columbia)
 - 8 Take These Chains From My Heart — Ray Charles (HMV)
 - 9 Deck Of Cards — Wink Martindale (London)
 - 10 In My Dreams — Roy Orbison (London)

Doctor tells the lads: 'You're not fit to go on stage.'

FACES DROP TOUR

THE FACES' European tour which was scheduled for June 9-30 has been postponed under doctor's orders.

Drummer Kenny Jones collapsed on stage at the Sundown, Edmonton after a number in the group's June 6 concert and was examined and told that the tour, which included nine dates in Denmark, Germany and Italy, had to be cancelled.

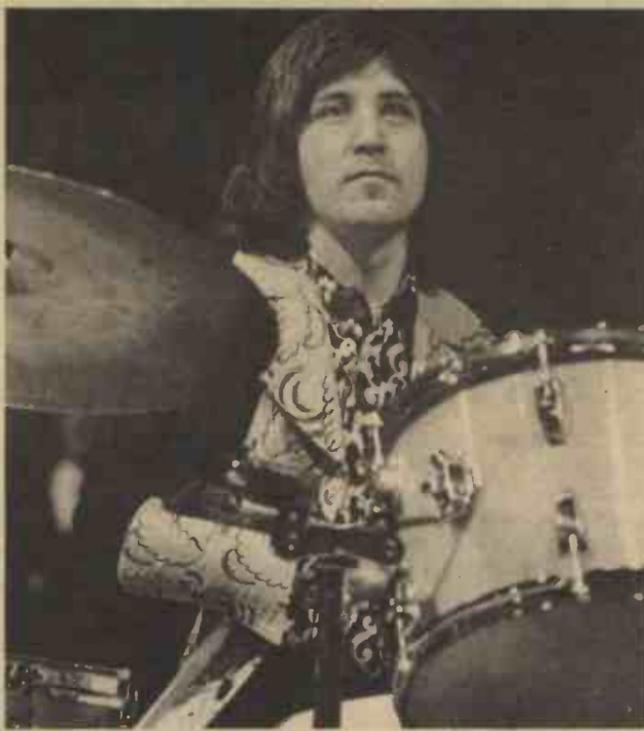
Both Kenny and Rod Stewart were found to be suffering from nervous exhaustion and ordered to have complete rest.

David Oddie of GML the Faces agency, said: "We are at present negotiating with the venues to move the dates back to July.

"It's a shame, but after a strenuous tour of the US, rehearsals with Tetsu Yamauchi and four British dates it comes as no surprise."

A fortnight had been set aside after the US tour for the group to recuperate from the effects of three weeks in the States, but Ronnie Lane's sudden departure forced the band to audition and rehearse with their new bass player.

•Ronnie Lane has now returned from his holiday in France but has yet to reveal his plans for the future. A spokesman for the Faces said: "Knowing Ronnie, he'll keep everything close to his chest until everything's set up."



KENNY JONES — collapsed at the Sundown, Edmonton.

Argent return home

ARGENT flew home to Britain this week after completing the second leg of an eight-week American tour — and immediately signed contracts for a 14-day US concert itinerary in August.

The trip, their third to the States, will be concentrated almost exclusively on concert venues, and will include a headlining appearance at New York's Carnegie Hall. Plans are also underway for the band to record 'live' during the tour.

After a two-week holiday, the band are set to start recording sessions on their fifth Epic album towards the end of June; no British gigs have yet been confirmed, but the group are expected to appear at selected British & European venues during the summer, starting in mid-July.

LIFE ON MARS THIS MONTH

LIFE ON MARS, a number from David Bowie's Hunky Dory album, has been chosen for release as a single on June 22. RCA say the track has been chosen by David "because of the incredible response it's been getting on his tour."

Another old number appears on the B-side — The Man Who Sold The World.

THE Sensational Alex Harvey Band, having finished their stint as guests on the Slade tour, are to embark on a short tour this month. Dates include: Pembroke College, Cambridge (June 19), Marquee, London (20), Hull Intercon Club (21), Penthouse Club Scarborough (22), St. Albans (23), Moulton College Northampton (29), Manchester Stoneground (30).

Wings add five dates

PAUL McCartney and Wings are going to play five more dates in England during early July as an extension of the first UK tour which started on May 10 and ended — as originally scheduled — with three sell-out shows at Hammersmith Odeon on May 25/26/27.

The additional dates are: Sheffield City Hall (July 4), Stoke, Tranton Gardens (5),

Birmingham Odeon (6), Leicester Odeon (9), and Newcastle City Hall (10).

The extra dates have been set in response to "overwhelming demand for more appearances," said a spokesman for Wings. "They can now play venues which had to be dropped from the early part of the tour, which means, in the case of Birmingham Odeon, that the group will fulfil their promise to return after their originally-set gig at the Hippodrome had to be cancelled."

Wings, whose Live and Let Die, is rising up the RM charts, are reported to be "delighted with their reception during the tour and with the chance to play further venues."

Lizzy taste Dublin jars

THIN Lizzy fly to Eire this week to film a 30-minute television special for Telefis Eirann.

The show, which forms part of a series which has previously featured Rory Gallagher and Donovan, has already been sold in the USA where it will be screened later this year.



AH, the satisfying thwack of willow against leather! Elton John prepares to stride to the crease at Lord's where he played for a showbiz eleven in Freddie Titmus' benefit match.

Terry Reid to record Rainbow gig

TERRY REID is to headline at the Rainbow on June 21, the last date of his current British tour. The concert is to be recorded by a mobile unit.

It was previously intended to record Terry's dates at the Marquee Club on Sunday and Monday but producer Eddie Offord's new mobile recording equipment was not available in time.

Heads, Hands and Feet guitarist Albert Lee, who has recently been playing along with Rick Grech in the Crickets, will be playing with Terry on the Rainbow date.

Supporting Reid will be Vinegar Joe, now minus lead guitarist Jim Mullen.

Two further concerts were confirmed this week — Queen's College Cambridge on June 19 now replaces a date at the Corn Exchange on June 6, and Barbarella's Birmingham has been set for June 17.

Reid flies back to America on June 22 and starts a US concert tour with an open-air show in New York's Central Park the following day.

New management

A new management organisation has been formed by Harry Simmonds and Barry Murray to handle Savoy Brown, Mungo Jerry, Chicken Shack, Chris Youlden and other artists. All Simmonds-Murray acts are to be booked through the Gemini agency.

Philadelphia's No 1 Group

With Their 4th U.K. Smash Peek-A-Boo

AVCO 6105 023

THE STYLISTICS



marketed by phonogram records & tapes

Partridge Family keep mum

MYSTERY still surrounds the future of the Partridge Family. In spite of statements from other sources the David Cassidy management in Hollywood, still maintains complete lack of knowledge on current developments.

RM talked to David's management yesterday and were again reminded that Cassidy has one year of his contract to run.

Asked why David appears to be elusive of late at a time when his opinion on the current Partridge Family crisis would be invaluable, the reply was made, "David is on vacation and one reason for this is a current film writer's strike."

David Cassidy's management were asked about Simon Turner's attempt to replace



ON THE FRONT OF RM last week — for the last time.

David in the TV series. "We have never heard of this British boy," they said.

Meanwhile UK Records say that Simon Turner definitely had a film test for Screen Gems last Friday, 12pm our time and 4pm Hollywood.

Other suggested main competitors to Simon are Rick

Springfield and Danny Bonaduce, who plays the part of Danny in the Partridge Family Show. However to choose Danny would involve some change in the programme since he is considerably younger than David.

Meanwhile speculation and mystery continue.

Bolan to tour U.S., Far East

A major US tour is currently being negotiated for T. Rex to take place in late July, following which the group will tour Japan and Australia until mid-October.



BOLAN — REGGAE PRODUCER

T. Rex then fly to Munich on June 17 to spend eight days recording their next album which should be available by late September. Some West Coast musicians and other US friends of Bolan's will join T. Rex in the studios.

Bolan has written and produced a reggae number entitled Black Jack for a new band, Big Carrot, comprising session musicians and some of the ladies from T. Rex's backing vocal team.

The single, recorded in Barbados, is the first non T. Rex record to be released on the label. It will be released "within a few weeks."

Quiverlands top Roundhouse bill

THE Sutherland Bros / Quiver band are to top the bill at London's Roundhouse on June 17 at a concert in aid of the Leukaemia Research Fund.

Supporting them will be Axis, Solution and special guests Peter Bardens' Camel.

The Quiverlands go into the studios to record their new LP this month but will also be

playing some live dates, including: London College of Printing (June 7), Sheffield University (9) and Watford Town Hall (11).

CLAIRE AND YESMEN IN STUDIO

Claire Hamill's next Island single may possibly team her with key figures from Yes. Informal sessions at the Manor Studios last month resulted in two titles being considered for single release.

The first, written by Jon Anderson and titled "You Dear," features Claire with Jon, Rick Wakeman and Alan White; another, Claire's own

composition "Nothing Better To Do," features Alan White, Chris Squire and pianist Jean Roussel, and was co-produced by Alan White and Eddie Offord.

Claire flies to America next week to start rehearsals for her second American tour, set to begin in South Carolina on July 3.

THE face



THE ONLY living boy in London — Paul Simon, his lady and young son were spotted looking lost and bewildered outside a rush-hour Bond St. station by RM's ace star-spotter Robin Katz, who was herself on the run from a group of highly-motivated Jackson Five fans who'd recognised the good Robin. Didn't even have time to say Hey Paul.

It isn't just the British who have to suffer from cloth-headed football records. Currently at number six in Veronica's tip chart stands Ajax Wint De Europa Cup. At number nine is Ajax Is De Koning Van De Mat. . . The original Monster Mash is back in the US charts by the unforgettable Bobby "Boris" Pickett and the Crypt Kickers, but let's not forget the loving re-creation by the Bonzos. Let's not forget the Bonzos, who are much missed.

Jo'Burg Hawk, the multi-racial band who, you may remember, had to play behind curtains in their native South Africa, have been chosen to represent Belgium in the forthcoming Knokke "Golden Swallow" song festival. We'll swallow anything, old bean. But. . . er. . . Belgium? . . . Bye Bye Bradleys? . . . Andrew Loog Oldham resurfaces in USA as producer of band called Estus. . . CBS tell us that Liza Minnelli bought five 50 guinea tickets for a fashion show the other week. Pretty cheap skate when you consider that Princess Margaret bought 15 of em.

FAMILY TO TOUR BRITAIN

FAMILY, who flew to Germany for concerts in Berlin and Frankfurt on June 9 and 10, will return for English concert tour in late June and July.

They have a new album to be released in September entitled In search Of The M1. . . With Ron, and will also be appearing on TV — they have recorded commercials for US deodorant and Spangles.

Trapeze wind up their fourth American tour in Philadelphia on June 26 and fly home to begin a new British and European itinerary at London's Marquee Club on June 29. Apart from a two-week series of concerts in Holland between July 3-17, the band will concentrate on club and college dates throughout July.

Heep big Festival

URIAH HEEP are now confirmed to appear at the London Music Festival '73 at Alexandra Palace on Sunday, August 5. This will be their only major concert in Britain this year before their eight-week US tour.

Rock revival band Fumble have now switched from a support act in the main hall to appear in the smaller hall which the promoters have now decided to use during the ten-day festival alongside the great hall.

New Peter for New Seekers

PETER OLIVER, a 21-year-old singer and guitarist, has been chosen to replace the departed Peter Doyle in the New Seekers.

Manager of the group David Joseph, said: "When it was announced that Peter Doyle was leaving the group we had over 200 applications.

"I was immediately impressed by Peter Oliver's appearance and musical ability and felt he would be the perfect new New Seeker but of course it was up to the group to make the final choice."

Oliver started rehearsing with his new band immediately and will be appearing with them within the next few weeks.

Oliver spent two years in the cast of Hair! before playing in two groups — Sunshine and Succubus — and working as a session guitarist.

SIMONE CANCELS

Nina Simone will not now be appearing at the charity gala for the Save The Children Fund at the Festival Hall, London, on June 25.

Her place will be taken by two artists, Charley Pride and ex-BST vocalist David Clayton-Thomas, who will be making his first solo appearance in this country at the show.

It isn't yet known if he will undertake more appearances during his visit.

'MUDANZAS'
the new album from
STRAY
Available Now On
Transatlantic Records — TRA 268

STRAY
Mudanzas

Produced by Wilf Pine for Gladjen Ltd.

Stray's previous albums on Transatlantic Records are 'Stray' (T.P.A. 216), 'Suicide' (TRA 233), 'Saturday Morning Pictures' (TRA 248).

Simon finds himself — alone

PAUL SIMON has been touring the States. He says he didn't want his fans to feel he's retired and living the good life without doing anything to contribute to their own happiness.

His own appraisal of his second LP is that it's good and that it would probably make an "impact" on the music world. He feels the majority of people really don't know who he is individually. If he is mentioned along with Art Garfunkel then it all falls together, but singularly, Paul feels he's got some kind of identity problem. There are lots of people who don't believe that — so it's quite interesting to hear Paul himself speak of not being clearly identified in the minds of the people who buy pop records.

"I have to show my face a little so people will have some idea of who I am," he said recently in Los Angeles.

Paul is taking a cautious approach to his concert venues by playing smaller concert locations. He says the smaller the room the more comfortable and intimate it is for him. Not that his music is soft and delicate and has to be heard up close. No no. It's just that Paul believes that his music has to be heard clearly and on his tour he has been using several South American musicians plus a gospel vocal group as support.

The key to keeping Paul sharply honed, he explains, is his psychological makeup. He starts and finishes projects and then takes a break. But after he lays off for a while he gets panicky and starts thinking he can't write anymore and then realizes that isn't true either and gets his confidence back.

He says he doesn't want to think that he peaked in his ability when he was in his 20's. He's now 31 and looking back seems like it was a long time ago. He likes to speak of moving into new areas of "richness."

When he was living in Eng-

land in the mid-1960's he produced songs like Scarborough Fair. After 1968, Paul started writing in abstract terms, choosing to write songs using merely phrases or ideas rather than a specific song about a subject.

In fact, the current Kodachrome hit is a result of using that phrase idea. After having written the melody, Paul started hearing the words going home. But there have been lots of songs using those two words so he skipped over them and started thinking of words that rhymed with them and out came Kodachrome. So he began to think abstractly about what colour film can mean and projected those thoughts in terms of nature and beauty and exaggeration.

Is there any chance for a teaming up again with Art Garfunkel? The two have been talking to each other again and met during Paul's concerts in California.

They went their separate ways after doing the Bridge Over Troubled Water album. They had had differences about a musical direction to take and Garfunkel was highly interested in movie work as an actor.

Garfunkel of late has not been making any public utterances or appearances, so it's been Paul who has been garnering all the attention. Fortunately, his music has been so smashing that people are indeed taking heed of his "new" solo singer.

Paul says that Art is a fine singer, has a clever mind and enthusiastically attacks whatever music he's working on.

But the two have not announced any formal reconciliation or plan to work together again. Still, in the kookie world of pop music, anything happens and often does.

Eliot Tiegel

Straight from the States

THE RANCE ALLEN GROUP: Gonna Make It Alright; I Got To Be Myself (The Gospel Truth). I named the voice of Rance Allen as my "Tip For The Future" in our recent "Soulsation '73" supplement, which means that the chap had better deliver or I'll be upset! On his currently rising R&B hit (listed here as the B-side), he is poorly served by a clumsily constructed song, although his incredible swooping, Jackie Wilson-ish voice cuts through. However, it's on the purer, simpler "Alright" side (straight Gospel) that his remarkable style comes into its own. The song is along age-old

lines, used also by Marv Johnson's "You Got What It Takes", and the backing is just electric piano, tambourine, bass and guitar (the tempo even goes astray at one point!), which allow Rance to soar, squeal and scream in his spine-tinglingly exciting way. He's now on his second Gospel market-intended single to go R&B, and his earlier "There'll Be A Showdown" and "Truth Is Where It's At" album are both at number five on the Gospel Singles and Albums Chart, so it looks as though he is winning through in America. How long before he gets British recognition?

BEAUTIFUL ZION MISSIONARY BAPTIST CHURCH CHOIR: I'll Make It All Right (Myrrh). Now, this Willie Henderson-arranged/produced Gospel record (on the Myrrh subsidiary of the religious Word, Inc. of Waco, Texas, for whom Pat Boone has recorded inspirational ditties), is the same song in general as Rance Allen's "Gonna Make It Alright". It's also on the R&B Chart and at number four Gospel. Here it's given the big choir, lead chick and answering multitude, "Oh Happy Day"-type treatment, to a fast rhythm.

INEZ ANDREWS: Lord Don't Move The Mountain (Song Bird). The fourth pure Gospel record to go R&B in recent months, Inez's calmly rasping treatment of the bass, guitar, organ and drums-backed slow and solid beater is still at number two Gospel, having topped the Chart. What is the cause of this new trend towards accepting straight (albeit accessibly treated) Gospel in R&B station programming? Was it the Vietnam Nam Whatever, it's good to see the roots of so much R&B being given non-specialist support.

J. H.

U.S. CHARTS

from Billboard

singles

albums

- | | | | | |
|----|----|--|---------------------------|---------------|
| 1 | 1 | MY LOVE | Paul McCartney & Wings | Apple |
| 2 | 5 | PLAYGROUND IN MY MIND | Clint Holmes | Epic |
| 3 | 3 | PILLOW TALK | Sylvia | Vibration |
| 4 | 6 | I'M GONNA LOVE YOU JUST A LITTLE MORE | BABY Barry White | 20th Century |
| 5 | 4 | DANIEL | Elton John | WBM |
| 6 | 2 | FRANKENSTEIN | Edgar Winter Group | Epic |
| 7 | 14 | WILL IT GO ROUND IN CIRCLES | Billy Preston | A & M |
| 8 | 13 | GIVE ME LOVE (Give Me Peace On Earth) | George Harrison | Apple |
| 9 | 17 | KODACHROME | Paul Simon | Columbia |
| 10 | 7 | TIE A YELLOW RIBBON ROUND THE OLE OAK TREE | Dawn | WBM |
| 11 | 11 | RIGHT PLACE, WRONG TIME | Dr. John | Atco |
| 12 | 10 | LONG TRAIN RUNNING | Doobie Brothers | Warner Bros |
| 13 | 15 | ONE OF A KIND (Love Affair) | Spinners | Atlantic |
| 14 | 19 | SHAMBALA | Three Dog Night | Dunhill |
| 15 | 12 | DRIFT AWAY | Dobie Gray | Decca |
| 16 | 9 | HOCUS POCUS | Focus | Sire |
| 17 | 8 | YOU ARE THE SUNSHINE OF MY LIFE | Stevie Wonder | Tamla |
| 18 | 20 | I'M DOING FINE NOW | New York City | Chelsea |
| 19 | 16 | WILDFLOWER | Skylark | Capitol |
| 20 | 26 | BAD, BAD LEROY BROWN | Jim Croce | ABC |
| 21 | 18 | STUCK IN THE MIDDLE WITH YOU | Stalers Wheel | A & M |
| 22 | 28 | LEAVING ME INDEPENDENTS | | Wand |
| 23 | 24 | LITTLE WILLY | The Sweet | Bell |
| 24 | 30 | NATURAL HIGH | Bloodstone | London |
| 25 | 22 | REELING IN THE YEARS | Steely Dan | ABC |
| 26 | 23 | THE NIGHT THE LIGHTS WENT OUT IN GEORGIA | Vicki Lawrence | Bell |
| 27 | 31 | NO MORE MR. NICE GUY | Alice Cooper | Warner Bros |
| 28 | 21 | STEAMROLLER BLUES/FOOL | Elvis Presley | RCA |
| 29 | 36 | YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) | Stylistics | Avco |
| 30 | 39 | BOOGIE WOOGIE BUGLE BOY | Bette Midler | Atlantic |
| 31 | 38 | BEHIND CLOSED DOORS | Charlie Rich | Epic |
| 32 | 35 | DADDY COULD SWEAR I DECLARE | Gladys Knight & the Pips | Soul |
| 33 | 27 | THINKING OF YOU | Loggins & Messina | Columbia |
| 34 | 34 | GIVE IT TO ME | J. Geils Band | Atlantic |
| 35 | 45 | SMOKE ON THE WATER | Deep Purple | Warner Bros. |
| 36 | 33 | AND I LOVE YOU SO | Perry Como | RCA |
| 37 | 25 | THE RIGHT THING TO DO | Carly Simon | Elektra |
| 38 | 69 | YESTERDAY ONCE MORE | Carpenters | A&M |
| 39 | 61 | SO VERY HARD TO GO | Tower of Power | Warner Bros |
| 40 | 44 | DIAMOND GIRL | Seals & Crofts | Warner Bros. |
| 41 | 40 | LET'S PRETEND | Raspberries | Capitol |
| 42 | 49 | GIVE YOUR BABY A STANDING OVATION | Dells | Cadet |
| 43 | 41 | CLOSE YOUR EYES | Edward Bear | Capitol |
| 44 | 48 | MONEY | Pink Floyd | Harvest |
| 45 | 60 | DOIN' IT TO DEATH | Fred Wesley & the J. B.'s | People |
| 46 | 43 | BACK WHEN MY HAIR WAS SHORT | Gunhill Road | Kama Sutra |
| 47 | 29 | FUNKY WORM | Ohio Players | Westbound |
| 48 | 37 | TEDDY BEAR SONG | Barbara Fairchild | Columbia |
| 49 | 50 | THE FREE ELECTRIC BAND | Albert Hummond | Mums |
| 50 | 64 | TIME TO GET DOWN | O'Jays | International |

- | | | | | |
|----|----|--|--|-----------------|
| 1 | 1 | PAUL McCARTNEY & WINGS | Red Rose Speedway | Apple |
| 2 | 2 | BEATLES 1967-1970 | | Apple |
| 3 | 4 | LED ZEPPELIN | Houses of the Holy | Atlantic |
| 4 | 3 | EDGAR WINTER GROUP | They Only Come Out at Night | Epic |
| 5 | 5 | BEATLES 1962-1966 | | Apple |
| 6 | 7 | SEALS & CROFTS | Diamond Girl | Warner Brothers |
| 7 | 27 | PAUL SIMON | There Goes Rhymin' Simon | Columbia |
| 8 | 9 | PINK FLOYD | The Dark Side of the Moon | Harvest |
| 9 | 10 | DEEP PURPLE | Made in Japan | Warner Brothers |
| 10 | 11 | J. GEILS BAND | Bloodshot | Atlantic |
| 11 | — | GEORGE HARRISON | Living in The Material World | Apple |
| 12 | 15 | AL GREEN | Call Me | Hi |
| 13 | 16 | YES | Yessongs | Atlantic |
| 14 | 13 | DOOBIE BROTHERS | The Captain & Me | Warner Brothers |
| 15 | 6 | BREAD | The Best Of | Elektra |
| 16 | 20 | BARRY WHITE | I've Got So Much To Give | 20th Century |
| 17 | 19 | DAVID BOWIE | Aladdin Sane | RCA |
| 18 | 8 | FOCUS | Moving Waves | Sire |
| 19 | 23 | ISAAC HAYES | Live at the Sahara Tahoe | Enterprise |
| 20 | 14 | SPINNERS | | Atlantic |
| 21 | 35 | CARPENTERS | Now & Then | A&M |
| 22 | 24 | ALICE COOPER | Billion Dollar Babies | Warner Brothers |
| 23 | 12 | JEFF BECK, TIM BOGERT & CARMINE APPICE | | Epic |
| 24 | 18 | ELTON JOHN | Don't Shoot Me I'm Only the Piano Player | MCA |
| 25 | 33 | DR. JOHN | In the Right Place | Atco |
| 26 | 28 | STEPHEN STILLS & MANASSAS | Down The Road | Atlantic |
| 27 | 26 | STEVIE WONDER | Talking Book | Tamla |
| 28 | 29 | MANDRILL | Composite Truth | Polydor |
| 29 | 22 | JOHNNY WINTER | Still Alive & Well | Columbia |
| 30 | 32 | DAWN featuring Tony Orlando | Tuneweaving | Bell |
| 31 | 17 | ELVIS PRESLEY | Aloha From Hawaii Via Satellite | RCA |
| 32 | 21 | FACES | Ooh La La | Warner Brothers |
| 33 | 34 | RICK WAKEMAN | The Six Wives of Henry VIII | A&M |
| 34 | 25 | CABARET | Soundtrack | ABC |
| 35 | 36 | TEMPTATIONS | Masterpiece | Gordy |
| 36 | 37 | FOCUS 3 | | Sire |
| 37 | 38 | URIAH HEEP | Live | Mercury |
| 38 | 40 | SHA NA NA | The Golden Age of Rock N' Roll | Kama Sutra |
| 39 | 30 | DONOVAN | Cosmic Wheels | Epic |
| 40 | 31 | NEW BIRTH | Birth Day | RCA |
| 41 | 41 | WAR | The World Is a Ghetto | United Artists |
| 42 | 45 | EAGLES | Desperado | Asylum |
| 43 | 52 | DEEP PURPLE | Machine Head | Warner Bros. |
| 44 | 47 | JACKSON FIVE | Skywriter | Motown |
| 45 | 39 | ANNE MURRAY | Danny's Song | Capitol |
| 46 | 42 | GLADYS KNIGHT & THE PIPS | Neither One Of Us | Soul |
| 47 | 49 | THE BLUE RIDGE RANGERS | | Fantasy |
| 48 | 44 | WISHBONE ASH | Wishbone Four | MCA |
| 49 | 43 | STEELY DAN | Can't Buy a Thrill | ABC |
| 50 | 50 | GODSPELL | Soundtrack | Bell |

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JED FORD BRIAN MAXINE THE COUNTRY STRINGS PLUS

JOHNNY CASH ON FILM

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Sunday 24th June
- Carlisle - Market Assembly Hall
Sunday 8th July
- Norwich - Theatre Royal
Sunday 15th July
- Plymouth - Guildhall
Sunday 22nd July
- Morecambe - Miami Ballroom
Sunday 5th August
- Bournemouth - Maison Royal
Thursday 16th August
- Southport - Floral Hall
Sunday 19th August
- Morecambe - Miami Ballroom
Sunday 26th August

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- Hemel Hempstead
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- Peterborough, Notts
- Oakengates

"I don't normally do this," says Cat Stevens almost apologetically as I arrive for our appointment, to find him reading through one of the music papers. He was apparently trying to identify the person who had previously interviewed him... but otherwise has little interest in the contents of such journals, as he believes most of them are far from truthful.

Just the same, our interview session turned out to be particularly enjoyable, and Cat — or Steve as he prefers to be known — provided some totally absorbing conversation. Despite the sun beating down outside, he contented himself with a juicy orange and two bottles of orange drink... and it seemed we could have talked ourselves into the early hours of the next day.

"My outlook is totally positive now," he explained. "That's the attitude I have at the moment. If I find myself in here, I won't want to be outside in the sun... in fact I won't want to be anywhere else but here. It's a series of constant disappointments which have brought me to feeling this way. I'd go somewhere thinking I'm going to have a great time, and then I'd be there and think I could be having a much better time than this... see look at that person over there they look like they're having a much better conversation than I'm having. But that's me being negative. The person I'm with is not like them okay, but then I'm not them either, so it's a question of making the best of what you're given."

This new and entirely positive outlook has naturally been reflected through the new album which Cat has been recording in Jamaica. The set has been mixed and is due for release later this month... and Cat believes it is a further step towards his search for artistic truth, which inevitably he feels leads to life's truth.

"I had the idea of recording in Jamaica even before I heard that Stones were going there, and before my solicitors said it was a great tax move! I wanted to record somewhere else, and I suppose I must have been influenced by Paul Simon going there.

"The only bad thing about it is that Jamaica is very much a land of monopolists... the people in business run it. Everybody's wages are kept down, and some of these guys who worked on the album were getting £3 a song. Everyone has to work, because it's actual bread to them, and to get to that standard they have to be good."

One of Cat's regular sidemen, Allun Davies is not featured on this album, but Jean Russell can be heard on some of the tracks, along with guitarist Phil Upchurch



Cat Stevens living in a positive world

— imported from Chicago — and New Yorker Paul Martinex on bass. The change in line-up was implemented deliberately to help in the musical development.

"I found I was becoming like a memorial to myself," Cat explains. "I could just come out with an album which was good, but I have a whole lot of reasons rolled into one for not wanting to stay just the same. It's to do with a real thirst for what I call artistic truth, which is nothing more than life's truth. Because I'm in music I happen to be searching for it through music, but someone else can do it through whatever job they happen to be doing. You've just got to get your life together.

"It's remarkable how people naturally have a sound, and that hasn't changed that much. Maybe it's me with my back facing to you, maybe you'll have to walk around me before you find my face and

realise it's really me.

"Basically I wanted a sunny album. I can't say going to Jamaica influenced a reggae feel in me, but I've always had a taste for Jamaican music. I loved the calypso because I felt like it was free, and I loved reggae because it has that basic sexual feel.

"Personally I think I'm going to sing the new numbers much better on stage. I always feel that a stage performance of any particular number is really proof of what is actually there, and I'm always frustrated after making an album because I think, oh God I could have done that. I could have done everything, could have done anything!"

It's little wonder that some people find it hard to establish Cat's nationality. He has scooped up awards, and the popularity they indicate, to almost the ultimate degree both here and in America... and he recently collected the

first gold cassette for sales of Teaser in Australia.

"In those terms maybe I've reached a peak," Cat mused when we talked about his possible plans for future artistic expansion. "But then, no, I haven't. There are a lot of Chinese people, people outside of the Western hemisphere who aren't aware of what I'm doing. A peak would be a total monopoly, like the Beatles had. They were getting almost sick of themselves."

But Cat Stevens is undoubtedly, in anyone's estimation, financially and artistically success-

ful. It's the fact that you've done it that is important."

It's the token thing, I clarify, like a gold star being stuck on your school exercise book.

"That's it," says Cat. "I'm not saying I'm going to give it all away right now, because, as George Harrison says, we're living in the material world. But one big reason for being successful is that I wanted to be loved, like everybody wants to be loved... like kids need to be held, comforted, assured.

"My whole school career was a drag to me, because there were these girls I really loved, but fellers influenced me and said you don't love them, it's sex you're after. But it's not, it's the fact that you feel something for someone."

Cat Stevens has no qualms about revealing his inner feelings. Through his lyrics he constantly reveals his intimate side, and states directly:

"My songs don't just come from images, they come from things that happen to me. Most people write that way anyway, but they won't admit it."

Cat says he doesn't expect to marry, and as he has at times been considered a loner, I wondered if he had seriously contemplated buying that recluse's country house!

"I wouldn't buy a house out in the country to satisfy myself, but to subject myself to some kind of enlightenment. Generally there are so many distractions around, but you must have felt at sometime, when you've been alone for two days, how clear your thinking becomes. There is something about being a loner, but I'm much less of one now."

The basis of everything for Cat, even lyrically, is apparently love.

"I don't think environ-

mental, racial or political arguments matter, they're all superficial," he explains. "The whole thing has got to come back to love. I'd agree that everyone has a picture of love, and everyone knows that picture can be broken by someone walking in when you're not feeling your best, when you're not ready for it... but you've just got to love because that's the way it is, you can't change that."

That's positive thinking. But every positive is coupled with a negative. Cat cites the splitting of the atom as one supreme example. From that came the atom bomb as well as valuable positive information, but as he points out the negative side often gains more publicity.

"Even love is a selfish thing too," he adds. "A lot of people think, I've got you babe. I've got you and we don't need anyone else. But there are a lot of people who need them, and a lot of people they need. That's too restricting. I think to be a homosexual or heterosexual is wrong too. Girls can love girls and men can love men... why limit things?"

Cat Stevens has put no limits upon his own feelings and talents. It has taken him some time — and anxious experiences — to reach his current positive state, but it is a feeling he should maintain. If he fails to hold on to it this time, his talent will lead back to the path again.

And for some more insight into Cat's attitudes to his audience, the negatives that his success has brought, and the Teaser and the Firecat cartoon, stay with us for part two of our interview next week!

Val Mabbs

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Keeping up with JONES

Poison pen letters to a nine-year-old

DONNA MARIE Newman, new recording artist with the Mooncrest label, stands to pick up around £100,000 over the next three years if the boost-and-buildup plans go according to schedule. But she already knows

something of the nastier side of pop music — like getting anonymous, niggling and near-obscene letters.

And Donna Marie is only nine years old!

She's been singing since she was three, with a family concert-party team. She's built a huge personal following up North, round Chester particularly. She's popular and pulls a lot of ordinary fan-mail.

Plus the nasty ones. The ones from teenies who tell her to belt up and not try to take over from Donny, or Michael, or Jimmy or whoever. And the "older" correspondents who tell her to get back to school and drop all that precocious pop-star life.

One daily newspaper was anxious to prove that Donna was somehow being exploited and allowed to lose both childhood and education. Instead, her headmistress invited the reporters to see Donna at work with her class. "Now pick out the big-headed pop star", she demanded. And they couldn't.

Sounds corny, but Donna Marie really is a nice little girl. She enjoys her work; and her pleasure.



Coming together — the Sarstedts

IF it comes off, it'll be one of the most remarkable "pop family" gimmicks in years. I refer to the Sarstedt Brothers, out with a single Chinese Restaurant. Most families start out together in pop... then invariably split up or lose interest. Or the various brother and sister acts turn out to be just unrelated mates.

But Richard Sarstedt, as Edén Kane, had hits galore in the early 1960's with one notable sample being the chart-topping Well I Ask You — another was Forget Me Not. And later on, while Richard was in Australia, brother Peter came out to top the charts with Where Do You Go To My Lovely.

And Clive Sarstedt, apart from recording under his own name and a variety of nom-de-plumes, has topped the charts

on the continent with Swedish group the Deejays.

Now they are together. Managed by their sister. Naturally...

Heep bad kick!

URIAH HEEP drummer Lee Kerlake said excitedly: "I've bought a new house — it's right next door to England soccer captain Bobby Moore, in Chigwell, Essex".

As he told us, Bobby Moore was making that dreadful kick against Poland that cost us the World Cup qualifying game in Katowice.

Future Chigwell sightseers will surely remark: "That's a footballer's house... lucky chap, his next-door neighbour is Lee Kerlake, drummer with the famous Uriah Heep group."

Why me?

THEY sent me this hand-out about Musk Oil. It's... "warm, enticing and radiant, with woody undertones of the Patchouli type, delicately balanced with oriental spice oils. Ambre, geranium and bergamot combined with the gentle subtleness of ylang contribute to the sought-after fragrance reminiscent of the sea and forest depths. An animal note sparks off one's imagination. Rich, full-bodied, sensuous, erotic, intense."

All I want to know is... why did they send it to ME?

For real

MELANIE, explaining that while she uses hordes of musicians on record sessions but nary a soul on stage: "I tried working with a backing group, but audiences hated it. On my own, I'm much freer — it's more a real experience. If I spend days before a concert rehearsing with musicians, it takes all the realness away from the concert."

GrOpies

ON some gigs, Fanny manager Roy Silver employs male guards to stand on stage during the act. It's to keep male groopies away. Yes, I did say... GROPIES!

RM SPOTLIGHT ON...



Mac and Katie

EVERY so often I plan to draw your kind attention to pop performers who, for one reason or other, are not getting their fair share of the spotlight. To be underrated when it's obvious you're highly talented is a heartbreaking business... I should know, for it happens to me all the time.

I present, then, Mac and Katie Kissoon. Who are not husband-and-wife, not yet "just good friends", but are brother and sister. They are also sheer ruddy dynamite on stage, and make records (for Young Blood International) which should be chart regulars.

Their history? Briefly, Mac was with the Marionettes, who were quite established as a vocal group and backed many top disc artists.

The beautiful Katie was with American group the Rag Dolls, chart entrants in 1967. Together the Kissoons had a lump of commercialism called Chirpy Chirpy Cheep Cheep but though they had easily the best version they didn't get the big hit. Other singles have been Pigeon, I've Found My Freedom, Hey You Love... and there was a knock-out album called Introducing Mac and Katie Kissoon.

Now along with my own rheumy eyes, Mac and Katie look down the charts and see a lot of pseudo soul selling like the proverbial clappers. One might think they'd feel like giving up the ghost, what with the injustice of it all.

Instead, they are philosophical about it all...

Saiud Mac: "We get a kick out of our work, and anyway we're breaking through nicely in Europe and Scandinavia. Naturally it'd be nice to have a hit single here, but at least we think we're doing things the right way round."

Brothers and sisters can be argumentative. So how about the Kissoons? Said Katie: "We just never fall out. It's a sort of

telepathy — we can pass messages to each other on stage without saying a word."

Don't get me wrong about Mac and Katie. They're not on the bread line, nor unknown. They've been in 95 per cent of the various worldwide charts some time or other, and sales of I've Found My Freedom are touching the million mark.

It's just that, considering their talents, they're underrated in Britain. Which is why I've turned my own spotlight on them.



Girl-of-the-week

GIRL-of-the-week dept: This is Lucy Vernon, hitherto unknown singer from Brighton — she debuts right now with a single Friday's Child, first release on the Maypole label... and produced at the Rockfield studios in Welsh Wales, where the isolationist Dave Edmunds hangs out. Lucy is 24, was born in California of English parents. She wrote Friday's Child with Rod Bowkett — she met up with him after advertising in a local paper for a songwriting partner. A stunningly fair-of-face lady is Lucy!

FROM THE US

2 TOP 5

Tom T Hall
The Rhymer &
Other Five & Dimers
Introducing
Johnny Rodriguez

Marketed by
phonogram
records & tapes



Introducing Johnny Rodriguez
6338 212

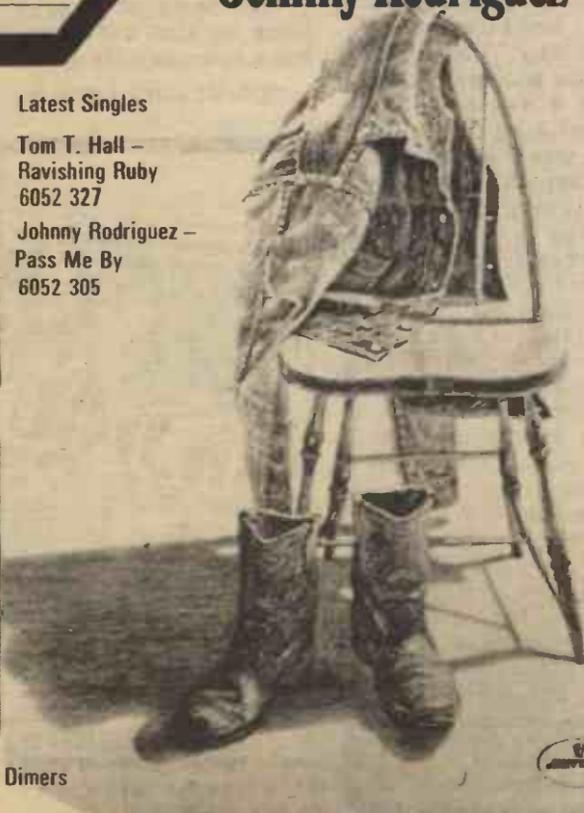


Tom T. Hall
The Rhymer and Other Five and Dimers
6338 231

Latest Singles

Tom T. Hall —
Ravishing Ruby
6052 327

Johnny Rodriguez —
Pass Me By
6052 305



"ARE YOU PAYING?" said the hotel's lady clerk from the switchboard of a New York hotel to the very, very cool English telephone operator. It was his sixth time of trying to get through in a series of ten minute calls. "Are they important up there or something? You are paying, just hang on then, now, naw, still talking or something."

"Do you still want your call," said our unflurried English telephonist, "Well, I will try again in ten minutes."

Eternity passed. Surging excitement in the body just would'nt die down, wouldn't you like to be getting through to **FIRST CHOICE**, the group with the fiery, chart hit called **Armed And Extremely Dangerous**.

Would they sound in person like on record? Would there be pumped through the telephone wires poisonous gas and over it the breathy tones of "I'm extremely armed with gas to kill, I'm dangerous."

Nine crosswords, three weeks of milk bottles cleaned and four refusals to talk with British friends because **THEY** would be on the line soon filled in the continuing wait.

"I think you're going to get through or some-



First Choice — we get through!

thing," said a slightly dubious operator. "First Choice;? I thought you wanted this New York number. Oh, you have only one choice and you're

going to talk to First Choice. I hope you know who they are. I don't."

Ah, though let's start with some pleasantries. Oh, it's the lead singer,

Rochelle Fleming. Good day over there? "Hmm? we're just here. Oh, it's fine, just fine. What's that. Yes. (always say 'yes' or 'no' when in

doubt). Oh, it's very, very humid, 90 degrees you said. Oh."

Not too successful there. Try finding out about the record. What's your reaction to the hit record? "Really surprised. It's a big hit here."

Wonder how true **Armed And Extremely Dangerous** is to their basic repertoire.

"We like variety. We do everything. Our songs are very simple. We like all artists. We have an act lasting an hour, and it's something that is put together, a variety of things."

"All age groups like our music," she says simply, adding something that gives a little spark of hope. "We have another single out soon, called **Smarty Pants**."

Ah, perhaps I'm on the trail now . . . is **Smarty Pants** like **Armed and Extremely Dangerous** I ask?

"It's on the same level, fast and furious," is the reply . . . the voice adds.

Let's make a big jump here and ask what sort of man the **Virgo** type would be?

"A very nice person . . ."

Hello, that's not her surely, the voice is much deeper.

It's the English operator. How did he get to New York? He's here in England. What's he saying?

"I think they've put the phone down. Do you wish to re-call them?"

I go and play the record, **Armed And Extremely Dangerous**, and take a look at the group's photographs. Yep, the record is a first-rate disco, commercial pop smash. And the three look really good. Maybe the next time in person we will get somewhere together.

That biography — some basic facts which should not be proved wrong. **Armed And Extremely Dangerous** is their second dis. They belong to the Philly sound. The three members are **Rochelle Fleming**, **Annette Guest** and **Joyce James**. **Rochelle** has a Gospel background.

Annette used to teach less fortunate children. **Joyce** wants to be a successful singer. A what? "successful singer." Oh no, more **GENERALIZATIONS!** doesn't everybody . . . ?

Tony Jasper

THE J FIVE SLOT

by Robin Katz

THE NEW Jermaine Jackson album, recently released in the US is titled **COME INTO MY LIFE**. It's a single album with a double sleeve. There is a one inch grey border with a sort of picture-portrait of Jermaine. It is basically a photo by Jim Britt that, textured up, could easily be mistaken for a painting. Jermaine is standing on the cover in a white shirt with black lacing at the chest, arms folded, a smile and a big white hat with a large black band around it and a **J5** buckle in the middle. The centrefold is Jermaine in the same outfit sitting, revealing matching white trousers and brown indian suede and fur boots. The back cover has the credits printed on the blue background.

There are ten tracks on the album. Two were hits a decade ago. There are three songs that were originally by other Motown artists, and five new songs. **Gordon Frewin**, Motown's nasal repertoire man tells me that the album will be out here in September and the sleeve

will be altered to a single (cheaper) sleeve with the pic of Jermaine in the centrefold being put on the back cover. Nice one, **Gordon!**

And here we go, track by track. . . .

SITTING ON THE EDGE OF MY MIND: (writers: Don Fletcher, Charlotte O'Hara, Nita Garfield, producer: Hal Davis): "I've got to get to a phone," pants Jermaine, "I've got to call my baby," with panting music behind him. A distinctly female chorus sings "I've got to call her," while Jermaine introduces the fact that he's going to call his baby for "sweet inspiration" before he goes on stage.

YOU'RE IN GOOD HANDS: (writers: Fonce Mizell, Larry Mizell, producers: Fonce Mizell and Freddie Perren): In the style of the romantic tunes of the fifties, though this is a new tune. Jermaine reassures in a soft voice that he'll always be there.

At several points the chorus sings lines from the song and Jermaine answers them. A nice tune for a duet to try.

I NEED YOU MORE NOW THAN EVER: (writers: Marty Coleman, Richard Drapkin and Clay McMurray, producer: Clay McMurray): Clay McMurray wrote Gladys Knight's **If I Were Your Woman** which rates him in my book as one of the all-time greats in the lyric division.

The title of this song speaks for itself, but with three soft songs in a row, you really have to listen hard as it's definitely the lyric that counts here. The melody is okay, but stays at the same level without speeding up, changing octaves or anything exciting. . . next. . .

IF YOU DON'T LOVE ME: (writers: Charles Richard Cason, Pat Livingston, producer: Hal Davis): Ah, now this is more like it. A nice swaying beat with Jermaine and the chorus singing together. The nice dull drum reminds me of the Spinners. Great dance track, good for snapping fingers to. . . excuse me while I get up and dance. . .

A MILLION TO ONE: (writer: Phil Medley, producer: Gloria Jones and Pam Sawyer): Jimmy Charles had a million seller with this tune when I was still making mud pies. "A million to one. . . that's what our folks say about this love of ours." I think maybe it was written after the composer read **ROMEO AND JULIET**. In any event, Jermaine is best as a solo singer with ballads, and outstanding with oldie ballads. I'm opting this as his next single, and you'll be interested to know that **Pam Sawyer** is British.



SIDE TWO

THE BIGGER YOU LOVE (THE HARDER YOU FALL): (writers: Mel Larson, Jerry Marcellino, producers: Mel Larson and Jerry Marcellino): The original of this was by the Sisters Love who ironically backed up the **J5** on their British tour. After that it was watered down by **The Supremes** and **The Four Tops** on their "Dynamite" album.

DOES YOUR MAMA KNOW ABOUT ME: (writers: Tom Baird, Thomas Chong, producers: Mel Larson and Jerry Marcellino): Originally done by **Bobby Taylor** and the **Vancouverers** and later, the **Supremes**. Ironically again, it was **Bobby Taylor** who helped write "I Want You Back."

Jermaine carries this off beautifully. He really

harmonizes well and in this track he and the chorus sound very sweet. The beat is easy, swaying — around-the-room kind of thing.

COME INTO MY LIFE: (writers: Mel Larson, Jerry Marcellino, Roderick Rancifer, producers: Mel Larson and Jerry Marcellino): A funky guitar and horns set the tempo for this inviting track which is the album's title song. Easy lyrics to learn and easy beat to pick up. The **Rancifer** family are the **Jacksons'** cousins and **Ronnie Rancifer** is the group's organist, although I'm not sure who **Roderick Rancifer** is.

SO IN LOVE: (writer: Earl Moss, producer: The Corporation): A number one in the summer of 1963 for a group called **The Tymes** whose tight harmonies are lost by Jermaine.

I wish **Jermaine** could have double tracked this song not only to show you how stunning it is but to show off his vocal abilities as well. An easy tune that could have been a real knockout.

MA: (writer: Norman Whitfield, producer: Hal Davis): When **Norman Whitfield** writes a good song, there must be a queue a mile long to record it. So far the **Tempations** had the original, **Whitfield** also produced the same tune for **Rare Earth** who used it as the title track of their new album.

The proof that it's a versatile tune, is that it has been done three times and it doesn't sound alike by any of the people who've recorded it. **Disco** fans know the **Tempts** version already, and rock fans will like **Rare Earth's** heavy adaptation, and pop fans will undoubtedly find this the best. Heavy toms as **Jermaine** reels off the tale of **Ma**, who raised 13 kids singlehandedly in the backwoods of **Mississippi**. Great beat to his.

And that's the album. **Skywriter** comes out this week and there's an added bonus when you buy the album. **Motown** is running a contest to send two people all expenses paid, to **Los Angeles**.

All you have to do is find three errors in three album sleeves. Details are in the album and record shops. . . And when you get to **Los Angeles**, say hello to the boys for me. . .

Next week: **The Jacksons** in Japan. Love, Robin

BRUTUS CROMBIE'S Reggae Spread

HEARING a voice bearing a remarkable vocal resemblance to Judge Dread, I glanced up quickly. There he stood, hands in the pockets of his white raincoat, his stocky body lounging in the office doorway. Numbudda Honeyboy Odinga looked sharp. He was a short, ugly-looking guy about thirty-five, with thick, fuzzy hair, a swarthy face and slow, snail-like movements. I couldn't help chuckling, thinking, he sure was a nasty-looking character — but, who am I to throw stones? "Hello dere," he said, breaking the silence. "Let's take ourselves to that joint with curried camel hump chops and soup made from extract of sheep's glands."

We left the RM office, crossed over and walked up Carnaby Street, past the wide assortment of garish boutiques, The Roaring Twenties; into Oxford Street, then right into Rasta Mews, and down the stone steps into a noshery called King Bunny's Kit Kat Club.

Hot curry

The smell of hot curry, first of all, was so strong I thought I could see it, like a thick, brown fog. The first person we met was the bartender, a blond-wigged coloured guy named "Fat Rhino". I called "Gimme two Red

Bruce Ruffin — sweet soul singer

Stripes and have a drink yourself". I put a quid on the bar.

As we swigged our drinks, I asked Honeyboy about his favourite West Indian singer-songwriter. He took a deep drag on his weed and blowing smoke rings out of his codfish mouth, he answered, "Today, this week, this month, and every other month of the year, large numbers of Bruce Ruffin albums and singles will be purchased, played, and enjoyed by his thousands of fans here and in other countries. Do I see a smirk on your kisser, Brutus? Aren't your cupboards filled with Bruce Ruffin records?"

I figured he had found out about the secret hoard of Bruce Ruffin records in my garden shed. No use trying to kid him. "He's a very big talent, Honeyboy. He sure is."

"Look, Brutus," he said, handing me a fresh drink, "I realise that some of his song titles are a little bit corny (One Big Happy Family, Rain, and, more



recently, Tickle Me), but with Bruce Ruffin, unlike other singers of sweet, soul-type reggae, the words seem to come from the heart, as though he had experienced them all.

"You doubt this? Ask any reggae aficionado who's seen or heard him perform. 'Yeh, man,' they'll say. 'One minute, he's a smooth, soul-type singer; the next, he's dish-ing up the kind of magnetic vocal charm to which no female reggae fan can pretend indifference. Bruce Ruffin is a singer with true soul. His secret, in one word: Talent!"

"Now if my brainbox notes are correct, Bruce Ruffin, who appeared on The Jackie Wilson Show in

1964, will be twenty-seven years old next February 17. I know quite a bit about this talented artist . . . Bruce Ruffin, real name Bernard Downer, son of Edgar and Emily Downer who had disapproved of his early interest in music and had wanted him to become a dental mechanic.

"They had three children — Angela, Patricia, and Bruce — of whom, their son was the most musically inclined. Bruce was educated at Wolmers High School in Kingston, Jamaica, and his personal and professional ambition is to be recognised as an internationally known songwriter.

"His present home is in

London; his favourite actress is Barbara Perkins and his favourite entertainers are Stevie Wonder, Duke Ellington, and The Four Tops.

"He entered show business after winning a talent competition in the Ward Theatre, Kingston, at the age of nineteen. I expect you heard about it? — he sang Don't Walk In My Footsteps. And Just Like In The Movies. It happened that in the audience on that particular occasion was Winston Riley (now a highly respected Jamaican record producer).

"He was so impressed with Bruce's talent that he sought him out after the performance and insisted that the young performer join his group, which he did. His opinion was even more strongly confirmed when Bruce cut a record with the group. Love Is Not A Gamble was the title, and it went quite high in the Jamaican singles charts."

I said, thinking of an idea, "How'd you like me to do a piece about Bruce Ruffin in RM?"

Honeyboy answered, "Christ, that would be out-tasight, man! Wow — wait till I tell Bruce White and Tony Cousins at Rhino Records."

Then picking a dead bloe-fly out of his drink he continued: "Bruce Ruffin worked with Winston Riley's group for quite a while, but it was not the type of music that he 'felt' or wanted to sing, so being perfectly honest with himself he left to be a vocalist with a band on a ship cruising between Miami and the Bahamas.

"In 1968 he returned home and made his first solo record. It was called Long About Now and went

to the number five spot, followed shortly thereafter by a splendid reggae version of 'Candida.'

"In 1970, Bruce hit the road for extensive tours of the theatres and one-nighters, including a highly successful tour with Stevie Wonder, all of which combined to give Bruce the experience and poise of a veteran performer.

Charted

"His career was then greatly assisted by two things: first, Rain, although a 'schmaltzy-type' number, was clearly destined for the British charts: the beautiful vocal work and the standout production given to it cried out for attention from record buyers; and secondly, the cable (from Dynamic Duo Bruce White and Tony Cousins) inviting the artist to come over for a promotional visit.

"In April, 1971, Bruce Ruffin jetted to the U.K. to promote Rain, both on Top Of The Pops (April 15, 1971) and Radio 1 Club (April 14, 1971). The visit gave him a lot of publicity; but more than that. It was very valuable experience and it did a lot to build up his confidence."

I looked at the customers seated at the tables, knives and forks in their sweaty hands; the lunch-time boozers standing at the bar; the reggae mob crowding around the juke-box.

Honeyboy Odinga was drunk; I could tell from the way he was talking and flicking fag ash in his drink. I figured a few more Red Stripes and he'd be ready to fall on the floor in a fat heap.

around the country

tony byworth

THE U.S. adverts read as if they're offering a stimulant to combat fatigue. "Feelin' Run Down?" the words boldly ask — and then, with fairly rapid explanation, make their objective clearly known.

"A lot of people are fed up with the direction country music has been headed in the last few years" the words continue, "and even more so with what it has suffered at the hands of the rock musicians. Seems it is just not as honest, spontaneous or satisfying as country music used to be."

The answer to this current state of affairs lies with a group of musicians, hailing from West Virginia, known collectively as Asleep At The Wheel. And, as the advert correctly states, they're injecting the music with some good old basic enthusiasm and excitement — the kind of sounds that existed before country got caught up in sophistication.

The Wheel, the tag they've recently acquired for reasons of simplicity, have been around for a couple of years but it's only been during the last few months, since they recorded their first album in Nashville — Comin' Right At Ya (United Artists UAS 29454) — and started playing some impressive venues, that they have begun accumulating rave reviews.

The outfit, back in 1971, were lured out to the West Coast by Commander Cody's manager, Joe Kerr, and, after starving successfully for a number of months, found work as a backup band for country artist Stoney Edwards.

Back on their own, and starving once more, they eventually became the centre of musical attraction through playing regular dates at a San Francisco bar.

Comin' Right At Ya is an auspicious and highly entertaining recording debut in which this six piece outfit really come to grips with the honest to goodness country sounds of the fifties and early sixties.

The group — Ray Benson, Leroy Preston, Chris O'Connell, Reuben 'Lucky O' Gosfield, Gene Dobkin and Floyd Domino — possess the necessary background and the influences come through on such items as Bob Wills' Take Me Back To Tulsa, Hank Williams' I'll Never Get Out Of This World Alive, Moon



Asleep At The Wheel.

Mullican's Cherokee Boogie or their own original numbers well versed in best country traditions.

And, as if the repertoire is not enough, just listen to the fine western swing styled steel, the boogie woogie piano or the beautiful, crystal clear styling of Chris O'Connell who possesses a voice not unlike Connie Smith. As a bonus the album also offers a triple fiddle lineup in the form of Buddy Spicher, Johnny

Gimble and Commander Cody's Andy Stein.

Yes, if you're feeling run down, Asleep At The Wheel will provide a cure!

+++ ++

GOSPEL music, currently, is receiving a certain amount of attention and with Johnny Cash's 'Gospel Road' about to make an appearance in the near future, the music will undoubtedly gain further notice. In the meantime, however, a brief look at some other gospel albums now available.

Charley Pride is an artist with a deluge of albums now hitting the British market and, amongst the most recent releases, is 'Did You Think To Pray' (RCA LSA 3156).

He possesses a natural feel for the material and, along with straight country musicianship — including, at times, a gospel styled piano — and effective chorus work, presents a selection of ten titles including such familiar items as I'll Fly Away, Whispering Hope and The Church In The Wildwood.

Gospel music, as distinct to sacred music and Black Soul Gospel music, has much of its roots originating from America's southern states, and is generally performed by quartets with their music having direct Biblical references.

One company dealing entirely with the release of such recordings is Word Recordings and a brief look at three of their recent releases clearly shows the range of the music.

The compilation album "Meet Me In Canaanland" (Canaan CAS-9717) provides a good introduction to the realms of gospel music and, at a mid price, offers fourteen of the top names of the southern states. Amongst the groups involved are The Lewis Family, The National Gospel Band, Wendy Bagwell and the Sunliters and the Singing Hemphills and their music moves from straight country accompaniment to bluegrass and Mexican flavoured material.

Another of the group's featured on this album is The Four Galileans and they have their own album in "Gospel Fiesta" (Canaan CAS-9672). Here the pick of the Nashville sessionmen, including Jerry Reed, Bob Moore, Buddy Harman and Weldon Myrick, provide superb musicianship to the quartet's distinctive gospel harmonies.

Many renowned artists have made gospel albums and just one example is Burl Ives. His album "How Great Thou Art" (Word WST-8537) moves a little more towards Sacred music with simple, effective accompaniment from bass and piano and a large sounding chorus adding to his vocals.

Later this month, Lou Reed, cult hero of the original New York underground, arrives in England to record a new album and MAYBE to play a few gigs.

ROGER GREENAWAY takes a look at the man and the myth.

Lou Reed is born of the city. New York City to be precise but precision ain't important. Any city will do. His mind is a conglomerate of every culture he can suck off and his songs, heard one after the other, leave an overall impression of a schizophrenic.

Maybe he is. Or maybe he's had so many influences hammering down on his head that he can turn on to any character he wants to be.

The name of Lou Reed started to float around in musical circles back in the sixties when Andy Warhol decided to expand his artistic expressions through a rock band. He found Lou Reed and John Cale and the Velvet Underground was formed.

Lou had done a lot of playing before then, with what he describes as "typical teenage hoodlum bands" but it wasn't until Warhol stepped in that he finally found the means of expressing the pent-up emotions released in his songs.

The Underground was a great band. Possibly the greatest of the "psychedelic" era. They played and made some of the most famous venues in New York, developed a cult following and produced a string of fine albums.

Then it started to go wrong for Lou. The last Underground album, *Loaded*, didn't come out the way he wanted it and he found himself more and more caught up in

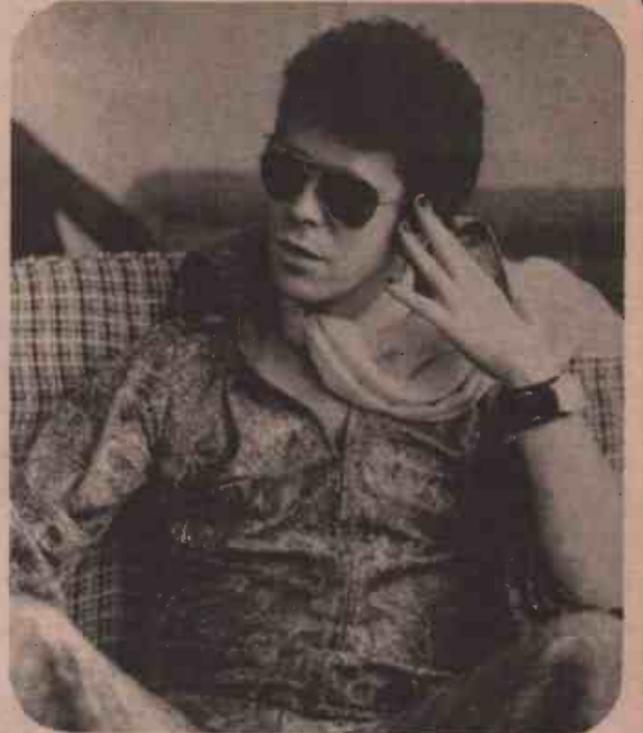


the business side of running a rock band. Managers, agents, publicity men, music writers, they were all after their piece of the Reed pie and eventually it got too much.

He quit the Underground — and that was a big decision to take. The era of gay rock was just coming to the surface

and brought Lou over to England to make a new solo album — to be produced by Lou's new compadre, David Bowie.

Called simply Lou Reed it was a good album. Songs like *Lisa Says*, *Berlin*, *Ocean and I* *Can't Stand It Any More* were as fine as anything Lou had done in the past



Lou Reed walks on the pop side

and Reed had opted out of the founders.

But Lou needed time to think. The whole Warhol experience had taken its toll and Lou needed to refind the reality of just being another streetcorner bum.

He moved around, "re-aligned myself," and in a year and a half wrote enough new songs to fill another album. So he let the word go out: "Lou Reed is ready to record."

RCA got the message

but the man himself wasn't happy with it.

He'd been played copies of *Man Who Sold the World* and *Hunky Dory* by RCA and thought Bowie was great. "He's right there man. I mean, have you ever heard a better lyric than *The Bewlay Brothers*?"

But Bowie's production job on Lou Reed didn't quite work out. Lou knew he had to do it again so he went right back and wrote a string of new songs and made *Transformer*. And he is satisfied with this one.

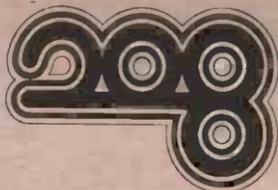
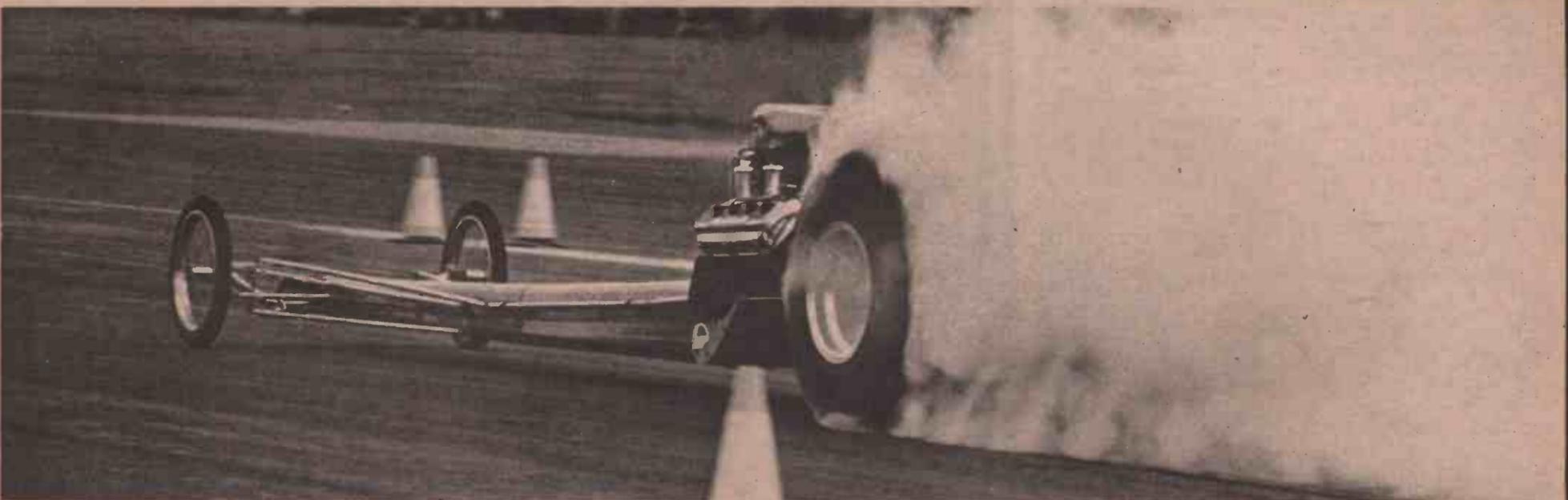
RCA decided to ex-

plode Lou on the singles market. Bowie was making it, even Alice Cooper was making it. So why not the original? So they released a track from *Transformer*, *Walk on the Wild Side*. And nothing happened. For months nothing happened. Then a couple of weeks back, it began to sell and suddenly Lou Reed's a pop star.

One thing's for sure: if Lou digs the pop star bit then a lot more people are going to get a taste of one of the greats of electric rock.

He's the professional

on stage from start to finish. His band are kept tightly in line pounding out one after another of the old classics and the new style setters: *Sister Ray*, *Candy Says*, *Pale Blue Eyes*, *White Light / White Heat*, *Sweet Jane*, *New Age* the list is endless. Logically, no-one should be able to write that many good songs. But Lou Reed has and the supply has not run dry yet. The new sessions in London will result in a great album — possibly in the greatest. As the coloured girls say.



RADIO LUXEMBOURG ON THE ROAD AGAIN

JUNE 15 PAUL BURNETT, BRADFORD
 JUNE 16 PAUL BURNETT, MANCHESTER
 JUNE 18, 19 PAUL BURNETT, RYDE, ISLE OF WIGHT
 JUNE 22 PAUL BURNETT, KING'S LYNN
 JULY 2, 3 MARK WESLEY, RYDE, ISLE OF WIGHT
 JULY 6 DAVE CHRISTIAN, BRADFORD

JULY 8 TONY PRINCE, COLCHESTER
 JULY 9 TONY PRINCE, CLACTON-ON-SEA
 JULY 14 PAUL BURNETT, TUNBRIDGE WELLS
 JULY 16, 17 TONY PRINCE, RYDE, ISLE OF WIGHT
 JULY 20 MARK WESLEY, BRADFORD
 JULY 21 MARK WESLEY, NEWCASTLE

THE ONLY TEAM IN RADIO



Bob, Kris and Rita hit the trail

PAT GARRETT and Billy The Kid is what might be termed a rock Western served with a large helping of spaghetti. Which is another way of saying that it stars Kris Kristofferson, marks Bob Dylan's acting debut, features his soundtrack and theme song—and contains enough blood and bodies to make one of those Clint Eastwood Italian jobs look like an afternoon tea party.

It is also another way of saying that it is not a very good film either and no reflection on the talent which director Sam Peckinpah has shown for this type of film in the past. Neither



Director Sam Peckinpah.

is it a totally bad film, more a routine all-action Western, in which the chief points of interest for any music fan will be the presence of Dylan and Kristofferson.

Dylan's first screen appearance, it's fair to say, gives little opportunity for judging whether he has it in him to become a film actor, if indeed he has any desire to head off in a new direction. His portrayal of Alias, printing house assistant turned outlaw, is as enigmatic as the man himself.

It is just possible that he didn't actually say 'Yup' at any point in the film, but in the grand Western tradition it is a monosyllabic performance where occasional wry facial expressions are more mean-

ingful than any dialogue spoken. His longest spoken contribution is to read the labels from a stack of tinned goods in a trading post.

It's strange that Dylan doesn't play the part of Billy the Kid, especially since scriptwriter Randy Wurlitzer apparently had him in mind when he was putting the story together. Certainly the scrawny singer would appear to have a closer affinity with most people's concept of William Bonney than the beefy Kris Kristofferson, who plays the part, not unsympathetically, but completely physically.

This was Kristofferson's second film — the first was Cisco Pike — and although he has no apparent acting range, he looks capable of going further in films, albeit in an undemanding way.

Where Kristofferson fails — and Wurlitzer and Peckinpah must share the blame — is in not giving any real depth or insight into the complex character of Billy the Kid. The part as conceived is a mixture of plastic and cardboard.

Possibly this is where the film itself falls down, for apart from James Coburn who plays the part of the lawman with a certain ruthless power and cynicism, and some useful cameos from such Hollywood old-timers as Slim Pickens, Chill Wills, Elisha Cook and Jack Elam, it is hard to find three-dimensional life in what is going on on the

There will be no soundtrack LP — probably because Dylan's song, which points the story at intervals, plus some indeterminate guitar strumming and humming, although effective enough in context, is neither sufficient in length nor valid enough in content to sustain two sides of an album.

Brian Mulligan

ABOVE: Kris Kristofferson as Billy the Kid and Bob Dylan as Alias, a member of the Kid's gang, meet up on a street corner. Right: Kris takes time out with his real-life Delta Lady, Rita Coolidge, before returning to the problems posed by Sheriff Pat Garrett.



Bob Dylan — at western outla

THE BEE GEES. Ah! how the mind slips back. Memories of mini skirted teenyboppers running through flowery glades and the sound of the Bee Gees, high on their Cucumber Castle, gentle wafting through the evening shadows.

The Bee Gees today of course are a completely different proposition. They've changed mentally, physically and financially and they've expanded their personal appearances to all parts of the globe — except Britain where we have not had the opportunity of seeing the Bee Gees live for almost three years.

They did one show at the Festival Hall earlier this year but that can by no means be described as a major tour.

For make no mistake about it, the Bee Gees have not slipped in terms of crowd drawing and crowd pleasing potential. But why so few gigs?

"Basically its down to finance," said Barry, clutching a coke and plonking himself on the sofa between Maurice and Robin.

"Most people in England have no conception at all of how expensive it is for a band to tour here. If the whole thing is going to be done properly there's hardly any way that the group can make money. By the time you've paid for the expenses, the promoter and the other 'inbetweeners' you're left with almost nothing.

'We just want to write songs' — Bee Gees

People hear that a band is getting 'X' amount of pounds for a gig and think 'Why the heck should I pay so much to go and see them when they're getting that much money.' The problem is that the group themselves are receiving nowhere near that amount.

"In the States the whole financial end of affairs is far more worth while. Your salary is higher because the cost of living is higher. They charge more for the kids to get into the concerts but then again, the kids earn a lot more money themselves — so its fair. In England you have the situation where the kids are charged too much to get into the gig in the first place and yet the group often seem to end up losing as well.

"Any way, the point is that we're really looking forward to doing this tour because . . . well — its been so long since we've played our own country. It's a challenge because we've been out of touch for so long — not mentally but

physically. Hopefully we'll now be able to spend a bit more time here."

Mind you, the group have still had reasonable chart success. Both Run To Me and My World featured strongly in the charts and their current album Life In A Tin Can is still selling steadily.

But back to the Festival Hall concert. What have they been up to since then?

"Well we did a five-week tour of the States which was really successful. We employed a different formula on this tour because instead of using one orchestra for the whole of the tour we used the resident symphony orchestras from each town we played," said Maurice.

The subject of 'screamers' comes up. Odd reports that filtered back to England suggested that some of their concerts had been virtually overrun by 'bopper' hysteria. True?

"Sometimes," admitted Maurice. "We seemed to get a mixture. When we were playing with the New

York Philharmonic there were some people there with bow ties and dinner jackets and others in jeans. There were also a few screamers which didn't please the dinner jacket brigade. That's the problem you see, if you get half the audience who want to sit down and listen and the other half who want to scream and leap about you're in trouble. The screamers then spoil it for the listeners and it makes it difficult for us on stage as well."

The tour was sold out from start to finish which perhaps should serve as some indication to the doubters in England that the group, far from slipping in popularity, are gaining new fans from both ends of the age bracket.

What the Bees Gees like to be respected for is their songwriting — and they've got every right to be. The list of name artists who've recorded their songs just goes on and on: Nina Simone, Elvis Presley, Frank Sinatra, Dean Martin, Englebert Humperdink, Tom Jones, Bing Crosby, Janis Joplin . . . It's an impressive list and that's only part of it. Massachusetts, Words and To Love Somebody all had over 250 cover versions and How Can You Mend A Broken Heart and Run To Me were the most recorded songs for Warner Brothers in 1972. That folks, is no mean achievement!

Maurice, for instance, jokes that he still hasn't washed his hand after

Alias
w



A B O V E :
Tension for Alias (Bob Dylan) as his outlaw life appears to be heading for a disastrous conclusion and below, a pensive moment for country singer Kris Kristofferson in his title role of Billy the Kid.



meeting Sinatra in Las Vegas!

"I went there with Lulu when she was working at the Riviera Hotel. We arrived to find a note from Tom Jones asking us to join him for a drink across the road. Well we sat down at the table and I suddenly realised that the chap sitting next to me with the gorgeous Chinese girl was none other than Frank Sinatra.

"Tom introduced us and we sat up chatting till about five in the morning. Eventually he recorded First Of May and Words. I haven't heard either of them yet though."

How did they feel about certain comments made in the British press just before their Festival Hall concert that they'd slipped in popularity?

"We just don't listen to those sort of things," declared Robin.

"Things have never been better. Besides I think we proved them wrong at the Festival Hall. The show was sold out and everyone thoroughly enjoyed themselves. Three years ago the critics said the same thing and we proved them wrong with more records.

"Eventually we'll do it again with more songs because that's what we are if you come right down to it — songwriters.

Mike Beatty



**IN RECORD MIRROR
NEXT WEEK**



CAT STEVENS — The cat talks about telepathy and groupies — part 2 of an exclusive interview



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RECORD MIRROR

RECORD MIRROR REVIEW SECTION

ALBUMS



ENGLISH



DAVEY JOHNSTONE
Smiling Face (Rocket PGL 2) Rocket as we all know is Elton John's new label. This is the first offering from Rocket to reach me and if it is considered as a standard setter then the rocket-

men will have a lot to live up to. Davey Johnstone is a member of the Elton John band and on this his first solo album his talents, and there are many, some shining through. Produced by another Elton man, Gus Dudgeon, the album features Davey playing keyboards, guitars and mandolin and with him are some of the best session men in the country, including E. J. himself. The music ranges from fun to folk and from heavy acid-rock lead breaks to sensitive CSN type soft harmonies. But all the while Johnstone's unique style shows through. He's a talented composer, too. As is his wife Di who wrote some of the lyrics and sings lead vocals on another of the songs. A fine offering indeed.

CHARTBUSTERS

Volume 9 (PYE 15008). Again one wonders just how they manage to get so near to the originals on these compilation albums. Included Hell Raiser, Also Sprach Zarathustra, See My Baby Jive and Tie A Yellow Ribbon.

VARIOUS ARTISTS

Bradley's Roadshow Live At The Marquee (BRADE 4001). This is a budget LP (95p) featuring three Bradley bands - Hunter Muskett, Paul Brett and Kala. The album is not particularly long and space is confined - two tracks to the first mentioned artist, three to the second, and two to the third. The production is generally good for a live recording. Hunter Muskett come over as folksy, with an excellent bass filling in for the lack of drums; Paul Brett is a sort of acoustic light orchestra of guitar, violin and cello and the limitations of such an inflexible set-up are revealed through a fairly thin sound and an undistinguished trad medley; Kala are just another heavy rock band. The album probably fulfills its purpose of a taster for the groups but for around the same price you could buy a budget package of Buddy Holly hits.



JONESY

Keeping Up (Dawn DNLS 3048). Here's the band that reckons they've got the tightest rhythm section in the business and really, listening to this excellent album, you cannot knock that claim. It swerves and twists through extraordinary innovative moods with a clarity mirrored almost throughout. Only the lyrics fall a little short, a shame, but musically it's in a class of its own.

Our new service for YOU

THIS week Record Mirror - the pop weekly that REALLY covers the record scene - has expanded its review section into a special four-page pull-out to bring you even more record and live reviews, every week. Featured are British and American albums and singles.

This is another great RM innovation, following on the special Chart Parade feature which we launched at the beginning of this year. Watch RM for more great ideas in the weeks ahead.

STATUS QUO

Golden Hour Of - (PYE GH 556). Pictures of Matchstick Men in 1967, then a few more black periods - now a tremendous revival of interest from international fans. Early stuff here in, not really Quo at best, but interesting none the less.

VARIOUS

Golden Hour Of Rock And Roll (PYE GH557). All the hits - Great Balls Of Fire, Tutti Frutti, Shake Rattle And Roll... just rolling out one after another, and recalling greasy days in front of a jukebox, ash dropping on the velvet lapels.

ALBUMS



AMERICAN



CONNIE SMITH

If It Ain't Love (RCA Victor LSA 3150). A collection of Dalla Frazier songs... and Connie, now long-established as a country-music star, has the right kind of voice to bring out the basic compassion of his lyrics and melody lines. And Dallas joins in the singing on three tracks.

LAURINDA ALMEIDA

The Best Of Everything (PYE 2002). Guitarist with a highly personalised style - here with 21 musicians (strings, drums, horn, and the outstanding bassist Chuck Domanico. Quite astonishing technical stuff.

ORIGINAL SOUNDTRACK

Godspell. (Bell S 223). Not uniformly hated, but with mixed reviews - yet this album of the movie version of the film has a great deal going for it. Stephen Schwartz, at 25, contrived and composed a strong score, and if Day By Day is the best-known song, there are several others worthy of attention.

JOSE FELICIANO

Compartments (RCA APD-041-A) There's one hell of a lot of music on this album and quite an array of guests complementing Jose's unusual distinctive style. Really it's a bit of a who's who of American rock stars: Leon Russell, Seals and Crofts, Loggins and Messina, Bill Withers, Larry Knechtel, Steve Cropper, and Jesse Ehrlich, plus the likes of Claudia Lennear on back-up vocals. Phew, what else? For the Feliciano purists there's a lot of changes to contemplate. Sometimes it hits it, sometimes it don't. Compartments, the title track is a stand-out and the rest are sure to be just what his fans have been waiting for; variety.

RM reviews by Peter Jones, Rick Sanders, Peter Harvey, Roger Greenaway and Mike Hennessey

GEORGE MORGAN

Real George (Stop 1005). Country stylist on a fair set of songs, including Walk On The Outside, I'm Happy With You and Anybody Goin' To San Antone. Nice straightforward treatments.

PETE DRAKE

The Pete Drake Show (Stop 1001). A country-music show recorded live at Frontier City, in Michigan. Pete Drake's steel guitar is prominent, with ballads from Billy Ray Reynolds, and the odd bit of comedy.

COUNTRY JOHNNY MATHIS

Best Of My Country (Country 615 301). Not to be confused with the other Johnny Mathis - this is an experienced country lad who has been going for twenty years or so. He also writes some useful songs.

BUD POWELL

Ups'n Downs (Mainstream MSL 1007). One of the greats of jazz piano. Bud grew up in the Parker-Gillespie era and if that sounds dated don't you believe it - Bud can teach most rock pianists a thing or two. Breathtaking technique combined with an amazing feeling for his music make this an immensely worthwhile album.

SOUNDTRACK

The Thief Who Came To Dinner (Warner Brothers BS 2700). Henry Mancini-penned soundtrack for the movie which stars Ryan O'Neal, Jacqueline Bisset and Warren Oates. Some eloquent writing, notably the Love Theme For Laura.



JOHNNY CASH

The Gospel Road (CBS 68243). This is the complete soundtrack from the movie of the same name - a two-record package selling at a little under three quid, and worth every penny. Apart from the sometimes searing sincerity of Johnny Cash, there is a full-colour spread of pictures from the movie, and appearances hither and thither by Kris Kristofferson, Larry Gatlin and Rita Coolidge. Plus the Carter Family and the Statler Brothers. It's part narrative, part song, part vocal spectacle. The story of Jesus, in a modern setting. Cash, with his own deeply religious beliefs and style, avoids the sanctimonious, and the over-stressed. Though of specialist appeal, perhaps, this is one of the outstanding records so far this year.

SINGLES



ENGLISH



Wilde child

RICKY WILDE: Do It Again, A Little Bit Slower (UK 42). Highly-touted new teen idol — still needs that breakthrough single, though. Could be this one, for it bounces along amiably enough. The lad's high-voiced energy is set against strings and cooing voices and there's an appropriate breathlessness about the whole Jonathan King production. May not be a giant, but it'll do well. — **CHART CHANCE.**

PAULINE COLLINS: What Are We Going To Do With Uncle Arthur (Decca). Lady actress from the Upstairs Downstairs telly marathon — here on a Cockney-voiced slice of old-time vaudeville, which means it'll probably do well.

COLIN SCOTT Edward And Charley And Me (Warner Bros). Though it took a couple of plays to register fully, this eventually comes out as one of the best of the batch this week. Nice song, well sung, and a sense of style about it. From Scotty's album Just Another Clown.

KIDROCK: Rock A Bye Blues (Young Blood Int). Five kids already well-known from telly on Blue Peter. They have joined up with all-rounders Tony Taylor and Ray Davies — and the result is a single which could score. Their film, a fantasy, is due out early next year.



CRUSH: Today's A Tomorrow (Santa Ponsa PNS 3). Former Chicory Tip Moog man Dick Foster is behind this group — a Kent-based team who get straight into a commercial and melodic first disc. The strongest point, in fact, is the vocal sound — full blooded, harmonic, but nothing overdone. Middle instrumental section also works well, bubbling away. If played, could be that the nation will have an immediate crush on Crush. — **CHART CHANCE.**

JONATHAN KELLY: Let The People Stay (RCA Victor). Jonathan has a very pleasant voice — and he writes wistful songs and organises good lyrics. This probably won't hit the charts, but it would be good for the scene generally if it did.

KING HARVEST: A Little Bit Like Music (Pye). Group came near with Dancing In The Moonlight, and now this one could make the vital difference between nearness and hit-status. Good vocal line and chorus.

GARRY TRAVERS: Basadena's On My Mind (Pye). Singing Aussie discovery of Jackie Trent and Tony Hatch, and he sings beat-ballads with fair style. Commercial but not distinctive enough.

C. U. B.: Watcha Gonna Do (Dart). Four blokes and a bird from Amsterdam, and they're into one of those catchy chorus songs here. It's all about ecology and so on, and despite the predictable heaviness of the question, it's good pop.

Neil grows up

NEIL REID: End Of The World (Decca F13410). Neil did all that Mother Of Mine stuff, following Opportunity Knocks and soon — but now his voice is dropping lower and he's into a heftier sort of vocal approach — studying at a theatrical school the while. As a lad he came in for the usual derision and smear-stuff from within the heavier ranks of pop, but this is a good commercial record. Good luck to Neil. He who laughs last, and all that. — **CHART CHANCE.**

Reviews by Peter Jones

LEE WILSON: Wait 'Til Your Father Finds Out (UK). Parental-pride chat-piece of quite astounding philosophical claptrap, and half-talked, and a flop — 'till I remember that Daddy Don't You Walk So Fast song-hit.

GOOD FOOT: Toes In The Water (Polydor). Phil Wainman, who makes the Sweet hits, handled this one — a fast-paced shuffler with piano working with voices. Happy stuff, and typical of Phil's style.

SAM: Only Yesterday (Pye). Third for the Lond-born GIRL — and could be third time lucky in a way, because this is a lilting Geoff Stephens-Eddie Seago song. Nostalgia those-were-the-days stuff.

GRAVY TRAIN: Strength Of A Dream (Dawn). Merseyside team — this track comes from their recent album. Should build local sales, but is short on positive-thinking distinction. Nice melody, though.



LUCY VERNON: Friday's Child (Maypole) New label, debut disc, and what really makes it so interesting is (A) the girl's voice, which has a haunting quality; (B) the girl's appearance, which is still haunting me, for she's a real eye-opening beauty; and (C) that the more I play this record, the more it injects itself in my mind. Lucy has a fine-bodied voice, if you get the gist. Both voice and personality register on this one. — **CHART CHANCE.**

BESHARA: Caravan (Polydor). Nearly a hundred voices on what is a Hare Krishna version of a traditional air. All very simple and atmospheric.

SANDY COAST: Blackboard Jungle Lady (Polydor). Dutch-based group who produce a run of cliches early on — hard to see it doing much here, despite the shove-along beat.

CLIMAX CHICAGO: Shake Your Love (Harvest). From the Rich Man album, Diddle-type beat dominating. It's an enthusiastic build-up, with some repeated riff scenes that get through. Could well be big.

THE HERDSMEN: Paper Mansion (Release). Four tracks from the Irish country-pop team, featuring the fresh voice of Gina.



HEADS HANDS AND FEET: Just Another Ambush (Atlantic). Taken from the album Old Soldiers Never Die, and featuring Albert Lee both as singer and outstanding guitarist... a Wild West sort of scene which comes off well. I rate this team very highly. It may not make the charts, but it should!

BLACK WATER JUNCTION: Remember Me (MCA). This is one of the best vocal groups around right now, and all power to John Goodison for forming it. This one suffers, in my book, from the talkie bits, but otherwise it's great harmonic sounds.

MARMALADE: The Wishing Well (EMI 2033). This came whistling into the office, accompanied by the best wishes of the group — It's a simple sort of opening sound, with guitar, gradual build-up of the back-beat and atmos-

MEL BROWN: Get On By (Dart). Produced by Clifford Mayay, who is determined that British black music will score — and he's found a real "find" of a singer on this soulful production.

FAMILY PRIDE: King Of The Fairies (Rex). Irish-styled piece with a jog-along beat and all the old blarney that you could want. If blarney you want...

BILL AND TAFFY: Pass It On (RCA Victor). Not a bad song, though it drags a bit — hefty build-up vocally in a drawing sort of way. No, not bad.

phere, and the persistent commerciality of the record finally registers. It's not one of those instantly saleable ones — but if it gets aired a little I've no doubts it'll click big. Dean Ford wrote, as well as sang, this one. — **CHART CERT.**

Worth it

WORTH: I Ain't Backing Down (CBS 1584). Relentlessly and without remorse either, I keep on tipping Worth. Can't see where I go wrong, because they're consistently building excitement and style — big fat lead voice, hard-pushing backings, crisp moments in the arrangement. I'd have thought it all Worth-while, but at least I have hopes that this fast-moving belter will put them in the charts. — **CHART CHANCE.**

FRESH MEAT: Never Mind The Money (Deram). Good, but slightly erratic lead voice on this one, with piano hammering around behind. Takes time to register, but it's pretty strong stuff.

RABBIT: Broken Arrows (Island). Jerky and samey feel to this, but there are some very good moments, bassily projected. Off-beat material.

JIGSAW: That's What It's All About (BASF). Five-strong group on a softly-centred song, gently rippling along — strong plaintive feel to a well-sung item.

MIKE KELLY: Catalina (Decca). This lad has something of the vocal distinction and artistry of Roy Orbison, and the build-up of guitar behind is very, very effective.



CHRIS SEDGWICK: The Singer Sang The Song (RCA Victor). New singer-writer with a deep-seated voice and this song, based on a good idea, has an element of commercial melodic appeal, too.



SINGLES

AMERICAN



MELANIE: Nickel Song; Close To It All; Lay Lady, Lay (Buddah 201166). Only the words have been changed to protect Alexander Beetle on "Nickel Song", which will be familiar to all New Seekers fans (their cover was an American hit before they broke here). Add two more Melanie oldies and you've got a nice little pink-coloured Melanie maxi.

JAMES BROWN: Think; Something (Polydor 2066329). **THE GODFATHER OF SOUL** yells the big print under his name. Actually, it's not print at all, but black vinyl showing through thick red paint, as is now the norm on all Polygram group singles, which are injection moulded to cut costs, leave the centres solid and make them ultra-breakable. When will there be an end to these beastly records? To return to JB, "Think" is a modern recording of a song which Lowman Pauling wrote for the 5 Royales in the mid-'50s and which James Brown first recorded after them but still early in his career. His new version is rather less dynamic than his other current things, and, although the interacting instrumental elements do set up a solid beat, it is surprisingly sluggish. Certainly it's been his smallest US hit in a while. Vocally he's screaming well, and may surprise (shock?) some with his flipside treatment of the Harrising.

JOHN DENVER: Goodbye Again (RCA 2372). Again is not soon enough! The rich man's (IE: BBC 2 receiver's) James Taylor does an interminable wishy-washy teeth-grinding lament.



JERRY JEFF WALKER: L. A. Freeway (MCA MUS 1205). With the departure of their Neil Diamond imminent, are MCA grooming Mr. Bojangles to be his replacement? He sure does sound like Neil on this slow-starting raspingsung comes-&-goes chanting-backed plodder.

MANHATTANS: There's No Me Without You; I'm Not A Run Around (CBS 1542). The first of these veteran R&B hit-makers on the newly hip CBS label, this dreamy Bobby Martin-arranged Philly Sound slowie is full of thumping drumming, note-holding harmonies, wailing interplay and a breathy recitation. It has much of the Dells' old appeal, and is amazingly powerful for a slowie - although technically it could be classed as "Sweet Soul" it is probably too passionate for that tag. Flipside is another, less frenzied, slowie.



BIRTHA: My Man Told Me (Probe PRO 589). Okay, so they've got balls - but what's the matter with sounding like girls? It has to be said that the chix have come up with a nicely gritty thumper which must rank with Fanny's "Ain't That Peculiar" as one of the only singles by the new breed of all-girls - all - playing - all - singing groups to work.



STEPHEN STILLS & MANASSAS: Isn't It About Time (Atlantic K 10306). The moody slowly churning chanter that was pulled from Manassas' second album in America, where such singles have a chance. The WEA group of labels, and Elektra especially, do seem to put out more hope singles here than any other company. Maybe they get the desired airplay for their parent albums, but then there are too many al-

JR. WALKER & THE ALL STARS: Way Back Home (Vocal); (Instrumental) (Tamla Motown TMG 857). Out in America a while back, Autry's version of the lazy-paced (Jazz) Crusaders tune gets one of his inimitable hoarse vocals, aided by chix and strings, over the top of his own sax wailing, which you can hear in its unencumbered (and Crusaders-like) state on the flip. It's in the "Walk In The Night" groove, Pop-Pickers.



CHAIRMEN OF THE BOARD: Finder's Keepers (Vocal); (Instrumental) (Invictus INV 530). The CoB's latest US R&B smash/Pop miss is kinda a cross between the Isley Brothers backed by Billy Preston, with some fruity trumpet near the end If you can get to that! The result is good and powerful, and should click Pop here, where they have a better track record than in America.



GENE ANDERSON & THE INTERNATIONAL HOOK-UP: I'm Your Lover - Not Your Brother; Forgive This Foolish Man (London HLU 10421). Produced by Willie Mitchell and - you guessed it - both sides have his patented "comfortable" Al Green sound, although the vocal on the mid-tempo chug top is grittier than on the Green things. Flipside the mood softens to cooing chix, but Gene still sounds interesting. Not great, just satisfying.

KEITH HAMPSHIRE: First Cut Is The Deepest (A&M AMS 7066). The Cat Stevens slowie with which P. P. Arnold had a hit, almost more years ago now than I care to remember, given a dramatic but otherwise unremarkable US hit treatment.

The flip features a few vocal yelps, but is otherwise as the title says - which should make it appeal to some disco-goers.

SUPREMES: Tossin' And Turnin'; Oh Be My Love (Tamla Motown TMG 859). The Bobby Lewis oldie which rocked to number one in America, number nowhere here, back in 1961 and which was recently mucked about by Bunny Sigler, is the Supremes' grand finale number on their live shows but in this Jim Webb-produced version does not suit them, or modern dancers, at all. The Smokey Robinson-produced slow thump-beat flip was the US B-side of "Bad Weather", and suits them better without being a great song.

Reviews by James Hamilton

THE MYSTIC MOODS: Cosmic Sea; The Awakening (Warner Bros K 16265). Famous (in America only) for their sexy mood music with sound effects Lps, the Moods now enter the Synthesizer Age via this pounding, herky jerky, Billy Preston "Outa Space"-type sputterer, which does indeed get a blanketing backing of strings behind the electronics - of course, they could be synthetic strings, too. Odd enough, but also sufficiently within people's experience, to happen here. Telly theme-type flip, with 'Desiderata' talk.

THE DOOBIE BROTHERS: Long Train Runnin' (Warner Bros K 16267). There's some of that Boffalongo feel to the lilt of the Doobies' beautifully meshed acoustic guitars and plopping bongos/bass behind the late-period Quicksilver Messenger Service-type sound of their choppy vocal line. As with the best of both named groups, the result with the Doobiedoos is hypnotic and attractive, and should be heard.

THREE DOG NIGHT: Shambala; Our "B" Side (Probe PRO 592). Also a US hit B. W. Stevenson, this chiefly nonsensical reason for everyone to sing "ow-ooch-ooch-ooch-yeah" starts out by sounding like "Mama Told Me Not To Come",

MANU DIBANGO: Soul Makossa; Lily (London HL 10423). When I lent John Peel my copy of Getachev Kassa's "Tezeta" (Ethiopia's biggest-ever hit, did you hear him play it?) Pete Wingfield wanted to know if that was the African record he'd been hearing in America. No, this was. Originally recorded as the B-side of a souvenir single for the 8th Football Cup in the Cameroun, called "Hymne 8e Coupe", it was issued in America through the African Centre. Somehow someone influential must have heard it, because now, a year after its original release, it has become such a popular R&B record that there are already seven cover versions and three bootleg pressings to meet the demand, as the original's France-based Fiesta label has learnt to its cost.

The first version of "Soul Makossa" to actually hit the US Charts is the carbon-copy cover by AFRIQUE (Pye 7N 25616), out here a week before the original, so don't be fooled.



TRINI LOPEZ: Butterfly (MGM 2006260). A bit early, methinks, to revive Danyel Gerard's international Continental hit, even if it is in a faster, steel guitar and chix-backed version. Still, a good one for Radio2.



which may be a help or a hindrance here. From what little lyric there is to be heard, it seems that Shambala is another Shangri-La, although this is less important than the overall happy harmonies. Good natured and interestingly irreverent "B" side.



ROGER MILLER: Open Up Your Heart; Whistle Stop (CBS 1552). Mr. Dang Me on yet another easy-going ditty, made for Radio 2 but not really too distinctive. More interesting is the slightly lunatic, laughter punctuated, whistling and Mills Brothers-ish instrumental flip.

WILSON PICKETT: International Playboy; Come Right Here (Atlantic K 10307). The old "Green Grass" flip, beefed up with added brass and a grunted "super fly" at the start, coupled with another oldie.

FIVE DOLLAR SHOES: Your Rock 'N Roll Band; Antediluvian Movie Theme (Neighbourhood NBH 7). The raunch of, but a thinner sound than, the Rolling Stones, decked out with some good sustain guitar and a girlie group. Given a less shrill mix, this could have been so much better. The instrumental slow flip goes appropriately nowhere.

THE MOB: Tear The House Down (MGM 2006278). Previously produced by Philadelphia's Jerry Ross, the Mob have now earned their name by copying Slade's rabble-raising methods right down to the tune, that of "Gudbuy T' Jane": however, in common with many other past American copies, their sound is a bit too "produced" to equal the aspirit of the original.

LIVE



Paul Simon



THERE was almost a sense of relief when this small man in white pants and green sweater finally emerged at the Albert Hall to a tremendous welcome. It was good to see him again.

He went straight into Down By The Schoolyard, his guitar bouncing along in beautiful step with his voice. It was magical; a warm summer's night, the atmosphere of a totally rapt audience, and Paul Simon singing the songs we've all grown up with.

In the first set of songs he swapped about on three guitars with perhaps the calypso reggae Sunny Day (from the new album) and Cecilia standing out.

Paul spoke of a South American group, Los Incas, he first dug while doing a Paris gig way back in Sound Of Silence Days, while Arty was still in New York. Now he had finally got round to using the music he loved; Urubamba were introduced.

It was different and gave the show a bit of biz. Had

Paul gone terribly establishment?

The answer came in the second half when he was joined by the red hot gospelling Jesse Dixon singers who were a revelation Lord, a revelation. They stomped together through Mother And Child Reunion and then set an electric atmosphere for Sound Of Silence. It was hugely successful and proved Paul's constant individuality.

There were five encores, triumphant scenes round the stage, handshakes for the nearest, a girl breaking through to plant a kiss, even Bye Bye Love. Then someone threw a red rose and he picked it up to wave, and threw it back. A night to remember.

PETER HARVEY

Jimi Hendrix

AFTER the poor quality of 10 posthumous Jimi Hendrix albums, expectations for Warner Brothers new film, Jimi Hendrix, were not running high. In the event all gloom was dispelled and a thoroughly good time was had by all on the opening night at the Warner, Leicester Square.

The film is a mixture of interviews with people who knew and played with Jimi coupled with a healthy selection of Jimi's live appearances—Monterey, Berkeley University, the Isle of Wight and others. There's also a rare moment of Hendrix playing an acoustic 12 string guitar complete with false start.

In the live sections, Hendrix is as brilliant as only he knows how to be with the single exception of the finale scene which seems to have chosen because Jimi says goodbye rather than for musical reasons. The film is nicely synchronised and nobody appears to change shirt three times during a solo (Tony Palmer please note).

The interviews tell us nothing concrete about Jimi's personality except that he was highly self-conscious and probably very shy. His death remains as random and accidental as it always has seemed.

Of those interviewed, Pete Townshend further established his reputation as one of the nicest men in rock. Strangely, there's nothing from Chas Chandler who brought Jimi to England or from Noel Redding. They surely knew him better than Germaine Greer.

Stu Versey



Kinks

"IT'S GREAT to be back at the Rainbow Theatre" quipped Ray Davies as the Kinks came on stage for their Festival Hall concert in London last week. But at times I wondered if he or the rest of the group knew where they were or not.

Great Ray Davies fan that I am, I have to admit they were at best "patchy". They played a rather dull rock and roll medley — and the Kinks certainly aren't the best rock and roll band in the world — and they sounded the victims of Demon Alcohol themselves as they worked through "Lola", "Acute Schizophrenia Paranoia Blues", "Waterloo Sunset", "You Really Got Me" and other old fares.

I was difficult to hear Ray's vocals from the opening song "Victoria" onwards.

The lyrics of the group's new single "Rock and Roll Survivor" were totally inaudible above the overloud assault of the group apart from something about Johnny and the Hurricanes.

It was also disappointing to hear Ray's stage patter coming out nearly word for word the same as on the album.

When I heard the Kinks at their Drury Lane Theatre show a few months back I was really knocked out so the Festival Hall was surprising let down after that. Maybe they just weren't in the mood.

If the Kinks played quieter, made a more intelligent selection from their vast range of songs, and Ray stopped doing the same old bow-tie-and-a-bottle-of-booze routine they'd do themselves a good turn.

Before the Kinks came on Singer-Songwriter Harvey Andrews accompanied by a guitarist and violinist, whose names I couldn't catch unfortunately, entertained us for 40 minutes with a wide selection of his songs. Mitch Howard

McG Flint

WANDSWORTH Prison, Sunday afternoons, could be the next thing.

"Inside" (burp) this week, inside the prison chapel actually Myrtle, was McGuinness Flint, and didn't they rock and roll.

One of the prisoners said they were the best band to play there (they've had the Brisleys) and though I'm glad I couldn't compare notes, I must admit they were good.

The best compliment you can pay them is that they sound American, tight, fluid, in a country-rock bag that is not prevalent in Britain.

Tom McGuinness, Hughie Flint and Dixie Dean have now been joined by Canadian guitarist Jim Evans (with Band-lke roots) and Lou Stonebridge, a soulful singer / keyboardist man.

The prisoners loved it and prompted Tom to promise he would do more similar gigs. It's almost worth being inside; rock music, tea and spam sandwiches. A treat.

PETE HARVEY

Sedaka

HE MAY NOT look like one or act like one but for the moment Neil Sedaka took the stage at Bailey's Club in Leicester on Wednesday you knew he was a star, a singer and composer who's sold over 20 million records.

He stuck mainly to his own songs, running through a medley of Oh Carol (originally written for Carole King), Happy Birthday Sweet Sixteen and Calendar Girl before switching to more recent hits — That's Where The Music Takes Me, Beautiful You and his current single Standing On The Inside.

MIKE BEATTY

ALBUMS

EXTRA



Tamla bonanza!

THE TEMPTATIONS, Gladys Knight and the Pips and the Jackson 5 — an across-the-board run of Tamla Motown talent, though the Pips have since moved on. And all three outstanding acts with album releases this month.

Perhaps the most interesting is the JACKSON 5 production — Skywriter (Tamla Motown STML 11231). Exciting, yes; of consistently good song-material, yes; but interesting to see whether the act is developing musically and vocally.

Title track sets the scene well — the cover picture has the five dressed as old-time aviators. That crisp sound, though wavering a bit in the higher register, comes over well — and there's a gimmicky, gruss instrumental touch

which helps it along well.

If anything, the Jacksons are getting an even bigger vocal sound these days . . . Hallelujah Day, for instance, has a gospelly feel as well as being a typical showcase for Michael's urgency and drive. Good arrangement, this — and Deke Richards earns commendation for his arrangement and production of his own song, The Boogie Man, with a walking bass line, and a simple, repeated melody line.

Touch, arranged by Gene Page, is a lilting, romantic ballad — a bit thin on sound, perhaps, but in the softer, all-voices-in, moments a success for all that. Side-closer Corner Of The Sky has a fine shuffling rhythm, and some frenetic touches from Michael

and warmth from Jermaine.

This is probably their best album yet.

On to THE TEMPTATIONS and Masterpiece (Tamla Motown STML 11229). Side one opens with Hey Girl (I Like Your Style), a tinkling, slow, dreamy sort of item, with the Norman Whitfield moodiness writ large upon it. Then comes the lengthy (nearly fourteen minutes) title track . . . and it falls just short of being a legitimate masterpiece.

Even so, it moves along via a Paul Riser arrangement, and the backing musicianship is of a very high standard indeed. Starts delicately, choosily, on a foundation of gentle percussion. Gradually the brass comes in and builds. Spoken words, a moodiness

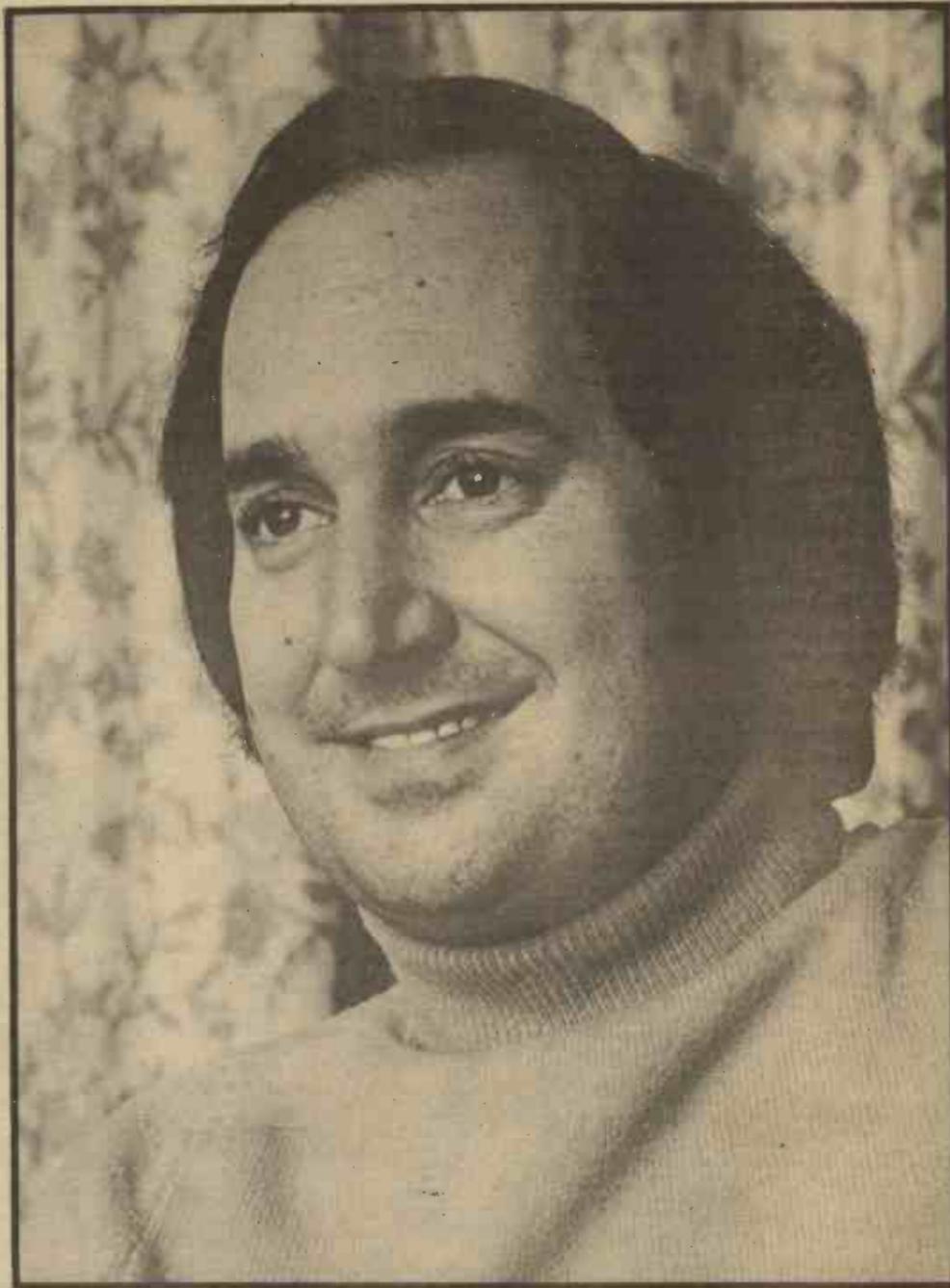
that develops only a mite away from a modern jazz scene, and one section which produces a voice that could be a caricature of Tom Jones, no less!

Tremendously professional performance all round.

Which leaves GLADYS KNIGHT AND THE PIPS — Neither One Of Us (Tamla Motown STML 11230). How's this for a list . . . Joe Porter, Johnny Bristol, Clay McMurray, Nick Zesses, Dino Fekaris and Hal Davis. And that's only the roster of producers used by the group on this album.

In a sense, this album will be "chasing" her new-contract output, but it'll sell anyway. A consistently bluesy set.

Oh Neil — look where the music takes you



THE MOST UNLIKELY POP STAR, IN TERMS OF APPEARANCE? It's gotta be Neil Sedaka. Looking at him for the first time, you think of a trendy young New York businessman or perhaps even a theatrical agent.

But not, under any circumstances, would you see him as one of the most prolific and sought-after singer-writers in the history of Pop music.

This unlikely-looking chap has sold over twenty million records. He's written five hundred songs, and more than one hundred have been chart successes.

Songs like Oh Carol, or Happy Birthday Sweet Sixteen, or Calender Girl have been best-sellers in most parts of the world. And his more recent songs like That's Where The Music Takes Me, or Beautiful You, are fast coming to be popular as his own golden oldies.

Plush

So in the end you meet an artist with the sort of track record that Neil enjoys. You feel apprehensive. I met him and WAS apprehensive. We were in his plush flat just off Park Lane, London West One, and he was there with his wife and two children. He uses this plush setting as a base while he travels around England and Europe on TV and cabaret commitments.

So I eyed him, and thought: IS THIS really the pop phenomenon? And I talked to him about those times when he was training to be a concert pianist.

"I started writing pop songs at the age of thirteen. I guess the main reason for the switch from the classics was that I wasn't a 'hit' with the kids of my own age. I began by playing the piano at parties but it wasn't until I was sixteen that I started with a vocal group called The Tokens. We had success with The Lion Sleeps Tonight, but really what happened is that when I was 19 I had my first solo hit with The Diary, and that one really paved the way for everything I've had since."

Neil felt that the music business was far less competitive in those far-off days. He pointed out that it was a singles market as opposed to an album scene.

"We did those teenage hops where there was a dance-hall and a local disc-jockey. We'd just get up and mime our records and that was that. No fee . . . just a promotional thing."

So what about those old rock and roll shows where the artist got up on stage and played his ONE HIT, and cleared off home?

Mike Beatty
talks to
Neil Sedaka

"Well, we did one. It was at the Brooklyn Paramount with Brenda Lee, Chuck Berry and Bobby Rydell. We did five shows a night and it was just dreadful! The only good thing about it was that the bandleader was Bobby Vinton and I remember him coming up and asking me if I'd write him a song. He told me he was a bit of a singer . . ."

"He COULD sing. But you see rock musicians were outcasts in those days. Rock was not considered an art form. It was never accepted by the music colleges or even the entertainment business as being anything more than a passing fad!"

Intellectual

And one looked at Neil Sedaka after that remark . . . and one thought he was even more unlikely than before . . .

But he evaded the stare and he said: "We're losing a lot of the spontaneity in music nowadays. It's become more of an intellectual thing, and perhaps it's being taken too seriously. In my stage act I try to retain the happy-go-lucky atmosphere that was the scene in the old days."

"I think people used to go and buy records like Calender Girl and Happy Birthday because of the

natural 'High' they used to put across. Maybe that's what people are searching for now as they turn back to rock and roll. In those days, nobody was on drugs or even drank a lot . . . it was considered a big deal if you had one whisky at a party."

Said Neil: "I just can't believe it. My wife and I came here a year or so ago as oldies and freaks. Nobody wanted to know. Now calls are coming in from all round the world from people who want to pay me large sums of money. What's so good about it is that they seem to want me to do my new songs. Before, I was supposed to play oldies . . . I can mix them up."

Album

Neil's first album of new material came out last It didn't sell all that well, but two singles of hit status came off it. That's Where The Music Takes Me . . . and Beautiful You.

Personally I thought the album was a masterpiece, a pure joy. The simple but poignant lyrics and melodies . . . some of the most moving lyrics I've heard since Bernie Taupin emerged to write with Elton John.

And then Neil put in a plug for his NEXT album. He said: "I think it's the best thing I've ever done. I hired Del Newman and Paul Buckmaster to do the arrangements and they are probably the best in the business."

"As for working with 10 CC — Well, they're among the best musicians I've ever worked with. We seem to have built up an incredible chemistry and that's not easy to achieve these days. That band, and Rubber Bullets, deserve every success."

So life for Neil Sedaka seems to be beginning all over again. As it did when he wrote Oh Carol for Carole King.

He SAID: "We were childhood sweethearts — Carole and I. And she wrote a song for me, which I loved. It was called Oh Neil. Seems strange looking back on it all because we've both come such a long way since then. . . ."

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MUSIC MIRROR

NOTES

THIS seems to have become a Wizzard supplement, having interviewed the sax players and H and then their having the number-one and all. H tells me that the album W is working on at the moment is a double and will have four sides of four separate types of music — should be interesting.

+++
Can't get any confirmation on this at the moment but it appears that Ivor Arbiter is about to set up something new starring Rogers and Fender. These are CBS subsidiaries in the States. Latest news from Dallas-Arbiter is that they have formed a new manufacturing company omitting the Arbiter name. Also, my mate Andy (you can't print that) Wallace has resigned. Think about it. . . .

+++
The piano people cleaned up before VAT came in. Now customers are learning that delivery of a piano can take some months — and VAT applies on the date the goods are delivered, not when they were ordered. . . . D-A has formed a new keyboard division headed by Alan Haven. . . . Kimball has appointed a man called Gordon Banks as national sales rep for their organs — no relation I understand. . . . Hammond has finally come out with a console in a horseshoe shape, not that they need any luck up there.

+++
And another thing. There wasn't much of a mailbag this month. Now I know last month's Music Mirror was a bit of a farce in some ways but we do like to hear from you occasionally.

On the move

DRUM City, the drum and percussion specialists, has moved from 114 Shaftesbury Avenue to 128 Charing Cross Road. A new shop, Music City opens at the old address and will specialise in amplification, guitars and PA's. Both shops are part of the Dalias Arbiter organisation.

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New division for B & H

BOOSEY & Hawkes has opened a new electronics division in premises at Colindale. The division will be responsible for the sale, repairs and servicing of ARP synthesisers, Laney amplification, Diamond Organs, and other sundry electrical what-nots from Messrs B & H.

In charge will be Andrew Terry with electronics engineer Harry Reynolds and our mate Dave Wernham. The president of ARP, Marvin Cohen of America, recently visited the factory to demonstrate the range of synthesisers of which there are three, the Pro-Soloist, Odyssey and 2600.



A FEW weeks ago, when we watched the reformed line-up of Curved Air for the first time, we were waiting to see what Eddie Jobson — a classically trained fiddler and keyboard man — would come up with. We weren't quite prepared to have our attention dragged away by the new lead guitarist.

It's just Kirby. He won't be drawn into admitting to any other name. He's been playing guitar for seven years and says: "I've had a completely different background to Eddie." He didn't have any classical training, or any training at all for that matter.

"I just listened to a lot of records, went to see a lot of bands, made a lot of mistakes and got very broke. I learned guitar by just being really interested in it. My parents used to say I was absorbed with it. It gradually wore off, so by the time I was 15 it had reached a same level."

Kirby started out listening to the Beatles and Stones and then moved over to blues and rock / blues played by bands like Fleetwood Mac and Jethro Tull. His favourite guitarist is Jeff Beck and now he is also into bands like Zappa and Zeppelin.

The story of Kirby's taking up lead guitar is a familiar one. "I was in bands at school and we always had 15 rhythm guitarists. Someone had to play lead. I was just interested and made sure I did it. I always wanted to be a drummer. I think I could have been one if I could have had a set of drums but there was always the noise problem."

Kirby uses two guitars, a Fender Stratocaster and a Dan Armstrong. "The Armstrong is very good. I use it most of the time." To play with Air, he and Eddie have to have quite an understanding. "It's

not like playing with another guitarist. We don't do a lot of soloing, not like the Wishbone Ash thing. Eddie's got a vast talent on keyboard and I understand the violin because I played it with Armada before we broke up.

He sees the guitar as definitely a rock instrument. In fact, he says that if you wanted to summarise rock you could do it with guitar. Despite the intrusion of other instruments into rock, he doesn't think the guitar will ever be unseated from its position as king instrument in that field.

"There are a lot of bad guitarists about," he admits. "That's simply because there are more guitarists than anyone else. I don't know which way the guitar is developing. Most of my development was done back in the mid-60s. Things like technique I keep in its place. I can play fast but it doesn't interest me that much."

"I changed my attitude two years ago when I got interested in the technical side of the instrument. I spent some time working on my technique and it has made playing a lot easier now. There is no point in walking on stage and having to concentrate 100 per cent on playing the notes right."

"At the moment I don't want to be a John McLaughlin. Maybe in a few years time I will want to be. But if you know the reason why you do things on guitar it makes it more worthwhile. You can get through to the people who are receiving it and they will understand the way you mean it. When you play other people's songs it's twice as difficult."

Writing his own songs, Kirby finds he can get himself across because he is writing what is valid and pertinent to what he is doing. "There are certain things that are conjured up by the song."



TRUMPETS IN JAPAN?

CONN is now manufacturing trumpets in Japan, the 19B and 21B which sell at £75.15 and £70. This is an indication of just how good the Japanese have become at making musical instruments because Conn is well known as being a stickler for quality. The trumpets are being distributed by Rose-Morris in England.

RM also has a new Marshall PA amp which will sell for £131.30. It is a 30 watt system with two inputs with separate slider volume controls. The system has stereo speaker cabinets, hinged so that they close into a suitcase unit. The transistorised amplifier is incorporated into one of the cabinets.

What we've all been waiting for...

SECRETLY, and for some months guarded by men in big coats and fur hats, in a secluded part of Transylvania, a top Yugoslav inventor has been working on the plans for something that will put dealers in the Western World on their mettle and could become recognised as the development that put Communism in the strongest trading position they have had for years.

Working through the night, under the threat of a long-term holiday in Siberia if he didn't make the deadline, Kazimierz Kryska, has been wittling, scraping and glueing. Suddenly out of the mess of plans, varnish and wood shavings has emerged what musicians have been waiting for all over the world. . . .

It's called a Toruniola — because the inventor comes from Torun — and basically it's a guitar. Well no, it's more like a mandola . . . or a mandolin. Well actually no-one except the Slavs really know what it looks like because they haven't seen it, but it sounds very exciting. It is starting to sell behind the Curtain and it is hoped that it will soon be bought by Western Europe dealers too.

Music Mirror is Edited and compiled by Rex Anderson

Band with a ring to it!

AT the Institute of Contemporary Arts last week, a group called Tibetan Bells performed their first Western Concert. Tibetan bells are made apparently from subtle alloys of the finest Himalayan metals, the secret of which has been lost. The instruments played by this group were assembled in the East by the musicians who play them. The result is a sound unlike any you have ever heard before, and if you get a chance the band, which also goes under the name of Vajra, should not be missed.

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MUSIC MIRROR

McDowell started cello at an early age

BELIEVE it or not, Hugh "H" McDowell, of Wizzard, began playing the cello when he was four-and-a-half. "It was an eighth size — about the size of a viola. It had a rotten sound because of the tension on the strings."

What made "H" want to take up cello at that age? He used to watch the school orchestra practising while waiting for his mother who was a teacher. "I think it was because it was the biggest instrument. I've found a bit more in it since then."

He was given a lot of encouragement by his parents. "From the moment I started it never occurred to me to be anything else but a musician. I went to the Menuhin School for a while but it wasn't very good and I got chucked out. They said it was for smoking but I think it was because I had a full scholarship and they wanted to use it for someone else."

Then he went to the Central Tutorial School for Young Musicians which he found better and eventually King's College of Music where he first started getting into Jazz and Rock.

"It was about two or three years ago. A group of us used to have parties on Hampstead Heath and we used to jam. There were a couple of saxes, Wizzard guitars and stuff. We used to jam away all night until the sun came up. We were so absorbed in it it was like one instrument."

"It stops the ego bit about, 'I've got to get a bin in here'. We'd just relax and contribute to the music as a whole. That's

what playing with people is all about. It was then I started to object to the whole uptight thing of dinner jackets and polite clapping.

"There's a reflection of that now in Wizzard in that we entertain an audience, but Wizzard takes so much from the audience. I've played in quite a lot of orchestras and gained a lot of experience, but Rock is where it's at for me."

The cello is tuned in fifths so that the top string is A below middle C then D, G and bottom C. "Once one has built up a reasonable technique the range is enormous. I go off the fingerboard at high F but you can still play higher than that when your fingertips are hard enough."

The difference that "H's" classical training has made is that on stage he finds it difficult to relax with the instrument. He is always watching out for a good tone or to see that his bow is straight because that has been drummed into him by his teachers.

"It's really a totally different thing playing a concerto. I practised for six months, four hours a day, on one concerto alone, by Shostakovich, and I never got bored with it. My technique really leapt when I was doing it. I got into it very enthusiastically indeed and approached it from a technical way. Every time you play you get maybe just a little bit better."

"But it's a very different thing from playing NOW music. When you sit in front of an audience there's not the scope to interpret your own feelings.

The music just runs off. There's no sweat. I'm still interested in learning straight music, for want of a better term, to extend my technique. But Rock can't stay static at all. It has more relevance to the moment."

Although he still thinks it is very pleasurable, "H" doesn't see that a Mozart piano sonata has any relevance to now. His rock influences have been Jean Luc Ponty, Sugarcane Harris and Pappa John Creech. "At the moment my interests are very wide and dissipated in a way. There's a part of me that's into straight, intellectual, idiom, another into avant garde music. And another part into the sheer power of the rock idiom."

He names the Grateful Dead and Colloseum as bands who have attracted him because of their interesting arrangements. He puts McLaughlin into the jazz category where his other major influence has been Miles Davis. He is now getting into songwriting too, but he can't see far into his own future.

"The potential in Wizzard is so colossal I don't see where it could end. I'd like to write things that appeal to a great number of people."

His classical influences, apart from Shostakovich, are Prokofiev and a man called Charles Ives whose music he describes as just about the most impressionist he knows. "There's a piece called Central Park in which he uses two orchestras; one behind a curtain that represents the city and one out front that represents the park. You can hear the litter blowing and the traffic."

"Zappa has been carrying on the same tradition. I like music that's written in a building block fashion. Taking a chunk of something and slotting it in."

Sax back in the limelight

THE chances are you've never met a saxophonist. Well there's not many of them about. Mind you, they can't touch you for it. Well, I've not met many either, except the other day I met two simultaneously.

Now, I don't know if you've ever thought about it, but what would you say to a saxophonist. I mean, it's all right if you're another saxophonist. You've got plenty of common ground then. But the sax has been out of style, and now it's come back in, no one knows anything about it.

Nick Pentelow and Mike Burney are the sax men with Roy Wood's Wizzard. Nick was playing in rock 'n' roll bands in Birmingham and Mike had been in the same area playing with big bands. They both got roped in on a session with Roy Wood at Wembley last year and he asked them to join the band.

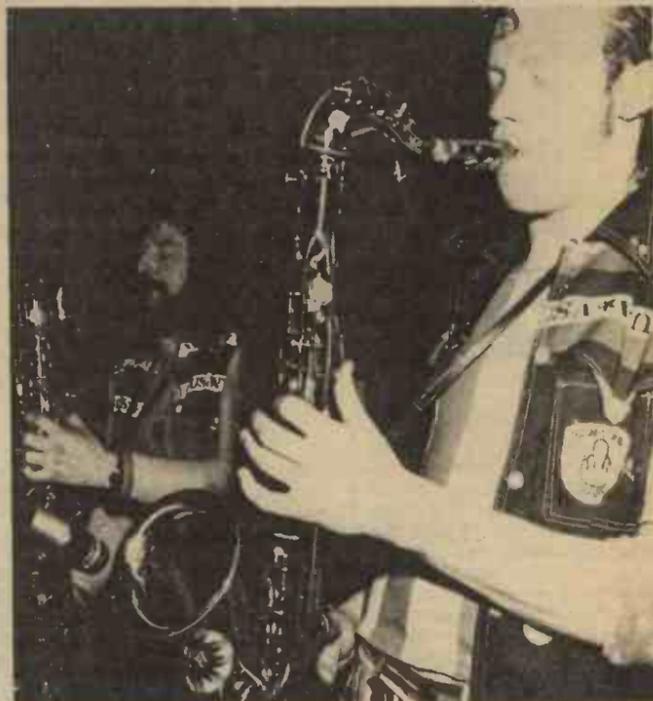
All right, the sax has been out of fashion for a long time now it's back where do all you saxophonists suddenly spring from? Where have you been hiding all these years?

"We've been in dance bands and cabaret and doing session work", says Mike. "The sax has always been there in the underground — in R & B. I don't know any R & B bands without saxes."

Nick: "It's a very satisfying instrument. It's very versatile and you can blow it very loudly."

Mike: "You don't have to put any effort into it. You get that loud sound as soon as you blow. Compared with trumpet, trombone and other instruments it's very easy to play. Consequently you have to play it that much better. There are some giants about especially in the States."

The British sax greats that Mike could think of were Ronnie Scott, Tubby Hayes, Tony Coe, Gary Cox with the NDO ("most underrated and he's marvellous") and Pete King



who used to play with Maynard Ferguson.

Nick wanted to mention some of the Americans like John Coltrane, Sidney Bechet, Sonny Rollins and the R&B great, King Curtis.

The interesting thing about sax is that although you might take it up because you like that rock 'n' roll sound or harmony chord players in the soul bands, you eventually get dragged into all the other fields in which sax predominate.

Mike: "It's pretty difficult to stay away from jazz. Most of the great sax players are jazz men. The sax has been used in classical music, but it made its name through jazz. In some straight circles it is still not recognised as a proper instrument."

Nick: "You can go quite a bit further with the sax sound-wise. With practise you find you can get some weird noises out of it that actually sound electrical. It depends on the mouthpiece and the way you tongue the instrument and use your mouth and throat."

"Then when you do a solo you find you are using the same sound in legitimate music."

Every instrument has some odd sounds that you can get out of it by breaking a few basic playing rules — like bending the strings on a guitar, plucking the strings on a

fiddle, hitting the organ with a 100 watt Marshall — but with the sax, certainly more than with any other brass or woodwind instrument, there are an infinite variety of sounds available.

Now, with saxes playing in rock bands, there are even more sounds that can be obtained through amplification. Both Nick and Mike are experimenting with playing through a synthesiser, but the basic problem here is finding an adequate pick-up.

Nick doesn't believe there is one yet. Mike uses a Shure which he has just broken and they are unobtainable in Britain he has found. The pick-up is fixed into the mouthpiece. "It's better to start drilling holes in a £10 mouthpiece than £200 sax", he says.

A sax will cost you between £12 and £400. Depending on the size and quality. The baritone is particularly expensive. On stage Mike plays tenor and Nick baritone, but they say a competent sax player can handle alto and soprano as well.

Apart from the difference in the musical range of each instrument, they all have their own characteristic sound too. There are some notes that overlap from one size to the next but anyone could tell the difference by the quality of the sound.

Jive along to this one

CHORD BREAK

DISTORTED drum roll and off we go. Nothing too difficult about Wizzard's See My Baby Jive. If you can master the chords of D, G, A, Bm, Fsharp, E and B7 you are away. Listen to the record. There's no point in doing anything fancy. Just thump away.

First problem is understanding the words. The first two lines sound something like "Look out, look out your Momma will shout you might as well go home". Assuming that they are, then you start out in D and change to G on Momma

then into A on might and back to D on home.

Play that over a couple of times because that simple sequence with exactly the same phrasing will occur again and again in this song. The next two lines, for example, are exactly the same. Then on what sounds like "But you" change into B minor.

This is probably the most satisfying bit in the whole song

chordally. The B minor changes to F sharp on what sounds like "along" then to B7 on "out" and E on wrong. Finally slip into A or even better A7 which just means taking the second finger off the A chord, before you go back into the D - G - A - D sequence again.

At the end of that there is a sort of run down which is probably D to F sharp to E and the whole thing changes key completely for the chorus. For this you want E for the first "See my baby" and change to A on the second "baby". Back to E on "on" and back to A on

"really". Then it's Fsharp for the first two whoa-os and B7 on the final one.

Back to E on "baby", into A on "lazy", E on the "one" of "everyone" and A on "down". Finally you need F sharp on "see", B7 on "baby" and E on "jive". I found that without the saxes and the drums the whole thing sounds a bit flat, but if it's taught you something about the way chords go together that's all that matters. Just thank God and Eric Clapton it wasn't Deodato's hit you were having to work out this month.

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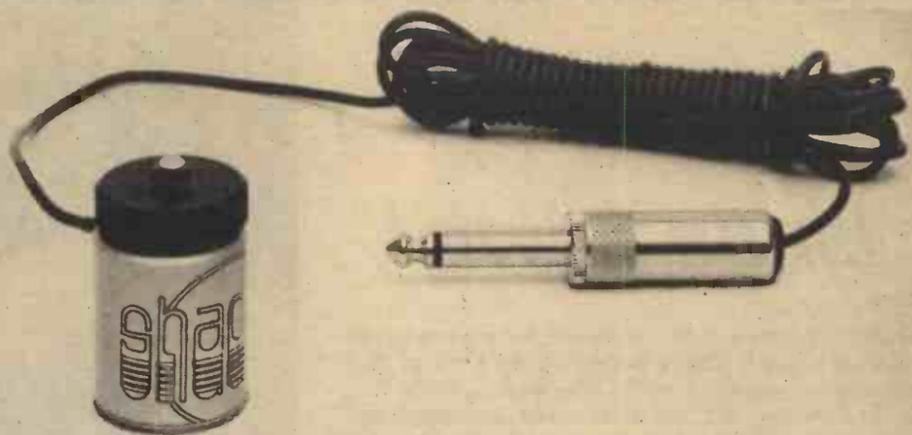
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ROAD TEST: The Shadow



Apologies to all concerned...

THERE comes a time in every guitarist's life when he would like to go electric. The folk club circuit is a good starting place because all you need is a pocketful of songs and a reasonable acoustic, but when you want to fill a large hall with tinkling sounds or play with a drummer and bassist the acoustic guitar gets lost.

I have been experimenting with a new thing on the market called a Shadow pick-up. I think it's German made. All it is a little tube, about the same diameter and half the length of a torch battery, with a control knob on top and a length of wire attached with a standard jack-plug at the end.

The base of the pick-up is covered in some sort of everlasting glue which sticks solidly to any flat surface and comes away again without leaving any mark. The one I have been using has already seen some hard work as a demonstration model and had picked up quite a lot of dust but a strong, double sided tape can easily be used to stick it.

The pick up works on a coil principle, like a speaker. It picks up the vibrations of the

instrument rather than the strings so that with a little careful placing you can produce the exact sound of any acoustic guitar or what have you, but amplified.

One of the major problems I have found, even in a small club, is that if I play tinkly guitar solos on nylon strings, which I prefer, they are drowned out by the other half of the duo I often play with who can only strum away at block chords. With this pick-up and a small amplifier I can be heard loud and clear and there is no distortion or "electric" sound from the instrument.

However, there are all the other advantages of volume, including longer sustain. This is particularly noticeable with a steel strung guitar. After some experimentation, I found that placing the pick-up in about the same spot as you would find the control knobs on an electric - in front of the bridge and to the right of it - I get adequate bass and treble.

The perfect position seems to be right next to the sound-hole but there it gets knocked by the right hand and anyway the slight loss of bass can be

compensated on the amplifier. The Shadow costs £18.50 which is like a fifth of what I would have to pay for an electric guitar with the same feel as my acoustic.

Another advantage I found was that it worked just as well on other string instruments. Mandolin comes over with the same clarity and it even works on fiddle and banjo. The volume control knob is a big advantage over other pick-up mikes because it means that you can thrash away and then turn up the volume for a solo. It sticks so solidly that you don't have to worry about knocking it off when you do this.

I managed to borrow a little effects-unit with a footswitch that fits between the Shadow and amp. It's just a conventional, everyday unit, but it does the most amazing things. Used with electric guitar it adds that treble boost and a little extra fuzz when needed, but in conjunction with classical guitar it is quite mindblowing. Mandolin with treble boost just has to be heard to be believed. I can't wait to try banjo with wah-wah.

LAST month's road test was a bit of a mess, largely because the headline and photograph were about a Marshall 50 watt amplifier while the copy was about a Hohner piano. Hohner didn't mind too much because their piano did at least get a

write up, but Marshall are probably trying to stop themselves from blowing a fuse, and justifiably so.

The fact is that the road test was of an electric piano played through a Marshall amp. The amp did get a write up, but here is a basic rule in printing known as Flemming's Left Hand Rule which is that "At any one time it is advisable that the left hand should not know what the right hand is doing."

The corollary to this rule is that if there is the remotest chance that anything is likely to go wrong, then it will. And badly. Having received the picture of the Marshall amp,

the relevant people, who shall be nameless, immediately jumped to the conclusion that the whole piece would be about it and headlined it accordingly.

In fact, the musician who road tested the equipment was most praiseworthy of the amp and found it more than adequate for his needs at the time. He said so at some length, but of course the piece of copy ran too long and when these nameless people came to cutting it short they cut out nearly all mention of the amplifier.

But that's showbiz. Apologies to all concerned not least the writer.

Understanding the keyboard

UP here at Music Mirror we love teaching people to play things. We've taught you all to play guitar and we've given you the low-down on drumming, now we've enlisted the aid of Ken Hensley of Uriah Heep to teach those of you out there who have a keyboard and don't know what to do with it. If you haven't got a piano or an organ but would like to learn, don't throw this away - cut it out and save it until you have bought one.



Ken Hensley

First, adopt correct stance for learning to play. Seat yourself at the keyboard, place your left elbow down the left hand end somewhere and rest chin in palm of left hand. This stance leaves the right hand free to finger the keys.

Where are the keys, you ask? Aha, you've forgotten to open the lid.

Now then. You will see before you a lot of black notes and a lot of white ones. Frightening isn't it? But we're only going to worry about a short section of that lot called an octave.

An octave is eight white notes and the five black ones that go between them. The notes on the piano are named after the letters of the alphabet from A to G. The first thing to do is find C. That's a white note that comes before two black ones. If you look, you'll see that the black ones are arranged in groups of two and groups of three. All the white notes that come before a group of two are Cs.

Choose a convenient C,

round about the middle. Now with no mucking about we're going to go straight into playing chords. Chords are a group of notes that sound good together. There's lots of different types but we're going to start with major chords which consist of three notes starting on the note which is the name of the chord.

If you play that C and then count seven other white notes up the keyboard you should come to another C. If you

don't, count the fingers on your right hand and see if you've got five. If you haven't you can't count and you're wasting your time trying to learn to play piano. If you have got five fingers, check that all the short keys are black or get the piano tuned.

Those eight notes are the scale of C. To play C major, chord of, put your thumb on the first C, your first finger on E and your second finger on G and press. That's a chord. There are 12 of them. Move every finger up one key and you are playing C sharp. Move them all up another one and you are playing D.

Keep going until you come back to C again. Name each chord as you play it. If thumb, first and second finger doesn't work, and it should, try some other sets of fingers until you feel comfortable. Don't fall over your fingers and above all, don't tilt - because you can't get your money back.

Most keyboard lessons leave minor chords until the player is quite competent, but I find some of my best tunes through

minor chords. They are more melodic and experimental. They are just as easy to play too. Play C major again and take the first finger back one - so that it's playing the second black note in a group of two. That's C minor.

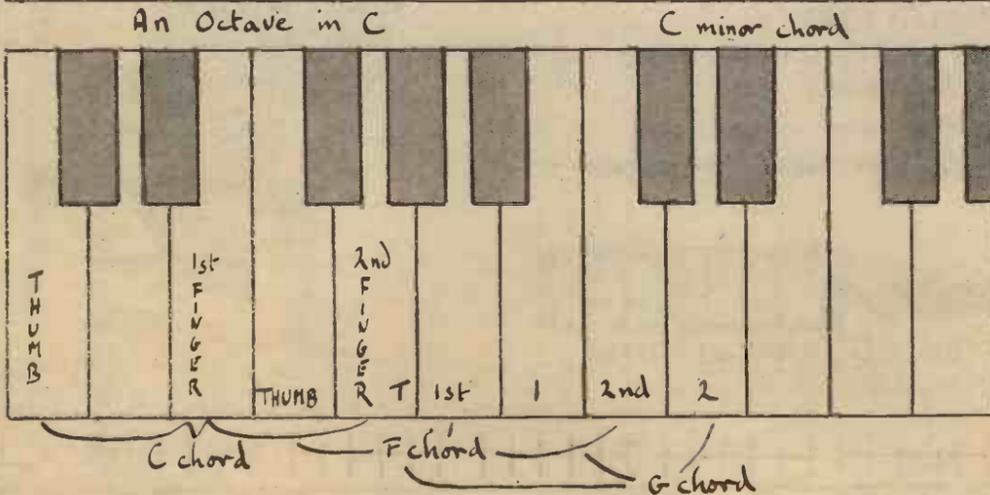
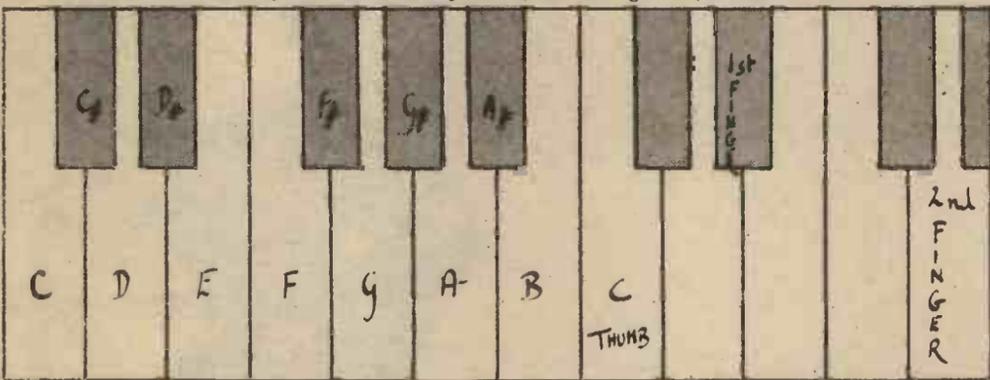
Now it's up to you. Try moving from one chord to another and see what sort of sound you can make. Just to help you along, here are the chords for Comin' Round The Mountain using the majors on C, F and G.

C
She'll be comin' round the mountain when she comes,

G
She'll be comin' round the mountain when she comes,

C
She'll be comin' round the mountain, comin' round the mountain,

C G
Comin' round the mountain when she comes.



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The simple freshness of Linda Lewis

LOVELY Linda Lewis hoists her somewhat small self on to a stool. There comes a deep breath. Her expressive eyes open wide. She says: "Now I've reached the Top 50 I just want to reach number one and sell 70 million copies". And she laughs and laughs.

Well she might — everything's alright for Linda these days. A few months ago she won over countless Americans playing through an American club circuit including venues like the Troubadour and New York's famed Bitter End.

She has strong connections with Family, "cause Jim Cregan is my man", and toured with them as an onlooker during their Stateside travels last year.

"One night their equipment didn't turn up. The place was a huge ice-skating rink. And I just went on and sang instead of them. And when I told people back here they nearly died. I suppose

they thought me too frail or something for a huge hall."

Two delightful albums have come out from the ex-Ferris Wheel girl singer who has been on the road since she was 14. The first was Say No More (Reprise).

"I suppose it was a kind of religious album in some ways. We had that finale called The Hymn. I quite liked the final version but it didn't turn out to be what I wanted in the first place. I wanted it to be like one of those Russian things, like some of the music in Doctor Zhivago, with people marching and moving, singing away, an epic song."



Lark is the title of her second and like the first contains fresh and original material. The lyrics may not be poetic masterpieces but they have a delightful child-like quality. They shine with Linda's arresting phrases with additional colouring provided by some excellent musical arrangements.

And now the Top 50 with Rock A Doodle Doo. "That was deliberately aimed at the charts, unlike most of my other material. I sat down and wandered round for days thinking it out. I think I simplified it compared to my other stuff. It's very

clearcut, don't you think?"

"Who doesn't want a hit but funny really for when they rang me, I was in Europe, and told me I was there in the charts it didn't exactly sink in! I was in this hotel room and had been up all night.

"I suppose if it happened say four years ago when I was 18 I might have fainted and even . . . died. But now it has sunk in. I like the thought. I think I want to be a peasant girl."

She laughs and laughs, her face is continually alight with happiness. The current Linda Lewis

story doesn't even end there.

"I'm into film these days. There was the Glastonbury film. Well, in a way I wasn't there. I just got up and jammed with Terry Reid. It's really super singing with him because you can improvise and that's what I love doing. His stuff just flows so beautifully. And when I do my songs I love to change them around.

"What is right up to date, but I expect they won't release it until 1977, is a film of Gilbert & Sullivan songs. No, really. I play Yum Yum, a dream-like lady. I sing very sweetly!

"The film, Hail Hail Dick Deadeye, Duty Calls, will be on general release and it's going to last about 90 minutes. When I was in LA I met the producer Victor Spinetti. He seemed to like what I did and here I am in the film. I have to learn to speak! I think Gilbert & Sullivan wrote some marvellous stuff though of course we give them a modern arrangement.

"On July 24 I am in the studios recording a new album. And that should be fun and I have a visit to Yugoslavia for a song festival."

And that's the current Linda Lewis story. At the end of it she almost falls off her stool as if to say — "I suppose this is happening to me". But why not? She deserves success.

"I really like people coming up to me and saying 'You're Linda Lewis'. I like talking to people." Linda, love, there should be plenty of talkers pretty soon.

**Tony
Jasper**

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Jimmy Helms — swapping cornflakes for the Palladium

JIMMY HELMS has no trouble being recognised these days. He's moved on from "being the bloke who sings the Kelloggs ad" to become a great big hit, likened to Tom Jones. And now people say his newie sounds like a cross between Tom and Colin Blunstone.

The first thing that hits you is that he's American, but not over poweringly so, just a real friendly guy who has his roots in gospel singing and the blues, and happens to come from Florida.

He talks with a kinda husky voice that had people in the pub where we met turning to see who it was. Again Tom Jones was mentioned and Jimmy just laughs: "It's all very flattering really, I mean now my follow-up single is out I'm suppose to be a cross between Tom Jones and Colin Blunstone," he laughs again because he can afford to.

"It's got to be funny. If people already hear I'm something between one sound and another, they must soon start accepting the Jimmy Helms voice."

He came to England in 1971 hoping he could follow in the footsteps of stars like Jimi Hendrix and Lovelace Watkins. "They couldn't take off in the States but made it here O.K. I thought there might be a chance for me too."

Jimmy was raised on gospel music by his grandparents — his grandpa was a minister and he sang in church.

That background was a most decisive factor in his development as an artist and a songwriter.

He grew up without his parents and was affected quite profoundly by this.

Briefly, he met up with his parents again at 15 in Columbus, Ohio, began singing and playing trumpet with groups, then went to a college for dentistry.

"I did it because it was my father's wish, but after two years I knew I had to get into playing full time."

He's been playing with groups in college and found it easy to switch to life on the road. But there was little success until he got the part of Hud in the Boston production of Hair.

"That was fantastic because at the time I didn't have any theatrical ex-

by Peter
Harvey

perience and I was able to dig that total thing about the theatre. It meant really getting to know people. We used to do sensitivity exercises together, so that by the time the show opened we knew each other completely. It was a terrific production."

After that he formed a five-piece Sly-style band and toured round but despite a few releases, the band's records never took off.

It was Les Reed who encouraged him to come to England, but what made him decide?

"Well," and he pauses, "It's a real different scene and it was a chance for me to spread my wings a bit. I wanted to get out from underneath the kind of problems I'd been having with record companies."

"And I had friends who came to Europe and made it."

Since his arrival, Jimmy has toured with the Temps, made the ad., and achieved the hit record. Now he stands poised to break through the international star barrier.

"There has been some criticism though," he explains. "A lot of people want to know why I haven't done more live gigs since the hit, in fact I've only done two, but there is a reason. I went through some management hassle and changed, and I also decided it would be better to create a meaningful demand for appearances instead of doing gigs as they came up."

It's obvious that his waiting game has paid off: Jimmy is now set for 13 weeks at the London Palladium, second on the bill to Cilla Black.

"That's exactly what I have been waiting for. It's the best possible reason for not doing much work so far."

So how long will his talent remain in England before the lure of the States draws him back?

"England is very stimulating but if I was in the States things would be much faster, too fast, but I must keep clutching at it. I have an inner need to go home and I really want to make it there. But let me qualify that by saying whatever happens, I shall

keep up a kind of dual residency and never forget where I got the breaks."

In the immediate future, however, nothing is planned Stateside. We finish our drinks and Jimmy starts talking about writing film scores and says he's also reading a few scripts. "There's a good chance of me getting into one of them in the next six months," he adds.

I wonder which film stars he will be likened to?



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Young Tories fight to save Hyde Park

AS a regular reader of your paper, as a regular attender of Hyde Park rock concerts in the past and as chairman of the Eastern Area Young

Sha Na Na parasites?

I SEE you devoted a whole page to those glittering parasites Sha Na Na, who told us why they think they're god's gift to fifties rock'n'roll.

I don't doubt that their live album has sold

B side better

I'VE just bought the Groover, and all I can say is, if you don't like the A side, then please listen to the B side. It's a knockout!

Honestly I think Marc should have Midnight for the A side, so all you non-devoted Bolanites truck down to your local pop shop and have a listen to this track. You'll be surprised

Val Burford

41 Templeman Road,
Hanwell,
W. 7.

300,000 copies, as their fans are about the same age as they are (22 to 23 year olds), and believe, like Sha Na Na, that if you're flash you must be class, that rock'n'roll 45s were always played at 78 rpm, and that I Wonder Why, Blue Moon and Sixteen Candles are rock 'n' roll numbers.

See them twice. The first time is great. The second time you notice how mechanical their act is, how poor a lot of their vocals are, and how pathetic their version of hard rock'n'roll (like Jailhouse Rock) is. Dave Clark did better. Rock'n'roll is music — not athletics.

Neil Foster.

Vintage Rock 'n' Roll
Appreciation Society,
16 Coniston Avenue,
Prescot,
Lancs.

Conservatives, I am writing to tell you that we are doing our best to persuade the Department of the Environment to reconsider its Hyde Park decision.

Although it may seem strange to many of your readers that young Tories would attend rock festivals, I can assure them that many of the 2,000 members we have in East Anglia not only attend festivals, but campaigned against the Night Assemblies Bill and are now working on the question of Hyde Park.

I am sure that if a sufficient number of young people demonstrate their concern in a constructive manner the government will re-open the question.

ANDREW McCUBBIN
Chairman,
Eastern Area Young
Conservatives.

Right on Mr. Nice Guy

WHY should Alice Cooper's act be banned from the country? Maybe his



Chart chicks — its great!

HOW GOOD it is to see some female talent in the charts just now. Suzi Quatro with her fantastic raver, Can The Can and the beautiful Anne Marie David with Wonderful Dream have brightened things up, and we mustn't forget Carly Simon, Gladys Knight and Shirley Bassey.

Together with other female singers like Olivia Newton John, Diana Ross and Rita Coolidge (whose album The Lady's Not For Sale is brilliant but unfortunately didn't make the album chart) they give us males something to rave over, while the females rave over Donny Osmond, David Cassidy etc.

Johnnie Bigg
41 Green Lane,
Redruth,
Cornwall.



act could be harmful if taken the wrong way, but don't people realise that

Present for Peter

I AM making a presentation book for lovely Peter Doyle of the New Seekers. If any readers would like to send photos, messages, poems etc. I will be pleased to receive them at the following address. —

Nona Derneky,
Penywan House,
Conway Road,
Pontynool,
Mon.,
S. Wales.

if our pent-up feelings aren't released at a concert in this way, they will be through other things, like vandalism.

Weren't these people who complain ever young . . . I sometimes think they've forgotten what it was like.

Helen,
5 Worcester Gardens,
Worcester Park,
Surrey.

The person who says Alice Cooper is sick, must be unbalanced. I am referring to MP, Mr. Leo Abse and his kids attempting to get Alice banned from Britain.

They say his rock act is sick.

His act may be blood-thirsty, but we live with this as a part of our society.

Now I don't want any of my fun spoilt because I've been waiting for Alice to come to Britain again for a long time.

C. Webb,
16 West Heath Road,
London, S. E. 2.

I wonder just how far these perennial monsters (MPs) will go to spoil millions of fans' enjoyment. Don't they rule our lives enough as it is.

C. Burbridge
100 Crossgates Lane,
Leeds 15.

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CIRCULATION MANAGER

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Wheeling in an English triumph

NOPE, they are not, I repeat, Stealers Wheel are not an American group. Come to that they have never toured the States. What's more they are not a shadow copy of an American group.

The truth lies in their current U.K. smash — hit, *Stuck In The Middle With You*, which was a monster success in the States before we latched on to that fine sound here.

Friendly, affable, Stealers drummer, Rod Coombes raised some passion as he said, "You would have almost thought from reading certain sections of the musical press that we are an American group. What American influences we may be said to have can only have come from our own listening and awareness of the musical scene."

"Sure, I dig the Band, who wouldn't. Though live they're much better than on disc. But none of us, for instance, sat down and said let's copy the Band or someone in the country-rock field.

"There is some similarity between us and people like the Band in that we have the same approach to recording and getting things together. We do it in a very relaxed fashion. We're content to let it come.

"Take our current hit

single. There was no real sense of making something very commercial. Sure it has an excellent riff line which is easily memorable and, as you say, is ideal for the American car radio audience,

by
Tony Jasper

but the whole thing got built up by a succession of adding bits and pieces, taping and playing back, adding notes until we arrived at a time where we were excited about and would continue to find enjoyment in.

"What gives us our brand of music, this sense of being relaxed, an impression of distance, stems. I think, from our state of mind. Personally I am very much into medi-

tation, finding quietness, time to let the world be forgotten."

The lack of British reaction did of course nearly mean the end of Stealers Wheel personnel as it now stands. They made an album which had good reaction but never moved into the album 50. Their lead-singer Gerry Rafferty left when Stealers had a British tour to follow-through, and in particular threw considerable strain on the remaining vocalist in the group, Joe Egan. Gerry had felt a need to go solo for some time.

When the group's single, *Stuck In The Middle With You*, started moving in the States, Gerry, who had done quite a bit of thinking whilst on his own, decided he would like to come back. When he left, the group line up was simply Joe Egan, Paul Pilnick and Rod. Luther Grosvenor from Spooky Tooth and De Lisle Harper joined making a five piece band.

Now it's a six-piece outfit and the return of Gerry has made a great difference. Rod commented, "Well, when Gerry left we carried on but you know he is a very talented guy and gives so much extra weight to the band. We were very happy to see him back in the line-up."

The lack of British reaction in the case of Stealers Wheel was more in the general record-buyer than the music press writers.

Whether Stealers were British or American has no real effect on their unanimous feeling towards the single. They said it was great. It would be a smash-hit.

"You know, everyone



said so many good things but sometimes I think there is a wide difference between what radio and press may say and what the buyers actually think. Somehow the British public didn't want to know at first. And now they do in vast droves!

"Gerry, has been writing material since he was 16 — ten years back. And you know he has a lot of hardness in his voice, and yet at the same time has a

lovely soft quality. He's been through the at he has lot of hardness in his voice. He's been through the folk scene and once belonged to The Humble-ums. I don't know what pop he went through, but for me, outside of great jazz passions for a band like Woody Herman's there's a background of enjoying the early rock 'n' roll, Haley and Presley. Then I was wild over The Shadows.

"The Shadows carried through a lovely laid back kind of aggression. These days I'm into Weather Report and Stevie Wonder.

"What makes Stevie so fantastic is the fact that he has nothing to hide and there are very few people like that." The British record scene needs a group like Stealers Wheel. Let's hope the hits will keep on coming from a group WHICH IS BRITISH and not American!

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CLEO LAINE "I AM A SONG"

Cleo Laine has always maintained that there is no room in music for specialist performances, that those who confine their listening to one narrow channel in the immense ocean of musical activity in the world today are depriving themselves of a great deal of pleasure. And she surely bears out her convictions in her choice of repertoire on this album. Side one of her new album "I am a Song" presents Miss Laine's artistry in perhaps its purest form while the second deals with another aspect of this unique artist's talents.



MESSIN' - Manfred Mann's Earthband - 6360 087

Why isn't this band as big here as it is in America? Take a tip, take time out to really get into this album, you won't regret it. Manfred's technique in using Synthesiser is truly amazing and for any Synthesiser freaks, this album is a must. Mick Rogers must be one of the most underrated guitarists around, can't understand why - his licks are really original and quite frightening.



JOHN DENVER "RHYMES AND REASONS"

Following the "Rocky Mountain High" album, RCA are releasing "Rhymes and Reasons" by John Denver. This brings to the fore yet again the free flowing songs for which John is known in Britain, particularly through his current BBC-2 television series. This album will undoubtedly appeal to his ever increasing number of fans.



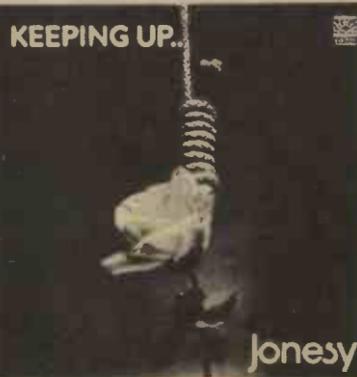
SUCK IT AND SEE - Various Artists - 6641 116

Rod Stewart, Black Sabbath, Status Quo, Gentle Giant, Spencer Davis Group, Manfred Mann's Earthband, Aphrodite's Child, Beggars Opera, Magna Carta, Jackson Heights, Ian Matthews, The Sensational Alex Harvey Band, John Dummer Band, Jim Croce, Jade Warrior, Kraftwerk, Atlantis. Two tasty albums for the price of one. A must for your collection . . . The least you can do is Suck It and See!



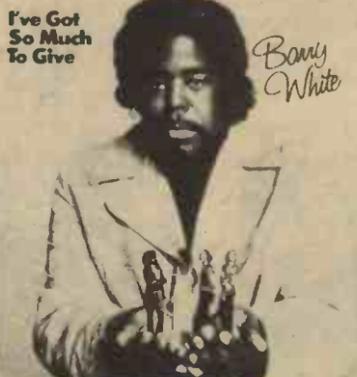
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Barry White NSPL 28175
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